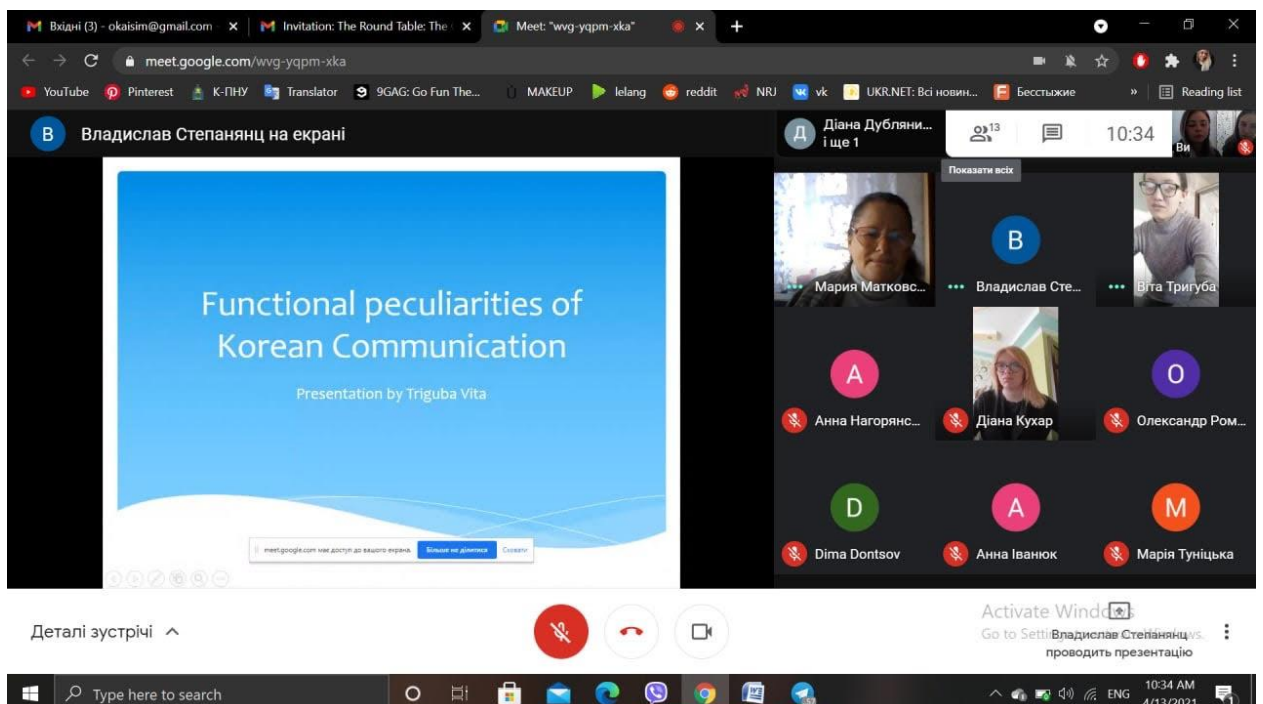
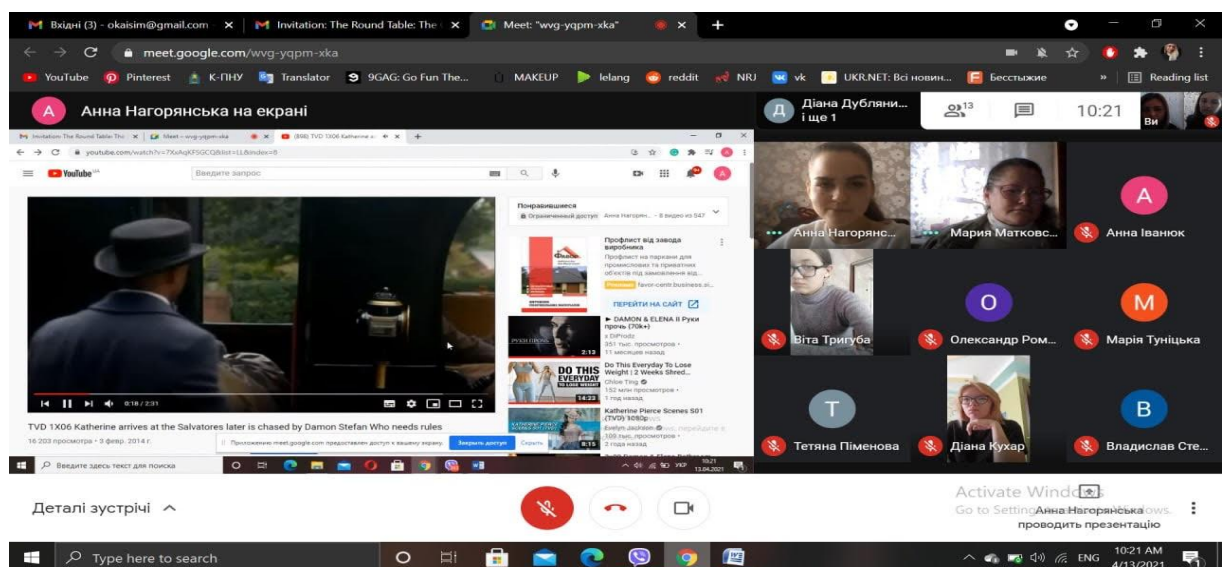


Матковська М.В.

AN INTRODUCTION TO STRATEGIES OF INTERCULTURAL COMMUNICATION



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**AN INTRODUCTION TO STRATEGIES
OF INTERCULTURAL
COMMUNICATION**

**Навчально-методичний посібник
для самостійної роботи**

Кам'янець-Подільський

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Для здобувачів-філологів вищих навчальних закладів.

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3. Emotional Self Care & Effective Communication
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Preface

The course “An Introduction to Strategies of Intercultural Communication” is a linguistic discipline that makes an analysis what people mean by their utterances than what the words or phrases in those utterances might mean by themselves. It will help students to interpret the particular contexts of intercultural communication in which the utterances are pronounced and how these contexts may influence the utterances themselves. In this course, students will try to identify the listener’s inferences about what is said in order to perceive the speaker's communicative intentions. In this course we will deal with preliminaries to intercultural human communication, culture and communication, the self and perception, verbal messages, the origin and scope of pragmatics, methods of researching pragmatics, and diversity of studies in pragmatics. Major topics will include deixis, its basic categories, approaches, types; conversational implicature – the Cooperative Principle (CP) and the Politeness Principle (PP), the linguistic study of politeness, impoliteness, pragmatic theories of presupposition, etc. The course will also look at studies of pragmatics across languages and cultures, pragmatic variation within the same language, pragmatics in the language classroom and teaching politeness.

The course is taught through 8 EDUCATIONAL MODULES which are structured as follows: LECTURES – theoretical points for discussion according to the curriculum, references to theoretical items, questions for self-control; SEMINARS – tests, reading practice, analysis of texts; SELF-STUDY –additional theory, computer tests based on authentic videos in e-learning, etc.

My best thanks are to **Associate Professor Iryna Gumenuyk**, Candidate of Philological Sciences, Associate Professor of the Department of Language Training and Communication of the Educational and Scientific Institute of Business and Finance of the Higher Educational Institution "PSU" for her constructive remarks and propositions that were very beneficial in improving the manuscript.

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And I would like to thank **my students** who have helped me improve the way of teaching and happily submitted to testing the SELF-STUDY activities in e-learning.

LECTURE1. PRELIMINARIES TO INTERCULTURAL HUMAN COMMUNICATION

Aims:

- ✓ to identify benefits and forms of human communication;
- ✓ to figure out elements of human communication;
- ✓ to account for principles of human communication;
- ✓ to perceive the competent communicator.

Points for discussion:

Introduction

1. The Forms of Human Communication
2. Elements of Human Communication
3. Principles of Human Communication
4. The Competent Communicator

Summary

Key words to know:

language	system of communication which consists of a set of sounds and written symbols which are used by the people of a particular country or region for talking or writing.
communication	the result of any action (physical, written, or verbal) that conveys meanings between individuals.
context	the circumstances that form the setting for an event, statement, or idea, and in terms of which it can be fully understood and assessed.
verbal	relating to or in the form of words.
nonverbal	not involving or using words or speech.
message	a verbal, written, or recorded communication sent to or left for a recipient.
feedback	information about reactions to a product, a person's performance of a task, etc., used as a basis for improvement.
feedforward	the modification of a process using its anticipated results or effects.
intercultural communication	the verbal and nonverbal interaction between people from different cultural backgrounds.
effect	a change which is a result or consequence of an action or other cause.

Recommended Literature

Obligatory:

1. Бацевич Ф.С. *Основи комунікативної лінгвістики*. Київ : Академія, 2004. С. 26–47.
2. Манакін В.М. *Мова і міжкультурна комунікація*. Київ : Академія, 2012. С. 6–11.
3. DeVito, Joseph. *A Human communication : the basic course*. New-York : Pearson Education. 2006. P. 4–25.

Additional:

1. Яшенкова О.В. *Основи теорії мовної комунікації*. Київ : Академія, 2010. С. 7–28.
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Introduction

Our knowledge of human communication and our mastery of many of its skills will enable us to improve our **presentation, relationship, leadership, thinking, and interaction skills**.

Presentation skills	enable us to present ourselves as a confident, likable, approachable, and credible person. Our effectiveness in just about any endeavor depends heavily on your self-presentation through our verbal and nonverbal messages.
Relationship skills	are the interpersonal and relationship skills for initiating, maintaining, repairing, and sometimes dissolving relationships of all kinds. Examples are: friendships, love relationships, work with colleagues, and interact with family members.
Leadership skills	are increasingly essential if you are to be an effective organizational member and will help you rise in the organization. Enable us to communicate information effectively in small groups or with large audiences and our ability to influence others in these same situations are among your most important leadership skills.
Critical and creative thinking skills	Enable us to approach new situations mindfully – with full conscious awareness, increase our ability to distinguish between a sound and valid argument and one that is filled with logical fallacies and your ability to use language to reflect reality more accurately.
Interaction skills	help you improve your communication in a wide range of forms, from the seemingly simple small talk to the employment interview for the job of a lifetime.

1. The Forms of Human Communication are as follows: Intrapersonal Communication, Interpersonal Communication, Interviewing, Small Group Communication, Organizational Communication, Public Speaking, Computer-Mediated Communication, Mass Communication.

Intrapersonal communication	is communication you have with yourself. Through intrapersonal communication you talk with, learn about, and judge yourself.
Interpersonal communication	is communication between two persons or among a small group of persons; it's communication between friends, romantic partners, family, and coworkers
Interviewing	is communication that proceeds by question and answer. Through interviewing you learn about others and what they know; you counsel or get counseling from others.
Small group communication	is communication among members of groups of about five to ten people. Small group communication serves either relationship needs such as those for companionship, affection, or support and task needs such as balancing the family budget, electing a new chairperson.
Organizational communication	is communication that takes place within an organization among members of the organization. Conferencing with colleagues, working in teams, talking with a supervisor, or giving employees directions.
Public speaking	also termed public communication or presentational speaking, is communication between a speaker and an audience. Audiences range in size from several people to hundreds, thousands, and even millions.
Computer-mediated communication (CMC)	is a general term that includes all forms of communication between people that take place through some computer, electronic, or Internet connection, for example, e-mail, texting, blogging, instant messaging, tweeting, or chatting on social network.
Mass communication	is communication from one source to many receivers, who may be scattered throughout the world. Mass communication takes place via at least the following media outlets: newspapers, magazines, television, radio, film, and video. The coverage of mass communication focuses on media literacy and aims to help you to become a wiser, more critical user of the media.

2. Elements of Human Communication

Communication occurs when one person (or more) sends and receives messages that are distorted by noise, occur within a context, have some effect, and provide some opportunity for feedback. The elements present in all communication acts, whether intrapersonal, interpersonal, small group, public speaking, or mass communication – or whether face-to-face, by telephone, or over the Internet: (1) **context**, (2) **sources-receivers**, (3) **messages**, (4) **channels**, (5) **noise**, and (6) **effects**.

(1) Communication Context

All communication takes place in a **context** that has at least **four** dimensions: **physical, social-psychological, temporal, and cultural**.

The physical context	is the tangible or concrete environment in which communication takes place – the room or hallway or park, for example. This physical context exerts some influence on the content of your messages (what you say) as well as on the form (how you say it).
The social-psychological context	includes, for example, the status relationships among the participants, the roles and the games that people play, and the cultural rules of the society in which people are communicating. It also includes the friendliness or unfriendliness, formality or informality, and seriousness or humorousness of the situation. For example, communication that would be permitted at a graduation party might not be considered appropriate at a funeral.
The temporal (or time) context	includes (1) the time of day (for example, for some the morning is not a time for communication; for others, it's ideal), (2) the time in history in which the communication takes place (for example, messages on racial, sexual, or religious attitudes cannot be fully understood outside of their time in history), and (3) how a message fits into the sequence of communication events (for example, the meaning of a compliment would be greatly different depending on whether you said it immediately after your friend paid you a compliment, immediately before you asked your friend for a favor, or during an argument).
The cultural context	has to do with your (and others') culture: the beliefs, values, and ways of behaving that are shared by a group of people and passed down from one generation to the next. Cultural factors affect every interaction and influence what you say, how you say it, and how you respond to what others say. These four dimensions of context interact with one another. (For example, arriving late for a scheduled lunch meeting (<i>temporal</i> context) might violate a <i>cultural</i> rule, which might lead to changes in the <i>social-psychological</i> context, perhaps creating tension and unfriendliness, which in turn might lead to changes in the <i>physical</i> context – for example, choosing a less intimate restaurant for your meeting.

(2) Source-Receiver

The compound term *source-receiver* emphasizes that each person involved in communication is both a **source** (and speaker) and a **receiver** (or listener). You send messages when you speak, write, gesture, or smile. You receive messages in listening,

reading, smelling, and so on. As you send messages, however, you're also receiving messages. You're receiving your own messages (you hear yourself, you feel your own movements, you see many of your own gestures), and you're receiving the messages of the other person – visually, aurally, or even through touch or smell.

The act of producing messages	speaking or writing – is called encoding . By putting your ideas into sound waves or into a computer program you're putting these ideas into a code, hence encoding.
The act of receiving messages	listening or reading – is called decoding . By translating sound waves or words on a screen into ideas you take them out of code, which is decoding.
Encoders	speakers or writers
Decoders	listeners or readers

(3) Messages

Communication **messages** take many forms. You send and receive messages through any one or any combination of sensory organs. Although you may customarily think of messages as being verbal (oral or written), you also communicate nonverbally. Everything about you communicates. For example, the clothes you wear and the way you walk, shake hands, tilt your head, comb your hair, sit, and smile all communicate messages.

(4) Metamessages

A **metamessage** is a message that refers to another message; it is communication about communication.

(5) Feedback Messages

Throughout the listening process, a listener gives a speaker **feedback** – messages sent back to the speaker reacting to what is said. Feedback tells the speaker what effect he or she is having on the listener(s).

(6) Feedforward Messages

Feedforward is information you provide before sending your primary messages; it reveals something about the messages to come. Feedforward includes such diverse examples as the preface or the table of contents in a book, the opening paragraph of a chapter, movie previews, magazine covers, and introductions in public speeches.

(7) Channels

The communication **channel** is the medium through which the message passes. Communication rarely takes place over only one channel; you may use two, three, or four different channels simultaneously.

vocal channel	you speak and listen
visual channel	also gesture and receive signals visually
olfactory channel	you emit; and detect, odors

tactile channel	you touch another person, and this too communicates
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(8) Noise

Noise is anything that interferes with your receiving a message. At one extreme, noise may prevent a message from getting from source to receiver. A roaring noise or line static can easily prevent entire messages from getting through to your receiver. Most often, however, noise distorts some portion of the message as it travels from source to receiver. Four types of noise are especially relevant:

Psychological noise	is mental interference in speaker or listener and includes preconceived ideas, wandering thoughts, biases and prejudices, and extreme emotionalism. You're likely to run into psychological noise when you talk with someone who is closed-minded and who refuses to listen to anything he or she doesn't already believe.
Semantic noise	is created when the speaker and listener have different meaning systems; it includes language or dialectical differences, the use of jargon or overly complex terms, and ambiguous or overly abstract terms whose meanings can be easily misinterpreted.
Physical noise	is interference that is external to both speaker and listener; it interferes with the physical transmission of the signal or message. Examples include the screeching of passing cars, the hum of a computer, sunglasses, illegible handwriting, blurred type or fonts that are too small or difficult to read, misspellings and poor grammar, and popup ads.
Physiological noise	is created by barriers within the sender or receiver such as visual impairments; hearing loss, articulation problems, and memory loss.

(9) Effects

Communication always has some **effect** on one or more persons involved in the communication act. For every communication act, there is some consequence. Generally three types of effects are distinguished.

Intellectual (or cognitive) effects	are changes in your thinking. When you acquire information from a class lecture, for example, the effect is largely intellectual.
--	---

Affective effects	are changes in your attitudes, values, beliefs, and emotions. Thus, when you become frightened when watching the latest horror movie, its effect is largely affective. Similarly, after a great experience with, say, a person of another culture, your feelings about that culture may change. Again, the effect is largely affective (but perhaps also intellectual).
Psychomotor effects	are changes in behaviors such as, for example, learning new dance movements, to throw a curve ball, to paint a room, or to use different verbal and nonverbal behaviors. These effects are not separate; rather, they interact. In many cases, a single message – say a public speech on homelessness – may inform you (intellectual effect), move you to feel differently (affective effect), and lead you to be more generous when you come upon a homeless person (psychomotor effect).

3. Principles of Human Communication

Several principles are essential to an understanding of human communication in all its forms. These principles have numerous practical implications for your own communication effectiveness. You communicate for a purpose; some motivation leads you to communicate. When you speak or write, you're trying to send some message and trying to accomplish some goal. Although different cultures emphasize different purposes and motives five general purposes seem relatively common to most if not all forms of communication:

to learn:	to acquire knowledge of others, the world, and yourself
to relate:	to form relationships with others, to interact with others as individuals
to help:	to assist others by listening, offering solutions
to influence:	to strengthen or change the attitudes or behaviors of others
to play:	to enjoy the experience of the moment

4. The Competent Communicator

Communication competence refers to both your knowledge and understanding of how communication works and to your ability to use communication effectively (Spitzberg & Cupach, 1989, 2002). Your understanding of communication would include a knowledge of the elements involved in communication, how these elements interact, and how each communication situation is both different from and similar to other situations. Your knowledge would also include an understanding of the choices you have for communicating in any given situation. The more you know about communication, the more choices you'll have available for your day-to-day interactions. It's like learning vocabulary. The more vocabulary you know, the more choices you have to express yourself. **The Competent Communicator Thinks Critically and Mindfully:** An essential communication skill is the ability to think critically about the communication situations you face and the options for communicating that you have available; this is crucial to your success and effectiveness.

Critical thinking	is logical thinking; it's thinking that is well reasoned, unbiased and clear. It involves thinking intelligently, carefully, and with as much clarity as possible.
Mindfulness	is a state of awareness in which you're conscious of your reasons for thinking or behaving. In its opposite, mindlessness, you lack conscious awareness of what or how you're thinking (Langer, 1989). As you progress through your study of human communication, actively increase your own mindfulness (Langer, 1989).
Create and re-create categories	This is perhaps especially important when these contradict your most firmly held beliefs. New information forces you to reconsider what might be outmoded ways of thinking and can help you challenge long-held but now inappropriate beliefs and attitudes.
Be open to new information and points of view	This is perhaps especially important when these contradict your most firmly held beliefs. New information forces you to reconsider what might be outmoded ways of thinking and can help you challenge long-held but now inappropriate beliefs and attitudes.
Beware of relying too heavily on first impressions	Treat first impressions as tentative as hypotheses that need further investigation. Be prepared to revise, reject, or accept

	these initial impressions.
Think before you act	Especially in delicate situations such as anger or commitment messages, it's wise to pause and think over the situation mindfully. In this way you'll stand a better chance of acting and reacting appropriately.
The Competent Communicator is Culturally Sensitive	Communication competence is culture specific; that is, the principles of effective communication vary from one culture to another. For example, in American culture you would call a person you wished to date three or four days in advance. In certain Asian cultures, you might call the person's parents weeks or even months in advance. Cultures also differ in politeness, etc.
The Competent Communicator is Ethical	Human communication also involves questions of ethics , the study of good and bad, of right and wrong, of moral and immoral. Ethics is concerned with actions, with behaviors; it's concerned with distinguishing between behaviors that are moral (ethical, good, right) and those that are immoral (unethical, bad, and wrong).

Summary

In this lecture we have tried to make a general outline of the forms and benefits of the effective human communication. Having identified the main elements of human communication such as (1) context, (2) sources-receivers, (3) messages, (4) channels, (5) noise, and (6) effects we have come to the conclusion how multifaceted and complicated the communication is. **Communication competence** refers to both your knowledge and understanding of how communication works and performance of interaction goals. Linguistic competence and communicative performance constitute the sense of the competent interlocutor.

Questions for self-control

1. Identify benefits and forms of human communication. Exemplify your answer.
2. Figure out the major types of human communication. Exemplify your answer.
3. Analyze the four dimensions of the communication context. Exemplify your answer.

4. Prove that communication is multi-purposeful. Exemplify your answer.
5. Certify whether communication is ambiguous; messages can often be interpreted in different ways. Exemplify your answer.
6. Name the basic features of the competent communicator.
7. What are your ethical obligations as a listener?
8. When is it unethical to remain silent? Exemplify your answer.
9. At what point in a relationship do you have an obligation to reveal intimate details of your life? Exemplify your answer.
10. Are there ethical and unethical ways to engage in conflict and conflict resolution? Exemplify your answer.
11. Account for the elements of human communication?
12. What is communication?
13. What is language?
14. What types of messages can you name?
15. What types of channels can you name?
16. What types of noise can you name? Exemplify your answer.
17. Identify the principles of human communication?
18. Comment on the competent communicator?
19. What is the communication channel? Exemplify your answer.
20. At what point in a relationship do you have an obligation to reveal intimate details of your life?

Seminar1. Preliminaries to Intercultural Human Communication

Aims:

- ✓ to identify benefits and forms of human communication;
- ✓ to account for principles of human communication;
- ✓ to perceive the competent communicator.

Points for discussion:

- Introduction
- 5. The Forms of Human Communication
- 6. Elements of Human Communication
- 7. Principles of Human Communication
- 8. The Competent Communicator
- Summary

Recommended Literature

Obligatory:

1. Бацевич Ф.С. *Основи комунікативної лінгвістики*. Київ : Академія, 2004. С. 26–47.
2. Манакін В.М. *Мова і міжкультурна комунікація*. Київ : Академія, 2012. С. 6–11.
3. DeVito, Joseph. *A Human communication : the basic course*. New-York : Pearson Education. 2006. P. 4–25.

Additional:

1. Яшенкова О.В. *Основи теорії мовної комунікації*. Київ : Академія, 2010. С. 7–28.
2. Яшенкова О.В. *Основи теорії мовної комунікації : САМ*. Київ : Академія, 2011. С. 7–28.

Tests: review of theory

- I. True/False:** write ‘T’ for true or ‘F’ for false beside each of the following statement.
1. Communication is the act, by one or more persons, of sending and receiving messages that occur within a context, are distorted by noise, have some effect (and some ethical dimension), and provide some opportunity for feedback.
 2. Linguistic study will enable you to improve your presentation skills, relationship skills, interaction skills, thinking skills, and leadership skills.
 3. The minor types of human communication are intrapersonal, interpersonal, small group, organizational, public, computer-mediated, and mass communication.
 4. The communication noise has at least four dimensions: physical, social–psychological, temporal, and cultural.
 5. Sources–Receivers are the individuals communicating, sending and receiving messages.
 6. Metamessages may be of varied forms and may be sent and received through any combination of sensory organs. The communication channel is the medium through which the messages are sent.
 7. Messages are messages about messages; feedback messages are those messages that are sent back to the source and may come from the source itself or from the receiver; and feedforward messages are those that preface other messages and may be used to open the channels of communication.
 8. The communication channel is the medium through which the messages are sent.
 9. Noise is anything that distorts a message; it’s present to some degree in every communication transaction and may be physical, physiological, psychological, or semantic in origin.
 10. Communication always has an effect which may be cognitive, affective, or psychomotor or a combination.
- II. Multiple choice:** select the best response on each of the following questions/statements.
1. Communication is _____; we use communication to discover, to relate, to help, to persuade, and to play.
A multi-purposeful
B purposeful
C contextual
 2. Communication is a transactional process in which each person _____ sends and receives messages.
A habitually
B simultaneously

C frequently

3. Communication is normally a package of _____, each reinforcing the other.
A words
B messages
C signals
4. Communication is a process of adjustment and takes place only to the extent that the _____ use the same system of signals.
A communicators
B messages
C signals
5. Communication is _____; messages can often be interpreted in different ways.
A communicative
B true
C ambiguous
6. Communication is _____; different people divide up the communication sequence into stimuli and responses differently.
A communicative
B punctuated
C ambiguous
7. Communication is inevitable, irreversible, and _____:
A unrepeatable
B punctuated
C ambiguous
8. You _____ duplicate a previous communication act.
A can
B can't
C maybe
9. In any interaction situation, communication is inevitable; you _____ avoid communication, nor can you not respond to communication.
A can't
B can
C maybe
10. The _____ communicator is defined as one who thinks critically and mindfully, understands the role of power, is culturally sensitive, is ethical, and is an effective listener.
A communicative
B punctuated
C competent

III. Matching: match each of the following linguistic terms with the correct meaning.

1. Presentation skills enable us –
2. Relationship skills enable us –
3. Leadership skills enable us –
4. Critical and creative thinking skills enable us –
5. Interaction skills enable us –
6. Psychological noise –
7. Semantic noise –
8. Physical noise –
9. Physiological noise –
10. Psychomotor effects –

A – is mental interference in speaker or listener and includes preconceived ideas, wandering thoughts, biases and prejudices, and extreme emotionalism.

B – is created when the speaker and listener have different meaning systems; it includes language or dialectical differences, the use of jargon or overly complex terms.

C – ‘is interference that is external to both speaker and listener.

D – is created by barriers within the sender or receiver such as visual impairments; hearing loss, articulation problems, and memory loss.

E – are changes in behaviors such as, for example, learning new dance movements, to throw a curve ball, to paint a room, or to use different verbal and nonverbal behaviors.

F– to present ourselves as a confident, likable, approachable, and credible person.

G – to initiate, maintain, repair, and sometimes dissolve relationships of all kinds.

H– to communicate information effectively in small groups or with large audiences and our ability to influence others in these same situations.

I – to approach new situations mindfully – with full conscious awareness, increase our ability to distinguish between a sound and valid argument.

J– to improve our communication in a wide range of forms, from the seemingly simple small talk to the employment interview for the job of a lifetime.

SELF-STUDY1

Aims:

- watch the video films pertaining to self-study 1; i.e., preliminaries to human communication;
- cognize and apprehend information from the given films;
- take the computer (e-learning system) tests, based on them;
- amend and refine your listening comprehension skills and abilities.

1. Video films (on You Tube)

4. Introduction to effective communication

<https://www.youtube.com/watch?v=u16EPwFmdis>

5. How to Improve Communication Skills at Work

<https://www.youtube.com/watch?v=knUEdy-kO>

6. How to Introduce Yourself to a New Team

https://www.youtube.com/watch?v=NYEf_b_0H7Y&list=RDCMUCIBJXulalYQ0dYY5fB7LsfA&index=5

Suggested reading:

Recommended Literature

1. Бацевич Ф.С. *Основи комунікативної лінгвістики*. Київ : Академія, 2004. С. 26–47.
2. Манакін В.М. *Мова і міжкультурна комунікація*. Київ : Академія, 2012. С. 6–11.
3. DeVito, Joseph. *A Human communication : the basic course*. New-York : Pearson Education. 2006. P. 4–25.
3. Яшенкова О.В. *Основи теорії мовної комунікації*. Київ : Академія, 2010. С. 7–28.
4. Яшенкова О.В. *Основи теорії мовної комунікації : САМ*. Київ : Академія, 2011. С. 7–28.

2. Computer tests in e-learning system (Moodle):

Multiple choice: select the best response on each of the following questions / statements.

_____ enhance self-esteem, increase self-awareness, improve problem solving and analyzing abilities, increase self-control, reduce stress, manage conflicts {
~Intrapersonal relationships
~Interpersonal relationships
~Group relationships
}

The theory of _____ (often called social Darwinism) holds that much as the human species evolved from lower life forms to Homo sapiens, cultures also evolve {
~cultural evolution
~interpersonal evolution
~social group evolution
}

The _____ approach, on the other hand, holds that all cultures are different but that no culture is either superior or inferior to any other {
~cultural relativism
~interpersonal relativism
~social group relativism
}

_____ increase effectiveness in one-to-one communication, develop and maintain productive relationships, improve conflict management abilities {
~Interpersonal relationships
~Intrapersonal relationships
~Group relationships
}

_____ is aimed at phrasing questions to get the information you want, presenting your best self, writing résumés and cover letters {
~Interviewing communication
~Intrapersonal communication
~Group communication
}

_____ is aimed at increasing effectiveness as a group member, improving leadership abilities, using groups to achieve specific purposes (brainstorming, problem solving) {
~Small group communication
~Interpersonal communication
~Group communication
}

_____ is aimed at transmitting information; motivating workers; dealing with feedback, the grapevine, and gossip; increasing worker satisfaction, productivity, and retention {
~Organizational communication
~Intrapersonal communication
}

~Group communication
}

_____ is aimed at communicating information more effectively; increasing persuasive abilities; developing, organizing styling, and delivering messages effectively; becoming a more critical listener {

~Public communication
~Organizational communication
~Intrapersonal communication
}

_____ is aimed at increasing security in e-communications, combining CMC with face-to-face communication; networking for social and professional purposes {

~Computer-mediated: communication
~Public communication
~Organizational communication
}

_____ is aimed at improving abilities to use the media to greater effectiveness, increasing ability to control the media, avoiding being taken in by the media, becoming a more critical consumer {

~Mass communication
~Public communication
~Organizational communication
}

Use your purposes to guide your verbal and nonverbal messages. Identify the purposes in the messages of other – means that the _____ {

~communication is purposeful
~communication is transactional
~communication is ubiquitous
}

Recognize that messages are influenced by a variety of factors and to understand a person's messages, you need to know the person (to some extent). And for others to understand you, they need to know you (to some extent) – means that the _____ {

~communication is transactional
~communication is ambiguous
~communication is ubiquitous
}

Look for both verbal and nonverbal messages for a clearer and more complete understanding of another's meaning) – means that the _____ {

~communication is a package of signals
~communication is ambiguous
~communication is ubiquitous
}

Adjust your verbal and nonverbal messages to the situation and the other individuals – means that the _____ {
~communication is a process of adjustment
~communication is a package of signals
~communication is ubiquitous
}

Distinguish between content and relationship messages and deal with relationship issues as relationship issues – means that the _____ {
~communication involves content and relationship dimensions
~communication is a package of signals
~communication is ubiquitous
}

Use clear and specific terms, ask if you're being understood, and paraphrase complex ideas – means that the _____ {
~communication is ambiguous
~communication is a package of signals
~communication is ubiquitous
}

See alternative punctuations when trying to understand another's point of view – means that the _____ {
~communication is punctuated
~communication is a package of signals
~communication is ubiquitous
}

Be careful of what you say; you won't be able to take it back – means that the _____ {
~communication is inevitable
~communication is a package of signals
~communication is ubiquitous
}

Success, to my way of thinking, is better measured by the extent to which I surpass others – is an example of an {
~individualist orientation
~collectivist orientation
~low distance orientation
}

Success, to my way of thinking, is better measured by my contribution to the group effort – is an example of a {
~collectivist orientation
~individualist orientation
~low distance orientation
}

}

My heroes are generally people who stand out from the crowd – is an example of an {
~individualist orientation
~collectivist orientation
~low distance orientation
}

My heroes are generally team players – is an example of a {
~collectivist orientation
~individualist orientation
~low distance orientation
}

If I were a manager, I would likely reprimand a worker in public if the occasion warranted – is an example of a {
~high-context focus
~low-context focus
~power distance focus
}

If I were a manager, I would always reprimand in private regardless of the situation – is an example of a {
~low-context focus
~high-context focus
~power distance focus
}

In communicating, it's generally more important to be polite rather than accurate or direct – is an example of a {
~high-context focus
~low-context focus
~power distance focus
}

In communicating, it's generally more important to be accurate and direct rather than polite – is an example of a {
~low-context focus
~high-context focus
~power distance focus
}

As a student (and if I feel well informed) I feel comfortable challenging a professor – is an example of a {
~low power distance
~high power distance
~power distance focus
}

As a student (and if I feel well informed) I feel uncomfortable challenging a professor – is an example of a {
~high power distance
~low power distance
~power distance focus
}

In choosing a life partner or even close friends, I feel more comfortable with just about anyone, not necessarily one from my own culture and class – is an example of a {
~low power distance
~high power distance
~power distance focus
}

In choosing a life partner or even close friends, I feel more comfortable with those from my own culture and class – is an example of a {
~high power distance
~low power distance
~power distance focus
}

In a conflict situation, I'd be more likely to confront conflicts directly and seek to win – is an example of a {
~masculine orientation
~feminine orientation
~neuter orientation
}

Generally, I spend what I have – is an example of a {
~short term orientation
~long term orientation
~neutral term orientation
}

My general belief about child-rearing is that children should be cared for by their mothers – is an example of a {
~long term orientation
~short term orientation
~neutral term orientation
}

My general belief about child-rearing is that children can be cared for by others– is an example of a {
~short term orientation
~long term orientation
~neutral term orientation
}

LECTURE2. CULTURE AND COMMUNICATION

Aims:

- ✓ to identify culture's role in human communication;
- ✓ to perceive the ways cultures differ from one another;
- ✓ to figure out the forms and principles of intercultural communication.

Points for discussion:

Introduction

1. What Is Culture?

1.1. The Transmission of Culture

1.2. The Importance of Culture in Communication

2. Cultural Differences

3. Intercultural Communication

Summary

Key words to know:

culture	the total of the inherited ideas, beliefs, values, and knowledge, which constitute the shared bases of social action that are passed on from one generation to the next through communication, not through genes.
enculturation	the process by which you learn the culture into which you're born (your native culture).
acculturation	the process by which you learn the rules and norms of a culture different from your native culture.
assimilationist perspective	holds that people should leave their native culture behind and adapt to their new culture.
cultural diversity	holds that people should retain their native cultural ways.
individualist culture	the importance of individual values such as power, achievement, hedonism and stimulation.
collectivist culture	the importance of group values such as benevolence, tradition, and conformity.
high-context culture	the information is known by all participants, but it is not explicitly stated in the verbal message.
low-context culture	the information is explicitly stated in the verbal message.

Recommended Literature

Obligatory:

1. Бацевич Ф.С. *Основи комунікативної лінгвістики*. Київ : Академія, 2004. С. 251–267.
2. Манакін В.М. *Мова і міжкультурна комунікація*. Київ : Академія, 2012. С. 21–55.

3. DeVito, Joseph. *A Human communication : the basic course*. New-York : Pearson Education. 2006. P. 29–49.

Additional:

4. Яшенкова О.В. *Основи теорії мовної комунікації*. Київ : Академія, 2010. С. 201–206.
5. Яшенкова О.В. *Основи теорії мовної комунікації : САМ*. Київ : Академія, 2011. С. 238–262.

Introduction

1. What Is Culture?

Culture consists of (a) relatively specialized elements of the lifestyle of a social group of people that have produced and developed—their values, beliefs, artifacts, language; their ways of behaving and ways of thinking; their art, laws, religion, and, of course, communication theories, styles, and attitudes (b) that are passed on from one generation to the next through communication, not through genes.

1.1. The Transmission of Culture

Culture is transmitted from one generation to another through **enculturation**, the process by which you learn the culture into which you're born (your native culture). Parents, schools, religious institutions are the main teachers of culture. A somewhat different process of learning culture is **acculturation**, the process by which you learn the rules and norms of a culture different from your native culture.

1.2. The Importance of Culture in Communication

There are many reasons for the cultural emphasis in the field of communication.

The cultural emphasis	(a) demographic changes. Most obvious are the vast demographic changes taking place throughout the United States. It's now a country greatly influenced by the enormous number of new citizens from Central and South America, Africa, and Asia.
	(b) increased sensitivity to cultural differences. As a people, we've become increasingly sensitive to cultural differences. E.g. American society has moved from an assimilationist perspective (which holds that people should leave their native culture behind and adapt to their new culture) to a perspective that values cultural diversity (which holds that people should retain their native cultural ways).
	(c) economic interdependency. Today most countries are economically dependent on one another. Consequently, our economic lives depend on our ability to communicate effectively across cultures. Similarly,

	our political well-being depends in great part on that of other cultures.
	(d) advances in communication technology. The rapid spread of communication technology has brought foreign and sometimes very different cultures right into our lives. News from foreign countries is commonplace. Technology has made intercultural communication easy, practical, and inevitable.
	(e) the renewed concern for politeness. Politeness is probably universal across all cultures (Brown & Levinson, 1987), so we don't really have polite cultures on the one hand and impolite cultures on the other. Nevertheless, cultures differ widely in how they define politeness and in how important politeness is in comparison with, say, openness or honesty. For example, not interrupting, saying "please" and "thank you," maintaining focused eye contact, and asking permission to do something are all examples of politeness messages.
	(f) the fact that communication competence is specific to a culture

2. Cultural Differences

For effective communication to take place in a global world goodwill and good intentions are helpful—but they are not enough. If you're going to be effective, you need to know how cultures differ and how these differences influence communication.

Researches support several major **cultural distinctions** that have an impact on communication:

cultural distinctions	(a) individualist or collectivist orientation
	(b) emphasis on context (whether high or low)
	(c) power structure
	(d) masculinity– femininity
	(e) tolerance for ambiguity
	(f) long and short term orientation
	(g) indulgence and restraint

Each of these dimensions of difference has significant impact on all forms of communication.

(a) Individualist or Collectivist orientation	
Cultures differ in the way in which they promote individualist and collectivist thinking and behaving.	
An individualist culture teaches members the importance of individual values such as power, achievement, hedonism and stimulation. Examples include the cultures of <i>the United States, Australia, United Kingdom, The Netherlands, Canada, New Zealand, Italy, Belgium, Denmark, and Sweden.</i>	A collectivist culture, on the other hand, teaches members the importance of group values such as benevolence, tradition, and conformity. Examples of such cultures include <i>Guatemala, Ecuador, Panama, Venezuela, Colombia, Indonesia, Pakistan, China, Costa Rica, and Peru.</i>

(b) Emphasis on context (whether high or low)	
Cultures also differ in the extent to which information is made explicit on the one hand, or is assumed to be in the context or in the persons communicating, on the other hand.	
In a high-context culture much of the information in communication is in the person—for example, information that was shared through previous communications, through assumptions about each other, and through shared experiences. The information is thus known by all participants, but it is not explicitly stated in the verbal message.	In a low-context culture most of the information is explicitly stated in the verbal message. In formal transactions it will be stated in written (or contract form).
High-context cultures are also collectivist cultures. These cultures are: <i>Japanese, Arabic, Latin American, Thai, Korean, Apache, and Mexican</i> place great emphasis on personal relationships and oral agreements.	Low-context cultures are also individualist cultures. These cultures are: <i>German, Swedish, Norwegian, and American</i> place less emphasis on personal relationships and more emphasis on verbalized, explicit explanation—for example, on written contracts in business transactions.

(c) Power structure

In some cultures power is concentrated in the hands of a few, and there's a great difference between the power held by these people and the power of the ordinary citizen. These are called high-power-distance cultures. Examples are: <i>Malaysia, Slovakia, Guatemala, Panama, the Philippines, Russia, Romania, Serbia, Suriname and Mexico</i> are the top 10.	In low-power-distance cultures power is more evenly distributed throughout the citizenry. Examples are: <i>Austria, Israel, Denmark, New Zealand, Switzerland, Ireland, Sweden, Norway, Finland, and Great Britain</i> are the top ten.
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(d) Masculinity – femininity	
Especially important for self-concept is the culture's attitude about gender roles; that is, about how a man or woman should act. (When denoting cultural orientations, the terms <i>masculine</i> and <i>feminine</i>, should not be interpreted as perpetuating stereotypes but as reflecting some of the commonly held assumptions of a sizable number of people throughout the world.	
A highly masculine culture values aggressiveness, material success, and strength.	A highly feminine culture values modesty, concern for relationships and the quality of life, and tenderness
The 10 countries with the highest masculinity score (beginning with the highest) are: <i>Japan, Austria, Venezuela, Italy, Switzerland, Mexico, Ireland, Jamaica, Great Britain, and Germany.</i>	The 10 countries with the highest femininity score are (beginning with the highest) are: <i>Sweden, Norway, The Netherlands, Denmark, Costa Rica, Yugoslavia, Finland, Chile, Portugal, and Thailand.</i>

(e) Tolerance for ambiguity	
Levels of ambiguity tolerance vary widely among cultures. In some cultures people do little to avoid uncertainty, and they have little anxiety about not knowing what will happen next. In some other cultures there is much anxiety about uncertainty.	
Members of high-ambiguity-tolerant cultures don't feel threatened by unknown situations; uncertainty is a normal part of life, and people accept it as it comes.	Members of low-ambiguity-tolerant cultures see uncertainty as threatening and as something that must be counteracted.

The 10 countries with highest tolerance for ambiguity are <i>Singapore, Jamaica, Denmark, Sweden, Hong Kong, Ireland, Great Britain, Malaysia, India, and the Philippines</i>; the United States ranks 11th.	The 10 countries with the lowest tolerance for ambiguity are <i>Greece, Portugal, Guatemala, Uruguay, Belgium, Malta, Russia, El Salvador, Poland, and Japan</i>. Low-ambiguity-tolerant cultures create very clear-cut rules for communication that must not be broken.
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(f) Long and short term orientation	
Another interesting distinction is that between long and short-term orientation.	
Some cultures teach a long-term orientation , an orientation that promotes the importance of future rewards and so, for example, members of these cultures are more apt to save for the future and to prepare for the future academically.	Instead of saving for the future, members of short-term orientation culture spend their resources for the present.
The most long-term oriented countries are <i>South Korea, Taiwan, Japan, China, Ukraine, Germany, Estonia, Belgium, Lithuania, and Russia</i> .	Cultures fostering a short-term orientation : <i>Puerto Rico, Ghana, Egypt, Trinidad, Nigeria, Dominican Republic, Colombia, Iran, Morocco, and Zimbabwe</i> , are the top ten, look more to the past and the present.

(f) Indulgence and restraint	
Cultures high in indulgence are those that emphasize the gratification of desires; they focus on having fun and enjoying life. <i>Venezuela, Mexico, Puerto Rico, El Salvador, Nigeria, Colombia, Trinidad, Sweden, New Zealand, and Ghana</i> are the top 10 in indulgence	Cultures high in restraint : <i>Pakistan, Egypt, Latvia, Ukraine, Albania, Belarus, Lithuania, Bulgaria, Estonia, and Iraq</i> are the top ten .
These cultures have more people who are happy which depends on two major factors: Life control – is the feeling that you may do as you please, that you have freedom of choice to do or not do what you want. Leisure – is the feeling that you have leisure time to do what you find	Restraint cultures have more people who are unhappy: people who see themselves as lacking control of their own lives and with little or no leisure time to engage in fun activities.

fun. In addition, members of indulgent cultures have more positive attitudes, greater optimism, and are more likely to remember positive emotions.

In contrast to **indulgent** cultures, members of cultures high in **restraint** are more cynical, pessimistic, and are less likely to remember positive emotions. They have less satisfying family lives, rigid gender roles, and an unequal distribution of household tasks.

3. Intercultural Communication

The term **intercultural communication** refers to communication between persons who have different cultural beliefs, values, or ways of behaving.

The following types of communication may all be considered “**intercultural**”.

intercultural communication	✓ Communication between people of different national cultures – for example, between <i>Chinese and Portuguese</i> individuals, or between <i>French and Norwegian</i> .
	✓ Communication between people of different races (sometimes called <i>interracial communication</i>) – for example, between <i>African Americans</i> and <i>Asian Americans</i> .
	✓ Communication between people of different ethnic groups (sometimes called <i>interethnic communication</i>) – for example, between <i>Italian Americans</i> and <i>German Americans</i> .
	✓ Communication between people of different religions– for example, between <i>Roman Catholics</i> and <i>Episcopalians</i> , or between <i>Muslims Moslem</i> and <i>Jews</i> .
	✓ Communication between nations (sometimes called <i>international communication</i>) – for example, between <i>the United States</i> and <i>Argentina</i> or between <i>China</i> and <i>Rwanda</i> .
	✓ Communication between genders – between men and women.
	✓ Communication between smaller cultures existing within the larger culture – for example, between <i>doctors</i> and <i>patients</i> , <i>research scientists</i> and the <i>general public</i> , or between <i>those with</i> and <i>those</i>

	<i>without disabilities.</i>
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Intercultural communication depends on the cultural sensitivity of both individuals. **Cultural sensitivity** is an attitude and way of behaving in which you're aware of and acknowledge cultural differences.

Cultural sensitivity is crucial on a global scale, as in efforts toward world peace and economic growth; it's also essential for effective interpersonal communication and for general success in life.

The following guidelines can help you improve your intercultural communication: (1) Prepare yourself; (2) reduce your ethnocentrism; (3) confront your stereotypes; (4) be mindful; (5) avoid over attribution; (6) recognize differences; and (7) adjust your communication.

Ethnocentrism is our tendency to evaluate the beliefs, attitudes, and values of our own culture positively and those of other cultures negatively.

Stereotyping is the tendency to develop and maintain fixed, unchanging impressions of groups of people and to use these impressions to evaluate individual members of these groups, ignoring unique individual characteristics.

Summary

So, we have tried to present a general outline of the scope of culture and communication: their definitions, the background, reasons for the cultural emphasis in the field of communication, *id est* demographic changes, increased sensitivity to cultural differences, economic interdependency, advances in communication technology, the renewed concern for politeness, and the fact that communication competence is specific to a culture (what works in one culture will not necessarily work in another). We have tried to perceive the principles of cultural differences and intercultural communication among people and figure out positive and negative features of their interaction and cooperation.

Questions for self-control

1. Identify the modern usage of culture.
2. Account for the reasons of the cultural emphasis in the field of communication.
3. Can you think of reasons why cultural differences are so numerous?
4. What types of cultural differences can you name?
5. What is meant by cultural sensitivity and politeness in intercultural communication?
6. ? What is the difference between ethnocentrism and stereotyping?
7. Accordingly, what is the aim of tolerance for ambiguity? Which one (high-ambiguity-tolerant or low-ambiguity-tolerant approach) is more preferable to you and why?

8. Clarify the difference between high-context and low-context cultures differences in communication? Which one is more preferable to you and why?
9. Clarify the difference between individualist and collectivist cultures in communication?? Which one is more interesting to you and why?
10. Define advantageous and disadvantageous of studying and perceiving the main principles of intercultural communication.

SEMINAR2. Culture and Communication

Aims:

- ✓ to identify culture's role in human communication;
- ✓ to perceive the ways cultures differ from one another;
- ✓ to figure out the forms and principles of intercultural communication.

Points for discussion:

Introduction

1. What Is Culture?
 - 1.1. The Transmission of Culture
 - 1.2. The Importance of Culture in Communication
 2. Cultural Differences
 3. Intercultural Communication
- #### Summary

Recommended Literature

1. Бацевич Ф.С. *Основи комунікативної лінгвістики*. Київ : Академія, 2004. С. 251–267.
2. Манакін В.М. *Мова і міжкультурна комунікація*. Київ : Академія, 2012. С. 21–55.
3. DeVito, Joseph. *A Human communication : the basic course*. New-York : Pearson Education. 2006. P. 29–49.
4. Яшенкова О.В. *Основи теорії мовної комунікації*. Київ : Академія, 2010. С. 201–206.
5. Яшенкова О.В. *Основи теорії мовної комунікації : САМ*. Київ : Академія, 2011. С. 238–262.

Tests: review of theory

I. True/False: write 'T' for true or 'F' for false beside each of the following statement.

1. Culture consists of the relatively specialized lifestyle of a group of people – their values, beliefs, artifacts, ways of behaving, and ways of communicating – that is

passed on from one generation to the next through communication rather than through genes.

