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REVISTA DE DIDÁCTICA ESPAÑOL COMO LENGUA EXTRANJERA

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TEACHING SPANISH PRAGMATICS THROUGH COLLOQUIAL CONVERSATIONS

BIODATA

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ABSTRACT

This paper focus on the advantages of teaching and learning a foreign language with and through spoken discursive corpora, and especially colloquial and conversational ones. The benefits of developing oral competence and communicative skills in language learners using colloquial conversations will be exposed and discussed.

In this paper, we characterise the colloquial conversation and the features that define this register and discursive genre. Being the most natural and original way to communicate among human beings, the colloquial conversation is the most common means to communicate, and therefore, this genre should have a greater presence in foreign-language classrooms. Secondly, we expound on the advantages of teaching using colloquial conversations corpora, particularly resulting from its contextualisation (the linguistic input is learnt in its real and authentic context) and from its oral and conversational features (prosodic elements and interactional mechanisms). Thirdly, the paper provides a list of corpora of colloquial conversations that are available in Spanish, focusing on Val.Es.Co. colloquial corpus (peninsular Spanish oral corpus, Briz *et al.*, 2002; Cabedo & Pons online, www.valesco). Finally, a set of pragmatic applications of corpora in foreign-language classroom is offered, in particular using the Val.Es.Co. colloquial corpus: functions of discourse markers and interjections (whose meanings change depending on the context), strategies of turn-takings, ways of introducing new topic in the dialogues, mechanisms of keeping or "stealing" the turn, devices to introduce direct speech, attitudes expressed by the falling and rising intonations, hedges and intensifiers, and so on. In general, this paper pretends to offer ideas, resources and materials to make the students more competent in communication using authentic discursive oral corpora.

KEY WORDS: colloquial Spanish; conversations, Pragmatics, discursive corpora

El objetivo de este artículo es presentar las ventajas que ofrece aprender y enseñar una lengua extranjera mediante el recurso a corpus discursivos de lengua hablada, especialmente, mediante conversaciones coloquiales. Se describen y discuten los beneficios que estos corpus aportan al desarrollo de las habilidades comunicativas y de la competencia oral.

En primer lugar, se caracterizan las conversaciones coloquiales y los rasgos que definen tanto el género discursivo como el registro. Se parte del presupuesto de que la conversación coloquial es el medio de comunicación humana más básico y común en el ser humano, por lo que se considera que debería tener una mayor presencia en las clases de lengua extranjera. En segundo lugar, se profundiza en las ventajas del emplear corpus de conversaciones en la enseñanza, las cuales se derivan de su contextualización (el input lingüístico se aprende en su contexto auténtico) y de sus rasgos orales y conversacionales (la prosodia y los mecanismos interaccionales). En tercer lugar, este artículo incluye un listado de corpus de conversaciones coloquiales españolas que están accesibles, entre los que destaca el corpus de conversaciones coloquiales Val. Es. Co. (corpus de español oral peninsular, Briz *et al.*, 2002; Cabedo y Pons *online*, www.valesco). Por último, se presentan una serie de aplicaciones pragmáticas a partir de la explotación de estos corpus en ELE: el estudio de los marcadores discursivos y las interjecciones (elementos con un significado altamente dependiente del contexto), estrategias de toma de turnos, medios para introducir nuevos temas en la conversación, mecanismos para el mantenimiento o robo del turno, recursos para introducir el estilo directo, significados derivados del manejo de la entonación, atenuación e intensificación, etc. En suma, se pretenden ofrecer ideas, recursos y materiales para ayudar a los estudiantes a desarrollar su competencia comunicativa a partir del empleo de corpus discursivos orales.

PALABRAS CLAVE: español coloquial; conversaciones; pragmática; corpus discursivos

1. SPANISH COLLOQUIAL CONVERSATIONS FROM A PRAGMATIC PERSPECTIVE

1.1. WHAT COLLOQUIAL SPANISH IS LIKE

Each language constitutes a unity and, at the same time, languages are characterized by variety. Languages vary across time and space, depending on the users and the specific situations that take place. These linguistic varieties are called the *diachronic variety* (according to time), the *dialectal variety* (geographical space), the *sociolectal variety* (age, sex and social level of speakers) and the *diaphasic variety* (according to the communicative situation). The linguistic registers are the products of diaphasic variation, which consists of two poles, the informal and formal register, there is a continuum of manifestations between them. *Colloquial Spanish* is the established term for describing the informal register or, the register used in friendly and relaxed communicative situations (Beinhauer 1929; Steel 1976; Criado del Val 1980; Payrató 1988; Vigara1992; Briz 1998; Cortés 2002; López Serena 2007; Porroche 2009; Narbona 2012).

The colloquial register is present in many different discursive genres; nevertheless, the most prototypical genre in which colloquial register can be manifested is conversation. The result of crossing both aspects is the colloquial conversation, which is defined by two kinds of features: on one hand, the register features and on the other hand, the traits of the conversation. According to Briz (1998) and Briz and

Val. Es. Co. Group (2002), in colloquial conversations, the features of a register consist of four informal situational parameters and three specific parameters (*primary features,* Val. Es. Co. 2002).[1] The situational parameters are:

a) *Social and functional relationship of solidarity among the speakers*: There is not a relation of power or hierarchy.
b) *Existential relationship of proximity and common knowledge among the speakers*.

c) *Familiar interactional framework*: The physical setting that surrounds a speech event is familiar to the interlocutors.

d) *Non-specialized subject matter*: the topic of the discourse is about daily life and everyday affairs.

These features should be considered as a gradient, since registers do not constitute discrete varieties; and therefore, there are intermediate registers between the informal and formal extremes. The closer they are to the informal (colloquial) pole, the more they determine the degree of informality appropriate for speech (Briz, and Val. Es. Co. Group 2002; Fernández, and Albelda 2008; Briz 2013; Albelda 2014). Sometimes, in informal circumstances that favor the colloquial register and accomplish these features, speakers can modify their register if one of the parameters is altered. Examples are when someone introduces a serious topic in a casual conversation (such as the death of someone) or when two friends meet as professional colleagues in the frame of a conference. In both instances, the register could be changed according to the communicative event. In the first case, the formal parameter (introducing a serious topic) contributes to making the conversation more formal; in the second example, the informal parameter (the friendship relationship) can convert the conversation into a more informal one.

The following primary parameters complete the characterization of the informal register:

e) *Lack of planning*: The conversation is spontaneous since the speakers make up the dialogue as they go along (Ochs 1979).

f) *Interpersonal goal*: The language is mainly used for personal and social purposes.

g) *Informal tone:* Overall, colloquial conversation has a casual tenor and is more relaxed.

