

**Högre seminarium**  
onsdag 6 april 2022  
kl 15.15-17 (i Comenius, Key-huset)

*Higher Seminar*  
*Wednesday 6 April 2022*  
*3.15 - 5 pm (in Comenius, Key Building)*

**The role of prosody and sound objects in the discursive construction of  
human-nonhuman recipient pairs**  
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Research on recipient design has revealed a range of practices and language formats with which participants in talk-in-interaction show their talk to be fitted and oriented to specific (types of) addressees (e.g. Hutchby 1995; Van De Mierop 2008; Pillet-Shore 2012; Deppermann 2018). The present study contributes to this knowledge by describing turns that are designed for two distinct recipients at once. This double-barrelled recipient design is shown to be a resource for constructing two distinct recipients as one single recipient pair. The data are a collection of approx. 15 hours of publicly available horse-riding clinics and lessons. A close analysis of the prosody and sound objects used by riding instructors reveals the construction of a human-nonhuman recipient pair through instructors' combined use of interactional resources designed for human and equine recipients, respectively. In a single directive turn, riding instructors may use talk designed for the rider as well as sound objects and prosodic patterns designed for the equine participant. Examples include turns that combine directives for the rider, such as sit up, with directives that, while lexically designed for human talk ('canter') are prosodically designed as voice commands typical of human-equine interaction (<<h+f> ↓CAN↑TER - >). Talk may also be interspersed with sound objects that are part of human-equine, but not human-human interaction, such as whoa, brrrrt, clicking, lip-kissing or specific lexical-prosodic assemblages. The presentation offers up for discussion examples of the above-mentioned practices and their interactional impact. Extracts are publicly available video recordings in English and German.

The following examples give an impression of the phenomenon.

(1) GL2016 7:42

<https://www.youtube.com/watch?v=eLwLiNTzuWY>

1 I: sit UP.  
2 sIt into the SADDle. (.)  
3 -> <<h+f> ↓CAN↑TER - > (-)  
4 -> <<h+f> ↓CAN↑TER - >

5 <<f> RIGHT leg - >  
6 <<h+f> KICK - > (.)  
7 -> <<h+f> ↓CAN↑TER - >  
8 <<ff+harsh>> come ON -  
9 KICK - > (.)  
10 -> <<h+f> ↓CAN↑TER - >  
11 thEre you GO;  
12 All round to EX;  
13 SIT BACK;  
14 sit IN; (-)  
15 -> <<musical interval> WHOA>  
16 cIrcle to the RIGHT,

## (2) VV2021 0:08

<https://www.youtube.com/watch?v=D6R6i9maNps>

1 I: nExt time you pick up the TROT -  
2 make sure you're on the right diAgonal, (.)  
3 and literally twO STRI:DES; (.)  
4 walk ONE TWO;  
5 and TROT;  
6 -> <<click>> <<click>>  
7 <<f+h> GOOD;>

## (3) IW2015 32:38

<https://www.youtube.com/watch?v=CDNBydSITBA>

1 I: und wieder TRAB -  
*and back to trot*  
  
2 HINsetzen;  
*sit down*  
  
3 -> <<h> brrrrrt - >  
*whoa*  
  
4 SCHULTer vor.  
*shoulder forward*

## (4) IKSK2015 1:20

<https://www.youtube.com/watch?v=VkUGUZ8LjsE>

1 I: there's the SHADow,  
2 -> WHOA,  
3 WALK,  
4 don't gEt her too MUCH,  
5 i mean- (-)  
6 -> WHOA::?  
7 -> WHOA:: -  
8 -> EA:SY:: -  
9 (( ))

## (5) SK2021 1:27:13

1 I: ne dann woll'n wir das Immer wieder so'n gA::nz bisschen (.)  
ÖFFnen können; (-)  
*so then we want to keep being able to open it a little bit*  
  
2 -> <<1> SO:::~::~;>

*like this*  
 3 GA:R nicht MEHR.  
*no more than this*  
 4 dIEses RUHige SCHWINGen; (.)  
*this quiet swinging*  
 5 ne dann Immer wieder den HALS so'n bisschen flAcher nach VORne  
 FÜHLen; (.)  
*then keep feeling the neck a little forward and downwards*  
 6 ne dass wir die NA:se da vorne noch bisschen mehr hInbekommen;  
*so that we get the nose a little better at the front*  
 7 (-)  
 8 -> <<1> SO:::::;>  
 9 *like this*  
 10 <<p> SIEHste;> (-)  
*you see*  
 11 -> <<1> SO:::::;>  
*like this*  
 12 GUT - (.)  
*good*  
 13 gA::nz bisschen RUHiger nochmA:l - (-)  
*a little quieter again*  
 14 -> <<1> SO:::: genAU;>  
*like this exactly*

## References

- Deppermann, A. (2018). Changes in turn-design over interactional histories – the case of instructions in driving school lessons. In Arnulf Deppermann & Jürgen Streeck (Eds.): *Time in Embodied Interaction. Synchronicity and sequentiality of multimodal resources*, (Pp. 293-324) Amsterdam: Benjamins, 2018.
- Hutchby, I. (1995). Aspects of recipient design in expert advice-giving on call-in radio, *Discourse Processes*, (19)2. 219-238.
- Pillet-Shore, D. (2012). Greeting: Displaying stance through prosodic recipient design, *Research on Language and Social Interaction*, (45)4. 375-398.
- Van De Mierop, D. (2008). Co-constructing identities in speeches: how the construction of an ‘other’ identity is defining for the ‘self’ identity and vice versa, *Pragmatics*, (18)3. 491–450.