2. Acculturation is the process by which culture is transmitted from one generation to the next.
3. Enculturation involves the processes by which one culture is modified through contact with or exposure to another culture.
4. Cultures differ in terms of individualist or collectivist orientations, high and low context, high- and low-power distance, masculinity and femininity, tolerance of ambiguity, long- and short-term orientation, and indulgence and restraint.
5. Collectivist cultures emphasize individual values such as power and achievement, whereas.
6. Individualist cultures emphasize group values such as cooperation and responsibility to the group.
7. In low-context cultures much information is in the context or the person.
8. In high-context cultures information is expected to be made explicit.
9. In low-power-distance cultures there are large differences in power between people.
10. In high-power-distance cultures power is more evenly distributed throughout the population.

II. Multiple choice: select the best response on each of the following questions/statements.

1. _____ cultures emphasize assertiveness, ambition, and competition.
A Masculine
B Feminine
C Both
2. _____ cultures emphasize compromise and negotiation.
A Masculine
B Feminine
C Both
3. _____ cultures feel little threatened by uncertainty; it's accepted as it comes.
A High-ambiguity tolerant
B Low-ambiguity tolerant
C Both
4. _____ cultures feel uncomfortable with uncertainty and seek to avoid it.
A High-ambiguity tolerant
B Low-ambiguity tolerant
C Both
5. _____ cultures promote the importance of future rewards.
A Both
B Short-term-oriented
C Long-term-oriented

6. _____ cultures look more to the past and the present.
 A Both
 B Short-term-oriented
 C Long-term-oriented
7. Cultures high in _____ emphasize the gratification of desires and having fun.
 A indulgence
 B restraint
 C ambiguity
8. Cultures high in _____ emphasize the curbing and regulation of pleasures and fun.
 A indulgence
 B restraint
 C ambiguity
9. _____, which exists on a continuum, is our tendency to evaluate the beliefs, attitudes, and values of our own culture positively and those of other cultures negatively.
 A Indulgence
 B Ethnocentrism
 C Ambiguity
10. _____ is the tendency to develop and maintain fixed, unchanging impressions of groups of people and to use these impressions to evaluate individual members of these groups, ignoring unique individual characteristics.
 A Stereotyping
 B Ethnocentrism
 C Ambiguity

III. Matching: match each of the following linguistic terms with the correct meaning.

1. Culture –
2. Enculturation –
3. Acculturation –
4. Individualist cultures –
5. Collectivist cultures –
6. Masculine cultures –
7. Feminine cultures –
8. High-ambiguity tolerant cultures –
9. Long-term-oriented cultures –
10. Intercultural communication –

A – the relatively specialized lifestyle of a group of people – their values, beliefs, artifacts, ways of behaving, and ways of communicating

– that is passed on from one generation to the next through communication rather than through genes.

B – emphasize individual values such as power and achievement.

C – emphasize group values such as cooperation and responsibility to the group.

D – emphasize compromise and negotiation.

E – feel little threatened by uncertainty; it's accepted as it comes.

F – is communication among people who have different cultural beliefs, values, or ways of behaving.

G – promote the importance of future rewards.

H – emphasize assertiveness, ambition, and competition.

I – involves the processes by which one culture is modified through contact with or exposure to another culture.

J – is the process by which culture is transmitted from one generation to the next.

SELF-STUDY 2

Aims:

- watch the video films pertaining to Self-Study 1; i.e., the scope of culture and communication;
- cognize and apprehend information from the given films;
- take the computer (e-learning system) tests, based on them;
- amend and refine your listening comprehension skills and abilities.

1. Video films (either on CD or You Tube)

6. Cultural differences - From all over the world... to Italy!
<https://www.youtube.com/watch?v=vO6N0ha22Mk>
7. Secrets of cross-cultural communication
https://www.youtube.com/watch?v=kujUs_6qeUI
8. Communicating Across Cultures: Humor and Body Language
<https://www.youtube.com/watch?v=qxlYLjui1oM>
9. "Observing Cultural Differences Between East & West"
<https://www.youtube.com/watch?v=8glSOC3UyxA>
10. Understanding Cultural Communication Differences
<https://www.youtube.com/watch?v=0W9iLrfyq20>

Suggested reading:

1. Бацевич Ф.С. *Основи комунікативної лінгвістики*. Київ : Академія, 2004. С. 251–267.
2. Манакін В.М. *Мова і міжкультурна комунікація*. Київ : Академія, 2012. С. 21–55.
3. DeVito, Joseph. *A Human communication : the basic course*. New-York : Pearson Education. 2006. P. 29–49.
4. Яшенкова О.В. *Основи теорії мовної комунікації*. Київ : Академія, 2010. С. 201–206.
5. Яшенкова О.В. *Основи теорії мовної комунікації : САМ*. Київ : Академія, 2011. С. 238–262.

1. Computer tests in e-learning system (Moodle):

Multiple choice: select the best response on each of the following questions / statements.

Be careful of what you say; you won't be able to take it back – means that the

- _____ {
 ~communication is inevitable
 ~communication is a package of signals
 ~communication is ubiquitous
 }

Success, to my way of thinking, is better measured by the extent to which I surpass others

- is an example of an {
 =individualist orientation
 ~collectivist orientation
 ~low distance orientation
 }

Success, to my way of thinking, is better measured by my contribution to the group effort

- is an example of a {
 =collectivist orientation
 ~individualist orientation
 ~low distance orientation
 }

My heroes are generally people who stand out from the crowd – is an example of an {

- =individualist orientation
 ~collectivist orientation
 ~low distance orientation
 }

My heroes are generally team players – is an example of a {

- =collectivist orientation
 ~individualist orientation
 ~low distance orientation

}

If I were a manager, I would likely reprimand a worker in public if the occasion warranted – is an example of a {

=high-context focus

~low-context focus

~power distance focus

}

If I were a manager, I would always reprimand in private regardless of the situation – is an example of a {

=low-context focus

~high-context focus

~power distance focus

}

In communicating, it's generally more important to be polite rather than accurate or direct – is an example of a {

=high-context focus

~low-context focus

~power distance focus

}

In communicating, it's generally more important to be accurate and direct rather than polite – is an example of a {

=low-context focus

~high-context focus

~power distance focus

}

As a student (and if I feel well informed) I feel comfortable challenging a professor – is an example of a {

=low power distance

~high power distance

~power distance focus

}

As a student (and if I feel well informed) I feel uncomfortable challenging a professor – is an example of a {

=high power distance

~low power distance

~power distance focus

}

In choosing a life partner or even close friends, I feel more comfortable with just about anyone, not necessarily one from my own culture and class – is an example of a {

=low power distance

~high power distance

~power distance focus
}

In choosing a life partner or even close friends, I feel more comfortable with those from my own culture and class – is an example of a {
=high power distance
~low power distance
~power distance focus
}

In a conflict situation, I'd be more likely to confront conflicts directly and seek to win – is an example of a {
=masculine orientation
~feminine orientation
~neuter orientation
}

In a conflict situation, I'd be more likely to confront conflicts with the aim of compromise – is an example of a {
=feminine orientation
~masculine orientation
~neuter orientation
}

If I were a manager of an organization I would stress competition and aggressiveness – is an example of a {
=masculine orientation
~feminine orientation
~neuter orientation
}

If I were a manager of an organization I would stress worker satisfaction – is an example of a {
=feminine orientation
~masculine orientation
~neuter orientation
}

As a student, I'm more comfortable with assignments in which there is freedom for interpretation – is an example of a {
=high tolerance for ambiguity
~low tolerance for ambiguity
~neuter tolerance for ambiguity
}

As a student, I'm more comfortable with assignments in which there are clearly defined instructions – is an example of a {
=low tolerance for ambiguity

~high tolerance for ambiguity
~neuter tolerance for ambiguity
}

Generally, when approaching an undertaking with which I've had no experience, I feel comfortable – is an example of a {
=high tolerance for ambiguity
~low tolerance for ambiguity
~neuter tolerance for ambiguity
}

Generally, when approaching an undertaking with which I've had no experience, I feel uncomfortable – is an example of a {
=low tolerance for ambiguity
~high tolerance for ambiguity
~neuter tolerance for ambiguity
}

Generally, I save money for the future – is an example of a {
=long term orientation
~short term orientation
~neutral term orientation
}

Generally, I spend what I have – is an example of a {
=short term orientation
~long term orientation
~neutral term orientation
}

My general belief about child-rearing is that children should be cared for by their mothers – is an example of a {
=long term orientation
~short term orientation
~neutral term orientation
}

My general belief about child-rearing is that children can be cared for by others– is an example of a {
=short term orientation
~long term orientation
~neutral term orientation
}

For the most part, I believe I'm in control of my own life – is an example of an {
=indulgent orientation
~restraint orientation
~neutral term orientation

}

For the most part I believe my life is largely determined by forces out of my control – is an example of a {

=restraint orientation

~indulgent orientation

~neutral term orientation

}

In general, I have leisure time to do what I find fun – is an example of an {

=indulgent orientation

~restraint orientation

~neutral term orientation

}

In general, I have little leisure time – is an example of a {

=restraint orientation

~indulgent orientation

~neutral term orientation

}

_____ is communication among people who have different cultural beliefs, values, or ways of behaving {

=Intercultural communication

~Intrapersonal communication

~Group communication

}

_____ is our tendency to evaluate the beliefs, attitudes, and values of our own culture positively and those of other cultures negatively {

=Ethnocentrism

~Stereotyping

~Intercultural communication

}

_____ is the tendency to develop and maintain fixed, unchanging impressions of groups of people and to use these impressions to evaluate individual members of these groups, ignoring unique individual characteristics {

=Stereotyping

~Ethnocentrism

~Intercultural communication

}

Among guidelines for more effective _____ are: prepare yourself, recognize and reduce your ethnocentrism, confront your stereotypes, be mindful, avoid overattribution, recognize differences, and adjust your communication {

=intercultural communication

~intrapersonal communication

~group communication

}

LECTURE3. THE SELF AND PERCEPTION

Aims:

- ✓ to identify self-concept, self-awareness, and self-esteem;
- ✓ to perceive the process of self-disclosure;
- ✓ to figure out the nature and workings of perception and the way impressions are formed and managed.

Points for discussion:

- Introduction
- 1. The Self in Human Communication
 - 1.1. Self-concept
 - 1.2. Self-awareness
 - 1.3. Self-esteem
- 2. Self-Disclosure
- 3. Perception
- 4. Impression Formation
- Summary

Key words to know:

self	the distinct individuality or identity of a person or thing.
self-concept	the whole set of attitudes, opinions, and cognitions that a person has of himself.
self-awareness	conscious knowledge of one's own character, feelings, motives, and desires.
self-esteem	confidence in one's own worth or abilities; self-respect.
self-disclosure	the action of making new or secret information known.
enhancement	an increase or improvement in quality, value, or extent.
perception	the process by which information about the world, as received by the senses, is analyzed and made meaningful.
positive face needs	the desire to be viewed positively by others, to be thought of favorably.
negative face needs	the desire to be autonomous, to have the right to do as we wish.

Recommended Literature

Obligatory:

1. Бацевич Ф.С. *Основи комунікативної лінгвістики*. Київ : Академія, 2004. С. 42–47.
2. Манакін В.М. *Мова і міжкультурна комунікація*. Київ : Академія, 2012.

C. 30–44.

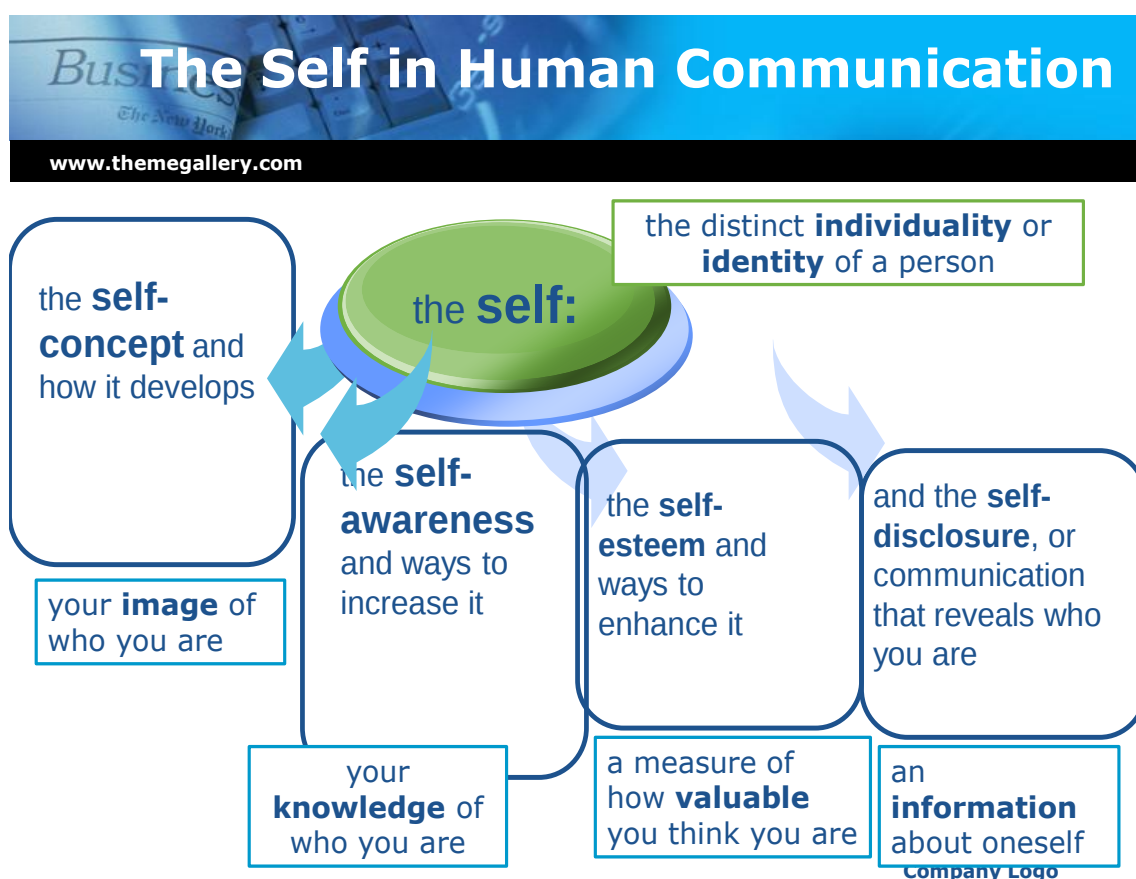
3. DeVito, Joseph. *A Human communication : the basic course*. New-York : Pearson Education. 2006. P. 60–79.

Additional:

4. Яшенкова О.В. *Основи теорії мовної комунікації*. Київ : Академія, 2010. C. 101–109.

Introduction

First we'll explore the **self**: the **self-concept** and how it develops; **self-awareness** and ways to increase it; **self-esteem** and ways to enhance it; and self-disclosure, or communication that reveals who you are.



1. The Self in Human Communication

1.1. Self-concept

Your **self-concept** is your image of who you are. It's how you perceive yourself: your feelings and thoughts about your strengths and weaknesses, your abilities and limitations. **Self-concept** develops from the images that others have of you, comparisons between yourself and others, your cultural experiences, and your evaluation of your own thoughts and behaviors. The components of the self-concept are:

	<i>Others' Images of You</i> How do significant others see me? If these significant others think highly of you, you will see a
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self-concept	positive self-image reflected in their behaviors; if they think little of you, you will see a more negative image.
	<i>Comparisons with Others</i> Another way you develop self-concept is by comparing yourself with others, most often with your peers.
	<i>Cultural Teachings</i> Your culture instills in you a variety of beliefs, values, and attitudes about such things as success (how you define it and how you should achieve it); the relevance of religion, race, or nationality; and the ethical principles you should follow in business and in your personal life. These teachings provide benchmarks against which you can measure yourself.
	<i>Self-Interpretations and Self-Evaluations</i> Your self-interpretations (your reconstruction of the incident and your understanding of it) and self-evaluations (the value – good or bad – that you place on the behavior also contribute to your self-concept.

1.2. Self-Awareness

Self-awareness – your knowledge of who you are; of your traits, your strengths and limitations, your emotions and behaviors, your individuality – is basic to all communication. (You can achieve self-awareness by examining the several aspects of yourself as they might appear to others as well as to yourself.) One tool that is commonly used for this examination is called the **Johari window**, a metaphoric division of the self into four areas.

Your **Four Selves** show different aspects or versions of the self. The four aspects are the open self, blind self, hidden self, and unknown self. These areas are not separate from one another, but interdependent.

Johari window	Open self. This self represents all the information, behaviors, attitudes, and feelings about yourself that you know and that others also know. Such knowledge could include everything from your name, skin color, sex, and age to your religion and political beliefs.
	Blind self. This self represents knowledge about you that others have but you don't. Blind self

	might include your habit of finishing other people's sentences or your way of rubbing your nose when you become anxious. It's important to reduce your blind self and learn what others know about you. A large blind self indicates low self-awareness and interferes with accurate communication. So it's important to reduce your blind self and learn what others know about you.
	Unknown self. The unknown self represents those parts of yourself that neither you nor others know. This is information that is buried in your subconscious. You may, for example, learn of your obsession with money, your fear of criticism, etc., or the kind of lover you are through hypnosis, dreams, psychological tests, or psychotherapy.
	Hidden self. This self represents all the knowledge you have of yourself but keep secret from others. The hidden self windowpane includes all your successfully kept secrets; for example, your fantasies, embarrassing experiences, and any attitudes or beliefs of which you may be ashamed. You probably keep secrets from some people and not from others; for example, you might not tell your parents you're dating someone of another race or religion, but you might tell a close friend.
Each person's Johari window will be different, and each individual's window will vary from one time to another and from one communication situation to another.	

Growing in Self-Awareness	Listen to others. Conveniently, others are constantly giving you the very feedback you need to increase self-awareness. In every interaction people comment on you in some way – on what you do, what you say, how you look.
	Increase your open self. Revealing yourself to others will help increase your self-awareness. As you talk about yourself, you may see connections that you had previously missed. With feedback from others, you may gain still more insight.
	Seek information about yourself. Encourage

	people to reveal what they know about you.
	Dialogue with yourself. No one knows you better than you know yourself. Ask yourself self-awareness questions: What motivates me to act as I do? What are my short-term and long-term goals? How do I plan to achieve them? What are my strengths and weaknesses?

1.3. Self-esteem

Self-esteem is a measure of how valuable you think you are; people with high self-esteem think very highly of themselves, whereas people with low self-esteem view themselves negatively. The basic idea behind building self-esteem is that when you feel good about yourself – about who you are and what you’re capable of doing – you will perform better. When you think like a success, you’re more likely to act like a success.

Increasing self-esteem will, therefore, help you to function more effectively in school, in interpersonal relationships, and in careers.

Challenge beliefs you have about yourself that are unproductive or that make it more difficult for you to achieve your goals (Einhorn, 2006).	
increasing self-esteem	1. The belief that you have to be perfect; this causes you to try to perform at unrealistically high levels at work, school, and home; anything short of perfection is unacceptable.
	2. The belief that you have to please others and that your worthiness depends on what others think of you.
	3. The belief that you have to take on more responsibilities than any one person can be expected to handle.

2. Self-Disclosure

Self-disclosure is (1) a type of communication in which (2) you reveal information about yourself that (3) you normally keep hidden (Jourard, 1971b; Tardy & Dindia, 2006).

1. Self-disclosure is a type of communication in which you take information from your hidden self and move it to the open self. Overt statements about the self (for example, “I’m getting fat”), as well as slips of the tongue (for example, using the name of an ex instead of your present lover), unconscious nonverbal movements (for example, self-touching movements or eye avoidance), and public confessions (for example, “Well, Jerry, it’s like this . . .”) can all be considered forms of self-disclosure.

2. 2. In self-disclosure you reveal *information* about yourself; it is *information* in that it involves something that the receiver did not know about you. This information may vary from the relatively commonplace (“I’m really scared about that French exam”) to the extremely significant (“I’m so depressed, I feel like committing suicide”). For self-disclosure to occur you must reveal the information to someone else; the information must be received and understood by at least one other individual.

3. Generally, self-disclosure – at least the kind that’s researched in communication and related fields – involves information that you normally keep hidden. To tell a listener something about yourself that you’d tell anyone is not self-disclosure but rather simply talking about yourself.)

Self-disclosure often brings **rewards**, but it can also create **problems**

Among the **rewards** of **self-disclosure** are:

Self-Disclosure Rewards

Self-knowledge. Self-disclosure helps you gain a new perspective on yourself and a deeper understanding of your own behavior.

Improved coping abilities. Self-disclosure helps you deal with problems, especially guilt. Because you feel that problems are a basis for rejection, you may develop guilt. By self-disclosing negative feelings and receiving support rather than rejection, you may be better able to deal with guilt, perhaps reducing or even eliminating it.

Communication enhancement. Self-disclosure often improves communication. You understand the messages of others largely to the extent that you understand the individuals. You can tell what certain nuances mean, when a person is serious or joking, and when a person is being sarcastic out of fear or out of resentment.

More meaningful relationships. By self-disclosing you tell others that you trust, respect, and care enough about them and your relationship to reveal yourself. This, in turn, leads the other individual to self-disclose and forms a good start to a relationship that is honest and open.

Among the **dangers** of **self-disclosure** are:

Self-Disclosure Dangers	Personal risks. The more you reveal about yourself to others, the more areas of your life you expose to possible attack. Especially in the competitive context of work (or even romance), the more that others know about you, the more they'll be able to use against you.
	Relationship risks. Even in close and long-lasting relationships, self-disclosure can cause problems. Parents, normally the most supportive people in most individuals' lives, frequently reject children who disclose their homosexuality, their plans to marry someone of a different race, or their belief in another faith.
	Professional risks. Sometimes self-disclosure may result in professional or material losses. Politicians who disclose that they have been in therapy may lose the support of their own political party and find that voters are unwilling to vote for them.

3. Perception

Perception is your way of understanding the world; the process by which you become aware of objects, events, and especially people through your senses: sight, smell, taste, touch, and sound.

Perception is a continuous series of processes that blend into one another.

We can separate perception into five stages:	
perception	(1) You sense, you pick up some kind of stimulation;
	(2) you organize the stimuli in some way;
	(3) you interpret and evaluate what you perceive;
	(4) you store your perception in memory;
	(5) you retrieve it when needed

4. Impression Formation

Impression formation (sometimes referred to as **person perception**) refers to the processes you go through in forming an impression of another person. Here you would make use of a variety of perception processes, each of which has pitfalls and potential dangers.

Impression Formation Processes are: *the self-fulfilling prophecy, personality theory, primacy –recency, consistency, and attribution.*

	A self-fulfilling prophecy is a prediction that comes true because you act on it as if it were true.
--	---

Impression Formation Processes	Personality Theory: you expect certain qualities to go with other qualities.
	Primacy–Recency: you are most influenced by what occurs first and by what occurs last.
	Consistency: you assume that people are consistent; if they’re good people in your mind the things they do will be good and if they’re bad, the things they do will be bad.
	Attribution of control: you evaluate what a person did on the basis of the control you perceive this person to have had on his or her behavior.
	Stereotyping: you form an impression of someone based on your racial, religious, or other stereotype.

Politeness strategies are another set of strategies often used to appear likeable. We can look at them in terms of negative and positive types (Brown & Levinson):

1. positive face needs—the desire to be viewed positively by others, to be thought of favorably, and

2. negative face needs—the desire to be autonomous, to have the right to do as we wish.

To help another person maintain **positive face**, you speak respectfully to and about the person, you give the person your full attention, you say “excuse me” when appropriate. In short you treat the person as you would want to be treated. In this way you allow the person to maintain positive face through what is called **positive politeness**.

You attack the person’s positive face when you speak disrespectfully about the person, ignore the person or the person’s comments, and fail to use the appropriate expressions of politeness such as “thank you” and “please.”

To help another person maintain negative face, you respect the person’s right to be autonomous and so you request rather than demand that they do something; you say, “Would you mind opening a window” rather than “Open that window, damn it!”.

Summary

Self-concept, the image that you have of yourself, is composed of feelings and thoughts about both your abilities and your limitations. Self-concept develops from the image that others have of you, the comparisons you make between yourself and others, the teachings of your culture, and your own interpretations and evaluations.

Questions for self-control

1. Identify the notion of the self in human communication. Exemplify.

2. Account for the notion of self-concept.
3. Account for the notion of self-awareness.
4. Account for the notion of self-esteem.
5. Exemplify the components of Johari window.
6. Identify the notion of the self-disclosure.
7. Analyze self-disclosure rewards.
8. Define the dangers of self-disclosure.
9. Account for the notion of perception.
10. Identify the notion of Impression Formation

SEMINAR3. THE SELF AND PERCEPTION

Aims:

- ✓ to identify self-concept, self-awareness, and self-esteem;
- ✓ to perceive the process of self-disclosure,
- ✓ to figure out the nature and workings of perception and the way impressions are formed and managed.

Points for discussion:

Introduction

1. The Self in Human Communication

- 1.1. Self-concept
- 1.2. Self-awareness
- 1.3. Self-esteem

2. Self-Disclosure

3. Perception

4. Impression Formation

Summary

Recommended Literature

Obligatory:

1. Бацевич Ф.С. *Основи комунікативної лінгвістики*. Київ : Академія, 2004. С. 42–47.
2. Манакин В.М. *Мова і міжкультурна комунікація*. Київ : Академія, 2012. С. 30–44.
3. DeVito, Joseph. *A Human communication : the basic course*. New-York : Pearson Education. 2006. P. 60–79.

Additional:

4. Яшенкова О.В. *Основи теорії мовної комунікації*. Київ : Академія, 2010. С. 101–109.

Tests: review of theory

I. True/False: write 'T' for true or 'F' for false beside each of the following statement.

1. Self-esteem develops from the images that others have of you, comparisons between yourself and others, your cultural experiences, and your evaluation of your own thoughts and behaviors.
2. Self-awareness – your knowledge of who you are; of your traits, your strengths and limitations, your emotions and behaviors, your individuality – is basic to all communication.
3. Five Selves show different aspects or versions of the self.
4. Blind self represents all the information, behaviors, attitudes, and feelings about yourself that you know and that others also know.
5. Unknown self represents all the knowledge you have of yourself but keep secret from others.
6. Self-concept is a measure of how valuable you think you are; people with high self-esteem think very highly of themselves, whereas people with low self-esteem view themselves negatively.
7. Perception is your way of understanding the world; the process by which you become aware of objects, events, and especially people through your senses: sight, smell, taste, touch, and sound.
8. Impression formation (sometimes referred to as person perception) refers to the processes you go through in forming an impression of another person.
9. Positive face needs – the desire to be autonomous, to have the right to do as we wish.
10. To help another person maintain positive face, you speak respectfully to and about the person.

II. Multiple choice: select the best response on each of the following questions/statements.

1. _____ is your image of who you are. It's how you perceive yourself: your feelings and thoughts about your strengths and weaknesses, your abilities and limitations.
A Self-concept
B Self-esteem
C Self-disclosure
2. Self-awareness – your _____ of who you are; of your traits, your strengths and limitations, your emotions and behaviors, your individuality – is basic to all communication.
A knowledge
B esteem
C disclosure
3. One of the components of the self-concept is:
A knowledge
B cultural teachings

C disclosure

4. The Johari window, a _____ division of the self into four areas.
A metonymic
B cultural
C metaphoric
5. The belief that you have to be perfect; this causes you to try to perform at unrealistically high levels at work, school, and home; anything short of perfection is unacceptable is an example of _____.
A self-destructive belief
B self-increasing belief
C cultural belief
6. The belief that you have to please others and that your worthiness depends on what others think of you is an example of _____.
A cultural belief
B self-increasing belief
C self-destructive belief
7. The belief that you have to take on more responsibilities than any one person can be an example of _____.
A cultural belief
B self-destructive belief
C self-increasing belief
8. Communication enhancement is an example of _____.
A self-disclosure reward
B self-destructive belief
C self-increasing belief
9. Improved coping abilities is an example of _____.
A self-destructive belief
B self-disclosure reward
C self-increasing belief
10. More meaningful relationships are examples of _____.
A self-destructive belief
B self-increasing belief
C self-disclosure reward

III. Matching: match each of the following linguistic terms with the correct meaning.

1. The word *self-concept* can be defined as –
2. The word *self-awareness* can be defined as –
3. *Johari window* is known –
4. The word *self-esteem* can be defined as —
5. *Self-destructive beliefs* can be defined as –
6. *Self-disclosure* can be defined as –
7. The notion *perception* can be defined as –

8. *Impression formation* (sometimes referred to as *person perception*) –
9. *Attribution of control* can be defined as –
10. *Stereotyping* can be defined as –

- A – is a measure of how valuable you think you are; people with high self-esteem think very highly of themselves, whereas people with low self-esteem view themselves negatively.
- B – is your image of who you are.
- C – ‘unrealistically high standards and therefore almost always lead to failure.
- D – your knowledge of who you are; of your traits, your strengths and limitations, your emotions and behaviors, your individuality.
- E – is a type of communication in which you take information from your hidden self and move it to the open self..
- F– a metaphoric division of the self into four areas.
- G – your way of understanding the world; the process by which you become aware of objects, events, and especially people through your senses: sight, smell, taste, touch, and sound.
- H– refers to the processes you go through in forming an impression of another person.
- I – you evaluate what a person did on the basis of the control you perceive this person to have had on his or her behavior.
- J– you form an impression of someone based on your racial, religious, or other stereotype.

I. IV. Read Text1. Define the main idea. Make the semantic analysis of context and self-concept with respect to East and West differences in culture.

1. Beyond East and West Differences

Recent research conducted by 71 researchers, across 33 countries and encompassing 55 cultural groups challenged the dichotomous view first proposed by Markus and Kitayama. The researchers conducted a series of studies (Vignoles, 2016) that examined a single dimension of Independent/Interdependent, Western cultures as wholly **independent**, the relationship between **individualist** and **collectivist** cultures and **Independent/Interdependent** self-construals, as well as the role of religious heritage and socioeconomic development of cultures. Using data from over 7,000 adults, the authors identified seven dimensions that encompass both independent and interdependent self-construals:

- Difference
- Connection
- Self-Direction
- Self-Reliance
- Consistency
- Self-Expression
- Self-Interest

At the level of the **individual** these seven dimensions represent the different ways that we see ourselves and our relationships with other people. The dimensions can also represent **cultural norms** about self that are reinforced and maintained by cultural practices and social structures.

When the researchers tested the 7-dimension model, their results contradicted many long-held beliefs about **independent**, individualistic, interdependent and **collectivist** cultures. First, Western cultures scored above average on **five** of the dimensions but were below average on the dimensions **self-reliance** and **consistency**. Thus, the common view that Western cultures are wholly independent was not supported.

Latin American cultures had scores very similar to Western cultures on the difference and self-expression dimensions but scored higher on **consistency** and **self-interest** which also challenged the common view of **Latin America** as **wholly interdependent**. The economically poorest samples in the study scored highest on self-interest and were negatively associated with individualism, whereas Western cultures scored high on **commitment** to others which **challenges** the view that rich Western cultures are **selfish**.

Religious heritage was also an important variable in the study. Muslim and Catholic samples had very distinct dimension profiles that showed high scores for consistency. This may be related to the tenets of both faiths that salvation is related to behaviors so behaving consistently – across different situations and settings would be important.

The results of Vignoles and colleagues demonstrated that **self**, whether measured at the individual level or cultural level is not binary. Independence and interdependence is a complex interaction of heritage, socioeconomic development, settlement patterns, and ecological contexts. By moving away from a dichotomous view of self, psychologists have an opportunity to expand our understanding of self and its relationship to culture.

2. Read Text2. Define the main idea. Consider the pros and cons of self-enhancement and self-effacement and certify your preferences.

Self-Enhancement and Self-Effacement

Related to self-concept is **self-enhancement**, the processes that we use to bolster **self-esteem**. Early research linked **enhancement** with individualistic cultures (Kitayama et al., 1999; Heine et al., 1999) however evidence for the culturally specific model has been mixed. The more commonly accepted view, pan cultural perspective, argues that all cultures engage in enhancement but how, when and to what extent differs by culture (Brown, 2010; Becker et al., 2014; Sedikides et al., 2015). Cai and colleagues (2016) explored a pancultural theory of self-enhancement in Western (US) and Eastern (China) samples. Results revealed that participants endorsed more positive traits when describing themselves and also endorsed more negative traits as non-self-descriptive. The degree of this effect was higher in the Western than Eastern sample confirming that self-enhancement is positive in both cultures but it is higher among the Western sample.

Imagine you are the leader on a major work project and have been asked to provide a status update on the project to the executive board. You and your team spend hours preparing the presentation. At the end of the presentation, one of the board members congratulates you on the project and the presentation. In reply you say, *“I am dedicated to this project and work really hard to meet the expectations”*. This could be

considered an example of self-enhancement because you emphasize your dedication and role to the project.

Self-effacement is the tendency to downplay one's virtues or characteristic. In general Asians tend to be more self-effacing (although most studies only use samples from Japan and China) (Kurman, 2003). Under normal conditions, **self-effacement** is a facet of **modesty** and is not a lack of **confidence** or of **self-esteem**. Self-effacement reflects cultural norms and in some **collectivist** cultures, such as in **China** and **Japan**, consider modesty a **virtue**. **Self-effacing** tactics are used to reduce the social risk of offending others so in this way self-effacement is not linked to self-esteem.

Let's consider our earlier scenario and the congratulations offered by a board member. If this time you say, *"It had nothing to do with me, it is my team."* This could be considered an example of **self-effacement** because you **understate** your role and emphasize the team members.

Most of the research in this area has focused on cross-cultural research between **Western** and **Eastern** cultures. Suzuki and colleagues (2008) examined the role of self-enhancement and self-effacement and reactions to criticism among multicultural, female youth in the United States. Results revealed that **European American** and **African American** youth had more **self-enhancing** reactions to **praise**. **Asian American** and **Hispanic** youth were **less self-enhancing** and **more self-effacing** than the other two groups. The differences in reactions to praise were explained by differences in generational histories in the United States and cultural **exposure**. The youth with the **highest self-enhancing** reactions (**European Americans and African Americans**) were all born in the United States with greater exposure to **individualist** norms.

Asian American and **Hispanic** study participants reported that at least one person in their household was born abroad in less individualist and more collectivist cultures. These differences explain why the Asian American and Hispanic youths might have had more self-effacing reactions.

Summary

The **culture** in which you live is one of the most important factors that shape your **personality** and **Western** ideas about personality may not be applicable to other cultures. In fact, there is evidence that the **strength** of personality traits varies across **cultures**.

Identity and self are linked concepts that encompass what we think and feel about ourselves, as well as our relationships with others. Some cultural researches confirm **self** as a universal but **culture contexts** define the conditions that self will be expressed. For example, certain values are emphasized or sanctioned within culture (e.g., modesty, independence, cooperation, empathy). Independent and interdependent self-concepts coexist simultaneously within individuals and culture provides the framework for self-expression.

Questions for self-control

1. Identify the modern identification of self.
2. Account for the differences between Independent and Interdependent cultures with reference to self.

3. Can you think of reasons why the definitions of self are so ambiguous?
4. What types of self-construals can you name?
5. What is meant by Independent Western culture?
6. Accordingly, what is the aim of Interdependent Eastern culture view of self?
7. Which one is more preferable to you and why?
8. Clarify the results of the 7-dimension self model concerning the representatives of Western culture?
9. Clarify the results of the 7-dimension self model concerning the representatives of Eastern culture?
10. Account for self-enhancement and self-effacement with respect to self-concept.

SELF-STUDY3

Aims:

- watch the video films pertaining to Self-Study 1; i.e., the scope of self and perception;
- cognize and apprehend information from the given films;
- take the computer (e-learning system) tests, based on them;
- amend and refine your listening comprehension skills and abilities.

2. Video films (either on CD or You Tube)

5. Interpersonal Communication - Perception of Self and Others Part 1
<https://www.youtube.com/watch?v=yLWw976xyEw>
6. Interpersonal Communication - Perception of Self and Others Part 2
<https://www.youtube.com/watch?v=dkQ-72vcVRc>
7. Emotional Self Care & Effective Communication
<https://www.youtube.com/watch?v=jUTmAOx1sKg>
8. How to Inspire Yourself through Positive Self-Talk | Intrapersonal Communication
<https://www.youtube.com/watch?v=7ElkfhYR4dE>
9. Self-Awareness in Relationships
<https://www.youtube.com/watch?v=Hsw109lcrx0>

Suggested reading:

1. Бацевич Ф.С. *Основи комунікативної лінгвістики*. Київ : Академія, 2004. С. 42–47.

2. Манакін В.М. *Мова і міжкультурна комунікація*. Київ : Академія, 2012. С. 30–44.
3. DeVito, Joseph. *A Human communication : the basic course*. New-York : Pearson Education. 2006. P. 60–79.
4. Яшенкова О.В. *Основи теорії мовної комунікації*. Київ : Академія, 2010. С. 101–109.

2. Computer tests in e-learning system (Moodle):

Multiple choice: select the best response on each of the following questions / statements.

_____ develops from the images that others have of you, comparisons between yourself and others, your cultural experiences, and your evaluation of your own thoughts and behaviors {

=Self-concept

~Self-awareness

~Self-esteem

}

_____ – your knowledge of who you are; of your traits, your strengths and limitations, your emotions and behaviors, your individuality – is basic to all communication {

=Self-awareness

~Self-esteem

~Self-concept

}

_____ is a measure of how valuable you think you are; people with high self-esteem think very highly of themselves, whereas people with low self-esteem view themselves negatively {

=Self-esteem

~Self-awareness

~Self-concept

}

_____ set unrealistically high standards and therefore almost always lead to failure {

=Self-destructive beliefs

~Self-increasing beliefs

~Self-concept beliefs

}

_____ is a type of communication in which you take information from your hidden self and move it to the open self {

=Self-disclosure

~Self-increasing beliefs

~Self-concept beliefs
}

In _____ you reveal *information* about yourself; it is *information* in that it involves something that the receiver did not know about you {

=Self-disclosure
~Self-increasing beliefs
~Self-concept beliefs
}

_____ – at least the kind that's researched in communication and related fields – involves information that you normally keep hidden {

=Self-disclosure
~Self-increasing beliefs
~Self-concept beliefs
}

_____ often brings rewards, but it can also create problems {

=Self-disclosure
~Self-increasing beliefs
~Self-concept beliefs
}

_____ is an example of Self-disclosure {

=Communication enhancement
~Self-increasing enhancement
~Self-concept enhancement
}

_____ is an example of Self-disclosure helps you deal with problems, especially guilt.

=An improved coping ability
~Self-increasing enhancement ability
~Self-concept enhancement ability
}

_____ are examples of self-disclosing a person {

=More meaningful relationships
~Self-increasing enhancement relationships
~Self-concept enhancement relationships
}

Personal risks are the dangers of _____ {

=self-disclosure
~self-increasing beliefs
~self-concept beliefs
}

_____ is your way of understanding the world; the process by which you become aware of objects, events, and especially people through your senses: sight, smell, taste, touch, and sound {

=Perception

~Impression formation

~Impression management

}

A _____ is a prediction that comes true because you act on it as if it were true {

=self-fulfilling prophecy

~personality theory

~primacy–recency

}

LECTURE4. VERBAL MESSAGES

Aims:

- ✓ to identify how language works;
- ✓ to perceive the nature of disconfirmation and confirmation;
- ✓ to figure out the principles of message effectiveness.

Points for discussion:

Introduction

1. Principles of Verbal Messages
2. Disconfirmation and Confirmation
3. Using Verbal Messages Effectively

Summary

Key words to know:

verbal	relating to or in the form of words.
message	a verbal, written, or recorded communication sent to or left for a recipient who cannot be contacted directly
confirmation	accepting, supporting, and acknowledging the importance of the other person
disconfirmation	the process of ignoring the presence and the communications of others
context	the circumstances that form the setting for an event, statement, or idea, and in terms of which it can be fully understood and assessed
bypassing	the miscommunication pattern which occurs when the sender (speaker, writer, and so on) and the receiver (listener, reader, and so forth) miss each other with their meanings
denotation	the meaning you'd find in a dictionary; it's the meaning that members of the culture assign to a word
connotation	the emotional meaning that specific speakers – listeners give to a word
purrr words	highly positive ones
snarl words	highly negative ones

Recommended Literature

Obligatory:

1. Бацевич Ф.С. *Основи комунікативної лінгвістики*. Київ : Академія, 2004. С. 57–58.

2. Манакін В.М. *Мова і міжкультурна комунікація*. Київ : Академія, 2012. С. 126–199.
3. DeVito, Joseph. *A Human communication : the basic course*. New-York : Pearson Education. 2006. P. 96–112.

Introduction

As you communicate, you use two major signal systems – the verbal and the nonverbal. **Verbal messages** are messages sent with words. It's important to remember that the word *verbal* refers to words, not to orality; verbal messages consist of both oral and written words. In contrast, verbal messages do not include laughter; vocalized pauses you make when you speak (such as *er*, *hmm*, and *ah*); and responses you make to others that are oral but don't involve words (such as *ha ha*, *aha*, and *ugh!*). These vocalizations are considered nonverbal – as are, of course, facial expressions, eye movements, gestures, and so on.

1. Principles of Verbal Messages

We need to understand six key principles of verbal messages	
Principles of Verbal Messages	(1) meanings are in people, not in things
	(2) language is denotative and connotative
	(3) meanings depend on context
	(4) messages vary in politeness
	(5) messages vary in assertiveness
	(6) messages can deceive
(1) meanings are in people, not in things	Bypassing is “the miscommunication pattern which occurs when the sender (speaker, writer, and so on) and the receiver (listener, reader, and so forth) miss each other with their meanings” (Haney, 1973). Bypassing can take either of two forms: two people in conversation using different words that have the same meaning, or two people in conversation using the same words that have different meanings
(2) language is denotative and connotative	Language is both denotative (objective and generally easily agreed upon) and connotative (subjective and generally highly individual in meaning). Denotation refers to the meaning you'd find in a dictionary; it's the meaning that members of the culture assign to a word. Connotation refers to the emotional meaning that specific speakers–listeners give to a word. Words have both kinds of meaning. Semanticist S.I. Hayakawa coined the terms “snarl words” and “purr words” to clarify further

	the distinction between denotative and connotative meaning. Snarl words are highly negative (“She’s an idiot,” “He’s a pig,” “They’re a bunch of losers”). Purr words are highly positive (“She’s a real sweetheart,” “He’s a dream,” “They’re the greatest”).
(3) meanings depend on context	Verbal and nonverbal communications exist in a context. The same words or behaviors may have totally different meanings when they occur in different contexts: (physical, social-psychological, temporal, and cultural).
(4) messages vary in politeness	Internet communication has very specific rules for politeness, called netiquette. Here are several netiquette guidelines. Familiarize yourself with the site before contributing. Before asking questions about the system, read the Frequently Asked Questions (FAQs). Be brief. Don’t shout. WRITING IN CAPS IS PERCEIVED AS SHOUTING. It’s okay to use caps occasionally to achieve emphasis. Avoid offensive language.
(5) messages vary in assertiveness	Assertive people operate with an “I win, you win” philosophy; they assume that both parties can gain something from an interaction, even from a confrontation. Most people are nonassertive in certain situations. If you’re one of these people and if you wish to modify your behavior, Confirm understanding.
(6) messages can deceive	Lying refers to the act of (1) sending messages (2) with the intention of giving another person information you believe to be false. Types of Lies Pro-social Deception: To Achieve Some Good. Self-Enhancement Deception: To Make Yourself Look Good. Selfish Deception: To Protect Yourself. Anti-Social Deception: To Harm Someone. Messages are influenced by culture and gender.

2. Disconfirmation and Confirmation

Disconfirmation is a communication pattern in which we ignore someone’s presence as well as that person’s messages. We say, in effect, that this person and what

this person has to say are not worth serious attention or effort— that this person and this person’s contributions are unimportant or insignificant and that there is no reason to concern ourselves with her or him.

In disconfirming someone, however, you deny that person’s significance; you claim that what this person says or does simply does not count.

Disconfirmation is the process of ignoring the presence and the communications of others.

Confirmation, the opposite of disconfirmation, involves your acknowledging the presence of the other person, the person’s importance, and your acceptance of this person.

Confirmation is accepting, supporting, and acknowledging the importance of the other person.

Racist language expresses racist attitudes.

3. Using Verbal Messages Effectively

A chief concern in using verbal messages is to recognize what critical thinking theorists call “**conceptual distortions**”; that is, **mental mistakes, misinterpretations, or reasoning fallacies**. Avoiding these distortions and substituting a more critical, more realistic analysis is probably the best way to improve your own use of verbal messages. Let’s look at several principles of language that are often ignored or misunderstood, along with the conceptual distortions that result from such misunderstandings.

Using **language effectively** involves eliminating, conceptual distortions and substituting more accurate assumptions about language.

conceptual distortions	Intensional orientation is the tendency to view people, objects, and events according to the way they’re talked about – the way they’re labeled. For example, if Sally were labeled “uninteresting,” you would, responding intentionally, evaluate her as uninteresting even before listening to what she had to say.
	Extensional orientation , on the other hand, is the tendency to look first at the actual people, objects, and events and only afterwards at their labels. In this case, it would mean looking at Sally without any preconceived labels, guided by what she says and does, not by the words used to label her.
To avoid intensional orientation, extensionalize . Never give labels greater attention than the actual thing. Give your main attention to the people, things, and events in the world as you see them and not as they’re presented in words.	
	A related distortion is allness : forgetting that language symbolizes only a portion of reality, never the whole. When you assume that you can know all

conceptual distortion	or say all about anything, you're into allness . In reality, you never can see all of anything. You never can experience anything fully. You see a part, then conclude what the whole is like.
To avoid allness , recognize that language symbolizes only a part of reality, never the whole.	
conceptual distortion	Indiscrimination is the failure to distinguish between similar but different people, objects, or events. This error occurs when you focus on categories or classes and fail to see that each phenomenon is unique and needs to be looked at individually.
	Polarization is the tendency to look at the world in terms of opposites and to describe it in extremes – good or bad, positive or negative, healthy or sick, intelligent or stupid. Polarization is often referred to as the fallacy of 'either/or' or 'black or white'.
Most people exist somewhere between the extremes.	

Summary

Thus, we have tried to illustrate the importance of studying the verbal messages in communication. We have presented their basic principles, definitions and examples of usage. We have attempted to figure out that the interpretation of verbal messages depends on the context (physical, social-psychological, temporal, and cultural) and the speaker's intention. Two communicative patterns confirmation and disconfirmation have been highlighted as well.

Questions for self-control

1. Define the notion of verbal messages.
2. Figure out the key principles of verbal messages.
3. Exemplify the usage of verbal messages in different contexts: (physical, social-psychological, temporal, and cultural).
4. Account for the difference between denotation and connotation.
5. Determine the semantic peculiarities of 'snarl' words and 'purr words'.
6. Explain the difference between confirmation and disconfirmation.
7. Identify the principal characteristics of conceptual distortions.
8. What basic types of lies can you name?
9. What does intensional orientation mean?
10. What does extensional orientation mean?

SEMINAR4. VERBAL MESSAGES

Aims:

- ✓ to identify how language works;
- ✓ to perceive the nature of disconfirmation and confirmation;
- ✓ to figure out the principles of message effectiveness.

Points for discussion:

Introduction

1. Principles of Verbal Messages
2. Disconfirmation and Confirmation
3. Using Verbal Messages Effectively

Summary

Recommended Literature

Obligatory:

1. Бацевич Ф.С. *Основи комунікативної лінгвістики*. Київ : Академія, 2004. С. 57–58.
2. Манакін В.М. *Мова і міжкультурна комунікація*. Київ : Академія, 2012. С. 126–199.
3. DeVito, Joseph. *A Human communication : the basic course*. New-York : Pearson Education. 2006. P. 96–112.

