

**TABLE 1. TYPES OF CONTEXT**

Context is dynamic: not static, the contextual elements of the situation may change in the course of a conversation, it is changed by what the speaker says.

TYPE OF CONTEXT	WHAT IT INCLUDES
<b>1. LINGUISTIC</b>	The <u>preceding</u> and <u>upcoming</u> words, sentences. Elements of the <u>speech situation</u> : the <u>time</u> and <u>location</u> of utterance (now, here...); the <u>identification</u> of the <u>speaker</u> and the <u>hearer</u> (I, you). Also <u>global settings</u> , e.g. the genre 'job interview'.
<b>2. SOCIAL</b>	It is broader, including e.g. the <u>institutional context</u> (a school, a doctor's office...) that entail certain <u>roles</u> and <u>statuses</u> (both known as 'footings'). How participants perceive their <u>identities</u> (seniority, gender, ethnicity, sexual orientation...). Use of <u>more than one language</u> .
<b>3. CULTURAL</b>	How the <u>variables of the social context</u> are interpreted in a <u>particular culture</u> , e.g. <u>time</u> (linear, circular...), <u>space</u> (as dependent of the human body or not). It determines what <u>associations</u> people have with words (e.g. 'normal'). <u>Serious</u> vs. <u>lighter</u> uses of language.
<b>4. COGNITIVE</b>	<u>Mental processes</u> that allow us to perform within the social and cultural contexts. It includes the set of <u>beliefs</u> and <u>assumptions</u> , which can be facts for some speakers (e.g. 'God exists'). One such assumption, shared by everyone, is the <u>intentionality</u> – that everyone desires to inform others and the desire to have this desire recognised.
<b>5. EMOTIONAL-ATTITUDINAL</b>	Communicating our <u>emotions</u> , <u>attitudes</u> of acceptance and refusal. It motivates our thinking and sociality, and impacts our cultures and language. It affects how hearers react (e.g. it affects our decisions during elections).

Chapter 1. Pragmatics: Definition and Scope (p.4-7)

**TABLE 2. PRAGMATICS AND CULTURE**

INTRACULTURAL COMMUNICATION	TRANS-CULTURAL COMMUNICATION	
Members within the same culture	<b>CROSS-CULTURAL COMMUNICATION</b>	<b>INTERCULTURAL COMMUNICATION</b>
	A non-native interacts with a native speaker	The interactants do not share a common culture. Use of <i>lingua franca</i> .

Chapter 1. Pragmatics: Definition and Scope (p.23-24)

**TABLE 3. TYPES OF PERFORMATIVES**

TYPE OF PERFORMATIVES	DEFINITION	EXAMPLES
<p><b>1. METALINGUISTIC</b></p>	<p>The verb is very explicit as to what type of action the speaker is performing by means of her utterance.</p>	<p><i>"I apologize for having been disrespectful to you"</i>  <i>"I say that he is innocent"</i>  <i>"I object to his contract being renewed"</i></p>
<p><b>2. RITUAL</b></p>	<p>They are associated with certain rituals or very formal events. They are very dependent on felicity conditions, the person who utters the act has to be an authority who is allowed to do so.</p>	<p><i>"I pronounce you man and wife"</i>  <i>"I name this ship The Conqueror"</i>  <i>I baptize you in the name of the Father, Son, and Holy Ghost."</i>  <i>"I sentence you to 20 years in prison".</i></p>
<p><b>3. COLLABORATIVE</b></p>	<p>Performatives that require the collaboration of another person for its success to be guaranteed.</p>	<p><i>"I bet you 1000 euros that..."</i>  <i>"I challenge you to a battle of wits".</i></p>
<p><b>4. GROUP PERFORMATIVES</b></p>	<p>They are normally uttered by more than one person and they are only successful if they are performed on behalf of all the people involved. There is an overlap of categories.</p>	<p><b>Group + metalinguistic performative:</b> <i>"We, the people of the United States, [...] do ordain and establish this constitution for the United States of America."</i></p> <p><b>Group + ritual performative:</b> (A verdict from a Jury)  <i>"We find you guilty of first degree murder."</i></p> <p><b>Group + collaborative performative:</b> (A statement on a joint will made by a married couple) <i>"We bequeath all our properties to our 2 children."</i></p>

**TABLE 4. FELICITY CONDITIONS OF PERFORMATIVES**

There must be a recognized conventional procedure with a specific conventional outcome:

FELICITY CONDITIONS		INFELICITIES
1	<b>INVOCATIONS:</b> The utterance of particular words by specific individuals in specific circumstances. The individuals and circumstances must be suitable for invoking the procedure in question.	<b>MISINVOCATIONS:</b> When the conditions in 1 are not met, and therefore the purported act is disallowed. <b>Example:</b> an unauthorized person marrying their friends.
2	<b>EXECUTIONS:</b> The procedure must be executed by all participants both correctly and completely.	<b>MISEXECUTIONS:</b> When the conditions in 2 are not met, and therefore the purported act is vitiated by errors or omissions. <b>Example:</b> a priest baptizing a child but using wrong names.
3	<b>COMMITMENTS:</b> Those invoking the procedure must intend to conduct themselves accordingly, and subsequently do so.	<b>ABUSES:</b> the act is “hollow”, the participants do not have the expected commitment/feelings associated with the felicitous performance. <b>Example:</b> fake apologies, insincere promises, etc.

