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Participants' practices of displaying affectivity in the construction of climaxes of complaint and amusing stories in talk-in-interaction: interactional linguistic analyses and comparison

Abstract

After a brief introduction to the aim and methodology of Interactional Linguistics (IL), this contribution will concentrate on a particular kind of practice within the multi-unit activity of storytelling in talk-in-interaction: the making recognizable of the climax of the story by presenting a situation with concomitant affect displays. In the stories compared here, exemplified by a sample complaint and a sample amusing story, the climaxes of stories are constructed after pre-climax sequences like the preface sequence of the story and perhaps giving some background and/or dramatizing the development of events, and contextualized through the concomitant display of affectivity, viz. anger/indignation in the case of complaint stories and enjoyment/amusement in the case of amusing stories. It will be argued that storytellers use the same kind of practices to contextualize, i.e., suggest the interpretation of affects, in this sequential context, but that the resources deployed are at least in part different for the particular affects to be made interpretable. The display of the climax of the story initiates what I call an 'Affect Display Sequence' that makes relevant recipient responses in its two successive component-sequences; the responses made relevant are different ones for the two kinds of affects investigated here.

1 Introduction

The theoretical background and methodology of my work is interactional linguistic. Interactional Linguistics (IL) grew out of an interest in studying language use in its natural habitat, social interaction. It combines the theory and methodology of ethnomethodological Conversation Analysis with detailed linguistic analyses of the spoken language as used in sequences of talk-in-interaction (Schegloff 1998). Couper-Kuhlen & Selting (2018: 3) say:

> "The idea was to apply the same empirical methods that had been so successful in revealing the structure and organization of everyday conversation, the methods of ethnomethodological Conversation Analysis, to explore the structure and organization of language as used in social interaction."

Originating as and continuing to be a field of sociological inquiry, CA has been focusing primarily on the sequential analysis of interaction. Since about the 1980s, informed by developments in Contextualization Theory and Linguistic Anthropology, studies by researchers with a background in linguistics have shown that sequential interaction is organized through the use of linguistic structures. This led to the development of IL. Today, there is a lot of collaboration between the two approaches.

IL shares with CA its constructionist premises. Participants in interaction are thought of as fundamentally social beings who interact with each other in an orderly way in order to manage their everyday lives, and thus to collaboratively construct their own social reality.

For the description of social interaction, IL heavily relies on the sequential analysis of interaction as provided by Conversation Analysis. In addition to CA's sequential analyses, practicioners of IL aim to underpin these analyses by showing how turns, actions, and sequences are accomplished and made interpretable by the systematic use of linguistic resources. IL is specifically interested in the use and structuring of *language* in social interaction. Linguistic phenomena and structures are conceived of as *resources*, and IL "can reveal how linguistic (and other) resources are systematically and methodically deployed as practices to implement and make actions interpretable in their sequential environments" (Couper-Kuhlen & Selting 2018: 8). More recently, with the availability of video technology, bodily-visible behavior is increasingly incorporated.

Like CA, IL is a radically empirical approach that works on the basis of large corpora of audio and/or video recordings from natural social interaction. It aims to ground its findings in the observation and inductive, data-driven analysis of data sets from such recordings, using the methodology of CA, both for the discovery and description of phenomena as well as for the validation of findings via what is called "next-turn proof procedure" (Sacks, Schegloff & Jefferson 1974).[1]

2 The object of the present study: practices of displaying affectivity in the contextualization of climaxes of complaint and amusing stories

In this talk, I will describe the participants' display and management of affectivity in one particular sequential environment in talk-in-interaction, the construction of climaxes in conversational storytelling. The telling of a story is conceived of as a complex 'big-package action' that is collaboratively accomplished by the storyteller and her/his recipient(s).[2]

Storytelling may proceed in a more or less neutral stance, without orienting to and making recognizable displays of affectivity, and hence without making relevant responses to such orientations and displays. Especially in private everyday interactions between friends or relatives, however, storytelling is often the locus of displaying and sharing affectivity. The term 'affectivity' is used here to refer to displayed emotive involvement and its management in interaction. Following Ochs & Schieffelin (1989: 7), I use the term 'affect' as a broader, superordinate term comprising everything related to emotive involvement in the broader sense, i.e., 'emotions' – including 'basic emotions', 'feelings', 'moods', 'dispositions', and 'attitudes' (cf. ibid.). Much of this has also been subsumed under the term 'stance' (cf., for instance, Stivers 2008, Goodwin & Goodwin 2000, Local & Walker 2008).

The specific affective interpretation of a verbal report and/or prosodic-gestural (re-) enactment in storytelling may be proposed by the teller but will ultimately be locally negotiated and accomplished collaboratively by the teller and recipient(s) (cf. Selting 2010). Interlocutors use verbal, vocal, and visible practices and resources in order to suggest 'reconstructed' affective stances for the story world, as well as 'in-situ' affective stances for the here-and-now of the storytelling situation (cf. Günthner 2000). Moreover, storytellers 'manage' affect both by "staging", i.e., demonstrably enacting, or even "performing", the reconstruction of heightened emotive involvement in recipient-designed ways (Günthner 2000: 365), as well as by treating the interlocutors' affective responses in particular ways (see also Selting 2010: 231).

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[1] On the tools and methods for studying language use on social interaction shared by CA and IL in more detail see Couper-Kuhlen & Selting (2018: 7).

[2] On references to the CA and IL background for this analysis, see Selting (2017); the following explication of terminology is largely taken from there. Particularly relevant are Jefferson (1978), Goodwin (1984), Sacks (1986) and Mandelbaum (2018).

One particular locus of affect display, after it has been projected in the story preface and possibly some other pre-climax dramatization or the like, is the climax of stories. I conceive of the climax of the story as the presentation of a situation with (or even as) a displayed point of higher emotive involvement, a "high point" of the story, which makes relevant the recipients' affiliative responses. One of the tasks to be carried out in storytelling is hence for the storyteller to make recognizable the climax of the story in order to enable the recipients to infer when to respond as made relevant and thus co-construct the climax and hence the story.[3]

In this paper, I am dealing only with stories in which affectivity is indeed displayed in their climaxes. I will show both that climaxes of such stories are multimodally displayed and responded to and that they initiate what I have come to call the 'Affect Display Sequence', a sequence of turns which serves the collaborative construction and treatment of story climaxes with affect displays by the storyteller and recipient(s).[4]

3 Data and methodology

My data come from a corpus of 10 quasi-natural conversations between two or three participants recorded in the homes of one of the participants. Each lasted about one hour. The participants speak a variety of Northern German. Data collections were transcribed, following the conventions of the GAT2 transcription system (Selting et al 2009), which – in comparison to Jefferson's transcription system as widely used in CA

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[3] The climax needs to be constructed and made recognizable by the storyteller through his or her conduct toward the recipient(s). Its specific meaning and import for the story and the interaction seems to be interpretable by the recipients due to the practices and resources deployed to construct it, in conjunction with shared sociocultural knowledge.

[4] This Affect Display Sequence can be conceived of as an instantiation of what Sacks (1974) called the response sequence in storytelling. However, Sacks' treatment of the telling as well as the response sequence mainly deals with jokes told in the form of stories, constructed as understanding tests in multi-party conversations, less with ordinary stories told, e.g., for amusement.

– aims to follow more precise and linguistically justified conventions especially with respect to prosody. A summary of these transcription conventions can be found in the appendix to your handout.