Tests: review of theory

I. True/False: write ‘T’ for true or ‘F’ for false beside each of the following statement.

_____ is “the miscommunication pattern which occurs when the sender (speaker, writer, and so on) and the receiver (listener, reader, and so forth) miss each other with their meanings” {

=Bypassing

~Denotation

~Connotation

}

_____ refers to the meaning you’d find in a dictionary; it’s the meaning that members of the culture assign to a word {

=Denotation

~Bypassing

~Connotation

}

_____ refers to the emotional meaning that specific speakers–listeners give to a word {

=Connotation

~Denotation

~Bypassing

}

_____ words are highly negative ones {

=Snarl

~Purr

~Cultural

}

_____ words are highly positive ones {

=Purr

~Snarl

~Cultural

}

_____ teaches you that certain ways of using verbal messages are acceptable and certain ways are not {

=The Cultural Context

~The Purr Context

~The Snarl Context

}

The _____ holds that in any communication interaction, both parties will make an effort to help each other understand each other {

=principle of cooperation

~principle of peaceful relations

~principle of self-denigration

}

The _____ means that you would never insult anyone and you may even express agreement with someone when you really disagree, a principle that violates the principle of cooperation and the maxim of quality {

=principle of peaceful relations

~principle of cooperation

~principle of self-denigration

}

The _____ advises you to avoid taking credit for accomplishments and to minimize your abilities or talents in conversation {

=principle of self-denigration

~principle of peaceful relations

~principle of cooperation

}

The _____ preserves the image of the other person and does nothing to insult the person or make him or her appear in a negative light {

=principle of face-saving

~principle of peaceful relations

~principle of cooperation

}

The _____. Say what you know or assume to be true, and do not say what you know to be false {

=maxim of quality

~maxim of relation

~maxim of manner

}

The _____. Talk about what is relevant to the conversation {

=maxim of relation

~maxim of quality

~maxim of manner

}

The _____. Be clear, avoid ambiguities (as much as possible), be relatively brief, and organize your thoughts into a meaningful pattern {

=maxim of manner

~maxim of relation

~maxim of quality

}

The _____. Be as informative as necessary to communicate the information {

=maxim of quantity

~maxim of relation

~maxim of quality

}

_____ is a communication pattern in which we ignore someone's presence as well as that person's messages {

=Disconfirmation

~Confirmation

~Rejection

}

In _____, you disagree with the person; you indicate your unwillingness to accept something the other person says or does {

=rejection

~disconfirmation

~confirmation

}

In _____ you deny that person's significance; you claim that what this person says or does simply does not count {
=disconfirming
~rejection
~confirmation
}

_____ involves your acknowledging the presence of the other person, the person's importance, and your acceptance of this person {
=Confirmation
~Disconfirmation
~Rejection
}

The term _____ can also refer to prejudice against other age groups {
=ageism
~disconfirmation
~Rejection
}

_____ is a language that puts down someone because of his or her gender (a term usually used to refer to language derogatory toward women {
=Sexist language
~Disconfirmed language
~Intentional language
}

_____ is the tendency to view people, objects, and events according to the way they're talked about—the way they're labeled {
=Intentional orientation
~Disconfirming orientation
~Extensional orientation
}

_____ is the tendency to look first at the actual people, objects, and events and only afterwards at their labels {
=Extensional orientation
~Disconfirming orientation
~Intentional orientation
}

_____ – is distortion forgetting that language symbolizes only a portion of reality, never the whole {
=Allness
~Disconfirmation
~Rejection
}

When you assume that you can know all or say all about anything, you're into _____ . In reality, you never can see all of anything {

=Allness

~Disconfirmation

~Rejection

}

Barriers to clear thinking can be created when inferences are treated as facts, a tendency called _____ {

=fact–inference confusion

~fact–extension confusion

~fact–intention confusion

}

_____ is a statement you make on the basis not only of what you observe, but of what you infer {

=Inferential statement

~Extensional statement

~Intentional statement

}

For a statement to be considered a factual statement, it must be made by the observer after observation and must be limited to what is observed {

=factual statement

~extensional statement

~intentional statement

}

_____ is the tendency to retain evaluations without change while the reality to which they refer is changing {

=Static evaluation

~Extensional evaluation

~Intentional evaluation

}

_____ is the failure to distinguish between similar but different people, objects, or events {

=Indiscrimination

~Disconfirmation

~Confirmation

}

_____ is the tendency to look at the world in terms of opposites and to describe it in extremes—good or bad, positive or negative, healthy or sick, intelligent or stupid {

=Polarization

~Indiscrimination

~Disconfirmation
}

_____ is often referred to as the fallacy of “either/or” or “black or white” {
=Polarization
~Indiscrimination
~Disconfirmation
}

_____ is both denotative (objective and generally easily agreed upon) and
connotative (subjective and generally highly individual in meaning) {
=Language
~Communication
~Denotation
}

_____ are context based; the same message in a different context will likely
mean something different. Among the most important contexts are the cultural and the
gender contexts {
=Meanings
~Sentences
~Utterances
}

_____ (in all forms of communication) vary in politeness {
=Messages
~Sentences
~Utterances
}

_____ vary in assertiveness {
=Meanings
~Sentences
~Utterances
}

_____ meanings can deceive {
=Message
~Sentence
~Utterance
}

_____ are influenced by culture and gender {
=Messages
~Sentences
~Utterances
}

_____ is the process of ignoring the presence and the communications of others {
=Disconfirmation
~Confirmation
~Rejection
}

_____ is accepting, supporting, and acknowledging the importance of the other person {
=Confirmation
~Disconfirmation
~Rejection
}

Racist, heterosexist, ageist, and sexist language put down and _____ members of various groups {
=negatively evaluate
~positively evaluate
~neutrally evaluate
}

Using _____ effectively involves eliminating conceptual distortions and substituting more accurate assumptions about language {
=Language
~Communication
~Denotation
}

_____ symbolizes reality; it's not the reality itself, so avoid intensional orientation and allness {
=Language
~Communication
~Denotation
}

_____ can express both facts and inferences, so learn to make distinctions between them {
=Language
~Communication
~Denotation
}

_____ is relatively static, but reality changes rapidly; try to constantly revise the way you talk about people and things {
=Language
~Communication
~Denotation
}

}

_____ can obscure distinctions in its use of general terms and in its emphasis on extreme rather than middle terms, so be careful to avoid indiscrimination and polarization

{

=Language

~Communication

~Denotation

}

The _____ is an extensional device that helps you keep your language (and your thinking) up to date and helps you guard against static evaluation {

=mental date

~factual date

~linguistic date

}

A chief concern in using _____ is to recognize what critical thinking theorists call “conceptual distortions”; that is, mental mistakes, misinterpretations, or reasoning fallacies {

=verbal messages

~nonverbal messages

~linguistic messages

}

LECTURE5. DEIXIS

Aims:

- define the category of deixis;
- figure out the deictic centre and the basic categories of deixis;
- illustrate deixis by examples.

Points for discussion:

Introduction

1. The definition of deixis
2. Deictic versus non-deictic expression
3. The deictic centre
4. Basic categories of deixis

- a. Person deixis
- b. Place deixis
- c. Time deixis
- d. Discourse deixis
- e. Social deixis
- f. Empathetic deixis

Summary

Questions for self-control

Key-terms to know:

deixis	time deixis
deictic versus non-deictic expression	space deixis
indexicality	social deixis
deictic centre	discourse deixis
person deixis	emotional deixis

Suggested reading:

1. Biber, D., Johansson, S., Leech, G., Conrad, S. and Finegan, E. (1999). *The Longman Grammar of Spoken and Written English*. London: Longman. P. 333–350.
2. Cutting, J. (2008). *Pragmatics and Discourse*. London: Routledge. P. 3–11.
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5. Huang, Y. (2007). *Pragmatics*. Oxford: Oxford University Press. P. 169–220.
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10. Verschueren, J. (1999). *Understanding Pragmatics*. London: Arnold /New York: Oxford University Press. P. 18–22.
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Introduction

We have already learnt that pragmatics is concerned with the study and the use of context. According to Levinson (1983: 54), ‘the single most obvious way in which the relationship between language and context is reflected in the structures of languages themselves, is through the phenomenon of deixis’, deixis is integral to the study of pragmatics. Deixis refers to the way in which speakers orientate both themselves and their listeners in relation to the context of a conversation. O’Keeffe *et al.* (2011: 37) states, ‘deixis enables interlocutors to refer to entities in context, thereby allowing them to identify people and things in relation to the space they are operating in at the moment at which they are speaking’.

We will try to provide an analysis of the occurrence and function of deixis in everyday conversation, figure out the deictic centre and define the classical categories of deixis such as person, time, and place. Discourse, social and empathetic deixis will also be examined and illustrated their usage by examples as well.

1. The definition of deixis

The term ‘deixis’ is derived from Greek verb meaning ‘pointing’, ‘indicating’, or ‘showing’. Deixis is directly concerned with the relationship between the structure of a language and the context in which the language is used. Huang (2007: 169) defines it as the phenomenon whereby features of context of utterance or speech event are encoded by lexical and/or grammatical means in a language. Linguistic expressions that are employed typically as deictic expressions or deictics include:

1. demonstratives (e.g. *this*);
2. first- and second-person pronouns (e.g. *you*);
3. tense markers (e.g. *-ed*);
4. adverbs of time and space (e.g. *now, there*);
5. motion verbs (e.g. *go*).

Deixis

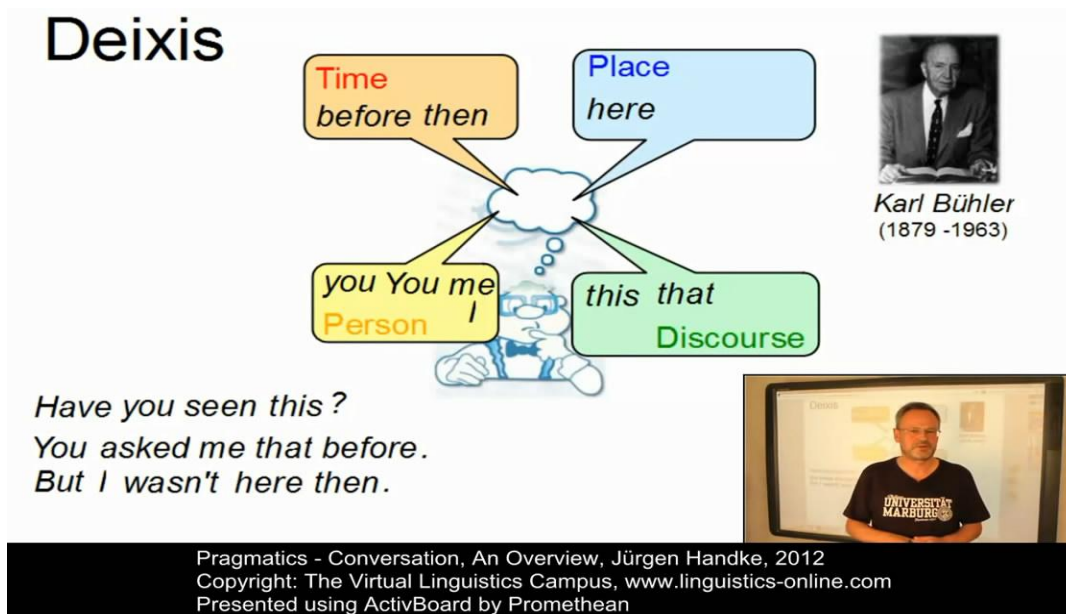


Figure 6.1. Deixis

Deixis is a universal linguistic phenomenon, that is, all languages contain deictic terms, because a language without deictics cannot serve the communicative needs of its users effectively and efficiently as a language which does have them Huang (2007: 170).

2. Deictic versus non-deictic expression

Personal pronouns, demonstratives (both pronouns and determiners) and adverbs of space and time can be used both deictically and non-deictically. To classify something as deictic means that the expression derives part of its meaning from the context. Deictics allow the interlocutors to ‘point’ to something in the context thereby enabling them to orientate themselves in a variety of ways, be it personally, spatially or temporally (O’Keeffe *et al.* (2011: 37).

Personal pronouns

Deictic usage

A: I owe you a fiver.

Non-deictic usage

A: There’s a school that’s out there that **you** book in for a week and **you** can learn how to hang-glide.

Examples adopted from O’Keeffe *et al.* (2011: 37), illustrate the use of a personal

pronoun you in both deictic and non-deictic senses:

In the deictic usage of *you*, the speaker identifies a particular person, the addressee. In this example, the addressee is the *referent*. This deictic use of **you** is also likely to be accompanied by some gesture such as eye contact (in this example, a fiver refers to Irish and British English slang for a £5 or €5 note). In the non-deictic use, **you** is used to refer to people in general, and therefore does not rely on the context for meaning. In this example it is implied that anyone can learn how to hang-glide in this school, a usage similar to **one** in English, *on* in French or *man* in German.

The demonstrative *this* and its plural form *these*, when used deictically, often refer to things that are close in space or time whereas *that* (plural *those*) refers to things that are a little more distant; however, this is dependent on the speaker's perception. O'Keeffe *et al.* (2011: 38) claims that the deictic use of **this** as a determiner accompanied by some kind of pointing gesture, something that indicates that the speaker is referring to one particular bottle (the bottle is the referent).

Deictic use of *this*, *that*, *these* **and** *those*

Deictic usage	Non-deictic usage
A: Will I give him this bottle?	A: I mean the post office is one of our meeting places where the people would go along and inquire about this and that or another thing.
A: That one is nice.	A: But I think that one of the obvious things in all this affluence there people who are benefiting from the Celtic Tiger, you know?

The non-deictic usage of **this** is classified non-deictic because it is part of a fixed phrase *this* and *that* which is a marker of vague language, sometimes referred to as a vague category marker, here meaning various, unspecified or trivial matters.

Similarly, the deictic use of **that** as a demonstrative pronoun would more than likely contain a gesture on the part of the speaker and so would require some degree of physical monitoring of the context on the part of the addressee in order to correctly interpret the utterance.

On the other hand, the non-deictic use of **that** demonstrates its use as a complementiser.

That

Biber *et al.* (1999: 350) describe **that** as one of the most common and most flexible word forms in English. It can also function as:

A relative pronoun:

e.g. *Daddy where is the balloon **that** was over the door?*

A stance adverbial:

e.g. *He is not **that** heavy.*

There when used deictically is an adverb of space indicating position. In this case there refers to the location of a wedding reception.

The non-deictic **there** functions as a dummy subject. Dummy subjects are considered to have no semantic content and ‘simply fill the necessary subject slot’ (O’Keeffe *et al.*, 2011: 39).

Now used deictically is an adverb of time, in this case meaning time ‘around now’. Non-deictically it functions as a discourse marker that serves to introduce something which contrasts with what has just been said.

Adverbs of time and space

Deictic usage

A: **There** was a good crowd there.

A: **I** had a letter written to her and **I’ll** post it now **maybe**.

Non-deictic usage

A: **There** was a good crowd there.

A: **Now** if after a time they found that that wasn’t having making any bite or impact on the company they then called for an all out strike.

Now used deictically is an adverb of time, in this case meaning time ‘around now’. Non-deictically it functions as a discourse marker that serves to introduce something which contrasts with what has just been said.

3. The deictic centre

The *deictic centre*, or *origo* (a term coined by Bühler in 1934), refers to a perceived egocentric organisation of the deictic system. Traditionally, this centre is typically organized around an ‘**I–here–now**’ axis where ‘the speaker casts himself in the role of the **ego** and relates everything to his viewpoint’ (O’Keeffe *et al.*, 2011: 41). Therefore, in relation to the **centre** (or anchor point) for the three major categories of deixis – **person, place and time** – the **centre** for **person** deixis is the **speaker** (the ‘**I**’), the **centre** for **place** deixis is **where** the speaker produces the utterance (the ‘**here**’) and the **centre** for **time** deixis is the **time** at which the utterance is produced (the ‘**now**’). The deictic centre is associated with the current speaker, therefore, when the speaker changes so too does the centre. In the given extract four females are getting ready for a night out, the use of the personal pronoun **I** demonstrates this deictic centre switch, for example:

A: What top are **you** wearing?

B: The lemon one.

C: I don’t have a jacket.

A: **You** have a jacket the denim one.

D: I have a jacket cos it matches. Do **you** remember one night out in Dublin I brought no jacket?

C: I do.

D: And I got very cold.

Speakers C and D all use **I** in their speaker turns indicating their acknowledgment that they are now at the deictic centre of the conversation (O’Keeffe *et al.*, 2011: 41).

According to Levinson (1983: 64) the **deictic centre** can be identified as follows:

The deictic centre

- (1) The central person is the speaker;
- (2) The central time is the time at which the speaker produces the utterance;
- (3) The central place is the speaker’s location at utterance time;
- (4) The discourse centre is the point at which the speaker is currently at in the production of his utterance;
- (5) The social centre is the speaker’s social status and rank, to which the status and rank of addressees or referents is relative.

Deixis is clearly a form of referring that is tied to the speaker's context, with the most basic distinction between deictic expressions being '*near speaker*' versus '*away from speaker*' (Yule, 1996: 9). According to Yule (1996: 9–10) the '*near speaker*' deictic expressions are called **proximal** terms and they are '**this**', '**here**', '**now**'. The '*away from speaker*' are called **distal** terms and they are '**that**', '**there**', '**then**'. **Proximal terms** are typically interpreted in terms of the speaker's location, or the **deictic center**, so that '**now**' is generally understood as referring to some point or period in time that has the time of the speaker's utterance at its **center**. **Distal** terms can simply indicate 'away from speaker' (Yule, 1996: 9–10).

Huang (2007: 173) argues and clarifies by use of examples that this 'egocentric' organization of deixis is not always adhered to the term a '**deictic projection**' (Lyons, 1977: 579), e.g.:

- a. *Can I **go** to your office tomorrow afternoon at 2:00?*
- b. *Can I **come** to your office tomorrow afternoon at 2:00?*

Go and **come** are both motion verbs. In (a), the use of *go* encodes movement away from the deictic centre, namely the speaker, therefore we do not have a deictic projection. By contrast in (b), the use of *come* marks movement toward the deictic centre, namely the addressee, therefore we have a deictic projection. In other words, the deictic centre in (b) has been projected from the speaker to the addressee (Huang, 2007: 174).

4. Basic categories of deixis

Deixis is traditionally subdivided into a number of categories: *person*, *place* and *time deixis* are the most common of these categories. Two additional categories, *discourse* and *social deixis*, are also present in some of the most influential work done in the area (Huang, 2007; O'Keeffe *et al.*, 2011; Levinson, 1983; Verschueren, 1999; Yule, 1996). There is also a sixth deictic category referred to as *empathetic deixis* (Lyons, 1977).

1.1. Person deixis

Person deixis is concerned with 'the identity of the interlocutors in a communication situation' (Fillmore, 1997: 61). Personal pronouns such as **I** and **you** are the most obvious and most frequent manifestations of person deixis.

Some scholars (e.g. Huang (2007: 174–175); Levinson (1983: 68); Yule (1996) specify that **person** deixis clearly operates on a basic **three-part division**, exemplified by the pronouns for first person ('**I**'), second person ('**you**'), and third person ('**he**', '**she**', or '**it**'). In many languages these deictic categories of speaker, addressee, and other(s) are elaborated with markers of relative social status (for example, addressee with higher status versus addressee with lower status). Expressions which indicate higher status are described as **honorifics** (Yule, 1996: 10).

Levinson (1983) proposes that we need to develop an independent pragmatic framework of possible participant-roles, so that we can see how, and to what extent, these roles are grammaticalized in different languages. Such a framework would note that the speaker or spokesman can be distinct from the source of an utterance, the recipient distinct from the target, and hearers or bystanders distinct from addressees or targets, and that sometimes such distinctions are grammaticalized in non-obvious ways (Levinson, 1983: 68–69).

Person Deixis

- the speaker's reference to himself
I/me we/us
- the speaker's reference to the addressee(s)
you.SG you.PL
- the speaker's reference to other persons and entities,
(neither speaker nor addressee)
he/him she/her it they/them

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Figure 6.2. Personal Deixis

Table 1, adopted from O’Keeffe *et al.*, (2011: 45) illustrates the frequency and importance of these and other personal pronouns in casual conversation.

<i>Rank order</i>	<i>LCIE (Limerick Corpus of Irish English)</i>	<i>Frequency per million words</i>
1.	the	35,171
2.	I	24,321
3.	and	23,707
4.	you	23,011
5.	to	20,140
6.	it	18,276
7.	a	17,753
8.	that	14,868
9.	of	13,948

10.	yeah	13,689
11.	in	13,401
12.	was	10,419
13.	is	10,006
14.	like	8,667
15.	know	8,052
16.	he	7,365
17.	on	7,281
18.	they	7,264
19.	have	6,831
20.	there	6,628

Table 1. Top 20 most frequent words in LCIE (personal pronouns in bold)

Biber *et al.* (1999: 333) have shown that the pronouns **I** and **you** are far more common in casual conversation than in other registers such as academic prose. Rühlemann (2007: 66–9) posits **four reasons** for the preferred use of **I** and **you** in casual conversation:

- (1) **I is prone to repetition (I is repeated at a frequency of about 200 times per million words in conversation (Biber *et al.*, 1999: 334);**
- (2) **I and you have a high frequency of collocation especially with verbs of *thinking*, for example, *I think and you know*;**
- (3) **discourse is typically presented in a direct mode, where, for example, a non-present speaker's words are represented as if he/she were actually present;**
- (4) **conversation is co-constructed, with speakers taking turns and each new turn requires the reconstruction of the new speaker's deictic system.**

The pronouns **I** (and by extension **my** and **mine**) and **you** (also **your**, **yours**) are typically deictic. However, other personal pronouns such as **he**, **she**, **it** and **they**, although on occasion deictic, are typically anaphoric in their reference. In order to distinguish between **deixis** and **anaphora** (and cataphora) it is necessary to explore the notion of context. Cutting (2008: 3–11) distinguishes between **three** different types of **spoken context**:

situational	background knowledge	co-textual
what speakers know about what they can see around them	what they know about each other (interpersonal knowledge) and the world (cultural knowledge)	what they know about what they have been saying

Deixis is associated with context outside the text (text can refer to pieces of both spoken and written discourse), and, therefore, the referent is generally located in the situational or background knowledge context. On the other hand, **anaphora** and **cataphora** are associated with the context of the text itself, or the co-textual context. Therefore, the **referent** is generally located in either the preceding text (**anaphora**) or the forthcoming text (**cataphora**). Deixis and anaphora are often considered independently; however, just how independent they are from one another is a subject of debate (Levinson, 1983; O’Keeffe *et al.*, 2011; Rühlemann, 2007).

So, the first person pronoun **I** allows the person to identify themselves in the ‘role’ as the speaker, whereas the second person pronoun **you** enables the speaker to refer to the role of the addressee(s). Third person pronouns such as **he**, **she** and **they** most frequently identify people that are neither speakers nor addressees, though on occasion they can be used to refer to the speaker or listener. Therefore, generally, the third person pronoun does not refer to any specific ‘participant role’ in the immediate context, thereby allowing its classification as typically non-deictic (Levinson, 1983: 69; Huang, 2007: 137).

Finally, there are also two first person pronoun plural **we** pronouns (O’Keeffe *et al.*, 2011: 47). These are used to create a perspective of:

- (1) **I** the speaker + **you** the addressee(s) in the immediate context (‘inclusive **we**’) and
- (2) **I** the speaker + someone **else** not in the immediate context (‘exclusive **we**’).

The English language system of person deixis can present many difficulties for the non-native speaker. This is due to the fact that many languages have more complicated systems.

1.2. Place deixis

Place deixis is primarily concerned with the location of people or objects relative to the deictic centre. The deictic centre frequently has the speaker as centre, therefore, these locations are often relative to the speaker's position.

Place deixis

demonstratives	adverbs of place	verbs of motion	prepositions of place
<i>this, that,</i> <i>these, those</i>	<i>here, there</i>	<i>come, go,</i> <i>bring, take</i>	<i>above, below, left,</i> <i>right, behind or</i> <i>from.</i>

In many languages, there exists a fundamental distinction between **proximal** (or relatively close to the speaker) and **distal** (non-proximal, sometimes relatively close to the addressee) deictic expressions of place (Levinson, 1983; O'Keeffe *et al.*, 2011: 47). For example, **here** and **there** are crucially tied to the deictic field of the speaker, and the addressee(s) determines the spatial coordinates of the utterance in order to assign meaning. The extent to which context is involved in determining the reference of *here* and *there* is evident in the interaction between a grandmother (Speaker A), her daughter (Speaker B) and her grandchild (not speaking but crawling around the room):

A: *Come over **here** to Nana. Over **here** to Nana.*

B: *Come on. I'm sitting up **here**. Now I'm **here**. Look at it's down **there** on the floor. Look it's gone out of your hand.*

A: *Ah you silly billy.*

B: *She doesn't want that chair. She wants the other one I think **over there**.*

In this extract, we can see that both Speakers A and B use **here** to indicate their own position relative to the child. However, it is obvious that Speaker A's **here** is different to Speaker B's **here**. This use of proximal deixis is in contrast to Speaker B's use of **there** on two occasions. On the first occasion the distal reference in *It's down there on the floor* refers to the location of something that the child has dropped and is in direct contrast to Speaker B's assertion that *I'm sitting up here*. In addition to this, Speaker B states that *She wants the other one I think over there* which demonstrates how 'over + there' is further away again from the speaker's deictic centre.

Similarly, the demonstratives **this** and **that** also display this proximal–distal distinction.

Place Deixis

- identifying entities
this / these; that / those
- informing about locations
here / there; above / below
- "acknowledging" locations
come / go




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Figure 6.3. Place deixis

According to Yule (1996: 12) these two adverbs include the meaning of motion toward or away from the speaker. Some verbs of motion, such as ‘come’ and ‘go’, retain a deictic sense when they are used to mark movement toward the speaker (*Come to bed!*) or away from the speaker (*Go to bed!*).

One version of the concept of motion toward speaker (i.e. becoming visible), seems to be the first deictic meaning learned by children and characterizes their use of words like **this** and **here** (=can be seen). They are distinct from **that** and **there** which are associated with things that move out of the child’s visual space (=can no longer be seen).

In considering **spatial** deixis it is important to remember that location from the speaker’s perspective can be fixed mentally as well as physically. Speakers temporarily away from their home location will often continue to use **here** to mean the (physically distant) home location, as if they were still in that location. Speakers also seem to be able to project themselves into other locations prior to actually being in those locations, as when they say *I’ll come later* (=movement to addressee’s location) (Yule, 1996: 12–13).

This is sometimes described as **deictic projection** and we make more use of its possibilities as more technology allows us to manipulate location.

It may be that the truly pragmatic basis of spatial deixis is actually **psychological distance**. Physically close objects will tend to be treated by the speaker as psychologically close.

1.3. Time deixis

According to Huang (2007: 182), **time deixis** ‘is concerned with the encoding of temporal points and spans relative to the time at which the utterance is produced’. In other words, in order to correctly interpret a time deictic, it needs to be considered in relation to the time at which the communicative act takes place. We need to distinguish between **coding time** (CT), the moment of utterance, and **receiving time** (RT), the moment of reception. Coding time is usually located around the speaker, whereas

receiving time is located around the addressee. Because the majority of conversation is face-to-face in nature, CT and RT are considered to be identical.

Notions of time deixis are expressed using both simple adverbs of time such as **now**, **then**, **today**, **tomorrow**, **yesterday** and complex adverbs of time such as **this month**, **next year** or **last week**. Similarly to place deixis, time deixis also distinguishes between a **proximal** time **now** (time ‘**around now**’ including the CT) and a **distal** time **then** (time ‘**not now**’). In examples, adopted from O’Keeffe *et al.*, (2011: 50–51) **then** refers to both a particular past time and a particular future time.

A: *They were to revise loads of figures. I had all those figures done and **then** all the mortgage rates changed again and they were to come back to me with the revised figures and they never did.*

B: *I know.*

B: *Basically it starts on the fourth and I’ve exams all the way to the tenth and **then** I’ve a week off and I’ve economics.*

A: *And **then** you’re finished? So you’ve nothing done in the economics. You’re waiting for your week off.*

Table 2, adopted from O’Keeffe *et al.*, (2011: 52) demonstrates that the three **time** deictics, **today**, **yesterday** and **tomorrow**, occur more frequently than the lexicalised names of the days of the week. The time deictics occur 1,234 times per million words, whereas the days of the week have a frequency of 945 occurrences per million words. Interestingly, **today** is the most frequent time deictic and this, coupled with the high frequency of occurrences of the personal pronoun **I** in Table 1, adds credence to the ‘**I**’ and ‘**now**’ components of the ‘**here–now–I**’ deictic centre.

<i>Time deictic</i>	<i>Frequency per million words</i>	<i>Day of the week</i>	<i>Frequency per million words</i>
today	549	Monday	111
yesterday	389	Tuesday	100
tomorrow	296	Wednesday	85
		Thursday	106
		Friday	172
		Saturday	202
		Sunday	169
Total	1,234	Total	945

Table 2. Comparison of frequency of occurrence of **yesterday**, **today** and **tomorrow** with the lexicalised names for days of the week

1.4. Discourse deixis

Similar to anaphora or cataphora, discourse deictics can be used to point to elements in the preceding or following discourse. However, there are a number of differences between discourse deictics and anaphoric or cataphoric reference (Diessel, 1999: 100–3). Discourse deictics, on the other hand, can be used to ‘focus the hearer’s attention on aspects of meaning, expressed by a clause, a sentence, a paragraph or an entire idea’ (ibid: 101). In the following extract, adopted from O’Keeffe *et al.*, (2011: 54) the discourse deictic **this** (in bold) is used by Speaker A while chatting to one of her female friends to refer to an extended narrative, not a single noun phrase, e.g.

A: *Jeanette’s house is the funniest house I’ve ever been in. Listen to **this**. I remember when I was in first year of college Jeanette’s mother was having a surprise eighteenth birthday party for her right. Jacinta and Mandy couldn’t go right. They’d invited the three of us to go right. You must have been invited too but I don’t know why you didn’t go. Anyway and typical me I thought I better go you know and represent like.*

B: *Represent.*

Speaker A’s use of **this** in *Listen to this* anticipates the full story of her journey to a friend’s eighteenth birthday party that follows. The mentioned extract exemplifies the use of a demonstrative **this** (in bold) with a focus on the illocutionary force of an utterance.

Discourse Deixis

... in the **last** paragraph ...
... in the **next** chapter ...

- At **this point** it is useful to return to our previous example.
- You will be interested in **this** problem.
- **That's** the most ridiculous excuse I've ever heard.

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Figure 6.4. Discourse Deixis

1.5. Social deixis

Social deixis refers to ‘those aspects of language structure that encode the social identities of participants (properly, incumbents of participant-roles) or the social relationship between them, or between one of them and persons or entities referred to’ (Levinson, 1983: 89). For example, as already mentioned, many European languages contain the tu/vous distinction. Hence, social deixis can contain information about the conversational participants such as age, sex, kin relationship, social class or ethnic group. For this reason, terms of address are often included as a common way of realizing social deixis (especially in English, which, in comparison to many other languages, has a relative paucity of linguistic devices which convey social deixis). The following extract features the use of a kinship term (in bold) by a father:

A: *Hurry up **baby son** all the boys is finished their breakfast.*

This kinship term *baby son* encodes a range of social information about the conversational participants. Obviously, it points towards the age (baby), sex (male) and kin relationship (son) of the speaker being addressed by the father. However, less obvious is the ethnic identity contained within these kinship terms.

1.6. Emphatic deixis

The notion of empathetic deixis was first posited by Lyons (1977), based on a speaker’s choice of **this** rather than **that**, **here** rather than **there** or **now** rather than **then**, ‘when the speaker is personally involved with the entity, situation or place to which he is referring or is identifying himself with the attitude or viewpoint of the addressee’ (p. 677). Rühlemann (2007: 192) maintains that empathetic deixis ‘seems to involve preference of deictics that are characterized by being, literally or metaphorically, nearer to the deictic *origo* (**here** being nearer than **there**, **now** being nearer than **then** etc.)’. Therefore, when a speaker makes a choice of **that** rather than **this**, for example, he/she is signaling his/her emotional relationship with the propositional content of the utterance. In the following extract the use of **that** (in bold) demonstrates the affective implications of the choice of the demonstrative:

A: *Yeah exactly. She still has **that bike** of hers.*

B: *Does she?*

A: *Yeah.*

Rühlemann (2007) notes that little study has been devoted to empathetic deixis and he concludes that ‘empirical research based on corpus data might potentially advance the already existing knowledge on this intriguing type of deixis substantially’ (Rühlemann, 2007: 222).

Summary

Thus, we have tried to illustrate the importance of studying the phenomenon of deixis in communication. We have presented the basic distinctions for person, spatial, and temporal deixis and attempted to figure out that the interpretation of deictic expressions depends on the context, the speaker's intention, and the expression of relative distance. Deictic expressions are characterized by extremely wide range of possible uses and they always express more than is said.

Questions for self-control

11. Define the origin of the term deixis.
12. Figure out the linguistic expressions that are employed typically as deictics.
13. Exemplify the usage of deictic/non-deictic expressions in the context.
14. Identify the principal characteristics of the deictic centre.
15. What basic categories of deictic expressions can you name?
16. Present the linguistic system of person deixis.
17. Account for the difference between proximal and distal deictic expressions of place.
18. Determine the peculiarities of time deixis.
19. Explain the difference between social and emphatic deixis.
20. What does discourse deixis focus on?

Tests: review of theory

I. True/False: write 'T' for true or 'F' for false beside each of the following statement.

1. Deixis is directly concerned with the relationship between the structure of a language and the context in which the language is used.
2. The term 'deixis' is derived from Latin verb meaning 'pointing', 'indicating', or 'showing'.
3. Not all the languages contain deictic terms, because a language without deictics can serve the communicative needs.
4. Personal pronouns, demonstratives (both pronouns and determiners) and adverbs of space and time can be used both deictically and non-deictically.
5. *There* when used deictically is an adverb of space indicating position.
6. Deictics cannot allow the interlocutors to 'point' to something in the context.
7. The demonstrative *this* and its plural form *these*, when used deictically, often refer to things that are distant in space or time.
8. The deictic centre is typically organized around an '*I–there–now*' axis.
9. Proximal terms are typically interpreted in terms of the speaker's location, or the deictic center.
10. Distal terms are generally understood as referring to some point or period in time that has the time of the speaker's utterance at its center.

II. Multiple choice: select the best response on each of the following questions/statements.

1. The *deictic centre*, or *origo* refers to a perceived _____ organization of the deictic system.
A egocentric
B anthropocentric
C central
2. The deictic centre is associated with the current _____.
A addressee
B speaker
C listener
3. Deixis is traditionally subdivided into a number of categories: _____ deixis.
A person, place and time
B person, place and discourse
C person, place and spatial
4. Person deixis clearly operates on a basic _____ division.
A two-part
B three-part
C five-part
5. _____ is primarily concerned with the location of people or objects relative to the deictic centre.
A Time deixis
B Person deixis
C Place deixis
6. _____ 'is concerned with the encoding of temporal points and spans relative to the time at which the utterance is produced'.
A Time deixis
B Person deixis
C Place deixis
7. _____ can be used to 'focus the hearer's attention on aspects of meaning, expressed by a clause, a sentence, a paragraph or an entire idea'.
A Time deictics
B Discourse deictics
C Place deictics
8. _____ refers to 'those aspects of language structure that encode the social identities of participants'.
A Time deixis
B Person deixis
C Social deixis

9. _____ relates to signaling speaker's emotional relationship with the propositional content of the utterance.
 A Empathetic deixis
 B Person deixis
 C Social deixis
10. *There* when used _____ is an adverb of space indicating position.
 A non-deictically
 B deictically
 C pragmatically

III. Matching: match each of the following linguistic terms with the correct meaning.

1. The word *deixis* comes from –
2. Deixis is –
3. *Personal deixis* is –
4. *Spatial deixis* refers –
5. *Temporal deixis* refers –
6. Personal deixis can mark –
7. Spatial deixis is the marking –
8. Temporal deixis can be marked –
9. Personal deixis frequently reflects –
10. The speaker is –

A – the marking of the orientation or position of entities and events with respect to certain *points of reference*.

B – the Greek adjective *deiktikos* meaning 'pointing, indicative'.

C – refers to orientation in space: *here* versus *there* and *this* versus *that*.

D – commonly conveyed through personal pronouns: *I* versus *you* versus *he* or *she*.

E – a number of overlapping distinctions: person, gender, number, and social relations.

F – to orientation in time, as in *present* versus *past*.

G – through tense, encoded on the verb with affixes, or expressed in an independent morpheme.

H – of the orientation or position in space of the referent of a linguistic expression.

I – a basic point of reference for spatial deixis.

J – the social status of referents.

SEMINAR5

Aims:

- watch the video films pertaining to Self-Study 2; i.e., deixis and pragmatics;
- cognize and apprehend information from the given films;
- take the computer (e-learning system) tests, based on them;
- amend and refine your listening comprehension skills and abilities.

1. Video films (either on CD or You Tube)

Pragmatics- Deixis

<http://www.youtube.com/watch?v~aal9VSPkf5s>

Deixis

<http://www.youtube.com/watch?v~aal9VSPkf5s>

Suggested reading:

1. Biber, D., Johansson, S., Leech, G., Conrad, S. and Finegan, E. (1999). *The Longman Grammar of Spoken and Written English*. London: Longman. P. 333–350.
2. Cutting, J. (2008). *Pragmatics and Discourse*. London: Routledge. P. 3–11.
3. Diessel, H. (1999). *Demonstratives: Form, Function and Grammaticalization*. Amsterdam: John Benjamins. P. 100–103.
4. Fillmore, C. (1997). *Lectures on Deixis*. Stanford, CA: CSLI Publications. P. 61.
5. Huang, Y. (2007). *Pragmatics*. Oxford: Oxford University Press. P. 169–220.
6. Levinson, S.C. (1983). *Pragmatics*. Cambridge: Cambridge University Press. P. 54–96.
7. Lyons, J. (1977). *Semantics*. Cambridge: Cambridge University Press. P. 579–677.
8. O’Keeffe, A., Clancy, B., Adolphs, S. (2011). *Introducing pragmatics in use*. London & New York: Routledge. P. 37–58.
9. Rühlemann, C. (2007). *Conversation in Context: A Corpus-Driven Approach*. London: Continuum. P. 66–69; 222.
10. Verschueren, J. (1999). *Understanding Pragmatics*. London: Arnold /New York: Oxford University Press. P. 18–22.
11. Yule, G. (1996). *Pragmatics*. Oxford: Oxford University Press. P. 8–17.

2. Computer tests in e-learning system (Moodle):

Multiple choice: select the best response on each of the following questions / statements.

_____ means pointing via language, the linguistic forms called deictic expressions or indexicals {

~Deixis

~Reference

~Inference

}

There are three categories of deixis: _____ {

- ~person, space, time
 - ~person, space, mind
 - ~person, space, speech
- }

Deixis depends on the _____, shared by the speaker and the hearer {

- ~context
 - ~semantics
 - ~pragmatics
- }

Deictic expressions can be either near the _____ or away from the _____ {

- ~speaker speaker
 - ~hearer hearer
 - ~addressee addressee
- }

Deictic expressions that are near the speaker are called _____ terms {

- ~proximal
 - ~distal
 - ~pragmatic
- }

Deictic expressions that are away from the speaker are called _____ terms {

- ~distal
 - ~proximal
 - ~pragmatic
- }

Demonstratives and adverbs of place are by no means the only categories that have _____ deictic meaning {

- ~spatial
 - ~temporal
 - ~pragmatic
- }

The directional verbs *go* and *come* also carry _____ information as do *bring* and *take* {

- ~deictic
 - ~temporal
 - ~pragmatic
- }

_____ – speakers are able to project themselves into other locations {

- ~Deictic projection
- ~Semantic projection
- ~Syntactic projection
- }

_____ of spatial deixis is actually known as psychological distance

- {
- ~Pragmatic basis
- ~Semantic basis
- ~Syntactic basis
- }

The demonstrative system of English distinguishes only between *this* (_____ – close to the speaker) and *that* (_____ – relatively distant from the speaker {

- ~proximate, remote
- ~remote, proximate
- ~remote, distant
- }

In all languages the demonstrative system treats the _____ as a point of reference {

- ~speaker
- ~hearer
- ~listener
- }

The basic distinction between first person and second person is found in all languages and appears to be a basic _____ category in all deictic systems {

- ~semantic
- ~pragmatic
- ~syntactic
- }

Now is considered to be a _____ term, that means near the speaker {

- ~proximal
- ~distal
- ~conventional
- }

Then is considered to be a _____ term, that means away from the speaker {

- ~distal
- ~proximal
- ~conventional
- }

The proximal form refers to the _____ tense {

- ~present

~past
~future
}

Then is in contrast to *now*, it can be applied to both – _____ and _____ {
~past future
~present past
~present future
}

The proximal form _____ can indicate either the time of speaker's making an utterance or the time of listener's hearing the utterance {
~now
~then
~that
}

_____ consists of three semantic notions, all related to the orientation or position of events or entities in the real world {
~Deixis
~Relation
~Reference
}

The _____ deixis is used to point at people via language {
~personal
~temporal
~spatial
}

The most basic opposition in personal-deixis systems is that between _____ (*I* or *me*) and _____ (*you*) {
~speaker addressee
~speaker addresser
~speaker sender
}

There are two special forms of _____ deixis: social deixis and honorifics {
~personal
~spatial
~temporal
}

The use of deictic devices to reflect facts about the social relationship of the participants is a distinct type of deixis, commonly referred to as _____ deixis {
~social
~discourse
~emphatic

}

_____ are expressions of titles that mark that the addressee is of higher status {

- ~Honorifics
 - ~Significants
 - ~Declarations
- }

The 3rd person form communicates _____ and non-familiarity {

- ~distance
 - ~closeness
 - ~proposition
- }

The 3rd person form can have an _____, humorous touch as in the question “*Would his highness like some tea?*” {

- ~ironic
 - ~highly-contextualized
 - ~highly-idealized
- }

The 3rd person form is also used in _____ like “*Somebody did not clean up!*” {

- ~accusations
 - ~compliments
 - ~praises
- }

Identify the indexicals for spatial deixis: “*Who’s there? It’s me. Are you already there? Yes, we are here*” {

- ~there, there, here
 - ~there, me, we
 - ~there, you, already
- }

Identify the indexicals for temporal deixis: “*Are you already there? No, but we’re going to do it soon. Okay, then see you later*” {

- ~already, soon, later
 - ~already, you, later
 - ~already, soon, you
- }

Identify the indexicals for personal deixis: “*Who’s there? It’s me. Are you already there? Yes, we are here*” {

- ~me, you, we
 - ~me, there, we
 - ~me, you, already
- }

LECTURE6. REFERENCE

Aims:

- define the category of reference;
- figure out the basic types of reference;
- illustrate reference by examples.

Points for discussion:

Introduction

1. The definition of reference
2. Types of reference
3. The role of co-text
4. Anaphoric reference

Summary

Questions for self-control

Key-terms to know:

reference	proper name
referring (referential) expressions	definite reference
referent	indefinite reference
semantic definition (naïve theory)	generic reference
denotation	propositional attitude
co-text	anaphoric reference

Suggested reading:

1. Bach, K. (2004). 'Pragmatics and Philosophy of Language', in L. Horn and G. Ward (eds), *The Handbook on Pragmatics*. Oxford: Blackwell. P. 463–487.
2. Carlson, G. (2004). 'Reference', in L. Horn and G. Ward (eds), *The Handbook on Pragmatics*. Oxford: Blackwell. P. 463–487.
3. Finegan, E. (1999). *Language. Its Structure and Use*. The USA: Harcourt Brace College Publishers. P. 230–272.
4. Huang, Y. (2007). *Pragmatics*. Oxford: Oxford University Press. P. 224–264.
5. Levinson, S.C. (2004). 'Deixis', in L. Horn and G. Ward (eds), *The Handbook on Pragmatics*. Oxford: Blackwell. P. 97–121.
6. Lyons, J. (1977). *Semantics*. Cambridge: Cambridge University Press. P. 579–677.
7. Yule, G. (1996). *Pragmatics*. Oxford: Oxford University Press. P. 17–24.

Introduction

We have already discussed deixis which is defined as the marking of the orientation or position of entities and events with respect to certain points of reference. From an ontogenetic point of view, deixis is in general considered to be primary to anaphora and reference (Lyons, 1977).

We will try to figure out the types and categories of definite, indefinite, and generic reference in everyday conversation, define the notion of successful reference (Yule, 1996: 24), *id est* the ability of interlocutors immediately recognize their intentions, via inference, indicating a kind of shared knowledge and social connection.

1. The definition of reference

Reference is a relation that involves speakers, linguistic expressions, and the object, or the set of objects that these linguistic expressions stand for, or that is picked out by a speaker in using these linguistic expressions (Huang, 2007: 224). For example, if John said (*Peter found the original manuscript inside the safe*), he used the **referring expressions** *Peter*, *the original manuscript*, and *the safe* to refer to or pick out, or enable his addressee to refer to or pick out, a particular person, a particular manuscript, and a particular safe in the outside world (ibid). What is picked out or referred to can be called a **referent**.

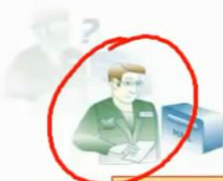
Reference is concerned with designating things, activities, properties, and relationships and so on in the outside world by means of linguistic items. The relationship between word and a class of entities it stands for is often called **denotation**. A number of semanticists (Lyons, 1977; Carlson, 2004; Bach, 2004; Huang, 2007; Levinson, 2004), make a distinction in the terminology between two terms, where **denotation** is used for the relationship between expressions and classes of entities in the world and **reference** labels the activity of picking out the precise things of reference in the world on some specific occasion.

2. Types of reference

The following types of reference can be identified: **definite**, **indefinite**, and **generic reference**.

Definite reference is an act of identifying entities through linguistic expression which is characterized by the following properties. Here is an example: *The doctor sent it to her.* The NP *the doctor* can be uniquely identified by the speaker and the listener even though they may not have full information about the referential target. But they both implicitly assume that it is enough to pick out the intended referent. The set of referring expressions can be seen in figure 3.1.

Definite Reference



The doctor sent it to her.

referring expressions in PDE

DEF.DET	THE, OUR
PRON	I, SHE
Names	PAUL, MEXICO
ADV.LOC	HERE, THERE
ADV.TEMP	NOW, YESTERDAY

the table





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Figure 7.1. Referring expressions in Modern English

According to Huang (2007: 231) an **indefinite description** is a subtype of an indefinite NP that is marked by an indefinite article or its equivalent of a kind in a language like English, e.g. *a (certain) musician*; *A young lady* was here looking for you a few minutes ago.

An indefinite description is used to establish **indefinite reference**, that is, reference to an object or a set off objects, the identification of which may not be known to the addressee.

In instances of **indefinite reference** the success of an act of reference does not depend on the individual features of a referent – only on the features of the class, to which a referent belongs to, are relevant. Here is the same example, slightly modified. *A doctor sent it to her.* The NP *a doctor* is necessarily identifiable neither by the speaker nor by the hearer. In fact, the identity of the reference is not relevant to the message. To understand the speaker – the hearer does not have to know which doctor is involved. It is not relevant whether either speaker or the hearer are actually able to uniquely identify the referent, so it's just any sort of doctor.

Indefinite reference can be signaled by the following examples in PDE.

Indefinite Reference

A doctor sent it to her.

indefinite expressions in PDE	
INDEF.DET	A, MANY
PRON.INDEF	ANYONE
ADV.LOC	ANYWHERE
ADV.TEMP	SOMETIME

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Figure 7.2. Indefinite expressions in Modern English

It has been argued that only when an object is the current focus of attention of both the speaker and the addressee can reference be made to it with an indefinite expression (Bach, 2004).

A young lady was here looking for you a few minutes ago – do you know who she is?

Note that an indefinite description like *a top American university* is considered to be ambiguous by some linguists: on a particular occasion of use, if the speaker has a particular top American university in mind, the indefinite description is used as a referring expression; otherwise it is not. On the other hand, if the word *certain* is added, the indefinite description is usually used as a referring expression, e.g.: *Hans wants to attend a top American university. Hans wants to attend a certain top American university.*

Often an indefinite description is used to introduce a new object into a discourse, and a definite expression will then be deployed to refer to it. This is illustrated in the following example: *A spy hid in the bush. The spy/He kept watch on the house.* In other words, an indefinite description frequently initiates a '**chain of reference**' (Huang, 2007: 231).

A **generic NP** is one that can be used to make a **generic reference**, *id est*, reference to an entire class of entities rather than to a specific or non-specific member of that class. Expressions like *giant pandas*, *the giant panda*, or *a giant panda* have a generic reference. The sentences (a. *Giant pandas live on bamboo shoots*. b. *The giant panda lives on bamboo shoots*. c. *A giant panda lives on bamboo shoots*.) constitute generic statements or express generic propositions.

