Genre-controlled linguistic practices
Text world models of folktales
Vplyv žánrov na používanie jazyka:
Modely text-svet žánru ľudovej rozprávky

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09.11.16 CLLP UMB   1

Hypothesis

(1) Every act of producing and/or processing linguistic utterances is embedded in a **rhetorical genre** that by itself is meaningful in nature.

(2) The semantics of rhetorical genres is part of the cultural knowledge system of a social group in which these acts take place.

(3) Rhetorical genres are part of the overall semiotic world embodied in genres of human actions.

(4) Rhetorical genres show up both in terms of genre markers/identifiers and the structural properties of the genre text.

(5) Genre identification is also grounded in the situation (grounding) of a the instantiation for a rhetoric al act in is non-linguistic environment.

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Some basic assumptions

**„Voluntaristic Action Theory" in Soziology
(Talcott Parsons)**

- Practices /actions are pre-structured according to given norms and values of a society, which likewise determines upon the goals of practises.

- These norms and values are ‚immune' against any calculation of gain or benifit. They are simply given as such (also cf. Emil Durkheim, Max Weber)

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Some basic assumptions

GENRE:
(1) Actions do not have a meaning ‚as such', but rather a **meaning potential** that becomes profiled in the context of other actions..
(2) Concrecet actions are **tokens** of more or less **idealized action types**.
(3) Actions are carried out and understood according to socially defnied and conventionalized genres (Y. Clos 2008).
(4) A genre defines the **scope of action** of individuals within corresponding situations.

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Some basic assumptions

Examples: Actions in the context of
  - shoping in supermarket.
  - using public transport.
  - action at home durign after-work hours.
  - action at work.
  - actions during a promenade.
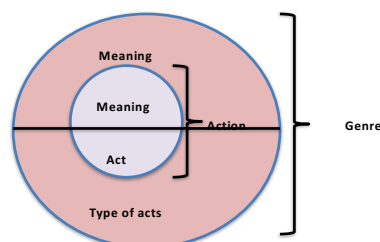 - acttions when dining in a restaurant.
  - actions in situations of quarrel

Cf. „(Cognitive) Activity theory" (à la Winfried Hacker, Yves Clot etc.)

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Some basic assumptions

If actions are semiotic units, than we have to assume that the underlying genres embodied by these actions also represent **semiotic units.**

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Some basic assumptions

1. Genre hence is a conventionalized category that results from the **typification** of actions. The meaning of a genre token emerges from the blending of those actions that are present in a corresponding 'action text' and the situational and knowledge frame into which they are embedded.
2. The meaning of a genre token is thus embodied in the set of actions included in a genre token together with the texture that structures the relation of the individual actions and in accordance with a given situation.

09.11.16 CLLP UMB   7

Some basic assumptions

"Genres dynamically embody a community's ways of knowing, being, and acting" (Bawarshi, Anis S. and Mary Jo Reiff 2010. *Genre. An Introduction to History, Theory, Research, and Pedagogy.* West Lafayette, Indiana: Parlor Press, p.78)

Genres are recognized through processes of typification emerging from recurrences, analogies and similarities (Alfred Schütz).

Individual (concrete) **actions tokens** are seen as instantiations of **action types**.

The whole of a set of individual action tokens is framed by a corresponding **genre token** that again represents a **genre type**.

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Some basic assumptions

The texture of an action sequence is part of the expression of a genre type:

Typified sequence of actions   Texture of action sequence

Type of embeddedness in situation
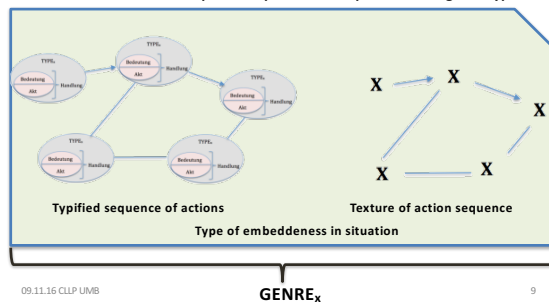
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GENRE$_x$

Some basic assumptions

Ergo:
If linguistic practices are a specific form of human actions, then linguistic practices are defined by genres, too:
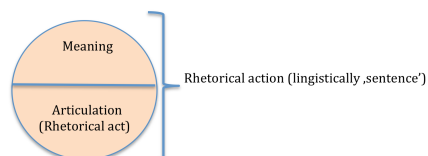
=> „Rhetorical Genre"

Starting point:
People do not speak in ‚words', but in terms of utterances.

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Some basic assumptions

Utterances hence are rhetorical acts embedded in corresponding gernes::

Meaning

Articulation
(Rhetorical act)

Rhetorical action (lingistically ‚sentence')

.

09.11.16 CLLP UMB   11

Contextualism

Contextualism:
(Rhetorical) acts always take place in a given context and can be processed adequately only by processing the corresponding context.

Two dimensions:
(a) Immanent Contextualism (Co-Text):
An act can only be processed by co-processing other acts coupled with this act (Co-Text) = > The textual environment of an act.