The results presented here for complaint stories are based on microanalyses of 9 cases of complaint stories in German, as well as on less detailed observations on a number of other cases; the results for amusing stories are based on microanalyses of 14 cases of the telling of amusing stories in German, as well as again on less detailed observations on a number of other cases. More research is needed to confirm or refine them.

4 Aims of the analyses presented here and preview of the 'Affect Display Sequence'

I aim to show how storytellers construct and make the climaxes of their stories as well as the affects concomitantly conveyed recognizable in their sequential interactional contexts. For this, I will use a combination of methods from Conversation Analysis (CA; see, e.g., Sidnell 2010 or Clift 2016 for an introduction), Interactional Linguistics (IL; see Couper-Kuhlen & Selting 2001, 2018, Selting & Couper-Kuhlen 2001), and Multimodal Analysis (MA; see, e.g., Stivers & Sidnell 2005, Sidnell 2006; see also Selting 2013).

I will show an example of a complaint story in which participants display anger or indignation (cf. Selting 2010, 2012) and an example of an amusing story in which participants display amusement, joy or merriment (cf. Selting 2017). As these affects are quite different, one would expect that interlocutors will display and treat them quite differently. Nevertheless, although the different affects are made recognizable with distinct resources, their sequential organization is well comparable. After presenting the sample analyses, the particular practices and resources[5] reconstructed for the display of anger or indignation in climaxes of complaint stories and of joy or merriment in climaxes of amusing stories will be summarized and compared. Henceforth, with respect to the affects suggested, I will mostly only briefly refer to them as displayed 'indignation' and 'amusement'.

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[5] On practices and actions see Schegloff (1997). See also section 6 of this paper.

In particular, participants will be shown to deploy the following kinds of resources:

- for the verbal display: rhetorical[6], lexico-semantic, syntactic, segmental phonetic-phonological resources;
- for the vocal display: resources from the domains of prosody and voice quality;
- for the visible display: resources from the domains of body posture and its changes, head movements, gaze, facial expression, hand movements and gestures.

These resources key both the climaxes of the stories and their responses as emotively involved by the use of 'marked' (or 'salient') forms, that is, the resources involve devices that deviate from the 'unmarked' (or 'non-salient') forms of behavior of the same speaker in surrounding units of talk and thereby become noticeable.

I will restrict my current analysis to cases with affiliative responses. According to Stivers (2008: 35), 'affiliation' means "that the hearer displays support of and endorses the teller's conveyed stance".[7] My analyses have shown that when affectivity has been embodied, an affiliative uptake seems to be the preferred response. This uptake can differ, though, with different kinds of affects.[8]

Along these lines, the climaxes analyzed here will be shown to be presentations of situations with multimodally constructed points of displayed affectivity that initiate what I have termed the *'Affect Display Sequence'*.[9] The construction of this Affect Display Sequence in climaxes of complaint and amusing stories will be shown to be characterized as a succession of (minimally) two two-part component-sequences:[10]

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[6] This category is intended to encompass practices such as the use of implicitly funny utterances or words in reported speech or thought, response cries, the brevity/curtness of formulations, and the adoption and changing of perspectives, etc.

[7] While affiliative responses often explicitly express or imply agreement, the terms 'affiliation' and 'agreement' belong to different domains of the analysis of the phenomenon: both are used here with reference to responsive turns, but while 'affiliation' refers to stance and affect, 'agreement' refers to actions and preference organization. Thus, agreement with a prior assessment can, just like the assessment itself, be enacted with or without affect display, viz. affiliation.

[8] For what happens when responses are not affiliative, see the analyses in Selting (2010, 2012, 2017).

[9] The following is a pre-view of the inductively achieved results of the analyses which is presented here in order to enhance the readers' understanding.

[10] I use the term 'component-sequence' in order to express that the full Affect Display Sequence is composed of two smaller sequences, i.e., component-sequences, which themselves are built from two

- A *first component-sequence* for the display and accomplishment of shared affectivity, with
  - the storyteller's presentation or depiction of a situation as the climax of the story (Part 1.1), followed by
  - the recipient's affiliative response (Part 1.2).

This is regularly followed by at least one instantiation of

- a *follow-up component-sequence* for the consolidation of, and/or exit from, shared affectivity, with
  - the storyteller's assessment/evaluation, confirmation, etc., entailing uptake of the recipient's prior affiliation (Part 2.1), followed by
  - the recipient's affiliative response (Part 2.2).

For reasons of space, I will have to neglect the sequential analysis of the stories up to the climax. As usual in CA, the analysis will be validated with recourse to the next turn, i.e., by showing that and how recipients respond to the climax with affect display by taking up the affect.

5 Sample analyses of practices of displaying affectivity in the contextualization of climaxes of complaint and amusing stories

First, I will deal with an extract from a complaint story, then with one from an amusing story.

In order to enhance Mandarin Chinese speaking readers' understanding of German data extracts, I will show you the best examples from my collections for complaint and amusing stories. The sample analyses deal with cases that I have already used in earlier published papers. But in addition to the analyses of affect display in either complaint or amusing stories in previous articles, I now compare and contrast the display of these affects in climaxes of storytelling systematically.

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parts each, i.e., Part 1.1 and Part 1.2 of the first, and Part 2.1 and Part 2.2 of the follow-up component-sequence. These component-sequences are similar to adjacency pairs. However, as they are enacted within the big-package action of storytelling with negotiable trajectories, conceiving of them as adjacency pairs might in fact constitute too strong a claim.

5.1 An example of the construction of a climax with affect display in a complaint story[11]

The three participants taking part in extract (1) share a flat in Berlin. Carina tells a story about how she inadvertently used a parking place for the disabled and had to pay a high fine. Her primary addressee and recipient is Hajo (in a striped shirt); the third participant does not seem to really be included in the conversation here, he is quiet and responds only very little.[12]

(1) LoE_VG_03_Parkausweis Gehbehinderte

```
((During the entire telling, Carina looks at Hajo. Franz just sits next to
Hajo. Also, for the entire telling, Carina's left arm is on the backrest of
the sofa.))

09   Car:   und echt ↑`FÜNF minuten in son `lAden rein
            and really five minutes into a store

            und wieder rAus und hatte n `ZETtel dran.
            and out again and I had a ticket

10   Haj:   hm_[hm,]
            hmhm
11   Car:      [|<`FUCK.>]                                     1stcomp-sequ:
                 <whispery, l>                                 Part 1.1:
                |((nodding, gazing at Haj))                    Climax
                 fuck                                          with
                                                               affect display
12          |<<whispery>`SIEBzig euro.>                        (reported
                          seventy euros                        affect)
            |((with raised eyebrows))
                          seventy euros

13          (-)

14   Haj:   |<<pressed, h>´`*!OAH!;>                           Part 1.2:
            |((with wide opened eyes and mouth,                affiliation
            | and with raised eyebrows))
                                oah

15   Car:   |↑`SIE:Bzig Euro `fÜr (.) im be`hInderten (-)      Follow-up
               seventy euros  for     in a disabled            comp-sequ:
            |((nodding in synchrony with accented syllables,   Part 2.1:
```

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[11] The following example is taken from Selting (2010 and 2013).

