

Intensity

Annual conference of the
Belgian Association of Anglicists in Higher Education



Friday 30 November 2018

Université de Mons

Mons, Belgium

Conference theme

*[T]he excellency of every art is its intensity,
capable of making all disagreeable evaporate.*

John Keats, 22 December 1888, Letter to his
brothers

At first sight, intensity is a clear, readily understandable notion, yet it evokes a wide array of interpretations and can be linked with a high semantic-pragmatic, syntactic and stylistic complexity. Intensity, understood here very broadly as the quality to deviate from neutrality, pervades and shapes our daily life, our actions and our language. Intensity permeates language at all linguistic levels, allowing us to encode emotional attitude – from subtle nuances to very strong emotions – or to increase or attenuate the (emotional) impact of our utterances. As Partington (1993: 178) said in relation to intensification, its importance lies in “that it is a vehicle for impressing, praising, persuading, insulting and generally influencing the listener’s reception of the message”. As a pervasive concept, omnipresent in language, intensity allows for a wide variety of approaches from each of the fields brought together by BAAHE: literature, cultural studies, linguistics, translation studies and ELT.

In linguistics, intensity is perhaps most obviously represented in studies of intensification and (inter)subjectivity or (inter)subjectification, politeness, and speaker involvement or modality. Intensification has also been under scrutiny in sign language studies. Almost forty years ago, Klima & Bellugi (1979), for instance, already studied the morphological marking of intensification in ASL. In more recent branches of research, intensity has been studied as the expression of emotion through new technological means such as the use of emoticons and the use of Internet slang. In addition, intensity, as almost inextricably related to emotion, is a prominent concept in metaphor studies, with INTENSITY IS HEAT for instance being one of the most central metaphors (Kövecses 2005). As indicating an increase or decrease in the salience of or attention on a certain linguistic entity, intensity can also be related to topic and focus markers, and in phonology, is understood to refer to pitch accent and stress. (Multimodal) studies on paralinguistic features accompanying intensity such as prosodic peaks and gestures can also provide interesting avenues of research.

In translation studies, intensity can be an equally rich domain of study. How do translators choose to convey emotions in the target language? Do they necessarily resort to explicitation to convey emphasis and intensity? Cultural and language-system related differences might also play a role here. How can we compare intensity across cultures? Is intensity categorized in similar or different ways across cultures? How do cross-cultural differences influence the translation process or result? For instance, when translating intensity does the translator (succeed in) taking into account “the effusiveness of

Italian, the formality and stiffness of German and Russian, the impersonality of French” compared to “the informality and understatement of English” (Newmark 1988: 5)?

Intensity is a crucial phenomenon from an ELT perspective as well. As Lorenz (1999: 26) stated, “[i]ntensification is an important and, beyond the elementary level, intricate part of foreign language learning”. Whether learning the ability to express complex communicative intentions, acquiring the ability to use appropriate registers or the idiomatic use of adverbs with gradable and non-gradable adjectives, ESL learners are faced with intensity in all aspects of their education.

In literature, both in fiction and non-fiction writing, intensity most often refers to the authenticity or appropriateness of the emotional discourse. From passionate outbursts to pent-up emotions, literature abounds with countless instances of what rhetoricians call the epideictic discourse or appeal to pathos. Throughout history, literary traditions have sought to unleash or restrain the intensity of the emotional material with varying degrees of success. Most typically, the shift from classicism to Romanticism embodies a movement from ethos to pathos, from an emphasis on design and structure to the intensity Keats came to praise as “the excellence of every art” (Hilfer 1981: 7) — a criterion of value, that is. Intensity thus pervades the literary world and our everyday language all the same.

- Hilfer, Anthony Channell. 1981. *The Ethics of Intensity in American Fiction*. Austin, TX: University of Texas Press.
- Klima, Edward S. & Ursula Bellugi. 1979. *The signs of language*. Cambridge, MA: Harvard University Press.
- Kövecses, Zoltan. 2005. *Metaphor in culture: Universality and variation*. Cambridge: Cambridge University Press.
- Lorenz, Gunter. 1999. *Adjective intensification – learners versus native speakers: A corpus study of argumentative writing*. Amsterdam: Rodopi.
- Newmark, Peter. 1988. *A textbook of translation*. Upper Saddle River, NJ: Prentice Hall.
- Partington, Alan. 1993. *Patterns and meanings: Using corpora for English language research and teaching*. Amsterdam: Benjamins.

