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Dialogue Analysis XI

Proceedings of the 11th IADA Conference on 'Dialogue Analysis and Rhetoric', University of Münster, March 26-30, 2007

Edited by

Edda Weigand

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Introduction

The second volume of the *iada.online.series* contains the Proceedings of the 11th IADA Conference on Dialogue Analysis, held at the University of Münster in March 2007. I would like to thank the Deutsche Forschungsgemeinschaft and the University of Münster for the financial funding of the conference. The central topic of this conference was “Dialogue Analysis and Rhetoric”. More than 100 papers were given by participants from all over the world. The conference languages were English, German, and French. The present volume therefore contains a few papers in German and French.

Various sessions were arranged in order to come to grips with the multiple issues and aspects dealt with. In this online volume the papers are assigned to chapters on the following topics:

- Rhetoric in Institutional Games
- Specific Media
- Various Aspects of the ‘Mixed Game’
- Argumentation
- Culture
- Related Topics

The first chapter on ‘*rhetoric in institutional games*’ includes a variety of papers which deal with the institutions of teaching, the law, the media and politics. The papers by Arikan, Dufour, Farini, and Myers cover the topic *teaching*. ARIKAN focuses on elementary level ELT coursebooks, FARINI on conflictual interactions in Italian classes, and MYERS on course reading in French. The general issue of the relationship between dialogue and didactics is addressed by DUFOUR.

Dubrovskaya, Nettel and Pinto describe aspects of *legal games*. DUBROVSKAYA compares Russian and English courtroom dialogue with respect to politeness, NETTEL deals with scientific expert opinions in court, and PINTO analyses how genre conditions influence the stylistic and textual organization of legal discourse and of party billboards.

Language games in *the media* are analysed in other papers: GUILBERT addresses the question of why the discourse of power needs to present itself as discourse of evidence. The texts he analyses are commentaries from the French written press. Code-switching and the many personalities of a TV presenter are

the topic of the paper by KAYSER. KUZNETSOVA deals with the manipulative aspect of communicative strategies. SIMON analyses discourses of young people and adults taken from a French newspaper for young people. Finally SIMPSON & WALTON ask whether televisual rhetoric can be considered as a fast forward device to cultural evolution.

In addition, there are two papers on the language of *politics*: HUANG focuses on hedge strategies in Taiwan political discourse, and MÜLLER analyses a TV debate between Jean Marie le Pen and Nicolas Sarkozy.

Chapter 2 focuses on the *specific media of computer, graffiti and phone*. ATIFI, MANDELCAWAG & MARCOCCIA apply Grice's maxim of quantity to computer-mediated communication. BASTHOMI describes truck graffiti as the rhetoric of emulation. BELDAD refers to problems of understanding which can arise in helpdesk encounters involving non-native speakers of English. MONZONI analyses calls to the ambulance emergency service in Italy and focuses on complaints.

Chapter 3 contains several papers which demonstrate the interplay of *various aspects of the 'mixed game'*. ALVAREZ & INIGO deal with the integration of verbal and non-verbal strategies in political discourse. CERNA addresses the role of power in dialogic interaction. DEM'JANKOV focuses on speech explicitness as it varies from culture to culture. Rhetorical strategies of specific inferences are analysed by POP. REILING gives a historic overview of how human beings express their emotions rhetorically in the interplay of emotions, rationality and aesthetics. RICCONI, BERTHOLD & ZUCZKOWSKI analyse a passage of a literary text with respect to perlocutionary goals and rhetorical organization. SANDLER considers that structures of language emerge from dialogue and deals with various factors that play a role in this process by integrating findings from different models. THEODOROPOULOU focuses on style as a means of constructing social meaning with reference to the Northern suburban social class of Athens. Finally, YI considers thinking as a concept situated between passions and deliberation and traces the historical roots of this opposition.

Chapter 4 is devoted to issues of '*argumentation*'. DEBOWSKA deals with how we evaluate the reasonableness of argumentative moves in dialogues. SMIRNOVA compares the British and Russian press with regard to the question of how a quotation is made credible. VENTER considers the dialogic argument within a rhetoric of openness which allows the rhetor to either open or close down argumentative space.