Sentences involving **generic** reference may make statements about the **whole** class of referents – then it is called **collective reading**; and they may make statements about **each** member of a particular class – then it is called **distributive reading**.

Generic Reference



The computer is a valuable tool.

A computer is a valuable tool.

Computers are valuable tools.



- **Collective Reading**
The computer is obsolete.
- **Distributive Reading**
A computer is obsolete.
A computer has a monitor.



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Figure 7.3. Examples of generic reference in Modern English

3. The role of co-text

According to Yule (1996: 21–24) our ability to identify intended referents has actually depended on more than our understanding of the referring expression. It has been aided by the linguistic material, or **co-text**, accompanying the referring expression. The referring expression actually provides a **range of reference**, that is, a number of possible referents. Of course, co-text is just a linguistic part of the environment in which a referring expression is used. The physical environment, or **context**, is perhaps more easily recognized as having a powerful impact on how referring expressions are to be interpreted.

Reference is not simply a relationship between the meaning of a word or phrase and an object or person in the world. It is a social act, in which the speaker assumes that the word or phrase chosen to identify an object or person will be interpreted as the speaker intended.

The **social** dimension of reference may also be tied to the effect of collaboration. The immediate recognition of an intended referent, even when a minimal referring

expression (for example, a pronoun) is used, represents something shared, something in common, and hence social closeness. Successful **reference** means that an intention was recognized, via inference, indicating a kind of shared knowledge and hence social connection. The assumption of shared knowledge is also crucially involved in the study of presupposition.

4. Anaphoric reference

So far our discussion has been concerned with single acts of reference. After the initial introduction of some entity, speakers will use various expressions to maintain reference, as in the following example, adopted from Yule (1996: 22):

E.g. In the film, a man and a woman were trying to wash a cat. The man was holding the cat while the woman poured water on it. He said something to her and they started laughing.

In English, initial reference, or introductory mention, is often indefinite ('a man', 'a woman', 'a cat'). The definite noun phrases ('the man', 'the cat', 'the woman') and the pronouns ('it', 'he', 'her', 'they') are examples of subsequent reference to already introduced referents, generally known as **anaphoric reference**, or **anaphora**. In technical terms, the second or subsequent expression is the **anaphor** and the initial expression is the **antecedent**.

Anaphora is defined as a relation between two or more linguistic expressions, where in the interpretation of one (called an anaphoric expression) is in some way determined by the interpretation of the other (called an antecedent) (Huang, 2007: 235).

There is a range of expressions which are used for anaphoric reference in English. The most typical forms are pronouns, such as 'it' but definite noun phrases are also used, for example, 'the slices' as in example 3.

- a. *Peel an onion and slice it.*
- b. *Drop the slices into hot oil.*
- c. *Cook for three minutes.*

The interpretation requires us to identify an entity, as in 'Cook (?) for three minutes', in (c) and no linguistic expression is present, it is called **zero anaphora**, or **ellipsis**. The use of zero anaphora as a means of maintaining reference clearly creates an expectation that the listener will be able to infer who or what the speaker intends to identify. It is also another obvious case of more being communicated than is said (Yule, 1996: 23).

Yule (1996: 24) states that successful reference does not depend on some strictly literal, or grammatically 'correct', relationship between the properties of the referent and the referring expression chosen. The key to making sense of reference is that pragmatic process whereby speakers select linguistic expressions with the intention of identifying

certain entities and with the assumption that listeners will collaborate and interpret those expressions as the speaker intended.

Summary

Thus, we have tried to illustrate the importance of studying the referential expressions in communication. The importance of the reference distinction was most influentially demonstrated by the German philosopher Gottlob Frege (1918). By means of reference a speaker indicates which things in the world (including persons) are being talked about. We have presented the basic types and categories of reference and accounted for that the interpretation of referring expressions depends on the context.

Questions for self-control

1. Can different expressions have the same referent? Exemplify.
2. Can the same expression have different referents? Exemplify.
3. Exemplify different expressions having one referent.
4. Exemplify expressions having no reference.
5. Exemplify expressions having variable reference.
6. Exemplify expressions having constant reference.
7. Account for the notion of 'reference'.
8. Account for the notion of 'referring expression'.
9. Identify anaphoric reference.
10. Define the types and categories of reference.

Tests: review of theory

- I. True/False:** write 'T' for true or 'F' for false beside each of the following statement.
1. Reference is a relation that involves speakers, linguistic expressions, and the object, or the set of objects that these linguistic expressions stand for.
 2. The following types of reference can be identified: definite and indefinite.
 3. Definite reference is characterized by indefinite determiners and indefinite pronouns.
 4. Generic reference is characterized as reference to an entire class of entities rather than to a specific or non-specific member of that class.
 5. Indefinite reference is characterized by definite determiners and definite pronouns.
 6. Sentences involving generic reference may make statements about the whole class of referents – then it is called distributive reading.
 7. Sentences involving generic reference may make statements about the each member of a particular class – then it is called collective reading.

8. Anaphora is defined as a relation between two or more linguistic expressions; where in the interpretation of one (an anaphoric expression) is in some way determined by the interpretation of the other (an antecedent).
9. Co-text is just a communicative part of the environment in which a referring expression is used.
10. Successful reference means that an intention was recognized, via inference, indicating a kind of shared knowledge and hence social connection.

II. Multiple choice: select the best response on each of the following questions/statements.

1. A _____ is any expression in an utterance to refer to something or someone, i.e. used with a particular referent in mind.
 - A referring expression
 - B anthropocentric expression
 - C central expression
2. When a _____ is used in an utterance, it may or may not have a corresponding entity in the real world.
 - A speaker phrase
 - B noun phrase
 - C listener phrase
3. The _____ phrases have referents in the real world.
 - A deictic
 - B linguistic
 - C referential
4. In a sentence 'I read a new biography of William Shakespeare last weekend', the expressions *I* and *a new biography of William Shakespeare* refer to _____ entities.
 - A linguistic
 - B real-world
 - C communicative
5. Identify whether the following sentence '*Can you recommend a good teacher of English for my daughter*' is _____.
 - A referential
 - B nonreferential
 - C deictic
6. Identify whether the following sentence '*I met my teacher of English on Saturday*' is _____.
 - A referential
 - B nonreferential
 - C deictic
7. *She would buy a new Old English dictionary if she found one on sale.*
 - A deictic

- B** nonreferential
- C** referential

8. She used a new Old English dictionary while translating 'Beowulf' in original.

- A** referential
- B** nonreferential
- C** deictic

9. I'm searching for the best Italian restaurant in the city.

- A** deictic
- B** nonreferential
- C** referential

10. Yesterday I visited the best Italian restaurant in the city.

- A** deictic
- B** nonreferential
- C** referential

III. Matching: match each of the following linguistic terms with the correct meaning.

1. The word *reference* concerns –
2. *Definite reference* is an act –
3. *Indefinite reference* –
4. *Generic reference* –
5. The *social dimension* of reference –
6. Examples of *subsequent reference* to already introduced referents, generally known as –
7. The second or *subsequent expression* is the anaphor and the initial expression is the –
8. The use of *zero anaphora* as a means of maintaining reference –
9. The same expression can be a *referring expression* or not, –
10. The basic definition of *reference* is –

- A** – reference to an entire class of entities rather than to a specific or non-specific member of that class.
- B** – anaphoric reference.
- C** – the ability of linguistic expressions to refer to real-world entities.
- D** – antecedent.
- E** – of identifying entities through linguistic expression which is characterized by the definite determiners.
- F** – may also be tied to the effect of collaboration.
- G** – clearly creates an expectation that the listener will be able to infer who or what the speaker intends to identify.
- H** – is a subtype of an indefinite NP that is marked by an indefinite determiners.
- I** – a relationship between part of an utterance and a thing in the world.
- J** – depending on the context.

SEMINAR6

Aims:

- watch the video films pertaining to self-study 3; *i.e.*, reference and pragmatics;
- cognize and apprehend information from the given films;
- amend and refine your listening comprehension skills and abilities.

3. Video films (either on CD or You Tube)

7. Pragmatics – Reference and Inference

<http://www.youtube.com/watch?v~aal9VSPkf5s>

8. Reference

<http://www.youtube.com/watch?v~aal9VSPkf5s>

Suggested reading:

1. Bach, K. (2004). 'Pragmatics and Philosophy of Language', in L. Horn and G. Ward (eds), *The Handbook on Pragmatics*. Oxford: Blackwell. P. 463–487.
2. Carlson, G. (2004). 'Reference', in L. Horn and G. Ward (eds), *The Handbook on Pragmatics*. Oxford: Blackwell. P. 463–487.
3. Finegan, E. (1999). *Language. Its Structure and Use*. The USA: Harcourt Brace College Publishers. P. 230–272.
4. Huang, Y. (2007). *Pragmatics*. Oxford: Oxford University Press. P. 224–264.
5. Levinson, S.C. (2004). 'Deixis', in L. Horn and G. Ward (eds), *The Handbook on Pragmatics*. Oxford: Blackwell. P. 97–121.
6. Lyons, J. (1977). *Semantics*. Cambridge: Cambridge University Press. P. 579–677.
7. Yule, G. (1996). *Pragmatics*. Oxford: Oxford University Press. P. 17–24.

4. Computer tests in e-learning system (Moodle):

Multiple choice: select the best response on each of the following questions / statements.

Reference is an important component of _____ {
~pragmatics
~grammar
~syntax
}

Proper nouns, noun phrases, indefinites, pronouns are called _____ {
~referring expressions

- ~linguistic expressions
- ~personal expressions
- }

Exemplify expressions that always have constant reference {

- ~the sun, Ukraine
- ~this page, his car
- ~and, if
- }

Exemplify different expressions having one referent {

- ~the Morning Star, the Evening Star
- ~England, moon
- ~addressee addressee
- }

In the utterance '*A man in here looking for last night*' is *a man* being used to refer to a particular man? {

- ~yes
- ~no
- ~uncertain
- }

In the utterance '*A man in here looking for last night*' is *a man* a referring expression? {

- ~yes
- ~no
- ~uncertain
- }

A young lady was here looking for you a few minutes ago – is an example of _____ reference {

- ~indefinite
- ~definite
- ~pragmatic
- }

A domestic cat lives in a house – is an example of _____ reference {

- ~generic
- ~definite
- ~pragmatic
- }

That is a ravenous dog – is an example of _____ reference {

- ~demonstrative
- ~indefinite
- ~pragmatic
- }

The choice of the _____ is based on what the speaker assumes the listener already knows, otherwise the listener is not able to identify the entity behind the word, or it would be, at least, more difficult {

- ~referring expression
 - ~semantic expression
 - ~syntactic expression
- }

Reference is a part of _____ which seeks to explain how words express meaning {

- ~semantics
 - ~grammar
 - ~syntax
- }

In all languages the demonstrative system treats the _____ as a point of reference {

- ~speaker
 - ~hearer
 - ~listener
- }

_____ constitutes an act of identifying entities through linguistic expressions through their properties {

- ~Definite reference
 - ~Indefinite reference
 - ~Generic reference
- }

The florist delivered flowers to her – is an example of _____ reference {

- ~definite
 - ~indefinite
 - ~pragmatic
- }

Locative adverbs _____ are the distinguishing elements of definite reference {

- ~here, there
 - ~anywhere, nowhere
 - ~here, anywhere
- }

Temporal adverbs _____ are the distinguishing elements of definite reference {

- ~now, yesterday
- ~now, sometime
- ~now, tomorrow

}

In _____ reference the success of the act of reference does not depend on the individual features {

~indefinite

~definite

~generic

}

A florist delivered flowers to her – is an example of _____ reference {

~indefinite

~definite

~pragmatic

}

Locative and temporal adverbs _____ are the distinguishing elements of indefinite reference {

~anywhere, sometime

~anywhere, yesterday

~anywhere, now

}

In _____ reference nouns do not pick out a particular entity but a general class {

~generic

~definite

~pragmatic

}

Airplanes are a safe mode of transportation – is an example of _____ reference {

~generic

~definite

~pragmatic

}

The principle of _____ in language means that we conceive a similarity between a form of language and the thing it stands for {

~iconicity

~temporality

~indexicality

}

The principle of _____ in language means that we can ‘point’ to things in our scope of attention {

~indexicality

~temporality

~iconicity

}

The principle of _____ refers to the conventional pairing of form and meaning, as is typically found in the word stock of a language {

~symbolicity
~temporality
~indexicality
}

The notion of _____ may be understood as a 'person's idea of what something in the world is like' {

~concept
~discourse
~emphatic
}

The _____ member or most prominent member of a category is the subtype that first comes to mind when we think of that category {

~prototypical
~linguistic
~conventional
}

Conceptual categories which are laid down in a language are _____ categories {

~linguistic
~grammatical
~figurative
}

_____ relates to some entity in our experienced world {

~concept
~discourse
~emphatic
}

Sign depicting falling rocks – is an example of _____ sign {

~iconic
~symbolic
~indexical
}

Morse signs – is an example of _____ sign {

~symbolic
~iconic
~indexical
}

Dog wagging its tale – is an example of _____ sign {

- ~indexical
 - ~symbolic
 - ~iconic
- }

Animal drawings in cave dwellings – is an example of _____ sign {

- ~iconic
 - ~symbolic
 - ~indexical
- }

Inverted triangle as a road sign – is an example of _____ sign {

- ~symbolic
 - ~iconic
 - ~indexical
- }

_____ – whatever is moving towards the speaker or whatever is closer to the speaker {

- ~Egocentricity
 - ~Anthropocentricity
 - ~Iconicity
- }

In _____ principle people come before other things {

- ~anthropocentricity
 - ~egocentricity
 - ~reference
- }

The top part of the body which has eyes, mouth, brain, etc. can be identified as the _____ sense of *head* {

- ~prototypical
- ~iconic
- ~indexical

LECTURE 7. PRESUPPOSITION

Aims.

- define the notion of presupposition;
- figure out the basic types of presupposition;
- illustrate presupposition by examples.

Points for discussion:

Introduction

1. The definition of presupposition
2. Types of presupposition
3. The projection problem
4. Presupposition-triggers

Summary

Questions for self-control

Key-terms to know:

presupposition	structural trigger
semantic presupposition	factive
pragmatic presupposition	defeasibility
presupposition trigger	negation
projection problem	metalinguistic negation
lexical trigger	entailment

Suggested reading:

1. Grundy, P. (2008). *Doing Pragmatics*, 3rd edn. London: Hodder Education. P. 119–144.
2. Huang, Y. (2007). *Pragmatics*. Oxford: Oxford University Press. P. 85–113.

3. Levinson, S.C. (2004). 'Deixis', in L. Horn and G. Ward (eds), *The Handbook on Pragmatics*. Oxford: Blackwell. P. 167–125.
4. Yule, G. (1996). *Pragmatics*. Oxford: Oxford University Press. P. 25–34.

Introduction

In the previous seminar we discussed reference as a special kind of pragmatic inference, based on the idea that speakers assume certain information has already been known by their listeners. Today we will turn to another kind of pragmatic inference, namely presupposition. We will discuss the general phenomenon of presupposition, covering the types, the projection problem and presupposition-triggers.

1. The definition of presupposition

According to Yule (1996: 25–26) a **presupposition** is something the speaker assumes to be the case prior to making an utterance. Speakers, not sentences, have presuppositions.

An **entailment** is something that logically follows from what is asserted in the utterance. Sentences, not speakers, have entailments. We can identify some of the potentially assumed information that would be associated with the utterance of e.g. *Mary's brother bought three horses*. In producing this utterance, the speaker will normally be expected to have the presuppositions that a person called Mary exists and that she has a brother. The speaker may also hold the more specific presuppositions that Mary has only one brother and that he has a lot of money. The sentence can be treated as having the entailments that Mary's brother bought three horses, bought one horse, and many other similar logical consequences. These entailments follow from the sentence, regardless of whether the speaker's beliefs are right or wrong, in fact. They are communicated without being said.

Presupposition can be defined as a piece of information or a proposition whose truth is taken for granted in the utterance of a sentence (Huang, 2007: 85).

The main function of presupposition is to act as a precondition of some sort for the appropriate use of that sentence.

Grundy (2008: 119) asserts that **presupposition** is about the existing knowledge common to speaker and hearer. This presupposed knowledge is then taken together with the propositions asserted in the utterance and the addressee's knowledge of the world as the basis on which an inference is drawn as to implied meaning, or implicature, that the utterance conveys. Thus in an utterance like *I enjoyed working with Anne when she was setting assignments* I presuppose that there is such a person as Anne and that she set assignments, and assert that it was at that time that I enjoyed working with her. In fact, temporal clauses introduced by *when*, give rise to presuppositions. By contrast, real conditionals introduced by *if* give rise to implicatures (Grundy, 2008: 119).

2. The types of presupposition

The following conceptions of presupposition can be identified: **semantic** presupposition, **pragmatic** presupposition, **semantico-pragmatic** presupposition (Huang, 2007: 85–86).

semantic presupposition	pragmatic presupposition	semantico-pragmatic presupposition
Presupposition is definable as a relation between sentences or statements. Semantic presupposition is also called conventional; sentence, or statement presupposition. The conception of semantic presupposition is usually attributed to the British philosopher Peter Strawson, though it may be traced back to Frege (1892).	Presupposition can by contrast be defined as a belief a speaker a speaker takes for granted in making an assertion. On this view, a speaker presupposes in uttering a sentence rather than a sentence itself presupposes. This is a concept of pragmatic presupposition , also known as conversational, speaker, or utterance presupposition . The author of this pragmatic approach to presupposition is the American philosopher Robert Stalnaker	Presupposition can involve both linguistic forms (sentences) and language users (speakers). This semantico-pragmatic concept of presupposition, also called ‘utterance presupposition’ , is put forward by Kattunen (1973) and Soames (1982).

Yule (1996: 27–29) defines such potential presuppositions as: existential, factive, non-factive, lexical, structural, and counterfactual.

The possessive constructions in English are associated with a presupposition of existence. The **existential presupposition** is not only assumed to be present in possessive constructions (for example, ‘your car’ >> ‘you have a car’), but more generally in any definite noun phrase. By using such expressions, the speaker is assumed to be committed to the existence of the entities named, e.g. *the Queen of Great Britain, the dog, the girl next door*.

Existential – pertaining to what exists, and is thus known by experience rather than reason; empirical as opposed to theoretical.

The presupposed information following a verb like ‘*know*’ can be treated as a fact, and is described as a **factive presupposition**. A number of other verbs, such as ‘*realize*’

and ‘**regret**’, as well as phrases involving ‘**be**’ with ‘**aware**’, ‘**odd**’, and ‘**glad**’ have **factive** presuppositions.

Factive – giving rise to the presupposition that a sentence occurring in that context is true, as *John regrets that Mary did not attend*.

Examples 1–5, adopted from Yule (1996: 27–29) demonstrate the type of **factive** presupposition.

factive presupposition		
1.	She didn’t realize he was ill.	(>>He was ill)
2.	We regret telling him.	(>>We told him)
3.	I wasn’t aware that she was married.	(>>She was married)
4.	It isn’t odd that he left early.	(>>He left early)
5.	I’m glad that it’s over.	(>>It’s over)

There are also a number of other forms which may be treated as the source of **lexical presuppositions**. In lexical presupposition, the use of one form with its asserted meaning is conventionally interpreted with the presupposition that another (non-asserted) meaning is understood. When we say that someone ‘**managed**’ to do something, the asserted meaning is that the person succeeded in some way. When we say that someone ‘**didn’t manage**’, the asserted meaning is that the person did not succeed. In both cases, however, there is a presupposition (non-asserted) that the person ‘**tried**’ to do that something. So, ‘**managed**’ is conventionally interpreted as *asserting* ‘**succeeded**’ and *presupposing* ‘**tried**’. Other examples, involving the lexical items, ‘**stop**’, ‘**start**’, and ‘**again**’, are presented, with their presuppositions, in [6–8] (Yule, 1996: 28).

lexical presupposition		
6.	He stopped smoking.	(>>He used to smoke)
7.	They started complaining.	(>>They weren’t complaining before)
8.	You’re late again.	(>>You were late before)

In the case of lexical presupposition, the speaker's use of a particular expression is taken to presuppose another (unstated) concept, whereas in the case of a factive presupposition, the use of a particular expression is taken to presuppose the truth of the information that is stated after it.

In addition to presuppositions which are associated with the use of certain words and phrases, there are also **structural presuppositions**. In this case, certain sentence structures have been analyzed as conventionally and regularly presupposing that part of the structure is already assumed to be true (Yule, 1996): 28). Structural presuppositions are connected with *wh-question* (‘*When*’ and ‘*Where*’) constructions (Yule, 1996): 29), e.g.

When did he leave?

(>>He left)

Where did you buy the bike?

(>>He bought the bike)

So far, we have only considered contexts in which presuppositions are assumed to be true. There are, however, examples of **non-factive presuppositions** associated with a number of verbs in English. A non-factive presupposition is one that is assumed not to be true. Verbs like ‘dream’, ‘imagine’, and ‘pretend’, are used with the presupposition that what follows is not true (Yule, 1996): 29), e.g.

I dreamed that I was rich.

(>>I was not rich)

We imagined we were in Hawaii.

(>>We were not in Hawaii)

He pretends to be ill.

(>>He is not ill)

This type of structure creates a counter-factual presupposition, meaning that what is presupposed is not only not true, but is the opposite of what is true, or ‘contrary to facts’. A conditional structure generally called a counterfactual conditional, presupposes that the information in the that-clause is not true at the time of utterance.

The existence of non-factive presuppositions is part of an interesting problem for the analysis of utterances with complex structures, generally known as ‘**the projection problem**’.

Indicators of potential presuppositions discussed so far are summarized in Table 4.1. (Yule, 1996): 29):

Type	Example	Presupposition
existential	the X	>>X exists
factive	I regret leaving	>>I left
non-factive	He pretended to be happy	>>He wasn’t happy
lexical	He managed to escape	>>He tried to escape
structural	When did she die?	>>She died
counterfactual	If I weren’t ill,	>>I am ill

Table 1. Potential presuppositions after (Yule, 1996: 29)

3. The projection problem

It is in general expected that the presupposition of a simple sentence will continue to be true when that simple sentence becomes part of a more complex sentence. This is one version of the general idea that the meaning of the whole sentence is a combination of the meaning of its parts. However, the meaning of some

presuppositions (as ‘parts’) doesn’t survive to become the meaning of some complex sentences (as ‘wholes’). This is known as the **projection problem** (Huang, 2007: 95; Levinson, 1983: 186; Yule, 1996: 30).

The projection problem manifests itself in two opposite directions. On the one side, the presuppositions of a component sentence may fail to be projected onto, and hence inherited by, the whole complex sentence. On the other side, the presuppositions of a component sentence may be preserved when that constituent sentence becomes part of a more complex sentence (Huang, 2007: 95).

Peter Grundy (2008) asserts that there are three classes of expression with different abilities to create presuppositions:

1) those that are presupposition creating such as factives

I (do not) regret that I want to murder my neighbour

2) those that are not presupposition creating, including non-factives as

I believe my neighbour is going deaf

3) and those that sometimes are and sometimes are not, such as

I don’t know that my wife fancies the milkman (which sometimes seems to presuppose that my wife fancies the milkman and sometimes does not).

So these examples may be embedded under predicates that do not create presuppositions, or only sometimes allow them, as in

I believe he regrets wanting to murder his neighbour

and

I don’t know that he regrets wanting to murder his neighbour

In practice, determining whether these sentences allow the presupposition that the person referred to wants to murder his neighbour seems to be a matter of speaker belief based on encyclopedic knowledge of the world and expectations about the role of utterance in its discourse context (Grundy, 2008: 137–138).

4. Presupposition-triggers

Presupposition is usually generated by the use of particular lexical items and/or linguistic constructions. Lexical items and linguistic constructions that engender presuppositions are called **presupposition-triggers** (Huang, 2007: 86–86; Levinson, 1983: 181–183). Karttunen and Peters (1979) have collected thirty-one kinds of such triggers. The symbol >> stands for ‘presupposes’. The positive

and negative versions of sentences are separated by /; the presupposition triggers themselves are italicized:

1. *Definite descriptions* (Strawson, 1950, 1952):
John saw/didn't see *the man with two heads*
>> there exists a man with two heads
2. *Factive verbs* (Kiparsky & Kiparsky, 1971):
Martha *regrets/doesn't regret* drinking John's home brew
>> Martha drank John's home brew
John *realized/didn't realize* that he was in debt
>> John was in debt
3. *Implicative verbs* (Karttunen, 1971):
John *managed/didn't manage* to open the door
>> John tried to open the door
4. *Change of state verbs* (Sellars, 1954; Karttunen, 1973):
John *stopped/didn't stop* beating his wife
>> John had been beating his wife
5. *Iteratives*:
The flying saucer came/didn't *again*
>> The flying saucer came before
further iterative: *another time; to come back; restore; repeat.*
6. *Verbs of judging* (Fillmore, 1971):
Agatha *accused/didn't accuse* Ian of plagiarism
>> (Agatha thinks) plagiarism is bad
Ian *criticized/didn't criticize* Agatha for running away
>> (Ian thinks) Agatha ran away
7. *Temporal clauses* (Frege, 1892 (1952):
Before Strawson was even born, Frege noticed/didn't notice presuppositions
>> Strawson was born
While Chomsky was revolutionizing linguistics, the rest of social science was/wasn't asleep
>> Chomsky was revolutionizing linguistics
Since Churchill died, we've lacked/we haven't lacked a leader
>> Churchill died
further temporal clause constructors: *after, during, whenever, as* (Levinson, 1983: 181–185).

Summary

Thus, we have tried to illustrate the importance of perceiving the notion of presupposition. We have figured out the basic types of presupposition and tried to define the indicators of potential presuppositions. Presupposition has originated from the philosophy of language. The German mathematician, logician, and philosopher Gottlob Frege is generally recognized as the first scholar who identified the notion of presupposition (1892). But it is acknowledged that the notion of presupposition may be

referred to the medieval philosopher Petrus Hispanus (Horn 1996). Also we have presented the basic types of known presupposition-triggers.

Questions for self-control

1. Identify the notion of presupposition. Exemplify.
2. Account for the notion of semantic presupposition.
3. Account for the notion of pragmatic presupposition.
4. Exemplify the type of existential presupposition.
5. Exemplify the type of factive presupposition.
6. Exemplify the type of non-factive presupposition.
7. Exemplify the type of lexical presupposition.
8. Exemplify the type of structural presupposition.
9. Exemplify the type of counterfactual presupposition.
10. Define the some presupposition-triggers.

Tests: review of theory

I. True/False: write ‘T’ for true or ‘F’ for false beside each of the following statement.

1. Presupposition is something the speaker assumes to be the case posterior to making an utterance. Speakers, not sentences, have presuppositions.
2. Presupposition coincides with the existing knowledge common to speaker and hearer.
3. The following conceptions of presupposition can be identified: semantic presupposition and pragmatic presupposition.
4. Semantic presupposition is also called communicational; sentence, or statement presupposition.
5. This is a concept of pragmatic presupposition, also known as conversational, speaker, or utterance presupposition.
6. Presupposition can involve both linguistic forms (sentences) and language users (speakers).
7. Existential presupposition pertains to what exists, and is thus known by experience rather than reason; ontological as opposed to theoretical.
8. Factive presupposition concerns the presupposition that a sentence occurring in that context is false, as *John regrets that Mary did not attend*.
9. A conditional structure generally called a counterfactual conditional, presupposes that the information in the that-clause is true at the time of utterance.
10. A non-factive presupposition is one that is assumed not to be true.

II. Multiple choice: select the best response on each of the following questions/statements.

10. A piece of information whose truth is taken for granted in the utterance of a sentence is known as _____
A presupposition
B reference
C content
11. _____ is something that logically follows from what is asserted in the utterance.
A Proposition
B Entailment
C Presupposition
12. The conception of semantic presupposition is usually attributed to the British philosopher _____
A John Austin
B Peter Strawson
C Robert Stalnaker
13. The author of this pragmatic approach to presupposition is the American philosopher _____
A John Austin
B Peter Strawson
C Robert Stalnaker
14. The semantico-pragmatic concept of presupposition, also called _____
A utterance presupposition
B statement presupposition
C pragmatic presupposition
15. The _____ is not only assumed to be present in possessive constructions, but more generally in any definite noun phrase.
A utterance presupposition
B existential presupposition
C pragmatic presupposition
16. The presupposed information following the verbs, such as **‘realize’**, **‘know’**, **‘regret’**, as well as phrases involving **‘be’** with **‘aware’**, **‘odd’**, and **‘glad’** can be treated as a fact and are presented, with their _____ presuppositions.
A lexical
B structural
C factive
17. Lexical items **‘manage’**, **‘succeed’**, **‘stop’**, **‘start’**, and **‘again’**, are presented, with their _____ presuppositions.
A lexical
B structural
C factive

18. In the case of _____ presupposition, the speaker's use of a particular expression is taken to presuppose another (unstated) concept.

- A lexical
- B structural
- C factive

19. In the case of a _____ presupposition, the use of a particular expression is taken to presuppose the truth of the information that is stated after it.

- A lexical
- B structural
- C factive

III. **Matching:** match each of the following linguistic terms with the correct meaning.

- 11. The word *presupposition* can be defined as –
- 12. The concept of *pragmatic* presupposition is also known –
- 13. *Semantic* presupposition is also called –
- 14. The *semantico-pragmatic* concept of presupposition –
- 15. Examples of lexical items and linguistic constructions that engender presuppositions are called –
- 16. Examples of *non-factive presuppositions* are associated with a number of verbs like –
- 17. *Structural* presuppositions are connected with –
- 18. The presupposed information following a verb like '*know*' can be treated as –
- 19. *Existential* presupposition –
- 20. In lexical presupposition –

- A – **conventional, sentence, or statement** presupposition.
- B – as **conversational, speaker, or utterance** presupposition.
- C – '**dream**', '**imagine**', '**pretend**', *i.e.* that what follows is not true.
- D – a piece of information or a proposition whose truth is taken for granted in the utterance of a sentence.
- E – **presupposition-triggers**.
- F – *wh-question* ('*When*' and '*Where*') constructions.
- G – involves both linguistic forms (sentences) and language users (speakers). This concept of presupposition is also called '**utterance** presupposition'.
- H – the use of one form with its asserted meaning is conventionally interpreted with the presupposition that another (non-asserted) meaning is understood.
- I – pertaining to what exists, and is thus known by experience rather than reason; empirical as opposed to theoretical.
- J – a fact, and is described as a **factive** presupposition.

5. Computer tests in e-learning system (Moodle):
Multiple choice: select the best response on each of the following questions / statements.

The burglar *realized* that he had been filmed on candid camera {

- ~The burglar had been filmed
 - ~The burglar hadn't been filmed
 - ~The burglar had filmed
- }

Mike *forgot* to close the door {

- ~Mike ought to have closed the door
 - ~Mike oughtn't to close the door
 - ~Mike didn't intend to close the door
- }

Andrew hasn't driven a car since he had the accident {

- ~Andrew had the accident
 - ~Andrew didn't have an accident
 - ~Andrew didn't realize that he had an accident
- }

Professor Crystal *was glad* that he had solved one of the linguistic enigmas {

- ~Professor Crystal had solved one of the linguistic enigmas
 - ~Professor Crystal was glad to solve one of the linguistic enigmas
 - ~Professor Crystal was glad to have solved one of the linguistic enigmas
- }

John isn't off cigarettes *again* {

- ~John was off cigarettes before
 - ~John wasn't off cigarettes before
 - ~John is off cigarettes again
- }

It wasn't Helen who moved to Italy {

- ~Someone moved to Italy
 - ~Helen moved to Italy
 - ~Helen didn't move to Italy
- }

Mary *discovered* that her husband was having an affair {

- ~Mary's husband was having an affair
 - ~Mary's husband wasn't having an affair
 - ~Mary's husband was having an affair before
- }

Helen *started* emptying the shopping bags {
~Helen wasn't emptying the shopping bag before
~Helen wasn't emptying the shopping bag again
~Helen wasn't emptying the shopping bags
}

It's *odd* that Mike doesn't know how to use an iPad {
~Mike doesn't know how to use an iPad
~Mike doesn't know how to use an iPad again
~Mike doesn't know how to use an iPad before
}

If John hadn't missed the interview he would have got a job {
~John missed the interview
~John missed the interview again
~John missed the interview before
}

John hasn't *found out* that his brother used all the printer paper {
~John's brother used all the printer paper
~John's brother used all the printer paper again
~John's brother used all the printer paper before
}

The poet wasn't *Thomas S. Eliot* {
~Thomas S. Eliot existed
~Thomas S. Eliot existed before
~Thomas S. Eliot existed again
}

She gave me a rose {
~Someone gave me a rose
~Someone gave me a rose before
~Someone gave me a rose again
}

Helen has fed *every* cat {
~There are cats
~There are cats again
~There were cats before
}

Helen has been cruel to her cousin {
~Helen has a cousin
~Helen has a cousin again
~Helen had a cousin before
}

John *pretended* that he was a professional footballer {
~John wasn't a professional footballer
~John wasn't a professional footballer again
~John wasn't a professional footballer before
}

John *accused* Bill of cheating in the final exam {
~Bill cheated in the final exam
~Bill cheated in the final exam again
~Bill cheated in the final exam before
}

That John hadn't had a bath for more than two weeks bothered Helen {
~John hadn't had a bath for two weeks
~John hadn't had a bath for two weeks again
~John hadn't had a bath for two weeks before
}

John isn't as rich as Peter {
~Peter is rich
~Peter is rich again
~Peter was rich before
}

Mike *criticized* Mary for wearing a fur coat {
~Mary was wearing a fur coat
~Mary was wearing a fur coat again
~Mary was wearing a fur coat before
}

Andrew walked *slowly* into the study {
~Andrew walked into the study
~Andrew walked into the study again
~Andrew walked into the study before
}

Mary is a far more successful lawyer than Helen {
~Mary is a lawyer and Helen is a lawyer
~Mary is a lawyer and Helen is a lawyer again
~Mary is a lawyer and Helen was a lawyer before
}

The king of France is bald {
~There is a king of France
~There is a king of France again
~There was a king of France before
}

John *knows/doesn't know* that Baird invented television {
~Baird invented television
~Baird invented television again
~Baird invented television before
}

John *regrets* that he has said the unsayable {
~John has said the unsayable
~John has said the unsayable again
~John said the unsayable before
}

John *managed* to give up smoking {
~John tried to give up smoking
~John tried to give up smoking before
~John tries to give up smoking again
}

Mary returned to Cambridge {
~Mary was in Cambridge before
~Mary wasn't in Cambridge before
~Mary was in Cambridge
}

Jane *remarried* {
~Jane married before
~Jane married again
~Jane married
}

The police came to *the realization* that a ladder had been placed by the burglars {
~A ladder had been placed by the burglars
~A ladder had been placed by the burglars before
~A ladder had been placed by the burglars again
}

The committee interviewed *all* the candidates for the post {
~There were candidates
~There were candidates again
~There were candidates before
}

Text 4. Read text 4. Identify the main idea and comment on the main postulates of it

Although it is normally inappropriate because unnecessary for me to assert something that each of us assumes the other already believes, my assertions will of course always have consequences which are part of the common background. For example, in a context where we both know that my neighbor is an adult male, I say 'My neighbor is a bachelor,' which, let us suppose, entails that he is adult and male. I might just as well have said 'my neighbor is unmarried.' The same information would have been conveyed (although the nuances might not have been exactly the same). That is, *the increment of information*, or of content, conveyed by the first statement is the same as that conveyed by the second. If the asserted proposition were accepted, and added to the common background, the resulting situation would be the same as if the second assertion were accepted and added to the background.

This notion of common background belief is the first approximation to the notion of pragmatic presupposition that I want to use. A proposition P is a pragmatic presupposition of a speaker in a given context just in case the speaker assumes or believes that P, assumes or believes that his addressee assumes or believes that P, and assumes or believes that his addressee recognizes that he is making these assumptions, or has these beliefs.

(Robert C. Stalnaker. Pragmatic Presupposition. Semantics and Philosophy. New York University Press, 1974. P. 199–200.

LECTURE8. COOPERATION AND IMPLICATURE

Aims:

- define the notion of cooperation;
- identify the terms of conventional and conversational implicatures;
- account for the four conversational maxims.

Points for discussion:

Introduction

1. The Cooperative Principle
2. The four Conversational Maxims
3. Conventional implicatures
4. Conversational implicatures

Summary

Questions for self-control

Key-terms to know:

cooperation	Manner
conversational implicature	Relation
conventional implicatures	flouting a maxim

The Cooperative Principle	violating a maxim
conversational maxims	infringing a maxim
Quantity	opting out of a maxim
Quality	suspending a maxim

Suggested reading:

1. Grundy, P. (2008). *Doing Pragmatics*, 3rd edn. London: Hodder Education. P. 72–118.
2. Huang, Y. (2007). *Pragmatics*. Oxford: Oxford University Press. P. 29–83.
3. Leech, G. (1982). *Principles of Pragmatics*. London and New York: Longman. P. 97–166.
4. Levinson, S.C. (1983). *Pragmatics*. Cambridge: Cambridge University Press. P. 79–103.
5. Thomas, J (2013). *Meaning in interaction: an introduction to pragmatics*. London and New York: Routledge. P. 55–84.
6. Yule, G. (1996). *Pragmatics*. Oxford: Oxford University Press. P. 36–47.

Introduction

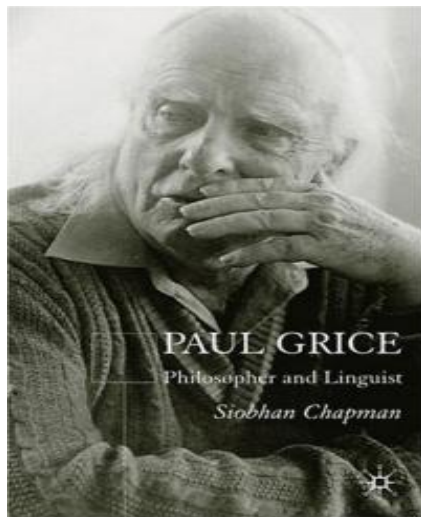
In the previous seminar we discussed the notion of presupposition as a special kind of pragmatic inference, based on the idea that speakers assume certain information to be the case prior to making an utterance. We have identified the general phenomenon of presupposition, covering its main types, the projection problem and presupposition-triggers.

Today we will try to perceive how speakers and listeners involved in a conversation are generally cooperating with each other and how they communicate **more** than they say.

1. The Cooperative Principle

In order to explain the mechanisms by which people interpret conversational implicature, in *'Logic and conversation'* (1975) H. P. Grice introduced four conversational maxims and the Cooperative Principle (CP).

The **Cooperative Principle** runs as follows:



Make your conversational contribution such as required, at the stage [of the talk exchange] at which it occurs

H.P. Grice (1975:45–46)

H.P. Grice held positions at Oxford University and, after 1967, at the University of California, Berkeley. Grice is best known for his work in the philosophy of language, in particular, his analysis of speaker's meaning, his conception of conversational implicature, and his project of intention-based semantics.

Like Austin before him, Grice was invited to give the William James lectures at Harvard University, and it was there in 1967 that he first outlined his theory of implicature (a shorter version of which was published in 1975 in a paper 'Logic and conversation').

In papers published in 1978 and 1981 Grice expanded upon this earlier work, but he never fully developed his theory – there are many gaps and several inconsistencies in his writings. Nevertheless it is this work – sketchy, in many ways problematical and frequently misunderstood – which has proved to be one of the most influential theories in the development of pragmatics. Grice's theory is an attempt at explaining how a hearer gets from what is said to what is meant, from the level of expressed meaning to the level of **implied meaning** (Thomas, 2013: 55–56).

Major works are:

"Meaning", (1957);

"Utterer's Meaning, Sentence-Meaning and Word-Meaning", (1968);

"Utterer's Meaning and Intentions," (1969).

2. The four Conversational Maxims

The use of the imperative form does not mean that speakers must do all this, but that these are the internalized rules for cooperative interaction. Within this guiding

principle, Grice (1975: 45–46) establishes four specific sub principles, which he takes to govern all rational interaction.

Grice argues that without the assumption that the speaker is operating according to the CP, there is no mechanism to prompt someone to seek for another level of interpretation. The observation that the speaker has said something which is manifestly untrue, combined with the assumption that the CP is in operation sets in motion the search for an implicature. The four **Conversational Maxims** help us establish what that implicature might be (Thomas, 2013: 63).

In ‘Logic and conversation’ Grice proposed four maxims, the maxims of Quantity, Quality, Relation and Manner, which were formulated as follows:

Quality:	Try to make your contribution one that is true.
	Do not say what you believe to be false.
	Do not say that for which you lack evidence.
Quantity:	Make your contribution as informative as is required (for the current purposes of the exchange).
	Do not make your contribution more informative than is required.
Relevance:	Be relevant.
Manner:	Be perspicuous (transparent and clear).
	Avoid obscurity of expression.
	Avoid ambiguity.
	Be brief (avoid unnecessary prolixity).
	Be orderly.

Table 1. Four Conversational Maxims

The first is the maxim of quality. It requires that we only give information for which we have evidence. Suppose we ask for the result of a sports contest, e.g. *Do you happen to know who won yesterday?* and our conversational partner does not know the result and gives one of the following answers:

- A. No, I don’t.
- B. **I bet Chelsea did.**
- C. **Chelsea did.**

In the first answer, our partner is ‘truthful’ since he says he does not have the information. In the second answer, our partner is still ‘truthful’, since by using *bet* he indicates indirectly that he does not know the answer, but that he has good grounds to ‘assume’ that Chelsea won. Only in the third answer is our partner not being truthful, since he presents things as if he has the correct information himself. Note that he is not necessarily lying, but only asserting something to be the case for which he has no evidence (Cognitive Exploration of Language and Linguistics, p. 163–165).

The most interesting case is when a speaker observes all the maxims as in the following example:

Husband: Where are the car keys?

Wife:

They're on the table in the hall.

The wife has answered clearly (Manner) truthfully (Quality), has given just the right amount of information (Quantity) and has directly addressed her husband's goal in asking the question (Relation). She has said precisely what she meant, no more and no less, and has generated no implicature (i.e. there is no distinction to be made here between what she says and what she means, there is no additional level of meaning) (Thomas, 2013: 63–64).

Rene Dirven states that cooperative principle and conversation 'rules' may be realized in very culture-specific ways, it is probable that the cooperative principle can be regarded as a universal principle and that the maxims of conversation constitute some fundamental pragmatic or interpersonal universals (Cognitive Exploration of Language and Linguistics, p. 165–167).

3. Conventional implicatures

Grice distinguished two different sorts of implicature: **conventional implicature** and **conversational implicature**. They have in common the property that they both convey an additional level of meaning, beyond the semantic meaning of the words uttered. They differ in that in the case of conventional implicature the same implicature is always conveyed, regardless of context, whereas in the case of conversational implicature, what is implied varies according to the context of utterance (Thomas, 2013: 57).

There are comparatively few examples of conventional implicatures; Levinson (1983: 127) lists four: **but**, **even**, **therefore** and **yet** (to these we might add some uses of **for**, as in: *She plays chess well, for a girl*).

Example 1. ... she was cursed with a stammer, unmarried but far from stupid. Although it is not actually asserted that unmarried people (or, perhaps, people who stammer) are stupid, the word **but** definitely implies that this is the case. The word **but** carries the implicature that what follows will run counter to expectations — this sense of the word **but always** carries this implicature, regardless of the context in which it occurs ('My friends were poor, but honest'; 'He is small, but perfectly formed'). And, in everyday life, people readily respond to such conventional implicatures, as the following extract illustrates:

Example 2

The American actress, Kathleen Turner, was discussing perception of women in the film industry: 'I get breakdowns from the studios of the scripts that they're developing ... and I got one that I sent back furious to the studio that said 'The main character was thirty-seven but still attractive'. I circled the but in red ink and I sent it back.

1. Computer tests in e-learning system (Moodle):

Multiple choice: select the best response on each of the following questions / statements.

I. True/False: write ‘T’ for true or ‘F’ for false beside each of the following statement.

‘I fire you!’ is a ... {
~declaration
~assertive
~ commissive
}

‘I will return the book to you soon.’ is a ... {
~commissive
~assertive
~ declaration
}

‘Do not say what you believe to be false’ is a maxim of ... {
~quality
~quantity
~ relation
}

‘Be brief’ belongs to the maxim of ... {
~manner
~quantity
~ relation
}

‘Make your contribution as informative as required (for the current purpose of the exchange)’ belongs to the maxim of ... {
~quantity
~ relation
~ manner
}

B’s reply violates the maxim of ... in the dialogue below: A: *Where do you live?*

B: *In South China Normal University* {
~quantity
~ relation
~ manner
}

... is regarded as the founder of modern linguistics {
~F. de Saussure

- ~W. Caxton
- ~G. Chaucer
- }

... refers to the abstract linguistic system shared by all the members of a speech community {

- ~Langue
- ~Speech
- ~Writing
- }

... refers to the realization of langue in actual use. It is the concrete use of the conventions or the naturally occurring language events {

- ~Parole
- ~Langue
- ~Writing
- }

_____ is an American linguist, who is famous for his syntactic studies all over the world, and who focuses on the ideal user's knowledge of the rules of his language {

- ~Noam Chomsky
- ~John Austin
- ~John Searle
- }

Sound changes tend to be{

- ~ systematic
- ~ arbitrary
- ~drastic
- }

The word 'home' was written as 'hām' in{

- ~Old English
- ~ Middle English
- ~ Early Modern English
- }

The word 'mice', which is pronounced as [maɪs], was pronounced as [mi:s] in{

- ~Middle English
- ~ Old English
- ~ Early Modern English
- }

In Chaucer's "The Canterbury Tales", we can find 'his' to replace '...' in Modern English, as in 'Whan that Aprille with his shoures sooth'. This reflects the change in the 'agreement' rule {

- ~ it
- ~ he

~ *him*
}

'*I love thee not.*' before the 16th century, has now become '*I do not love you.*' This means the change in ... rule {

~ negation
~ affirmative
~ interrogative
}

The recent trends of the English language include moving towards greater informality, the influence of ..., and the influence of science and technology {

~ American English
~ Black English
~ British English
}

My head was full of strange thoughts {

~ metonymy
~ homonymy
~ metaphor
}

This book goes over my head {

~ metaphor
~ metonymy
~ synonymy
}

We asked the head for permission {

~ metaphor
~ metonymy
~ antonyms
}

Write your name at the head of each page {

~ metaphor
~ metonymy
~ polysemy
}

Keep one's head cool {

~ metaphor
~ metonymy
~ polysemy
}

We paid ten pounds ahead for the meal {

~metonymy
~antonyms
~metaphor
}

Skirts of a forest, hill or village etc.: the outside edge of a forest etc. {
~metaphor
~metonymy
~polysemy
}

A new road skirting the suburb {
~metaphor
~metonymy
~antonyms
}

They skirted round the bus {
~metaphor
~metonymy
~polysemy
}

The examination consisted of two 3hour papers. {
~metonymy
~metaphor
~shift
}

The word '*predigestion*' is composed of ... morphemes. – {
~three
~two
~four
}

Pronouns belong to ... class words. {
~closed
~open
~mixed
}

The word '*unacceptability*' has ... morphemes. – {
~four
~two
~three
}

The word '*boy*' is a ... morpheme. – {

- ~free
- ~ bound
- ~inflectional
- }

The word '*fridge*' is a ... word. {

- ~ clipped
- ~loan
- ~blend
- }

The word '*walkman*' is a blend. {

- ~ coined
- ~clipped
- ~ blend
- }

The word '*mike*' is a ... word. {

- ~clipped
- ~coined
- ~ blend
- }

The word '*videophone*' is an {

- ~blend
- ~ coined
- ~ clipped
- }

The word '*meat*' we use now has gone through the ... of meaning. {

- ~narrowing
- ~ widening
- ~ shift
- }

The word '*holiday*' has gone through the ... of meaning. {

- ~widening
- ~ narrowing
- ~ shift
- }

NP refers to ... {

- ~noun phrase
- ~ verb phrase
- ~prepositional phrase
- }

Do insertion is the way to form a yes-no {

~question
~statement
~deep structure
}

The sentence '*Kim is the one who did it.*' illustrates ... {
~being schema
~happening schema
~doing schema
}

'*The window broke.*' is an example of a {
~happening schema
~doing schema
~being schema
}

The event schema of '*Kim broke the window*' is as follows: {
~doing schema
~happening schema
~being schema
}

The sentence '*Kim felt angry and tried to hit Bruce*' is a kind of {
~experiencing schema +doing schema
~experiencing schema +being schema
~experiencing schema +happening schema }

LECTURE9. Nonverbal Messages

Aims

- ✓ to identify the functions nonverbal communication ;
- ✓ to perceive how nonverbal communication interacts with your verbal messages;
- ✓ to figure out the channels of nonverbal communication;
- ✓ to cognize the role of culture and gender in nonverbal communication.