[12] In the transcripts, parallel visible actions are notated beneath verbal ones, with vertical lines (|) indicating their alignment. The transcript shows the original utterance in German in the first line, a word-by-word translation into English in the second line, and a free vernacular translation in English either in the third line, or – if this does not fit in well with the printed lines – in an extra line following an entire utterance.

|gazing at Haj))
seventy euros for using a parking spot

evaluation
(in-situ
affect)

|<<dim>`pArkplatz [(stEhn).>
parking place
|((nodding in synchrony with accented syllables,
|then gaze away from Haj))
for the disabled

16 Haj: |<<len>´`HOLla.>
|((with still raised eyebrows))
holla

Part 2.2:
affiliation/
affiliative
agreement

17 Car: und dann `bIn ich hab ich da mein (.)
and then I was I sent them my

be↑ ¯HINdertenausweis hingeschickt;
disabled card

In order to show how Carina and Hajo make their climaxes with affect displays interpretable to each other and construct the Affect Display Sequence together I will provide details on the sequential organization and on the resources being deployed to make the practices and actions recognizable as emotively involved. The story consists of the parts shown in Table 1.[13]

Table 1:
Overall sequential organization of Carina's complaint story and Hajo's responses

Lines	***Carina's actions***	***Hajo's responses***
05	prefacing possible story (not shown)	
07-09	telling of series of events	
10		recipiency token
11-12	**climax** of story: complainable (= Part 1.1 of 1st comp-sequ)	
14		affiliative response (= Part 1.2) ("sound object", response cry)
15	evaluation of the complainable (in situ) (= Part 2.1 of follow-up comp-sequ)	
16		second affiliative response (= Part 2.2) (response cry)
17-19	post-complainable actions by Car	

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[13] Although in GAT 2 (Selting et al. 2009) the basic units of transcription are called 'segments' since they are frequently longer than printing lines, I will here call them 'lines', meaning this term to refer to transcription lines containing TCUs packaged in intonation phrases (cf. Selting 2000).

This is what happens here: In line 9, Carina is telling how she was parking in a parking place for disabled people for a very brief time and on coming back from a shop found a ticket on the windscreen of her car. In response to this, Hajo provides a recipiency token in line 10. I will now describe in more detail how Carina and Hajo co-construct the climax of the story and the two component sequences of the Affect Display Sequence.

The first component-sequence of the Affect Display Sequence

In overlap with Hajo's recipiency token, Carina in 11 produces the swear word *FUCK* and then in 12 gives the sum she had to pay as a fine. With lines 11-12, Carina makes the climax of her complaint story recognizable to Hajo, who then in 14 responds more strongly than in line 10. They thus construct.

(1') Lines 10-14 repeated

```
10   Haj:   hm_[hm,]
            hmhm
11   Car:      [|<`FUCK.>]                                  1stcomp-sequ:
                <whispery, l>                               Part 1.1:
               |((nodding, gazing at Haj))                  Climax: depict
                fuck                                        situation with
                                                            affect display
12          |<<whispery>`SIEBzig euro.>                     (reported
                         seventy euros                      affect)
            |((with raised eyebrows))
                         seventy euros

13          (-)

14   Haj:   |<<pressed, h>´`*!OAH!;>                        Part 1.2:
            |((with wide opened eyes and mouth,             affiliation
            | and with raised eyebrows))
                                 oah
```

Rhetorically and lexico-semantically, the swear word is of course remarkable. In addition, it realizes a code-switch into English. This unit presents the ticket as a very negatively evaluated nuisance. For the young people in conversation here, the height of the sum given in 12, seventy euros, is extreme. The two units can be described as a response cry (Goffman 1978, 1981), *FUCK*, and an elaboration of it (cf. C. Goodwin 1996: 393ff). Syntactically, the climax is realized with maximally short constructions with one single and two words constituting the syntactic units. Prosodically, the units show falling accents with falling final pitch. With her voice quality, however, Carina creates a contrast to her prior units: *FUCK* is delivered in a lower pitch register, both *FUCK* and *SIEBzig euro ('seventy euros')* are realized in a whispery voice. Visibly, Carina produces a head nod with *FUCK* and raises her eyebrows when uttering *SIEBzig euro*.

With all these cues together Carina depicts the situation with affect display and suggests lines 11 and 12 as the climax of her story. All these cues construct these units as conspicuous and thus convey heightened emotive involvement. Her strong negative assessment suggests the interpretation of *indignation* because of her being treated unfairly (for indignation see Günthner 2000).[14] Yet, this indignation is not displayed as in-situ, but as reported thought, that is, as a reconstructed affect belonging to the story world (cf. ibid.). In contrast to other complaint stories in which reconstructed indignation is displayed with more animated resources, Carina's indignation is displayed more subdued here: with whispery voice and low pitch register. Through this, her affect seems to be presented as a past experience, resigned-to now. Sequentially, thus, she constructs Part 1.1 of the first component-sequence of the Affect Display Sequence.

The interpretation of the displayed affectivity as indignation can be warranted by taking Hajo's response into account: After a brief lapse, he responds with the sound object (Reber 2012) **!OAH!;*, in a high pitch register and with a high pitch peak, with rising-falling pitch, and in a tense, pressed voice. There is a burst of high intensity at the beginning of the item (see PRAAT-Picture 2 below). After Carina's brief formulation of her climax, Hajo responds with a maximally short response cry which consists of one single syllable. Concomitantly, he gazes at Carina with his eyes suddenly wide open, his mouth open, and raised eyebrows. All these features together constitute a conventional response cry (Goffman 1981) to display astonishment at and affiliative agreement with the prior speaker's negative assessment of some event presented in the prior turn. Hajo shows himself in agreement with Carina's assessment of the events as egregious. Still Pictures 1 and 2 show Carina's and Hajo's facial expressions in lines 12 and 14. Hajo's visible enaction of raised eyebrows at 14 (and later 16) converges at Carina's enaction of raised eyebrows at 12, thus aligning with her facial expression. The pause in line 13 and Hajo's slightly late response can in this case be analyzed as an additional signal of his astonishment.[15] In addition, Hajo's response is quite brief and he does not project elaboration on it. Sequentially, he thus realizes Part 1.2 of the Affect Display Sequence, affiliation.

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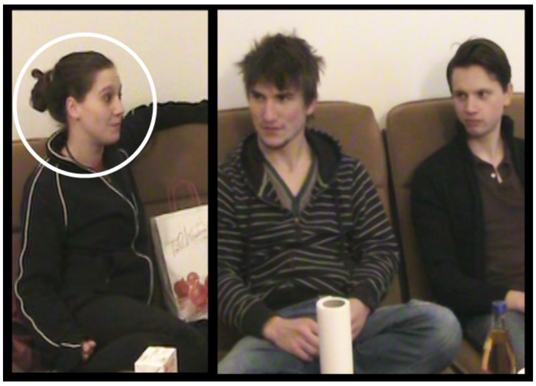
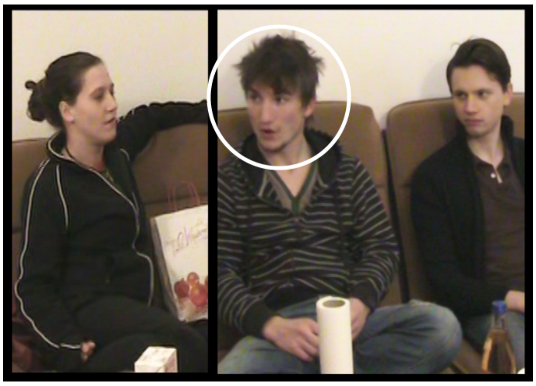
[14] Of course there is the general problem of naming affects. It should be kept in mind that such namings are interpretive ascriptions to displayed behavior that must be warranted in the analysis.



Still Picture 1



Still Picture 2

The follow-up component-sequence of the Affect Display Sequence

In line 15, Carina produces an in-situ evaluation of the complainable of her story and thus realizes Part 2.1 of the follow-up component-sequence of the Affect Display Sequence.