As it was stated previously, the informal register can be used in different discursive genres (also called *discursive modalities*): familiar postcards, memos, commercials, online chats, text messages, talk shows on TV, articles in popular magazines, novels, and so on. Specifically, all the above-mentioned parameters are present in conversations, and the colloquial conversation is thus considered the oral prototype in language. The majority of conversations take place in informal situations, and the configuration and structure of the conversation also favors the use of a colloquial register.

Conversations will be defined on the basis of the criteria for defining the types of discourse: the channel (oral, written), the internal

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[1] This model is partially based on Gregory and Carroll's (1978) proposal. They described the characteristics of a speech situation through these four categories: field, mode, tenor and tone.
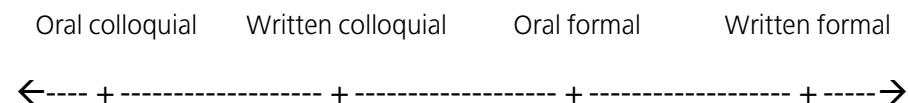
structure (monological, dialogical), the mode of taking turns (predetermined, non-predetermined), the mode of action (immediate, distant), and the progression and distribution of communicative roles (cooperative, non-cooperative, and dynamic, static). According to Briz, and Val. Es. Co. Group (2002); Gallardo (1996); and Seedhouse (2005); and Richards and Seedhouse (eds., 2005), conversations are:

a) *Personal and face-to-face*: These are the most basic ways of chatting; nevertheless, we can have conversations by telephone, chatting online and communicating via electronic devices.

b) *Immediate*: They take place in the here and now.

c) Those in which *turn taking is not predetermined*: The turns to talk are free; no one decides who should talk in a given time.

d) *Dynamic*: Communicative exchanges follow one another as they are being put together since they have not been established previously.

e) *Cooperative*: There is a tacit agreement among speakers to contribute, both to the topic and to the other interlocutors' interventions.

Not all conversations are conducted orally, but most of them are. The oral channel is an easy environment in which to develop colloquial features. The physical presence of interlocutors or the immediacy of the communication can make the communicative event more colloquial. Nonetheless, in the *continuum* of registers, there are also informal manifestations of written language. The following chart shows the manifestations of registers in spoken and written language:

| Oral colloquial | Written colloquial | Oral formal | Written formal |

←---- + ------------------ + ------------------ + ------------------ + -----→

All the registers can be expressed in the oral channel as well as in the written one, even though written communication usually possesses a greater degree of formality and allows for planning (a report, a commercial letter, an academic paper, a notification, and so on). On the other hand, the oral channel is expected to be formal in some situations and discourses such as an oral trial, a doctoral dissertation defense, or a lecture (Biber 1988; Kotschi et al. 1996; Oesterreicher 1996; Blanco 2002; Briz 2003, 2013).

1.2. AN EXCERPT FROM A REAL COLLOQUIAL CONVERSATION

As is known, one of the primary aims in Corpus Linguistics is the collection of authentic linguistic data (McEnery and Wilson 1996, Ajmer, ed., 2009). Currently, a large number of corpora are available and accessible to the linguistic community in different genres and in both channels, oral and written. There are usually more difficulties in collecting oral corpora since speech has to be recorded in the suitable circumstances and should later be transcribed before preparing and processing the data.

In Spanish, one example of an oral corpus is PRESEEA (*Proyecto para el estudio del español de España y América*)[2]. PRESEEA consists of about forty corpora of one-hour interviews catalogued by age,

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[2] PRESEEA means *Project of the study of the Spanish of Spain and America* (Moreno Fernández 2006).

sociocultural levels and sex. The data come from different cities around America and Spain (http://preseea.linguas.net). Each corpus is expected to contain 72 interviews.

Another example of a Spanish oral corpus is Val. Es. Co. (Valencia Español Coloquial)[3]. This corpus was recorded in the city of Valencia in its metropolitan area. It provides two corpora of oral colloquial conversations, recorded secretly in different spontaneous and familiar situations. One of the corpora was published in hard copy (Briz and Val. Es. Co. Group 1995, 2002, and the audio files can be requested from the authors); the second one is available on the Internet (Cabedo and Pons, online, www. valesco. es), and has a search engine to search occurrences. This corpus also permits the download of entire conversations in Word format.

There are many other oral corpora resources in Spanish, as will be shown in Section 3. 2. Here is an excerpt taken from the Val. Es. Co. corpus (Briz and Val. Es. Co. Group 2002). It's introduced in order to illustrate the colloquial features described in the previous section.

In the conversation in example (1), there are three participants. The speakers P and C are two women, both around 60 years old, and are sisters-in-law. The third speaker, J, is a 25 year-old man and C's son. They are having a friendly family meeting at C and J's home. The specific topic at this point in the conversation is about how speaker P managed to get his driver's license and did his "prácticas".

(1) Transcript of an extract from conversation [G68B1+G69A1] (Briz and Val. Es. Co. Group 2002: 199-201, lines 365-488)[4]

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1 P: ¿qué? ¿cómo va el coche ya↓ Juan?
2 J: muy bien/ que lo diga la mamá→
3 C: ¡ay! está hecho un artista
4 J: que- que fuimos a la boda dee– bueno al bautizo
5 C: ¿al bautizo?
6 P: ¿yo qué te dije?// digo↑ *verás cómo eso te vas a ir tú* [*mismo↑ soltando↑*]
7 J: [si es una tontería conducir→]
8 C: es una tontería es↑ es↑ [perder el miedo/ y saberlo]
9 P: [todos los días↑] y perder el miedo
10 C: pero mira
11 J: pero ya desde los primeros días↓ y tenía un coche [nuevo que me imponía más y
12 había costao mucho dinero]
13 C: [pero atiéndeme una cosa↓/ pero él 14 me
ha dao a mí] mucho berrinche con esta historieta/ PORQUE↑// yo soy una persona 15 que
no soy nada→// tacaña↑// y le dije↑ *Juan/no te duela// lo que estás pagando↓ tú es*
16 *que vas a las clases un poquito distraído→* porque como llevaba tantas cosas en la
17 cabeza↑
18 P: claro claro
19 C: pues le decían a lo mejor↑ *la segunda a la derecha*// ¡BUEENO!// y ya no se
20 acordaba/ cu– cuando llegaba→ si era en la segunda o era en la tercera↑/ y eso es lo
21 que fallaba MUCHO→/ entonces↑/ como tampoco tenía nadie→/ una vez sacao el
22 carné/ a quien recurrir↑/ para sacar el coche y hacer unas poquitas más prácticas→
23 tampoco era cuestión de que la chiquita del chalet dee Pili→/ a las diez de la noche nos
24 fuéramos a dar una vueltecita por ahí/ porque yo tampoco vengo pronto↑
25 P: claro
26 C: entonces no era cuestión d' eso↓/ ¿qué pasa?// que ha hecho→/// tu novia↑ por no
27 dejarlo mal/ dice↑ (RISAS) en la familia dice que ha hecho veinticuatro prácticas y ha
28 hecho cuarenta y tantas
29 J: cuarenta y cinco
30 C: cuarenta y cinco↓ pero→
31 P: ¿quién↓tú?
32 C: sí/// pero bueno
33 J: pero→
34 C: ¡bueno! ¡atiéndeme una [cosa!]
35 J: [pero] ahora estoy or– or– o sea→
36 P: orgulloso
37 J: [satisfecho=]
38 C: [satis–]