Programme

9.00	REGISTRATION	
9.30	WELCOME SESSION	
9.45	KEYNOTE	CHAIR: LOBKE GHESQUIÈRE
	Belén Méndez-Naya	
	<i>Of right heirs, right idiots and bad data: The diachrony of the intensifying adjective right</i>	
10.45	COFFEE BREAK	
	SESSION 1	CHAIR: LIESELOTTE BREMS
11.00	Isa Hendrickx	
	<i>Receptive knowledge of intensifying compounds: Belgian French-speaking learners of Dutch and English</i>	
11.30	Jens Fleischhauer	
	<i>Intensification beyond emotions</i>	
12.00	Kristin Davidse, Ngum Meyuhnsi Njende & Lobke Ghesquière	
	<i>Pursuing the analogy between quality and quantity modification</i>	
12.30	Faye Troughton	
	<i>Quelle intensité! A study of the translation of French and English exclamatives using quel and what</i>	
1.00	LUNCH	
1.30	BAAHE GENERAL ASSEMBLY	
2.15	BAAHE AWARD PRESENTATION	
	SESSION 2	CHAIR: AUDREY LOUCKX
2.30	Helena Van Praet	
	<i>Re-Visioning the Edge: Intensification in Anne Carson's Decreation</i>	
3.00	Hannah Van Hove	
	<i>Towards a new intensity of (sub)consciousness: Exploring the oneiric realm in Anna Kavan's Sleep Has His House</i>	
3.30	COFFEE BREAK	
	SESSION 3	CHAIR: LIEVEN VANDELANOTTE
3.45	Lieselotte Brems & An Van linden	
	<i>No way and no chance as emphatic negative response items</i>	
4.15	Tove Larsson & Natassia Schutz	
	<i>Epistemic modality across academic disciplines: The phraseology of epistemic verbs</i>	
4.45	Eponine Moreau	
	<i>Does Intensity Get Lost in Translation? The Toning Down of Bad Language in Orange Is the New Black</i>	
5.15	CLOSING SESSION	
6.00	DINNER	

Registration

Participation in the conference is free of charge for BAAHE members and students. Non-BAAHE members will be charged a modest fee of €20. This fee includes the coffee breaks.

All participants can join the sandwich lunch for an additional €10.

All participants (including speakers) are kindly requested to register via e-mail (lobke.ghesquiere@umons.ac.be) by November 5 and, if applicable, to transfer the registration fee and/or money for the lunch to the following bank account by November 15.

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Please include the following message: "T202PC005_LAST NAME_BAAHE18_FEE" or "LUNCH" or "FEE+LUNCH"

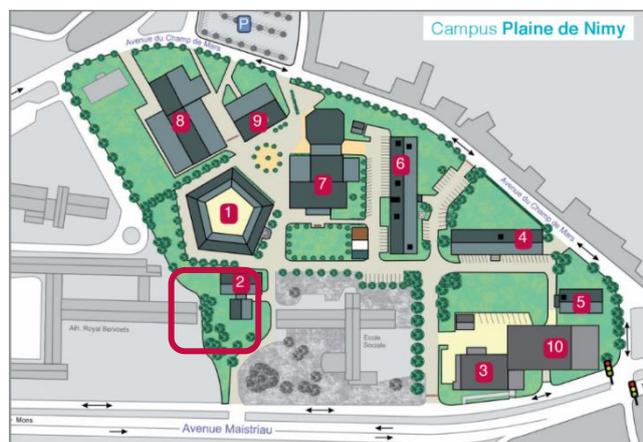
Registrations and/or lunches cancelled after 23 November will not be eligible for a refund.

After the conference, we would like to offer you the possibility to join us for dinner in the city centre of Mons, within walking distance of the faculty. We will get back to you with more information on this closer to the conference date.