(1") Lines 15-16 repeated

15 Car: |↑`SIE:Bzig Euro `fÜr (.) im be`hInderten (-)
seventy euros for in a disabled
|((nodding in synchrony with accented syllables,
|gazing at Haj))
seventy euros for using a parking spot

|<<dim>`pArkplatz [(stEhn).>
parking place
|((nodding in synchrony with accented syllables,
|then gaze away from Haj))
for the disabled

Follow-up
comp-sequ:
Part 2.1:
evaluation
(in-situ
affect)

16 Haj: |<<len>´`HOLla.>
|((with still raised eyebrows))
holla

Part 2.2:
affiliation/
affiliative
agreement

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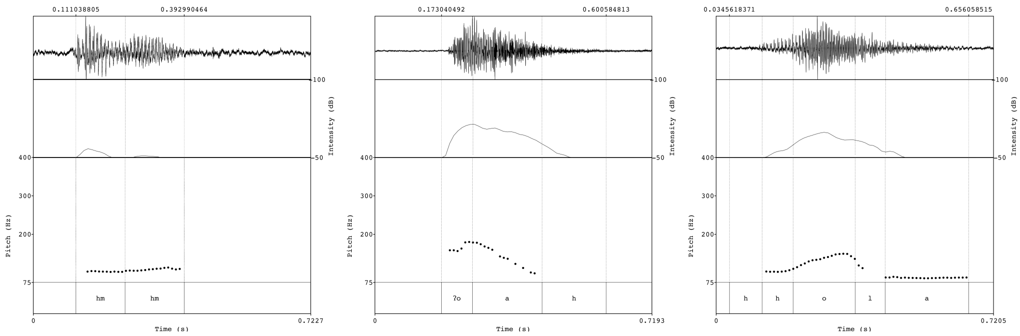
[15] On delays in the signaling of surprise cf. also Wilkinson & Kitzinger (2006: 164ff).

Rhetorically and lexico-semantically, she does not add anything new, but only formulates the egregious fine in a more elaborate form again. Syntactically, this non-finite construction mentions only the bare fact, with the extreme sum of the fine in a topicalized position, but it is longer than the first rendering. Prosodically, the topicalized extreme sum is presented with an accented syllable rising to an extra-high pitch peak and carrying some lengthening, thus conveying the focus of the unit right from the beginning. The words in the rest of the unit carry a high number of additional secondary accents, namely five; these are not rhythmically organized but separated by two brief pauses. Nevertheless, the accentuation is dense (cf. Selting 1994), with only few unaccented syllables between the accented ones, even though most of the accents are not very strong. The unit ends in soft voice. Visibly, Carina nods her head in synchrony with the accented syllables; at first she continues to gaze at Hajo and then directs her gaze away from him.

In this case it is not only the verbal, vocal and visible marking that displays affectivity, but also the fact that Carina repeats the egregious fact, in more or less the same words as before. She thus draws attention to it again. But in contrast to the first rendering, as the climax, which seemed to re-enact her affect in the storyworld, she now seems to comment on and evaluate the egregious fine for Hajo in-situ, in the here-and-now, and thus creates another opportunity for Hajo to respond. Carina's in-situ evaluation of the complainable seems to be weaker and calmer than her prior reconstructed rendering of it.

Again, this analysis can be warranted with reference to Hajo's response at line 16. Hajo provides *´´HOLla.* with slow speech rate and with marked rising-falling pitch. This can be seen in the acoustic-phonetic analysis in PRAAT-Picture 3, carried out with the programme PRAAT:



PRAAT-Picture 1 PRAAT-Picture 2 PRAAT-Picture 3

PRAAT-Picture 1 shows Hajo's *hm_hm,* from line 10, PRAAT-Picture 2 his prior response cry **!OAH!;* from line 14*,* PICTURE 3 his response cry *´`HOLla* from line 16. Just as Carina's second formulation of her climax in line 15 was longer than her first, so Hajo's second response cry in 16 is longer than his first: it now has two syllables. And in comparison to his prior response at 14, this second response cry in 16 is prosodically and visually less marked. As PRAAT-Picture 3 shows, the F0 peak is lower and the intensity is lower and gradually rising and falling throughout the item. There is no pressed articulation any longer, but slow tempo. Nevertheless, as its comparison with PRAAT-Picture 1 shows, it is still much more prominent with respect to both pitch movement as well as intensity than his recipiency token *hm_hm* from line 10. Visibly, Hajo continues the marking of his first response: he is gazing with his eyes wide open and with raised eyebrows, but does not add new resources. This means: Just as Carina's in-situ evaluation of the complainable was weaker than her first re-enaction of it, so now Hajo's second response is weaker than his first. Nevertheless, it is a fully affiliative response to Carina's complaint story that constitutes Part 2 of the follow-up component-sequence of the Affect Display Sequence.

In sum, the form and succession of the two component sequences of the Affect Display Sequence and the interaction between Carina and Hajo suggest the following interpretations: As Part 1.1 of the first component sequence, Carina enacts her response upon seeing the ticket, i.e., as reported thought with indignation, from the perspective of the character in the storyworld; as Part 2.1 of the follow-up sequence it is displayed more like a later reflection about the event, from the perspective of the storyteller in the here-and-now. In both his responses, Hajo builds on Carina's just prior enactions of her climax and displays affiliation, suggesting something like co-indignation (Günthner 2000). Each of Hajo's responses matches Carina's prior displays in structure and prosody. They thus constitute the relevant Parts 1.2 of the first and 2.2 of the follow-up component-sequences of the Affect Display Sequence, with the second component sequence exiting from shared affectivity.[16]

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[16] Carina and Hajo gaze at each other all the time and thus maintain a close interaction throughout this sequence. Carina and Hajo thus display what M.H. Goodwin (1980) has called "mutual monitoring" (cf. also C. Goodwin & M.H. Goodwin 1987). For more detail on the sequential structure here cf. Selting (2010).

5.2 An example of the construction of a climax with affect display in an amusing story[17]

Prior to extract (2), from a conversation between Sandra and her sister Emma, Sandra has prefaced an amusing, self-ironic ("tongue-in-cheek") story: She humorously stated that some "limitation of damage" was required because, although her daughter likes reading the popular German youth magazine *Bravo*, she refused to buy this magazine for her on a previous occasion. In the extract shown here, she tells how a few days later, when she came home late from work, her daughter was not there but had left a note informing her that she was in the supermarket *Aldi*, and how she found her daughter there who had already spent half an hour reading *Bravo*.

(2) LoE_VG_04_Bravo-Geschichten ('Bravo stories'): Extract from 17:19, lines 45-62

```
45   San:   nÄchsten tAg komme ich zu spät von der
            next     day  get   I too late from

               Arbeit nach HAUse, (.)
               work   to   home
            next day I get home late from work

46          |liegt n  ZETtel im |flUr,              |
            |lies  a note in the corridor
            |((raised eyebrows, |pointing gesture))|
            |there's a note in the corridor

47          (0.9) <<all, with downstep throughout, precise articul>
                  |/↑`hAllo /`mAma /`bIn im /`ALdi;>    |
                  |  hello   mum  am at the ((name of shop))
                  |((         with  blank  face       ))|
                  |((San & Emma gazing at each other))  |
                  |   hello mum I'm at the ((name of shop))

48          (0.9)

49   Emm:                             |(<<p>*he [h >)  |
                                      |((smiling face))|
50   San:   <<with laughing face, higher> [bin ich
                                           have I

              |RÜbergelaufen,=>
              |run over there
              |((pointing gesture: thump up, directed
              | towards the supermarket called Aldi?))
              |I ran over there
```

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[17] The following example is taken from Selting (2017).