Chapter 2. Speech Act Theory – Unit 3. Performative acts. Felicity conditions (Austin)

**TABLE 5. EXPLICIT AND IMPLICIT PERFORMATIVES**

EXPLICIT PERFORMATIVES	IMPLICIT PERFORMATIVE
"I saw him cheating at the exam. I <u>conclude</u> that he is a dishonest person"	"I saw him cheating at the exam. <u>Therefore</u> , he is a dishonest person" (remark: using discourse marker)
"I <u>order</u> you to leave this room immediately"	" <u>Leave</u> this room immediately" (order: using imperative mood)
"I <u>assure</u> you I will send you the document tomorrow morning".	"I will send you the document tomorrow morning <u>for sure</u> " (assurance: using adverbial for sure)

Chapter 2. Speech Act Theory – Unit 3. Performative acts. Explicit and implicit performatives

**TABLE 6. AUSTIN’S SPEECH ACT THEORY**

TYPE OF ACT	DEFINITION
1. LOCUTIONARY ACT	Acts involved in the construction of the utterance (word choice, pronouncing...).
2. ILLOCUTIONARY ACT	They convey the force or intention behind the words (e.g. requesting).
3. PERLOCUTIONARY ACT	The real effect that the illocutionary act causes on the hearer (e.g. convincing).

Chapter 2. Speech Act Theory – Unit 5. Types of Speech Acts (Austin 1962)

**TABLE 7. GRAMMATICAL FORM AND COMMUNICATIVE FUNCTION**

MOOD	CLAUSE TYPE	ASSOCIATED ILLOCUTION	EXAMPLE
INDICATIVE	Declarative	Asserting, stating...	<i>John has written a fine novel</i>
	Interrogative	Eliciting information	<i>Which novel did he write?</i>
	Exclamative	Expressing emotion	<i>What a fine novel John wrote?</i>
SUBJUNCTIVE		Hoping, wishing, praying...	<i>Long live free downloads</i> <i>God save the queen</i>
IMPERATIVE		Ordering, requesting, recommending...	<i>Please come home soon</i> <i>Change your password daily</i> <i>Get out of this room</i>

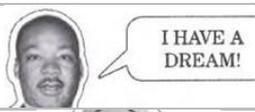
Chapter 2. Speech Act Theory – Unit 5. Form and Function: do they always coincide?

**TABLE 8. SEARLE'S SPEECH ACTS THEORY**

TYPE OF ACT	DEFINITION	EXAMPLES of verbs
1. REPRESENTATIVES (S represents the world)	<u>Acts that commit the speaker to the truth of the expressed proposition</u> (words-to-world direction of fit).	<i>Assert, conclude, boast, complain, deduce, recite.</i>
2. DIRECTIVES (S gives directions to H)	<u>Acts that reflect the attempt by the speaker to get the hearer to do something</u> (in varying degrees). (world-to-words direction of fit).	<i>Ask, order, command, request, beg, forbid, instruct, urge, warn, plead, pray, entreat, invite, permit, advise, dare, defy, challenge.</i>
3. COMMISSIVES (S commits to sth)	<u>Acts whose point is to commit the speaker</u> (in varying degrees) <u>to some future course of action</u> (world-to-words direction of fit).	<i>Promise, threaten, offer, guarantee, pledge, vow, undertake, warrant, swear, volunteer.</i>
4. EXPRESSIVES (S expresses a psychological state)	<u>Acts which express a psychological state</u> specified in the sincerity condition <u>about a state of affairs</u> specified in the propositional content (no direction of fit).	<i>Thank, congratulate, deplore, apologize, condole, detest, welcome, appreciate, regret.</i>
5. DECLARATIONS (S declares an act)	<u>Acts that bring about immediate changes in the institutional state of affairs</u> and thus tend to rely on extra-linguistic institutions (both words-to-world and world-to-words direction of fit).	<i>Appoint, nominate, christen, declare (war), excommunicate, sentence (to death), pronounce (husband &amp; wife), resign.</i>

Chapter 2. Speech Act Theory – Unit 6. Types of Speech Acts (Searle 1969)

**TABLE 9. EXAMPLES OF SPEECH ACTS**

UTTERANCE/ACT	MAIN TYPE OF ILOCUTIONARY ACT	SUBTYPE	DIRECT/INDIRECT
<i>I conclude that this is the best university in town.</i>	REPRESENTATIVE	CONCLUDING	DIRECT
<i>A girl to her father: I promise to be there early tomorrow.</i>	COMMISSIVE	PROMISSING	DIRECT
<i>Therefore, I believe we can assume that this stage of the building work has concluded.</i>	REPRESENTATIVE	CONCLUDING	DIRECT
<i>A woman to a friend: Could you help me with dinner?</i>	DIRECTIVE	REQUESTING	INDIRECT
<i>The owner of a ship: Today we come to name this lady Blue Waters and send her to sea to be cared for...</i>	DECLARATION	APPOINTING	DIRECT
<i>A teacher to her students: I will make sure that the trip is organized this week.</i>	COMMISSIVE	PROMISE	DIRECT
<i>A mother to her child: You got an 'A' in your exam? That is such great news! Well done, my dear!</i>	EXPRESSIVE	CONGRATULATING	DIRECT
YES, WE CAN!	REPRESENTATIVE	ASSERTION	DIRECT
<i>I swear to uphold the constitutions of the United States against all enemies, foreign and domestic.</i>	COMMISSIVE	SWEARING	DIRECT
	DIRECTIVE	WARNING	DIRECT
	EXPRESSIVE	CONGRATULATING	DIRECT
<i>I now pronounce you husband and wife.</i>	DECLARATION	PRONOUNCING	DIRECT
	REPRESENTATIVE	ASSERTING	DIRECT
	DIRECTIVE	FORBIDDING	DIRECT

Chapter 2. What we do with the Language acts – Unit 6. Types of Speech Acts (Searle 1969)