Chapter 5 deals with rhetoric and '*culture*'. KOWALSKI discusses the question of language selection in student-teacher email communication at a Polish university. LUX & FRÖHLICH compare the nonverbal behaviour of Russian and German chatters. The question is whether the age, the nationality and the context of the communication influence the amount and the quality of the nonverbal signs. MAGDA talks about the rhetoric of European integration from the perspective of Romania by using examples from Romanian media texts. TSUTSUI

analyses a North Korean fourth-grade textbook on the basis of grounded theory and elaborates North Korean values communicated in the book.

There were a few papers which did not directly address rhetoric but dealt with dialogue analytical issues in general. GALANOVA investigates utterances of discontent by using the methodology of communicative genres. PULACZEWSKA critically reviews assumptions of neurolinguistic programming which is used as technique of manipulation in a free market economy. Finally, STEFANESCU analyses traditional rhetorical concepts such as tropes and rhetorical figures as collaborative pragmatic constructions which belong to the interlocutors and not to the text as such.

If we try to summarize the conclusions to be drawn from these papers on dialogue analysis and rhetoric, we can clearly observe that the traditional view of rhetoric as a separate discipline beside grammar can no longer be considered as a guideline of analysis. Rhetoric is embedded in the use of language. Its manifold aspects show up in the mixed game which is based on the integration and interaction of the components.

My main aim in publishing the many papers in this volume was to give as many scholars as possible the opportunity to have their say. I think this is especially important for young scholars. Time constraints however did not allow us to review every paper in detail. All non-native English speaking authors were asked to have their papers read by a competent native speaker. The papers are being published more or less in the form we received as revised versions from the authors. The responsibility for content, style, especially the use of English, and some formal peculiarities remains with the authors.

I am grateful to Oliver Richter who did the formatting and dealt with a large part of the correspondence. Additional help was provided by Sebastian Feller and Bérénice Walther who prepared the papers for the formatting process.

Münster, April 2009

Edda Weigand
IADA President

Perlocutionary Goals and Rhetorical Organization in Dialogues: Analysis of a Passage from Arthur Schnitzler's Novel *Fräulein Else*

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University of Macerata

In a dialogue speakers pursue 'perlocutionary goals' and organize their utterances in such a rhetorical way as to attain them. We analyse such perlocutionary goals and rhetorical organizations in a 'special' dialogue, i.e. a selected passage from Arthur Schnitzler's novel *Fräulein Else*: while reading a letter received from her mother, Else builds up, at a space-time distance, a 'fictional dialogue' with her. We analyze how Else's mother rhetorically organizes the letter in order to convince her daughter, how Else reacts to the letter in her own 'inner world', how Else verbally reacts to the letter and what decision she takes. In our analysis we also focus on linguistic indexes of *Duty*, *Knowledge*, *Possibility*, *Value*.

1. Introduction

The work we are presenting is a literary passage from the short story *Fräulein Else* by the Austrian writer, Arthur Schnitzler. Born in Vienna in 1862, the son of a doctor and a doctor himself, he was a careful observer and a sceptic by profession. His work is set against the backdrop of the crisis that had beset the liberal bourgeoisie and the resulting waning of values that typified the Habsburg *fin de siècle*; what the caustic writer and literary critic Karl Kraus termed the laboratory of the end of the world or as Hermann Broch put it, the place assigned for the merry apocalypse. It was a time of great cultural experimentation in which artists and intellectuals were searching for ways to confront the crisis facing contemporary humanity. The modern world owes a debt to the culture of the great Vienna: the psychoanalysis of Freud, the philosophy of Wittgenstein, the figurative art of Klimt and Schiele, the new architecture of Otto Wagner and Adolf Loos as well as the attempt by Mahler and Schonberg to break new ground in music and last but not least the exceptional writers and poets such as Arthur Schnitzler, Hugo von Hofmannsthal and Stefan Zweig. These writers were pervaded by a feeling of historical uncertainty which inspired them to produce memorable works; works which are in part a poetic research into experimental form, a departure from tradition, and in part a criticism of the modern world which is subjected to the laws of economics and politics.