(b) Transcendental Contextualis (Grounded Theory / Situated Cognition)
An act can only be understood/processed by a cognitive sytem (human being) in a given knowledge state and in relation with the world in which the act takes place. (**Context**).
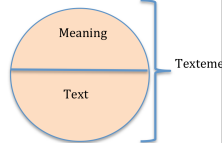
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Text and Genre

Textemes are sequences of rhetorical acts, structured by co- and contextual factors.

A **Texteme** is thus is a symbolic unit just as rhetorical acts which gestalt a texteme.

Meaning

Text

Texteme

The *signifiant* of a textems shows up:

(a) in the *signifiant*-sequences of the relevant rhetorical acts
(b) in the texture of the text.

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Text and Genre

The *signifié* of a texteme:

(a)   is represented by the Mental Models of the individual rhetorical acts;

(b)   is based on the blending of the *Mental Models* mit dem transcendental context (Grounding) => *World Model*

(c)   is processed as a **Text World Model** (TWM)

TEXT WORLD MODEL

Meaning

Rhetorical Act

Rhetorical action (RA)   ... RA .... RA   Meaning   Rhetorical action (RA)

Rhetorical Act
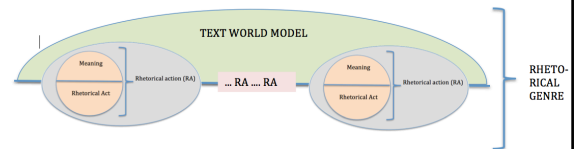
RHETO-RICAL GENRE

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Text and Genre

A **rhetorical genre** thus is a symbolic structure, the signifié of which entails a corresponding Text World Model (TWM).

A **Texteme** is a symbolic structure, the signifié of which represents the *Token* of a corresponding „Text World Model" (TWM).

Example: GENRE > RHETHORIC > MONOLOGUE > TALE > FAIRY TALE

Textemes (German):   Der Froschkönig oder der eiserne Heinrich
                         Katze und Maus in Gesellschaft
                         Marienkind
                         Märchen von einem, der auszog, das Fürchten zu lernen
                         Der Wolf und die sieben jungen Geißlein
                         Der treue Johannes
                         Der gute Handel
                         Der wunderliche Spielmann
                         Die zwölf Brüder
                         Das Lumpengesindel
09.11.16 CLLP UMB   Brüderchen und Schwesterchen   15
                         Rapunzel (...)   [Collection Grimm]

Text and Genre

The name of a GENRE (if given) labels the aspects of the corrresponding TWM, for instance (textual genres):

Rhetorical Genres	Cf. Praxeological Genres
Fairy tale	Car driven
Lyrics	Cooking
Drama	Shoping
Epic	Dining at restaurant
Slogan	Child care
Advertisment	Video game
Comments	Grooming
News	Disco
SMS	Transhumance
Blog	Swimming
Chat	Ploughing

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Fairy Tales

Features of Folk narratives (fairy tales), selection:
- Orally transmitted
- Relatively short texts
- More or less self-contained world
- (Vaguely described) internal landscape
- Traditional society
- Presence of magics
- Numerous, albeit repetitive, situations
- Stereotyped character of agonists
- Strongly animated (anthropomorphosized) world
- Often dialogical
- **Local colorization:** Accommodation of folk narratives to individual regions and traditions (color of motifs, color of location, color of characters and social roles etc., "oikotypes" according to Von Sydow 1934).

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East Caucasian folk narratives

Two versions of story telling:

(a) Strongly monologic: Audience is passive
    Text of story told is less flexible and strongly conventionalized.

(b) Staging / Interactional: Supported by mimic and gestural actions and often referring to the actual social and economic living conditions of the audience (e.g. Turkish *meddah* tradition).
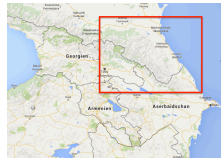   Text is rather flexible and is marked for rhetoric idiosyncrasies of the story teller.

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East Caucasian folk narratives

Chechen, Lak, and Udi in the Eastern Caucasus

Chechen: Stagij lǟħij

Lak: čitul ärx:i

Udi: šükürbakala p'urio

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East Caucasian folk narratives

	Udi	Chechen	Lak
Language family	East Caucasian, Lezgian	East Caucasian, Nakh	East Caucasian, Lak
Number of speakers	4.000	1.400.000	55.000
Multilingualism	Azeri	Russian	Avar, Russian
Writing	Recent development	Established since 1925/1938	Established since 1928/1938
Religion	Christians	Muslims	Muslims
Cultural patterns	Oriental	Oriental	Oriental

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The Three Tales

Udi: Šükürbakalo p'urio (The Grateful Dead)
Recorded by Mikhail Bezhanov around 1890. Published by Dirr 2918.
Sub-genre: "Tales of salvation" (Lüthi 2008: 206) or „transcendental debtor's arrest" (Zöller 1997: 67) - Arne-Thompson-Uther-Index 505.
Underlying text: Book of scripture 'Tobit'

