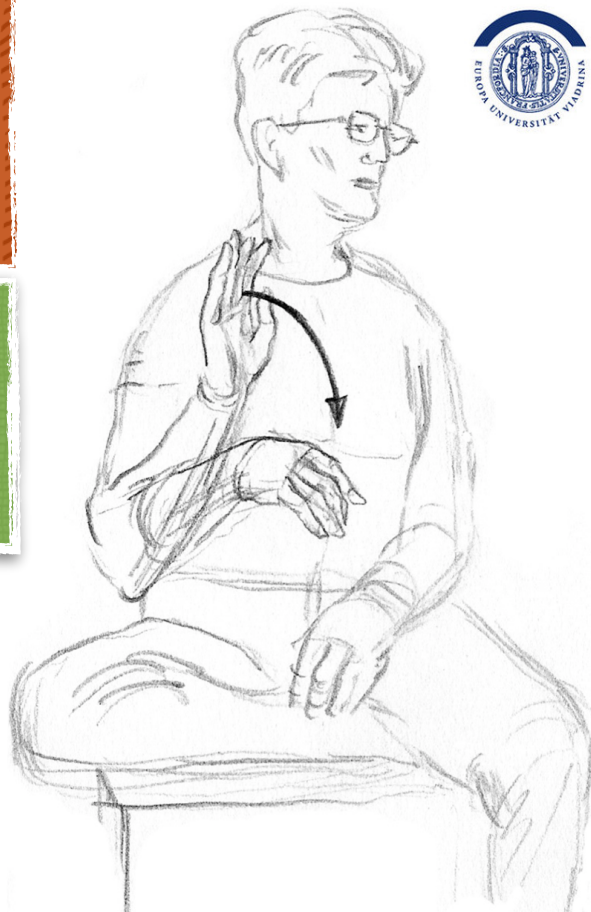


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EUROPA-UNIVERSITÄT
VIADRINA
FRANKFURT (ODER)



Zeichnung: Matthias Roloff

INTERNATIONAL RESEARCH SEMINAR

„Multimodality – Discourse – Media“

Program, 18.00-20.00h via Zoom

30.11.22 | **Paloma Batista Cardoso** (Federal University of Sergipe, Brazil)

„Speech, hand gestures, and facial expressions: a multimodal approach to describe negative statements with „não“ in Brazilian Portuguese“

Sandra Cabanes Perez (University of Valencia, Spain)

„Val.Es.Co. Model: incorporating multimodality in conversation segmentation“

14.12.22 | **Henrique Perissinotto** (Federal University of Juiz de Fora, Brazil)

„Embodied diagrams in oral poetry improvisation“

Gabriele Giacosa (University of Cologne, Germany)

„Moving Sounds: Towards a (Phenomenological) Cognitive Semiotics of Music“

Experts invited: Prof. Cornelia Müller & Prof. Sarah Greifenstein, EUV

ABSTRACTS | 30.11.2022

Speech, hand gestures, and facial expressions: A multimodal approach to describe negative statements with “não” in Brazilian Portuguese

*Paloma Batista Cardoso*¹

Language is multimodal. Studies that assume this perspective, in different languages (German, English, Spanish) suggest that, in a specific context, hand gestures and facial expressions may differentiate the functions of polysemic lexical items and constructions (CALBRIS, 2011; BRESSEM; MÜLLER, 2017; CARDOSO, 2021; PINHEIRO, 2021). In Brazilian Portuguese, “não” (no/not) can be used in three structures that negate a proposition: (1) Neg + V (NEG₁); (2) Neg + V + Neg (NEG₂); e (3) V + Neg (NEG₃). Researchers have been studying the uses of NEG₁, NEG₂, and NEG₃ through structural, social, and pragmatic perspectives (SOARES, 2007; SOUZA, 2009; PETRY, GOLDNADEL, LAMBERT, 2021), and their analysis suggests that the functions of negative structures with “não” are defined by the informational status of the negated proposition (SCHWENTER, 2004), subjectively inferred. Studies that describe the functions of NEG₁, NEG₂, and NEG₃ do not include bodily gestures in their model of analysis. According to the cognitive linguistics paradigm, language motor experiences influence reasoning, the construction of spatial concepts, and linguistic uses, which are influenced by imagistic schemas (CROFT; CRUSE, 2004). In this perspective, we propose a multimodal analysis of the functions assumed by NEG₁, NEG₂ and NEG₃ in 60 sociolinguistic interviews recorded in audio and video, with undergraduate students from the Federal University of Sergipe (Brazil). In our model of analysis, we include hand gestures, transcribed in ELAN, according to the Linguistic Annotation System for Gestures (LASG) (BRESSEM; LADEWIG; MÜLLER, 2013) and facial expressions, coded and recognized according to the protocol elaborated by Tejada et al (2021), to observe that, as in German, English, and Spanish, negative statements also have a multimodal correlate.