51		|=da saß die seit ner <<higher + staying high> |*there sat she since a* |((arm raised; Emma's face showing increasing smile)) |/↑!HAL!ben stunde im /Aldi | *half hour in the ((name of shop))* |((arm and thump up, pointing backwards)) |((brief eyebrow flash)) drüben und hat /BRAvo ge[lesen;>] *there and has ((name of magazine)) read* *for half an hour she had been sitting in the ((shop)) reading ((magazine))* *reading ((name of magazine))' re*	1stcomp-sequ: Part 1.1: **Climax** depiction of situation with affect display (reported affect)
52	Emm:	[hehe ha]ha haha he	Part 1.2: affiliation
53		<<high, laughing, with pursed lips, like 'motherese'> [↑Oh dis_is] (aber) voll SÜSS;>= *oh this is (PART) really sweet* *'oh that's really sweet'*	+ affiliative assessment
54	San:	[he he]	
55		=|`JA:; |*yeah* |((smiling))	agreement
56		<<all, l, with pursed lips> |und da ha_ich gedacht |*and then have I thought* |((gaze away from Emma)) |*and then I thought* na dann muss man die |auch KAUfen;> *well then must one it also buy* |((gaze towards Emma)) *well then one has to buy it*	Follow-up comp-sequ 1: Part 2.1: evaluation (reported affect)
57	Emm:	[<<h, with pursed lips> ´`JA:;>] *yeah*	Part 2.2: affiliative agreement
58	San:	[<<l, all, with pursed lips> weisste wenn se] sich ne *you know if she REFL PRO* halbe stunde da hin[setzt] und die LIEST;$_{all}$> weißte, *half an hour there sits and it reads you know* *you know, if she sits there for half an hour and reads it, you know*	Follow-up comp-sequ2: Part 2.1: evaluation (in-situ affect)
59	Emm:	[hehehe]	
60	San:	<<l, with pursed lips> dann KANN man die *then can one it* *then you can* [auch holen (und so);>] *as well buy (and so)* *just as well buy it (like)* *'then one can as well buy it (like)'*	
61	Emm:	[he: h he ho]	
62		<<h, with pursed lips> ↑OH::;> *oh*	Part 2.2: affiliation

The overall sequential organization of the story can be represented as in Table 2.[18]

Table 2: Overall sequential organization of Sandra's story and Emma's responses

Lines	*Sandra's actions*	*Emma's responses (all affiliative)*
13-14	prefacing amusing story (not shown)	
45	introduction of part of story analyzed here	
46-48	dramatization	
49		minimal = awaiting further talk?
50	continuation	
51	**climax** (= Part 1.1 of 1st comp-sequ)	
52-53		laughter + affiliative assessment (= Part 1.2 of 1st comp-sequ)
55	agreement with Emma's prior assessment	
56	evaluation 1 (reported affect): explication of the point of the story: moral result (= Part 2.1 of follow-up comp-sequ 1)	
57		affiliative agreement (= Part 2.2 of follow-up comp-sequ 1)
58, 60	evaluation 2 (in-situ affect) (= Part 2.1 of follow-up comp-sequ 2)	
59, 62		laughter + affiliation (= Part 2.2 of follow-up comp-sequ 2)

The first component-sequence of the Affect Display Sequence

After the introduction and dramatization of prior events in lines 45-48, Sandra presents the climax of her story in line 51: *da saß die seit ner <<higher + staying high> //↑!HAL!ben stunde im /Aldi drüben und hat /BRAvo ge[lesen;>]* ('for half an hour she had been sitting in the Aldi reading Bravo'). Here are lines 51-52 again:

(2') Lines 51-52 repeated

```
51  San:    |=da saß die seit ner <<higher + staying high>
            |there sat she since a
```

---

[18] As Parts 2.1 and 2.2 of the Follow-up component-sequences 1 and 2 are, for the purposes of the current analysis, structurally similar, they are both labelled Parts 2.1 and 2.2, in accordance with the overview of the Affect Display Sequence given in section 1 above.

|((arm raised; Emma's face showing increasing smile))

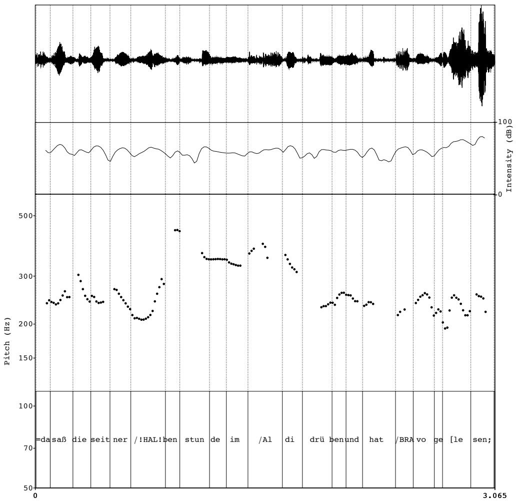
1stcomp-sequ:

|/↑!HAL!ben stunde im /Aldi   Part 1.1:
| *half hour in the ((name of shop))*   **Climax**
|((arm and thump up, pointing backwards))   depiction of
|((brief eyebrow flash))   situation with
affect display

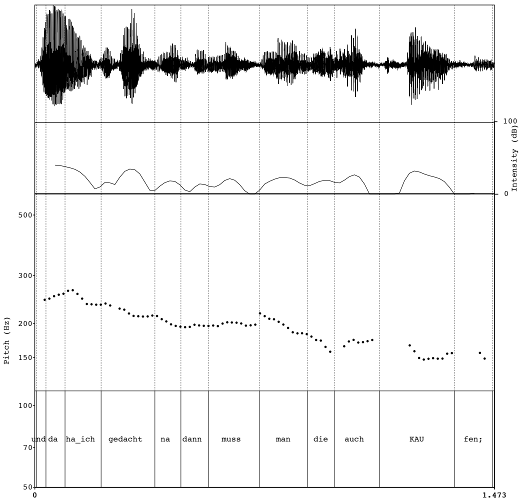
drüben und hat /BRAvo ge[lesen;>]   (reported
there and has ((name of magazine)) read   affect)
for half an hour she had been sitting in the ((shop)) reading ((magazine))
reading ((name of magazine))'
52 Emm: [hehe ha]ha haha he   Part 1.2:
affiliation

The following resources contribute to making this unit recognizable as the climax of Sandra's story: Rhetorically and lexico-semantically, Sandra stages her daughter's sitting in the supermarket for half an hour and reading the magazine as an extreme length of time. Syntactically, she phrases this in a complex sentence, starting with a topicalized adverbial *da* in first position. Prosodically, she realizes a pitch jump to a high peak and an extra strong accent in the phrase *seit ner ↑!HAL!ben stunde* ('since half an hour'); the pitch in the rest of the unit is continuously falling but stays relatively high until the end. The three accented syllables in the words *↑!HAL!ben*, *Aldi* and *BRAvo* are organized rhythmically, i.e., they are produced at roughly similar time intervals, although the feet are rather long and consist of five syllables each.

PRAAT-Pictures 4 and 5 show the high pitch peaks in line 51 and, by comparison, the much lower peaks later on in line 56.

