The NARRANDO project: Spanish storytelling in talk-in-interaction

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The NARRANDO project

➔ ICAR lab Lyon, the Laboratoire Ligérien de Linguistique Orléans and the Romanisches Seminar Freiburg

➔ ANR-DFG third-party funds program (March 2022)

➔ Multimodal analyses of the transversal activation of resources for Spanish storytelling in talk-in-interaction

➔ Function profile of storytelling in talk-in-interaction

➔ Release of the NARRANDO online corpus

Outline

Methodology

Interactional Linguistics

Conversation Analysis

Multimodal Analysis

Macro-syntax

The structure of storytelling in talk-in-interaction

1 Framing

2 Opening

3 Narration of an event from the past

4 Closure and return to the embedding talk-in-interaction

Activated resources

➜ **Language**: lexical; grammatical (e.g. tenses, subordination); constructions; reported speech

➜ **Body**: gestures; gaze; body posture

➜ **Voice**: pitch; intensity; flow rate

➜ **Interaction-related**: back channeling; laughter

Corpus data setting

Camera (Sony HD, Smartphone Iphone), microphone (Zoom H2/Edirol-09)

Data format (mp4, wav)

Hard drives, local PCs, Database CLAPI-Spanish (2h30/25h)

Annotation softwares (ELAN, Praat)

ICOR transcription conventions for spoken language

Analysis: Contextualization as talk-in-interaction

```
1        ALE      por qué crees que tiene TANTO rechazo el
feminismo/

              why do you think that the feminism meets with a refusal
2                 o ser feminista en una ciudad como medellín
                  or to be feminist in a city like medellín

[...]
```

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Analysis: 1 Framing

[...]

63   MAR **es como (.) no sabemos qué va a pasa:r/**
*it's like we don't know what will happen*

64   **qué va a pasar con la fami:lia/ ahora no van**
what will happen with the family, now they won't want

65   **a querer ser mamá:s/ e: ((laughter)) .h de:**
to be mothers

Analysis: 2 Opening

66 MAR **bueno el fin de semana estuve en jardín** y hay un monumento
      well during the weekend i was in jardín and there is a monument

67   en el en en la plaza/ que es con una frase de carlos e restrepo
      at the main square that is with a sentence from carlos e restrepo

68   que dice: el hombre alcanza la divinidad cuando es artista/ la
      that says: the man atteins divinity when he is artist/ the

69   mujer cuando es madre/
      woman when she is mother

70   (3.5) (laughter from the audience and from MAR)
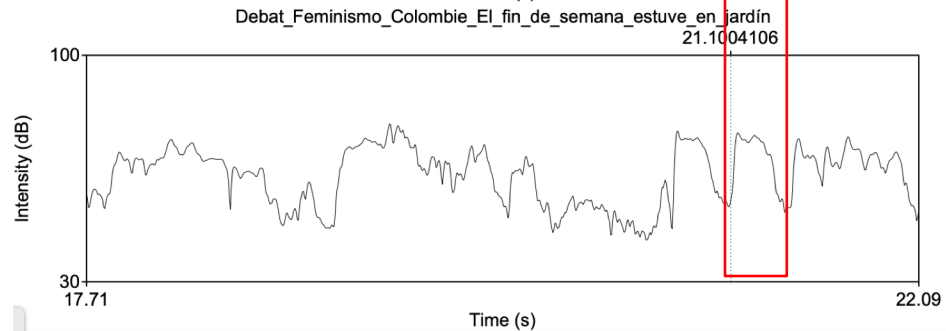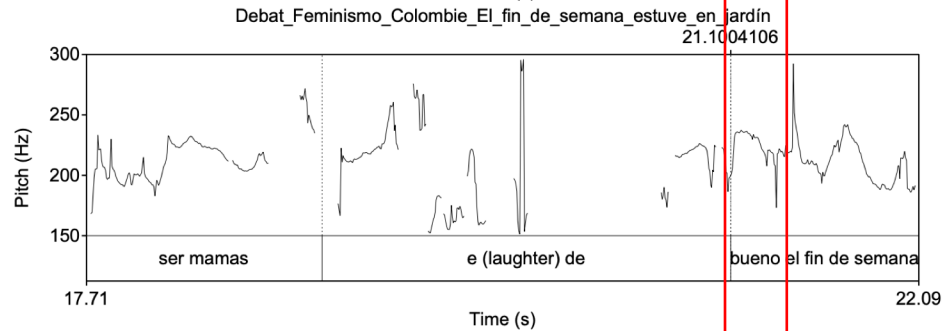
Analysis: 2 Opening
Gestures and visual behaviour - details