Although Schnitzler was aware of the social contradictions and the uncontrollable dissolution of civil values and moral categories he is not a writer who deals with social issues but rather a searcher of souls. In order to involve the reader deeply in his characters' emotions, Schnitzler chose a new form in which to narrate; the narrative flow is carried by interior monologue in which the deep sensations of the mind are recorded even if they do not surface and are not noticeable to others. The total absence of the narrator means that the reader is in direct contact with the character in the story.

As early as 1900 Schnitzler had used this technique in his short story *Leutnant Gustl*. In *Fräulein Else*, written in 1924, he perfects and enriches it with new nuances. In order to highlight visually the inner separation of the main character from the surrounding world, the dialogues of all the people around Else are printed in italics which, particularly towards the end of the story, has a particularly dramatic significance. Schnitzler took the idea of this narrative technique from the first story to use it extensively, the novel by Eduard Dujardin, *Les Lauriers sont coupés*, written in 1888.

Schnitzler's story takes place on a single day, 3rd September 1896. Else, who is 19 years old and the beautiful daughter of a well-known Viennese lawyer of Jewish extraction, is staying for her holidays in the Hotel Fratazza in the Dolomites as the guest of her rich aunt. The narration begins with Else coming in from the tennis court because she has been told that there is an express letter from her mother. Shortly afterwards the concierge gives her the letter which contains a precise request by her mother.

Until the time when she decides to agree to her mother's request, the reading of the letter is interwoven with Else's interior monologue. It is this passage that we have analysed¹.

2. Research aims

We chose this passage for two basic reasons:

First: Although it is not a dialogue in the true sense of the term, yet in certain ways it can be considered as such. While reading the letter, Else fragments the text by introducing a series of comments which often seem to be directly addressed to her mother as if she were present. For this reason the passage has aspects which are similar to a dialogue. Obviously it is a dialogue *sui generis* in that:

- a) it is 'delayed' or in 'asynchronous form': the mother wrote the letter in a time preceding that of Else reading it;

¹ We are presenting the English translation of the text but we have also worked on the original German text and the Italian version.

- b) the communicative channels used are not homogeneous. The mother writes and Else comments mentally (or perhaps even aloud) on what is written;
- c) only one interlocutor is present (Else), who can reply 'fictitiously' to the other but no one has access to the replies except the reader.

Second: The passage allows us to show Else's inner reactions to the reading of the letter, something which is not possible in the analysis of ordinary conversations.

The passage on the one hand allows us to analyse the rhetorical structure of the letter, in particular its perlocutionary goals (Austin 1962, Castelfranchi & Parisi 1980, Zuczkowski 1995), i.e. the goals the mother tries to achieve, on the other the perlocutionary effects, or Else's reactions. It also means we can analyse, from a conversational perspective, the way in which the interlocutors interact which throws light on the relational dimension of the communication.

The Appendix shows the Schnitzler passage divided into the text of the letter (left hand column of the table) and Else's comments (right-hand column).