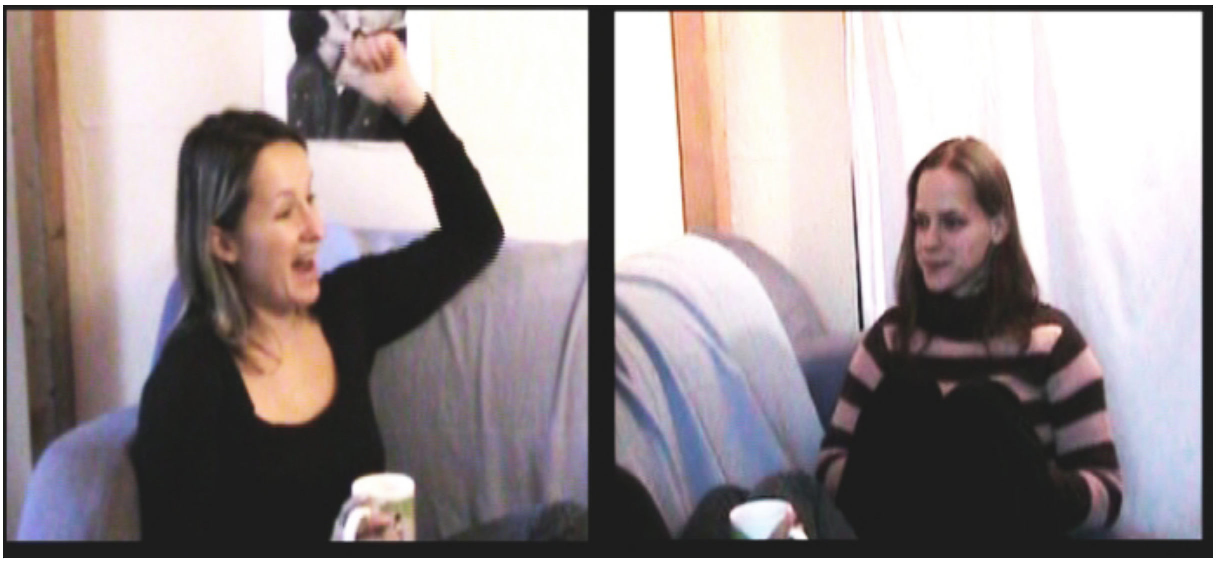


PRAAT-Picture 4: line 51



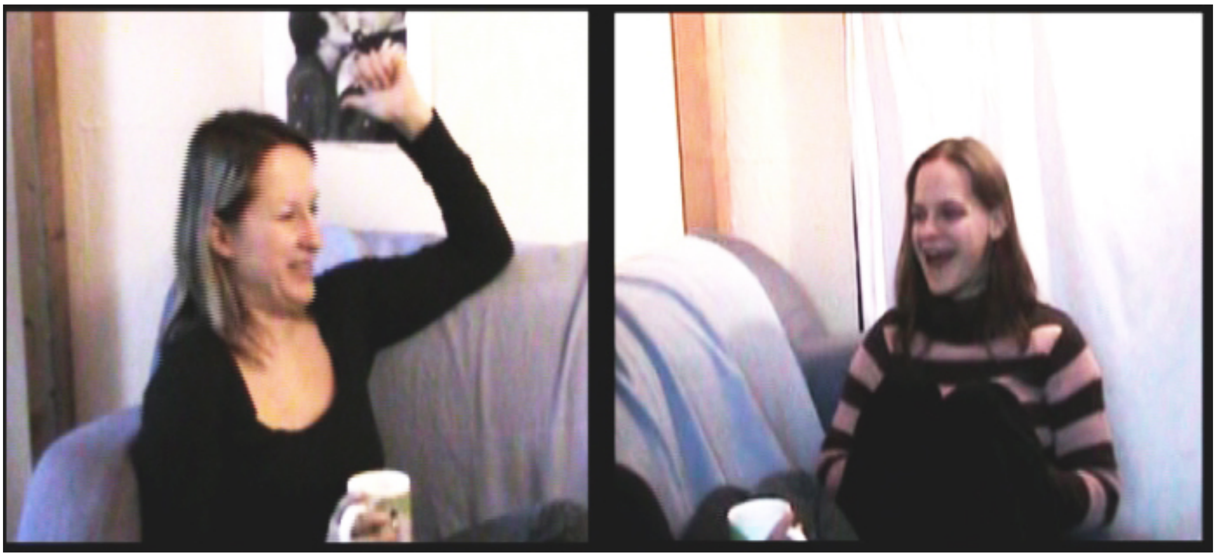
PRAAT-Picture 5: line 56

Visibly, in line 51 Sandra raises her arm and thumb even higher than before, still pointing backwards. In addition, concurrently with *↑!HAL!ben stunde* she produces a brief flash of her eyebrows (see Still Picture 3). All three accented syllables in this unit are accompanied with slight head nods. Sandra's face shows an amused, smiling expression throughout and bursts out into a silent laugh at the end of the unit. Her gaze is directed at Emma throughout the unit.



Still Picture 3: Sandra's (and Emma's) facial expressions at the syllable *!HAL!* in line 51

This analysis can be warranted by considering Emma's response. Emma had been smiling since line 49, her facial expression continuously moves toward laughing throughout line 51. Finally, in line 52, concurrently with the end of Sandra's unit and immediately after the word *BRAvo*, Emma bursts out laughing (see Still Picture 4). Emma's amused response thus fits the affect displayed in Sandra's story so far as well as her (i.e., Sandra's) increased smiling followed by laughter in line 54.



Still Picture 4: Sandra and Emma's facial expressions at the final syllable of line 51

Simultaneously with Sandra's laughing (notated in line 54), in lines 53-55 Emma responds with an affiliative agreeing assessment, *↑Oh dis is (aber) voll SÜSS;* ('oh that's really sweet'). Here it is again:

(2'') Lines 53-55 repeated

```
53   Emm:    <<high, laughing, with pursed lips, like 'motherese'>
            [↑Oh dis_is] (aber) voll SÜSS;>=                   affiliative
             oh this is (PART) really sweet                     assessment
             'oh that's really sweet'
54   San:   [he he     ]

55          =|`JA:;                                             agreement
             |yeah
             |((smiling))
```

It is produced with high pitch, laughingly, and with pursed lips which make it sound like "motherese" or "baby talk" (cf. Snow 1977).[19] *Oh*, with a close-mid back vowel /o/, starting high and produced as prosodically integrated into the following clause, is used as a response token indicating an affective change of state (Golato 2012), possibly combined with a trace of surprise (cf. Couper-Kuhlen 2009). In the following assessment *dis is (aber) voll SÜSS;* ('that's really sweet'), with the use of the particle *aber* (suggesting something like 'but, though'), albeit not clearly audible, Emma presents this assessment as an independent evaluation of Sandra's daughter's behavior (cf. Heritage & Raymond 2005). Both her laughing in line 52 and this response token plus assessment can be analyzed as evidence that she responds to Sandra's prior TCU in line 51 as the climax of her story and orients to that climax' evaluation by responding to it with a verbally explicit affiliative assessment. Furthermore, after Sandra's amused telling of the story, Emma's amusement, the response token *oh* plus her independent assessment of Sandra's daughter's behavior constitute a fully affiliative response. Sandra agrees with Emma's assessment *(`JA:;* 'yeah') and thus closes this sequence in line 55.

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[19] This corresponds to the uses of *süß* that Szczepek Reed (2014: 166f) describes. Unfortunately, most of the responses are produced in (partial) overlap and therefore cannot be acoustically analyzed with PRAAT.

Sequentially, with the embodiment of the climax of her story, Sandra has produced Part 1.1 of the first component-sequence of the Affect Display Sequence; with her laughter and affiliative agreeing assessment, Emma has produced Part 1.2 of this component-sequence.