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ahora no van a querer ser mamá:s/ e: ((laughter)) de:

bueno el fin de semana estuve en jardín y hay un monumento

Analysis: 3 Narration

66 MAR   **bueno el fin de semana estuve en jardín y hay un monumento**
well during the weekend i was in jardín and there is a monument

67   **en el en en la plaza/ que es con una frase de carlos e restrepo**
at the main square that is with a sentence from carlos e restrepo

68   **que dice: el hombre alcanza la divinidad cuando es artista/ la**
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69   **mujer cuando es madre/**
woman when she is mother

70   **(3.5) (laughter from the audience and from MAR)**

"Monumento a la madre" en Jardín, Antioquia, Colombia.

Analysis: 3 Narration

66 MAR **bueno el fin de semana estuve en jardín y hay un monumento**
      well during the weekend i was in jardín and there is a monument
67   **en el en en la plaza/ que es con una frase de carlos e restrepo**
      at the main square that is with a sentence from carlos e restrepo
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Analysis: 3 Narration

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woman when she is mother

70   **(3.5) (laughter from the audience and from MAR)**

Analysis: 3 Narration

71 MAR **y como que yo me quedé mirando eso y yo dije d- d- d- dh:-**
and as i stayed looking at it and i said

72 **o sea esto está en la plaza de un pue:blo/ (.) en el centro/ (.) en**
that means that is in a place of a village at the centre at

73 **el lugar donde (.) es como (.) acá se dice lo que es el pueblo/ y**
the place where - is like - there one says what is the people and

74 **cómo nos entendemos como pueblo/(0.8)**
how we understand ourselves as the people

75 MAR **o sea si eso está escrito ahí/ imagínense el el la potencia**
that means if this is written there, imagine the potential

76 **que eso tiene también en cómo nos entenDEMOS**
that this has also for how we understand ourselves

Analysis: 3 Narration

```
77      MAR   o sea yo miré eso y yo era como m- m- o sea mi primera
```
that means i looked at it and i was, that means my first

```
78            reacción/ fue <((laughter)) como ponerlo en una historia>
```
reaction was how to put it into a instagram story

```
79            de instagram con un gif de un muñequito vomitando\
```
with a gif of a puking emoticon

```
80   MAR    pues era como <((laughter)) lo más expresivo que podía hacer en
```
well that was the most expressive i was able to do in

```
81            el momento (0.6)
```
that moment

🤮

Analysis: 4 Closure and return to the embedding talk-in-interaction
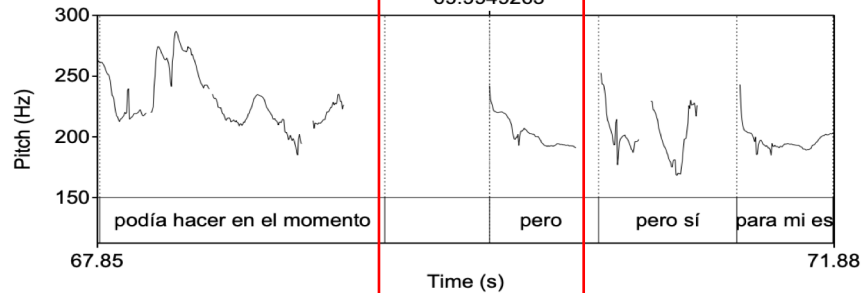
82   MAR   **.h pero:/ pero sí\ (.) para mí/ es: es es claro que es un**