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39 J: = de haberlas hecho [porque luego no he tenido ninguna dificultad// y no he tenido=]
40 C: [porque ha salido sabiendo del todo/// ningún-// todas las pifia↑]
41 J: = que recurrir a nadie [para– para// ponerme a tono]
42 C: [todas las pifias las ha hecho en las clases↑/ todas las pifias↓]
43 P: claro
44 C: todas las ha hecho en las clases/ entonces→
45 P: pero ¿qué las has– has hecho/ DESPUÉS de tener el [coche?]
46 C: [no no no no↓él– él=]
47 J: [no no todo antes de]
48 C: = él no quería hacer tantas↑ examinarse↑ y hacer después y le dijo↑/ el profe↑ el
49 otro↑/ *pero ¡hombre! no seas tonto↑*
50 P: claro
51 C: *es que si m' examino y tal↑ ya no puedo dar más↓* dice *si t' encuentras con*
52 *necesidad↑ de dar alguna más↑/ vienes y se te dará alguna más*
53 P: y ya está (…)

This fragment of an authentic conversation accomplishes all of the situational features seen in Section 1.1. The speakers have a familial relationship and share quotidian knowledge; thus, they are social and functional equals. The physical setting is also close and familiar, since it is their home, and they are chatting about a daily topic in a friendly, intimate way.

As far as can be seen in conversation (1), there is no previous planning in the progression of the dialogue and the speakers are chatting interpersonally without pursuing any transactional purpose. Consequently, the conversation acquires an informal tone. To sum up, this example exhibits the primary parameters for an informal register.

Finally, there is no doubt that it is a prototypical conversation. First of all, the speakers are chatting physically in the same place (face-to-face), and thus the dialogue is happening immediately in a specific place (although, we, the readers, receive it via transcription and recording). It is obvious that the turns are not predetermined, and the speakers enter into and leave the dialogue and interrupt each other

whenever they want. See an example in lines 7-11, copied below in example (2):

(2)

> J: si es una tontería conducir→
> C: es una tontería es↑ es↑ [perder el miedo/ y saberlo]
> P: [todos los días↑] y perder el miedo
> C: pero mira
> J: pero ya desde los primeros días↓

When speaker J in line 7 says, *si es una tontería conducir*, he does not select speaker C to follow him in the next turn. In this instance, either of the other two conversationalists could have taken the turn because nothing was said that in J's utterance was specifically directed at C. This occurs in most of the turns in the dialogue, although something contrary may happen. See lines 1-2, where P addresses a question to J: *¿qué? ¿cómo va el coche ya/ Juan?*, and J immediately answers P. Nevertheless, even in these cases, the speaker selected to turn-take would sometimes not be the one who takes it. See, for example, what happens in lines 30 and 31 or in lines 40-45: in both cases, speaker P is questioning speaker J, but speaker C is the one who replies.

In example 2, line 9, speaker P steals C's turn by interrupting her. For a second, both speakers talk at the same time, and it is speaker P who wins the battle. In lines 10 and 11, the same occurs when J steals C's turn, but in this case, without overlapping between them.

The last features of the genre (conversation) are dynamicity and cooperativeness, and both can be identified in this example. As can be seen in (1), the three interlocutors are contributing continuously to the construction of the dialogue, asking questions and answering, evaluating the words and stories related to their conversation, giving feedback and, in sum, collaborating to keep the conversation going.

It is remarkable that speaker P is the most talkative in this conversation and, as she spends more time talking, she is the most active conversationalist. Speaker C, on the contrary, is more passive, but she nonetheless contributes when she considers it necessary, at least by offering feedback and supporting the other speakers opinions. Look for some examples of this feedback in lines 17, 24, 42 and 49. The only thing she says is *claro*, but it is enough to spark the dialogue.

Example (1) represents only a fragment of a complete conversation from the Val. Es. Co. corpus. In this section of the entire corpus (which was published in 2002), there are 19 conversations and a total of 420 minutes. More oral corpora in the Spanish language will be presented in Section 3. 2.

2. WHY USE COLLOQUIAL CONVERSATIONS FOR PRAGMATIC PURPOSES?: ADVANTAGES IN LANGUAGE TEACHING

The main purpose of the present contribution is to defend the opinion that colloquial conversations are a useful way of developing second language learners the pragmatic and communicative competence. Of the discursive genres, the colloquial conversation is the most common and natural means of communication in the majority of circumstances of everyday life. The features that characterize colloquial conversations allow teachers and authors of educational material to promote and learners' develop pragmatic skills. Pragmatics considers speakers being suitable to the specific context they are in and, in consequence their ability to manage the interaction effectively and productively. The main advantage of using colloquial conversations in language teaching is their contextualization and, as a result, there is a great opportunity for developing learner's communicative competence (Albelda 2011, 2014).

At present, it is inconceivable to teach second languages without focusing on communicative competence (Hymes1971; Canale 1983; Barros 2001; Briz 2004; Vera, and Blanco 2014). Learners should experience authentic situations involving real communication instead of pretending to imitate real uses of language or performing role-plays. Through samples of colloquial conversations, students can receive authentic materials that are accompanied by their own contexts. The contextual data in the conversations can be obtained in two ways. On one hand, the oral corpora are usually offered to the scientific community with technical data about the situational and sociological parameters of each recorded conversation (date, place of recording, speakers' characteristics and their relationship, and so on). On the other hand, when learners are immersed in the conversation, they themselves deduce and recognize the characteristics of the context.

In the following lines, specific advantages of using corpora of colloquial conversations in language teaching are presented. They are classified considering:

(i) the situational context (effects of contextualization),

(ii) the oral channel (prosody factors), and

(iii) the conversational genre (the interactional and conversational mechanisms).

2.1. EFFECTS OF CONTEXTUALIZATION

When teachers present the students with contextualized linguistic input encapsulated in a text, the students receive not only linguistic expressions but also all of the meanings that are created in the specific context. Meanings in use are very different from isolated ones (when considered abstractly). In the use of language, meanings are dependent on the speaker's illocutionary force (the speaker's intention, and results in direct and indirect speech acts; Austin 1962; Searle 1969), and there are generalized and particularized implicatures (inferences such as irony, double-meanings, hyperboles, metaphors and so on; Grice 1975; Levinson 2000). There are also lexical units that are polysemic and some of them are indexical words (such as pronouns, certain adverbs). To determine their meaning, it is essential to rely on the context.