Points for discussion:

Introduction

1. The Functions of Nonverbal Communication
2. The Channels of Nonverbal Communication
3. Culture and Nonverbal Communication
4. Some Nonverbal Communication Skills

Summary

Recommended Literature

Obligatory:

1. Finegan, Edward. *Language: Its Structure and Use* / Edward Finegan. – Orlando: Harcourt Brace College Publishers, 1999. – P. 115-129.
 2. Horn, Laurence. *The Handbook of Pragmatics* / Laurence Horn, Gregory Ward. – Oxford: Blackwell Publishing, 2006. – P. 204-221.
- Additional:
3. Konovalenko J. F. *Language of Communication* / J. F. Konovalenko. – СПб.: KAPO, 2009. – P. 34-49.

Introduction

Nonverbal communication is communication without words. You communicate nonverbally when you gesture, smile or frown, widen your eyes, move your chair closer to someone, wear jewelry, touch someone, raise your vocal volume, or even say nothing.

1. The Functions of Nonverbal Communication

Nonverbal messages serve a variety of functions:

- ✓ integrating with verbal messages;
- ✓ forming and managing impressions;
- ✓ defining relationships;
- ✓ structuring conversation;
- ✓ influencing and deceiving;
- ✓ and expressing emotions.

Integrating with Verbal Messages

In face-to-face communication, you blend verbal and nonverbal messages to best convey your meanings. Here are some ways in which nonverbal messages are used with verbal messages; these will help to highlight the important interaction and integration of nonverbal and verbal messages.

Accent. Nonverbal communication often serves to accent or emphasize some part of the verbal message. You might, for example, raise your voice to underscore a particular word or phrase, bang your fist on the desk to stress your commitment, etc.

Complement. Nonverbal communication may complement or add nuances of meaning not communicated by your verbal message. Thus, you might smile when telling a story (to suggest that you find it humorous) or frown and shake your head when recounting someone's deceit (to suggest your disapproval).

Contradict. You may deliberately contradict your verbal messages with nonverbal movements—for example, by crossing your fingers or winking to indicate that you're lying.

Regulate. Movements may serve to regulate—to control, or indicate your desire to control, the flow of verbal messages, as when you purse your lips, lean forward, or make hand gestures to indicate that you want to speak. You might also put up your hand or vocalize your pauses (for example, with “um” or “ah”) to indicate that you have not finished and are not ready to relinquish the floor to the next speaker.

Repeat. You can repeat or restate the verbal message nonverbally. You can, for example, follow your verbal “Is that all right?” with raised eyebrows and a questioning look, or motion with your head or hand to repeat your verbal “Let's go.”

Substitute. You may also use nonverbal communication to substitute or take the place of verbal messages. For instance, you can signal “OK” with a hand gesture. You can nod your head to indicate yes or shake your head to indicate no.

Forming and Managing Impressions

It is largely through the nonverbal communications of others that you form impressions of them. Based on a person's body size, skin color, style of dress, eye contact, and facial expressions, you form an impression—you judge who the person is and what the person is like. Perhaps the most important nonverbal expression related to impressions is the smile.

Defining Relationships

Much of your relationship life is lived nonverbally. You communicate affection, support, and love, in part at least, nonverbally (Floyd & Mikkelsen, 2005). At the same time, you also communicate your displeasure, anger, and animosity throughout nonverbal signals. You also use nonverbal signals to communicate the nature of your relationship to another person; and you and that person communicate nonverbally with each other. These signals that communicate your relationship status are known as “tie signs” because they indicate the ways in which your relationship is tied together.

Structuring Conversation

When you're in conversation, you give and receive cues that you're ready to speak, listen, or comment on what the speaker just said. These cues regulate and structure the interaction. These turn-taking cues may be verbal (as when you say, “What do you think?”), but most often they're nonverbal: A nod of the head in the direction of someone else, for example, signals that you're ready to give up your speaking turn and want this other person to say something. You also show that you're listening and that you want the conversation to continue (or that you're not listening and want the conversation to end) largely through nonverbal signals.

Influencing and Deceiving

You can influence others not only through what you say, but you also exert influence through your nonverbal signals. A focused glance that says you're committed; gestures that further explain what you're saying; appropriate dress that says, “I'll easily fit in with this organization” are a few examples of ways in which you can exert nonverbal influence. And with the ability to influence, of course, comes the ability to deceive—to lie, to mislead another person into thinking something is true when it's false or that something is false when it's true.

Expressing Emotions

Although people often explain and reveal emotions verbally, nonverbal expressions communicate a great part of your emotional experience. For example, you reveal your level of happiness, sadness, or confusion largely through facial expressions. You also reveal your feelings by posture (for example, whether tense or relaxed), gestures, eye movements, and even the dilation of your pupils.

Nonverbal messages often help people communicate unpleasant messages—messages they might feel uncomfortable putting into words (Infante, Rancer, & Womack, 2003). For example, you might avoid eye contact and maintain large distances between yourself and someone with whom you didn't want to interact, or with whom you wanted to decrease the intensity of your relationship.

2. The Channels of Nonverbal Communication

Nonverbal communication is probably most easily explained in terms of the various channels through which messages pass.

Here we'll survey **10 channels**: (1) body, (2) face, (3) eye, (4) space, (5) artifactual, (6) touch, (7) paralanguage, (8) silence, (9) time, and (10) smell.

Body Movements

Researchers in **kinesics** or the study of nonverbal communication through face and body movements, identify five major types of movements: emblems, illustrators, affect displays, regulators, and adaptors.

Emblems are body gestures that directly translate into words or phrases; for example, the OK sign, the thumbs-up for "good job," and the V for victory. You use these consciously and purposely to communicate the same meaning as the words. But emblems are culture specific, so be careful when using your culture's emblems in other cultures. Here are a few cultural differences in the emblems you may commonly use. In the United States, to say "hello" you wave with your whole hand moving from side to side, but in a large part of Europe that same signal means "no." In Greece such a gesture would be considered insulting.

Illustrators enhance (literally "illustrate") the verbal messages they accompany. Most often you illustrate with your hands, but you can also illustrate with head and general body movements. You might, for example, turn your head or your entire body toward the left when referring to something on the left. You might also use illustrators to communicate the shape or size of objects you're talking about. Interestingly enough, illustrators increase your ability to remember. In one study, for example, people who illustrated their verbal messages with gestures remembered some 20 percent more than those who didn't gesture.

Affect displays are movements of the face (smiling or frowning, for example) but also of the hands and general body (body tension or relaxation, for example) that communicate emotional meaning. Often affect displays are unconscious; you often smile or frown without awareness.

Regulators are behaviors that monitor, control, coordinate, or maintain the speaking of another individual. When you nod your head, for example, you tell the speaker to keep on speaking; when you lean forward and open your mouth; you tell the speaker that you would like to say something.

Adaptors are gestures that satisfy some personal need, such as scratching to relieve an itch or moving your hair out of your eyes.

Body Appearance

Your general body appearance also communicates. Height, for example, has been shown to be significant in a wide variety of situations. Tall presidential candidates have a much better record of winning the election than do their shorter opponents. Tall people seem to be paid more and are favored by interviewers over shorter job applicants.

Your general **attractiveness** is also a part of body communication. Attractive people have the advantage in just about every activity you can name. They get better grades in school, are more valued as friends and lovers, and are preferred as coworkers.

Facial Communication

Your face communicates various messages, especially your emotions. Facial movements alone seem to communicate the degree of pleasantness, agreement, and sympathy felt; the rest of the body doesn't provide any additional information.

As you learned your culture's nonverbal system of communication, you also learned certain **facial management techniques** that enable you to communicate your feelings to achieve the effect you want—for example, ways to hide certain emotions and to emphasize others. Here are several purposes such techniques:

To intensify: to exaggerate your astonishment at a surprise party to make your friends feel better.

To deintensify: to cover up your own joy about good news in the presence of a friend who didn't receive any such news.

To neutralize: to cover up your sadness so as not to depress others.

To mask: to express happiness in order to cover up your disappointment at not receiving a gift you expected.

To simulate: to express an emotion you didn't feel.

These tactics of facial management help you display emotions in socially acceptable ways.

Eye Communication

Research on the messages communicated by the eyes shows that these messages vary depending on the duration, direction, and quality of the eye behavior. For example, in every culture there are strict, though unstated, rules for the proper duration for eye contact. In U.S. culture the average length of gaze is 2.95 seconds. The average length of mutual gaze (two persons gazing at each other) is 1.18 seconds.

Eye contact can serve a variety of functions. One such function is to seek feedback. In talking with someone, we look at her or him intently, as if to say, "Well, what do you think?" As you might predict, listeners gaze at speakers more than speakers gaze at listeners. In public speaking, you may scan hundreds of people to secure this feedback.

A second function is to inform the other person that the channel of communication is open and that he or she should now speak.

Eye movements may also signal the nature of a relationship, whether positive (an attentive glance) or negative (eye avoidance). You can also signal your power through **visual dominance** behavior (Exline, Ellyson, & Long, 1975). The average person, for example, maintains a high level of eye contact while listening and a lower level while speaking. When people want to signal dominance, they may reverse this pattern—maintaining a high level of eye contact while talking but a much lower level while listening. By making eye contact you psychologically lessen the physical distance between yourself and another person.

Space Communication

Space is an especially important factor in interpersonal communication, although we seldom think about it. The study of spatial communication is called **proxemics**.

Edward Hall (1959, 1963, 1976) distinguishes four **proxemic distances**, or **spatial distances**: the physical distances that define the types of relationships between people and the types of communication in which they are likely to engage.

Intimate Distance. Ranging from actual touching to 18 inches, in **intimate distance** the presence of the other individual is unmistakable. Each person experiences the sound, smell, and feel of the other's breath. You use intimate distance for lovemaking, comforting, and protecting. This distance is so short that most people don't consider it proper in public.

Personal Distance. The protective "bubble" that defines your personal space, ranging from 18 inches to 4 feet is **personal distance**. This imaginary bubble keeps you protected and untouched by others. At the outer limit of personal distance, you extend your arms. This is the distance at which you conduct most of your interpersonal interactions; for example, talking with friends and family.

Social Distance. Ranging from 4 to 12 feet, at **social distance** you lose the visual detail you have at personal distance. You conduct impersonal business and interact at a social gathering at this social distance. The more distance you maintain in your interactions, the more formal they appear. In offices of high officials, the desks are positioned so the official is assured of at least this distance from clients.

Public Distance. The space around you that protects you from others, referred to as **public distance** ranges from 12 to more than 25 feet. At this distance you could take defensive action if threatened. On a public bus or train, for example, you might keep at least this distance from a drunken passenger. Although at this distance you lose fine details of the face and eyes, you're still close enough to see what is happening.

Territoriality

One of the most interesting concepts in ethology (the study of animals in their natural surroundings) is **territoriality**, a possessive or ownership reaction to an area of space or to particular objects.

Territory Types. Three types of territory are often distinguished: primary, secondary, and public (Altman, 1975). **Primary territories** are your exclusive preserve: your desk, room, house, or backyard, for example. In these areas you're in control. **Secondary territories**, although they don't belong to you, are associated with you—perhaps because you've occupied them for a long time or they were assigned to you. For example, your desk in a classroom may become a secondary territory if it is assigned to you or if you regularly occupy it and others treat it as yours.

Public territories are areas that are open to all people, such as a park, movie house, restaurant, or beach. European cafés, food courts in suburban malls, and the open areas in large city office buildings are public spaces that bring people together and stimulate communication. Territory is closely linked to status, power, and dominance.

Artifactual Communication

Artifactual communication is communication via objects made by human hands. Thus, color, clothing, jewelry, and the decoration of space would be considered artifactual.

Touch Communication

The study of **touch communication**, technically referred to as **haptics**, suggests that touch is perhaps the most primitive form of communication. **Touch communicates** a wide range of messages (Burgoon, Guerrero, & Floyd, 2010; Jones & Yarbrough, 1985). Here are five major types of messages that will illustrate this great variety.

Positive feelings. Touch communicates positive feelings; for example, support, appreciation, inclusion, sexual interest or intent, composure, immediacy, affection, trust, similarity and quality, and informality (Jones, 2005; Jones & Yarbrough, 1985). Touch also stimulates self-disclosure (Rabinowitz, 1991).

Intention to play. Touch often communicates your intention to play, either affectionately or aggressively.

Control. Touch may control the behaviors, attitudes, or feelings of other people. To obtain compliance, for example, you touch a person to communicate, “move over,” “hurry,” “stay here,” or “do it.” In some situations touching can even amount to a kind of **nonverbal dominance** behavior. Touch even seems to increase a waitperson's tips.

Ritualistic. Ritualistic touching centers on greetings and departures; examples are shaking hands to say “hello” or “good-bye,” hugging, kissing, or putting your arm around another's shoulder when greeting or saying farewell.

Paralanguage: The Vocal Channel

Paralanguage is the vocal but nonverbal dimension of speech. It has to do not with what you say, but with how you say it. A traditional exercise students use to increase their ability to express different emotions, feelings, and attitudes is to repeat a sentence while accenting or stressing different words.

In addition to stress and **pitch** (highness or lowness), paralanguage includes such **voice qualities** as **rate** (speed), **volume** (loudness), rhythm, and pauses or hesitations as well as the vocalizations you make in crying, whispering, moaning, belching, yawning, and yelling.

Silence

Like words and gestures, **silence**, too, communicates important meanings and serves important functions (Ehrenhaus, 1988; Jaworski, 1993; Johannesen, 1974). Here are a few functions silence might serve.

To give time to think. Silence allows the speaker time to think; time to formulate and organize his or her verbal communications. Before messages of intense conflict, as well as before those confessing undying love, there's often silence. Again, silence seems to prepare the receiver for the importance of these future messages.

To hurt. Some people use silence as a weapon to hurt others and give them "the silent treatment." After a conflict, for example, one or both individuals may remain silent as a kind of punishment.

To lessen anxiety. Sometimes silence is used to lessen the anxiety you might experience if you said something. For example, you may feel anxious or shy among new people and prefer to remain silent.

To prevent communication. In conflict situations, for example, silence is sometimes used to prevent certain topics from surfacing and to prevent one or both parties from saying things they may later regret.

To communicate emotions. Like the eyes, face, and hands, silence can also be used to communicate emotions. Sometimes silence communicates defiance and an unwillingness to cooperate; by refusing to engage in verbal communication, you defy the authority or the legitimacy of the other person's position.

Time Communication

The study of **temporal communication**, known technically as **chronemics**, concerns the use of time—how you organize it, react to it, and communicate messages through it. The time orientation you develop depends largely on your socioeconomic class and your personal experiences. Parents who are teachers or managers, for instance, teach their children the importance of planning and preparing for the future, along with strategies for success.

Smell Communication

Smell communication, or **olfactory communication**, is extremely important in a wide variety of situations and is now big business. Here are some of the most important messages scent seems to communicate.

Attraction messages. Humans use perfumes, colognes, after-shave lotions, powders, and the like to enhance their attractiveness to others and to themselves.

Taste messages. Without smell, taste would be severely impaired. For example, without smell it would be extremely difficult to taste the difference between a raw potato and an apple.

Memory messages. Smell is a powerful memory aid; you often recall situations from months and even years ago when you encounter a similar smell.

Identification messages. Smell is often used to create an image or an identity for a product.

3. Culture and Nonverbal Communication

Culture and Gesture

There is much variation in gestures and their meanings among different cultures.

- ✓ Folding your arms over your chest would be considered defiant and disrespectful in Fiji.
- ✓ Waving your hand would be insulting in Nigeria and Greece.
- ✓ Gesturing with the thumb up would be rude in Australia.
- ✓ Tapping your two index fingers together would be considered an invitation to sleep together in Egypt.
- ✓ Pointing with your index finger would be impolite in many Middle Eastern countries.
- ✓ Bowing to a lesser degree than your host would be considered a statement of your superiority in Japan.
- ✓ Inserting your thumb between your index and middle finger in a clenched fist would be viewed as a wish that evil fall on the person in some African countries.
- ✓ Resting your feet on a table or chair would be insulting and disrespectful in some Middle Eastern cultures.

Culture and Colors

Colors vary greatly in their meanings from one culture to another.

Red. In China red signifies prosperity and rebirth and is used for festive and joyous occasions; in France and the United Kingdom it indicates masculinity, in many African countries blasphemy or death, and in Japan anger and danger. Red ink, especially among Korean Buddhists, is used only to write a person's name at the time of death or on the anniversary of the person's death; this can create problems when American teachers use red ink to mark homework.

Green. In the United States green signifies capitalism, go ahead, and envy; in Ireland patriotism; among some Native Americans femininity; to the Egyptians fertility and strength; and to the Japanese youth and energy.

Black. In Thailand black signifies old age, in parts of Malaysia courage, and in much of Europe death.

White. In Thailand white signifies purity, in many Muslim and Hindu cultures purity and peace, and in Japan and other Asian countries death and mourning.

Blue. In Iran blue signifies something negative, in Ghana joy; among the Cherokee it signifies defeat, for the Egyptian virtue and truth, and for the Greek national pride.

Yellow. In China yellow signifies wealth and authority, in the United States caution and cowardice, in Egypt happiness and prosperity, and in many countries throughout the world femininity.

Purple. In Latin America purple signifies death, in Europe royalty, in Egypt virtue and faith, in Japan grace and nobility, in China barbarism, and in the United States nobility and bravery.

4. Some Nonverbal Communication skills

The skills of nonverbal encoding, decoding, and politeness will help you communicate your meanings more effectively in a wide variety of communication situations.

Decoding Nonverbal Messages

When you make judgments or draw conclusions about another person on the basis of her or his nonverbal messages, consider these suggestions.

1. Be tentative. Resist the temptation to draw conclusions from nonverbal behaviors. Instead, develop hypotheses (educated guesses) about what is going on, and test the validity of your hypotheses on the basis of other evidence.
2. When making judgments, mindfully seek alternative judgments. You're first judgment may be in error and one good way to test it is to consider alternative judgments. (When your romantic partner creates a greater than normal distance between you, it may signal an annoyance with you, but it can also signal that your partner needs some space to think something out.
3. Notice that messages come from lots of different channels and that reasonably accurate judgments can only be made when multiple channels are taken into consideration.
4. Even after you've explored the different channels, consider the possibility that you are incorrect. This is especially true when you make a judgment that another person is lying based on, say, eye avoidance or long pauses. These nonverbal signals may mean lots of things (as well as the possibility of lying).
5. Interpret your judgments and conclusions against a cultural context. Consider, for example, if you interpret another's nonverbal behavior through its meaning in your own culture. So, for example, if you interpret someone's "overly close" talking distance as intrusive or pushy because that's your culture's interpretation, you may miss the possibility that this distance is simply standard in the other person's culture or it's a way of signaling closeness and friendliness.
6. Consider the multitude of factors that can influence the way a person behaves nonverbally, for example, a person's physical condition or personality or particular situation may all influence a person's nonverbal communication.

Encoding Nonverbal Messages

In using nonverbal messages to express your meanings, consider these suggestions.

1. Keep your nonverbal messages consistent with your verbal messages; avoid sending verbal messages that say one thing and nonverbal messages that say something else—at least not when you want to be believed.
2. Monitor your own nonverbal messages with the same care that you monitor your verbal messages. If it's not appropriate to say "this meal is terrible," then it's not appropriate to have a negative expression when you're asked if you want seconds.
3. Avoid extremes and monotony. Too little nonverbal communication or too much are likely to be responded to negatively. Similarly, always giving the same nonverbal message—say, continually smiling and nodding your head when listening to a friend's long story—is likely to be seen as insincere.
4. Take the situation into consideration. Effective nonverbal communication is situational; to be effective adapt your nonverbal messages to the specific situation. Nonverbal behavior appropriate to one situation may be totally inappropriate in another.

Nonverbal Politeness

Often we think of politeness as a verbal skill, but our gestures and nonverbal cues can also signal polite or impolite behavior. Maintaining eye contact with the speaker—whether at a meeting, in the hallway, or on an elevator—communicates politeness.

Using certain adaptors in public—for example, combing your hair, picking your teeth, or putting your pinky in your ear—would be considered impolite.

Strong cologne or perfume can often be impolite.

Touching another person may or may not be considered impolite, depending on the relationship you have with the other person and on the context in which you find yourselves. The best advice to give here is to avoid touching unless it's part of the culture of the group or organization.

The handshake, on the other hand, is not only a permitted form of touching, it is often essential.

Test 9. Nonverbal Messages

1. _____ serve a variety of functions: integrating with verbal messages, forming and managing impressions, defining relationships, structuring conversation, influencing and deceiving, and expressing emotions {
A Nonverbal messages
B Verbal messages
C Transitive messages
2. _____ may communicate a variety of emotions. The most frequently studied are happiness, surprise, fear, anger, sadness, disgust, and contempt {
A Body movements
B Facial movements
C Eye movements
3. _____ techniques enable you to control the extent to which you reveal the emotions you feel {

- A** Body management
- B** Eye management
- C** Facial management

4. _____ hypothesis claims that facial display of an emotion can lead to physiological and psychological changes {

- A** The facial feedback
- B** The body feedback
- C** The eye feedback

5. Through _____ you may seek feedback, signal others to speak, indicate the nature of a relationship, or compensate for increased physical distance {

- A** facial contact
- B** hand contact
- C** eye contact

6. _____ may help you avoid prying or may signal a lack of interest {

- A** Eye avoidance
- B** Facial avoidance
- C** Hand avoidance

7. _____ is the study of the communicative functions of space and spatial relationships {

- A** Deixis
- B** Proxemics
- C** Reference

8. Identify the type of proxemic distance – ranging from actual touching to 18 inches {

- A** personal
- B** social
- C** intimate

9. Identify the type of proxemic distance – ranging from 18 inches to 4 feet {

- A** personal
- B** intimate
- C** social

10. Identify the type of proxemic distance – ranging from 4 to 12 feet {

- A** social
- B** personal
- C** intimate

11. Identify the type of proxemic distance – ranging from 12 to more than 25 feet {
A personal
B intimate
C public
12. Your treatment of _____ is influenced by such factors as status, culture, context, subject matter, gender, age, and positive or negative evaluation of the other person {
A time
B space
C movement
13. _____ focuses on your possessive reaction to an area of space or to particular objects {
A Territoriality
B Time
C Symbol
14. _____ consists of messages conveyed through human-made articles; for example, communication through color, clothing and body adornment, and space decoration {
A Artifactual communication
B Linguistic communication
C Factual communication
15. The study of _____ indicates that touch may convey a variety of meanings, the most important being positive affect, playfulness, control, ritual, and task-relatedness {
A proxemics
B haptics
C deixis
16. _____ involves the vocal but nonverbal dimensions of speech {
A Proxemic language
B Deictic language
C Paralanguage
17. _____ includes rate, pitch, volume, rhythm, and vocal quality as well as pauses and hesitations {
A Paralanguage
B Proxemic language
C Deictic language

18. _____ helps us make judgments about people, their emotions, and their believability {
A Proxemic language
B Deictic language
C Paralanguage
19. _____ may communicate a variety of meanings, from messages aimed at hurting another (the silent treatment) to deep emotional responses {
A Silence
B Loudness
C Noise
20. The study of time communication _____ explores the messages communicated by our treatment of time {
A haptics
B proxemics
C chronemics
21. _____ can communicate messages of attraction, taste, memory, and identification {
A Taste
B Smell
C Touch
22. Among the _____ that researchers have focused on are facial expressions and displays, eye communication, the meanings of color, the appropriateness and uses of touch, the uses of silence, and the ways in which different cultures treat time {
A cultural differences
B linguistic differences
C nonverbal differences
23. The skills of _____, decoding, and politeness will help you communicate your meanings more effectively in a wide variety of communication situations {
A verbal encoding
B nonverbal encoding
C proximal encoding
24. Maintaining eye contact with the speaker – whether at a meeting, in the hallway, or on an elevator – communicates _____ {
A politeness
B impoliteness

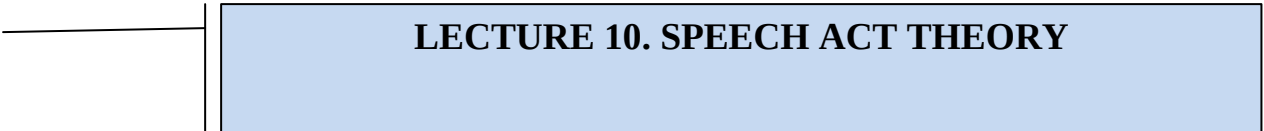
C incivility

25. Eye contact that is too focused and too prolonged, however, is likely to be seen as _____ {

A invasive and polite

B invasive and courteous

C invasive and impolite



LECTURE 10. SPEECH ACT THEORY

Speech act theory



Pragmatics is the study of how people interact when using language. **Language-in-use** is hereby defined as a part of human interaction.

Whatever we are trying to accomplish with our language – informing, requesting, ordering, persuading, etc. – can be called our **communicative intention**.

The actual words we utter to realize a communicative intention is called a **speech act**.

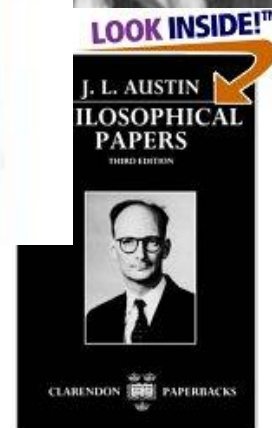
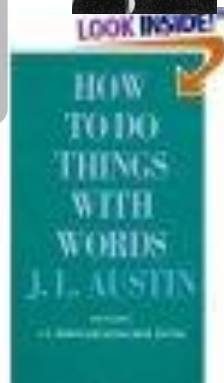
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John Austin (March 28, 1911 - February 8, 1960)

John Austin was a British philosopher of language, born in Lancaster and educated at Balliol College, Oxford University. Austin is widely associated with the concept of the **speech act** and the idea that speech is itself a form of action.

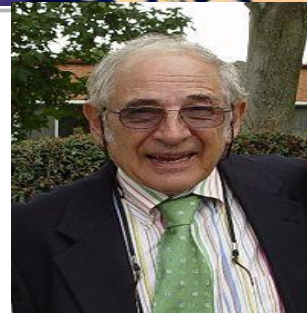
Major works:

- ✓ "How to Do Things With Words", (1962);
- ✓ "Sense and Sensibilia", (1964);
- ✓ "Philosophical Papers", (1979).



John Searle (born July 31, 1932 in Denver, Colorado)

John Searle is the Professor of Philosophy at the University of California, Berkeley (UC Berkeley). Searle was educated at Christ Church, Oxford University on a Rhodes Scholarship



Pragmatics deals with **utterances**, by which we will mean specific events, the intentional acts of speakers at times and places, typically involving language

Major works:

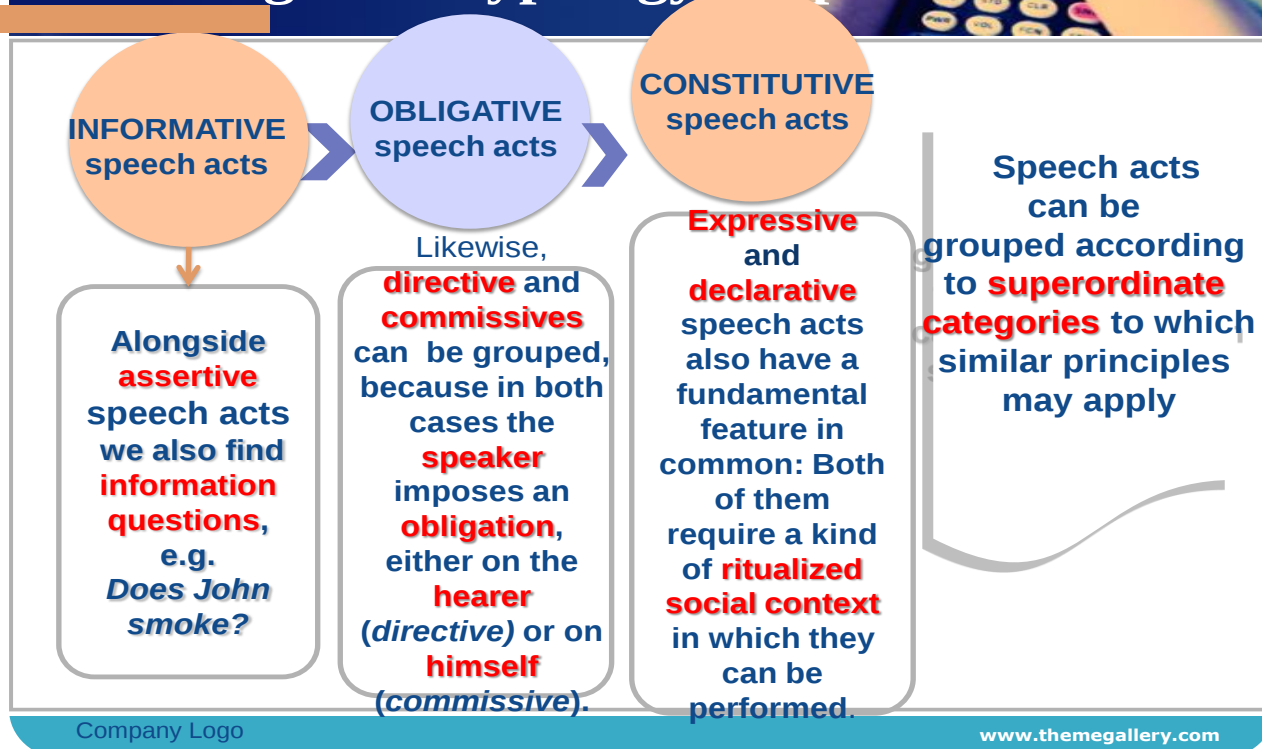
“Speech Acts: An Essay in the Philosophy of language”, (1969);
“The Campus War”, (1971);
“Expression and Meaning”, (1979).

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John Searle's taxonomy of speech

FIVE SPEECH ACTS		
a.	assertive	We make an assertion or a statement, give a description or ask an information question. <i>Sam smokes a lot.</i>
b.	directive	We give an order or make a request. <i>Get out. I want you to leave.</i>
c.	commissive	We make a promise or an offer and by doing so impose an obligation on ourselves. <i>I promise to come tomorrow.</i>
d.	expressive	We express congratulations, our feelings of gratitude and our praise. <i>Congratulations on your 25th birthday.</i>
e.	declaration	The speaker declares a (new) social fact to be the case as in the act of marrying or of naming a ship. <i>I hereby declare the meeting open.</i>

A cognitive typology of speech acts



Types and subtypes of speech acts

Speech acts					
Constitutive acts		Informative acts		Obligative acts	
Expressive acts	Declarative acts	Assertive acts	Information Questions	Directive acts	Commissive acts
<i>thank</i>	<i>name</i>	<i>assert</i>	<i>ask</i>	<i>request</i>	<i>promise</i>
<i>praise</i>	<i>marry</i>	<i>state</i>		<i>order</i>	<i>offer</i>
<i>apologize</i>	<i>sentence</i>	<i>describe</i>		<i>propose</i>	
<i>greet</i>	<i>pronounce</i>	<i>assure</i>		<i>suggest</i>	
	<i>declare</i>			<i>advise</i>	

Felicity conditions

Felicity conditions are circumstantial conditions that allow a speaker to make a **successful** speech act. They relate to all three types of speech act

In an **informative** speech act the speaker must have the **correct information** and be authorized to pass on the information to the person who asks for it.

In a **directive** speech act the **speaker** must be in a position to give **commands** to people lower in rank.

The **declarative** act can only be effective if all the conditions are satisfied. Thus if there is no **officially authorized** person the speech act won't have an official status. It must include the right person, the right time and the right place.

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Informative SA and cooperative interaction

a. **Jane:** *Hello, where are you taking the kids today?*

b. **Peter:** *To the park, I expect. They love going there.*

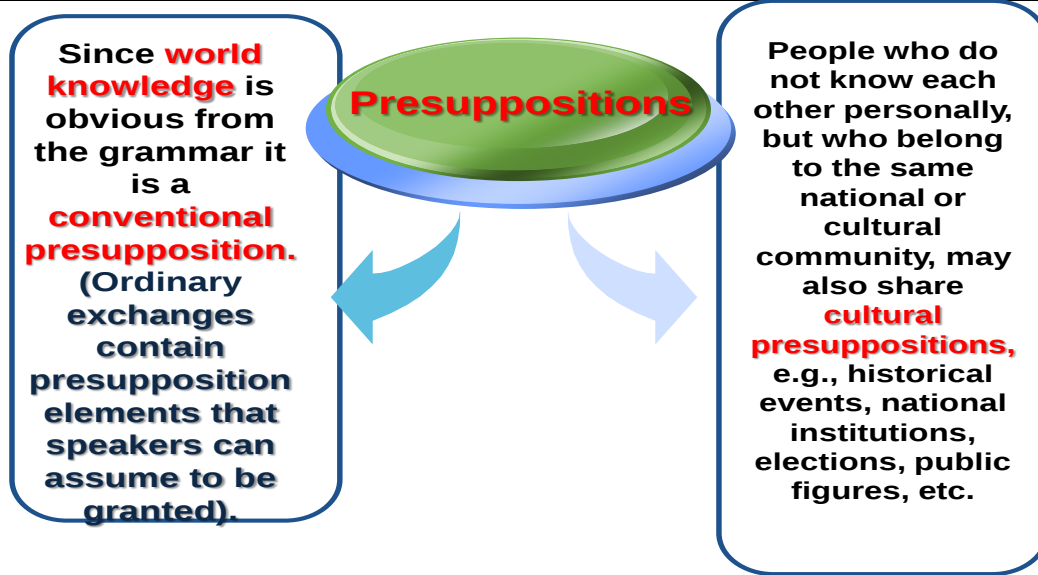
In such an interaction the partners know each other and they met and spoken to each other before. This is known as **background knowledge**, which is knowledge of things taken for granted.

Jane knows that Peter regularly takes out the children and goes to different places with them. Taking such things for granted in a conversation is a **conversational presupposition**.

Both Peter and Jane take a lot of things for granted such as, e.g., the existence of the park to take the children to. This is **world knowledge** and is indicated by grammatical devices, e.g., the use of the **definite articles**.

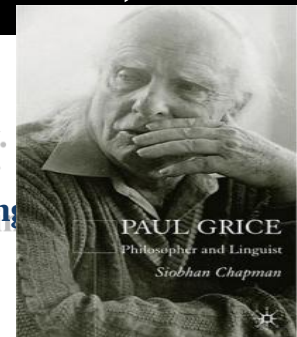
Presupposition – what a speaker assumes in saying a particular sentence, as opposed to what is actually asserted.

Informative SA and cooperative interaction (continued)



Herbert Paul Grice (1913–1988)

H.P. Grice held positions at Oxford University and, after 1967, at the University of California, Berkeley. Grice is best known for his work in the philosophy of language, in particular, his analysis of speaker's meaning, his conception of conversational implicature, and his project of intention-based semantics.



The cooperative principle

Make your conversational contribution such as required, at the stage [of the talk exchange] at which it occurs.

Four subprinciples:

Maxims of conversation

Major works:

“Meaning”, (1957);
 “Utterer's Meaning, Sentence-Meaning and Word-Meaning”, (1968);
 “Utterer's Meaning and Intentions,” (1969).

Maxims of conversation

Paul Grice
(1975: 45–6)

quality

Try to make your contribution one that is **true**.

- i. Do not say what you **believe to be false**.
- ii. Do not say that for which you **lack evidence**.

quantity

Make your contribution **as informative as is required** (for the current purposes of exchange).
Do not make your contribution **more informative than required**.

relevance

Be relevant

manner

- i. **Be perspicuous** (transparent and clear).
- ii. **Avoid obscurity** of expression.
- iii. **Avoid ambiguity**.
- iv. **Be brief** (avoid unnecessary prolixity).
- v. **Be orderly**.

performative utterances (and sentences) and constative utterances (and sentences)

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A **PERFORMATIVE** utterance is one that actually describes the act that it performs, i.e. it **PERFORMS** some act and **SIMULTANEOUSLY DESCRIBES** that act.
'I promise to repay you tomorrow' is **performative** because in saying it the speaker actually does what the utterance describes, i.e. he promises to repay the hearer the next day. That is, the utterance both describes and is a promise.

Types of utterances

By contrast, the *utterance* **'John promised to repay me tomorrow'**, although it describes a promise, is not itself a promise. So this utterance does not simultaneously do what it describes, and is therefore not a **performative**.

A **CONSTATIVE** utterance is one which makes an **ASSERTION** (i.e. it is often the utterance of a declarative sentence) but is **NOT** performative.
'I'm trying to get this box open with a screwdriver' is a constative utterance, because it makes an assertion about a particular state of affairs, but is not performative, i.e. the utterance does not simultaneously describe and perform the same act.

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Performative utterances contain a performative verb, and many have 1st person singular subjects and are in the present tense. But there are exceptions to this pattern. Some of the following utterances are exceptions to the statement that all performative utterances have 1st person singular subjects. Which utterances are the exceptions? But there are **exceptions.**)

- (1) 'You are hereby forbidden to leave this room'
- (2) 'All passengers on flight number forty-seven are requested to proceed to gate ten'
- (3) 'I suggest that you see a psychiatrist as soon as possible'
- (4) 'This ship is called Titanic'
- (5) 'We thank you for the compliment you have paid us'

Although most **performative utterances** have 1st person singular subjects, there are **exceptions**. In fact, the most reliable test to determine whether an utterance is performative is to insert the adverbial word **hereby** immediately before the verb and see if the modified utterance is acceptable.

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ILLOCUTION

The **ILLOCUTIONARY ACT** (or simply the **ILLOCUTION**) carried out by a speaker making an utterance is the act viewed in terms of the utterance's significance within a conventional system of social interaction. One way to think about the illocutionary act is that it reflects the intention of the speaker in making the utterance in the first place. Illocutions are acts defined by social conventions, acts such as *accosting, accusing, admitting, apologizing, challenging, complaining, condoling, congratulating, declining, deploring, giving permission, giving way, greeting, leavetaking, mocking, naming, offering, praising, promising, proposing marriage, protesting, recommending, surrendering, thanking, toasting.*

Saying: '*I'm very grateful to you for all you have done for me*' performs the illocutionary act of *thanking*, which appears to be the speaker's intention in making the utterance.

Comment

Illocutionary act - communicative intention

Perlocutionary act - result of this communicative intention

Generally speaking, **the illocutionary act** inherent in an utterance is intended by the speaker, is under his full control, and if it is evident, it is so as the utterance is made, whereas **the perlocutionary act** performed through an utterance is not always intended by the speaker, is not under his full control, and is usually not evident until after the utterance is made.

Examples

speaker A: 'Hello' (**greeting**)

speaker B: 'Hello' (**greeting**)

speaker A: 'You took the last biscuit' (**accusation**)

speaker B: 'No, I didn't' (**denial**)

Utterance: 'Would you like a cup of coffee?'

Illocutionary act: **Offering**

Perlocutionary act: (e.g.) causing the hearer to think the speaker is more generous than he thought

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LOGO DIRECT/ INDIRECT ILLOCUTION

The **DIRECT ILLOCUTION** of an utterance is the illocution most directly indicated by a **LITERAL** reading of the grammatical form and vocabulary of the sentence uttered.

The **INDIRECT ILLOCUTION** of an utterance is any **further illocution** the utterance may have.

The **direct illocution** of 'Can you pass the salt?' is an **enquiry** about the hearer's ability to pass the salt.

The **indirect illocution** is a **request** that the hearer pass the salt.

A cognitive typology of speech acts

Some of the five speech acts are closer to each other than to others.

Speech acts can therefore be grouped according to superordinate categories to which similar principles may apply.

Thus alongside **assertive** speech acts, we also find information questions, e.g. *Does John smoke?* Both can be subsumed under the superordinate category of informative speech acts.

Likewise, directives and commissives can be grouped together in a superordinate category, because in both cases the speaker imposes an obligation, either on the hearer (directive) or on himself (commissive). We will call the obligative speech acts. Finally, expressive speech acts and declarative speech acts also have a fundamental feature in common: Both of them require a kind of ritualized social context in which they can be performed. Thus we can only congratulate someone on a given social occasion, e.g. when it is his or her birthday and by performing the act of congratulation we constitute the social signal that we care about others and haven't forgotten their birthday.

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Informative speech acts encompass all speech acts that convey information to the hearer, ask information of the hearer or state that someone lacks a piece of information of some sort. The information is about what one knows, thinks, believes, or feels.

- a. I don't know this city very well.
- b. Can you tell me the way to the station, please?
- c. Yes, turn left, then turn right again. It's on the left.

Informative acts involve a large number of background assumptions, e.g. the assumption that the hearer may want to know why the speaker is asking the question or that the hearer does not know the answer.

Thus in (a) the speaker first explains why he is asking the question. And as (b) illustrates, a speaker doesn't ask straight away "*Where is the station?*", but can also check whether such knowledge is present by saying "*Can you tell me*".

Even more typically, the addressee does not just answer the question by saying "yes", but interprets the "yes/no" question as an information question and if he or she has this information, it is passed on.

Note that the speaker in the answer (c) uses the imperative—normally used for **orders**—to relay this information without **obliging** the hearer to do anything.

This illustrates that there is not a **one-to-one** relation between the **form** of a linguistic **expression** (in this case an 'imperative') and its **communicative intention**.

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This illustrates that there is not a one-to-one relation between the form of a linguistic expression (in this case an 'imperative') and its communicative intention .

In obligative speech acts, the motivation as well as the desired consequence is quite different. Imagine the following situation: Mark and Peter are leaving a party. As Mark has not drunk as much alcohol as Peter he says:

- a. Mark: Peter, can you give me your car keys—I'll drive.
- b. Peter (handing over the keys): All right, next time it's my turn—I promise.

Mark's utterance (a) consists of two obligative acts: A directive and a commissive.

Mark doesn't want Peter to say something, but to do something, i.e. to give him the keys. Secondly, Mark wants to do the driving. His first aim is to oblige Peter to do what he requests and he also gives a reason by offering to drive the car. With this offer Mark obliges himself to do the driving, provided that Peter hands over the keys to him.

The same is true for Peter's utterance in (b). First he complies with the request, not by saying so, but by handing over the keys, and then he promises to do the driving next time, thereby committing himself to a future action.

Thus all obligative speech acts such as requesting, making offers, and promising have one thing in common: Speakers commit the hearer or themselves to some future action.

Obligative speech acts	In obligative speech acts, the motivation as well as the desired consequence is quite different. Imagine the following situation: Mark and Peter are leaving a party. As Mark has not drunk as much alcohol as Peter he says:
	a. Mark: Peter, can you give me your car keys—I'll drive.
	b. Peter (handing over the keys): All right, next time it's my turn—I promise.
	Mark's utterance (a) consists of two obligative acts: A directive and a commissive.
	Mark doesn't want Peter to say something, but to do something, i.e. to give him the keys. Secondly, Mark wants to do the driving. His first aim is to oblige Peter to do what he requests and he also gives a reason by offering to drive the car. With this offer Mark obliges himself to do the driving, provided that Peter hands over the keys to him.
	The same is true for Peter's utterance in (b). First he complies with the request, not by saying so, but by handing over the keys, and then he promises to do the driving next time, thereby committing himself to a future action.
	Thus all obligative speech acts such as requesting, making offers, and promising have one thing in common: Speakers commit the hearer or themselves to some future action.

Constitutive speech acts are acts which constitute a social reality.

This only pertains if something is uttered by the right person, in the right form, and at the right moment. This obviously holds for declarative speech acts as in

- a. *I name this ship the Queen Elizabeth.*
- b. *I hereby take you as my lawful wedded wife.*

Only the VIP can name the ship (a) and only the bridegroom can perform the act of (b).

The conditions that hold for such constitutive speech acts as a declaration equally hold for the expressive speech acts of thanking or congratulating as in (c)

- c. *Oh, thank you. You are always so kind.*
- d. *Congratulations on your 20th birthday.*

Only when someone has done something for you or promises he will do so, can you thank him or praise him. And only when it is somebody's birthday, can you congratulate him.

Consequently, even though expressive speech acts (c, d) and declarative speech acts (a, b) express different communicative intentions, both types are subject to the same conditions for the success or felicity of the speech act.

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Consequently, even though expressive speech acts (c, d) and declarative speech acts (a, b) express different communicative intentions, both types are subject to the same conditions for the success or felicity of the speech act.

The various types and subtypes of speech acts contain some typical communicative verbs

In the next sections, we will discuss each of these main types of speech acts in more detail and we will show how they interact with felicity conditions, cooperativeness, and politeness. We will first discuss the category of constitutive speech acts.

Speech acts					
Informative acts		Obligative acts		Constitutive acts	
Assertive acts	Information questions	Directive acts	Commissive acts	Expressive acts	Declarative acts
affirm	ask	advise	bet	apologize	appoint
argue	inquire	beg	guarantee	appreciate	arrest
assert		challenge	offer	blame	declare
assume		command	oppose	congratulate	dismiss
boast		dare	plan	deplore	marry
claim		invite	pledge	detest	name
complain		insist	promise	greet	pronounce
conclude		order	swear	pardon	resign
deny		propose	threaten	praise	sentence
describe		recommend	vow	regret	
explain		request	undertake	thank	
hypothesize		suggest		welcome	
inform					
repeat					
retell					
state					
tell					

So, studies in **micro-pragmatics** present the level of language use, **macro-pragmatics** provides the studies on the level of society and culture, illustrating the problems of how to use language for language user during the process of communication. **Meta-pragmatics** deals with the theoretical discussions of what pragmatics is, and what it comprises, and with consideration of conditions and possibilities that allow people to act by using words. **Mega-pragmatics** concerns the **felicitous** conditions of communication and cooperation.

Verschueren (1999) points out that linguistic **pragmatics** studies **people's** use of language, a form of behavior or **social action**. Thus the dimension which the pragmatic perspective is intended to give insight into is the link between **language** and **human life** in general. Hence, pragmatics is also the link between linguistics and the rest of the humanities and social sciences (p. 7).

Pragmatics is connected with a full number of disciplines. It correlates not only with the traditional components of a linguistic theory (phonetics, phonology, morphology, syntax, and semantics), but also with the set of interdisciplinary fields such as **neurolinguistics** (deals with the neurophysiologic bases and processes of speaking and listening (and whatever can go wrong in this domain), **psycholinguistics** (studies the relationship between language and the mind in general), **sociolinguistics** (concerns the ways in which social relationship, statuses, patterns, and networks interact with language structure and use), and **anthropological linguistics**, (reveals the relationships between languages and cultures) (Verschueren, 1999: 7).

LECTURE 11. SIGN SYSTEMS

As humans, we are social beings and want to share information with others about what goes on in our minds: What we see, believe, know, feel, want to do or are doing now. We can achieve this in many ways. We express our surprise by raising our eyebrows, we can draw the outline of a woman by using our hands, and we can express our thoughts by speaking.

The scholarly discipline that studies systems of **signs** in all their manifestations is **semiotics** (from Greek *semeion* ‘sign’). Human language is, of course, the most elaborate system of signs to be studied, but semiotics also looks at other forms of human and non-human communicative behaviour such as gestures, clothing, keeping distances, baring one’s teeth, etc. Animals have very sophisticated sign systems, too. For example, bees communicate by complex patterns of dances signalling to other bees the direction, the distance and the quantity of a source of nectar; monkeys make use of a system of nine different cries to express how far and how big a possible danger is; whales use a system of songs, although biologists have not yet been able to decode their signs. These systems of communication are almost exclusively **indexical**. For example, a honey bee can indexically communicate to another bee about nectar sources that are in its proximity, and signalling the quantity of the nectar occurs by iconic knocking on a surface: the more knocking, the more nectar. But there is no flexibility in the system: the bees’ indexical range of signs is limited to the horizontal dimension. An experiment in Pisa has shown that bees were not able to inform other bees at the bottom of the tower of Pisa about the nectar source that had been put at the top.