Chechen: Stagij lǟħij (The Man and the Snake)
Recorded by Nikolai Jakovlev 1940
Sub-genre: „Animal Language" (ATh 670; Thompson 83)
Underlying text: Thousand and One Nights

Lak: Č:itul ärx:i (The travel of the Cat)
Recorded by Lev Zhirkov 1955.
Sub-genre: "Animal tales / Wild animals and domestic animals" (ATh 100)
Underlying text: Unknown

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Šükürbakala P'urio (Udi; Sample)

baneke sa pasč'ax met'ay banekey xib ğar. sa vaxt'a fikirrebi te ek'e sinamišbaz manoa me ğarmuğoxo haq'ullu. tanest'a hart'u qo uˤq bać manat, exne: takenan kefbanan! monor aizeri, taq'unsa haro sa ganu. kala vičenq'an bǝğun vičen boˤǧaˤq'unbesa ičuğo baxt'in yoldašmux; taci šet'uğoxol kefq'unbesa. k'ic'k'e vičengena furunexa, ek'al tene boˤǧaˤbsa ališverišbaney, qaibaki enesa.

It was, it wasn't a king who had three sons. Once he thought: How can I find out who of them is the most clever one? He gives each one five-six hundred manat (and) says: Go and feel well! These set out, each one towards a (different) place. The old(est) brother and the middle brother look for friends and relax with them. The young(est) brother, however, travels around, (but) he does not find (anything) for merchandising. He turns back (and) comes…"

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Stagij lǟħij (Chechen; Sample)

šeraču araxula cħa stag xilla nowq'a wöduš. ħǎžna malx a xilla šien q'öllin oyla yeš. hara dˤawöduču zaman čuħ teqna beana qunna dühal cħa lǟħa bälla suna t'ǟħa so ben doğuš orca du. hinca aħ so k'elħara baqqaħ ħuna dan dika daraq san älla bilxina lǟħa. belxan ğullaq dac. k'elħara boqqur bu as ħo. hun die as? ħayn kiyra baxiytaħara aħ so yillinču mettie qǎčča sħa a be(a)ra bara so älla lǟhano.

A man was walking over a broad field The sun was shoing (and) he was thinking about his poverty. While he was going, a snake came creeping towards him. „There is a hunting (party) behind me for klling me. If you take me up now from below, I will do (something) good to you", the snake said weeping. „There is not hing (> need) to weep. I will take you up from below. What shall I do?" - „When you let me enter your stomach, I will go ou at a place I will indicate to you", the snake said.
09.11.16 CLLP UMB   23

Č:itul ärx:i (Lak; Sample)

at:it:i biwk'un bur q:abiwk'un bur q:abiwk'ungu ciwans:iya. ca čaˤrawu ca Dihil Äli t'is:a. ca q:uča iwk'un ur ganal biwk'un bur. ca qinnu k'ulli buhays:a č:itu. ga č:itun c'agu Marak'an dirk'un dur. Marak'annul k'ulli buhlay Dihil Älič'a ac'niya x:uˤra čin bart largun bur. ca q'ini biwk'un Marak'annul Älič uwkunu bur. Äliy t:ul x:iras:a x̌allu, t:ul wič'a q:ulluğ bullay ac'niya x:uˤra činni.

Now, it was, it was't, why was'nt it… in a village lived a man named Dihil Äli. He had a cat that prefcetly caught mice. The name of that cat was Marakan. The fifteen years that the cat caught mice at Dihil Äli('s home) came to an end. It was one day (that) Marakan said to Dihil Äli: "Oh Äli, my beloved Lord, it are now fifteen years in which I have served you."

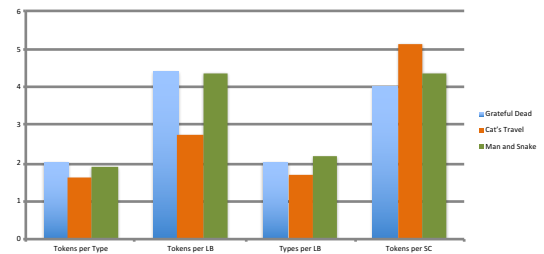09.11.16 CLLP UMB   24

Basic quantitative properties

Parameters	Grateful Dead (1902, V.)	Rust'am (1888, V.)	King and Shepherd (1902, V.)	The Sieve (2000, N.)	Gospels (1900, V.) (names not included)	Lak (The Cat's Travel) (1955)	Man and Snake (Chechen) (1940)	Frog King (German)
Tokens	1193	2056	271	275	52.976	825	863	2528
Types	593	939	169	230	28.092	507	434	592
Tokens per Type	2.01	2.18	1.65	1.19	1.88	1.62	1.92	4.27
Lexical bases (LB)	270	357	96	133	1820	304	197	334
Tokens per LB	4.41	5.79	3.82	2.06	29.10	2.71	4.38	3.44
Guiraud Index (LB/vtoken)	7.81	7.87	5.83	8.02	7.90	10.58	6.70	9.86
Morphol. variants (types per LB)	2.01	2.63	1.76	1.72	15.43	1.66	2.20	1.77
'Simple clauses' (SC)	298	502	70	79	12.198	161	193	214
Tokens per SC (TpSC)	4.00	4.09	3.87	3.48	4.34	5.12	4.32	11.81
SC elaboration (LB per vSC)	15.64	15.93	11.48	14.97	16.47	23,97	14.18	30.18

