Chapter 1 : III.2 Varying one's speech: Discourse patterns

This is fixed on I think it has something to do with the length of your terms. A quick check seems to confirm this: just delete enough terms on all lines and the allocations go away.

Every speaker is familiar with the use of different varieties of her language for different communicative situations. The language we encounter and use varies, for example, when we are talking to friends, reading a newspaper, or writing an article. In other words, many linguistic choices depend on the communicative situation. I will argue that dialogues, monologues, and choral songs in Greek drama may be considered discourse patterns—that is, conventional pairings of certain functional and formal characteristics. If a particle is usually more frequent in one discourse pattern rather than another, this means that it is connected to specific pragmatic goals associated with that discourse pattern. Consequently, the non-random distributions of particles contribute to the interpretation of their functions: My analysis in this way refines specific readings of particles, and at the same time highlights pragmatic characteristics of each discourse pattern, which inform, and are informed by, the use of linguistic features other than particles as well. We shall see that the distributions differ widely across the particles, and that each particle has different associations that explain why it is more or less frequent in a certain situation. In other words, I will argue that analyzing dialogues, monologues, and choral songs as discourse patterns sheds light on the use of linguistic features such as particles. Scholars who study discourse patterns or registers aim to learn about the interrelation between situational and linguistic variation. The situational variation includes, in the case of different formats within tragedy or comedy, sub-situations within one larger situation. Like the form, the meaning may also be as specific or abstract as the construction in question requires. Examples of constructions that have been studied from this perspective are the classical Greek potential optative, and pragmatic particles in several languages. What is acceptable as a whole text, he argues , is subject to similar conventionalizations as what is grammatical as a sentence. It includes information about the relative frequency of linguistic features, in comparison to other discourse patterns. Furthermore, register studies provide evidence for different dimensions of variation in order to interpret the co-occurrence patterns. These dimensions have both linguistic and functional content: These linguistic characteristics belong to the same dimension of variation; together they indicate high involvement of the speaker, and little time for speech production. Other dimensions concern, for example, narrative versus non-narrative discourse, or the presence of an impersonal style. The terminology used in register studies is not always clearly defined. Linguistic variation in Greek drama has been studied from different perspectives using different terminology. For example, Earp discusses several aspects of style in two monographs, one written in on Sophocles, and the other in on Aeschylus. One factor is time: Other scholars note similar linguistic tendencies, though without analyzing as many details as Earp does. Examples are Ruijgh According to Ruijgh, the non-sung parts are mainly based on contemporary Attic, whereas the sung parts are strongly modeled on choral lyric, usually from different dialects. Barlow , a study on imagery in Euripides, emphasizes different distinctions: With a different perspective, Sideras demonstrates that Aeschylus employs many Homerisms, in lexicon, syntax, morphology, word order, and rhetorical figures. However, as he admits 64 , most of these expressions are not frequent enough to provide statistically significant information about their distributions, and the effect of different expressions varies. On top of that, any classification of certain features as colloquial involves a certain degree of subjectivity, as e. Concerning Aristophanes, likewise, Dover notes the linguistic differences between lyric and iambic parts. He undertakes a sample study of three registers: He gives the number of occurrences of 23 linguistic features in six roughly contemporaneous text samples of 1, words each. For example, nouns are more common in historiography than in the other genres, whereas the inverse distribution is found for first-person verbs. The underlying assumption of all the preceding scholarship is that situational differences within plays are reflected in linguistic differences. Singing a song, for example, constitutes a different communicative situation in drama than having a dialogue: The assumption that these differences influence language also informs the current work. Because of the specific focus on particle use, information about the distributions of 14 individual particles is taken into account. In scope and detail, my study fills a gap

in previous work, as Earp does not discuss particle use at all, and Willi mentions particles only as a group, without considering the distribution of individual items. The frequencies of 25 linguistic features have been collected in three different communicative formats within tragedy and comedy: These settings constitute the bulk of tragedy and comedy, and have a clearly distinct linguistic shape. Delving into the three discourse patterns associated with these communicative formats therefore forms a natural starting point for this type of investigation in drama. Indirectly, my study may shed light on the linguistic tendencies of rarer formats as well, such as anapaests and lyric parts sung by individual characters, which I leave out of consideration here. For my data collection, turns in the dialogue patterns are no more than 4 lines long; monologues are at least 15 lines long in Aristophanes, and at least 25 lines long in tragedy. The corpus used for this collection is made up of a collection of passages, rather than entire plays.

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§3. I begin by introducing the concepts of "discourse pattern" and "register" (§§), and then discuss previous research on linguistic variation in Greek drama (§§), and situate my analytical method within the scholarship (§§).

Chapter 3 : å¯,å¿—æžœâ€"Suttas and Parallels

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Chapter 4 : MOOMBA MOJO vs AXIS A22 or T22 - Page 3 - Axis Wake Boats - www.nxgvision.com

Based on the title of this thesis which is Critical Discourse Analysis of SBY's Speech, it is known that the data used is a speech of SBY, in this case is the speech which related to the bombings on Jakarta at that time.