**TABLE 10. TYPES OF REFERENCE**

There are different types of references depending on different variables, i.e. definiteness or indefiniteness of the expressions used (Definite or Indefinite Reference), how explicitly the thing or person is being referred to (Specific or Generic Reference), or the direction in which it refers within the text (backwards or forwards) or out of the text. These are the latter:

TYPE OF REFERENCE	WHERE TO FIND THE REFERENT	EXAMPLE
<b>ANAPHORIC</b>	Backward in the text.	<i>I love <u>water-skiing</u>. <b>It's</b> fun! This is my friend <u>Luca</u>. <b>She</b> lives in the second floor.</i>
<b>BRIDGING</b>	Indirectly backward	<i>He made <u>the exam</u> last week. <b>The mark</b> was higher than he had expected. We went to the <u>new italian restaurant</u>. <b>The food</b> was delicious.</i>
<b>CATAPHORIC</b>	Forward in the text to recover the referent.	<i>Much to <b>her</b> surprise, <u>Lily</u> received an anonymous bunch of flowers on St. Valentine's Day. Much to <b>his</b> surprise, <u>Harry</u> received a letter from Hogwards.</i>
<b>ESPHORIC</b>	Forward within the same NP	<i><b>The kid</b> you met yesterday is looking for you. <b>The house in the woods</b> was her hiding place.</i>
<b>HOMOPHORIC</b>	Out of the text, well-known cultural reference to shared knowledge	<i><b>Pope Francis</b> marked a day of prayer against human trafficking. <b>Shakespeare</b> is considered the milestone of Western literature.</i>
<b>EXOPHORIC</b>	Out of the text, to the situation or immediate physical environment of talk	<i><b>That noise</b> is killing me! <b>Look!</b> The red motorcycle has crashed into that tree!</i>
<b>IDEOPHORIC</b>	Out of the text, to some new imaginary person or idea. introduced by the speaker/ writer	<i><b>Miss Brooke</b> had that kind of beauty which seems to be thrown into relief by poor dress - George Eliot, opening line of <i>Middlemarch</i> (1872). <b>Mrs. Dalloway</b> said she would buy the flowers herself.</i>

**TABLE 11. EXAMPLES OF REFERENCE**

UTTERANCE	TYPE OF REFERENCE	JUSTIFICATION
He is the handsomest and best actor ever, as well as a devoted husband and father. Ladies and gentlemen, let me welcome <b>Brad Pitt</b> !!	<b>CATAPHORIC</b>	HE= BRAD PITT
She had been drinking all morning and <b>the wine</b> was spread all over the carpet.	<b>BRIDGING</b>	DEFINITE, ESPECIFIC
<b>The woman</b> in red was looking at you all the time.	<b>ESPHORIC</b>	(Forward within the same NP, the woman in red)
Peter wants to see you. <b>He</b> says it's urgent.	<b>ANAPHORIC</b>	Backward, Peter= He
<b>Pope Francis</b> spoke to the world yesterday from his balcony at the Vatican.	<b>HOMOPHORIC</b>	Shared knowledge
Listen! <b>That music</b> reminds me of my teenage years.	<b>EXOPHORIC</b>	Out of the text, physical environment.
" <b>He</b> was an old man who fished alone in a skiff in <b>the Gulf Stream</b> and he had gone eighty- four days now without taking a fish. In the first forty days <b>a boy</b> had been with <b>him</b> ." - <b>Ernest Hemingway</b> , <i>The Old Man and the Sea</i> (1952)	He → <b>CATAPHORIC</b> The Gulf Stream → <b>HOMOPHORIC</b> A boy → Ideophoric Him → Anaphoric Ernest Hemingway → <b>HOMOPHORIC</b>	
Having placed in <b>my mouth</b> sufficient bread for three minutes' <b>chewing</b> , I withdrew my powers of sensual perception and retired into <b>the privacy of my mind</b> , my eyes and face assuming a vacant and preoccupied <b>expression</b> .	My mouth → <b>EXOPHORIC</b> (Three minutes') chewing → <b>BRIDGING AND ANAPHORIC</b> The privacy of my mind → <b>ESPHORIC</b> (A vacant and preoccupied) expression → <b>BRIDGING AND ANAPHORIC</b>	Chewing = (it refers back to 'my mouth')  Expression = (it refers back to 'my eyes and face')
She made a beautiful dress for (1) <b>Ru Paul</b> and (2) <b>the fabric</b> was brought from Asia.	Ru Paul → <b>HOMOPHORIC</b> The fabric → <b>BRIDGING</b>	

**TABLE 12. DEIXIS**

Some words or expressions allow us to identify (point to) referents that are particular to the context, and that is why they are called "deictics" or "indexicals".