09.11.16 CLLP UMB   25

Basic quantitative properties

09.11.16 CLLP UMB   26

Basic typological features

	Udi	Chechen
Basic technique	Suffix-agglutinating/analytic	Suffix-agglutinating
Basic schematic pattern	Accusative (AGR) Ergative (CASE)	Ergative (AGR and CASE)
Subordination	Left branching ~ clausal	Left branching
Basic Phrase Order	$NP_E NP_B VP$	$NP_A NP_P VP$
Tense/Aspect	PAST/PRES/FUT	PAST/PRES/FUT
Modality	Weak, no inferential	Modest, inferential given
Diathesis	Weak	Weak
Focus	Particles, AGR, CASE	Particles
Definite/Indefinite	Partially (CASE)	Lacking
Localization	CASE, postpositions	CASE, postpositions

Udi (Vartashen):
ğar-en   ğādi-n-a-al   xe-n-ax   tad-i-ne
son-ERG   servant-SA-DAT-FOC   water-Se-DAT2   give-PAST-3SG
'The son give the water to the servant.'

Chechen:
zud-čuo   cha   siskal   yüxk   tesi-ra   žǧäli-na.
wife-ERG   one   cornbread   piece throw-PAST.INFER dog-DAT
'The woman threw a piece (of) cornbread towards the dog.'

09.11.16   27

Basic Domains of Analysis

Domain	Knowledge Frame/Function	Linguistically represented by
Global	Closed referential knowledge	Relatively strong lexical redundancy
Intrada	Overt TWM builder/marker	Formulaic constructions
Agonists	Actors presenting stereotyped social roles (protagonist, antagonist etc.)	Lexical representation of a basic property of the agonist; High frequency, marginally elaborated attribution
Space	Cognitive map	Emblematic lexical semantics of locative expressions
Time	Model of anteriority	Emblematic or fictitious expressions of time
Modality	Hypothesis building	Low presence of modal markers
Requisites	Socioeconomic and sociocultural frames	Culture-driven lexical expressions
Event images (EI)	Motion and Action	Massive presence of motion and action verbs, few adverbial constructions

09.11.16 CLLP UMB   28

Basic Domains of Analysis

Domain	Knowledge Frame/Function	Linguistically represented by
Sequencing of EIs	Motion -> Action -> Motion etc.	Clustering of motion SCs / clustering of action SCs
Rhetorical interaction	Grounded in frames of interactional typicity in a sociocultural milieu	Presence of dialogues
Reiteration	Copying of cyclic sequencing of event experiences	Strong tendency towards textual iterations
Information flow	New topics mainly as thrilling effect	In text progression, increase of lexical redundancy, decrease of new topics
Perspective/empathy	Establishing solidarity with an agonist	Modest presence of switch reference
Attention flow	Enactor/recipient interaction	Strong correlation of focal patterns with specific event images and agonists

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Parameters of Analysis (selection)

Cultural Coloring
Type 1: Intradas and other types of overt WM builders
Type 2: Actors/Agonists
Type 3: Narrative Space (cognitive maps) and Time Framing
Type 4: Lexical elaboration and conceptual density
Type 5: Actions schemas
Type 6: Information Flow and Pragmatic patterns
    Subtype1: Foreground/Background
    Subtype 2: Pragmatic strategies
        Pivot and event chaining
        Definiteness/Indefiniteness
        Focal strategies

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Cultural Coloring

Cultural Coloring – Lexicon (relatively low)

Grateful Dead (Udi)
- King (*pasč'aǧ*)
- Caravane (*karvan*)
- Horse (*eʕk*)
- Graveyard (*gärämzaluǧ*)
- Devs (*döv*)
- Hound (*tul*)
- Bazaar (*bazar*)
- Trading (*ališveriš*)
- Money als *manat*
- Numerals three (*xib*), seven (*vuʕ*)

Man and Snake (Chechen)
- Mountains (*lam*)
- Hawk (*leča*)
- Qibla (*q'ilba < qibla*)
- Rooster (*nʕäna*)
- King (*paččaħ*)
- Horse (*gowr*)
- Charriot (*worda*)
- Wood (*dečig*)
- Alms (*saǧa*)
- Dog (*zʕäla*)

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Type 1: Genre Identifiers (Intrada)

The Turkish *meddah* type:

Bir varmış, bir yokmuş. Evvel zaman içinde, kalbur saman içinde, cinler cirit oynar iken eski hamam içinde, pireler berber [iken], develer tellal [iken], ben ninemin beşiğini tıngır mıngır sallar iken, uzak diyarların birinde...