Here are some examples of those dependent meanings taken from the previous colloquial excerpt (1).

In line 3, the interjection *ay* is used. Interjections are grammatical categories with a non-specific meaning that is specified according to its particular context. Though *ay* can have many meanings in Spanish, in this case, the context implies a feeling of joy and delight. Nonetheless, another of the main values of this interjection is precisely the opposite, sorrow.

In line 6, speaker P says *¿yo qué te dije?// digo↑ verás cómo te vas a ir tú mismo↑ soltando↑* ('what did I say to you?// I say↑ you will see how you will be loosening up yourself little by little'). The first utterance represents an indirect speech act; it has the formal appearance of a question, but in this context, the listeners realize that the speaker is not looking for an answer, and it is only a mechanism to introduce her intervention. In addition, the context allows the listeners to interpret the non-literal meaning of the verb *soltando* (lit., 'drop, release').

In line 18, there is the discourse marker *¡BUEENO!*, which is pronounced with an emphatic intensity and exclamation. Without a context there might be multiple senses (see Briz et al., on line, www.dpde.es). However, it is easy to understand that here the meaning of setback or counter-expectancy is indicated. This meaning of *bueno* is very different from that in line 31: *pero bueno* ('but it's ok'), which is a kind of resignation; or in line 33: *bueno, atiéndeme un cosa*, where *bueno* serves to get the attention of the conversationalists and orients them to change in topic in the conversation.

These examples show how the listeners and the addressees can easily guess the indirect meanings of the utterances and, thus, understand the intentions behind the words. In other words, interlocutors automatically deduce the communicative functions of speech acts. Similarly, when conversations with their contexts are employed in second languages classrooms, students receive valuable help in terms of comprehension; understand the text more readily and they will be able to interpret all of the numerous expressions with more than one meaning.

The linguistic forms and expressions given to the students in a contextualized manner enable them to automatically associate and ascribe them to their appropriate register. In the colloquial register and in the conversation, there are discursive uses that should not be used in formal register, such as:

- On the phonic level, vowels are lengthened in some words, there are synalepha (two syllables merged into one), emphatic accents, loss of the phoneme /d/ in participles finishing in –*ado*, and so on.

- On the lexical level, there are colloquial items and expressions that would not be appropriate for formal registers: *berrinche*, *vueltecita*, hacer *pifias*, *cuarenta y tantas*, and so on.

- At the morphosyntactic level, there are many repetitions of words, a pragmatic and spontaneous order in the sentences (versus the canonical one, SVO), a lack of linkers since their functions are often carried out by the intonation, and so on.

Due to this automatic and natural association between the communicative situation and the appropriate linguistic mechanisms in comprehension activities, students will learn to calculate the most adequate linguistic uses in their productions. With regard to adequacy, speakers and learners should also take the social factors affecting the relationship among interlocutors and the protection of their social faces into account (Kerbrat-Orecchioni 1996; Bravo, ed. 2005; Albelda, and Barros 2013).

2.2. ADVANTAGES RELATED TO PHONIC FACTORS

The presence of orality in recordings of conversations constitutes an extra component that provides relevant information for the language understanding process. In addition to information transmitted by grammatical elements, the phonic elements (intonation, melody, rhythm, pauses, and so on) also provide meaning and should be not considered just as formal or physical characteristics of oral language production, such as a simple channel for talking (Hidalgo, 1997,

2002, 2006). For instance, intonation can inform the listener as to whether the speaker is asserting something, asking a question, or being ironic.

Each language possesses different phonic characteristics such as specific phonemes, the syllabic structure, the types of accents, the melodic patterns, and other aspects. Foreign language learners become used to these specific oral features when they learn using real recordings. In addition, they pay attention not only to ideal and theoretical pronunciation of isolated words or well-formed sentences, but they are also exposed to the spontaneous construction of utterances and to bigger fragments of oral language[5].

In informal situations, like colloquial conversations, prosody acquires an essential role in the discourse syntax. Pauses and intonation are great organizers of information, often substituting for the function of linkers and discourse markers. The role of intonation is also essential in some cases to signal the beginning of reported direct discourse and to indicate that this discourse comes from a different voice. Furthermore, when the reported direct discourse reproduces the voices of more than one person, the intonation also serves to indicate when the physical speaker in the conversation changes characters that are being mimicked, as happens in the following example (3):

(3)
   C: y le dijo↑/ el profe↑ el otro↑/ *pero ¡hombre! no seas tonto↑* (…) *es que si m' examino y tal↑ ya no puedo dar más*↓

Here, there is polyphony. From the beginning of the italics until the rising intonation in *silly*↑ (before the brackets), the teacher's voice is

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[5] In some oral corpora, such as Val. Es. Co., there is special assistance to identify the oral features in the transcriptions since symbols are used to represent them (rising and falling intonation, pauses, lengthened vowels, etc.).

reproduced. This rising intonation (↑) is precisely pointing out the cessation of the teacher's voice, and it constitutes the frontier to delimit the next and different voice she introduces ("because…"), his son's words. Thus, seen in this example, reported direct discourse is similar to a play, but is coming from the mouth of only one speaker. The same person imitates different voices that can be seen as theater characters. Finally, notice that there is no reporting verb (like *say*) to introduce the reported direct discourse, as prosody alone is sufficient to announce it.

There are many more advantages concerning the contribution of intonation when learning languages. Intonation usually expresses attitude, the internal state or the way the speaker feels: surprise, annoyance, weariness, disappointment, and so on. If learners who are exposed to texts were not able to understand the content of the speaker's words, at least they would receive clues about the general meaning of the speaker's intention.

2.3. ADVANTAGES RELATED TO THE INTERACTIONAL AND CONVERSATIONAL MECHANISMS

Spoken colloquial conversations are characterized by interactional dynamism, and when language learners receive this kind of material, they experience the proper process of discursive construction. In this sense, learners can observe (and take pedagogical profit from) how native speakers manage the changing and taking of turns, the connection between the ideas among different speakers, the spontaneous and quick planning of the following interventions anchoring with previous ones, or the need for and manner of giving feedback.

On many occasions, although teachers try to focus on communicative competence their lessons, this is risky. It is not enough for students to do well in oral production and in oral reception, as this does not guarantee they will achieve communicative competence. Students can have excellent practice in speaking and listening and be able to use the grammatical structures and answer comprehension and listening activities faultlessly. However, teachers should be not satisfied with this, since having a good command of these skills does not mean that students will master chatting and participating in real conversations with compelling needs to express themselves. Therefore, it seems essential for students to acquire the conversational mechanisms and strategies to interact in dialogues.