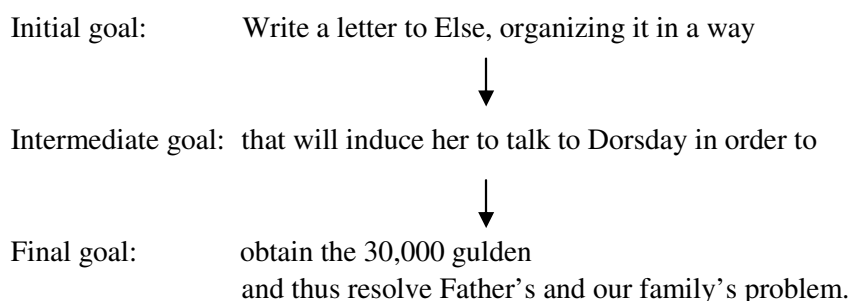
3. Plot and characters

Else is a young girl with a great wish to fall in love. She is typically bourgeois, brought up to be a wife and mother. For several years the family has been in financial straits on account of the father's gambling. The rules that regulate Else's and her family's behaviour are those of good Viennese society: their Jewish origin is kept quiet and a certain life-style is maintained even though this means many sacrifices. Despite everything, Else's mother manages to keep up appearances to such a degree that Else ascribes to her miraculous powers: *Mama ist eine Kunstlerin*. Apart from this however, they do not have a particularly good relationship. Else notices the difficulty of the situation that has been created: at first she was granted anything she wanted, now she is obliged to spend her holidays in a hotel as the guest of a rich aunt. Else does not have a job, her only wealth is her beauty and a body which has to be continually cared for and shown off in order to be desirable to the male gaze and competitive on the marriage proposal market. Else observes herself obsessively and puts to the test the effect of herself on others in the game of looking and being looked at. At the beginning of the story Else receives a letter from her mother which upsets her. Her mother, whom she does not admire and goes so far as to describe as stupid, is nevertheless able to blackmail her. We must save your father, we must find the money with which to save him. The person who has this money is Dorsday, a friend of Else's father who is staying in the same hotel as Else. The girl must beg him to give her a loan or else all is lost.

4. Analysis of the internal rhetorical organization of the mother's letter: research methodology

We have divided the letter into 3 parts (5-24, 25-40, 40-58, cf. Appendix) based mainly on their different global semantic content, which can be summarized by leitmotifs, or possible 'headings' that give the theme or the dominant, main or anyway most important themes of each of the three parts.

As we will see, the three parts of the letter interact in order to achieve mother's perlocutionary goals. The main global goal is to resolve the problem of the father and family by finding 30,000 gulden. The intermediate goal, which is a means for achieving the final goal, is to induce Else to talk to Dorsday and convince him to give the money. So the initial goal, essential for achieving the intermediate goal, is to write a letter to Else organising it rhetorically in such a way as to induce her to speak to Dorsday etc.:



The internal rhetorical organization, both of each part of the letter and the letter as a whole, has been analysed with reference not only to perlocutionary goals but also to the following four aspects: 1. positive and negative aspects of the communicated content; 2. aspects concerning Knowing (the Known, the Unknown, the Believed); 3. aspects concerning Duty (Obligation, Prohibition, Permission). 4. aspects concerning the Possible, the Impossible and the Necessary. In other words we asked ourselves whether in the letter as a whole and in each of its parts we were dealing mainly with something concerning the positive/the negative or the possibility/the impossibility/the necessity or knowing/not knowing/believing or whether it was a question of permission, prohibition and obligation (Lai 2003, Zuczkowski 2006).

Let us look at some examples taken from the analysis of the first and second part.

5. Analysis of the first part of the letter (5-24)

Possible leitmotif: the situation is desperate. We must obtain 30,000 gulden within 3 days, there's no other way out. The help of friends and colleagues is no longer possible.

In this first part what predominates is

- a) the *Negative*: the picture presented is extremely negative. The father, the famous lawyer, has wrongfully appropriated the inheritance of a minor who was his ward (30,000 gulden) (41). If the money is not found the Father will end up in prison, or worse, as is hinted at the end of the letter, he will kill himself: *quite apart from our all* (i.e. Else too) *being ruined, there will be such a scandal as there never was before. [...] I am fighting with my tears all the time I write* (17).
- b) the *Impossible*: all the possibilities used with success in the past to settle the father's debts are now impracticable: it is impossible that Baron Hoening (17) or relations (17-19) or colleagues (21-23) will help Daddy again as they have done in the past: this time absolutely nothing can be done if the money is not forthcoming (17).
- c) the *Duty*: whatever, *thirty thousand gulden [...] must be forthcoming in three days, or all is lost.* (11-13).
- d) the *Unknown*: in this difficult situation the mother does not know *what to think or do* (9). *But after mature consideration* she is persuaded (Known) that she has **really no other choice** (= the only choice, the only possibility) but to write to Else. She does not tell her yet the purpose of the letter; this she will do in the second part, but she makes it clear to Else that she is personally involved and that it is she, Else, who is the only way out of the problem. As this is the only Possibility, it becomes a Necessity; it is this or nothing. The only Possibility is that which will be put forward in the second part of the letter (Else talks to Dorsday), so in this sense the first part prepares for the second, for the mother's explicit (and father's) request to talk to Dorsday.

So in this dramatic situation (Negative, Impossible, Unknown), the only two things Known to the mother are the Necessity (= the only Possibility) to write to Else and the Duty to obtain the money.