TYPE OF DEIXIS	DEFINITION	EXAMPLE
<b>PERSON DEIXIS</b>	Encoded in the grammatical category of person with personal pronouns. The 1st person usually points to the speaker and the 2nd to the addressee, while the 3rd to a third party.	<i>I'm doing well, and <b>you</b>?</i>
<b>TIME DEIXIS</b>	prototypically encoded in the grammatical category of tense, but also in adverbs (now, then, today, yesterday, then years ago, next year, etc.).	<i><b>Ten years ago</b>, this used to be a corn field.</i>
<b>SPATIAL OR PLACE DEIXIS</b>	encoded in adverbials (here, there, in this place or in that room) which point to places related to the context of talk.	<i><b>This</b> is my bus stop.</i>
<b>DISCOURSE/ TEXTUAL DEIXIS</b>	Observed with certain expressions [this, as pointed out before, in the previous chapter, in the next section, etc.], used to refer to the preceding/forthcoming discourse.	<i><b>That's</b> what I wanted to hear!</i> <b>Not to be confused with anaphora:</b> <i>I like the house and <b>that</b> is the one I want to buy.</i>
<b>SOCIAL DEIXIS</b>	points to aspects of the social relationship between interlocutors such as power, distance, social status or role of the participants in the speech event.	<i><b>Dr. Sigmund Freud</b> is the greatest in his field.</i>
<b>GESTURAL DEIXIS</b>	Sometimes we need gestures to identify the referent.	<i>Teacher (<b>pointing to Daniel and Karla</b>): <b>You and you</b> will come with me to the Headmaster's Office!!</i>
<b>SYMBOLIC</b>	Sometimes the speech event is enough for the hearer to identify the referent.	<i>A woman to his husband, who's standing on top of the table: <b>What are you</b> doing?!</i>
<b>NON-DEICTIC</b>	Generic, non-specific referent.	<i>With people like these, <b>you</b> never know how to react.</i>

**TABLE 13. EXAMPLES OF DEIXIS**

UTTERANCES	TYPE OF DEIXIS	GESTURAL/SYMBOLIC/ NON-DEICTIC
<p><b>WE NEED YOU!</b></p> 	PERSON DEIXIS	GESTURAL
A mother to her child, shouting: <i>Stop making <b>that</b> horrible noise <b>now!</b></i>	That → SPATIAL Now → TIME	That: SYMBOLIC Now: SYMBOLIC
A teacher to her student pointing to a chair: <i>Sit <b>here</b>, please.</i>	SPATIAL	GESTURAL
A: <i>I have finally talked with John.</i> B: <i><b>That's</b> precisely what I wanted to ask <b>you</b> about!</i>	That → DISCOURSE You → PERSON	That: SYMBOLIC You: SYMBOLIC
A butler to his boss: <i>'Will <b>Sir</b> have dinner at home tonight?'</i>	SOCIAL(HONORIFIC)	SYMBOLIC
A: <i>I have decided to go on a diet.</i> B: <i>Mm, good luck with <b>that</b>.</i>	I → PERSON DEIXIS That → DISCOURSE DEIXIS	I: SYMBOLIC That: SYMBOLIC
Checkmate, Your Majesty.	Your Majesty → SOCIAL DEIXIS	SYMBOLIC

Chapter 3. Reference and Inference – Unit 2. Deixis: indexicals and implicit meanings. Types of deixis

**TABLE 14. PRESUPPOSITIONS**

UTTERANCES	PRESUPPOSITIONS TRIGGERED BY THE EXPRESSIONS	PRESUPPOSITION TYPE
<i>I regret <b>having told him my secret.</b></i>	I told him my secret.	FACTIVE
(A Londoner to her friend) <i>We went <b>to the National Theatre</b> to see a Terence Rattigan play</i>	There is a national theatre.	EXISTENTIAL
<i>We went <b>to the Theatre</b> to see a <b>Terence RaFgan</b> play entitled "<b>The deep, blue sea</b>".</i>	Terence is the author.	EXISTENTIAL
He was <b>accused</b> of robbery.	To rob is bad.	CONNOTATIVE
I wish I <b>was a millionaire.</b>	I am not a millionaire.	FACTIVE
Many people fled the country during Franco's <b>regime.</b>	This person is a dictator.	CONNOTATIVE
When did you <b>quit</b> smoking?	He used to smoke.	CONNOTATIVE

Chapter 3. Reference and Inference – Unit 3. Inference and implicit meaning. Types of presuppositions

**TABLE 15. THE COOPERATIVE PRINCIPLE**

Make your contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged.

1) The Maxim of QUANTITY	Flouting the maxim of Quantity:
<p>1. Make your contribution as informative as is required (for the current purposes of the exchange).</p> <p>2. Do not make your contribution more informative than is required.</p>	<p><i>A: I think Robert and Eunice are very honest people.</i></p> <p><i>B: Well, I think Robert is honest, yes.</i></p> <p>(In this example B is being 'less informative than required')</p>
2) The Maxim of QUALITY	Flouting the maxim of Quality:
<p>Try to make your contribution one that is true, specifically:</p> <p>1. Do not say what you believe to be false.</p> <p>2. Do not say that for which you lack adequate evidence.</p>	<p><i>A: Look! It's raining! Why don't we rush to the beach and bathe in the middle of the storm? It would be very exciting, don't you think?</i></p> <p><i>B (rolling her eyes in disagreement): Yes, VERY exciting!!</i></p> <p>(This is a prototypical case of irony, in which the speaker implies the opposite of what is literally said.)</p>
3) The Maxim of RELATION	Flouting the maxim of Relation:
<p>1. Be relevant.</p>	<p><i>A: Would you like to come to my hometown with me this weekend?</i></p> <p><i>B: I have to keep on working on my project during the weekend or else I'll never finish.</i></p> <p><i>A: Will you finally tell me the secret Sam told you?</i></p> <p><i>B: Nice weather, don't you think?</i></p> <p>(Julia has not behaved well in class today)</p> <p><i>Julia's mother: Did you behave well in class today?</i></p> <p><i>Julia: George's father came to give a talk today about his profession.</i></p> <p>(These answers do not seem to be relevant, they are not direct answers to the questions)</p>
4) The Maxim of MANNER	Flouting the maxim of Manner:
<p>Be perspicuous, and specifically:</p> <p>1. Avoid obscurity of expression.</p> <p>2. Avoid ambiguity.</p> <p>3. Be brief (avoid unnecessary prolixity).</p> <p>4. Be orderly.</p>	<p><i>A: Have you ever met Richard?</i></p> <p><i>B: No, what's he like?</i></p> <p><i>A: Well, he's not what one would call 'handsome'.</i></p> <p>(She could have been briefer and less obscure)</p>