Using samples of colloquial conversations, teachers should instruct students to observe and reflect on the mechanisms to manage taking turns in conversation. There are many instances of how the speakers take turns or how they "fight" to maintain them in the previous extract (1). Several times in this conversation, speakers begin their turn (or attempt to begin their turn) using the connector *pero*, as a discourse marker. According to Spanish grammar, *pero* is a conjunction that usually conveys opposition or contrast, introducing a counterargument. However, as this conversation shows, on many occasions *pero* does not connect two contrasting ideas, but is used to take the turn.

In (4) we can see an example of an overlap, provoked by C, who wants to intervene and does not mind interrupting J. C introduces her turn with the conjunction *pero* followed by a request that draws the attention of the other interlocutor (*atiéndeme una cosa*).

(4)
    J: pero ya desde los primeros días↓ y tenía un coche [nuevo que me imponía más y había costao mucho dinero]

C: [pero atiéndeme una cosa↓/ pero
él me ha dao a mí] mucho berrinche con esta historieta

Through this kind of material, authentic conversation, students can get to know the strategies for taking turns or, as it happens here, of "stealing" turns, in a natural context. In addition, they can notice and deduce a wide range of conversational values expressed by the linguistic units due to the fact that the learners know the context of the conversation and, in consequence, they can learn them automatically. The conjunction (and connector) *pero* has a different conversational meaning in each use: in *pero mira*, it is a simple strategy to indicate that someone has something to say and wants to intervene; in *pero ya desde los primeros días*, *pero* serves to introduce an objection to previous comments and to justify the speaker's behavior; finally, in *pero bueno* the conversational meaning of *pero* marks acceptance and concession.

In addition to this, another interactional mechanism that can be explained via the corpora excerpts is how to carry out collaborative turns and feedback. This is seen specifically in P's communicative behavior, playing the role of listener. She introduces the topic with a question *(¿cómo va el coche ya / Juan)* and from there on starts listening to other two speakers. As a correct and polite conversationalist, her duty is to be collaborative. There are cases of collaborative turns in which she helps her interlocutors utter their ideas and repeats some of their words (lines 8 and 9). In other cases, she asks rhetorical –or quasi-rhetorical- questions (see line 6):

6 P: ¿yo qué te dije?// digo↑ *verás cómo eso te vas a ir tú* [*mismo*↑ *soltando*↑]
7 J: [si es una tontería conducir→]
8 C: es una tontería es↑ es↑ [perder el miedo/ y saberlo]
9 P: [todos los días↑] y perder el miedo

Another strategy for collaborative turns is the use of *claro* as a marker of backchanneling and acceptance to indicate to the dominant speaker (C) that P is still engaged in the conversation (although she is not participating actively at the moment):

42 C: todas las pifias las ha hecho en las clases↑/ todas las pifias↓
43 P: claro
44 C: todas las ha hecho en las clases/ entonces→
45 P: pero ¿qué las has– has hecho/ DESPUÉS de tener el [coche?]
46 C: [no no no no↓él– él=]
47 J: [no no todo antes de]
48 C: = él no quería hacer tantas↑ examinarse↑ y hacer después y le dijo↑/ el profe↑ el otro↑/ 49 *pero ¡hombre!no seas tonto*↑
50 P: claro

To sum up, conversational strategies can only be learned efficiently through experiencing authentic conversations. There is a great lack of this kind of material in teaching second languages. Moreover, and what it is worse, there are still texts in the didactic materials that are merely "texts"; that is, texts that do not fit into a genre. However, in the real use of language, speakers do not use texts that are not covered by a genre. Writing, speaking or interacting is impossible without involving a type of genre (namely a conversation, interview, text message, advertising spot, and so on). Therefore, to develop communicative competence, it is essential that the texts represent a discursive genre, since some textbooks often present texts in which we cannot recognize a kind of genre (like a conversation, a letter or email, an advertisement, etc.).

To conclude, it has been defended in this section that second language teaching using a corpus of colloquial conversations constitutes one of the best scenarios for developing pragmatic competence in learners.

3. WHEN AND HOW TO TEACH COLLOQUIAL SPANISH

3. 1. TEACHING THROUGH COLLOQUIAL CONVERSATIONS FROM A1 TO C2

One of the most widespread prejudices regarding the use of authentic materials and, particularly, real conversations in second language learning, is the difficulty of the texts and, consequently, the consideration of teaching their characteristics only at higher stages of learning. Nevertheless, and according to Campillos (2007), it will be defended here that the difficulty is not always associated with the text, but with the tasks and activities about this text presented by teachers. Teachers should present didactic tasks that are achievable and appropriate for students' level of learning.

Since colloquial conversation is the most natural way for people to communicate, it is recommended to introduce this genre and teach its features in lessons from the early levels. Nevertheless, the use and productivity of this genre will be different depending on each level of learning. At the lower levels (A1-A2), teachers can select shorter pieces of conversations and should precisely design the goals of the tasks. The interactional and conversational mechanisms can be taught from the beginning: taking turns, backchanneling and feedback procedures, modes of starting a conversation and of introducing or changing a topic, ways of closing a conversation, the Spanish intolerance of silence, the lack of impoliteness in some turn interruptions or overlapping, and so on. In terms of prosody, there are many aspects that can be studied at level A1 because it is not necessary to know the vocabulary or syntax construction to get used to the sounds, melody and rhythm of Spanish. Furthermore, intonation is of excellent help in understanding meaning at all levels,

especially in the lowest ones, in which prosody compensates for the lack of vocabulary.

At the intermediate and higher levels, the productivity of using colloquial conversations should be increased little by little. The specific uses of vocabulary and phraseology and the great variety of colloquial and conversational constructions should be gradually introduced from levels B1 to C2 in the same way that formal register is taught. *The Common European Framework of Reference for Languages* (Council of Europe 2001) recommends introducing the informal register at Level B1 and developing it with more intensity from level B2. According to *Plan curricular del Instituto Cervantes (PCIC)*, learners should start to distinguish registers at level B2 (Instituto Cervantes 2007, 175).