6. Analysis of Else's comments: research methodology

We have divided Else's comments on the letter into three different types, based on some linguistic features (syntactic, semantic and pragmatic):

- 1) *Soliloquy*: some utterances (4, 8, 14, 42, 50, 54 – printed in normal type in the Appendix) seem to be straightforward comments made by Else herself, often of a critical or interlocutory type. Here we find expressions in the third person, e.g.:

- (8) Mother does write a fearful style
- (14) Heavens, what does she mean?

These expressions are the only comments made by Else on the letter that can be considered 'non dialogic': In spite of the fact that Else sometimes uses interrogative syntactic structures, she seems to have herself as intended interlocutor rather than her mother.

- 2) *Soliloquy or fictional dialogue*: most of Else's utterances which fragment the text of the letter (6, 10, 12, 16, 20, 22, 26, 28, 30, 32, 34, 40, 44, 46, 56, 58 – printed in italics in the Appendix), from the linguistic point of view (syntactic, semantic, pragmatic), can be read both as reflections (comments, questions, arguments, criticisms etc.) made to herself, and as fictional conversational turns in which the main character addresses her mother directly, obviously aware that she cannot be heard. There are no deictics in the second person or allocutions or vocatives, but if we disregard the con-text (Else is alone and reading a letter sent by her mother three days before) and the co-text (the Schnitzlerian dialogue taken as a whole) these comments, because of their structure and content, could potentially be used in a face to face verbal interaction.

Some examples:

- (6) as if it wasn't always holiday time for me, worse luck
 (16) what, the Public Prosecutor?
 (28) Why 'between ourselves'?...

- 3) *The asynchronous fictional dialogue*: further comments made by Else while reading the letter (18, 24, 36, 38, 52 – printed in bold type in the Appendix), seem to have the characteristics and structure typical of verbal turns in ordinary conversation. These utterances directly involve (*hetero-selection*) a specific interlocutor (the mother) not only through the use of interrogative syntactic structures (all the utterances that we can place in this category are made up of direct interrogative sentences), but also through linguistic features such as vocatives (*Mother*), second person deixis etc. In general these utterances show a rather brusque reaction to the mother, expressed using the interrogative form. Often the interrogatives are 'rhetorical' or redundant questions which act as transactional disqualifications (Sluzki, Beavin, Tarnopolski, Véron 1967), signs of the 'relational distance' shown by Else between herself and her mother, and less explicitly, between herself and both her parents.

Some examples:

- (24) Well, what what, WHAT do you want me to do?..
 (36) Do you take me for a fool, Mother?

7. Analysis of Else's comments on the first part of the letter (5-24)

Else's comments on the first part of the letter belong to all of the three categories we have mentioned. We find both monological (8) and clearly dialogical comments (24 and in part 18) as well as expressions that can be interpreted as both (6, 12, 14, 16, 20, 22).

At the beginning Else tries to understand what has happened and seems irritated by her mother's wavering (10, 18) as is evident in the discourse marker *Well* followed by incitements in the imperative (*go on, go on*). Else seems to realize that her mother is about to request something of her and on two occasions (18, 24) she explicitly asks for clarification of her role in the delicate family situation.

Even in this first part there are clear attempts to distance herself from her mother, something which we will see emerges more decisively in her comments on the second part of the letter. On the one hand, the mother uses linguistic expressions which clearly act as signals of closeness at the relational level (e.g. 5, 15). Else however does not seem to want to go along with these attempts. In (6) Else exploits semantic repetition (*holiday time*) in order to bring about a shift in the sense of the phrase as well as to express her distance². In (12) the hetero-repetition (Bazzanella 1993, 1994, 1999) mechanism is once again an expression of criticism and distance at both a content and relational level. Her attempt to disqualify her mother's words is evident in this case in a redundant question. In (10) and (18) as already mentioned, Else moves onto the meta-communication plane, thus bringing to the forefront the relational dimension (Watzlawick, Beavin & Jackson 1967). It is not so much the content of the question as the way in which her mother shilly-shallies in addressing her.

8. Analysis of the second part of the letter (25-40)

Possible leitmotif: talk to Dorsday. The only chance of salvation (Else the saviour). Positive assumptions that Dorsday will give us the money.

