Wolfgang Dressler, Barbara Tumfart, Elisa Mattiello, Vanessa Hannesschläger, Dietmar Kunisch:

Ein Vergleich von okkasionalistischen Komposita bei Joseph von Eichendorff, Johann Nepomuk Nestroy, Peter Handke, Arno Schmidt und James Joyce

In unserem Vortrag möchten wir an Hand von okkasionalistischen Komposita, d.h. von neu gebildeten dichterischen Wörtern, zeigen, wie linguistische Analyse kreativer poetischer Wörter literarische Untersuchungen bereichern kann. Nach einer Definition und allgemeinen Beschreibung okkasionalistischer Komposita analysieren wir mit Hilfe von 16 von uns entwickelten Kriterien was an den neuen Komposita unserer Autoren gemeinsam bzw. verschieden ist. Wir studieren Eigenschaften wie einmalige vs. mehrfache Verwendung eines neuen Kompositums, Einfluss theatralischer vs. rein poetischer Funktionen, spezifische lexikalische Bereiche in denen okkasionalistischer Komposita gebildet werden, die morphologische Struktur dieser Komposita, den Grad an poetischer Lizenz> (Grad an kreativer Kühnheit inkl. der Kreation von ungrammatischen Komposita) und die Größe ihrer Wortfamilien (jeder Konstituente eines Kompositums). Deutsche und englische Autoren wurden ausgewählt, weil beide komponierende Sprachen sind (im Kontrast zu den mehr derivationellen romanischen und slawischen Sprachen). Wir untersuchen auch die kotextuelle und kontextuelle Einbettung okkasionalistischer Komposita, auch in Gappingkonstruktionen.

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Some strategies for the expression of deontic modality in Arabic

Deontic modality can be defined as an indication of the degree of moral desirability of the state of affairs expressed in the utterance (Nuyts 2016: 36). Traditionally, it has been connected to the notions of obligation, permission and others related, such as interdiction and advice.

Due to cultural constraints, there is a considerable cross-cultural variation in the expression and use of deontic modalities (Narrog 2016: 112). After a brief overview of the literature, the present study offers an analysis of four grammatical markers which can express both futurity and deontic modality in varieties of spoken Arabic. These morphemes developed out of lexical sources expressing either volition or movement. In particular, in Syrian and Jordanian Arabic *bidd-* (in Jordan also *widd-*) is the morpheme mainly used to express volition and future. According to the literature, its origin can be traced back to a linguistic unit expressing volition. The same applies to the Arabic variety spoken in Urfa (Turkey), where the semantic values of the morpheme *rād* cover those aforementioned. In Moroccan Arabic, the future tense markers *ġādi* and *māši* both developed out of two movement verbs 'to go'. In our study, the deontic interpretation, although not representing the prototypical function of the morphemes analysed, emerges in some specific contexts. Each example will be examined in order to highlight the different shades of this modal notion, paying special attention to the sentence types triggering the deontic interpretation of the morphemes, as well as the speech acts performed through it (cfr. also Aikhenvald 2016; Narrog 2016). In particular, these are quite often rhetorical questions through which the speaker asks for advice.

The data presented in this study were collected through fieldwork campaigns in different areas of the Arabic-speaking world.

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James Walker

Mirative ONLYs from a comparative perspective

Contemporary colloquial British English seems to be witnessing the emergence of the usage of ONLY as a discourse marker indicating some form of mirativity or counter-to-expectations meaning, as in the following example:

1. Whinston you'll never believe it he's only done it again'
   https://twitter.com/John_Wood1/status/253207941103099904

This use of ONLY seems *prima facie* to a further development in the subjectification of this marker, already underscored by Brinton 1998.

This paper will adduce evidence that indeed points in this direction, by comparison with other European languages in which a restrictive adverb comparable to English ONLY seems to have, in some contexts, an analogous mirative or counterexpectational reading, such as Norwegian *bare*, Portuguese *só* or Russian *tol'ko* :

2. Du vil aldri gjette hva han gjorde. Han bare vant løpet!

3. Aramago é um escritor menor, **ele só ganhou** o prêmio Nobel de literatura, concedido pela primeira vez a um escritor de língua portugesa

4. Только его и видели!

This paper will argue that while this crosslinguistic similarity is intriguing, and there is a temptation here to reach for universals of grammaticalization to explain it, it must be remembered that this development of ONLY in British English is complicated by the fact that it seems to go hand in hand with two other phenomena, namely hendiadic GO AND +V, and the narrativisation of the Present Perfect. It is much more frequent to find mirative ONLY in constructions such as:

5. I've heard of PR disasters but this is quickly turning into a fecking Public Relatiocalypse! He's only gone and told they world that Woodward is working of the Fabregas deal!
   http://www.redcafe.net/threads/im-so-embarrassing.374197/

Second, the evidence shows that this is an overwhelmingly British phenomenon, which raises problems for grammaticalization theory in general, inasmuch as it seems to be leaving other dialects of English untouched.

The crosslinguistic question becomes, therefore, less one of the comparison between semantically similar adverbials as that of the interplay between the semantics of the adverbials AND particular constructions which contribute to the mirative reading. In the case of British English, these other factors are syntactic (the adverb must be pre-verbal for the mirative reading), prosodic (there is a specific intonational contour required for this reading to emerge) and potentially collustructional. Again, the comparative data hints at this. For instance, Spanish has a hendiadic mirative in solo provided that it appears in a hendiadic construction with *ocurrírsele* and that the verb appears in the present tense, as in:

6. Se cruzó con Mike Tyson en la calle y ¿sabes lo que hizo? Solo se le ocurre pegarle

Brinton, Laurel J. 1998. 'The flowers are lovely; only they have no scent': The Evolution of a Pragmatic Marker. In Borgmeier, Raimund, Herbert Grabes & Andreas H. Jucker (eds.) Angliestentag 1997. Trier: Wissenschaftlicher Verlag Trier. 9–33.