Nevertheless, it is arguable that there are colloquial and conversational mechanisms that can be taught prior to level B1, as pointed out above. Apart from interactional and prosodic mechanisms, colloquial conversations also present some lexical units and simple grammatical aspects that are suitable for lower levels. Moreover, simple adjacency pairs in conversations not only *can* be taught, but *must* be taught at lower levels. As is known, on many occasions an utterance by one speaker depends upon an utterance made by another previous one. The first pair-part provokes the second part. The inventory of *PCIC* recommends teaching, among other things, many adjacency pairs at levels A1 and A2, particularly those that are intrinsically related to informal conversations such as:

a) Greetings and questions about mood: - Hola, ¿qué tal estás? – Hola, muy bien

b) Expressing good wishes and desires: - ¡Qué aproveche!- Gracias

c) Requests and their acceptance or rejection: ¿Me das un vaso de agua? – Sí, claro

d) Offers and invitations and their acceptance or rejection: -¿Vienes a tomar algo con nosotros? – Bueno, sí, pero más tarde.

One final remark regarding teaching the colloquial register and the conversational genre is related to the contents and balance of their components. It is very common in the didactic materials (textbooks) to focus on idioms, phraseological expressions and other type of lexical and metaphorical units, given that their meaning is not transparent. Nonetheless, it is important to insist on the great variety of aspects included in the process of colloquial conversation (Padilla 2012; Albelda 2014), as can be seen in the examples in Sections 1.2, 3.3 and Annex 2: phonic elements, morphologic and syntactic mechanisms, interactional aspects, lexical units, and cultural aspects are reflected in natural conversations. All this contents should be presented in the same proportion when teaching second languages.

3.2. SPANISH COLLOQUIAL CONVERSATION CORPORA

To teach the informal register, both teachers and authors of didactic materials can make use of oral and written texts taken from real uses of language: Internet chats and blogs, dialogues in novels, advertisements, screenplays of soap operas or films, articles in magazines, comics, and so on. If they also want to teach the register associated with this frequent genre (the conversation), they can select authentic recordings and transcripts of conversations by taking advantage of published and/or available corpora. Furthermore, there is also the option of recording their own conversations.

In recent years, corpora of oral data have increased due to the number of projects designed to collect large quantities of spoken data. In Briz, and Albelda's (2009) work, there is a long list of spoken corpora in different diatopic and diaphasic varieties of Spanish (see also López Morales 1997).

In order to facilitate materials to the teachers to design activities based on corpora, we want to mention some of the most popular Spanish spoken corpora, mainly colloquial, that are available for use for both research goals and educational purposes:

1) *Val. Es. Co. Corpus* (*Valencia Español Coloquial*, 'Valencia Spanish Colloquial'). This corpus contains data from a wide range of spontaneous colloquial conversations, recorded secretly, including real communicative situations, such as family dinners, get-togethers with friends in bars, social gatherings and excursions, casual meetings among neighbors in shops and on the streets, and even a recording of an unexpected quarrel between a couple.

The conversations in the Val. Es. Co. corpus are introduced by technical data that give information about the origins of the speakers, their ages, sex and sociocultural levels, the kind of relationship they have, an explanation of the physical place in which the conversation takes places, and other significant information about the context. The Val. Es. Co. corpus is published in book form (Briz, and Val. Es. Co. Group 1995, 2002), and there is also an online searching system (Cabedo and Pons www.valesco.es). This research group is now also constructing a new corpus of colloquial Spanish consisting of different dialectal varieties in Latin America (it is called *Ameresco*, http://esvaratenuacion.es/corpus-discursivo-propio).

2) *COLAm Project* (*Corpus oral de lenguaje adolescente:* 'Spanish spoken corpus of teenage language', Myre). This is a corpus of

informal Spanish teenage language from Madrid and other capitals of Spanish-speaking countries (namely, Buenos Aires, Santiago de Chile and Santiago de Cuba). In addition to the transcripts and audio files, the compilers of the corpus offer sociolinguistic information about the background of the conversationalists and contextual data about the recordings. The corpus provides free access to the transcript and the sound files through its official website: http://colam.org.

3) *C-ORAL-ROM* (*Integrated Reference Corpora for Spoken Romance Languages*, Cresti, and Moneglia 2005). This is a set of comparable corpora of spontaneous speech in four Romance languages: French, Italian, Portuguese and (peninsular) Spanish. The Spanish corpus contains 300. 000 words and presents formal and informal speech in a variety of contexts of use, not only conversations, but others such as news broadcasts, radio programs and TV shows, academic lectures and debates. It is available in a book and as a DVD, but not online, and is presented in multimedia format, allowing simultaneous access to aligned acoustic and textual information.

In conclusion, many options have been suggested for using this speech input (extracts of conversation from those corpora) that can be easily transformed into teaching/didactic materials, depending on the different purposes in second language teaching.

3.3. GUIDELINES FOR DIDACTIC ACTIVITIES BASED ON COLLOQUIAL CONVERSATIONS

The following are some general guidelines to develop pragmatic awareness in second language learners through the analysis of the appropriate register to be used in the context (Briz 2002, 2004):

a) Selection of materials (taken from real corpora) according to student's needs.

b) Contextualization of the excerpt.

c) Identification of the discursive genre and the register through the analysis of the situational and discursive parameters.

d) Examination of the linguistic features of the discourse according to the different levels such as phonic, morphologic, syntactic, lexical and interactional ones.

e) Particular analysis of different structures in the text: adjacency pairs, mechanisms to take turns, discourse markers, polysemic and non-literal meanings (metaphorical, double-sense, irony, indirect meanings in sentences), and so on.

f) Analysis of the communicative functions of speech acts.

g) Specific analysis of social marks and linguistic expressions of social relationships in the discourse: Markers of verbal (im)politeness, mechanisms to mitigate face threatening acts, collaborative turns and expressions, compliments and face enhancing speech acts, and so on.

h) Activities transforming the texts in different ways: Transforming the excerpt from an informal to formal register, replacing the colloquial lexicon by its formal correspondence, or transforming colloquial syntactic constructions into more formal and stylized ones.

i) Producing an interaction according to a set of situational (in)formal parameters proposed by the teacher, and aimed at a specific communicative goal.

j) Dramatizing a given excerpt of a colloquial conversation and/or reproducing it in a more formal version.

Most of these didactic guidelines are aimed at reflecting on the contrasts among registers. As has been said, the main goal of a pragmatic approach to language is to make the learner aware of the appropriateness in the context.

3.4. ACTIVITIES

Following the previous guidance a conversational excerpt from the Val. Es. Co. corpus (2002) is presented in Annex 2. One of the ways for second language learners to acquire pragmatic competence via colloquial conversation input may be by doing the following activities focused on reflection on the situational features and the linguistic aspects associated to the register and the discursive genre:

ACTIVITY 1. Identifying the kind of discursive genre (conversation) and the type of register (informal, in this case) according to the established features (see Section 1.1.).

ACTIVITY 2. In relation to the previous activity, indicating the situational parameters of the conversation intuitively.

ACTIVITY 3. Describing and explaining the linguistic (phonic, morphosyntactic, lexical) and interactional features of this excerpt in order to confirm the type of register used.

