Psych 131
Fall 2015

Using language

Herbert H. Clark
Stanford University

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Chloe Sevigny, Conan O'Brien, Will Farrell

Conan	Thanks for being here
Chloe	Sure

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Chloe Sevigny, Conan O'Brien, Will Farrell

Conan	Will almost wore that outfit [*gesturing*]
Will	[*gesturing*] inches away
Conan	then he decided that wouldn't be cool

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London Underground

Underground driver
"Stand clear of the train doors. Stand clear, please."

Voice talent
"Stand clear of the train doors, please."

Six year old
"Stand clear of the closing doors, please."

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Call to Amtrak Julie

Julie Stinneford, 41

Julie: Hi. This is Amtrak. I'm Julie. For an introduction to this system, say "introduction." Otherwise, you can say "reservations," "schedules and fares," or for a particular train's arrival or departure status say "train status."
Ken: Schedules and fares.
Julie: Great. I'll be able to help you look up ...

AT&T text-to-speech voice (Crystal)

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Actual vs. virtual agent

Actual soldier	***Virtual soldier***
"Not a step farther"	"Not a step farther" [in Arabic]

PHRASELATOR P2
THE ULTIMATE MOBILE TRANSLATION SYSTEM

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What is language use?

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What is language use?

Spoken	Written	Features?
conversation	IM, texting	two-way
lectures	essays, blogs	largely one-way
plays	scripts of plays	fictional talk
movies	novels	fictional talk
broadcast	Twitter	no specific audience
TV news	NYT news	select audience

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Traditional approaches

1. **Language as structure**
   What is the ***structure*** of words and sentences?
   How do we ***produce*** and ***understand*** language?
2. **Language as action**
   What do we ***do with language***?
   Why do we make assertions, ask questions, etc., in gossiping, bargaining, making plans?
   How do we tell stories, and why?

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Language as medium of communication

How do we choose *...*
- *linguistic expressions* (words, sentences, etc.)
- *gestures* (pointing, nodding, air drawing)

How do we use language to ...
- *establish commitments* (with questions, assertions, apologies, etc.)
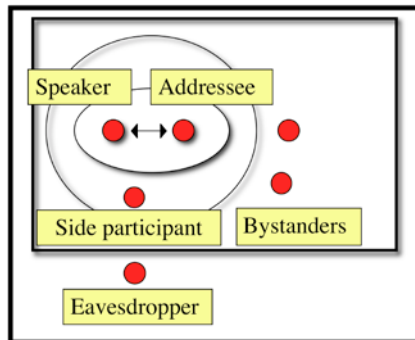- *coordinate* with others for joint purposes

Some basic issues

1. What do we *use language for*?
2. Where does the *structure and meaning* of words and sentences come from?
3. What *modes of thinking* do we need in using language?
4. What does language *tell us about the mind*?

Base arena for language use

Base arena for language use

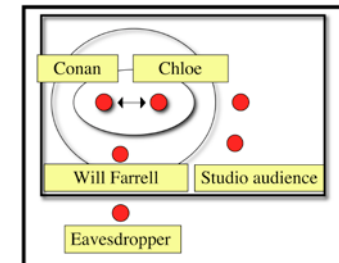## Base arena for language use

Base arena for language use

Conan	Thanks for being here
Chloe	Sure

Every utterance has a deictic frame

Conan	Thanks for being here
Chloe	Sure

Every utterance has a *deictic frame*:
"I-you-here-now"

Utterance	"I"	"you"	"here"	"now"
"Thanks for being here"	Conan	Chloe	TV studio	2003
"Sure"	Chloe	Conan	TV studio	2003

Conversation in base arenas is fundamental

Fundamental setting for language use
1. Only form that is common to all societies
2. No special skills needed
3. No special technology is needed
4. Skill acquired in daily activities without special training

But people use language in other settings too

Settings for language use: Spoken

Settings	Spoken
Personal	I talk to you
Non-personal	I lecture to you students
Institutional	Lawyer interrogates witness in court
Prescriptive	Groom says "I do" to bride *before witnesses*
Fictional	I tell you a joke
Mediated	C translates what I say into French *for* Pierre
Private	I talk to myself about plans

Settings for language use: Written

Settings	Spoken	Written
Personal	I talk to you	I write letter to you
Non-personal	I lecture to you students	Reporter writes report for readers
Institutional	Lawyer interrogates witness in court	Manager writes business letter to client
Prescriptive	Groom says "I do" to bride *before witnesses*	I sign official documents for IRS *before notary public*
Fictional	I tell you a joke	I write a novel for readers
Mediated	C translates what I say into French *for* Pierre	C ghostwrites a book by me for readers
Private	I talk to myself about plans	I write note to myself about plans