**TABLE 16. OTHER TYPES OF NON-OBSERVING THE MAXIMS**

SITUATIONS	EXAMPLES
<p>A: <i>Please, tell me what Sarah told you about me.</i></p> <p>B: <i>I would never do such a thing. Sarah is my friend and I won't tell anybody what she told me as her confidant.</i></p>	<p><b>OPTING OUT QUANTITY AND RELEVANCE</b></p>
<p>Lilly was punished at school for misbehaving during the break (not in class) this morning, and has not told her Mom about it.</p> <p>Lily's mother: <i>Have you behaved well in class today?</i></p> <p>Lily: <i>Yes, Mommy. I have.</i></p>	<p><b>VIOLATING QUANTITY</b></p>
<p>Situation: <b>When an oral narrator tells a fictional story, and everyone knows and accepts that the stories told are not real (and therefore, that the truth is not an important part of the narration).</b></p>	<p><b>SUSPENSION QUALITY</b></p>
<p>A French foreigner in America who could neither pronounce the sound corresponding to "th" nor the long /:i/ in English, said: <i>"I'm going to brush my tit /tit/"</i> (instead of teeth /ti:θ/ which of course, turned out to be a bit embarrassing)</p>	<p><b>INFRINGING MANNER</b></p>
<p>The police come to a priest's home to ask him about one of his parishioners:</p> <p>Policewoman: <i>Do you know if this parishioner had an affair with Mrs. Robinson?</i></p> <p>Priest: <i>I cannot and will not give you any information regarding what I have been told in confession.</i></p>	<p><b>OPTING OUT QUANTITY</b></p>

**TABLE 17. EXAMPLES OF INFERENCE**

INFERENCE	TYPE OF INFERENCE	TYPE OF PRESUPPOSITION
<p><i>All flies are insects. This is a fly.</i>  <i>Therefore, this is an insect.</i></p> 	SYLLOGISM	(It's an entailment)
<p><i>I regret having told her the truth.</i> → I told her the truth</p>	PRESUPPOSITION	FACTIVE
<p><i>My aunt has come to visit</i> → I have an aunt.</p>	PRESUPPOSITION	EXISTENTIAL
<p><i>A: I think Tom and Susan are very good singers. B: Well, Susan sings very well.</i> → Susan isn't a good singer.</p>	IMPLICATURE	CONVERSATIONAL/ FLOUTING QUANTITY
<p><i>They are poor but honest.</i> → Poor People are not honest</p>	IMPLICATURE	CONVENTIONAL
<p><i>All honest people tell the truth. Peter always tells the truth.</i>            → Peter is honest.</p>	SYLLOGISM	(It's an entailment)
<p><i>Even Kevin can solve this problem.</i> → Kevin is not very good at solving problems.</p>	IMPLICATURE	CONVENTIONAL
<p><i>A: How about going to the movies tonight? B: I have an exam tomorrow.</i> → B has not accepted A's invitation.</p>	IMPLICATURE	CONVERSATIONAL/ FLOUTING RELATION
<p><i>A: What do you think of Prof. Jones?</i>  <i>B: I prefer not to talk about this</i> → B does not like Prof. Jones.</p>	IMPLICATURE	CONVERSATIONAL/ FLOUTING MANNER
<p><i>He failed to get the car to start</i> → He made an effort to get the car to start</p>	PRESUPPOSITION	FACTIVE
<p><i>Both Daniel and Lara went to Rome last summer.</i> → Daniel and Lara made separate trips to Rome.</p>	IMPLICATURE	CONVENTIONAL
<p><i>Some of my friends live in London.</i> → Not all my friends live in London.</p>	IMPLICATURE	CONVENTIONAL

Chapter 3. Reference and Inference – Unit 3. Inference and implicit meaning. Types of inference

**TABLE 18. RULES OF PRAGMATIC COMPETENCE (LAKOFF)**

If the two rules collide, politeness will supersede, because avoiding conflict is more important.

1) Be clear.			
2) Be polite.	a) Don't impose.	FORMAL POLITENESS	<i>Excuse me for bothering you, but would you mind if I used your telephone?</i>
	b) Give options.	INFORMAL POLITENESS	<i>May I use your telephone, please?</i>
	c) Make A feel good. Be friendly.	INTIMATE POLITENESS	<i>Hey, I need to use your phone. Pass it to me, darling.</i>

Chapter 4. Politeness and Impoliteness. Unit 2. Approaches to politeness. Robin Lakoff

**TABLE 19. GENERAL STRATEGY OF POLITENESS (LEECH)**

Table with his reformulated GSP, O (Other) is hearer/addressee/3rd person S (Self) is speaker. The component maxims of the General Strategy of Politeness (with examples):