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Val.Es.Co. Model: incorporating multimodality in conversation segmentation

Sandra Cabanes Perez (University of Valencia, Spain)

Val.Es.Co Model (VAM) is a discourse segmentation system that focuses on schematic positions and units, which allows the generalization and abstraction over functional aspects of discourse units. VAM has been applied in the Corpus Val.Es.Co. 3.0 (Pons Bordería, <http://www.valesco.es>), which contains audio recordings of informal conversations in Spanish from Valencia (Spain). However, multimodality has not been considered in the VAM until recently. The analysis of video-recorded conversations allows us to solve some ambiguities about speaker and listener identification and to consider the contribution of non-verbal elements in the conversation structure and in the social dynamism. For this purpose, I collected a 2 hours corpus of colloquial conversations in Spanish, adapting the collection methodology of Val.Es.Co. to video for ensuring authentic material.

For this first exploration of multimodality in the VAM, I focus on two kinds of gestures: 1) gestures that replace speech, and 2) co-speech gestures that modify the social relation between turns. In this presentation, I will explain their position in the VAM system and how they affect the conversation analysis. Moreover, some useful gesture features for the analysis will be established, such as their function and the part of the body they are articulated with.

ABSTRACTS | 14.12.2022

Embodied diagrams in oral poetry improvisation

Henrique Perissinotto (Federal University of Juiz de Fora, Brazil)

Metacognition is the monitoring and control of one's own cognition, commonly referred to as “thinking about thinking”. It is usually considered an internal process dependent on metarepresentations - a high-order representation of a cognitive state. Those who investigate metacognition have approached representation as internal knowledge structures, rather than external-oriented semiotic processes. Based on Peirce's mature semiotics, we consider that semiosis (action of sign), in a rich, physically and culturally distributed multimodal form, is crucial for metacognitive tasks. We explore how multimodal patterns of external semiotic processes (not monomodal and internal symbolic-based activity) can provide a more accurate description of metacognition. Semiosis can be described as a triadic relation (sign-object-interpretant) through which a constraining factor (object) acts on a cognitive system (interpretant) because of the mediation of a certain entity (or group of entities) or process (sign). Thus the phenomenon of metacognition is observed as essentially triadic, interpreter-dependent, and situated (context-dependent). It connects Sign, Interpretant, and Object, where the communicated form of the first-order cognitive process is embodied as a constraining factor of interpretative behavior.

To better develop our ideas, we use ELAN to examine gestures used in oral poetry improvisations. Oral poetry improvisation is a demanding task that depends on oral poetry, performance space, music and musical instruments, and patterns of bodily movement. In traditions of improvisation such as freestyle rap and *repente*, improvisers take turns in competitive dialogues, attempting to surprise the opponent and the audience, while observing strict constraints of time, theme, meter, and rhyme. Such battles of poetry improvisation are excellent models to investigate embodied and distributed cognition, as they present well-structured tasks, with clear constraints and objective criteria for evaluating performance in the competition. In this work, we focus on the metacognitive process that occurs while a performer competes.

We hypothesize that the gestures frame the task of verbal improvisation performing a functional role of offloading the (meta)cognitive costs associated with the improvisational task. Gestures are diagrammatic semioses, used to potentialize real-time reflection on its verse sequences and structures. Diagrams are signs of relation - they stand for their object through an analogous arrangement of relations between their parts and the parts of their object. We consider that this relational structure occurs between the gestures and the structure of the verses (i.e. meter and rhyme patterns).

Moving Sounds: Towards a (Phenomenological) Cognitive Semiotics of Music

Gabriele Giacosa (University of Cologne, Germany)

The general goal of my research is to make ground for a transdisciplinary perspective on music – and, in particular, musical meaning. Whereas most research is centred on analytical pre-conceptions (e.g., “order”), the focus should be set on the lived experience of music listening. In my research, I employ a cognitive-semiotic framework to analyze musical meaning-making – expanding the notion of meaning to the phenomenological concept of intentionality.

I apply Zlatev’s (2018) *Phenomenological Semiotic Hierarchy* to the experience of listening to music, analysing the diversity of meaning-making processes involved as distributed among several layers of experience. Considering the connectedness of different layers, I identify aesthetic experience as characterizing the specificity of culture-general musical meaning. I argue that experiencing music aesthetically articulates the listener’s body in their inner sense of space and time, making them feel a sense of motion and vitality in sounds. This grounds music as a semiotic system, connecting with and fostering virtually uncountable subject-relative and culture-specific meaning-making acts.

I conclude by briefly exposing the next components of my project, supporting initial intuitions with second- and third-person perspectives – in line with the *phenomenological triangulation*: an application of the hierarchy towards the analysis of a musical piece, Arvo Pärt’s *Spiegel im Spiegel* (1978); the comparison between interviews and measurements of respiration rates and skin conductance of a group of subjects (individually) listening to the same piece.