‚One [thing] was, one [thing] wasn't. In the first time, when the sieve (was) in the haystack, when dzhins played with spears in the old bathhouse, [when] fleas were barbers, [when] camels were town criers, [and when] I rocked the creaking cradle of my grandmother, in one of the countries far away...'

Monological type (no intrada): Chechen (Man and Snake)

šera-ču	*ara-xula*	*cħa stag*	*xil-la*
broad-OBL	field-TRSLT	one man	be-INFER

nowq'a   w-ödu-š
by=foot   I-go:PRES-CV.PA
'Over a broad field, a man was going by foot.'

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Type 1: Genre Identifiers (Intrada)

Classical Arabic	*kâna yâ mâ kâna fî qadîmi z-zamâni....*	'It was, oh, it was not in old times' (or: ‚it was, oh, what was, in old times?')
Armenian	*Linum e, č'i linum*	'It was, it was not'
Azeri	*Biri var idi, biri yox idi...*	'Something was, something wasn't'
Georgian	*iq'o da ara iq'o ra, iq'o...*	'It was and what wasn't, it was'
Persian	*yeki bud, yeki nabud, ǧeyr az xoda hič kas nabud*	'Someone was, someone wasn't, nobody was except for God'
Lak (East Cauc.)	*at:it:i biwk'un bur q:abiwk'un bur q:abiwk'ungu ciwans:iya*	'It was, it wasn't, what can one do, if it wasn't'
Udi	*baneke tene bake*	'It was, it wasn't'

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Type 1: Genre Identifiers (Intrada)

Intradas in Udi narratives

Intrada	Translation
baneke tene bake sa ayize Hävzärxo c'ila sa azuk'e bake.	It was, it wasn't in a village a family named Hävzär.
baneke tene bake sa čoban. šot'ay buney sa čuhux sa ǧar izi c'i Rost'om.	It was, it wasn't a shepherd. He had a wife (and) a son, his name (was) Rustam.
baneke tene bake sa čoval. šot'ay ture sa cace t'äq'eci.	It was, it wasn't a sparrow. A thorn was sticking in its foot.
baneke tene bake sa išq'are bake. šot'ay baxčina kala sa e'šnaxod buy.	It was, it wasn't a man. In his garden, there was a large apple tree.
baneke tene bake sa padčaǧ. šot'ay xib ǧarebuy.	It was, it wasn't a king. He had three sons.
baneke tene bake sa padčaǧ. šot'ay ayal buney sa bili ʒi.	It was, it wasn't a king. He had an advisor.
baneke tene bake sa q'o ʒu išq'are bake. šot'ay vu'ǧ ǧar sa binebuy.	It was, it wasn't an old man. He had seven sons and one daughter.
baneke, tene bake sa padčaǧ. šot'ayal buney sa čuhux.	It was, it wasn't a king. He had a wife.
buney tenebuy ayizin cilin šaq'q'ina p'a k'ožebuy.	It was, it wasn't, in the lower part of a village there were two houses.

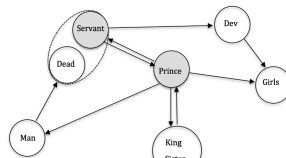09.11.16 CLLP UMB   34
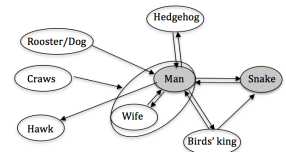

Type 2: Actors

Interactional scheme in Grateful Dead (Udi)

Overt expression of main protaginists:
31 % of all nominals

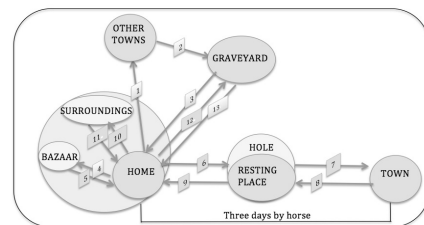Interactional scheme in Man and Snake Dead (Chechen)

Overt expression of main protaginists:
32 % of all nominals

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Type 3: Narrative Space and Time Framing
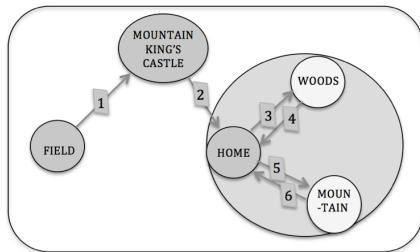

= Prince traveling alone

= Prince and servant traveling together

Cognitive map (Grateful Dead, Udi)

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Type 3: Narrative Space and Time Framing

1: man and snake, 2: man, 3-4: man and woman, 5-6: man
Cognitive map (Man and Snake, Chechen)

09.11.16 CLLP UMB — 37

Type 3: Narrative Space and Time Framing

Home	6	home	7
Graveyard	2	mountain	4
Resting place	2	place	3
Others towns	1	qibla	2 (arab. qibla, direction > Mekka)
Bazaar	1	way	2
Town far away	1	castle	1
Surroundings of home	1	field	1
Hole	1	rock	1