Maxims (expressed in an imperative mood)	Related pair of maxims	Label for this maxim	Typical speech – event type(s)	EXAMPLE
(M1) give a high value to O's <b>wants</b>	GENEROSITY, TACT	GENEROSITY	Commissives	<i>A woman to her friend: Let me pay for this meal. It's my treat!</i>
(M2) give a low value to S's <b>wants</b>		TACT	Directives	<i>A woman to her friend: If it would not bother you too much, could I borrow your dress for the party?</i>
(M3) give a high value to O's <b>qualities</b>	APPROBATION, MODESTY	APPROBATION	Compliments	<i>Son to his mother: Your tiramisu is the best I have -tried in my whole life, Mom.</i>
(M4) give a low value to S's <b>qualities</b>		MODESTY	Self-devaluation	<i>A student to her teacher: I'm so stupid I don't even understand how to calculate square roots!</i>
(M5) give a high value to S's <b>obligation to O</b>	OBLIGATION	OBLIGATION (of S to O)	Apologizing, thanking	<i>An employee to his boss: I'm terribly sorry, but I will have to ask you to leave early today because my wife is sick and I have to take her to the doctor's.</i> <i>A man to his wife: I'm so stupid, I didn't notice you were upset with me.</i>
(M6) give a low value to O's <b>obligation to S</b>		OBLIGATION (of O to S)	Responses to thanks and apologies.	<i>A: I'm very sorry to have bothered you. B: No problem at all. It's all right.</i>
(M7) give a high value to O's <b>opinions</b>	OPINION	AGREEMENT	Agreeing, disagreeing	<i>A: Jane is a wonderful teacher, don't you think? B: Yeah, she's excellent!</i>
(M8) give a low value to S's <b>opinions</b>		OPINION RETICENCE	Giving opinions	<i>A woman to her friend: My humble opinion is that you should end that relationship but of course I may be completely wrong.</i>
(M9) give a high value to O's <b>feelings</b>	FEELING	SYMPATHY	Congratulating, commiserating	<i>A woman to her friend, who has won a scholarship: Congratulations!! I'm sooo happy for you!!!!</i> <i>A man to a friend whose mother just passed away: I'm terribly sorry for your loss.</i>
(M10) give a low value to S's <b>feelings</b>		FEELING RETICENCE	Suppressing feelings	<i>Adam to his girlfriend, after she bumped into a rock: Are you O.K.? Eve: Yes, my ankle hurts a little bit but it's nothing; don't worry.</i>

**TABLE 20. THE CONCEPT OF FACE (BROWN & LEVINSON)**

TYPE OF FACE	EXAMPLES OF FACE-THREATENING ACTS (FTAs)
<p><b>NEGATIVE FACE</b> The want of every 'competent adult member' that his actions be <u>unimpeded by others</u>.</p>	<p><b>H's negative face:</b> <i>Give up your seat on the bus to elderly passengers (orders).</i> <i>You should not wear that color of lipstick (advice).</i> <i>I dare you to go into that field with the bull in it (dares).</i> <i>I'd like to make you a loan of \$5000 (offers – requires reciprocity).</i> <i>We promise to visit you next time we're in town (promises – requires reciprocity)</i></p> <p><b>S's negative face:</b> <i>I am very grateful for the box of socks you sent me (thanks).</i> <i>I'm really sorry I parked in your spot. <u>I didn't realize</u> (excuses).</i> <i>I'm very glad to be getting this ride home (acceptance of offers).</i></p>
<p><b>POSITIVE FACE</b> The want of every member that his wants be desirable to at least some others (the desire to <u>be approved of</u>).</p>	<p><b>H's negative face:</b> <i>You've burned the toast again, you blockhead!</i> <i>You're totally wrong about that.</i> <i>Parked two feet from the curb, typical woman driver!</i> <i>What was that you said just now? (inattention)</i> <i>Hi prof, what's the assignment for next week? (wrong address form)</i></p> <p><b>S's negative face:</b> <i>I'm so sorry I spilled wine over your new fitted carpet (apologies).</i> <i>Really, I just threw that cake together, nothing to it (acceptance of a compliment).</i> <i>My talk will focus on the human orgasm... err... organism (self-humiliation, acting stupid).</i></p>

**TABLE 21. POLITENESS STRATEGIES (BROWN & LEVINSON)**

Deciding whether to perform a Face-Threatening Act and if so, which strategy to apply (on/off record, on record: with or without redressive action, with: positive/negative politeness).

ESTIMATION OF RISK OF FACE LOSS	WHAT STRATEGY TO CHOOSE			EXAMPLES	
<p style="text-align: center;">↑</p> <p style="text-align: center;">↓</p>	Do the FTA:	On record	<b>1. without redressive action, baldly</b>	Getting the message across directly, e.g. in an emergency: <i>Call an ambulance!</i>	
			with redressive action	<b>2. positive politeness</b>	Respecting (anointing) H's positive face, S shows that she wants H's wants ('sweetening the pill'): <i>You've burned the toast again, you blockhead! (bald on record) → Silly old you, you've burned the toast again, you sweet blockhead!</i>
				<b>3. negative politeness</b>	S reassures H that she does not want to get in H's way; self-effacement, persuade H that he is unimpeded: <i>I told you the boss needs the report by 4 o'clock, remember? → The report is needed by 4 o'clock, remember?</i>
		<b>4. Off record</b>	Not being explicit, 'hiding' the real message; it may raise a conversational implicature: <i>Feed me dinner. → Oh dear, I didn't realize it was so late, the shops will be closed and I still need to get something for dinner.</i>		
		<b>5. Don't do the FTA</b>	Abstaining from performing the FTA, because the risk of face loss is too high.		

**TABLE 22. IMPOLITENESS STRATEGY (CULPEPER)**

Attacks face instead of supporting it.