Settings for language use: Virtual

Settings	Spoken	Virtual
Personal	I talk to you	I ask virtual agent for messages
Non-personal	I lecture to students	Fire alarm announces "Fire in building: leave immediately"
Institutional	Lawyer interrogates witness in court	Amtrak Julie voice asks caller for information
Prescriptive	Groom says "I do" to bride before witnesses	I fill in my username "Clark" for computer
Fictional	I tell you a joke	Game maker creates fictional world for players
Mediated	C translates what I say into French *for* Pierre	MS Word asks user, "Do you want to save changes?"
Private	I talk to myself about plans	I add "Psych 131" to my calendar as reminder

Features of Face-to-Face Settings

Participants are …
- ❖ Co-present — People share same physical environment.
- ❖ Visible — People can see each other.
- ❖ Audible — People can hear each other.

Speaking and hearing are …
- ❖ Instantaneous — People see and hear each other at no delay.
- ❖ Evanescent — The medium fades quickly.
- ❖ Recordless — People's actions leave no record.
- ❖ Simultaneous — People produce and receive simultaneously.

Speaker's actions are …
- ❖ Extemporaneous — People's actions are extemporaneous.
- ❖ Self-determined — People determine for themselves what to say
- ❖ Acting themselves — People take actions as themselves.

Layering in arenas

A corny joke

Telling a joke

Larry	Excuse me.
Claire	[*no response*]
Larry	Ma'am?
Claire	[*turns to face Larry*]
Larry	Um, three tomatoes are walking down the street Papa tomato, Mama tomato, and Baby tomato.
Larry	[*turning to face woman*] Have you heard this?
Claire	No.
Larry	And uh Baby tomato is lagging behind. And the father tomato goes back and pushes him. And says, "Ketchup."
Claire	Heh heh heh heh heh heh heh heh heh.
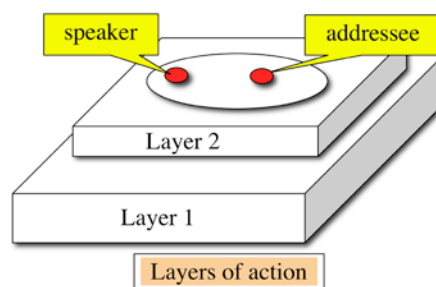
Layering

Layering in the joke

layer	domain	utterance (deictic frame "I-you-here-now")
1	actual	"Have you heard this" (Larry, Claire, OSU campus, 2012)
2	fictional	"Three tomatoes are walking down the street." (implied Larry, implied Claire, fictional place, time)
3	depicted	"Catch up." (Papa tomato, Baby tomato, fictional place, fictional time)

Layering in the joke

layer		"I-you-here-now" Doing what
1	Who, to whom? Where, when? What?	*actual* Larry → *actual* Claire OSU campus, 2012 A tells B a **joke**
2	Who, to whom? Where, when? What?	*implied* Larry → *implied* Claire *hypothetical* place, time A tells B a **true story**
3	Who, to whom? Where, when? What?	Papa tomato → Baby tomato Hypothetical place, time A **makes request** to B

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A tease

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A tease

Conan	Will almost wore that outfit [*gesturing*]
Will	[*gesturing*] inches away
Conan	then he decided that wouldn't be cool

deictic frame: "I-you-here-now"

Utterance	"I"	"you"	"here"	"now"
"Will almost …"	*apparent* Conan	*apparent* Chloe	TV studio	2003
"inches away"	*apparent* Will	*apparent* Chloe	TV studio	2003
"then he …"	*apparent* Conan	*apparent* Chloe	TV studio	2003

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Personal settings

Participants	Context	Utterance
Alan to Beth	**face to face** *(Palo Alto, July 4)*	"It's lovely to see you here today"
Alan to Beth	**in letter** *(Palo Alto, July 4)*	"I'll see you here tomorrow"
Alan to Beth	**virtual agent** *(Palo Alto, July 4)*	"Do you have any mail for me today?"