Landmarks in Grateful Dead (Udi) — **Landmarks in Man and Snake (Chechen)**

After three days / Some days later
After some days (3) / In this moment (2)
The next day / After one year
On the third day / **TIME in Man and Snake (Chechen)**
After two-three days
After three months (implicit)
TIME in Grateful Dead (Udi)

09.11.16 CLLP UMB — 38

Type 4: Lexical elaboration and conceptual density

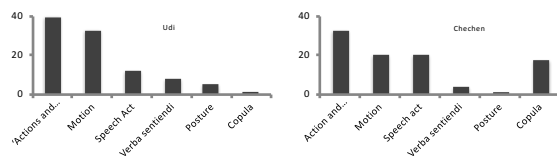|	Word Class	Grateful Dead (Udi)			Man and Snake (Chechen)		
		Tokens	Lexical bases	Tokens p. LB	Tokens	Lexical bases	Tokens p. LB
Open	Adjectives/Adverbs	101	25	4.04	89	31	2.87
Open	Nouns	349	76	4.59	211	62	3.40
Open	Verbs	392	98	4.00	308	64	4.81
Closed	Conjunctions, deictic adverbs, pragmatic markers etc.	74	15	4.93	15	4	3.75
Closed	Numerals (incl. indefinite use of 'one')	53	11	4.81	25	4	6.25
Closed	Postpositions	30	12	2.50	33	15	2.00
Closed	Pronominal elements	260	37	7.02	182	17	10.70
	Total	1259	270		863	197	

09.11.16 CLLP UMB — 39

Type 4: Lexical elaboration and conceptual density
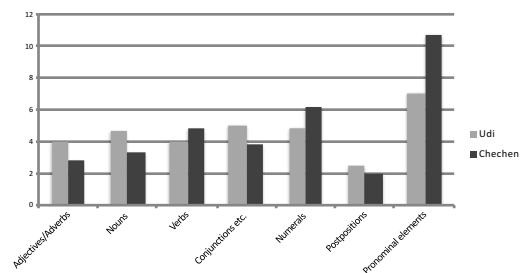
09.11.16 CLLP UMB — 40

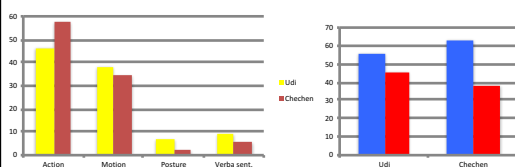## Type 4: Lexical elaboration and conceptual density

Percentage of Verb Classes in Grateful Dead (Udi) and Man and Snake (Chechen)

09.11.16 CLLP UMB — 41

Type 4: Lexical elaboration and conceptual density

Percentage of semantic verb classes (disregarding speech act verbs) — **Relative percentage of action/motion verbs**

09.11.16 CLLP UMB — 42

Type 4: Lexical elaboration and conceptual density

	Types	Tokens	Tokens p. LB (Elabora-tion)	
Objects etc.	42	117	2,78	**Strong**
Time	6	24	4,00	
Localization	10	41	4,10	
Background actors	4	27	6,75	
Secondary actors	4	33	8,25	
Protagonists	2	87	43,5	**Weak**

Degree of elaboration of semantic domains (nouns) in Grateful Dead (Udi)

09.11.16 CLLP UMB 43

Type 4: Lexical elaboration and conceptual density

	TOKENS	Tokens p. LB (Elabora-tion)	
Actions and processes	144	2.25	**Strong**
Verba sentiendi	30	3.33	
Copula	4	4.00	
Posture	20	6.66	
Motion	118	7.88	
Speech Act	46	23.00	**Weak**

Degree of elaboration of semantic domains (verbs) in Grateful Dead (Udi)
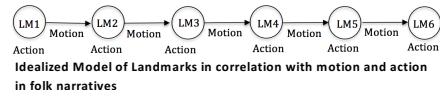
09.11.16 CLLP UMB 44

Type 4: Lexical elaboration and conceptual density

Partiture of Motion events in Grateful Dead (Udi)

Partiture of Motion events in Man and Snake (Chechen)

Idealized Model of Landmarks in correlation with motion and action in folk narratives

09.11.16 CLLP UMB 45

Type 4: Lexical elaboration and conceptual density

Qualifying adjectives

Udi: 33 (9,46 % of all nominals marked) / Disregarding *kala* ‚great', *bəʕğun* ‚middle' and *k'ic'k'e ~ k'ic'i* ‚liitle' occurring in nomal compounds only)

Chechen: 31 (10,56 % of all nominals marked)

Grateful Dead (Udi)		Man and Snake (Chechen)	
iśa 'near' (way)	7	*-ika* ‚good'	10
haq'ullu 'clever, smart'	4	*qienču* ‚poor'	4
däng 'stupid'	3	*-exa* ‚long'	2
q'araul 'watching'	3	*šeraču* ‚broad'	1
šel 'good'	2	*-utq'a* ‚fine'	1
k'aći 'blind'	2	*damuču* ‚golden'	1
p'uri 'dead'	2	*-oqqa* ‚great'	1
saxsalamt 'safe'	2		20
bošlu 'owing'	1		
doğri 'real, true'	1		
dürüs 'living, sound'	1		
žăhil 'young'	1		
hazir 'ready'	1		
korpešman 'sad'	1		
šavat 'beautiful, nice'	1		
tünd 'loud'	1		
	33		

09.11.16 CLLP UMB 46

Type 5: Actions schemas

S Subjective: The central actant (*figure*) in non-causal relations.