The key for the activities can be seen in Annex 2.

4. CONCLUSIONS

This chapter has attempted to offer ideas, discuss advantages and present resources to make second language learners more competent in communication by using authentic colloquial conversations and to, thus, develop their pragmatic competence. The paper has considered the colloquial register and the conversational genre (Section 1) and outlined the relationship between using colloquial conversations as teaching materials and developing learners' pragmatic competence (Section 2). Finally, the paper revealed some didactic aspects of this proposal to be taken into account, and some resources and didactic guidance have been provided as well (Section 3).

Teachers' caution when using this kind of authentic material has been highlighted, particularly with reference to low levels of language ability. Teachers feel more of communication comfortable with texts that are created on purpose (*ad hoc*), since they offer perfectly constructed dialogues, thus avoiding the "imperfection" of real spontaneous speech. Nevertheless, the richness and advantages of the contextualization of real speech, such as colloquial conversations, have been defended here. The context provides the pragmatic nature of the language in use, and the specific meanings are naturally revealed.

Among the discursive genres, the colloquial conversation is the most common means; therefore, this could be the first and main reason to consider that this kind of genre should have a greater presence in foreign-language classrooms. The second reason is that conversation

constitutes a pragmatic method and is the basic form of human and social communication (Givón 1979).

Teachers' challenge is to create and present appropriate activities to the students, trusting in the pragmatic benefits of the colloquial conversations. To sum up, it is important to remember that the difficulty is not in the text presented to the students, but in the required tasks for exploiting the text.

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ANNEX 1

TRANSCRIPTION SYSTEM

The following symbols are used herein as developed for the Val. Es. Co. corpus (Briz and Val. Es. Co. Group 2002):

A:	Intervention of interlocutor identified as A.
§	Immediate succession, without noticeable pause, between emissions of different speakers.
=	Maintaining the turn of a participant in overlapping.
[	Place where overlapping or superposition begins.
]	End of simultaneous speech.
-	Re-starts and self-interruptions without pause.
/	Short pause, less than half a second.
//	Pause between half a second and one second.
///	Pause of one second or more.
(5")	Five-second silence; time is indicated in pauses of more than one second, when it is particularly significant.
↑	Rising intonation.
↓	Falling intonation.
→	Maintained or suspended intonation.
PESADO	Noticeable or emphatic pronunciation (two or more capital letters).
(( ))	Indecipherable fragment.
((siempre))	Questionable transcription.
(en)tonces	Reconstruction of a lexical unit that has not been completely uttered or when it hinders comprehension.
°( )°	Fragment uttered softly or almost whispering.
aa/ nn	Vocalic enlargements / Consonant enlargements.

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⁶ Speaker P moves her eyes sockets.

ANNEX 2

KEY FOR THE ACTIVITIES

Transcript of an extract from conversation [G68B1+G69A1] (Briz and Val. Es. Co. Group 2002: 194-195). Two women are talking (speakers P and C). They are discussing a small child's hernia surgery.

1 P: salió el cirujano→/ dice *todo ha salido estupendo*↓ *Mari Ángeles/ pero va a salir igual*
2 *que ha hecho/ llorando y chillando*// claro/ dice *y de momento no te va a conocer/ porque*
3 *como está con l'anestesia*↑
4 C: no- no gilan bien [o sea no (( ))]
5 P: [y eso (( ))] así que cuando salía→/ chillando y llorando/
6 *buáa*/ y venga a llorar/ UNAS LÁGRIMAS// y claro↓ se acercó Mari Ángeles↑/ y
7 *¡CARIÑO!*/y *¡CARIÑO!*/ y él/ se abrazó a su madre↑/ acercó a la cara así↑/ [así/ y
8 no la desapegó]
9 C: [(RISAS)] ¡ay qué bo- ay!/ ¡qué bonito!
10 P: y por la voz
11 C: y por la voz§
12 P: § y hacía así⁶/ con los ojitos↑// pero claro/ él no veía→ se ve↓ bien
13 a su madre/ y se apegó a su madre/ y el- luego el ayudante del cirujano nos decía/
14 *allí dentro os hacía así*/ *aaaa*/ que lo sacaran fuera// y a su madre le hizo igual/
15 cuando lo sacaron le hacía/ *aaaa*/ porque le habían hecho mal
16 C: (RISAS) y no quería ir allí más/// [seguro]
17 P: [así que] luego vino la chica/ estaba allí
18 también la chica que lo cuida↑// dejó a su madre↑// y se tiró a la chica/ cogido al
19 brazo llorando→ [ahí al cuello→/ sin quitar (( ))]
20 C: [¡aah!/ ay claro↓] porque le tiene mucho cariño/ la que lo cuida
21 [com(o)- cuando Mari Ángeles traBAJA]
22 P: [sin quitar// sin (quitar) sin] apartarle la cara// de su cara y me-
23 C: le tiene cariño/ claro
24 P: y llorando y llorando y llorando/ que yo digo *oye/ en lo pequeñito qu'es/ cómo*
25 *demuestra el mal que le han hecho y el cariño que le tiene*↓ así como diciendo
26 *no me sueltes*↑

ACTIVITY 1. Identification of the discursive genre and the register.

The previous excerpt constitutes a conversation as it accomplishes all the prototypical conditions: The speakers are physically present in the place in which the interaction occurs (face-to-face), there is immediacy and dynamism in the communication, the turn taking is not predetermined, and both speakers cooperate with regard to the topic: one of them narrates a story and the other contributes by providing feedback. The immediacy, dynamism and free turn taking can be seen clearly in C's interventions (see lines 4, 8, 10, 15, 19 and 23).

Regarding the register, at first sight it seems to be a colloquial conversation. The colloquiality is perceived mainly via the spontaneity in construing the discourse; there is no elaborate syntax, many repetitions and restarts, several parenthetical insertions, and so on.

ACTIVITY 2. Indication of the situational parameters of the conversation.

The characterization of the situational parameters is related to the identification of the register's features. The situational parameters can be explained *a priori* to the learners or, in contrast, the teacher can ask students to try to infer them from the excerpt.

In this fragment of the conversation, it can be deduced that there is a relationship of proximity between the speakers and they share some knowledge. For instance, speaker P alludes to some people who are supposed to be well-known to speaker C: Mari Angeles, "su madre", "la chica que lo cuida", and the child who had the operation that they talk about.

The social and functional relation of solidarity can be intuited because of the several interruptions and overlaps between both speakers and furthermore because of the laughter. There are neither formal addressing pronouns nor markers of linguistic distance between the speakers. On the contrary, the discourse shows a relaxed chat.

Moreover, the topic is quotidian. Illnesses are highly recurrent topics in friendly conversations, especially in this case as they are talking about an operation in a non-specialized way: "todo ha salido estupendo" (line 1); "(los ojos) no gilan bien" (line 4), "le han hecho mal" (line 14), and so on.