The follow-up component-sequence(s) of the Affect Display Sequence

In lines 56-62, we find two instances of the follow-up sequence.

(2''') Lines 56-62 repeated

```
56   San:   <<all, l, with pursed lips> |und da ha_ich gedacht
                                        |and then have I thought
                                        |((gaze away from  Emma))
                                        |and then I thought          Follow-up
                                                                     comp-sequ 1:
            na dann muss man die |auch KAUfen;>                      Part 2.1:
            well then must one it also buy                           evaluation
                                 |((gaze towards Emma))              (reported
            well then one has to buy it                              affect)

57   Emm:   [<<h, with pursed lips> ´`JA:;>              ]           Part 2.2:
                                    yeah                             affiliative
                                                                     agreement
58   San:   [<<l, all, with pursed lips> weisste wenn se] sich ne
                                         you know if she REFL PRO
                                                                     Follow-up
            halbe stunde da hin[setzt] und die LIEST;all> weißte,    comp-sequ2:
            half an hour there sits    and it reads    you know
            you know, if she sits there for half an hour and reads it, you know   Part 2.1:
59   Emm:                      [hehehe]                              evaluation
                                                                     (in-situ
60   San:   <<l, with pursed lips> dann KANN man die                 affect)
                                   then can one it
```

then you can

[auch holen (und so);>]
as well buy (and so)
just as well buy it (like)
'then one can as well buy it (like)'
61 Emm: [he: h he ho]

62 <<h, with pursed lips> ↑OH::;> Part 2.2: affiliation
oh

In line 56, Sandra now makes explicit the point of her story, i.e., the reason it has been told: even though she does not like her daughter to read the magazine *Bravo*, she gave in to her: *<<all, l, with pursed lips> und da ha ich gedacht na dann muss man die auch KAUfen;>* ('and then I thought well then one has to buy it'), to which Emma responds with *<<h, with pursed lips> ´`JA:;>* ('yeah'). In formulating the point of her current story, Sandra returns to her previous story, which ended with her not buying *Bravo* for her daughter, as well as to her prior story preface, in which she announced an amusing "tongue-in-cheek" story. Sequentially, Sandra's evaluation of her daughter's behavior in line 56 initiates Part 2.1 of the follow-up component-sequence of the Affect Display Sequence that makes relevant Emma's affiliative response as Part 2.2, which is provided by Emma in line 57.

In comparison to line 56, in lines 58 and 60 Sandra changes perspectives: she moves out of the story world into the here-and-now of the storytelling situation. In lines 56, 58 and 60, Sandra justifies her action of buying the magazine for her daughter twice: first as part of her story (line 56), then in the reformulation in the here-and-now: *<<l, all, with pursed lips> weisste wenn se sich ne halbe stunde da hinsetzt und die LIEST;all> weißte, <<l, with pursed lips> dann KANN man die auch holen (und so);>* ('you know, if she sits there for half an hour and reads it, you know, then you can just as well buy it (like)'). Emma responds with laughter and *<<h, with pursed lips> ↑OH::;>* ('oh') (lines 61-62). Again, this high-pitched and falling as well as lengthened response token is produced with a close-mid back vowel /o/, now as a freestanding unit of its own. Emma reproduces and reinforces her prior display of affective change of state and possibly surprise (Couper-Kuhlen 2009, Golato 2012) and at the same time with her laughter and *oh* in lines 59, 61 and 62 enacts affiliation with Sandra's changed stance toward her daughter's reading and buying the magazine.

Sequentially, with lines 58 and 60, Sandra initiates the second follow-up component-sequence for the display and accomplishment of shared affectivity, i.e., another evaluation of her daughter's behavior as Part 2.1 of a component-sequence in which the affectivity shared is reinforced and consolidated. This makes relevant another affiliative Part 2.2, which Emma provides in lines 61 and 62.

Prosodically, Emma's pursed lips in line 53, which suggest something like "motherese" or "baby talk" (see above), respond exactly to Sandra's prefacing of the story as a "tongue-in-cheek", amusing one (not shown in the transcript): The pursing of lips by both participants in most units in lines 53-62 seems to suggest that Sandra and Emma both humorously acknowledge Sandra's having been "made to violate her principles" by her daughter. Yet, prosodically, a clear contrast is constituted between Emma's use of high pitch peaks and high pitch register and Sandra's choice of low pitch register. Altogether, Sandra as the storyteller seems to suggest both 'amusement' and an air of 'playful remorse', while Emma displays only 'amusement', coming across as full affiliation.

In sum, in extract (2) both participants orient to sharing affectivity throughout the storytelling. After earlier projecting an amusing story (not shown), storyteller Sandra produces the climax of her story, displaying amusement with verbal, vocal, and visible resources, especially her laughing facial expression. Her recipient Emma's display of amusement through laughter is in various ways made relevant by the way Sandra tells the story and shows her a smiling or laughing face. After that, both participants laugh or smile, and they laugh together. The relating of the point of the story in the storyworld with a display of 'amusement' and 'playful remorse' is followed by a reformulation in the here-and-now. Emma responds with affiliation again, suggesting her own amusement. With their successive actions, the participants collaboratively construct the first component-sequence and then two instances of the follow-up component-sequence of the Affect Display Sequence. In comparison to the two two-part component-sequences shown in extract (1), they here build an extended Affect Display Sequence together. The display of 'amusement' is "savored", even "celebrated" and prolonged by both participants in turn – as if to enjoy it a little longer (see also Ford & Fox 2010: 361).

6 Conclusions

After the storyteller's story preface has projected the kind of story to be told and the kind of affect to be dealt with in the story, and mostly also after the telling of a series of events or situations, the storyteller often depicts a particular event or situation as the climax of the story, involving evaluation and affect display. In order to make the climax with affect display recognizable for the recipient, the storyteller uses particular *practices*, i.e., the systematic and methodic deployment of a number of verbal, vocal, and visible resources in their sequential context that suggest particular interpretations by the recipients and thus make fitting and appropriate recipient responses relevant that co-construct the climax and thus the story.

I have shown examples from complaint stories with displays of anger or indignation and amusing stories with displays of amusement, joy, or merriment. The climaxes of stories with displays of these affects have been argued to be made recognizable by the use of different resources, but to be managed through similar practices. I have restricted my presentation here to the normatively oriented to trajectories in which recipients respond with affiliation. (The validation of this claim by the analysis of deviant cases can be found in Selting (2010, 2017).)

In the normatively oriented to trajectories with affiliative responses, climaxes in storytelling with concomitant displays of affectivity are managed in what I have reconstructed as the *Affect Display Sequence.* This is realized as shown in Table 3.[20]

Table 3: Affect Display Sequence for the collaborative construction and treatment of story climaxes with concomitant affect displays, with affiliative responses by the recipient.

First component-sequence –
for the display and accomplishment of shared affectivity:

Part 1.1	storyteller's	production of the climax of the story: depiction/presentation of a situation with concomitant display of *reconstructed*, *reported* affectivity
Part 1.2	story recipient's	affiliative response

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[20] For dispreferred trajectories of that sequence see Selting (2017).