There is a hierarchy of abstraction amongst the three types of signs. **Indexical** signs are the most “primitive” and the most limited signs in that they are restricted to the “here” and “now”. Yet, indexical signs are very wide-spread in human communication, for example in body language, traffic and other signs and areas such as advertizing. Most commercial products are too prosaic to be attractive in themselves; they need to be associated with more attractive surroundings. For example, Marlboro cigarettes are indexically related to the adventurous life of the American cowboy.

Iconic signs are more complex in that their understanding requires the recognition of similarity. The iconic link of similarity needs to be consciously established by the observer. The image may be fairly similar as with icons, which are pictures of a holy person venerated in the Russian or Greek Orthodox Church, or they may be fairly abstract as in stylized pictures of men and women on toilet doors, or of cars or planes in road signs. Icons are probably not found in the animal kingdom.

Symbolic signs are the exclusive prerogative of humans. People have more communicative needs than pointing to things and replicating things; we also want to talk

about things which are more abstract in nature such as events in the past or future, objects which are distant from us, hopes about peace, etc. This can only be achieved by means of symbols, which humans all over the world have created for the purpose of communicating all possible thoughts. The most elaborate system of symbolic signs is natural language in all its forms: The most universal form is spoken language; at a certain phase of civilization and intellectual development a written form of language develops; and people who are deaf have developed a sign language, which is largely based on conventionalized links between gestures and meanings.

1. Structuring principles in language and in communication

The principle of indexicality means that we can “**point**” to things in our scope of **attention**. We consider ourselves to be at the centre of the universe, and everything around us is seen from our point of view. This **egocentric view** of the world also shows in our use of language. When we speak, our position in space and time serves as the reference point for the location of other entities in space and time. The place where we are is referred to **as here**, and the time when we speak is **now**. If I said, *My neighbour is here now*, my listener would know that “here” is the place where I am, and “now” is the time when I am speaking.

Words such as **here, there, now, then, today, tomorrow, this, that, come** and **go** as well as the personal pronouns **I, you** and **we** are described as **deictic expressions**. Deictic expressions (from Greek *deiktis* of *deiknumi* ‘show’) relate to **the speaking ego, who imposes his perspective on the world**. Deictic expressions depend for their interpretation on the situation in which they are used. Without knowing the **situational context**, the request for joining a demonstration printed on a leaflet found on a train *Massive demonstration tomorrow at ten; meet here!* is rather meaningless.

At a more general level, we transpose our **egocentric orientation** onto the human being as such. Our **psychological proximity** to fellow humans leads to an **anthropocentric perspective** (from Greek *anthropos* ‘man’). Our **anthropocentric** perspective of the world follows from the fact that we are **foremost interested** in humans like ourselves: Their actions, their thoughts, their experiences, their possessions, their movements, etc. We, as human beings, always occupy a privileged position in the description of events. If a human being is involved in an event, he or she tends to be named first, as the subject of the sentence.

2. The principle of iconicity in language

The principle of **iconicity** in language means that we conceive a **similarity** between a form of language and the thing it stands for, e.g. the name of a bird may imitate the sounds it seems to make, i.e. *cuckoo*. **Iconicity** may manifest itself in three

sub-principles, i.e. those of linguistic expressions related to **sequential order**, **distance** and **quantity**.

The principle of sequential order is a phenomenon of both temporal events and the linear arrangement of elements in a linguistic construction. In its simplest manifestation, the principle of iconicity determines the order of two or more clauses as in Julius Caesar's historic words, *Veni, vidi, vici* 'I came, I saw, I conquered' or in the advertizing slogan *Eye it, try it, buy it*. Here reversing the order would produce nonsense. But in other contexts this is perfectly possible. By changing the linear arrangement of the co-ordinated clauses of (3a), we automatically get a different sequence of events: e.g.

- a. *Virginia got married and had a baby.*
- b. *Virginia had a baby and got married.*

The principle of **distance** accounts for the fact that things which belong together conceptually tend to be put together linguistically, and things that do not belong together are put at a distance. This principle explains the grammatical contrast in the following pair of sentences:

- a. A noisy **group was hanging** around the bar.
- b. A **group** of noisy **youngsters were hanging** around the bar.

In the 1st sentence (a), the singular noun **group** agrees with the singular verb immediately following it. In the 2nd sentence (b), the noun **group** is put at some distance from the verb, which now agrees with the plural noun **youngsters** adjacent to it. With certain quantifying expressions as in *a number of students* and *a lot of people*, plural agreement has become the grammatical norm.

The principle of **distance** also accounts for the various types of subordinate clauses following the verb of a main clause. English has, amongst others, three types of clauses after a main verb: A **clause** without **to** (a), a **clause** with **to** (b), and a **clause** with **that** (c):

- a. I **made her** leave.
- b. I **wanted her to** leave.
- c. I hoped **that she would** leave.

In (a), the subject **I** has direct influence on the other person and, therefore, there is minimal distance between the two verbs. In (b), the subject's desire may have some indirect impact on the other person and, therefore, the distance between the verbs is greater. In (c), there is no impact whatsoever on the other person and, hence, the distance between the verbs is greatest.

The **iconic principle** of **quantity** accounts for our tendency to associate more form with more meaning and, conversely, less form with less meaning. By stretching the o-sound of *long* as in *That's a loooooong story* we iconically express the idea of an “extremely long” story. The same principle is applied by young children, who express the notion of plurality as in *trees* by repeating the word *tree* several times: *Look, daddy, a tree and another tree and another tree*. This repetition strategy is systematically exploited in many languages: Thus in the pidgin language *Tok Pisin*, *cow-cow* means ‘cows’, *wilwil* (wheel-wheel) means ‘bicycle’, and in Afrikaans, *plek-plek* (place-place) means ‘in various places’. This iconic device of repetition is known as reduplication. Reduplication is, of course, not a very economical way of expressing the idea of “more quantity”. Most languages have developed more efficient symbolic ways of expressing plurality. The **quantity principle** also shows up in politeness strategies, according to the motto “*being polite is saying a bit more*”. Thus, the increasing quantities of language forms in the following examples are meant to convey increasing respect for the hearer:

- a. No **smoking**. b. **Don't smoke**, will you?
- c. Would you mind not **smoking** here, please.
- d. Customers are requested to refrain from **smoking** if they can.
(notice at Harrods)
- e. We would appreciate if you could refrain from **smoking** cigars and pipes as it can be disturbing to other diners. Thank you. (notice at Clos du Roi, Bath).

3. The principle of symbolicity in language

The principle of **symbolicity** refers to the **conventional pairing** of form and meaning, as is typically found in the word stock of a language. The concept of “house” is rendered as *house* in English, *Haus* in German, *huis* in Dutch, *casa* in Italian and Spanish, *maison* in French, *talo* in Finnish, *dom* in Russian, etc.

There is, of course, nothing in the forms of these words that makes them suitable to express the concept of “house”. They might even express something quite different in another language: for example, the form *kaas* in Dutch, which sounds like Italian *casa*, means “cheese”, and the German word *Dom* does not mean “Haus”, but “church of a bishop”. This is one of the reasons why the link between the form and the meaning of symbolic signs was called arbitrary by the founding father of modern linguistics, Ferdinand de Saussure. Often signs which originally made sense have become arbitrary in the course of time.

Summary

Any **communication**, whether it is between animals or humans, takes place by means of **signs** and is studied in semiotics. **Signs** always stand for something else, which we call their meaning. The relation between a **sign** and its **meaning** can be of three different kinds. **Indexical signs** or indices “point” to what they stand for; **iconic signs** or icons provide images of what they stand for; and **symbolic signs** or symbols involve a purely conventional relationship between the form of the sign and its meaning.

SEMINAR 11. SIGN SYSTEMS

Aims:

- ✓ to account for the fundamental aspects of language and linguistics;
- ✓ to look at how language not only enables communication, but also reflects mankind's conceptual world.

Points for discussion:

Introduction

1.1. Sign systems

1.2. Structuring principles in language

1.2.1. The principle of indexicality in language

1.2.2. The principle of iconicity in language

1.2.3. The principle of symbolicity in language

Summary

Questions for self-control

Key words to know:

The cognitive perspective	“expressing ideas and thoughts”, as it comprises perception, emotions, categorization, abstraction processes and reasoning
Language	as a system of communication makes use of signs
Semiotics	three types of signs: indices , icons and symbols
Sign	a form which stands for something else, which we understand as its meaning
Index	points to something in its immediate vicinity, from Latin index ‘ pointing finger ’
Icon	provides a visual, auditory or any other perceptual image of the thing it stands for, from Greek ‘ replica ’
Symbol	does not have a natural link between the form and the thing represented, but only has a conventional link

Recommended Literature

Obligatory:

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Introduction

Like all communication systems, **language** makes use of **signs**. The systematic study of **signs** is included in the field of **semiotics**, which analyzes **verbal** and **non-verbal** systems of **human communication** as well as **animal communication**.

Semiotics distinguishes between three types of signs: **indices**, **icons** and **symbols**. These three types of signs represent three different structural principles relating form and content. Human language stands out among sign systems in using all three structuring principles, but especially symbolic signs.

Secondly, we will look at how language not only enables **communication**, but also **reflects mankind's conceptual world**. The **conceptual world** consists, amongst others, of **conceptual categories**, which are far richer than the system of **linguistic signs**. A great many, but by no means all, of the conceptual categories give rise to **linguistic categories**. **Linguistic categories** not only enable us to **communicate**, but also impose a certain way of **understanding the world**.

1.1. Sign systems

As humans, we are **social beings** and want to share information with others about what goes on in our minds: What we see, believe, know, feel, want to do or are doing now. We can achieve this in many ways. We express our surprise by raising our eyebrows, we can draw the outline of a woman by using our hands, and we can express our thoughts by speaking. All these methods of expression are meaningful to us as “signs” of something. In its widest sense, a sign may be defined as a form which stands for something else, which we understand as its meaning. For example, raising one's eyebrows is understood as a sign of surprise, whereas blowing one's nose is usually not taken to be a meaningful sign, but it may become one if it is intended as an expression of protest. The three examples given above are illustrations of three possible different types of signs, i.e. **indexical**, **iconic** and **symbolic** signs.

An **indexical sign**, or **index**, points to something in its immediate vicinity, as is suggested by the etymology of the Latin word *index* ‘pointing finger’. The clearest case of an indexical sign is a signpost for traffic pointing in the direction of the next town such as Bath. The signpost has the meaning: “*Go in this direction to get to Bath.*” But facial expressions such as raising one's eyebrows or frowning one's brows are also indexical signs: They “point” to a person's internal emotional states of surprise or anger.

An **iconic sign**, or **icon**, (from Greek *eikon* ‘replica’) provides a visual, auditory or any other perceptual image of the thing it stands for. An iconic sign is similar to the thing it represents. The road sign that warns drivers to look out for children near a school pictures two or three children crossing the road on a zebra crossing. The image is of course only vaguely similar to reality since, at a particular moment, only one or any number of children may be running across the street, but its general meaning is very clear nevertheless. The idea of danger caused by animals on roads is also pictured by iconic signs such as images of cows, deer, geese, horses, toads, etc. Pictures of lorries, cars, tractors, cycles, cycling paths, rivers, bridges, falling rocks, bends in the road, hairpin bends, etc. are usually represented iconically. The above-mentioned gestural drawing of a woman’s shape with one’s hands or the tracing of a spiral staircase with one’s finger are, of course, also iconic signs.

Unlike indexical and iconic signs, a **symbolic sign**, or **symbol**, does not have a natural link between the form and the thing represented, but only has a conventional link. The traffic sign of an inverted triangle is one such symbol: It does not have a natural link between its form and its meaning “give right of way”. The link between its form and meaning is purely conventional. The same applies to military emblems, the pound sign *J*, almost all flags and, of course, most of language. Thus, there is no natural link at all between the word form *surprise* and its meaning. The term *symbolic* as used in linguistics is understood in the sense that, by general consent, people have “agreed” upon the pairing of a particular form with a particular meaning. This sense of *symbolic* goes back to the original meaning of the Greek word **symbolon** ‘a token of recognition’ used between two guests or friends, e.g. a ring broken into two halves, which allowed them to identify each other after a long time by matching the two parts and checking whether they fit together. The two halves of the ring are inseparable, just like the form of a word and its meaning.

The scholarly discipline that studies systems of signs in all their manifestations is **semiotics** (from Greek *semeoon* ‘sign’). Human language is, of course, the most elaborate system of signs to be studied, but semiotics also looks at other forms of human and non-human communicative behaviour such as gestures, clothing, keeping distances, baring one’s teeth, etc. Animals have very sophisticated sign systems, too. For example, bees communicate by complex patterns of dances signalling to other bees the direction, the distance and the quantity of a source of nectar; monkeys make use of a system of nine different cries to express how far and how big a possible danger is; whales use a system of songs, although biologists have not yet been able to decode their signs. These systems of communication are almost exclusively indexical. For example, a honey bee can indexically communicate to another bee about nectar sources that are in its proximity, and signalling the quantity of the nectar occurs by iconic knocking on a surface: the more knocking, the more nectar. But there is no flexibility in the system: the bees’ indexical range of signs is limited to the horizontal dimension. An experiment in Pisa has shown that bees were not able to inform other bees at the bottom of the tower of Pisa about the nectar source that had been put at the top.

There is a hierarchy of abstraction amongst the three types of signs. **Indexical** signs are the most “primitive” and the most limited signs in that they are restricted to the “**here**” and “**now**”. Yet, indexical signs are very wide-spread in human communication, for example in body language, traffic and other signs and areas such as advertizing. Most commercial products are too prosaic to be attractive in themselves; they need to be associated with more attractive surroundings. For example, Marlboro cigarettes are indexically related to the adventurous life of the American cowboy.

Iconic signs are more complex in that their understanding requires the recognition of **similarity**. The iconic link of similarity needs to be consciously established by the observer. The image may be fairly similar as with ikons, which are pictures of a holy person venerated in the Russian or Greek Orthodox Church, or they may be fairly abstract as in stylized pictures of men and women on toilet doors, or of cars or planes in road signs. Icons are probably not found in the animal kingdom.

Symbolic signs are the exclusive prerogative of humans. People have more communicative needs than pointing to things and replicating things; we also want to talk about things which are more abstract in nature such as events in the past or future, objects which are distant from us, hopes about peace, etc. This can only be achieved by means of symbols, which humans all over the world have created for the purpose of communicating all possible thoughts. The most elaborate system of symbolic signs is natural language in all its forms: The most universal form is spoken language; at a certain phase of civilization and intellectual development a written form of language develops; and people who are deaf have developed a sign language, which is largely based on conventionalized links between gestures and meanings.

The three types of signs may be represented as in Table 1 and reflect general principles of coping with forms and meanings.

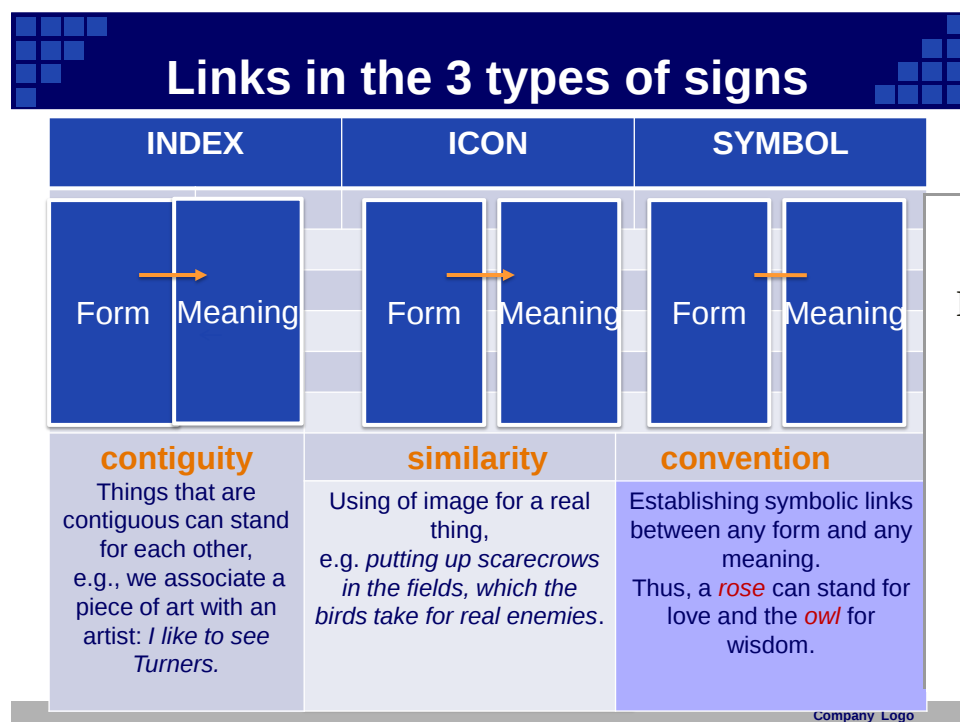


Figure 1.
Links in the
3 types of
signs

Indexical signs reflect a more general principle, whereby things that are contiguous can stand for each other. For example, we strongly associate a piece of art with the artist and, hence, can say things like *I am curious to see the Turners*.

Iconic signs reflect the more general principle of using an image for the real thing. Farmers have applied this strategy for centuries by putting up scarecrows in their fields, which the birds take for real enemies.

Symbolic signs allow the human mind to go beyond the limitations of contiguity and similarity and establish symbolic links between any form and any meaning. Thus, a rose can stand for love and the owl for wisdom. These three principles of indexicality, iconicity and symbolicity underlie the structuring of language, which will be the subject of the next question.

1.2. Structuring principles in language

As we saw in the previous question there are three types of signs: indexical, iconic, and symbolic. Almost all language is symbolic as the relationship between words and their meanings is not based on contiguity or similarity (except perhaps in words for animal sounds), but on convention. However, within this complex system of symbols, called language, we can also recognize indexal, iconic and symbolic principles. For example, we can recognize words whose sole function it is “to point”. Some sentence patterns iconically show “similarity” with the order of things in reality. And finally, once arbitrarily chosen word forms (symbols) may be put together to form new words whose meaning is transparent.

1.2.1. The principle of indexicality in language

The principle of **indexicality** means that we can “point” to things in our scope of attention. We consider ourselves to be at the centre of the universe, and everything around us is seen from our point of view. This egocentric view of the world also shows in our use of language. When we speak, our position in space and time serves as the reference point for the location of other entities in space and time. The place where we are is referred to as *here*, and the time when we speak is *now*. If I said, *My neighbour is here now*, my listener would know that “here” is the place where I am, and “now” is the time when I am speaking. This would even hold true for a transatlantic telephone conversation, in which the speaker’s, and not the hearer’s, place and time are meant. Spaces other than ours are described as *there* or, when they are even further from us, as *over there*.

Similarly, times other than our present time are referred to as *then*, which may be either past time as in *Then they got married* or future time as in *Then they will have children*. Words such as *here*, *there*, *now*, *then*, *today*, *tomorrow*, *this*, *that*, *come* and *go* as well as the personal pronouns *I*, *you* and *we* are described as deictic expressions.

Deictic expressions (from Greek *deiktis* of *deiknumi* ‘show’) relate to the speaking ego, who imposes his perspective on the world. Deictic expressions depend for their interpretation on the situation in which they are used. Without knowing the situational context, the request for joining a demonstration printed on a leaflet found on a train *Massive demonstration tomorrow at ten; meet here!* is rather meaningless.

The **ego** also serves as the “deictic centre” for locating things in space as in *The house is in front of me*. Far bigger things than oneself may be located with respect to the speaking ego. In saying *The Empire State Building is right in front of me*, we pretend that the person speaking, rather than the skyscraper, is the stable reference point of this world. It is also possible to take the hearer’s perspective while looking at things. This is what guides on sight-seeing buses do all the time when they say for example *As we approach St. Paul’s now, the Tower is to your left*.

The ego furthermore serves as the deictic centre for locating things with respect to other things. Thus, when the speaker says, *The bicycle is behind the tree*, he draws an imaginary line from himself to the tree and locates the bicycle behind the tree, as shown in Figure 1a. When the speaker moves to the other side of the street, his deictic orientation changes too and the bicycle is now in front of the tree, as shown in Figure 1b. Trees are different from artefacts such as buildings and cars, whose fronts and backs are easily identifiable due to their inherent nature. Therefore, the position of the bicycle with respect to the car does not change with the speaker’s perspective, as shown in Figures 1c and 1d on the next page. Whatever the speaker does in Figure 1c, the bicycle remains behind the car, because we associate that area of the car as ‘the back’.

The inherent orientation that we give artifacts such as the car in Figures 1c and 1d is an extension of our human body: The front of the car coincides with the driver’s front side as does the back, the left and right hand side. Just as we speak of our bodily front and back, top and bottom, left and right side we conceive of shirts, chairs, cars, houses and other artefacts as having intrinsic fronts and backs, tops and bottoms and left and right sides.

At a more general level, we transpose our egocentric orientation onto the human being as such. Our **psychological proximity** to fellow humans leads to an **anthropocentric perspective** (from Greek *anthropos* ‘man’). Our anthropocentric perspective of the world follows from the fact that we are **foremost interested** in **humans** like ourselves: Their actions, their thoughts, their experiences, their possessions, their movements, etc. *We, as human beings, always occupy a privileged position in the description of events. If a human being is involved in an event, he or she tends to be named first, as the subject of the sentence.* The examples with a human subject in 1 illustrate the normal way of expressing events or states.

1.2.2. The principle of iconicity in language

The principle of iconicity in language means that we conceive a similarity between a form of language and the thing it stands for, e.g. the name of a bird may imitate the

sounds it seems to make, i.e. *cuckoo*. Iconicity may manifest itself in three sub-principles, i.e. those of linguistic expressions related to **sequential order**, **distance** and **quantity**.

The principle of **sequential order** is a phenomenon of both **temporal events** and **the linear arrangement** of elements in a linguistic construction. In its simplest manifestation, the principle of iconicity determines the order of two or more clauses as in Julius Caesar's historic words, *Veni, vidi, vici* 'I came, I saw, I conquered' or in the advertizing slogan *Eye it, try it, buy it*. Here reversing the order would produce nonsense. But in other contexts this is perfectly possible.

By changing the linear arrangement of the co-ordinated clauses of (3a), we automatically get a different sequence of events (3b):

(3) a. Virginia got married and had a baby.

b. Virginia had a baby and got married.

The **iconic principle** also determines the sequential order of the elements in "binary" expressions which reflect temporal succession:

a. *now and then, now or never, sooner or later, day and night*

b. *cause and effect, hit and run, trial and error, give and take, wait and see, pick and mix, cash and carry, park and ride.*

The principle of **distance** accounts for the fact that things which belong together conceptually tend to be put together linguistically, and things that do not belong together are put at a distance. This principle explains the grammatical contrast in the following pair of sentences:

a. *A noisy group **was** hanging around the bar.*

b. *A group of noisy youngsters **were** hanging around the bar.*

In sentence (a), the singular noun *group* agrees with the singular verb immediately following it. In sentence (b), the noun *group* is put at some distance from the verb, which now agrees with the plural noun *youngsters* adjacent to it. With certain quantifying expressions as in *a number of students* and *a lot of people*, plural agreement has become the grammatical norm.

The principle of **distance** also accounts for the various types of subordinate clauses following the verb of a main clause. English has, amongst others, three types of clauses after a main verb: A clause without *to* (a), a clause with *to* (b), and a clause with *that* (c):

a. *I made **her** leave.*

b. *I wanted **her** to leave.*

c. *I hoped **that she would** leave.*

The iconic principle of **quantity** accounts for our tendency to associate more form with more meaning and, conversely, less form with less meaning. By stretching the o-sound of *long* as in *That's a loooooong story* we iconically express the idea of an "extremely long" story. The same principle is applied by young children, who express the notion of plurality as in *trees* by repeating the word *tree* several times: *Look, daddy, a tree and another tree and another tree*. This repetition strategy is systematically exploited in many languages: Thus in the pidgin language *Tok Pisin*, *cow-cow* means

‘cows’, *wilwil* (wheel-wheel) means ‘bicycle’, and in Afrikaans, *plek-plek* (place-place) means ‘in various places’. This iconic device of repetition is known as reduplication. Reduplication is, of course, not a very economical way of expressing the idea of “more quantity”. Most languages have developed more efficient symbolic ways of expressing plurality. The quantity principle also shows up in politeness strategies, according to the motto “being polite is saying a bit more”. Thus, the increasing quantities of language forms in the following examples are meant to convey increasing respect for the hearer:

- a. *No smoking.*
- b. *Don’t smoke, will you?*
- c. *Would you mind not smoking here, please.*
- d. *Customers are requested to refrain from smoking if they can.* (notice at Harrods)
- e. *We would appreciate if you could refrain from smoking cigars and pipes as it can be disturbing to other diners. Thank you.* (notice at Clos du Roi, Bath)

1.2.3 The principle of symbolicity in language

The principle of **symbolicity** refers to the conventional pairing of form and meaning, as is typically found in the word stock of a language. The concept of “house” is rendered as *house* in English, *Haus* in German, *huis* in Dutch, *casa* in Italian and Spanish, *maison* in French, *talo* in Finnish, *dom* in Russian, etc. There is, of course, nothing in the forms of these words that makes them suitable to express the concept of “house”. They might even express something quite different in another language: for example, the form *kaas* in Dutch, which sounds like Italian *casa*, means “cheese”, and the German word *Dom* does not mean “Haus”, but “church of a bishop”. This is one of the reasons why the link between the form and the meaning of symbolic signs was called arbitrary by the founding father of modern linguistics, Ferdinand de Saussure. Often signs which originally made sense have become arbitrary in the course of time: Telephones no longer have dials for selecting telephone numbers but key-pads in which we “punch” a number, and receivers are no longer hung up but put down, but without giving these changes any thought we still speak of *dialling a phone number* and *hanging up the phone*.

Principle of symbolicity

Conventional pairing of form and meaning, typical for the word stock of a language (**arbitrary link** between the **form** and the **meaning** of symbolic sign).

HOUSE							
English	German	Dutch	Italian/Spanish	French	Finnish	Ukrainian	Russian
<i>house</i>	<i>Haus</i>	<i>huis</i>	<i>casa</i>	<i>maison</i>	<i>talo</i>	<i>dim</i>	<i>dom</i>

Arbitrary links		
Dutch	Italian/Spanish	German
<i>kaas</i> (cheese)	<i>casa</i> (house)	<i>Dom</i> (church of a bishop)

Summary

Any communication, whether it is between animals or humans, takes place by means of signs and is studied in semiotics. Signs always stand for something else, which we call their meaning. The relation between a sign and its meaning can be of three different kinds. Indexical signs or indices “point” to what they stand for; iconic signs or icons provide images of what they stand for; and symbolic signs or symbols involve a purely conventional relationship between the form of the sign and its meaning. This set of signs results from cognitive principles which help humans to organize their worlds and experiences in it.

Within the **symbolic** system called language, we may recognize principles that are similar to the different types of signs: The principle of **indexicality** occurs when we use “**pointing**” words, which often reflect our egocentric and anthropocentric view of the world. The **ego** is the centre for **deictic** expressions and for the deictic orientation of objects. But some objects like chairs or cars have inherent orientation. The principle of **iconicity** shows up in similarities between the **order of events** and the **word order** in the sentences we use to describe them; it is reflected in various sub-principles: The principle of **sequential order**, the **principle of distance**, and the **principle of quantity**. The principle of **symbolicity** accounts for the **purely conventional relation** between the **form** and the **meaning** of signs. This is known as the **arbitrary nature** of symbolic signs or the arbitrariness of language. The large number of arbitrary lexical signs should not underestimate the value in language of non-symbolic signs, i.e. indexical or iconic.

SELF-STUDY 1-11. REVISION

Test 1.

26. _____ serve a variety of functions: integrating with verbal messages, forming and managing impressions, defining relationships, structuring conversation, influencing and deceiving, and expressing emotions {
- ~Nonverbal messages
 - ~Verbal messages
 - ~Transitive messages
- }
27. _____ may communicate a variety of emotions. The most frequently studied are happiness, surprise, fear, anger, sadness, disgust, and contempt {
- ~Facial movements
 - ~Body movements
 - ~Eye movements
- }
28. _____ techniques enable you to control the extent to which you reveal the emotions you feel {
- ~Facial management
 - ~Body management
 - ~Eye management
- }
29. _____ hypothesis claims that facial display of an emotion can lead to physiological and psychological changes {
- ~The facial feedback
 - ~The body feedback
 - ~The eye feedback
- }
30. Through _____ you may seek feedback, signal others to speak, indicate the nature of a relationship, or compensate for increased physical distance {
- ~eye contact
 - ~facial contact
 - ~hand contact
- }

31. _____ may help you avoid prying or may signal a lack of interest {
~Eye avoidance
~Facial avoidance
~Hand avoidance
}

32. _____ is the study of the communicative functions of space and spatial relationships {
~Proxemics
~Deixis
~Reference
}

33. Identify the type of proxemic distance – ranging from actual touching to 18 inches {
~intimate
~personal
~social
}

34. Identify the type of proxemic distance – ranging from 18 inches to 4 feet {
~personal
~intimate
~social
}

35. Identify the type of proxemic distance – ranging from 4 to 12 feet {
~social
~personal
~intimate
}

36. Identify the type of proxemic distance – ranging from 12 to more than 25 feet {
~public
~personal
~intimate
}

37. Your treatment of _____ is influenced by such factors as status, culture, context, subject matter, gender, age, and positive or negative evaluation of the other person {
~space

~time
~movement
}

38. _____ focuses on your possessive reaction to an area of space or to particular objects {
~Territoriality
~Time
~Symbol
}

39. _____ consists of messages conveyed through human-made articles; for example, communication through color, clothing and body adornment, and space decoration {
~Artifactual communication
~Linguistic communication
~Factual communication
}

40. The study of _____ indicates that touch may convey a variety of meanings, the most important being positive affect, playfulness, control, ritual, and task-relatedness {
~haptics
~proxemics
~deixis
}

41. _____ involves the vocal but nonverbal dimensions of speech {
~Paralanguage
~Proxemic language
~Deictic language
}

42. _____ includes rate, pitch, volume, rhythm, and vocal quality as well as pauses and hesitations {
~Paralanguage
~Proxemic language
~Deictic language
}

43. _____ helps us make judgments about people, their emotions, and their believability {

- ~Paralanguage
- ~Proxemic language
- ~Deictic language
- }

44. _____ may communicate a variety of meanings, from messages aimed at hurting another (the silent treatment) to deep emotional responses {

- ~Silence
- ~Loudness
- ~Noise
- }

45. The study of time communication _____ explores the messages communicated by our treatment of time {

- ~chronemics
- ~haptics
- ~proxemics
- }

46. _____ can communicate messages of attraction, taste, memory, and identification {

- ~Smell
- ~Taste
- ~Touch
- }

47. Among the _____ that researchers have focused on are facial expressions and displays, eye communication, the meanings of color, the appropriateness and uses of touch, the uses of silence, and the ways in which different cultures treat time {

- ~cultural differences
- ~linguistic differences
- ~nonverbal differences
- }

48. The skills of _____, decoding, and politeness will help you communicate your meanings more effectively in a wide variety of communication situations {

- ~nonverbal encoding
- ~verbal encoding
- ~proximal encoding
- }

49. Maintaining eye contact with the speaker – whether at a meeting, in the hallway, or on an elevator – communicates _____ {

~politeness

~impoliteness

~incivility

}

50. Eye contact that is too focused and too prolonged, however, is likely to be seen as _____ {

~invasive and impolite

~invasive and polite

~invasive and courteous

}

Using certain adaptors in public – for example, combing your hair, picking your teeth, or putting your pinky in your ear—would be considered _____ {

~impolite

~polite

~courteous

}

Strong cologne or perfume can often be _____ {

~impolite

~polite

~courteous

}

Touching another person may or may not be considered _____, depending on the relationship you have with the other person and on the context in which you find yourselves {

~impolite

~polite

~courteous

}

_____ or cultures – such as those of the United States, Germany, Scandinavia, and Switzerland – generally schedule one thing at a time {

~Monochronic people

~Polychronic people

~All people

}

_____or cultures, on the other hand – groups such as Latin Americans, Mediterranean people, and Arabs – tend to schedule more than one thing at the same time {
~Polychronic people
~Monochronic people
~All people
}

Identify the time measure – Meeting tomorrow's deadlines and doing other necessary work comes before tonight's partying {
~a future, work motivation, perseverance orientation
~a present, fatalistic, worry free orientation
~a present, pleasure seeking, partying orientation
}

Identify the time measure – I meet my obligations to friends and authorities on time {
~a future, work motivation, perseverance orientation
~a present, fatalistic, worry free orientation
~a present, pleasure seeking, partying orientation
}

Identify the time measure – I complete projects on time by making steady progress {
~a future, work motivation, perseverance orientation
~a present, fatalistic, worry free orientation
~a present, pleasure seeking, partying orientation
}

Identify the time measure – I am able to resist temptations when I know there is work to be done {
~a future, work motivation, perseverance orientation
~a present, fatalistic, worry free orientation
~a present, pleasure seeking, partying orientation
}

I keep working at a difficult, uninteresting task if it will help me get ahead {
~a future, work motivation, perseverance orientation
~a present, fatalistic, worry free orientation
~a present, pleasure seeking, partying orientation
}

Identify the time measure – If things don't get done on time, I don't worry about it {

~a present, fatalistic, worry free orientation
~a time-sensitivity orientation
~a present, pleasure seeking, partying orientation
}

Identify the time measure – I think that it's useless to plan too far ahead, because things hardly ever come out the way you planned anyway {
~a present, fatalistic, worry free orientation
~a time-sensitivity orientation
~a present, pleasure seeking, partying orientation
}

Identify the time measure – I try to live one day at a time {
~a present, fatalistic, worry free orientation
~a time-sensitivity orientation
~a present, pleasure seeking, partying orientation
}

Identify the time measure – I believe that getting together with friends to party is one of life's important pleasures {
~a present, pleasure seeking, partying orientation
~a present, fatalistic, worry free orientation
~a time-sensitivity orientation
}

Identify the time measure – I do things impulsively, making decisions on the spur of the moment {
~a present, pleasure seeking, partying orientation
~a present, fatalistic, worry free orientation
~a time-sensitivity orientation
}

Identify the time measure – I take risks to put excitement in my life {
~a present, pleasure seeking, partying orientation
~a present, fatalistic, worry free orientation
~a time-sensitivity orientation
}

Identify the time measure – When I want to achieve something, I set sub goals and consider specific means for reaching those goals {
~a future, goal seeking, planning orientation
~a future, work motivation, perseverance orientation

~a present, fatalistic, worry free orientation
}

Identify the time measure – It seems to me that my career path is pretty well laid out {
~a future, goal seeking, planning orientation
~a future, work motivation, perseverance orientation
~a present, fatalistic, worry free orientation
}

Identify the time measure – It upsets me to be late for appointments {
~a time-sensitivity orientation
~a future, work motivation, perseverance orientation
~a present, fatalistic, worry free orientation
}

Identify the time measure – I meet my obligations to friends and authorities on time {
~a time-sensitivity orientation
~a future, work motivation, perseverance orientation
~a present, fatalistic, worry free orientation
}

Identify the time measure – It makes sense to invest a substantial part of my income in insurance premiums {
~a future, practical action orientation
~a future, work motivation, perseverance orientation
~a present, fatalistic, worry free orientation
}

Identify the time measure – I believe that “A stitch in time saves nine” {
~a future, practical action orientation
~a future, work motivation, perseverance orientation
~a present, fatalistic, worry free orientation
}

Identify the time measure – I believe that “A bird in the hand is worth two in the bush” {
~a future, practical action orientation
~a future, work motivation, perseverance orientation
~a present, fatalistic, worry free orientation
}

Identify the time measure – I believe it is important to save for a rainy day {
~a future, practical action orientation

~a future, work motivation, perseverance orientation
~a present, fatalistic, worry free orientation
}

Identify the time measure – I believe a person's day should be planned each morning {
~a future, somewhat obsessive daily planning orientation
~a future, practical action orientation
~a future, work motivation, perseverance orientation
}

Identify the time measure – I make lists of things I must do {
~a future, somewhat obsessive daily planning orientation
~a future, practical action orientation
~a future, work motivation, perseverance orientation
}

Test2.

If I were a manager of an organization I would stress competition and aggressiveness – is an example of a {
=masculine orientation
~feminine orientation
~neuter orientation
}

If I were a manager of an organization I would stress worker satisfaction – is an example of a {
=feminine orientation
~masculine orientation
~neuter orientation
}

As a student, I'm more comfortable with assignments in which there is freedom for interpretation – is an example of a {
=high tolerance for ambiguity
~low tolerance for ambiguity
~neuter tolerance for ambiguity
}

As a student, I'm more comfortable with assignments in which there are clearly defined instructions – is an example of a {

=low tolerance for ambiguity
~high tolerance for ambiguity
~neuter tolerance for ambiguity
}

Generally, when approaching an undertaking with which I've had no experience, I feel comfortable – is an example of a {
=high tolerance for ambiguity
~low tolerance for ambiguity
~neuter tolerance for ambiguity
}

Generally, when approaching an undertaking with which I've had no experience, I feel uncomfortable – is an example of a {
=low tolerance for ambiguity
~high tolerance for ambiguity
~neuter tolerance for ambiguity
}

Generally, I save money for the future – is an example of a {
=long term orientation
~short term orientation
~neutral term orientation
}

Generally, I spend what I have – is an example of a {
=short term orientation
~long term orientation
~neutral term orientation
}

My general belief about child-rearing is that children should be cared for by their mothers – is an example of a {
=long term orientation
~short term orientation
~neutral term orientation
}

My general belief about child-rearing is that children can be cared for by others – is an example of a {
=short term orientation
~long term orientation
}

~neutral term orientation
}

_____ is “the miscommunication pattern which occurs when the sender (speaker, writer, and so on) and the receiver (listener, reader, and so forth) miss each other with their meanings” {

=Bypassing
~Denotation
~Connotation
}

_____ refers to the meaning you’d find in a dictionary; it’s the meaning that members of the culture assign to a word {

=Denotation
~Bypassing
~Connotation
}

_____ refers to the emotional meaning that specific speakers–listeners give to a word {

=Connotation
~Denotation
~Bypassing
}

_____ words are highly negative ones {

=Snarl
~Purr
~Cultural
}

_____ words are highly positive ones {

=Purr
~Snarl
~Cultural
}

_____ teaches you that certain ways of using verbal messages are acceptable and certain ways are not {

=The Cultural Context
~The Purr Context
~The Snarl Context

}

The _____ holds that in any communication interaction, both parties will make an effort to help each other understand each other {

=principle of cooperation

~principle of peaceful relations

~principle of self-denigration

}

The _____ means that you would never insult anyone and you may even express agreement with someone when you really disagree, a principle that violates the principle of cooperation and the maxim of quality {

=principle of peaceful relations

~principle of cooperation

~principle of self-denigration

}

The _____ advises you to avoid taking credit for accomplishments and to minimize your abilities or talents in conversation {

=principle of self-denigration

~principle of peaceful relations

~principle of cooperation

}

The _____ preserves the image of the other person and does nothing to insult the person or make him or her appear in a negative light {

=principle of face-saving

~principle of peaceful relations

~principle of cooperation

}

_____ serve a variety of functions: integrating with verbal messages, forming and managing impressions, defining relationships, structuring conversation, influencing and deceiving, and expressing emotions {

=Nonverbal messages

~Verbal messages

~Transitive messages

}

_____ may communicate a variety of emotions. The most frequently studied are happiness, surprise, fear, anger, sadness, disgust, and contempt {

=Facial movements

- ~Body movements
- ~Eye movements

}

_____t techniques enable you to control the extent to which you reveal the emotions you feel {

- =Facial management
- ~Body management
- ~Eye management

}

_____ hypothesis claims that facial display of an emotion can lead to physiological and psychological changes {

- =The facial feedback
- ~The body feedback
- ~The eye feedback

}

Through _____ you may seek feedback, signal others to speak, indicate the nature of a relationship, or compensate for increased physical distance {

- =eye contact
- ~facial contact
- ~hand contact

}

_____ may help you avoid prying or may signal a lack of interest {

- =Eye avoidance
- ~Facial avoidance
- ~Hand avoidance

}

_____ is the study of the communicative functions of space and spatial relationships {

- =Proxemics
- ~Deixis
- ~Reference

}

Identify the type of proxemic distance – ranging from actual touching to 18 inches {

- =intimate
- ~personal
- ~social

}

Identify the type of proxemic distance – ranging from 18 inches to 4 feet {

=personal

~intimate

~social

}

Identify the type of proxemic distance – ranging from 4 to 12 feet {

=social

~personal

~intimate

}

Test3.

I. What types of sign (iconic, indexical, symbolic) are involved in the following cases?

1. Inverted triangle as a road sign –

2. Sign depicting falling rocks –

3. Morse signs –

4. Frozen window panes of a car? –

5. Speedometer in car –

6. Burglar alarm going off ¬

7. Baby crying ¬

8. Dog wagging its tail ¬

9. Animal drawings in cave dwellings –

10. A wedding ring –

k. a clenched fist in the air¬

l. a ring in the nose(human) –

II. In what way are the following expressions iconic? (sequential order, distance, quantity). **Identify whether the italicized principles are true or false in the following examples.**

1. The Krio word for 'earthquake' is shaky-shaky. – *the iconic principle of quantity.*

2. Department store ad: We have rails and rails and rails of famous fashion. – *the iconic principle of quantity*.
3. Police warning: Don't drink and drive! – *the indexical principle of egocentricity* 4. Japanese *ie* 'house', *ieie* 'houses' – *the iconic principle of quantity*.
5. See Naples and die. — *the indexical principle of egocentricity*.
6. I swear by Almighty God that what I am about to say is the truth, the whole truth, and nothing but the truth. – *the iconic principle of sequential order*.
7. She knows the poem by heart. – *the indexical principle of anthropocentricity*.
8. I wanted her to leave. – *the iconic principle of distance*.
9. Come and go, this and that, win or lose, here and there. – *the indexical principle of anthropocentricity*.
10. Women and wine, man and dog, king and country, people and places. – *the indexical principle of egocentricity*.

III. Matching. Match terms (1-10) with their definitions (a-j):

1. **Semiotics** studies: ...
2. **Sign** is a feature of language or behavior which ...
3. **Index** points...
4. **Icon** provides...
5. **Symbol** presents...
6. **Quantity** means ...
7. **Sequential order** means ...
8. **Concept** means ...
9. **Conceptual** categories are ...
10. **Linguistic** categories are ...
 - (a) a visual, auditory or any other perceptual image. –
 - (b) reduplication (more form with more meaning). –
 - (c) to something in its immediate vicinity. –
 - (d) sequence of temporal events and the linear arrangement of elements in a linguistic construction. –
 - (e) a person's idea of what something in the world is like. –
 - (f) conveys meaning. –
 - (g) concepts of a set as a whole. –
 - (h) conceptual categories which are laid down in a language. –
 - (i) indices, icons and symbols. –
 - (j) a conventional link between the form and the thing represented. –

Test4.

I. True/False: write 'T' for true or 'F' for false beside each of the following statement.

1. Pragmatics is the study of language from the point of view of users.
2. The philosophical background of pragmatics can be traced to the philosopher John Austin (1938).
3. Within semiotics Morris distinguished syntax, semantics and phonetics.
4. Levinson (1983) claims that pragmatics explains facets off linguistic structure by reference to non-linguistic causes.
5. According to Morris (1938) pragmatics is the study of 'the relations of signs to the objects to which the signs are applicable'.
6. Context serves as available evidence within which the utterance takes place.
7. In contemporary pragmatics, the two main schools of thought can be identified: the Anglo-American and the European Continental traditions.
8. The European Continental view of pragmatics presents a functional perspective on all core components and areas of linguistics and beyond.
9. The central topics of the Anglo-American view of pragmatics include implicature, presupposition, speech acts, deixis, reference, and cultural anthropology.
10. The central topics of the European Continental view of pragmatics include conversational analysis, cultural anthropology, social linguistics, and psycholinguistics.

II. Multiple choice: select the best response on each of the following questions/statements.

11. Cutting (2008) distinguishes between three types of spoken context.
A situational
B functional
C componential
12. Christie (2000) maintains that pragmatics provides 'a theoretical framework that can account for the relationship between the _____ the user makes'.
A linguistic setting, language user, linguistic choices
B cultural setting, language user, linguistic choices
C empirical choices, language user, linguistic choices
13. Levinson (1983) asserts that pragmatics is the study of those relations between language and context that are _____ in the structure of a language.
A visualized
B realized
C grammaticalized
14. Yule (1996) presents pragmatics as the study of _____.

- A speaker's meaning
- B listener's meaning
- C interlocutor's meaning

15. Verschueren (1999) focusses on _____ as a general cognitive, social and cultural perspective on linguistic phenomena.

- A semantics
- B pragmatics
- C syntactics

16. Levinson (1983) notes that pragmatics is the study of language from a _____ perspective.

- A componential
- B contextual
- C functional

17. Morris (1938) envisaged a three-part distinction: _____.

- A syntax, semantics and pragmatics
- B syntax, semantics and phonetics
- C syntax, semantics and phonology

18. The modern usage of the term pragmatics in the study of language is attributed to the philosopher _____.

- A Stephen Levinson
- B Joan Cutting
- C Charles Morris

19. Mega-pragmatics concerns the _____ conditions of communication.

- A appropriate
- B felicitous
- C infelicitous

20. There are single utterances that can have a _____ of meanings according to the contexts in which they occur.

- A variety
- B few
- C little

III. Matching: match each of the following linguistic terms with the correct meaning.

- 11. Semantics –
- 12. Syntax –

13. Pragmatics –
14. Within the Continental tradition –
15. Within the Anglo-American tradition –
16. Micro-pragmatics –
17. Macro-pragmatics –
18. Meta-pragmatics –
19. Mega-pragmatics –
20. Communicational content of an utterance –

A – the study of ‘the relation of signs to interpreters’.

B – pragmatics is just another core component placed in the same contrast set within a theory of language.

C – includes pragmatic acts, literary pragmatics across culture, and the social aspects of pragmatics.

D – is connected with the pragmatic category of naturalness in communication, general felicitous conditions in communication.

E – considers a survey of pragmatics itself, namely making statements about itself, citing itself, perceiving the methodologies and theoretic systems during the process of its studies.

F– the study of ‘the relations of signs to the objects to which the signs are applicable’ (their designata).

G – pragmatics has been considerably widened, encompassing not only non-core areas of linguistics such as sociolinguistics, educational linguistics, and discourse analysis, but also certain neighbouring social sciences.

H– concerns the pragmatic aspects of reference, conversational implicature, deixis, and anaphora.

I – coincides with truth-conditions, conventional implicatures, presuppositions, felicity conditions, conversational implicatures, and inferences.

J– the study of ‘formal relation of signs to one another’.

Test5.

1. RELATIONSHIP RÉSUMÉ

*Although you’ve been mostly honest in your two month Internet relationship, you have padded your relationship résumé—lopped off a few years and pounds and made your temporary job seem like the executive fast track. You arrange to meet face to-face at a local bookstore and you now want to come clean. **What might you do in preface to this revelation? What would you say? What are some of the things you would want to avoid saying?***

2. RELATIONSHIP DISSOLUTION

You realize that your six-month relationship is going nowhere, and you want to break it off. It's just not exciting and not taking you where you want to go. You want to avoid making a scene. What would you say? Where would you say it? What kinds of feedforward would you use before breaking the news?

3. JEALOUSY

Your partner is excessively jealous—at least from your point of view. You can't meet other people or even communicate with them online without your partner questioning your fidelity. You're fed up. What might you do to reduce (or ideally stop) this jealousy without destroying the relationship?

4. FROM FRIENDSHIP TO LOVE

You have a great friendship with a colleague at work, but recently these feelings of friendship are turning to feelings of love. How can you move this friendship to love, or at least discover if the other person would be receptive to this change? What are some of the things you might say without totally embarrassing either yourself or your potential romantic partner?

5. LONG-DISTANCE RELATIONSHIPS

After two years of steady dating in high school, you and your partner will go to different colleges. You want to keep the relationship going and perhaps make it permanent after college. In what ways might you use communication to help maintain this long-distance relationship?