In this second part of the letter her mother twice underlines the perlocutionary goal, in other words she states openly the only way of obtaining the money, discussed in the first part. The only way is for Else to talk to Dorsday especially as her mother knows (Known) that he will not say "no" as he has always had a soft spot for Else, that he will not refuse to do this act of kindness, that there is nothing wrong in talking to him etc. The first time the perlocutionary goal is expressed (31) in a gentle way (*So I wondered whether you could not do us a*

² In the text of the letter, *holiday time* has a meaning, an extra-linguistic correlate (= stay in the Dolomites) and an evaluation (positive = fun, relaxation etc.) which is very different from the way Else uses the same phrase. For her it refers to the fact that she is a girl from a good family but without means, something to which she assigns a negative evaluation, as can be seen in the expression *worse luck*.

kindness and speak to Dorsday), the second time (39) it is much more pressing in the form of an entreaty (*So I beg you, my child, to speak to Dorsday*).

In the third part of the letter (51) the perlocutionary goal becomes an outright supplication (51) (*So speak to Dorsday at once, I beseech you, and telegraph at once how it goes*). So in the letter as a whole the explicit perlocutionary goal is repeated three times.

What is particularly striking in the second part of the letter, however, is the predominance of

a) *Positive aspects:*

The content of the second part of the letter, unlike the first, is positive:

1. first of all *your letter has come, my dear child, in which you mention among other people Dorsday, who is also staying at the Fratazza, and it seemed to us like **the hand of Providence***. Other positive aspects are the following:
2. present and past relations between the family and Dorsday (25), in particular the relationship between Else's father and Dorsday, both as a friend (29; 29-31) and on a professional level (29);
3. Dorsday's attitude towards Else (33);
4. the fact that Dorsday is a very wealthy art dealer (35);
5. mother's certainty about the positive future outcome of Erbesheimer's trial (39);
6. the reply which her mother imagines that Dorsday will give to Else's request (35). Finally the following sentences also have a positive connotation:
7. *if we get thirty thousand the worst will be averted, not only for the time being, but, god willing, for ever* (37);
8. *I assure you there is no harm in it* (39): her mother again professes herself certain (and tries to reassure Else) that there is nothing wrong in Else talking to Dorsday;
9. *it is quite a different matter, dear, when one talks to a person face to face* (39).

The points listed above paint a rosy picture of the past, present and future and function as a way of arguing in favour of the mother's request to talk to Dorsday.

The mother does not seem to harbour any doubt that Else will go along with the request. In fact, shortly afterwards the mother expresses herself as if she took for granted that Else would speak to Dorsday. She gives her instructions, steps to follow but also prohibitions (*Of course **you mustn't mention this***) (35) and permission: *but otherwise you can talk to him quite frankly* (37); *You might also mention, if occasion arises, that...*(37).

b) *the Known* refers not only to the past and present but even to the future (points (5) (6) and (7) listed above): Else could be so sweet as to talk to Dorsday also because her mother knows the outcome of the dialogue will be positive.

9. Analysis of Else's comments in the second part of the letter (25-40)

This part of the passage is particularly interesting since all Else's comments can be interpreted in a 'dialogic' sense, as if they were replies to a physically present interlocutor. Else always seems to be addressing her mother at times implicitly, at others more explicitly.

Still more noticeably in this part we find expressions of relational distance. Yet again Else counters her mother's attempts to establish an understanding verging on complicity with a clear refusal on the same level.

In particular, in (26) Else ironically refutes the content of her mother's discourse saying *Yes, very often*³ and more importantly rejects the manoeuvre towards relational closeness (seen in the phatic expression *You know*). So yet again the disagreement shown by Else in a typical dispreferred reply (Pomeranz 1984) involves in equal measure both the arguments and the relational dimension.

Utterance 28 appears a more determined rejection of a new attempt by the mother at a rapprochement. She tries to appeal to her daughter through the collusive sharing of some gossip with her about Mr Dorsday (27). With this reply Else effects a shift in emphasis by centring the message not on the subject of the gossip, on which she does not even comment, but on the element of meta-communication itself which defines it as such (*between ourselves*), thus contesting and refusing the relational closeness that her mother seemed to want to emphasize. The strategy she adopts is one of 'pretending not to understand' (Mizzau 2002) the sense and affiliative meaning of the expression.