<p><b>BALD ON RECORD IMPOLITENESS:</b> The use of strategies with a clear intention of attacking face in a direct way.</p>	<p><i>A: I don't understand why you're so stubborn and don't wanna listen to me!</i></p> <p><b>B: Shut up, you idiot!</b></p> <p>Hannah gets into her house to find her boyfriend and her friend Marian kissing and hugging each other in a very passionate way. So Hanna says: <b>You two, get the hell out of here! I don't want to see you ever again!</b></p>
<p><b>POSITIVE IMPOLITENESS:</b> Designed to damage the addressee's positive face wants.</p> <p>I.e. Exclude someone from the conversation, to be unsympathetic by denying association or common ground with the other, or to simply ignore someone.</p>	<p><i>A: Will you go to the cinema with me tomorrow?</i></p> <p><b>B: I don't see why I should go to the movies with you, so, no!</b></p>
<p><b>NEGATIVE IMPOLITENESS:</b> Designed to damage the addressee's negative face wants.</p> <p>I.e. To ask someone about his private life or to scorn or ridicule an interlocutor.</p>	<p>Tom and Jimmy are the school bullies. They are trying to make their classmate Sam feel ashamed in front of Lucy, the girl Sam likes, and so they say:</p> <p><b>Come on, Sam, will you tell Lucy that you peed on your pants yesterday?</b></p>
<p><b>SARCASM OR MOCK POLITENESS:</b> Strategies that are obviously insincere. These strategies refer to the use of mock politeness with the aim of provoking social disharmony.</p>	<p>Anna is tired of William's incompetent and entitled character.</p> <p><i>William: I don't want to wash the dishes, no!</i></p> <p><b>Anna: Ah, of course! Why would "the King" want to do any chores in the house!</b></p>
<p><b>WITHHOLD POLITENESS:</b> The absence of politeness work where it would be expected.</p> <p>I.e. Not thank somebody for a present and deliberately remains silent.</p>	<p>Peter comes home with a bunch of flowers for his wife, Kate. When he gives them to her, <b>she does not thank him.</b></p> <p>Karen writes an e-mail to John inviting him to her birthday party. John does not want to go to the party, and <b>decides to ignore Karen's invitation by simply not replying to her message.</b></p>

**TABLE 23. POLITENESS-IMPOLITENESS FORCE CONTINUUM (KAUL DE MARLANGEON)**

DEGREE OF POLITENESS	CATEGORIES OF IMPOLITE ACTS		EXAMPLES	
<b>LESS IMPOLITE</b>	<b>FORMALLY IMPOLITE ACTS WITH A POLITE PURPOSE</b>		Irony, mock impoliteness	<i>¡¡Viva Mexico, Cabrones!!</i>
	<b>INVOLUNTARY IMPOLITE ACTS</b> (no impolite intention, impolite effect)	<b>GAFFES</b>	Embarrassing situations	<i>Joe Biden telling someone to stand up without realizing that he is sitting in a wheel chair.</i>
		<b>S's INVOLUNTARY STINT ON THE POLITENESS EXPECTED BY H</b>	Unintentionally falling short on the politeness expected by H.	<i>A: Thank you for inviting me. B: I didn't. It must've been my parents.</i>
		<b>INVOLUNTARY OMISSION OF POLITENESS</b>	Unintentionally not being polite, often children and teenagers not thanking.	<i>A: (doesn't thank) B: Johnny, what do you say when you're given a present?</i>
	<b>SELF-IMPOLITENESS ACTS</b>		Use of impolite or rude language toward oneself. It can be authentic or feigned.	<i>Realizing he had made a mistake: Damn! What an idiot I am!</i>
	<b>FORMALLY POLITE ACTS WITH AN IMPOLITE PURPOSE</b>		Ironic uses of polite forms of address, cynicism.	<i>Welcome to the prison.</i>
	<b>S's VOLUNTARY STINT ON POLITENESS EXPECTED BY H</b>		Withholding politeness to a certain degree.	<i>Not telling someone a secret you know: A: Can you keep a secret? B: Of course! A: So can I.</i>
<b>OVERWHELMING SILENCE ACTS</b>		It shows disagreement, contempt or disapproval of the previous comment or behavior.	<i>A: I think Mr. White is a wonderful teacher. B: (overwhelming silence)</i>	
<b>MORE IMPOLITE</b>	<b>FUSTIGATION IMPOLITENESS ACTS</b>		Verbal aggression in a confronting or challenging situation, the main and express aim is to damage H's face.	<i>What's your malfunction you fat fuckin' barrel of monkey-spunk?! (direct strategy) (A says to B In front of the girl in question): I thought you said she was thin (indirect strategy).</i>

Chapter 4. Politeness and Impoliteness. Unit 3. Theories of Impoliteness. Kaul de Marlangeon's approach

**TABLE 24. TYPES OF COMMUNICATION (WILSON)**

TYPE OF COMMUNICATION	EXAMPLE
<b>ACCIDENTAL</b>	<i>A woman comes back from work after a very stressful day, and when she greets her children tries to be happy but cannot hide the fact that she is tired and overwhelmed.</i>
<b>COVERT</b>	<i>Oscar's wife Eve comes home and tells him how sweet and generous her workmate Jenny has been to her, for she has helped her with a very difficult task she had to do urgently. Without Jenny's help, Eve's boss would've gotten very angry at her because she wouldn't have finished the job on time. So when Oscar meets Jenny the following day, he says to her: They tell me you're a very selfish person!</i>
<b>OVERT</b>	<i>An officer at immigration, when you're entering a foreign country: Your passport please. (The officer wants you to show him your passport for a moment.)</i>

Chapter 5. Relevance Theory. Unit 4 The Notions of Communication and Context within RT

**TABLE 25. IMPLICATURES**

The propositional form of an implicature is different from that of the original utterance. (Al contrario que las explicatures que suelen ser parecidas, aunque hay que reconstruirlas con un enrichment).