but but yes for me it's obvious that it is a

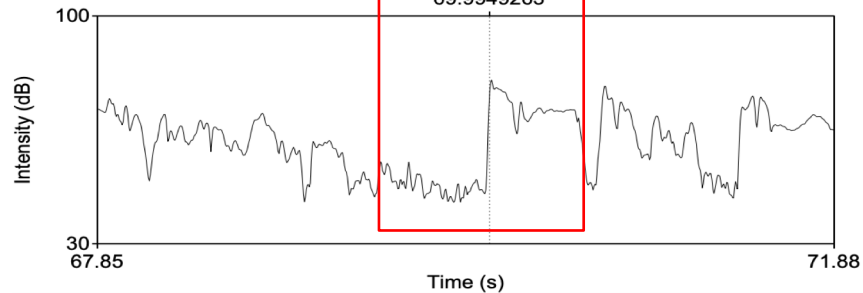83   **asunto de miedo**

matter of fear
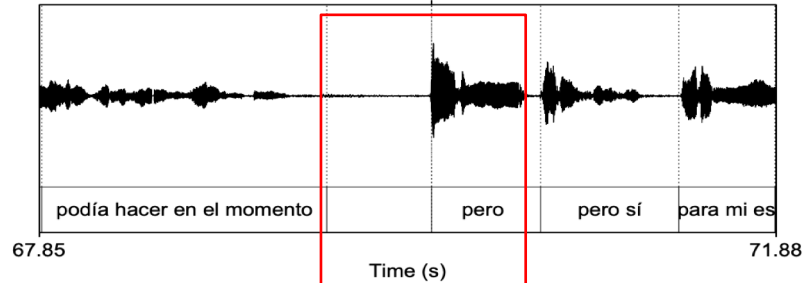
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pues era como <((riéndose)) lo más expresivo que podía hacer en el momento

(0.6) .h pero:/ pero sí\ (.) para mí/ es: es es claro que es un asunto de miedo

Functions in talk-in-interaction

To answer the question

To give an example, illustration

To be more concrete

To gain time for online processing

To make a joke, to entertain

Objects of annotation

RP (rising pitch), FP (falling pitch), PA (pause), LE (lengthening)

DM (discourse marker)