A Agentive: The actant instigating or controlling a causal relation. (Semantic role: Agent).

O Objective: The being directly affected by the agentive of a clausal relation (Semantic role: Patiens).

IA Indirect Agentive: The actant 'executing' a causal relation without instigating or controlling it. (Semantic role: Instrumental).

IO Indirect Objective: The actant towards whom a causal relation is oriented. (Semantic role: Recipient/Experiencer).

LOC Locative: The peripheral actant (*ground*) in non-causal relations. (Semantic role: Locative)

09.11.16 CLLP UMB 47

Type 5: Actions schemas

Non-causal	S -> [LOC]	Standard non-causal, intransitive patterns
	S -> IO	Experiential patterns (*verba sentiendi*)
Causal	A -> O [LOC]	Standard causal, transitive patterns
	A -> O IO [LOC]	Di-transitive patterns
	A IA -> O [LOC]	Di-agentive patterns

Basic patterns (schemas)

	Grateful Dead (Udi)			Man and Snake (Chechen)		
S V	59	19.79	47.98	53	27.46	52.84
S V IO/LOC	84	28.18		49	25.38	
A V O	119	39.93		69	35.75	
A V O IO	17	5.70	52.02	15	7.77	47.16
A V O LOC	18	6.04		7	3.62	
A V O IA	1	0.33		0	0.00	
	298			193		

09.11.16 CLLP UMB 48

8

Type 5: Actions schemas

Causal and non-causal schemas in Grateful Dead (Udi)

Causal and non-causal schemas in Man and Snake (Cjhechen), disregarding direct **speech** CLLP UMB

49

Type 6: Information Flow and Pragmatic patterns

Degree of inference (nominals)

Overt and inferred nominals (all)

Udi

Chechen
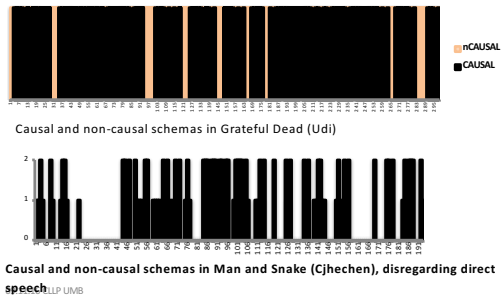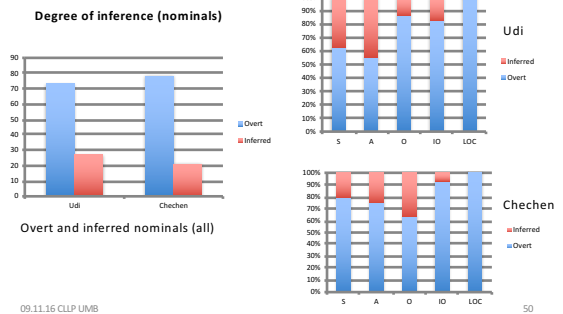
09.11.16 CLLP UMB

50

Type 6: Information Flow and Pragmatic patterns

Direct speech in Grateful Dead (Udi)

Direct speech in Man and Snake (Chechen)
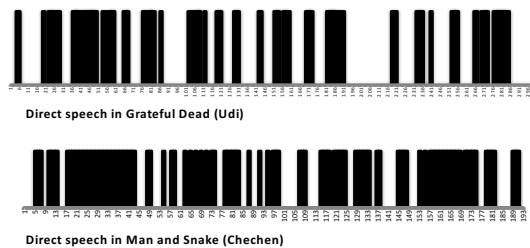
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51

Type 6: Information Flow and Pragmatic patterns

Zero anaphora (S/A) in Grateful Dead (Udi, strongly 'accusative')

Zero anaphora (S/A) in Man and Snake (Chechen, strongly 'ergative')
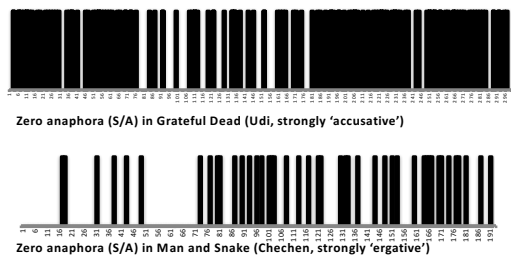
09.11.16 CLLP UMB

52

Type 6: Information Flow and Pragmatic patterns

Referential deixis/anaphora in Grateful Dead (Udi)