ACTIVITY 3. Linguistic and interactional features of this excerpt.

On the phonic level, the expression of onomatopoeias is remarkable when speaker P is imitating the child's cries (*buáa*, line 5; *aaaa,* line 13). They contribute to dramatizing the scene that the speaker is relating and show the child's pain more graphically. This extract is a rich example of a dramatized story, with the indispensable help of the intonation. In lines 1 to 3, the verb *say* ("dice ʺ") introduces the reported direct discourse (dice *todo ha salido estupendo↓*), and the rising intonation usually announces the beginning of the reported discourse. On the other hand, in line 6, the reported direct discourse is not preceded by any form of the verb *dicendi*, but only by the connector *y*: *se acercó Mari Ángeles↑/ y ¡CARIÑO!/ y ¡CARIÑO!*. Thus, the only way to indicate and recognize the change of voices here (the speaker's physical voice into Mari Ángeles' voice, whom she is imitating) is the rising intonation before the connector *y*.

When the reproduced items are paraverbal (*aaaa,* lines 12 and 13), the introductory verb is *hacía* , and again the prosody performs an essential role. Lastly, there are two other kinds of reported direct discourse in lines 24 and 25. The speaker expresses her own thoughts in direct discourse: *que yo digo oye/ en lo pequeñito qu'es/ cómo demuestra el mal que le han hecho.* After that, the speaker uses an explicative paraphrasis through another reproduced discourse: she tries to imagine what the child could think (*así como diciendo no me sueltes↑*). In the end, the direct reported discourse is a mechanism to make the storytelling more vivid and bring the past facts more immediate for the listener.

The informality of the situation and the conversational nature of this interaction favor the limited control of speech production, and thus, the spontaneity. Consequently, there is an accumulation of utterances that are frequently put together, concatenated, as they come to the speakers' minds. This is why there are several changes in the syntactic plan: the speaker needs to explain more precisely, add details or make an incise. In these cases, the discourse slows down: *luego vino la chica/ estaba allí también la chica que lo cuida↑// dejó a su madre↑// y se tiró a la chica/ cogido al brazo llorando→ ahí al cuello/ sin quitar- apartarle la cara de su cara.*

With regard to this aspect, another common characteristic in colloquial conversations is the word order, which is not syntactic but pragmatic (Briz 1998, Padilla 2005). There are some elements in the utterances that are topicalized and dislocated, following the speakers' subjective intentions. For instance, in line 11, the sequential order in the utterance is interrupted by the evidential element *se ve*; the intonation restores the coherence: *él no veía→ se ve↓ bien a su madre.* There is an example of right dislocation in line 19: *porque le tiene mucho cariño/ la que lo cuida.* In this case, the specification of the syntactic subject (*la que lo cuida,*) is uttered after the verbal complement and preceded by a pause.

This discourse is weakly linked because the connectors used express general relations between the two segments or because sometimes there are not explicit connections but juxtaposition of the syntactic segments. This does not mean that there is a lack of connection, as there are other procedures. Prosody is an excellent way to link utterances in the oral channel, especially when the interaction is spontaneous (intonation, pauses, enlargements). The most common conjunction in this extract is the connector *y* that serves to advance the discourse, and is a sign of concatenation (see lines 5-7, 11-14, 17). It is even used to take the turn and to begin it (see lines 5, 9, 10, 11, 15).

As this sequence constitutes a narration, there are some consecutive discourse markers (*así que, luego*): *"y se apegó a su madre y el- LUEGO el ayudante…",*). *Así que* is used here to organize the information. It functions as a conclusive marker that takes up the topic at the same time: *así que cuando salía→/ chillando y llorando (…); así que luego vino la chica/ estaba allí también la chica que lo cuida.*

There are also other discourse markers in the extract, but they are less relevant since their use is more restricted: *pero, o sea, porque.*

On the other hand, this extract contains some cases of the pragmatic phenomenon of intensification (Briz 1998; Albelda 2007). The meaning of some expressions and their illocutionary force are intensified, thus reinforcing the expressivity of the story. The intensification can be expressed by different linguistic mechanisms. In lines 5 and 6, there are lexical, syntactic and phonic means:

chillando y llorando/ buáa / y venga a llorar/ UNAS LÁGRIMAS// y claro↓ se acercó Mari Ángeles↑/ y ¡CARIÑO!/ y ¡CARIÑO!

The construction "y venga a llorar" can first be considered as an iterative verbal periphrasis: this expression points out the child's continuous and persistent cry. Following this, there is a recurrent phonic-syntactic way of intensifying in Spanish, *UNAS LÁGRIMAS*: The combination of the indefinite article with the noun has been considered an emphatic expression by *de Nueva Gramática* (RAE, 2009). An increase in decibels in the phonic intensity and a rising intonation are also necessary. The next underlined expressions *(¡CARIÑO! y ¡CARIÑO!;)* are again intensified due to the increase in intensity (also the exclamative) and repetition of the items, joined by the connector *y*. This mechanism, lexical repetition, constitutes a frequent syntactic way of producing intensification. On the interactional level, there are many aspects comment on the most relevant here being the numerous interruptions and overlaps (the result of the relaxation and freedom in the interventions) and the C's backchanneling. The feedback for the story-hearer in this excerpt can be classified according to two categories: C's collaborative turns and face-flattering acts. C's interventions in lines 4 and 10 are an attempt to help P formulate her words (*no- no gilan bien; y por la voz*). The rest of C's interventions are compliments (*¡ay qué bonito!;* line 8), guesses and conclusions of P's words (*y no quería ir allí más/// seguro,* line 15), justifications of the other speaker's words (*¡aah!/ ay claro↓ porque le tiene mucho cariño/ la que lo cuida;* line 19), and agreements ("le tiene cariño/ claro line 23).

Finally, the informality (the colloquiality) is clearly recognized on the lexical level. In this Spanish dialectal area, there are many colloquial items: *gilar* (coming from the *caló* –argot of Spanish gypsies-, also used by people of the second and third generation, 'to move', 'to see'); *se ve* ('apparently', versus more formal expressions like *por lo visto, al parecer*); *hacer mal (*'to damage', 'to harm', instead of *hacer daño, dañar*); *se apegó* (it is also vulgar, 'to pull up', 'move closer', instead of *arrimarse, unirse*); the wide use of the basic verb *hacer (va*

a salir igual que ha hecho, '*he'll come out the same way he did it';* le hizo igual, '*he did the same*'*; cuando lo sacaron le hacía aaaa* 'when they took him out he was going/ *aaa'; le habían hecho mal;* 'they'd hurt him'*)*, instead of using more precise meanings.