

compounds (*one-subject writer*). Furthermore, the similarities and differences between English and Japanese agentive/unagentive derivatives are identified and accounted for: stage-level nominals (*sono ketsugo-sha* 'the connect-or') and deictic nominals (*bokura-wa setto-ukeoi-nin da* 'we-Top theft-contract-or be') are also found in Japanese; the base of *hi-*, passive prefix, is categorically extended to noun (*hi-hoken-sha* 'Pas-insurance-er (=one who is insured)') and phrase-incorporation can be seen in [*sakana-no-honetori*]-*shoshin-sha* 'fish-Gen-deboning-beginner.' By contrast, semantic extension is unlikely to occur in Japanese: the agentive suffix *-sha* is seldom extended to mean 'instrument'; *hi-V-sha* 'V-ee' derivatives never become agentive nouns (**hi-tobo-sha* 'escapee'). This is because *-sha* and *hi-*, derived from Shino-Japanese words, retain their original meanings ('person/be V-ed').

4. The phenomena discussed in §3 conform to grammaticalization patterns, the primary means of which is to extend the use of existing forms for expressing new concepts (Heine et al. (1991:21)): *-ee* is conventionalized as agentive maker to coin the new label *signee* 'one who has signed a contract.' The lexical noun *man* as well as *-er* becomes a grammaticalized agentive nominalizer which combines with the most prominent element in a proposition: the social group of *ones who advocate the principle of slow growth* is expressed concisely by *slow growther*; similarly, the meaning that can be spelled out as *one who kneads dough* is encapsulated into the word *doughman*. In the latter case, we see "bleaching," "condensation," and "cline of lexicality," typical processes of grammaticalization.

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COMPOSITIONAL STRUCTURE OF THE GENRE *STAND-UP COMEDY*: A CONTRASTIVE ANALYSIS BETWEEN EUROPEAN PORTUGUESE AND AMERICAN ENGLISH

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Tema: Texto & Textualização

Key words: text linguistics, compositional structure, text plan, sequences, stand-up comedy.

The aim of this contribution is to analyze the global compositional structure of texts in Portuguese and American English stand-up comedy in order to reveal the possible (dis)similarities between the two genres at the macro textual level. The research is situated within Text Linguistics (TL), and, more specifically, it is based on the Textual Analysis of Discourses (TAD) – a theoretical and methodological framework developed J.-M. Adam (2008). Proposing TAD, Adam distinguishes various levels for textual analysis (texture, compositional structure, semantics, enunciation and speech acts). The main interest of the present research lies within the scope of the compositional structure, which deals with *sequences* and *text plans*. In TAD, *sequences* are defined as "textual schemas", located between the sentence-level and period-level structuration of clauses and the macro-textual organization of text plans. In the present theory, there are five prototypic sequences, occurring in various types of texts in mixed ways: narrative, descriptive, argumentative, explicative and dialogal. *Text plans* correspond to what the ancient rhetorics defined as *dispositio*, the art of writing and speaking that regulated how the arguments should be organized. Along with genres, text plans are "models", available in the system of knowledge of social groups. They allow constructing (in textual production) and reconstructing (while reading and writing) the global textual organization, determined by the genre.

With TAD concepts of sequences and text plans in mind, our intention is to carry out a contrastive analysis of humorous texts taken from European Portuguese and American English stand-up performances, focusing on both sequences and text plans as the two main constituents of the compositional structure. In particular, upon completion of the analysis we aim to determine: a) if the sequential structure presents a series of identical sequences or a single type that appears to be dominant in the genre (and which one?) and how they are grouped in texts (by means of coordination, alteration or insertion?), and b) if a text plan in stand-up performances of the contrasted languages is conventional, i.e. socio-historically fixed by the (sub)genre or if it is occasional.

The textual analysis is carried out on the basis of a 20,026 word (1h47min) oral *corpus* of Portuguese and a 20,973 word (1h47min) oral *corpus* of American English, totaling 40,999 words (or 3h52min) of recorded and transcribed data. We have grouped the texts into 24 samples (12 for each of the analyzed languages), which correspond to 24 different comedians and their individual complete performances.

We hope that this research not only meets its objectives and provides a rigorous contrastive analysis of the macro organization of texts of the genre stand-up comedy, but also enlarges the application area of the TAD framework to humorous discourse.

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BEYOND DISCOURSE MARKERS: OTHER MECHANISMS OF TEXTUAL COHESION

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The aim of this study is to analyze some mechanisms that are established in texts with a reduced number of discourse markers (connectives).

In this work, we focus our attention on political discourse (Chilton 2004; Charaudeau 2005) and on a corpus consisting of a set of discourses by the same author in different situations. A previous analysis of this corpus (Oliveira et al., 2016) showed that some of the most frequent cohesion mechanisms are lexical reiteration, nominal anaphora, different types of structural parallelism and some discourse markers. It was also observed that there is a complementary relationship between structural parallelism and discourse markers: when there is a smaller number of discourse markers, the use of parallelism is more frequent and vice versa (cf. examples (1) and (2)).

(1) A resposta a estas três questões só pode ser negativa para os Portugueses. (...)

Não. Portugal não pode ...

Não. O estimulante pluralismo político não impede ...