Referential deixis/anaphora in Man and Snake (Chechen) / 1 = Prox, 2 = DIst
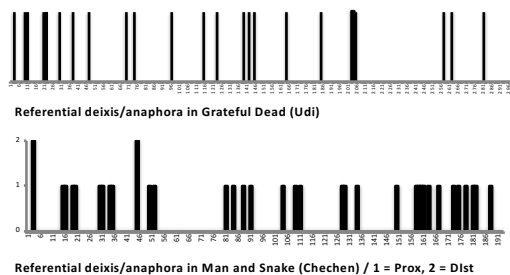
09.11.16 CLLP UMB

53

Type 6: Information Flow and Pragmatic patterns

Deictic highlighting (adnominal) in Grateful Dead (Udi)

Deictic highlighting (adnominal) in Man and Snake (Chechen) / 1 = Prox, 2 = Dist
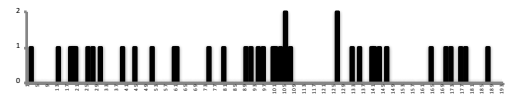
09.11.16 CLLP UMB

54

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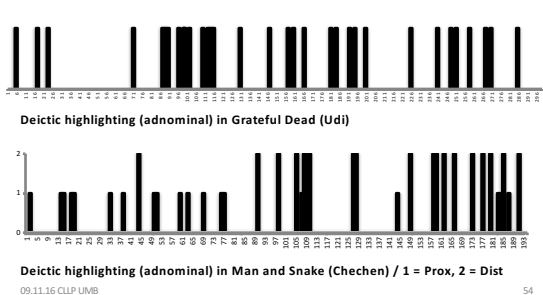
Type 6: Information Flow and Pragmatic patterns
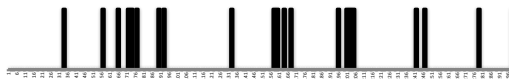
Overt focal marker (-al) in Grateful Dead (Udi)

Overt focal marker (-a) in Man and Snake (Chechen)

09.11.16 CLLP UMB 55

Conclusions

| Domain	Knowledge Frame/Function	Grateful Dead (Udi)	Man and Snake (Chechen)	Linguistically represented by
Global	Closed referential knowledge	4.41 tokens per Lemma	4.38 tokens per Lemma	Lexical redundancy: High
Intrada	Overt TWM builder/marker	Oriental model	Lacking	Set phrase
Agonists	Actors presenting stereotyped social roles (protagonist, antagonist etc.)	Three main agonists, strongly stereotyped 31% of all nominals	Three main agonists (2 humans + 1 animal), humans strongly stereotyped 32% of all nominals	Lexical representation of a basic property of the agonist; High frequency, marginally elaborated attribution
Space	Cognitive map	8 landmarks, highly emblematic, partly culture-driven	8 landmarks, highly emblematic, partly culture-driven	Emblematic lexical semantics of locative expressions
Time	Model of anteriority	Symbolic time frame (3, 7); narration: Past/Present	1 indication of time frame (1 year): Narration, Past, Inferential	Emblematic or fictitious expressions of time
Modality	Hypothesis building	Only in direct speech	Only in direct speech	Low presence of modal markers
Requisites	Socioeconomic and sociocultural	Some requisites (culture-driven)	Few requisites, partly culture-driven	Culture-driven lexical expressions

09.11.16 CLLP UMB 56

Conclusions

Domain	Knowledge Frame/Function	Grateful Dead (Udi)	Man and Snake (Chechen)	Linguistically represented by
Event images (EI)	Motion and Action	83,97% of all semantic verbs	91,52% of all semantic verbs	Massive presence of motion and action verbs, few adverbial constructions
Sequencing of EIs	Motion -> Action -> Motion etc.	Strong clusters	String clusters	Clustering of motion SCs / clustering of action SCs
Rhetorical interaction	Grounded in frames of interactional typicity in a sociocultural milieu	Rather strong dialogic structure	Strong dialogic structure	Presence of dialogues
Reiteration	Copying of cyclic sequencing of event experiences	Present	Lacking	Strong tendency towards textual iterations
Information flow	New topics mainly as thrilling effect	Increasing redundancy	Partially new topic fields	In text progression, increase of lexical redundancy, decrease of new topics
Inference	Given knowledge	25% zero-anaphora	22% zero-anaphora	High degree of zero-anaphora
Perspective/empathy	Establishing solidarity with an agonist	Switch reference: Weak	Switch reference: Weak	Modest presence of switch reference

09.11.16 CLLP UMB 57

Conclusions
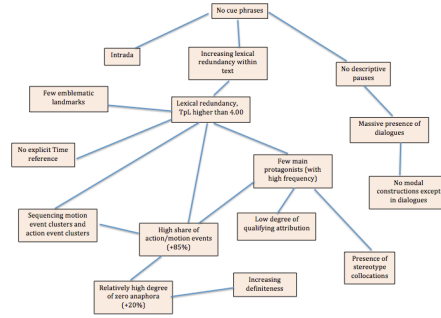
Semantic map of the TWM 'Folk tale' in the Eastern Caucasus

09.11.16 CLLP UMB 58

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09.11.16 CLLP UMB 59