6. VIOLATING ORGANIZATIONAL NORMS

In an animated discussion with an influential colleague you criticize one of the managers who, you discover later, is one of the most loved workers in the organization—no one talks negatively about this person (except you, as it turns out). Thinking back to the discussion of apologies and excuses, what are some of your options for smoothing this over with your colleague? How would you frame your apology? What specifically would you say?

7. DEALING WITH INFORMATION ISOLATION

One of the workers you're supervising has been isolated, largely because the individual has been extremely negative and doesn't socialize with others in the organization. What are some of your options for getting this person to participate more actively in day-to-day operations? What are some of the things you might say?

8. ROMANCE IN THE WORKPLACE

After working together with a co-worker you think you're falling in love. At the same time, you want to be cautious about pursuing an office romance. What are some of your communication choices for dealing with this touchy issue? To whom would you speak about this first? What would you say? What channel would you use (at least initially)?

9. NETWORKING

*You're new on a job that you think you want to remain in for the foreseeable future; the commute is good, the salary is fine, and the workplace environment is ideal. You want to be accepted and you want to advance in the company. **What are some of your options for accomplishing these goals? In what ways might you use networking?***

Test6.

1. CONFRONTING A PROBLEM

*Your neighbor never puts out the garbage in time for pickup and so the garbage—often broken into by stray animals—remains until the next pickup. You're fed up with the rodents the garbage draws, the smell, and the horrible appearance. You're determined to stop this problem and yet not have your next-door neighbor hate you. **What communication choices do you have for dealing with this problem? What might you say? To whom? Through what channel?***

2. WIN-WIN SOLUTIONS

*Let's say that you and your partner have just received an unexpected \$5,000. You want a new car (your old one is unreliable) and your partner wants to spend it on a vacation (your partner is exhausted and feels the need for a rest). **What are some of your communication choices for achieving win-win solutions in this conflict?***

3. AVOIDING CONFLICT

*Your work team members all seem to have the same conflict style: avoidance. When there is disagreement, they refuse to argue for one alternative or the other or even to participate in the discussion. They just smile. You need spirited discussion and honest debate if your team is going to come up with appropriate solutions. **What options do you have for dealing with this problem? What would you say?***

4. VERBAL AGGRESSIVENESS

*Your work colleague persists in being verbally aggressive whenever you have an argument. Regardless of what the conflict is about, your self-concept is attacked. **What are some of the things you might say or do to stop these attacks? What channel(s) would you use?***

Test7.

The Process of Conversation

1. FEEDFORWARD *You want to break up your relationship with someone you've been dating rather steadily over the last eight months. You want to remain friends but end the romance, something your partner has no idea about. The reason is simply that you realize you're not in love and want to move on and find great love. **What are some of the things you might say as a preface (as feedforward) to your breakup speech? What would you say in your breakup speech?***

2. DEALING WITH INTERRUPTIONS

*One of your friends repeatedly interrupts you and others and takes the conversation off onto a totally different topic. **What are some of the things you might say or do to stop this annoying behavior but not insult your friend? What would be the ideal situation in which to bring this up? What channel of communication would you use?***

3. TURNING MONOLOGUE INTO DIALOGUE

You're dating a wonderful person, your ideal in every way except one and that is that you find your conversations are a series of monologues; there is little dialogue. What are some of the things you might do to change this situation and to encourage more dialogue?

4. APOLOGIZING

You totally forget that you were scheduled to give your speech in class and instead cut class to study for a chemistry test. One norm of your particular class is that if you miss a speech, you're required to give a 1-minute speech of apology to both the instructor and the class members. What are some of your options for expressing this apology? What would you say?

5. ASSERTING YOURSELF IN A GROUP

In your casual conversations with groups of friends as well as at work meetings, people consistently ignore your cues that you want to say something. And when you do manage to say something, no one reacts. You're determined to change this situation. What are some of the things you can do to speak more assertively and more powerfully? What are some of the things you'd be sure to avoid doing or saying?

Test8.

I. Account for:

1. NONVERBAL IMPRESSIONS

You're going for an interview for the job of a lifetime. You need to make the right impression. You don't know anything about the culture of the organization. What are some of the impression management strategies you might use to land this job? What strategies would you be sure to avoid?

2. PROXEMICS

Like the close-talker in an episode of Seinfeld, one of your team members at work maintains an extremely close distance when talking. Coupled with the fact that this person is a heavy smoker and reeks of smoke, you need to say something.

In what ways might you deal with this issue? What would you say (if anything)? Through what channel?

3. TOUCH BOUNDARIES

A colleague at work continually touches you—your arm, your shoulder, your waist. These touches are becoming more frequent and more intimate and you want this touching to stop. What are your options for stopping this touching and yet not alienating your colleague who might become your supervisor? What channels of communication might you use?

4. SMELLING

Your colleague in the next cubicle, who you find very attractive and who you'd like to date, wears extremely strong cologne that you find horrendous. You can't continue smelling this horrible scent at work and certainly wouldn't pursue a romantic relationship if this continues. What choices do you have to changing this colleague's use of cologne and perhaps going on that date? What might you say? What channel would you use?

Introduction

As humans, we are social beings and want to share information with others about what goes on in our minds: What we see, believe, know, feel, want to do or are doing now. We can achieve this in many ways. We express our surprise by raising our eyebrows, we can draw the outline of a woman by using our hands, and we can express our thoughts by speaking.

The scholarly discipline that studies systems of **signs** in all their manifestations is **semiotics** (from Greek *semeion* ‘sign’). Human language is, of course, the most elaborate system of signs to be studied, but semiotics also looks at other forms of human and non-human communicative behaviour such as gestures, clothing, keeping distances, baring one’s teeth, etc. Animals have very sophisticated sign systems, too. For example, bees communicate by complex patterns of dances signalling to other bees the direction, the distance and the quantity of a source of nectar; monkeys make use of a system of nine different cries to express how far and how big a possible danger is; whales use a system of songs, although biologists have not yet been able to decode their signs. These systems of communication are almost exclusively **indexical**. For example, a honey bee can indexically communicate to another bee about nectar sources that are in its proximity, and signalling the quantity of the nectar occurs by iconic knocking on a surface: the more knocking, the more nectar. But there is no flexibility in the system: the bees’ indexical range of signs is limited to the horizontal dimension. An experiment in Pisa has shown that bees were not able to inform other bees at the bottom of the tower of Pisa about the nectar source that had been put at the top.

There is a hierarchy of abstraction amongst the three types of signs. **Indexical** signs are the most “primitive” and the most limited signs in that they are restricted to the “here” and “now”. Yet, indexical signs are very wide-spread in human communication, for example in body language, traffic and other signs and areas such as advertizing. Most commercial products are too prosaic to be attractive in themselves; they need to be associated with more attractive surroundings. For example, Marlboro cigarettes are indexically related to the adventurous life of the American cowboy.

Iconic signs are more complex in that their understanding requires the recognition of similarity. The iconic link of similarity needs to be consciously established by the observer. The image may be fairly similar as with icons, which are pictures of a holy person venerated in the Russian or Greek Orthodox Church, or they may be fairly abstract as in stylized pictures of men and women on toilet

doors, or of cars or planes in road signs. Icons are probably not found in the animal kingdom.

Symbolic signs are the exclusive prerogative of humans. People have more communicative needs than pointing to things and replicating things; we also want to talk about things which are more abstract in nature such as events in the past or future, objects which are distant from us, hopes about peace, etc. This can only be achieved by means of symbols, which humans all over the world have created for the purpose of communicating all possible thoughts. The most elaborate system of symbolic signs is natural language in all its forms: The most universal form is spoken language; at a certain phase of civilization and intellectual development a written form of language develops; and people who are deaf have developed a sign language, which is largely based on conventionalized links between gestures and meanings.

1. Structuring principles in language and in communication

The principle of indexicality means that we can “**point**” to things in our **scope of attention**. We consider ourselves to be at the centre of the universe, and everything around us is seen from our point of view. This **egocentric view** of the world also shows in our use of language. When we speak, our position in space and time serves as the reference point for the location of other entities in space and time. The place where we are is referred to **as here**, and the time when we speak is **now**. If I said, *My neighbour is here now*, my listener would know that “here” is the place where I am, and “now” is the time when I am speaking.

Words such as **here, there, now, then, today, tomorrow, this, that, come** and **go** as well as the personal pronouns **I, you** and **we** are described as **deictic expressions**. Deictic expressions (from Greek *deiktis* of *deiknumi* ‘show’) relate to **the speaking ego, who imposes his perspective on the world**. Deictic expressions depend for their interpretation on the situation in which they are used. Without knowing the **situational context**, the request for joining a demonstration printed on a leaflet found on a train *Massive demonstration tomorrow at ten; meet here!* is rather meaningless.

At a more general level, we transpose our **egocentric orientation** onto the human being as such. Our **psychological proximity** to fellow humans leads to an **anthropocentric perspective** (from Greek *anthropos* ‘man’). Our **anthropocentric** perspective of the world follows from the fact that we are **foremost interested** in humans like ourselves: Their actions, their thoughts, their experiences, their possessions, their movements, etc. We, as human beings, always occupy a privileged position in the description of events. If a human being is

involved in an event, he or she tends to be named first, as the subject of the sentence.

2. The principle of iconicity in language

The principle of **iconicity** in language means that we conceive a **similarity** between a form of language and the thing it stands for, e.g. the name of a bird may imitate the sounds it seems to make, i.e. *cuckoo*. **Iconicity** may manifest itself in three sub-principles, i.e. those of linguistic expressions related to **sequential order, distance** and **quantity**.

The principle of sequential order is a phenomenon of both temporal events and the linear arrangement of elements in a linguistic construction. In its simplest manifestation, the principle of iconicity determines the order of two or more clauses as in Julius Caesar's historic words, *Veni, vidi, vici* 'I came, I saw, I conquered' or in the advertizing slogan *Eye it, try it, buy it*. Here reversing the order would produce nonsense. But in other contexts this is perfectly possible. By changing the linear arrangement of the co-ordinated clauses of (3a), we automatically get a different sequence of events: e.g.

- a. *Virginia got married and had a baby.*
- b. *Virginia had a baby and got married.*

The principle of **distance** accounts for the fact that things which belong together conceptually tend to be put together linguistically, and things that do not belong together are put at a distance. This principle explains the grammatical contrast in the following pair of sentences:

- a. A noisy **group was hanging** around the bar.
- b. A **group** of noisy **youngsters were hanging** around the bar.

In the 1st sentence (a), the singular noun **group** agrees with the singular verb immediately following it. In the 2nd sentence (b), the noun **group** is put at some distance from the verb, which now agrees with the plural noun **youngsters** adjacent to it. With certain quantifying expressions as in *a number of students* and *a lot of people*, plural agreement has become the grammatical norm.

The principle of **distance** also accounts for the various types of subordinate clauses following the verb of a main clause. English has, amongst others, three types of clauses after a main verb: A **clause** without **to** (a), a **clause** with **to** (b), and a **clause** with **that** (c):

- a. I **made** *her* leave.
- b. I **wanted** *her to* leave.
- c. I hoped *that she would* leave.

In (a), the subject *I* has direct influence on the other person and, therefore, there is minimal distance between the two verbs. In (b), the subject's desire may have some indirect impact on the other person and, therefore, the distance between the verbs is greater. In (c), there is no impact whatsoever on the other person and, hence, the distance between the verbs is greatest.

The **iconic principle** of **quantity** accounts for our tendency to associate more form with more meaning and, conversely, less form with less meaning. By stretching the o-sound of *long* as in *That's a loooooong story* we iconically express the idea of an "extremely long" story. The same principle is applied by young children, who express the notion of plurality as in *trees* by repeating the word *tree* several times: *Look, daddy, a tree and another tree and another tree*. This repetition strategy is systematically exploited in many languages: Thus in the pidgin language *Tok Pisin*, *cow-cow* means 'cows', *wilwil* (wheel-wheel) means 'bicycle', and in Afrikaans, *plek-plek* (place-place) means 'in various places'. This iconic device of repetition is known as reduplication. Reduplication is, of course, not a very economical way of expressing the idea of "more quantity". Most languages have developed more efficient symbolic ways of expressing plurality. The **quantity principle** also shows up in politeness strategies, according to the motto "*being polite is saying a bit more*". Thus, the increasing quantities of language forms in the following examples are meant to convey increasing respect for the hearer:

- a. No **smoking**.
- b. **Don't smoke**, will you?
- c. Would you mind not **smoking** here, please.
- d. Customers are requested to refrain from **smoking** if they can.
(notice at Harrods)
- e. We would appreciate if you could refrain from **smoking** cigars and pipes as it can be disturbing to other diners. Thank you. (notice at Clos du Roi, Bath).

3. The principle of symbolicity in language

The principle of **symbolicity** refers to the **conventional pairing** of form and meaning, as is typically found in the word stock of a language. The concept of “house” is rendered as *house* in English, *Haus* in German, *huis* in Dutch, *casa* in Italian and Spanish, *maison* in French, *talo* in Finnish, *dom* in Russian, etc.

There is, of course, nothing in the forms of these words that makes them suitable to express the concept of “house”. They might even express something quite different in another language: for example, the form *kaas* in Dutch, which sounds like Italian *casa*, means “cheese”, and the German word *Dom* does not mean “Haus”, but “church of a bishop”. This is one of the reasons why the link between the form and the meaning of symbolic signs was called arbitrary by the founding father of modern linguistics, Ferdinand de Saussure. Often signs which originally made sense have become arbitrary in the course of time.

Summary

Any **communication**, whether it is between animals or humans, takes place by means of **signs** and is studied in semiotics. **Signs** always stand for something else, which we call their meaning. The relation between a **sign** and its **meaning** can be of three different kinds. **Indexical signs** or indices “point” to what they stand for; **iconic signs** or icons provide images of what they stand for; and **symbolic signs** or symbols involve a purely conventional relationship between the form of the sign and its meaning.

LECTURE9. Nonverbal Messages

Aims

- ✓ to identify the functions nonverbal communication ;
- ✓ to perceive how nonverbal communication interacts with your verbal messages;
- ✓ to figure out the channels of nonverbal communication;
- ✓ to cognize the role of culture and gender in nonverbal communication.

Points for discussion:

Introduction

5. The Functions of Nonverbal Communication
6. The Channels of Nonverbal Communication
7. Culture and Nonverbal Communication
8. Some Nonverbal Communication Skills

Summary

Recommended Literature

Obligatory:

4. Finegan, Edward. *Language: Its Structure and Use* / Edward Finegan. – Orlando: Harcourt Brace College Publishers, 1999. – P. 115-129.
5. Horn, Laurence. *The Handbook of Pragmatics* / Laurence Horn, Gregory Ward. – Oxford: Blackwell Publishing, 2006. – P. 204-221.

Additional:

6. Konovalenko J. F. *Language of Communication* / J. F. Konovalenko. – СПб.: КАПО, 2009. – P. 34-49.

Introduction

Nonverbal communication is communication without words. You communicate nonverbally when you gesture, smile or frown, widen your eyes, move your chair closer to someone, wear jewelry, touch someone, raise your vocal volume, or even say nothing.

5. The Functions of Nonverbal Communication

Nonverbal messages serve a variety of functions:

- ✓ integrating with verbal messages;

- ✓ forming and managing impressions;
- ✓ defining relationships;
- ✓ structuring conversation;
- ✓ influencing and deceiving;
- ✓ and expressing emotions.

Integrating with Verbal Messages

In face-to-face communication, you blend verbal and nonverbal messages to best convey your meanings. Here are some ways in which nonverbal messages are used with verbal messages; these will help to highlight the important interaction and integration of nonverbal and verbal messages.

Accent. Nonverbal communication often serves to accent or emphasize some part of the verbal message. You might, for example, raise your voice to underscore a particular word or phrase, bang your fist on the desk to stress your commitment, etc.

Complement. Nonverbal communication may complement or add nuances of meaning not communicated by your verbal message. Thus, you might smile when telling a story (to suggest that you find it humorous) or frown and shake your head when recounting someone's deceit (to suggest your disapproval).

Contradict. You may deliberately contradict your verbal messages with nonverbal movements—for example, by crossing your fingers or winking to indicate that you're lying.

Regulate. Movements may serve to regulate—to control, or indicate your desire to control, the flow of verbal messages, as when you purse your lips, lean forward, or make hand gestures to indicate that you want to speak. You might also put up your hand or vocalize your pauses (for example, with “um” or “ah”) to indicate that you have not finished and are not ready to relinquish the floor to the next speaker.

Repeat. You can repeat or restate the verbal message nonverbally. You can, for example, follow your verbal “Is that all right?” with raised eyebrows and a questioning look, or motion with your head or hand to repeat your verbal “Let's go.”

Substitute. You may also use nonverbal communication to substitute or take the place of verbal messages. For instance, you can signal “OK” with a hand gesture. You can nod your head to indicate yes or shake your head to indicate no.

Forming and Managing Impressions

It is largely through the nonverbal communications of others that you form impressions of them. Based on a person's body size, skin color, style of dress, eye contact, and facial expressions, you form an impression—you judge who the

person is and what the person is like. Perhaps the most important nonverbal expression related to impressions is the smile.

Defining Relationships

Much of your relationship life is lived nonverbally. You communicate affection, support, and love, in part at least, nonverbally (Floyd & Mikkelsen, 2005). At the same time, you also communicate your displeasure, anger, and animosity throughout nonverbal signals. You also use nonverbal signals to communicate the nature of your relationship to another person; and you and that person communicate nonverbally with each other. These signals that communicate your relationship status are known as “tie signs” because they indicate the ways in which your relationship is tied together.

Structuring Conversation

When you’re in conversation, you give and receive cues that you’re ready to speak, listen, or comment on what the speaker just said. These cues regulate and structure the interaction. These turn-taking cues may be verbal (as when you say, “What do you think?”), but most often they’re nonverbal: A nod of the head in the direction of someone else, for example, signals that you’re ready to give up your speaking turn and want this other person to say something. You also show that you’re listening and that you want the conversation to continue (or that you’re not listening and want the conversation to end) largely through nonverbal signals.

Influencing and Deceiving

You can influence others not only through what you say, but you also exert influence through your nonverbal signals. A focused glance that says you’re committed; gestures that further explain what you’re saying; appropriate dress that says, “I’ll easily fit in with this organization” are a few examples of ways in which you can exert nonverbal influence. And with the ability to influence, of course, comes the ability to deceive—to lie, to mislead another person into thinking something is true when it’s false or that something is false when it’s true.

Expressing Emotions

Although people often explain and reveal emotions verbally, nonverbal expressions communicate a great part of your emotional experience. For example, you reveal your level of happiness, sadness, or confusion largely through facial expressions. You also reveal your feelings by posture (for example, whether tense or relaxed), gestures, eye movements, and even the dilation of your pupils.

Nonverbal messages often help people communicate unpleasant messages—messages they might feel uncomfortable putting into words (Infante, Rancer, & Womack, 2003). For example, you might avoid eye contact and maintain large

distances between yourself and someone with whom you didn't want to interact, or with whom you wanted to decrease the intensity of your relationship.

6. The Channels of Nonverbal Communication

Nonverbal communication is probably most easily explained in terms of the various channels through which messages pass.

Here we'll survey **10 channels**: (1) body, (2) face, (3) eye, (4) space, (5) artifactual, (6) touch, (7) paralanguage, (8) silence, (9) time, and (10) smell.

Body Movements

Researchers in **kinesics** or the study of nonverbal communication through face and body movements, identify five major types of movements: emblems, illustrators, affect displays, regulators, and adaptors.

Emblems are body gestures that directly translate into words or phrases; for example, the OK sign, the thumbs-up for "good job," and the V for victory. You use these consciously and purposely to communicate the same meaning as the words. But emblems are culture specific, so be careful when using your culture's emblems in other cultures. Here are a few cultural differences in the emblems you may commonly use. In the United States, to say "hello" you wave with your whole hand moving from side to side, but in a large part of Europe that same signal means "no." In Greece such a gesture would be considered insulting.

Illustrators enhance (literally "illustrate") the verbal messages they accompany. Most often you illustrate with your hands, but you can also illustrate with head and general body movements. You might, for example, turn your head or your entire body toward the left when referring to something on the left. You might also use illustrators to communicate the shape or size of objects you're talking about. Interestingly enough, illustrators increase your ability to remember. In one study, for example, people who illustrated their verbal messages with gestures remembered some 20 percent more than those who didn't gesture.

Affect displays are movements of the face (smiling or frowning, for example) but also of the hands and general body (body tension or relaxation, for example) that communicate emotional meaning. Often affect displays are unconscious; you often smile or frown without awareness.

Regulators are behaviors that monitor, control, coordinate, or maintain the speaking of another individual. When you nod your head, for example, you tell the speaker to keep on speaking; when you lean forward and open your mouth; you tell the speaker that you would like to say something.

Adaptors are gestures that satisfy some personal need, such as scratching to relieve an itch or moving your hair out of your eyes.

Body Appearance

Your general body appearance also communicates. Height, for example, has been shown to be significant in a wide variety of situations. Tall presidential candidates have a much better record of winning the election than do their shorter opponents. Tall people seem to be paid more and are favored by interviewers over shorter job applicants.

Your general **attractiveness** is also a part of body communication. Attractive people have the advantage in just about every activity you can name. They get better grades in school, are more valued as friends and lovers, and are preferred as coworkers.

Facial Communication

Your face communicates various messages, especially your emotions. Facial movements alone seem to communicate the degree of pleasantness, agreement, and sympathy felt; the rest of the body doesn't provide any additional information. As you learned your culture's nonverbal system of communication, you also learned certain **facial management techniques** that enable you to communicate your feelings to achieve the effect you want—for example, ways to hide certain emotions and to emphasize others. Here are several purposes such techniques:

To intensify: to exaggerate your astonishment at a surprise party to make your friends feel better.

To deintensify: to cover up your own joy about good news in the presence of a friend who didn't receive any such news.

To neutralize: to cover up your sadness so as not to depress others.

To mask: to express happiness in order to cover up your disappointment at not receiving a gift you expected.

To simulate: to express an emotion you didn't feel.

These tactics of facial management help you display emotions in socially acceptable ways.

Eye Communication

Research on the messages communicated by the eyes shows that these messages vary depending on the duration, direction, and quality of the eye behavior. For example, in every culture there are strict, though unstated, rules for the proper duration for eye contact. In U.S. culture the average length of gaze is 2.95 seconds. The average length of mutual gaze (two persons gazing at each other) is 1.18 seconds.

Eye contact can serve a variety of functions. One such function is to seek feedback. In talking with someone, we look at her or him intently, as if to say, "Well, what do you think?" As you might predict, listeners gaze at speakers more than speakers gaze at listeners. In public speaking, you may scan hundreds of people to secure this feedback.

A second function is to inform the other person that the channel of communication is open and that he or she should now speak.

Eye movements may also signal the nature of a relationship, whether positive (an attentive glance) or negative (eye avoidance). You can also signal your power through **visual dominance** behavior (Exline, Ellyson, & Long, 1975). The average person, for example, maintains a high level of eye contact while listening and a lower level while speaking. When people want to signal dominance, they may reverse this pattern—maintaining a high level of eye contact while talking but a much lower level while listening. By making eye contact you psychologically lessen the physical distance between yourself and another person.

Space Communication

Space is an especially important factor in interpersonal communication, although we seldom think about it. The study of spatial communication is called **proxemics**. Edward Hall (1959, 1963, 1976) distinguishes four **proxemic distances**, or **spatial distances**: the physical distances that define the types of relationships between people and the types of communication in which they are likely to engage.

Intimate Distance. Ranging from actual touching to 18 inches, in **intimate distance** the presence of the other individual is unmistakable. Each person experiences the sound, smell, and feel of the other's breath. You use intimate distance for lovemaking, comforting, and protecting. This distance is so short that most people don't consider it proper in public.

Personal Distance. The protective "bubble" that defines your personal space, ranging from 18 inches to 4 feet is **personal distance**. This imaginary bubble keeps you protected and untouched by others. At the outer limit of personal distance, you extend your arms. This is the distance at which you conduct most of your interpersonal interactions; for example, talking with friends and family.

Social Distance. Ranging from 4 to 12 feet, at **social distance** you lose the visual detail you have at personal distance. You conduct impersonal business and interact at a social gathering at this social distance. The more distance you maintain in your interactions, the more formal they appear. In offices of high officials, the desks are positioned so the official is assured of at least this distance from clients.

Public Distance. The space around you that protects you from others, referred to as **public distance** ranges from 12 to more than 25 feet. At this distance you could take defensive action if threatened. On a public bus or train, for example, you might keep at least this distance from a drunken passenger. Although at this distance you lose fine details of the face and eyes, you're still close enough to see what is happening.

Territoriality

One of the most interesting concepts in ethology (the study of animals in their natural surroundings) is **territoriality**, a possessive or ownership reaction to an area of space or to particular objects.

Territory Types. Three types of territory are often distinguished: primary, secondary, and public (Altman, 1975). **Primary territories** are your exclusive preserve: your desk, room, house, or backyard, for example. In these areas you're in control. **Secondary territories**, although they don't belong to you, are associated with you—perhaps because you've occupied them for a long time or they were assigned to you. For example, your desk in a classroom may become a secondary territory if it is assigned to you or if you regularly occupy it and others treat it as yours.

Public territories are areas that are open to all people, such as a park, movie house, restaurant, or beach. European cafés, food courts in suburban malls, and the open areas in large city office buildings are public spaces that bring people together and stimulate communication. Territory is closely linked to status, power, and dominance.

Artifactual Communication

Artifactual communication is communication via objects made by human hands. Thus, color, clothing, jewelry, and the decoration of space would be considered artifactual.

Touch Communication

The study of **touch communication**, technically referred to as **haptics**, suggests that touch is perhaps the most primitive form of communication. **Touch communicates** a wide range of messages (Burgoon, Guerrero, & Floyd, 2010; Jones & Yarbrough, 1985). Here are five major types of messages that will illustrate this great variety.

Positive feelings. Touch communicates positive feelings; for example, support, appreciation, inclusion, sexual interest or intent, composure, immediacy, affection, trust, similarity and quality, and informality (Jones, 2005; Jones & Yarbrough, 1985). Touch also stimulates self-disclosure (Rabinowitz, 1991).

Intention to play. Touch often communicates your intention to play, either affectionately or aggressively.

Control. Touch may control the behaviors, attitudes, or feelings of other people. To obtain compliance, for example, you touch a person to communicate, “move over,” “hurry,” “stay here,” or “do it.” In some situations touching can even amount to a kind of **nonverbal dominance** behavior. Touch even seems to increase a waitperson's tips.

Ritualistic. Ritualistic touching centers on greetings and departures; examples are shaking hands to say “hello” or “good-bye,” hugging, kissing, or putting your arm around another’s shoulder when greeting or saying farewell.

Paralanguage: The Vocal Channel

Paralanguage is the vocal but nonverbal dimension of speech. It has to do not with what you say, but with how you say it. A traditional exercise students use to increase their ability to express different emotions, feelings, and attitudes is to repeat a sentence while accenting or stressing different words.

In addition to stress and **pitch** (highness or lowness), paralanguage includes such **voice qualities** as **rate** (speed), **volume** (loudness), rhythm, and pauses or hesitations as well as the vocalizations you make in crying, whispering, moaning, belching, yawning, and yelling.

Silence

Like words and gestures, **silence**, too, communicates important meanings and serves important functions (Ehrenhaus, 1988; Jaworski, 1993; Johannesen, 1974). Here are a few functions silence might serve.

To give time to think. Silence allows the speaker time to think; time to formulate and organize his or her verbal communications. Before messages of intense conflict, as well as before those confessing undying love, there’s often silence. Again, silence seems to prepare the receiver for the importance of these future messages.

To hurt. Some people use silence as a weapon to hurt others and give them “the silent treatment.” After a conflict, for example, one or both individuals may remain silent as a kind of punishment.

To lessen anxiety. Sometimes silence is used to lessen the anxiety you might experience if you said something. For example, you may feel anxious or shy among new people and prefer to remain silent.

To prevent communication. In conflict situations, for example, silence is sometimes used to prevent certain topics from surfacing and to prevent one or both parties from saying things they may later regret.

To communicate emotions. Like the eyes, face, and hands, silence can also be used to communicate emotions. Sometimes silence communicates defiance and an unwillingness to cooperate; by refusing to engage in verbal communication, you defy the authority or the legitimacy of the other person’s position.

Time Communication

The study of **temporal communication**, known technically as **chronemics**, concerns the use of time—how you organize it, react to it, and communicate messages through it. The time orientation you develop depends largely on your socioeconomic class and your personal experiences. Parents who are teachers or

managers, for instance, teach their children the importance of planning and preparing for the future, along with strategies for success.

Smell Communication

Smell communication, or **olfactory communication**, is extremely important in a wide variety of situations and is now big business. Here are some of the most important messages scent seems to communicate.

Attraction messages. Humans use perfumes, colognes, after-shave lotions, powders, and the like to enhance their attractiveness to others and to themselves.

Taste messages. Without smell, taste would be severely impaired. For example, without smell it would be extremely difficult to taste the difference between a raw potato and an apple.

Memory messages. Smell is a powerful memory aid; you often recall situations from months and even years ago when you encounter a similar smell.

Identification messages. Smell is often used to create an image or an identity for a product.

7. Culture and Nonverbal Communication

Culture and Gesture

There is much variation in gestures and their meanings among different cultures.

- ✓ Folding your arms over your chest would be considered defiant and disrespectful in Fiji.
- ✓ Waving your hand would be insulting in Nigeria and Greece.
- ✓ Gesturing with the thumb up would be rude in Australia.
- ✓ Tapping your two index fingers together would be considered an invitation to sleep together in Egypt.
- ✓ Pointing with your index finger would be impolite in many Middle Eastern countries.
- ✓ Bowing to a lesser degree than your host would be considered a statement of your superiority in Japan.
- ✓ Inserting your thumb between your index and middle finger in a clenched fist would be viewed as a wish that evil fall on the person in some African countries.
- ✓ Resting your feet on a table or chair would be insulting and disrespectful in some Middle Eastern cultures.

Culture and Colors

Colors vary greatly in their meanings from one culture to another.

Red. In China red signifies prosperity and rebirth and is used for festive and joyous occasions; in France and the United Kingdom it indicates masculinity, in many African countries blasphemy or death, and in Japan anger and danger. Red ink, especially among Korean Buddhists, is used only to write a person's name at the time of death or on the anniversary of the person's death; this can create problems when American teachers use red ink to mark homework.

Green. In the United States green signifies capitalism, go ahead, and envy; in Ireland patriotism; among some Native Americans femininity; to the Egyptians fertility and strength; and to the Japanese youth and energy.

Black. In Thailand black signifies old age, in parts of Malaysia courage, and in much of Europe death.

White. In Thailand white signifies purity, in many Muslim and Hindu cultures purity and peace, and in Japan and other Asian countries death and mourning.

Blue. In Iran blue signifies something negative, in Ghana joy; among the Cherokee it signifies defeat, for the Egyptian virtue and truth, and for the Greek national pride.

Yellow. In China yellow signifies wealth and authority, in the United States caution and cowardice, in Egypt happiness and prosperity, and in many countries throughout the world femininity.

Purple. In Latin America purple signifies death, in Europe royalty, in Egypt virtue and faith, in Japan grace and nobility, in China barbarism, and in the United States nobility and bravery.

8. Some Nonverbal Communication skills

The skills of nonverbal encoding, decoding, and politeness will help you communicate your meanings more effectively in a wide variety of communication situations.

Decoding Nonverbal Messages

When you make judgments or draw conclusions about another person on the basis of her or his nonverbal messages, consider these suggestions.

1. Be tentative. Resist the temptation to draw conclusions from nonverbal behaviors. Instead, develop hypotheses (educated guesses) about what is going on, and test the validity of your hypotheses on the basis of other evidence.
2. When making judgments, mindfully seek alternative judgments. Your first judgment may be in error and one good way to test it is to consider alternative judgments. (When your romantic partner creates a greater than normal distance

between you, it may signal an annoyance with you, but it can also signal that your partner needs some space to think something out.

3. Notice that messages come from lots of different channels and that reasonably accurate judgments can only be made when multiple channels are taken into consideration.

4. Even after you've explored the different channels, consider the possibility that you are incorrect. This is especially true when you make a judgment that another person is lying based on, say, eye avoidance or long pauses. These nonverbal signals may mean lots of things (as well as the possibility of lying).

5. Interpret your judgments and conclusions against a cultural context. Consider, for example, if you interpret another's nonverbal behavior through its meaning in your own culture. So, for example, if you interpret someone's "overly close" talking distance as intrusive or pushy because that's your culture's interpretation, you may miss the possibility that this distance is simply standard in the other person's culture or it's a way of signaling closeness and friendliness.

6. Consider the multitude of factors that can influence the way a person behaves nonverbally, for example, a person's physical condition or personality or particular situation may all influence a person's nonverbal communication.

Encoding Nonverbal Messages

In using nonverbal messages to express your meanings, consider these suggestions.

1. Keep your nonverbal messages consistent with your verbal messages; avoid sending verbal messages that say one thing and nonverbal messages that say something else—at least not when you want to be believed.

2. Monitor your own nonverbal messages with the same care that you monitor your verbal messages. If it's not appropriate to say "this meal is terrible," then it's not appropriate to have a negative expression when you're asked if you want seconds.

3. Avoid extremes and monotony. Too little nonverbal communication or too much are likely to be responded to negatively. Similarly, always giving the same nonverbal message—say, continually smiling and nodding your head when listening to a friend's long story—is likely to be seen as insincere.

4. Take the situation into consideration. Effective nonverbal communication is situational; to be effective adapt your nonverbal messages to the specific situation. Nonverbal behavior appropriate to one situation may be totally inappropriate in another.

Nonverbal Politeness

Often we think of politeness as a verbal skill, but our gestures and nonverbal cues can also signal polite or impolite behavior. Maintaining eye contact with the

speaker—whether at a meeting, in the hallway, or on an elevator—communicates politeness.

Using certain adaptors in public—for example, combing your hair, picking your teeth, or putting your pinky in your ear—would be considered impolite.

Strong cologne or perfume can often be impolite.

Touching another person may or may not be considered impolite, depending on the relationship you have with the other person and on the context in which you find yourselves. The best advice to give here is to avoid touching unless it's part of the culture of the group or organization.

The handshake, on the other hand, is not only a permitted form of touching, it is often essential.

Nonverbal communication

"The most important thing in communication is hearing what isn't said" (Peter F. Drucker)

Nonverbal communication describes the way people send and receive information to each other without words i.e. communication without words

Nonverbal communication

You communicate **nonverbally** when you gesture, smile or frown, widen your eyes, move your chair closer to someone, wear jewelry, touch someone, raise your vocal volume, or even say nothing.
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Nonverbal communication

Which of the following statements do you think are true?	1. Nonverbal communication conveys more meaning than verbal communication.
	2. Liars avoid eye contact.
	3. Studying nonverbal communication will enable you to read a person like a book.
	4. Unlike verbal communication, nonverbal communication is universal throughout the world.
	5. When verbal and nonverbal messages contradict each other, it's wise to believe the nonverbal.

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Nonverbal communication

Actually, all of these statements are popular myths about **nonverbal communication**

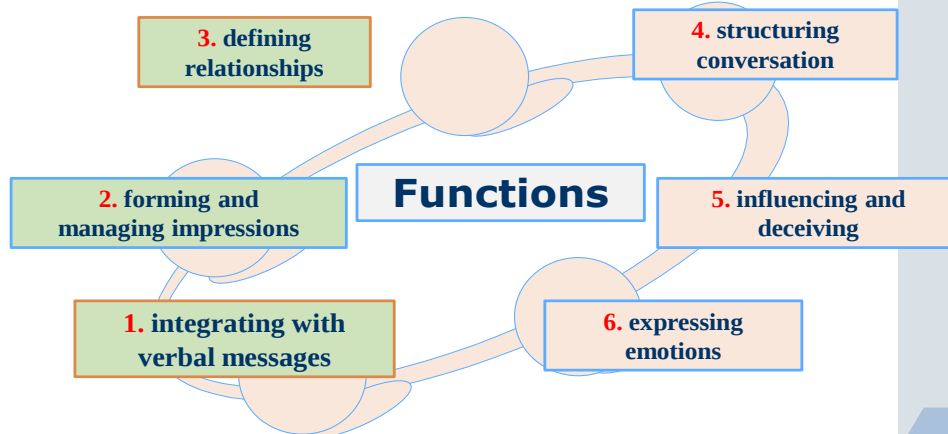
1. In some instances **nonverbal messages** may communicate more meaning than verbal messages, but in most cases it depends on the situation. You won't get very far discussing science and mathematics nonverbally, for example.
2. Some liars do avoid eye contact but others don't. And some truth-tellers avoid eye contact.
3. Studying **nonverbal communication** will yield lots of benefits, but not the ability to read a person's inner thoughts.
4. People can be deceptive verbally as well as nonverbally; it's best to look at the entire group of signals before making a judgment but even then it won't be an easy or sure thing.
5. People can be deceptive verbally as well as nonverbally; it's best to look at the entire group of signals before making a judgment but even then it won't be an easy or sure thing.

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The Functions of Nonverbal Communication

Nonverbal messages serve a variety of **functions**:



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Integrating with verbal messages

Integrating with verbal messages

In face-to-face communication, you blend verbal and nonverbal messages to best convey your meanings. Here are some ways in which nonverbal messages are used with verbal messages; these will help to highlight the important interaction and integration of nonverbal and verbal messages

- **Accent.** Nonverbal communication often serves to accent or emphasize some part of the verbal message. You might, for example, raise your voice to underscore a particular word or phrase, bang your fist on the desk to stress your commitment, etc.
- **Complement.** Nonverbal communication may complement or add nuances of meaning not communicated by your verbal message. Thus, you might smile when telling a story (to suggest that you find it humorous) or frown and shake your head when recounting someone's deceit (to suggest your disapproval).
- **Contradict.** You may deliberately contradict your verbal messages with nonverbal movements—for example, by crossing your fingers or winking to indicate that you're lying.

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The Functions of Nonverbal Communication

The Functions of Nonverbal Communication

1. Forming and Managing Impressions

It is largely through the nonverbal communications of others that you form impressions of them. Based on a person's body size, skin color, style of dress, eye contact, and facial expressions, you form an impression—you judge who the person is and what the person is like. Perhaps the most important nonverbal expression related to impressions is the smile.

2. Defining Relationships

Much of your relationship life is lived nonverbally. You communicate affection, support, and love, in part at least, nonverbally. At the same time, you also communicate your displeasure, anger, and animosity throughout nonverbal signals. You also use nonverbal signals to communicate the nature of your relationship to another person; and you and that person communicate nonverbally with each other. These signals that communicate your relationship status are known as "tie signs" because they indicate the ways in which your relationship is tied together.



The Channels of Nonverbal Communication

Nonverbal communication is probably most easily explained in terms of the various channels through which messages pass.

The Channels of Nonverbal Communication	(1) body
	(2) face
	(3) eye
	(4) space
	(5) artifactual
	(6) touch
	(7) paralanguage
	(8) silence
	(9) time
	(10) smell

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The Channels of Nonverbal Communication

Researchers in **kinesics**, or the study of nonverbal communication through **face** and **body movements**, identify five major types of movements: **emblems, illustrators, affect displays, regulators, and adaptors.**

Body Movements	Emblems are body gestures that directly translate into words or phrases; for example, the OK sign, the thumbs-up for “good job,” and the V for victory. You use these consciously and purposely to communicate the same meaning as the words. But emblems are culture specific, so be careful when using your culture’s emblems in other cultures. Here are a few cultural differences in the emblems you may commonly use. In the United States, to say “hello” you wave with your whole hand moving from side to side, but in a large part of Europe that same signal means “no.” In Greece such a gesture would be considered insulting.
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B. Checklist of Behaviour: Body Posture

There are distinctive '**superior**' (or dominant) and '**inferior**' (or submissive) **body postures**:

1. Slight forward lean
2. Body facing speaker
3. Relaxed posture
4. Relaxed hand position
5. Spontaneous hand and arm movements
6. Gestures for emphasis
7. Touching speaker
8. Relaxed leg position
9. Slouching
10. Fixed, rigid position
11. Physically too close to speaker
12. Physically distant from speaker
13. Arms across chest
14. Body turned sideways

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The Channels of Nonverbal Communication

Facial Communication These tactics of facial management help you display emotions in socially acceptable ways	Your face communicates various messages, especially your emotions. Facial movements alone seem to communicate the degree of pleasantness, agreement, and sympathy felt; the rest of the body doesn't provide any additional information. As you learned your culture's nonverbal system of communication, you also learned certain facial management techniques that enable you to communicate your feelings to achieve the effect you want—for example, ways to hide certain emotions and to emphasize others. Here are several purposes such techniques:
	To intensify: to exaggerate your astonishment at a surprise party to make your friends feel better
	To deintensify: to cover up your own joy about good news in the presence of a friend who didn't receive any such news.
	To neutralize: to cover up your sadness so as not to depress others
	To mask: to express happiness in order to cover up your disappointment at not receiving a gift you expected.
	To simulate: to express an emotion you didn't feel.

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SEMINAR9. NONVERBAL MESSAGES

II. Points for discussion:

1. The Functions of Nonverbal Communication
2. The Channels of Nonverbal Communication
3. Culture and Nonverbal Communication
4. Some Nonverbal Communication Skills

Recommended Literature

Obligatory:

7. DeVito, Joseph A. Human communication : the basic course / Joseph A. DeVito. – New-York: Pearson Education. – 2006. – P. 116–139.
8. Finegan, Edward. *Language: Its Structure and Use* / Edward Finegan. – Orlando: Harcourt Brace College Publishers, 1999. – P. 115-129.
9. Horn, Laurence. The Handbook of Pragmatics / Laurence Horn, Gregory Ward. – Oxford: Blackwell Publishing, 2006. – P. 204-221.

Additional:

10. Konovalenko J. F. Language of Communication / J. F. Konovalenko. – СПб.: КАПО, 2009. – P. 34-49.

III. Account for:

5. NONVERBAL IMPRESSIONS

You're going for an interview for the job of a lifetime. You need to make the right impression. You don't know anything about the culture of the organization. What are some of the impression management strategies you might use to land this job? What strategies would you be sure to avoid?

6. PROXEMICS

Like the close-talker in an episode of Seinfeld, one of your team members at work maintains an extremely close distance when talking. Coupled with the fact that this person is a heavy smoker and reeks of smoke, you need to say something.

In what ways might you deal with this issue? What would you say (if anything)? Through what channel?

7. TOUCH BOUNDARIES

A colleague at work continually touches you—your arm, your shoulder, your waist. These touches are becoming more frequent and more intimate and you want this touching to stop. What are your options for stopping this touching and yet not alienating your colleague who might become your supervisor? What channels of communication might you use?

8. SMELLING

Your colleague in the next cubicle, who you find very attractive and who you'd like to date, wears extremely strong cologne that you find horrendous. You can't continue smelling this horrible scent at work and certainly wouldn't pursue a romantic relationship if this continues. What choices do you have to changing this colleague's use of cologne and perhaps going on that date? What might you say? What channel would you use?

Test 9. Nonverbal Messages

51. _____ serve a variety of functions: integrating with verbal messages, forming and managing impressions, defining relationships, structuring conversation, influencing and deceiving, and expressing emotions {
- A Nonverbal messages
 - B Verbal messages
 - C Transitive messages
52. _____ may communicate a variety of emotions. The most frequently studied are happiness, surprise, fear, anger, sadness, disgust, and contempt {
- A Body movements
 - B Facial movements
 - C Eye movements
53. _____ techniques enable you to control the extent to which you reveal the emotions you feel {
- A Body management
 - B Eye management
 - C Facial management
54. _____ hypothesis claims that facial display of an emotion can lead to physiological and psychological changes {
- A The facial feedback
 - B The body feedback
 - C The eye feedback
55. Through _____ you may seek feedback, signal others to speak, indicate the nature of a relationship, or compensate for increased physical distance {
- A facial contact
 - B hand contact
 - C eye contact
56. _____ may help you avoid prying or may signal a lack of interest {
- A Eye avoidance
 - B Facial avoidance
 - C Hand avoidance

57. _____ is the study of the communicative functions of space and spatial relationships {
- A Deixis
 - B Proxemics
 - C Reference
58. Identify the type of proxemic distance – ranging from actual touching to 18 inches {
- A personal
 - B social
 - C intimate
59. Identify the type of proxemic distance – ranging from 18 inches to 4 feet {
- A personal
 - B intimate
 - C social
60. Identify the type of proxemic distance – ranging from 4 to 12 feet {
- A social
 - B personal
 - C intimate
61. Identify the type of proxemic distance – ranging from 12 to more than 25 feet {
- A personal
 - B intimate
 - C public
62. Your treatment of _____ is influenced by such factors as status, culture, context, subject matter, gender, age, and positive or negative evaluation of the other person {
- A time
 - B space
 - C movement
63. _____ focuses on your possessive reaction to an area of space or to particular objects {
- A Territoriality

- B** Time
- C** Symbol

64._____ consists of messages conveyed through human-made articles; for example, communication through color, clothing and body adornment, and space decoration {

- A** Artifactual communication
- B** Linguistic communication
- C** Factual communication

65.The study of _____ indicates that touch may convey a variety of meanings, the most important being positive affect, playfulness, control, ritual, and task-relatedness {

- A** proxemics
- B** haptics
- C** deixis

66._____ involves the vocal but nonverbal dimensions of speech {

- A** Proxemic language
- B** Deictic language
- C** Paralanguage

67._____ includes rate, pitch, volume, rhythm, and vocal quality as well as pauses and hesitations {

- A** Paralanguage
- B** Proxemic language
- C** Deictic language

68._____ helps us make judgments about people, their emotions, and their believability {

- A** Proxemic language
- B** Deictic language
- C** Paralanguage

69._____ may communicate a variety of meanings, from messages aimed at hurting another (the silent treatment) to deep emotional responses {

- A** Silence
- B** Loudness
- C** Noise

70. The study of time communication _____ explores the messages communicated by our treatment of time {
- A haptics
 - B proxemics
 - C chronemics
71. _____ can communicate messages of attraction, taste, memory, and identification {
- A Taste
 - B Smell
 - C Touch
72. Among the _____ that researchers have focused on are facial expressions and displays, eye communication, the meanings of color, the appropriateness and uses of touch, the uses of silence, and the ways in which different cultures treat time {
- A cultural differences
 - B linguistic differences
 - C nonverbal differences
73. The skills of _____, decoding, and politeness will help you communicate your meanings more effectively in a wide variety of communication situations {
- A verbal encoding
 - B nonverbal encoding
 - C proximal encoding
74. Maintaining eye contact with the speaker – whether at a meeting, in the hallway, or on an elevator – communicates _____ {
- A politeness
 - B impoliteness
 - C incivility
75. Eye contact that is too focused and too prolonged, however, is likely to be seen as _____ {
- A invasive and polite
 - B invasive and courteous
 - C invasive and impolite

Lecture 10. The Scope of Pragmatics

Pragmatics is the study of language from the point of view of users, especially of the choices they make, the constraints they encounter in using language in social interaction and the effects their use of language has on other participants in the act of communication
(Crystal, 1985:240)

Aims:

- define the objectives of this course;
- figure out a brief history and the basic notions of Pragmatics;
- identify the connection of Pragmatics with other disciplines.

Points for discussion:

Introduction

1. Defining Pragmatics
2. Schools of Pragmatics
3. Types of Pragmatics
4. Pragmatics and interdisciplinarity

Summary

Questions for self-control

Key-terms to know:

pragmatics	proposition
syntax	propositional context
semantics	abstract meaning
semiotics	communicational context
Anglo-American, component view (of pragmatics)	contextual meaning (utterance meaning)
European Continental, perspective view (of pragmatics)	speaker's intention (force)
functional perspective	competence
sentence	performance
sentence-meaning	cognitive linguistics

Suggested reading:

1. Batsevich, F. (2010). *Narysy z lingvistychnoj pragmatyky: monographiya. (Linguistic pragmatics essays: monograph)*. Lviv: PAIC. P. 10–46.
2. Christie, C. (2000). *Gender and Language: Towards a Feminist Pragmatics*. Edinburgh: Edinburgh University Press. P. 29–34.
3. Cutting, J. (2008). *Pragmatics and Discourse*. London: Routledge. P. 3–11.
4. Huang, Y. (2007). *Pragmatics*. Oxford: Oxford University Press. P. 2–25.
5. Jenny, T. (2013). *Meaning in interaction: an introduction to pragmatics*. London & New York: Routledge. P. 1–27.
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9. O’Keeffe, A., Clancy, B., Adolphs, S. (2011). *Introducing pragmatics in use*. London & New York: Routledge. P. 1–16.
10. Verschueren, J. (1999). *Understanding Pragmatics*. London: Arnold / New York: Oxford University Press. P. 1–11.
11. Yule, G. (1996). *Pragmatics*. Oxford: Oxford University Press. P. 4–9.