Shinhyoung Kang

The Study of the Phonetics of Language and the Structure of the Vocal Tract (with a Focus on East Asian Languages)

There are thousands of languages in the world. However, all those languages sound different. Sound is a physical phenomenon caused by airflow acting on the vocal tract. To have a physical phenomenon, there has to be physical structure and energy. The physical structure is the structure of the vocal tract, and the energy is airflow, which is breathing. The production of speech sounds is different; this entails a difference in the structure of the vocal tract and the breathing.

In the mid-15th century, there was a Korean linguist who said, "It is not that speech is different, but that people are different. It is not that people are different, but that the direction in which people live is different. When the direction of life is different, breathing changes. Therefore, some people speak with their teeth, some people with their lips, some people with their throats, and some people with their cheeks."

In this presentation, we are going to focus on the languages of East Asia and look at how the pronunciation of sounds is changed by breathing and how it differs according to the linguistic environment in relation to the articulatory organs, linguistic physiology, and the structure of the vocal tract.

articulation structure, sounds, vocal tract, voice sound, resonance

Imaginierte sprachliche Umgebung(en): Erforschung der Repräsentationen von Mehrsprachigkeit der Schüler*innen

Miroslav Janík

Unter Mehrsprachigkeit versteht man üblicherweise die Nutzung mehrerer Sprachen durch Einzelpersonen oder Gruppen. Die aktuelle Mehrsprachigkeitsforschung befasst sich jedoch nicht nur mit sprachlichen Aspekten, sondern auch mit der Untersuchung von (mehrsprachigen) Materialitäten. Die Perspektive der sog. *material culture of multilingualism* manifestiert die soziale Realität auf eine Weise, die mit anderen Ansätzen unmöglich erscheint (Aronin & Ó Laoire, 2013).

Ein solches Verständnis von Mehrsprachigkeit erweist sich insbesondere in Bildungskontexten als vorteilhaft. Da das Lernen ein individueller und subjektiver Prozess ist, der überall und jederzeit stattfinden kann, wird es von vielen Aspekten wie Erfahrungen, Identität, Biografie, aber auch Erwartungen oder Zukunftsplänen beeinflusst. Daher scheint es von Vorteil zu sein, sich mit den subjektiven, kreativen und fantasievollen Perspektiven der Schüler*innen zu befassen, um die mehrsprachige Umgebung auszudrücken, die sie für relevant halten (unabhängig davon, was als „real" angesehen wird).

Der geplante Beitrag verfolgt folgende Ziele: (1) die Vorstellungen der Schüler*innen von ihrer sprachlichen Umgebung zu untersuchen und (2) Einblicke in die Aushandlung des Sprachgebrauchs im Rahmen der Lernerfahrungen der Schülerinnen zu gewinnen.

Die Methodologie stützt sich auf Gauntlett (2007) – die Schüler*innen sollten mit LEGO-Bausteinen einen Ort erschaffen, an dem sie sich sicher fühlen und am besten lernen. Nach einer kurzen Phase ungestörten Bauens wurden die Schülerinnen gebeten, ihre LEGO-Kreationen in Interviews zu erläutern. Die Stichprobe besteht aus 36 Schülern aus drei Schulen (8. Klasse) in Brünn (Tschechische Republik).

Die LEGO-Kreationen wurden fotografisch dokumentiert und nach Purkarthofer (2019) ausgewertet. Für die Analyse der Interviews wurde die qualitative Inhaltsanalyse nach Mayring (2010) verwendet.

Die vorläufigen Ergebnisse deuten darauf hin, dass die materialisierte imaginierte Sprachumgebung der Schüler*innen durch biografische Erfahrungen, individuelle Vorlieben und Subjektivität konstruiert werden und stärker mit ihrer Identität als mit der Schule oder dem (Sprach-)Unterricht verbunden sind.

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A Linguistic Perspective on the Epigraph Study

The research is related to the questions of the epigraph study in fiction, the epigraph is viewed from the linguistic point of view. Structural, semantic and functional features of the epigraph are considered, a number of conclusions concerning this literary phenomenon are made.

Structural features of the epigraph are described according to the following factors: the position of the epigraph in the text structure (referring to the whole text or to its structural components, e.g. chapters); the language of the epigraph (similar to or different from the language of the main text); the rhythmic structure of the epigraph (poetic and prosaic epigraphs); the grammatical structure of the epigraph (various types for poetic and prosaic epigraphs); the structural completeness of the epigraph (complete and incomplete epigraphs); the reference to the source of the epigraph (with or without a reference).

Semantic features of the epigraph are revealed through the study of the relations between the epigraph and the main text with the focus on: the nature of the semantic relations (relations of semantic agreement or semantic disagreement); the types of semantic connection (explicit or implicit semantic connection); the linguistic means of expression for each type of semantic connection mentioned above.

Being characterized by its multifunctional nature*, the functional features of the epigraph* are analyzed on three levels: intersubjective (the functions of the epigraph correlated with the author and the reader); textual (the functions of the epigraph associated with the interaction of the epigraph with the main text); intertextual (the functions of the epigraph pertaining to the interaction of the epigraph with its source).

The material of the research contains 135 short stories by the English speaking and Belarusian writers of the XIX–XXI centuries.