PaT (past tense), PeT (present tense), Sub (Subordination), RS (reported speech)
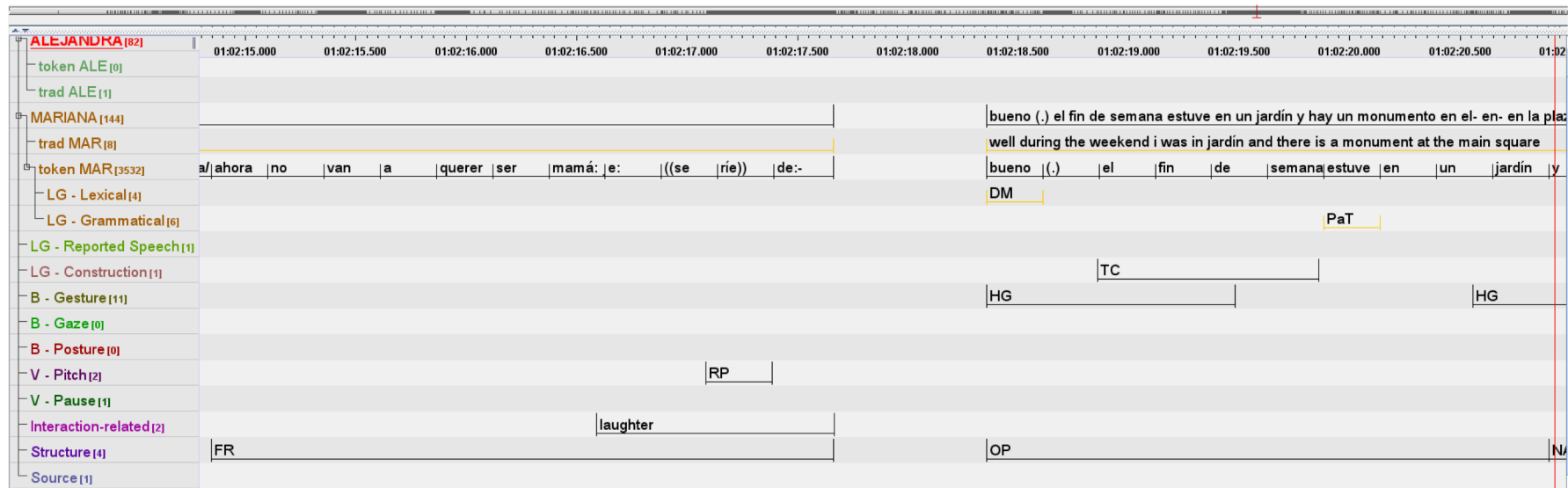
DC (deictic construction), TC (temporal construction), LC (location construction)
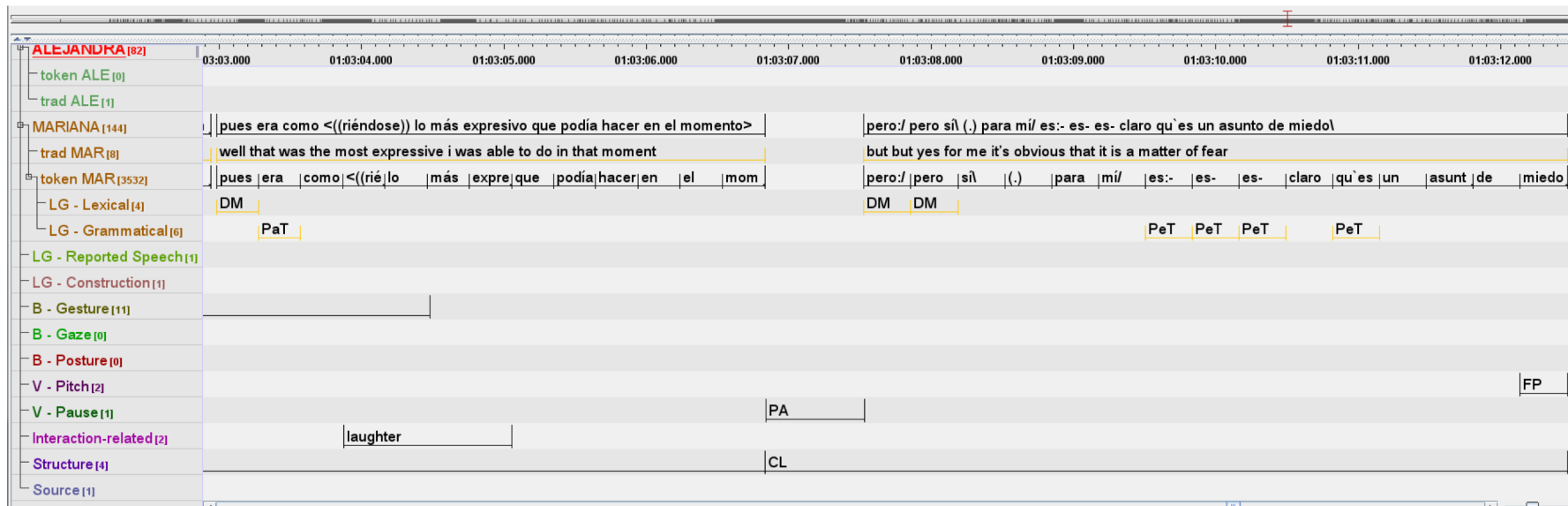
HG (hand gesture), NO (nodding)

OP (opening), NA (body of narration), CL (closure)

FR (framing), AQ (answer a question)

ELAN animation schema

ELAN animation schema

Hypothesis

➜ **There is a functional correlation between storytelling and embedding talk-in-interaction**

➜ Analytic dimensions of interaction: agency; expertise; intended purpose

LINK

➜ Analytic dimensions of storytelling: number of participants; proximity; publicity; story size; mobilized resources; treatment of shared and the interactively situated knowledge

References

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