"I"	"you"	"here"	"now"
Alan	Beth	Palo Alto	July 4
Alan	Beth	Palo Alto ≠ SF	July 4 ≠ July 6
Alan	imaginary Beth	imaginary place	July 4

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Fictional settings

Branagh to Winslet (in *Hamlet*): "Get thee to a nunnery"

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Fictional setting

Melville writes to readers (in *Moby-Dick*): "Call me Ishmael"

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Fictional setting within fictional setting

Ruth Boucher to Yz Oh (fictional people in *Second Life* playing Gertrude and Ophelia in *Hamlet*): "How now, Ophelia!"

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Fictional settings

Participants	Context	Utterance
Branach to Winslet	*movie*	"Get thee to a nunnery"
Melville to readers	*novel*	"Call me Ishmael"
Boucher to Oh	*play in 2nd Life*	"How now, Ophelia!"

"I"	"you"	"here"	"now"
Hamlet ≠ Branagh	*Ophelia* ≠ Winslet	*Elsinore* ≠ Blenheim Palace, or Palo Alto	*11th century* ≠ day of filming, or day of movie
Ishmael ≠ Melville	*"landsmen"* ≠ readers	*Nantucket inn* ≠ Palo Alto, or Pittsfield	*19th century* ≠ day of reading, or writing
Gertrude ≠ Boucher, programmer	*Ophelia* ≠ Oz, or programmer	*Elsinore* ≠ Globe theatre, or Palo Alto	*11th century* ≠ day of programming, or day of game

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Actual, virtual agents

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Using language is a joint activity

Autonomous vs. joint actions

Autonomous Actions	Joint Actions
A shakes a stick	A and B shake hands
A plays a piano solo	A and B play a piano duet
A does a pirouette	A and B waltz
A moves a chair	A and B move a table
A thinks about a problem	A and B talk about a problem

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Using language is a joint activity

Communication is *not* simply …

A speaking +

B listening

A must speak while B listens, and vice versa

Three actions for each utterance:

1. A speaks to B (a participatory act)
2. B listens to A (a participatory act)
3. A & B do their actions as part of "communication"

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Primary processes in speaking

in everyday conversation

Vocalizing, gesturing	Makes sounds and moves hands
Formulating	Selects wording and gestures
Intending	Acts with intentions to be recognized
Enacting	Acts **as if** to say and mean things
Creating	Creates the principal and his or her sentiments

in plays, quotations, jokes

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Processes in different producers

	Vocalize utterance	Formulate utterance	Mean what is said	Pretend to be speaker	Create speaker
Speaker in dialogue	+	+	+		
TV newsreader	+				
Stage actor	+			+	
Groom ("I do")	+		+		
Interpreter	+	+			
Ghostwriter		+		+	
Improv actor	+	+		+	+
Shakespeare					+

Primary processes in listening

Attending	Attends to sounds, hand and body motions
Identifying	Identifies sounds, words, gestures produced
Understanding	Recognizes the principal's intent
Imagining	*Imagines domain of the pretense*
Appreciating	*Appreciates the purposes of the creator*

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Listening to different producers

	Attend to utterance	Identify utterance	Understand meaning	Imagine speaker	Appreciate pretense
Addressee in dialog	+	+	+		
Audience for TV news	+	+	+	+	+
Play audience	+	+	+		+
Bride hearing "I do"	+	+	+		
Stenographer	+	+			
Tourist in Finland	+				

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Speakers and listeners are linked

Linked processes of speaking and listening

Ann, talking to Ben, points at dog, "What's his name?"

	Ann speaking		Ben listening
1	A **produces** sounds, movements for B	➔	B **attends** to A's sounds, movements
2	A **formulates** utterances, gestures for B	➔	B **identifies** A's utterances, gestures
3	A **means** something for B	➔	B **recognizes** A's meaning
4	A **proposes** something to B	➔	B **considers** B's proposal

Linked levels of layering

Layer	A's production	B's reception
2	Hamlet **means** something for Ophelia	Ophelia **understands** what Hamlet means
1	Branagh **enacts** Hamlet for audience	Spectator **imagines** Branagh as Hamlet

How does speaking work?

Different answers for **different** speakers
- actor, reciting memorized lines, or minister reading lines
- stenographer, simultaneous translator
- writer, lecturer, computer programmer
- extemporaneous conversation
- virtual speaker, e.g., voice menus

How does listening work?

Different answers for **different** listeners
- addressees, side participants, overhearers
- play-goers
- readers of novels
- listeners to audiobooks
- stenographers, translators
- computer users
- users of voice menus
- Iraqi citizens

Language use …

- is an inherently social process
- is a joint activity
- is built around speaker's meaning and its recognition
- may have more than one layer
- requires both cognitive and social processes

To be continued …