In (30) Else refuses to recognise the novel or 'secret' nature implicit in her mother's words (*why shouldn't you know*) about the news that Dorsday in the past had already granted her father a loan. She does not show any surprise (*I thought as much*). In (34) the protagonist expresses and discusses her disagreement with her mother's assertion about the attitude Dorsday has *always* shown to her.

Utterances (36) and (38) show Else at first annoyed and then disenchanted with what she sees as her mother's ingenuity. In both cases we find rhetorical questions laden with critical judgements. In the first Else accuses her mother of underestimating her intelligence. In the second she accuses her of having a (real or feigned) faith in false hopes.

³ This is more obvious in the German version (*na, gar so oft*).

10. “Yes, Father, I’ll save you!”

We will not linger over the third part of the letter (39-58) because it takes up the leitmotifs of both the first and second parts; it therefore summarises and confirms what was said before.

The analysis of Else’s reactions to the letter has shown that they are largely an expression of a relational conflict with her mother. However, in the monologue which directly follows the reading of the letter, Else makes up her mind to save her father.

In order to understand this decision, which is evident in the words *Yes, Father, I’ll save you!* we have, above all, to look into the historical-social background and the relationship between Else and her father even if the intended interlocutor is her mother.

Else loves her father, she adores him and her mother knows that she would never be able to bear the idea of his going to prison or committing suicide. Else has only one weapon in her armoury for obtaining the loan and that is her physical beauty but her mother cannot know this. A storm of conflicting feelings is unleashed in Else’s mind bringing her to the point of wishing for her father’s death, but in the end the love that bonds them prevails. She does not want to lose this love and her desire to save him also represents the salvation of her own social status. Paradoxically the mother and daughter come to the same conclusion that either for reasons of convenience or love or compassion or for all these sentiments, they must save Else’s father even if the cost is blackmail and an intolerable capitulation.

Else then is not so much the victim of the mother she scorns but of the father whom she adores since it is impossible not to think that it is he who implicitly entrusted his wife with the job of finding the money at all costs.

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Appendix: mother's letter and Else's comments

Legend to Else's comments:

- 1) Soliloquy: straightforward comments made by Else herself
- 2) Soliloquy or fictional dialogue
- 3) Asynchronous fictional dialogue

	Mother		Else
1	My dear child	2	I'll look at the end first ...
3	So once more, don't be angry with us, my darling child, and be a thousand times...	4	good Heavens, they haven't killed themselves! No, if they had I'd have had a telegram from Rudi ...
5	My dear child, you can understand how sorry I am to burst into your pleasant holiday time	6	<i>as if it wasn't always holiday time for me, worse luck</i>
7	with such unpleasant news	8	Mother does write a fearful style ...
9	But after mature consideration I have really no other choice. To cut it short, Father's situation has become acute. I don't know what to think or do	10	<i>Why all this talk?</i>
11	The sum in question is a comparatively trivial one, thirty thousand gulden	12	<i>trivial?</i>
13	which must be forthcoming in three days, or all is lost	14	Heavens, what does she means?
15	Imagine. My dear, Baron Höning	16	<i>what, the Public Prosecutor?</i>
17	sent for Father this morning. You know how highly the Baron thinks of Father, how fond he is of him, indeed. A year and a half ago, when things hung by a thread, he spoke to the principal creditors in person and put things straight at the last moment. But this time absolutely nothing can be done if the money is not forthcoming. And quite apart from our all being ruined, there will be such a scandal as there	18	Well, go on, go on , what's she driving at? What can I do about it?