Introduction

The course “An Introduction to Strategies of Intercultural Communication” is a linguistic discipline that makes an analysis what people mean by their utterances than what the words or phrases in those utterances might mean by themselves. It will help students to interpret the particular contexts of intercultural communication in which the utterances are pronounced and how these contexts may influence the utterances themselves. In this course, students will try to identify the listener’s inferences about what is said in order to perceive the speaker’s communicative intentions. In this course we will deal with preliminaries to intercultural human communication, culture and communication, the self and perception, verbal messages, the origin and scope of pragmatics, methods of researching pragmatics, and diversity of studies in pragmatics. Major topics will

include deixis, its basic categories, approaches, types; conversational implicature – the Cooperative Principle (CP) and the Politeness Principle (PP), the linguistic study of politeness, impoliteness, pragmatic theories of presupposition, etc. The course will also look at studies of pragmatics across languages and cultures, pragmatic variation within the same language, pragmatics in the language classroom and teaching politeness.

2. Defining Pragmatics

Numerous studies have defined pragmatics as the study of the relationships between linguistic forms and the users of those forms (Leech, 1983; Levinson, 1983; Verschueren, 1999; Yule, 1996). Pragmatics as a modern branch of linguistic theory has its origin in the philosophy of language. Its philosophical background can be traced to the philosopher Charles Morris (1938).



Charles Morris

Morris (1938: 6) outlined the general shape of **semiotics** and within it envisaged a three-part distinction: **syntax**, **semantics** and **pragmatics**.

Syntax is the study of “formal relation of signs to one another”; **semantics**, the study of “the relations of signs to the objects to which the signs are applicable” (their designata), and **pragmatics**, the study of “the relation of signs to interpreters”.

Much of the available literature on pragmatics deals with the question of defining its scope and ways of researching, for example:

Levinson (1983: 7) notes that	pragmatics is the study of language from a functional perspective , that is, that it attempts to explain facets of linguistic structure by reference to non-linguistic pressures and causes.
Verschueren (1999: 7) focusses on	pragmatics as a general cognitive, social and cultural perspective on linguistic phenomena in relation to their usage in forms of behavior.

Yule (1996: 3) presents	pragmatics as the study of speaker's meaning; pragmatics as the study of contextual meaning; pragmatics as the study of how more gets communicated than is said.
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Pragmatics necessarily involves the interpretation of what people mean in a particular context and how the context influences what is said. It requires a consideration of how speakers organize what they want to say in accordance with who they're talking to, where, when, and under what circumstances. So context serves as available evidence within which the utterance takes place. Many scholars have mainly been interested in questions concerning “the study of the use of context to make inferences about meaning” (Cutting, 2008; O’Keeffe *et al.*, 2011; Levinson, 1983; Yule, 1996).

Levinson (1983) asserts that	pragmatics is the study of those relations between language and context that are grammaticalized , or encoded in the structure of a language (p. 9).
Cutting (2008) distinguishes	between three types of spoken context: situational , what speakers know about what they can see around them; background knowledge , what they know about each other (interpersonal knowledge) and the world (cultural knowledge); and co-textual , what they know about what they have been saying (p. 3–11).

Therefore, the pragmatic choices made by conversational participants can simultaneously encode indications of position and time and interpersonal and cultural indicators such as power, status, gender and age.

Christie (2000) maintains that	pragmatics provides ‘a theoretical framework that can account for the relationship between the cultural setting, the language user, the linguistic choices the user makes, and the factors that underlie those choices’ (p. 29).
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O’Keeffe *et al.*, (2011: 1–2) exemplifies in the utterance *I’ve got a headache* a variety of meanings: the time and place of the conversation, the participants (the speaker and the hearer of the communication), the type of spoken context, and so forth:

If a patient said it to a doctor during a	<i>I need a prescription.</i>
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medical examination, it could mean:

If a mother said it to her teenage son, it could mean:

Turn down the music.

If two friends were talking, it could mean:

I was partying last night.

If it were used as a response to an invitation from one friend to another, such as *Do you fancy going for a walk?*, it could simply mean:

No.

Thus, the utterance *I've got a headache*, depending on the context, may mean an appeal, an order or command, an assertion or refusal, etc. So the form of the utterance (what is said) is the same in all the conversational situations, but meaning (what is meant) is absolutely different in all of them.

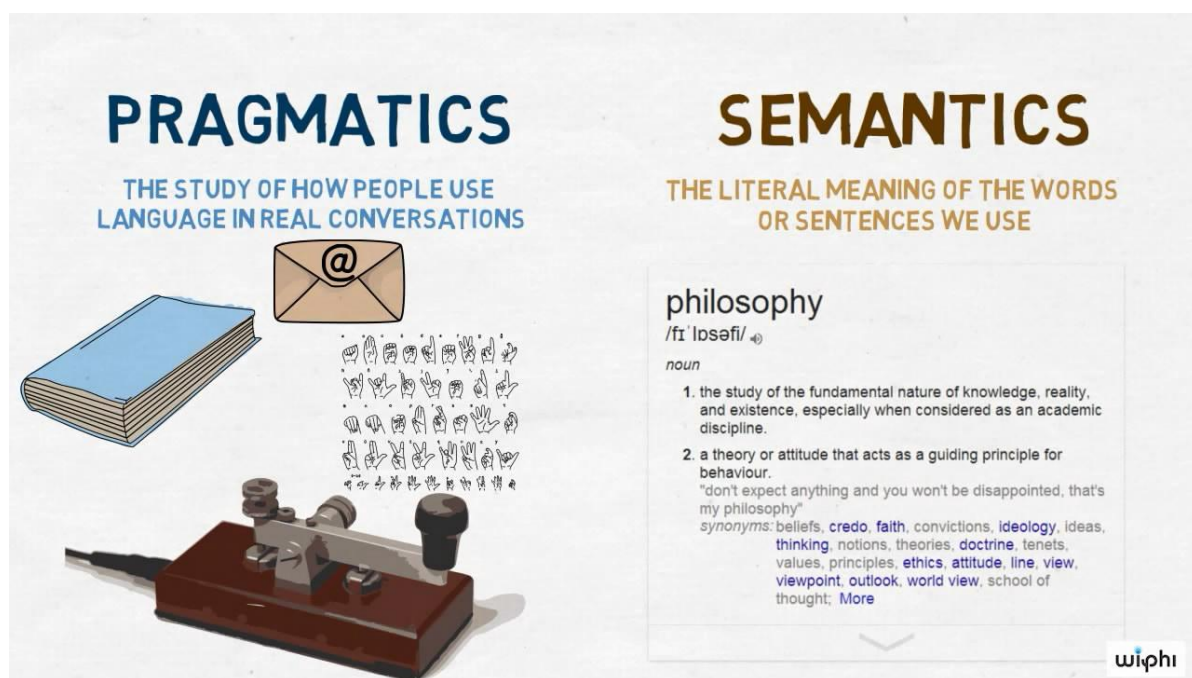


Figure 1.1. A two-part distinction

To sum up, we may enumerate Levinson's (1983: 14) elements of the communicational content of an utterance. They are as follows:

1.	truth-conditions or entailments
2.	conventional implicatures
3.	presuppositions
4.	felicity conditions
5.	conversational implicature – generalized
6.	conversational implicature –particularized
7.	inferences based on conversational structure

3. Schools of Pragmatics

In contemporary pragmatics, two main schools of thought can be identified: the **Anglo-American** and the **European Continental** traditions.

Anglo-American

Pragmatics is defined as the systematic study of meaning by virtue of language use. The central topics of inquiry include implicature, presupposition, speech acts, deixis, reference. This is known as **component** view of pragmatics.

It means that linguistic theory consists of a number of core components: **phonetics** (the study of speech sounds), **phonology** (the study of sound system), **morphology** (the study of the grammatical structure of words), **syntax** (the study of the grammatical relation between words and units within the sentence), **semantics** (the study of meaning in abstraction from the speakers' intentions).

Pragmatics, then, is just another core component placed in the same contrast set within a theory of language. The component view of pragmatics is to some

European Continental

Pragmatics presents a functional perspective on all core components and areas of linguistics and beyond. The central topics of inquiry include conversational analysis, cultural anthropology, social linguistics, and psycholinguistics.

According to Verschueren (1999) **pragmatics** constitutes a 'general **cognitive, social, and cultural perspective** on linguistic phenomena in relation to their usage in forms of behavior (p. 7).

Consequently, within the **Continental** tradition, pragmatics has been considerably widened, encompassing not only non-core areas of linguistics such as sociolinguistics, educational linguistics, and discourse analysis, but also certain neighbouring social sciences. This represents a **perspective** view of pragmatics and is similar to the definition of pragmatics

extent a reflection of the modular conception of the human mind, namely the claim that the mental architecture of *homo sapiens* is divided roughly into a central processor and a number of distinctive, specialized mental systems known as ‘modules’ (Fodor, 1983).

provided within the former **Soviet** and **East European** tradition. Under this approach, pragmatics (sometimes called **pragmalinguistics**) is in general conceived of a theory of linguistic communication (Huang, 2007).

The Continental version is more faithful to the original view of pragmatics expressed by Morris, who advocated the idea, that pragmatics constitutes a component, that is ‘syntactics, semantics and pragmatics are the components of a single science of semiotic but mutually irreducible components (Morris, 1938: 54).

Morris (1938) concluded that **pragmatics** should study *‘the relation of signs to interpreters’* and that *‘since most, if not all, signs have as their interpreters living organisms, it is sufficiently accurate characterization of pragmatics to say that it deals with the biotic aspects of semiosis, that is with all the psychological, biological, and sociological phenomena which occur in the functioning of signs’* (p. 30).

Thus, we will try to discuss both as the Anglo-American component point of view so the European Continental functional view of pragmatics.

4. Types of Pragmatics

There are the following types of pragmatics: **micro-pragmatics**, **macro-pragmatics**, **meta-pragmatics**, **mega-pragmatics** (Batsevich, 2010; Mey, 2001).

micro-pragmatics	macro-pragmatics	meta-pragmatics	mega-pragmatics
deals with	the examines	such considers a survey	is connected with

studies of lexical units and grammatical categories in communication; it concerns the pragmatic aspects of reference , conversational implicature , deixis , and anaphora .	cognitive, semantic, and pragmatic categories, as point of view , empathy , modality , and silence in communication.	of pragmatics itself , namely making statements about itself, questioning itself, discussing itself, improving itself, citing itself, perceiving the methodologies and theoretic systems during the process of its studies.	the pragmatic category of naturalness in communication, general felicitous conditions in communication, namely felicitous conditions of speech acts , felicitous conditions of speech genres , and felicitous conditions of discourses .
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Micro-pragmatics focuses on different types speech acts , pragmatic performatives , presuppositions , pragmatics of asemantic speech acts , and conversation analysis .	Macro-pragmatics includes pragmatic acts , literary pragmatics across culture , and the social aspects of pragmatics .
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So, studies in **micro-pragmatics** present the level of language use, **macro-pragmatics** provides the studies on the level of society and culture, illustrating the problems of how to use language for language user during the process of communication. **Meta-pragmatics** deals with the theoretical discussions of what pragmatics is, and what it comprises, and with consideration of conditions and possibilities that allow people to act by using words. **Mega-pragmatics** concerns the **felicitous** conditions of communication and cooperation.

5. Pragmatics and interdisciplinarity

Verschueren (1999) points out that linguistic pragmatics studies people's use of language, a form of behavior or social action. Thus the dimension which the pragmatic perspective is intended to give insight into is the link between language

and human life in general. Hence, pragmatics is also the link between linguistics and the rest of the humanities and social sciences (p. 7).

Pragmatics is connected with a full number of disciplines. It correlates not only with the traditional components of a linguistic theory (phonetics, phonology, morphology, syntax, and semantics), but also with the set of interdisciplinary fields such as **neurolinguistics** (deals with the neurophysiological bases and processes of speaking and listening (and whatever can go wrong in this domain)), **psycholinguistics** (studies the relationship between language and the mind in general), **sociolinguistics** (concerns the ways in which social relationship, statuses, patterns, and networks interact with language structure and use), and **anthropological linguistics**, (reveals the relationships between languages and cultures) (Verschueren, 1999: 7).

Therefore, pragmatics can be specified as a general perspective on language, *id est* as an approach to language which takes into account the full complexity of its cognitive, social and cultural functioning.

Summary

So, we have tried to present a general outline of the scope of pragmatics: its definitions, the background, main schools of thought, four types, and three stages of its development. The first stage of the establishment of pragmatics is from the late 1930s to the late 1940s, when some philosophers, such as Pierce, Morris, and Carnap considered pragmatics to be a branch of semiotics. The second stage is from the beginning of 1950s to the late 1960s, when Austin, Searle, and Grice developed the speech acts theory and the implicature theory. The third stage in the development of pragmatics began in the early 1980s and is connected with the names of Leech, Levinson, Mey, Verschueren, Yule who have further developed the studies of pragmatics and clearly have made a distinction between the linguistics of language resources and interdisciplinary fields of investigation.

Questions for self-control

11. Identify the modern usage of pragmatics.
12. Account for the origin of the historical interpretation of the term pragmatics.
13. Can you think of reasons why the definitions of pragmatics are so numerous?

14. What types of pragmatics can you name?
15. What is meant by the Anglo-American school of pragmatics? What is the aim of the component point of view?
16. Accordingly, what is the aim of the European Continental functional view of pragmatics? Which one is more preferable to you and why?
17. Clarify the difference between micro-pragmatics and macro-pragmatics approaches to linguistic studies? Which one is more preferable to you and why?
18. Clarify the difference between meta-pragmatics and mega-pragmatics approaches to linguistic studies? Which one is more interesting to you and why?
19. Think over whether the meaningful functioning of language in actual use can be seen as a stable or dynamic counterpart of linguistic form.
20. Define advantageous and disadvantageous of studying and perceiving pragmatics.

Tests: review of theory

I. True/False: write ‘T’ for true or ‘F’ for false beside each of the following statement.

11. Pragmatics is the study of language from the point of view of users.
12. The philosophical background of pragmatics can be traced to the philosopher John Austin (1938).
13. Within semiotics Morris distinguished syntax, semantics and phonetics.
14. Levinson (1983) claims that pragmatics explains facets off linguistic structure by reference to non-linguistic causes.
15. According to Morris (1938) pragmatics is the study of ‘the relations of signs to the objects to which the signs are applicable’.
16. Context serves as available evidence within which the utterance takes place.
17. In contemporary pragmatics, the two main schools of thought can be identified: the Anglo-American and the European Continental traditions.
18. The European Continental view of pragmatics presents a functional perspective on all core components and areas of linguistics and beyond.
19. The central topics of the Anglo-American view of pragmatics include implicature, presupposition, speech acts, deixis, reference, and cultural anthropology.
20. The central topics of the European Continental view of pragmatics include conversational analysis, cultural anthropology, social linguistics, and psycholinguistics.

II. Multiple choice: select the best response on each of the following questions/statements.

21. Cutting (2008) distinguishes between three types of spoken context.
- A situational
 - B functional
 - C componential
22. Christie (2000) maintains that pragmatics provides 'a theoretical framework that can account for the relationship between the _____ the user makes'.
- A linguistic setting, language user, linguistic choices
 - B cultural setting, language user, linguistic choices
 - C empirical choices, language user, linguistic choices
23. Levinson (1983) asserts that pragmatics is the study of those relations between language and context that are _____ in the structure of a language.
- A visualized
 - B realized
 - C grammaticalized
24. Yule (1996) presents pragmatics as the study of _____.
- A speaker's meaning
 - B listener's meaning
 - C interlocutor's meaning
25. Verschueren (1999) focusses on _____ as a general cognitive, social and cultural perspective on linguistic phenomena.
- A semantics
 - B pragmatics
 - C syntactics
26. Levinson (1983) notes that pragmatics is the study of language from a _____ perspective.
- A componential
 - B contextual
 - C functional
27. Morris (1938) envisaged a three-part distinction: _____.
- A syntax, semantics and pragmatics
 - B syntax, semantics and phonetics

C syntax, semantics and phonology

28. The modern usage of the term pragmatics in the study of language is attributed to the philosopher _____.

A Stephen Levinson

B Joan Cutting

C Charles Morris

29. Mega-pragmatics concerns the _____ conditions of communication.

A appropriate

B felicitous

C infelicitous

30. There are single utterances that can have a _____ of meanings according to the contexts in which they occur.

A variety

B few

C little

III. Matching: match each of the following linguistic terms with the correct meaning.

21. Semantics –

22. Syntax –

23. Pragmatics –

24. Within the Continental tradition –

25. Within the Anglo-American tradition –

26. Micro-pragmatics –

27. Macro-pragmatics –

28. Meta-pragmatics –

29. Mega-pragmatics –

30. Communicational content of an utterance –

A – the study of ‘the relation of signs to interpreters’.

B – pragmatics is just another core component placed in the same contrast set within a theory of language.

C – includes pragmatic acts, literary pragmatics across culture, and the social aspects of pragmatics.

- D** – is connected with the pragmatic category of naturalness in communication, general felicitous conditions in communication.
- E** – considers a survey of pragmatics itself, namely making statements about itself, citing itself, perceiving the methodologies and theoretic systems during the process of its studies.
- F**– the study of ‘the relations of signs to the objects to which the signs are applicable’ (their designata).
- G** – pragmatics has been considerably widened, encompassing not only non-core areas of linguistics such as sociolinguistics, educational linguistics, and discourse analysis, but also certain neighbouring social sciences.
- H**– concerns the pragmatic aspects of reference, conversational implicature, deixis, and anaphora.
- I** – coincides with truth-conditions, conventional implicatures, presuppositions, felicity conditions, conversational implicatures, and inferences.
- J**– the study of ‘formal relation of signs to one another’.

SELF-STUDY 10

Aims:

- watch the video films pertaining to Self-Study 1; i.e., the scope of pragmatics;
- cognize and apprehend information from the given films;
- take the computer (e-learning system) tests, based on them;
- amend and refine your listening comprehension skills and abilities.

3. Video films (either on CD or You Tube)

6. Five Components of Language
<http://www.youtube.com/watch?vaal9VSPkf5s>
7. Philosophy Language – Gricean Pragmatics
<http://www.youtube.com/watch?vaal9VSPkf5s>
8. Pragmatics – Conversation, an Overview

- <http://www.youtube.com/watch?v=aal9VSPkf5s>
9. Steven Pinker on Language Pragmatics
<http://www.youtube.com/watch?v=aal9VSPkf5s>
10. Philosophy Language – Meaning and Language
<http://www.youtube.com/watch?v=aal9VSPkf5s>

Suggested reading:

2. Batsevich, F. (2010). *Narysy z lingvistychnoy pragmatyky: monographiya.* (Linguistic pragmatics essays: monograph). Lviv: PAIC. P. 10–46.
3. Christie, C. (2000). *Gender and Language: Towards a Feminist Pragmatics.* Edinburgh: Edinburgh University Press. P. 29–34.
4. Cutting, J. (2008). *Pragmatics and Discourse.* London: Routledge. P. 3–11.
5. Huang, Y. (2007). *Pragmatics.* Oxford: Oxford University Press. P. 2–25.
6. Jenny, T. (2013). *Meaning in interaction: an introduction to pragmatics.* London & New York: Routledge. P. 1–27.
7. Kroeger, P.R. (2018). *Analyzing meaning: An introduction to semantics and pragmatics.* Berlin: Language Science Press. P. 3–9.
8. Leech, G. (1983). *Principles of Pragmatics.* London & New York: Longman. P. 5–15.
9. Levinson, S.C. (1983). *Pragmatics.* Cambridge: Cambridge University Press. P. 1–47.
10. O’Keeffe, A., Clancy, B., Adolphs, S. (2011). *Introducing pragmatics in use.* London & New York: Routledge. P. 1–16.
11. Verschueren, J. (1999). *Understanding Pragmatics.* London: Arnold / New York: Oxford University Press. P. 1–11.
12. Yule, G. (1996). *Pragmatics.* Oxford: Oxford University Press. P. 4–9.

4. Computer tests in e-learning system (Moodle):
Multiple choice: select the best response on each of the
following questions / statements.

The _____ of pragmatics is to some extent a reflection of the modular conception of the human mind {

- ~component view
 - ~functional view
 - ~pragmatic view
- }

Pragmatics is the study of the relations between _____ {
~language and context
~language and mind
~language and speech
}

_____ examines how such cognitive, semantic, and pragmatic categories, as point of view, empathy, modality, and silence function in communication {
~Micro-pragmatics
~Macro-pragmatics
~Meta-pragmatics
}

In the _____ tradition pragmatics is defined as the systematic study of meaning by virtue of language use {
~Anglo-American
~Anglo-Continental
~Continental
}

The _____ is more faithful to the original view of pragmatics expressed by Morris, who concluded that pragmatics should study 'the relation of signs to interpreters' {
~Continental version
~Anglo-American version
~Anglo-Continental version
}

_____ examines such cognitive, semantic, and pragmatic categories, as point of view, empathy, modality, and silence that function in communication {
~Macro-pragmatics
~Micro-pragmatics
~Mega-pragmatics
}

_____ concerns the infelicitous conditions of communication {
~Mega-pragmatics
~Meta-pragmatics
~Micro-pragmatics
}

_____ includes the study of the interaction between linguistic knowledge and the entirety of participants' knowledge of the world {

- ~Pragmatics
- ~Semantics
- ~Syntax
- }

_____ is the study of deixis, implicature, presupposition, speech acts, and aspects of discourse structure {

- ~Pragmatics
- ~Semantics
- ~Syntax
- }

_____ deals with the theoretical discussions about pragmatics and with consideration of conditions and possibilities that allow people to act by using words {

- ~Meta-pragmatics
- ~Mega-pragmatics
- ~Macro-pragmatics
- }

People in conversation generally don't say a bunch of disconnected remarks. There is generally some _____ or _____ to the conversation {

- ~goal purpose
- ~goal attitude
- ~goal remark
- }

_____ of conversation – are rules that people follow because we're rational features {

- ~Rational rules
- ~Conversational rules
- ~Conventional rules
- }

_____ – implicatures that came about due to general features of conversation {

- ~Conversational implicatures
- ~Rational implicatures
- ~Conventional implicatures
- }

In general conversations are _____ {

- ~cooperative efforts
- ~communicative efforts
- ~conventional efforts
- }

_____ – whatever is meant, but not literally said, things that are suggested, implied, or hinted at {

- ~Implicature
- ~Deixis
- ~Reference
- }

The _____ – makes a conversational contribution such as it is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged {

- ~cooperative principle
- ~rational principle
- ~pragmatic principle
- }

_____ – not conversational rules of conversation, rather rules that govern rational cooperative activity in general {

- ~Four maxims
- ~Three maxims
- ~Seven maxims
- }

_____ – make your contribution as informative as required. Do not make your contribution more informative than is required {

- ~Maxim of quantity
- ~Maxim of quality
- ~Maxim of relation
- }

_____ – do not say what you believe to be false. Do not say that for which you lack adequate evidence {

- ~Maxim of quality
- ~Maxim of relation
- ~Maxim of quantity
- }

_____ – be relevant. Don't be irrelevant {

- ~Maxim of relation
- ~Maxim of quantity
- ~Maxim of quality

}

_____ – avoid obscurity of expression. Avoid ambiguity.
Be brief. Be orderly {

- ~Maxim of manner
 - ~Maxim of quantity
 - ~Maxim of quality
- }

The purpose of a conversation, the context of a conversation, and our knowledge of the world allow us to calculate the _____ {

- ~implicature
 - ~deixis
 - ~presupposition
- }

_____ refers to use of language in social situations for the purpose of communication and involves intention, rules for communication, turn-taking, and verbal exchange of information {

- ~Pragmatics
 - ~Semantics
 - ~Syntax
- }

Conversation – a linguistic interaction between two or more parties, can be characterized as _____, *id est* speakers' contributions must be tuned to those of other interlocutors {

- ~highly-contextualized
 - ~highly-idealized
 - ~highly-cognized
- }

Conversation is goal-directed and intentional, *id est* conversation serves to realize certain communicative _____ of the participants, like giving information, sharing feelings, making agreements and so on, and so forth {

- ~intentions
 - ~references
 - ~propositions
- }

Conversation is _____, *id est* the participants mutually assume that the contributions are purposeful, well-conducted or more generally co-operative {

- ~co-operative

- ~highly-contextualized
- ~highly-idealized
- }

_____ is the technique of using particular elements that can point at certain things {

- ~Deixis
- ~Reference
- ~Turn-taking
- }

_____ defines how the elements that we use in a conversation are organized in space and in time {

- ~Local reference ~Local deixis ~ Local turn-taking }

_____ specifies how people use context and other information in order to understand language {

- ~Pragmatics
- ~Semantics
- ~Syntax }

LINGUISTIC TERMS

1. **accent** The stress or emphasis placed on a syllable when it is pronounced.
2. **acceptance speech** A speech in which the speaker accepts an award or honor of some kind and attempts to place the award in some kind of context.
3. **accommodation** The process of adjusting your communication patterns to those with whom you're interacting. *Accommodate to the speaking style of your listeners in moderation; too much mirroring of the other's style may appear manipulative.*
4. **acculturation** The processes by which a person's culture is modified or changed through contact with or exposure to another culture.
5. **active listening** A process of putting together into some meaningful whole the listener's understanding of the speaker's total message— the verbal and the nonverbal, the content and the feelings. *If you wish to listen actively, paraphrase the speaker's meaning, express understanding of the speaker's feelings, and ask questions when you need something clarified.*
6. **adaptors** Nonverbal behaviors that satisfy some personal need and usually occur without awareness; for example, scratching to relieve an itch or moistening your lips to relieve dryness. Three types of adaptors are often distinguished: **self-adaptors**, **alteradaptors**, and **object-adaptors**. **adjustment** The principle of verbal interaction that claims that communication takes place only to the extent that the parties communicating share the same system of signals.
7. **advantages and disadvantages of relationships** In evaluating your own relationship choices, consider both the advantages and the disadvantages of your relationships in general and of your specific relationships.

8. **affect displays** Movements of the facial area that convey emotional meaning—for example, expressions showing anger, fear, or surprise.
9. **affiliative cues** Verbal or nonverbal signals that show love for another person.
10. **affinity-seeking strategies** Behaviors designed to increase our interpersonal attractiveness. Use in moderation.
11. **affirmation** The communication of support and approval.
12. **agape** A type of love that is compassionate, egoless, and self-giving.
13. **ageism** Discrimination based on age, usually against the elderly. Avoid it.
14. **agenda** A list of the items that a small group must deal with in the order in which they should be covered. As a leader or member, keep focused on the agenda.
15. **agenda-setting** A persuasive technique in which the speaker states or implies that XYZ is the issue and that all others are unimportant.
16. **allness** A language distortion; the assumption that all can be known or is known about a given person, issue, object, or event. Avoid allness statements (for example, statements containing such words as all, never, or always); they invariably misstate the reality and will often offend the other person.
17. **alter-adaptors** Body movements you make in response to your current interactions; for example, crossing your arms over your chest when someone unpleasant approaches or moving closer to someone you like.
18. **altercasting** Placing the listener in a specific role for a specific purpose and asking that the listener approach a question or problem from the perspective of this specific role.
19. **ambiguity** Uncertainty of meaning; the possibility of interpreting a message in more than one way. Recognize that all messages are potentially ambiguous so clarify as necessary.
20. **ambiguity tolerance** A cultural orientation concerned with the degree of discomfort with uncertainty.
21. **amount of change principle** A principle of persuasion stating that the greater and more important the change desired by the speaker, the more difficult its achievement will be.
22. **analogy, reasoning from** A type of reasoning in which you compare like things and conclude that since they are alike in so many respects that they are also alike in some previously unknown respect.
23. **anecdotal evidence** A fallacious persuasive tactic in which the speaker offers specific examples or illustrations as “proof.”
24. **anger management** The methods and techniques by which anger is controlled and managed. Calm down as best you can; then consider your communication options and the relevant communication skills for expressing your feelings.
25. **antithesis** A figure of speech in which contrary ideas are presented in parallel form, as in Charles Dickens’s opening lines in *A Tale of Two Cities*: “It was the best of times, it was the worst of times.”
26. **antithetical sentences** A type of sentence patterning in which contrasting ideas are placed together in parallel style.
27. **apology** A type of excuse in which you acknowledge responsibility for your behavior, generally ask forgiveness, and claim that this behavior will not happen again.
28. **backchanneling cues** Listener responses to a speaker that do not ask for the speaking role.

29. **bandwagon** A persuasive technique in which the speaker tries to gain compliance by saying that “everyone is doing it” and urging listeners to jump on the bandwagon.
30. **barriers to communication** Factors (physical or psychological) that prevent or hinder effective communication.
31. **behavioral synchrony** The similarity in the behavior, usually nonverbal, of two persons. Generally, it is taken as an index of mutual liking.
32. **belief** Confidence in the existence or truth of something; conviction.
33. **beltlining** An unproductive **conflict** strategy in which one person hits at the level at which the other person cannot withstand the blow. *Avoid it; beltlining is likely to cause resentment that may extend well beyond the argument itself.*
34. **blame** An unproductive **conflict** strategy in which we attribute the cause of the conflict to the other person or devote our energies to discovering who is the cause and avoid talking about the issues causing the conflict. *Focus on resolving the conflict rather than affixing blame.*
35. **blind self** The self that contains knowledge about you that others have but that you do not.
36. **boundary marker** An object that divides one person’s territory from another’s—for example, a fence.
37. **brainstorming** A technique for generating ideas either alone or, more usually, in a small group. *Follow these general rules: Avoid negative criticism, strive for quantity, combine and extend the contributions of others, and contribute as wild ideas as possible. Appropriately re-stimulate a brainstorming group that has lost its steam by asking for additional contributions or for further extensions of previously contributed ideas.*
38. **breadth** In the **social penetration theory** of interpersonal relationships, the number of topics about which individuals in a relationship communicate.
39. **communication apprehension** Fear or anxiety over communicating; may be “trait apprehension” (fear of communication generally, regardless of the specific situation) or “state apprehension” (fear that is specific to a given communication situation). *Acquire communication skills and experiences, focus on your prior successes, reduce unpredictability, and put apprehension in perspective.*
40. **communication competence** A knowledge of the rules and skills of communication; the term often refers to the qualities that make for effectiveness in communication.
41. **communication network** The pathways of messages; the organizational structure through which messages are sent and received.
42. **communicology** The study of communication, particularly the subsection concerned with human communication.
43. **comparison and contrast** A pattern for organizing a speech in which you compare and contrast two different items.
44. **comparison level** A general idea of the profits you feel you should get from a relationship.
45. **competence** A person’s ability and knowledge; one of the qualities that contribute to **credibility**.
46. **complementarity** A principle of **attraction** stating that we are attracted by qualities that we do not possess or that we wish to possess and to people who are opposite or different from ourselves; opposed to **similarity**.

47. **complementary relationship** A relationship in which the behavior of one person (e.g., energetic activity) serves as the stimulus for the complementary behavior of the other (e.g., laziness); in complementary relationships behavioral differences are maximized.
48. **compliance-gaining strategies** Behaviors that are directed toward gaining the agreement of others; behaviors designed to persuade others to do as we wish.
49. **compliance-resisting strategies** Behaviors directed at resisting the persuasive attempts of others.
50. **compliment** A message of praise, flattery, or congratulations. **computer-mediated communication** A general term denoting all forms of communication between people that take place through some computer, electronic, or Internet connection.
51. **conclusions** Conclusions to speeches should summarize the main points and bring the speech to a crisp close.
52. **confidence** A quality of interpersonal effectiveness; a comfortable, at-ease feeling in interpersonal communication situations.
53. **confirmation** A communication pattern that acknowledges another person's presence.
54. **conversational maxims** Principles that are followed in conversation to ensure that the goal of the conversation is achieved. *Follow (generally) the basic maxims of conversation, such as the maxims of quantity, quality, relations, manner, and politeness.*
55. **conversational turns** The process of exchanging the speaker and listener roles during conversation. *Maintain relatively short conversational turns and then pass the speaker's turn to another person nonverbally or verbally.*
56. **cooperation** An interpersonal process by which individuals work together for a common end; the pooling of efforts to produce a mutually desired outcome. In communication, an implicit agreement that calls for speaker and listener to work together to achieve mutual comprehension.
57. **credibility** The degree to which a speaker is perceived to be believable;
58. **competence, character, and charisma** (dynamism) are its major dimensions.
59. **credibility appeals** Seek to establish credibility by displaying
60. **competence, high moral character, and dynamism or charisma.**
61. **critical analysis** Critically analyze reasoning from specific instances to generalizations, causes and effects, and sign.
62. **critical thinking** The process of logically evaluating reasons and evidence and reaching a judgment on the basis of this analysis.
63. **critical thinking hats technique** Technique developed by Edward de Bono in which a problem or issue is viewed from six distinct perspectives: facts, feelings, negative arguments, positive benefits, creative new ideas, and control of thinking.
64. **criticism** The reasoned judgment of some work; although often equated with fault finding, criticism can involve both positive or negative evaluations.
65. **cultural display** Signs that communicate a person's cultural identification, for example, clothing or religious jewelry.
66. **cultural rules** Rules that are specific to a given cultural group. *Increase your sensitivity to these rules by learning about different cultures, recognizing and facing your own fears of intercultural interaction, recognizing differences between yourself and others, and becoming conscious of the cultural rules and customs of other cultures.*

- 67. cultural time** The perspective on time shared by members of a particular culture.
- 68. culture** The relatively specialized lifestyle of a group of people—consisting of their values, beliefs, artifacts, ways of behaving, and ways of communicating—that is passed on from one generation to the next.
- 69. culture shock** The psychological reaction we experience at being placed in a culture very different from our own or from what we are used to.
- 70. decoder** Something that takes a message in one form (for example, sound waves) and translates it into another form (for example, nerve impulses) from which meaning can be formulated (for example, in vocal–auditory communication). In human communication the decoder is the auditory mechanism; in electronic communication the decoder is, for example, the telephone earpiece. See also **encoder**.
- 71. decoding** The process of extracting a message from a code—for example, translating speech sounds into nerve impulses. See also **encoding**.
- 72. dedication speech** A special occasion speech in which you commemorate the opening or start of a project.
- 73. definition** A statement explaining the meaning of a term or concept.
- 74. defensiveness** An attitude of an individual or an atmosphere in a group characterized by threats, fear, and domination; messages evidencing evaluation, control, strategy, neutrality, superiority, and certainty are assumed to lead to defensiveness; opposed to **supportiveness**.
- 75. delayed reactions** Reactions that are consciously delayed while a situation is analyzed.
- 76. delegating style** A style of leadership in which the leader observes but doesn't provide much direction or support.
- 77. delivery outline** The outline the speaker brings to the public speaking situation and refers to during the speech.
- 78. Delphi method** A type of problem-solving group in which questionnaires are used to poll members (who don't interact among themselves) on several occasions so as to arrive at a group decision on, for example, the most important problems a company faces or activities a group might undertake. *Use the Delphi method to solve problems when group members are separated geographically.*
- 79. democratic leader** A group leader who stimulates self-direction and self-actualization on the part of the group members.
- 80. denial** One of the obstacles to the expression of emotion; the process by which we deny our emotions to ourselves or to others. *Become mindful of the reasons for denial and the negative impact this generally has on communication.*
- 81. denotation** Referential meaning; the objective or descriptive meaning of a word. See also **connotation**.
- 82. depenetration** A reversal of penetration; a condition in which the **breadth** and **depth** of a relationship decrease. See **social penetration theory**.
- 83. depth** In **social penetration theory** of interpersonal relationships, the degree to which the inner personality—the inner core—of an individual is penetrated in interpersonal interaction.
- 84. determinism** The principle of verbal interaction that holds that all verbalizations are to some extent purposeful—that there is a reason for every verbalization.
- 85. dialogue** A form of **communication** in which each person is both speaker and listener; communication characterized by involvement, concern, and respect for the

other person. *Treat conversation as a dialogue rather than a monologue; show concern for the other person, and for the relationship between you, with other-orientation.* Opposed to **monologue**.

- 86. direct message** Speech in which the speaker states his or her intentions clearly and forthrightly.
- 87. earmarker** A physical sign that identifies an item as belonging to a specific person—for example, a nameplate on a desk or initials on an attaché case. *Use earmarkers with a consideration for the rights of others as well as your own.*
- 88. effect** The outcome or consequence of an action or behavior; communication is assumed always to have some effect.
- 89. emblems** Nonverbal behaviors that directly translate words or phrases—for example, the signs for “OK” and “peace.” *Use these with an awareness of the great cultural differences in the meanings given to various emblems.*
- 90. emergent leader** A leader who is not appointed but rather “emerges” during the group process.
- 91. emotional appeals** Persuasive strategies designed to influence the emotions of the audience. *In persuasive speaking use emotional appeals—for example, appeals to fear; power, control, and influence; safety; achievement; and financial gain—as appropriate to the speech and the audience.*
- 92. emotional communication** To communicate emotions effectively, (1) describe feelings, (2) identify the reasons for the feelings, (3) anchor feelings to the present, and (4) own your feelings and messages.
- 93. emotional display** Express your emotions and interpret the emotions of others in light of the cultural rules dictating what is and what isn’t “appropriate” emotional expression.
- 94. face-attacking conflict strategies** Strategies that attack a person’s positive face or self-esteem or a person’s negative face or need for autonomy and independence. *Avoid these.*
- 95. face-enhancing conflict strategies** Strategies that support and confirm a person’s positive face or self-esteem or a person’s negative face or need for autonomy. *Use these when appropriate.*
- 96. face-saving** Maintaining a positive public self-image in the minds of others. *In conflict use face-saving strategies to allow your opponent to save face; avoid belittling, or hitting your opponent with attacks that he or she will have difficulty absorbing and will resent.*
- 97. flirting** A type of communication in which you signal romantic interest.
- 98. focus group** A group designed to explore the feelings and attitudes of its individual members; usually follows a question-and answer format.
- 99. foot-in-the-door technique** A persuasive strategy in which the speaker first asks for something small (to get a foot in the door) and then, once a pattern of agreement has been achieved, follows with the real and larger request.
- 100. force** An unproductive **conflict** strategy in which a person attempts to win an argument by physical force or threats of force.
- 101. forum** A small group format in which members of the group answer questions from the audience; often follows a symposium.
- 102. free information** Information that is revealed implicitly and that may be used as a basis for opening or pursuing conversations.

- 103. friendship** An interpersonal relationship between two persons that is mutually productive, established and maintained through perceived mutual free choice, and characterized by mutual positive regard. *Establish friendships to help serve such needs as utility, ego support, stimulation, and security. At the same time, seek to serve similar needs that your friends have.*
- 104. fundamental attribution error** The tendency to attribute a person's behavior to the kind of person he or she is (to the person's personality, perhaps) and to give too little importance to the situation the person is in. *Avoid the fundamental attribution error by mindfully focusing on the possible influence of situational forces.*
- 105. game** A simulation of some situation with rules governing the behaviors of the participants and with some payoff for winning; in transactional analysis, "game" refers to a series of ulterior transactions that lead to a payoff; the term also refers to a basically dishonest kind of transaction in which participants hide their true feelings.
- 106. gender** The socially constructed roles and behaviors for males and females that society teaches as appropriate. Distinguished from sex which refers to biological qualities of men and women.
- 107. general semantics** The study of the relationships among language, thought, and behavior.
- 108. glittering generality** Attempt by a speaker to gain listeners' acceptance of an idea by associating it with things they value highly; the opposite of **name calling**.
- 109. gobbledygook** Overly complex language that overwhelms the listener instead of communicating meaning. *Simplify your own language and ask for clarification when in doubt.*
- 110. goodwill speech** A special occasion speech in which the speaker seeks to make the image of a person, product, or company more positive.
- 111. gossip** Communication about someone not present, some third party; usually concerns matters that are private to this third party.
- 112. grapevine** The informal lines through which messages in an organization may travel; these informal routes resemble a physical grapevine, with its twists and turns and its unpredictable pattern of branches. *To deal with the office grapevine, understand the variety of purposes the grapevine serves and listen to it carefully, treat grapevine information.*
- 113. idea-generation group** A group whose purpose is to generate ideas. See also **brainstorming**.
- 114. identification** A principle of persuasion in which a speaker demonstrates a similarity with the audience (identifying with who they are and what they believe).
- 115. idioms** Expressions that are unique to a specific language and whose meaning cannot be deduced simply from an analysis of the individual words
- 116. illustration** A relatively long and more detailed example.
- 117. illustrators** Nonverbal behaviors that accompany and literally illustrate verbal messages—for example, an upward gesture accompanying the verbalization "It's up there."
- 118. I-messages** Messages in which the speaker accepts responsibility for his or her own thoughts and behaviors; messages in which the speaker's point of view is acknowledged explicitly. *Use I-messages when communicating your feelings; take responsibility for your own feelings (as in "I get angry when you . . .") rather than*

attributing them to others (as in “you make me angry”). Opposed to **you-messages**.

- 119. immediacy** A quality of interpersonal effectiveness that creates a sense of contact and togetherness and conveys interest in and liking for the other person. *Maintain nonverbal immediacy through close physical distances, eye contact, and smiling; maintain verbal immediacy by using the other person’s name and focusing on the other’s remarks.*
- 120. implicit personality theory** A theory of personality, complete with rules or systems, that each individual maintains and through which the individual perceives others. *Bring to your mindful state your implicit personality theory to subject your perceptions and conclusions to logical analysis.*
- 121. impression formation** The processes involved in forming impressions of others.
- 122. impression management** The processes you go through to communicate the impression you want others to have of you.
- 123. impromptu speech** A speech given without any explicit prior preparation.
- 124. name-calling** A persuasive tactic in which the speaker gives an idea a derogatory name.
- 125. narrative** A long example presented in the form of an anecdote or short story, for example, Aesop’s fables.
- 126. negative face need** The need and desire to be autonomous, to have the right to do as one wishes.
- 127. negative feedback** Feedback that serves a corrective function by informing the source that his or her message is not being received in the way intended. Negative feedback serves to redirect the source’s behavior. Looks of boredom, shouts of disagreement, letters critical of newspaper policy, and teachers’ instructions on how better to approach a problem are examples of negative feedback. See also **positive feedback**.
- 128. negative social proof** A generally ineffective persuasive technique in which examples of other people doing what the speaker does not want the audience to do are presented.
- 129. negatives and positives of conflict** Approach conflict to minimize negative outcomes and to maximize the positive benefits of conflict and its resolution.
- 130. netiquette** The rules for polite communication over the Internet. *Learn what these are and follow them.*
- 131. network convergence** The process by which persons who are connected share their other connections.
- 132. networking** A broad process of enlisting the aid of other people to help you solve a problem or offer insights that bear on your problem. *Establish a network of relationships to provide insights into issues relevant to your personal and professional life, and be willing to lend your expertise to the networks of others.*
- 133. noise** Anything that interferes with a person’s receiving a message as the source intended the message to be received. Noise is present in a communication system to the extent that the message received is not the message sent. *Reduce the influence of physical, physiological, psychological, and semantic noise to the extent that you can; use repetition and restatement and, when in doubt, ask if you’re being clear.*
- 134. nominal group** A collection of individuals who record their thoughts and opinions, which are then distributed to others. Without direct interaction, the

thoughts and opinions are gradually pared down until a manageable list (of solutions or decisions) is produced. When this occurs, the nominal group (a group in name only) may restructure itself into a problem-solving group that analyzes the final list. *Use the nominal group technique to solve problems when anonymity in suggesting ideas may be desirable.*

- 135. **nonallness** An attitude or point of view in which it is recognized that one can never know all about anything and that what we know, say, or hear is only a part of what there is to know, say, or hear.
- 136. **nonnegotiation** An unproductive **conflict** strategy in which an individual refuses to discuss the conflict or to listen to the other person.
- 137. **nonverbal communication** Communication without words; communication by means of space, gestures, facial expressions, touching, vocal variation, and silence, for example.
- 138. **nonverbal dominance** Nonverbal behavior through which one person exercises psychological dominance over another. **norm** See **group norms**.
- 139. **object-adaptors** Movements that involve manipulation of some object; for example, punching holes in or drawing on a Styrofoam coffee cup, clicking a ballpoint pen, or chewing on a pencil.
- 140. **olfactory communication** Communication by smell.
- 141. **openness** A quality of interpersonal effectiveness encompassing (1) willingness to interact openly with others, to self-disclose as appropriate; (2) willingness to react honestly to incoming stimuli; and (3) willingness to own our own feelings and thoughts.
- 142. **open self** That self that is known by others and by yourself.
- 143. **quality circle** Group of workers whose task it is to investigate and make recommendations for improving the quality of some organizational function. *Use the quality circle technique to improve organizational functions.*
- 144. **questions of fact** Questions concerned with what is or is not true, what does or does not exist, what did or did not happen.
- 145. **questions of policy** Questions concerning what should be or should not be done (or what policy should be adopted).
- 146. **questions of value** Issues focused on what is good or bad, just or unjust.
- 147. **quid pro quo harassment** A form of workplace sexual harassment in which employment opportunities (as in hiring and promotion) are made dependent on the granting of sexual favors.
- 148. **quotes** An **extensional device** to emphasize that a word or phrase is being used in a special sense and should therefore be given special attention.
- 149. **racist language** Language that denigrates or is derogatory toward members of a particular racial or ethnic group.
- 150. **rate** The speed with which you speak, generally measured in words per minute.
- 151. **reasoning from causes and effects** See **causes and effects**.
- 152. **reasoning from sign** See **sign**.
- 153. **reasoning from specific instances** See **specific instances**.

S

- 154. **schemata** Mental templates or structures that help us organize the millions of items of information we come into contact with every day (singular: schema).
- 155. **script** A general idea of how an event should unfold; a rule governing the sequence of occurrences in some activity. A type of **schema**.

- 156. secondary source** A summary or interpretation of information, for example, a newspaper's summary of a research study. See *primary source*.
- 157. secondary territories** Areas that do not belong to a particular person but that have been occupied by that person and are therefore associated with her or him—for example, the seat you normally take in class.
- 158. taboo** Forbidden; culturally censored. Taboo language is language that is frowned on by “polite society.” Topics and specific words may be considered taboo—for example, death, sex, certain forms of illness, and various words denoting sexual activities and excretory functions. *Generally, avoid violating any cultural taboo; the more formal the situation, the more important it is to avoid such taboos.*
- 159. tag questions** Questions that ask for another's agreement and often signal weakness or uncertainty, for example, “That dinner was fine, don't you think?” *Avoid these when you want your speech to have power.*
- 160. team** A particular kind of small group that is constructed for a specific task, whose members have clearly defined roles, are committed to achieving the same goal, and content focused.
- 161. telling style** A style of leadership that focuses almost exclusively on the task.
- 162. template outline** An outline in which the essential parts of the speech are identified with spaces for these essential parts to be filled in; a learning device for developing speeches.
- 163. temporal communication** The messages communicated by a person's time orientation and treatment of time.
- 164. temporal pattern** A public speech organizational pattern in which points are ordered in a time sequence, usually past-present-future.
- 165. territoriality** A possessive or ownership reaction to an area of space or to particular objects.
- 166. testimonial** A persuasive tactic in which the speaker tries to use the authority or image of some positively evaluated person to gain your approval—or the image of some negatively evaluated person to gain your rejection.
- 167. testimony** A form of supporting material consisting of an experts' opinions or witnesses' accounts and may add an authoritative tone to your arguments.
- 168. theory** A general statement or principle applicable to related phenomena.
- 169. thesis** The main assertion of a message—for example, the theme of a public speech.
- 170. thin entering wedge** A persuasive fallacy in which a speaker argues against a position on the grounds that it is a thin entering wedge that will open the floodgates to all sorts of catastrophes, though there is no evidence to support such results.
- 171. toast** A brief speech designed to celebrate a person or an occasion.
- 172. topical pattern** An organizational pattern for a public speech in which the topic is organized into its subtopics or component parts.
- 173. topoi** A system for analyzing a topic according to a pre-established set of categories.
- 174. touch avoidance** The tendency to avoid touching and being touched by others. *Respect the touch-avoidance tendencies of others.*

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