Follow-up component-sequence(s)
for the consolidation of and/or exit from shared affectivity:

Part 2.1	storyteller's	*reported* and/or *in-situ* evaluation, confirmation, etc., entails uptake of recipient's affiliation
Part 2.2	story recipient's	affiliative response

It consists of, minimally, *two two-part* component-*sequences.* The *first component-sequence* is designed for the *display and accomplishment of shared affectivity. It* is initiated with the storyteller's production of the climax of the story with concomitant displays of reconstructed affectivity in the story world (= Part 1.1), and is responded to with the story recipient's affiliative response (= Part 1.2). If the story recipients construct Part 1.2 appropriately, i.e., in a manner acceptable to the storyteller, there will be at least one *follow-up component-sequence* which is designed for the *savoring of and/or exit from shared affectivity* in the here-and-now of the storytelling situation. This follow-up component-sequence is initiated with the storyteller's reported and/or in-situ evaluation, confirmation, etc., entailing uptake of the recipient's prior affiliation (= Part 2.1), and is responded to with the story recipient's affiliation (= Part 2.2). Such a follow-up component-sequence may be enacted several times.

Although the practices and the sequential organization are thus similar, climaxes of complaint and amusing stories are also both constructed and treated differently, i.e., in *affect-specific* ways:

Firstly, *the second component-sequence seems to function differently*.
While in cases of displays of the negative affect of indignation in climaxes of complaint stories (see Selting 2010: 271 et passim) the second component-sequence seems to be designed to consolidate and then exit from the display of shared affectivity, in cases of displays of amusement the second component-sequence seems to be designed to "savor", even "celebrate" the affect, by both participants in turn (cf. Ford & Fox 2010).[21]

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[21] Whether the participants in their follow-up component-sequences enact the consolidation and savoring and/or exit from shared affectivity seems to be related to the progressivity of their turns: if they only display the affect again, they can be analyzed to be doing only savoring the affect; if they at the same time also move on toward other tasks, such as continuation, completion and/or movement out of storytelling, they can be analyzed as doing exiting from shared affectivity.

Secondly, *specific practices and resources are used to suggest specific affects*.
In general, in their practices to construct and make recognizable climaxes with displays of affectivity, speakers typically make use of a range of verbal, vocal, and visible resources in co-occurrence. (For a classified list see Selting 2010, 2012, 2017.) Usually, it is not single resources that are used to suggest the interpretation of affectivity in general or specific affects in particular, but more important are practices such as the construction of contrast and markedness/salience for noticeability with a cluster of resources, which then have to be interpreted within their local sequential context.

Nevertheless, there are also some *particular practices and resources* that are associated with the climaxes of complaint and amusing stories:

For *complaint stories*, in which some kind of complainable is presented as deplorable or egregious (Drew 1998: 322), storytellers typically use

- swear words or expletives,
- negative assessments,
- pressed, tense voice quality,
- forced or mock laughter (not shown here),
- facial expressions including staring and frowning. (Cf. also Selting 2010, 2012.)[22]

For *amusing stories*, in which some event or situation is presented as funny or laughable about, storytellers typically use

- lexical items and assessments suggesting agreeable evaluations and inviting agreement, and
- smiling and laughing, both as freestanding or concurrent practices in themselves and in the modifications these result in for voice quality and facial expression.[23]

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[22] On a more detailed comparison of the management of affectivity in climaxes of amusing and complaint stories see Selting (2016).

[23] See Jefferson (1979, 1985) on laughter as an interactional phenomenon that "can be managed as an interactional resource" (1985: 34); "an activity to which one participant may invite another or others – an invitation which may be accepted or declined" (Jefferson 1979: 80). For collections of articles on the sequential organization of laughter see Wagner & Vöge (2010) and Glenn & Holt (2013).

Especially through their gaze and smiling or laughing facial expression or voice quality, storytellers enact laugh invitations and make appropriate recipients' responses relevant.

Thirdly, *recipients' affiliative responses are affect-specific*, too:
For *affiliation with (displays of) indignation* in climaxes of complaint stories recipients use, e.g., response cries, suggesting both similar affects such as co-indignation (Günthner 2000), as well as other fitting, i.e., appropriate though different, affects such as soothing, calming down or de-escalating responses (Selting 2010, 2012).

For *affiliation with (displays of) amusement* in story climaxes, recipients use, e.g., agreeing assessments or response tokens, and display co-amusement with smiling and laughing, i.e., similar displays of affectivity: the teller's amusement is responded to with the recipient's amusement.

These practices and resources are deployed to instantiate and make interpretable the management of affectivity as concomitant practices in constructing climaxes of storytelling. By "staging" their story climaxes in these ways and managing them orderly within what I have called the Affect Display Sequence, story climaxes with their affectivity are organized as collaborative accomplishments.

In sum, I hope to have shown that in the display of affectivity in the construction of story climaxes in interaction,
firstly, the resources deployed are relevant, they matter because they are used to suggest the interpretation of affectivity in general and specific affects in particular which are responded to in different ways;
secondly, although different resources may be deployed to suggest different affects, the practices to collaboratively manage affectivity in this sequential context are largely similar or even the same, and
thirdly, the display of affectivity in the construction of story climaxes in interaction is oriented to and dealt with in a sequentially ordered, negotiated, and co-constructed, interactionally accomplished way.

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Transcription conventions

Appendix: Transcription conventions

(for details see Selting et al. 2009)

Sequential structure

[ ]	overlap and simultaneous talk
[ ]	
=	latching

Pauses

(.)	micropause
(-), (--), (---)	brief, mid, longer pauses of ca. 0.25 - 0.75 secs.; until ca. 1 sec.

(2.0)	estimated pause, more than ca. 1 sec. duration
(2.85)	measured pause (notation with two digits after the dot)

Other segmental conventions

und=äh	assimilations within units
:, ::, :::	segmental lenghtening, according to duration
äh, öh, etc.	hesitation signals, so-called 'filled pauses'
*	cut-off with glottal closure

Accentuation

akZENT	strong, primary accent
ak!ZENT!	extra strong accent
akzEnt	weaker, secondary accents

Pitch at the end of units

?	rising to high
,	rising to mid
-	level
;	falling to mid
.	falling to low

Notation of pitch movement in and after accented syllable

ˋSO	falling
ˊSO	rising
ˉSO	level
ˆSO	rising-falling
ˇSO	falling-rising
↑ˋ	pitch jump up to peak of accented syllable
↓ˊ	pitch jump down to valley of accented syllable

Rhythm

/xxx /xx x/xx	rhythmically integrated talk: '/' is placed before a rhythmic beat

Conspicuous pitch jumps

↑	to higher pitch
↓	to lower pitch

Changed register, end indicated by final '>'

<<l> >	low register
<<h> >	high register

Laughter

haha hehe hihi	laugh syllables
((laughter))	description of laughter
<<laughingly> >	notation of voice quality, end indicated by final '>'

Changes in loudness and speech rate, end indicated by final '>'

<<f> >	=forte, loud
<<ff> >	=fortissimo, very loud
<<p> >	=piano, soft
<<pp> >	=pianissimo, very soft
<<all> >	=allegro, fast
<<len> >	=lento, slow
<<cresc> >	=crescendo, continuously louder
<<dim> >	=diminuendo, continuously softer
<<acc> >	=accelerando, continuously faster
<<rall> >	=rallentando, continuously slower

Breathing

.h, .hh, .hhh	inbreath, according to duration
h, hh, hhh	outbreath, according to duration

Other conventions

((nods))	non-verbal/visual and extralinguistic activities and events
<<noddingly> >	concomitant para- and extralinguistic activities and event with notation of scope
<<whispery> >	description of voice quality
( )	unintelligible according to duration
(solche)	uncertain transcription
(solche/welche)	possible alternatives

<table>
<tr><td>*((...))*</td><td>omissions in the transcript</td></tr>
<tr><td>|talk talk talk|
| ((nods)) |</td><td>parallel verbal and visible actions</td></tr>
</table>