	never was before. Think of it – a lawyer, a famous lawyer, who – no, I cannot write it down. I am fighting with my tears all the time I write. You know, my dear, for you are intelligent, we have been in a situation like this several times before, and the family has always helped us out. Last time it was a question of 120,000 gulden. But then Father had to sign an undertaking never to approach our relations again, especially Uncle Bernhard		
19	The only one of whom I can think as a last resort is Uncle Victor, but unfortunately he is on a trip to the North Cape or Scotland	20	<i>yes, he's well off, the horrid creature</i>
21	and is absolutely unreachable, at least for the time being. Father's colleagues are out of the question, especially Dr. Sch., who has often helped Father out before,	22	<i>good Heavens, how do we stand with him?</i>
23	now that he has married again	24	Well, what what, WHAT do you want me to do?
25	And now your letter has come, my dear child, in which you mention among other people Dorsday, who is also staying at the Fratazza, and it seemed to us like the hand of providence. You know how often Dorsday used to come to our house in years gone by	26	<i>Yes, very often</i>
27	It is the merest chance that we have seen less of him in the last two or three years; he is supposed to be deeply entangled – nothing very grand between ourselves	28	<i>Why 'between ourselves'?</i>
29	Father still plays whist with him every Thursday at the Residenzklub, and last winter he saved him a big sum of money in an action against another art-dealer. Besides, why shouldn't you know it, he helped Father once before	30	<i>I thought as much</i>
31	It was only a very small sum that time – eight thousand gulden – but, after all, thirty is nothing to Dorsday. So I wondered whether you could not do us a kindness and speak to Dorsday	32	<i>What?</i>
33	He has always been particularly fond of you	34	<i>I haven't noticed it. He stroked my cheek once, when I was twelve or thirteen, and said 'Quite a grown-up young lady already'</i>
35	And as Father, luckily, has not approached him again since the eight	36	do you take me for a fool, Mother?

	thousand, he will probably not refuse to do him this favour. He is supposed to have made eighty thousand quite lately on a Rubens which he sold to America. Of course you mustn't mention this		
37	but otherwise you can talk to him quite frankly. You might also mention, if occasion arises, that Baron Höning has sent for Father, and that if we get thirty thousand the worst will be averted, not only for the time being, but, God willing, for ever,	38	do you really think so, Mother?
39	for the Erbesheimer case, which is going on splendidly, will certainly bring Father in a hundred thousand, but of course he cannot ask the Erbesheimer for anything at the present stage of the case. So I beg you, my dear child, to speak to Dorsday. I assure you there is no harm in it. Father could simply telegraphed to him – we seriously considered doing so – but it is quite a different matter, dear, when one talks to a person face to face. The money must be here on the 5th, at noon. Dr. F.”	40	<i>who is Dr. F.? oh yes, Fiala</i>
41	is inexorable. Of course personal rancour enters into the matter, but as, unfortunately, trust money is concerned,	42	good God, Father, what have you done?
43	there is nothing to be done. And if the money is not in Fiala's hands by twelve noon on the 5th, a warrant will be issued; Baron Höning will keep it back till then. So Dorsday would have to telegraph the sum to Dr. F. through his bank. The we shall be saved. Otherwise God knows what will happen. Believe me, you will not be lowering yourself in the least, my darling child. Father had scruples at first. He even made efforts in two further directions. But he came home quite desperate	44	<i>can Father ever be desperate?</i>
45	not so much, perhaps, because of the money as because people behave so shamefully to him. One of them was once Father's best friends. You can guess who I mean	46	<i>I can't guess at all. Father has had so many best friends, and in reality not one. Warnsdorf, perhaps?</i>
47	Father came home at one o'clock and now it is four in the morning. He is asleep at last, thank God	48	It would be the best thing for him if he never woke up

49	I shall post this letter myself as early as possible, express, so that you will get it on the morning of the 3rd	50	What made Mother think that? She never knows anything about such things.
51	So speak to Dorsday at once, I beseech you, and telegraph at once how it goes. Don't let Aunt Emma notice anything, for Heaven's sake. It is sad that in a case like this one cannot turn to one's own sister, but one might just as well speak to a stone. My dear, dear child, I am so sorry that you should have to go through such things in your youth, but believe me, Father himself is the last to blame	52	Who is then, Mother?
53	Let us hope that the Erbesheimer case will mean the turning of a new leaf in our existence in every respect. We have only to get through these few weeks. It would surely be an irony of Fate if a catastrophe happened over the thirty thousand gulden.	54	She doesn't seriously mean that Father would commit ... but wouldn't ... the other thing be even worse?
55	Now I must stop, dear. I hope that in any case	56	<i>in any case?</i>
57	you will be able to stay at San Martino until the 9th or 10th at least. You must certainly not return on our account. Give my love to your Aunt; go on being nice to her. So once more, don't be angry with us my darling child, and be a thousand times	58	<i>Yes, I know that bit.</i>