UTTERANCES	IMPLICATED PREMISE	IMPLICATED CONCLUSION
<p>Alice: <i>Have you seen "The nun"?</i>                      Brenda: <i>I don't like horror films.</i></p>	<p>Nun is a horror film.</p>	<p>Brenda has not seen the Nun.</p>
<p>Leonard: <i>I'm going to put an end to my relationship with Linda.</i>                      John: <i>Are you sure you want to end up your relationship with such a fantastic woman?</i></p>	<p>John thinks Linda is a fantastic woman.</p>	<p>It could be a warning or a reprimand.                      Are you sure..? Be careful                      Are you sure..? It is not a good idea.</p>
<p>Tim and Rick are at Tim's house. Rick: <i>Can I have some Coke?</i>                      Tim: <i>I don't like Coke. It's bad for your mouth.</i></p>	<p>Tim does not have coke at home (because he does not like it)</p>	<p>Rick is not having the coke.</p>
<p>Richard: <i>Have you seen "The Last Rescue"?</i>                      Jeremy: <i>I hate war movies.</i></p>	<p>The Last Rescue is a war film.</p>	<p>Jeremy has not seen The Last Rescue.</p>
<p>Torn: <i>Will you invite Henry to your party?</i>                      Abby: <i>I never invite jerks to my parties.</i></p>	<p>Henry is a jerk (or so Abby thinks)</p>	<p>Abby will not invite Henry.</p>
<p>A: <i>Look! There are Wilma and David.</i>                      B: <i>Ah, I have never seen David before, but once more we have proof of the fact that Wilma always dates handsome men.</i></p>	<p>Wilma is dating David.</p>	<p>David is handsome.</p>
<p>Anne: <i>Is there any dulce de leche in the fridge?</i>                      Beatrice: <i>If I had dulce de leche, I would be fat.</i></p>	<p>Beatrice is not fat and worries about her weight.</p>	<p>Beatrice never has or eats dulce de leche.</p>

**TABLE 26. CONCEPTUAL & PROCEDURAL MEANING**

Some words encode concepts (nouns, verbs and adverbs) and others encode procedures (grammaticalized discourse markers or connectives, pronouns, mood indicators, interjections or intonation). We can use certain adverbs (these are usually words derived from adjectives by adding the suffix -ly) as connectives, e.g. additionally, alternatively, conversely, etc.

WORD	CONCEPT	PROCEDURE
<i>Can you lend me your <b>car</b>?</i>	X	
<i>I do not like him. <b>Therefore</b>, I won't go to his party.</i>		X
<i>A: Did you see Peter last night? B: <b>Well</b>, I didn't actually see him; I spoke to him on the phone.</i>		X
<i><b>Luckily</b>, I could get a ticket for the Erick Clapton concert at the Royal Albert Hall next month.</i>		X
<i>There's a spider on the <b>table</b>.</i>	X	
<i>Don't <b>cry</b>, please.</i>	X	
<i>I don't like him. <b>Consequently</b>, I won't accept his invitation.</i>		X
<i>She would <b>never</b> do such a thing.</i>	X	
<i><b>To conclude</b>, I will quote Shakespeare one more time: Let me...</i>		X
<i>A: How are you? B: I'm <b>OK</b>.</i>	X	
<i><b>OK</b>, are you coming with me or not?</i>		X
<i>Is that <b>OK</b> with you?</i>	X	
<i><b>OK</b>. Stop it! I won't put up with this anymore!</i>		X

**TABLE 27. THE COMPREHENSION PROCESS: EXPLICATURES AND TYPE OF PROCESS IN IT**

SITUATION/UTTERANCE	MOST RELEVANT EXPLICATURE	PROCESS
Jerry is a cook and is now in the kitchen of his restaurant. His colleague asks him: <i>When will you finish the soufflé?</i>	When will you finish cooking the soufflé? (in contrast to eating it)	<b>ENRICHMENT</b> fleshing out skeletal propositions. Two main kinds of enrichment are: a) the recovery of missing elements in cases of ellipsis, and b) the resolution of semantic incompleteness.
Lindsay gives her daughter a present for her birthday, but her daughter does not thank her for it, so Lindsay says out loud: <i>You're welcome!!</i>	Lindsay is reproaching her daughter for not having thanked her.	<b>HIGHER ORDER EXPLICATURE</b> reveal the non-communicated propositional attitude.
Sandra comes back home from a blind date with Ernest. Her sister, who knew about her blind date, anxiously asks her: <i>So, did you like him?</i>	So, did you like Ernest (i.e. your blind date)?	<b>REFERENCE ASSIGNMENT</b> identification of the referents
JoAnne knows that what her friend is telling her did not really happen, so she says: <i>You're lying!</i>	You are not telling the truth! (As opposed to "you're resting in a horizontal position")	<b>DISAMBIGUATION</b>
The owner of a restaurant asks the cook: <i>When will you finish the Tarte à l'augnon?</i>	When will you finish cooking the Tarte à l'augnon? (in contrast of eating it)	<b>ENRICHMENT</b>
Kyle had an appointment with the doctor, and when he comes back home his wife asks him: <i>What did she say to you?</i>	What did the doctor say to Kyle?	<b>REFERENT ASSIGNMENT</b>
Jill has tried on a dress at a shop and she decides to buy it, but before paying for it the shop assistant asks her: <i>Anything else?</i>	Do you want to buy anything else?	<b>ENRICHMENT</b>
John and Mary are colleagues who are going to a corporate party where people from different companies are invited. Mary asks John: <i>Is your partner coming to the party?</i>	Partner in a job/wife	<b>DISAMBIGUATION</b>
Jenny shows annoyance when she sees Peter stepping on the new carpet with his dirty shoes. Then Peter says to her: <i>Any problem?</i>	Have you got any problem with me stepping?	<b>HIGH ORDER EXPLICATURE</b>