Venue

The conference will be hosted by the UMONS Faculty of Translation and Interpretation – EII, at the Salle Polyvalente. The venue is situated within walking distance of the Mons train station. When travelling by car, take exit 23bis Ath/Ghlin/Nimy of the E19-E42 motorway Paris-Bruxelles. Follow the N6 Chaussée de Bruxelles and then turn right at the Chemin du Champ de Mars. Do please note that parking space around campus is limited.

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Accommodation

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Abstracts

KEYNOTE

Of right heirs, right idiots and bad data
The diachrony of the intensifying adjective *right*

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While adverbial intensifiers such as *very* or *really* have been widely studied both from a synchronic and a diachronic perspective, intensifying adjectives have remained mostly in the background (notable exceptions are Paradis 2000; Ghesquière 2010, Ghesquière & Davidse 2011, Ghesquière 2014 on *complete, whole*; Breban & Davidse 2016 on *very*). In this talk I intend to move beyond the usual focus of research on intensification to address noun intensification by exploring the present-day use and the history of the intensifying adjective *right*, as in *a right idiot* and *a right mess* (cf. OED s.v. *right* adj. A.III.13e).

Drawing on data from various synchronic and diachronic corpora (British National Corpus 1994 and 2014; Corpus of English Dialogues, EEBOCorp 1.0, and the Early Drama Collection by Chadwick Healey), I pay attention to the typical collocates with which the reinforcing adjective *right* occurs in Present-Day English, and then move backwards in time with the aim of identifying the range of contexts in which the intensifying use emerged in the historical record.

I show that this use is much earlier than suggested by the OED (20th century), since relevant examples can be found in the 16th century in drama, particularly in Restoration comedies. The scarcity of examples in the historical record is an effect of the 'bad data' issue: the intensifying adjective *right* has always been associated with very informal, even rude, spoken language, a register which was not regarded adequate to be used on stage or in other form of literature in the Augustan and Victorian periods (Hughes 1991: 142). I propose a developmental pathway for the intensifier at issue which shows clear parallels with that followed by other adjective intensifiers such as *complete* (Ghesquière 2014) and *very* (Breban & Davidse 2016). Moreover, I show that both intralinguistic processes (e.g. grammaticalization and subjectification) and extralinguistic issues (the impact of the Reformation, drama conventions and censorship) are key in the development of this adjective intensifier.

Breban, Tine & Kristin Davidse. 2016. The history of *very*: The directionality of functional shift and (inter)subjectification. *English Language and Linguistics* 20(2): 221-249.

- Ghesquière, Lobke & Kristin Davidse. 2011. The development of intensification scales in noun-intensifying uses of adjectives: Sources, paths and mechanisms of change. *English Language and Linguistics* 15(2): 251-277.
- Ghesquière, Lobke. 2010. On the subjectification and intersubjectification paths followed by the adjectives of completeness. In Kristin Davidse, Lieven Vandelanotte & Hubert Cuyckens (eds.), *Subjectification, intersubjectification and grammaticalization*, 277-314. Berlin & New York: Mouton de Gruyter.
- Ghesquière, Lobke. 2014. *The directionality of (inter)subjectification in the English noun phrase. Pathways of change*. Berlin & New York: Mouton de Gruyter.
- Hughes, Geoffrey. 1991. *Swearing. A social history of foul language, oaths and profanity in English*. Oxford: Blackwell.
- Paradis, Carita. 2000. Reinforcing adjectives: A cognitive semantic perspective on grammaticalization. In Ricardo Bermúdez-Otero, David Denison, Richard Hogg & Christopher McCully (eds.), *Generative theory and corpus studies: A dialogue from IOICEHL*, 233-258. Berlin & New York: Mouton de Gruyter.
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CONFERENCE PAPERS

No way and no chance as emphatic negative response items

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Previous research has shown that verbo-nominal patterns with semiotic nouns such as *way*, *doubt* and *chance* followed by a relative or complement clause are a locus of synchronic variation and diachronic change (Davidse et al. 2015, Gentens et al. 2016, Saad et al. 2012, Van linden & Brems 2018).

In this presentation we want to focus on the adverbials *no way* and *no chance* (without relative or complement clause) as emphatic negative response items in the sense that they act as intensified variants of *no* (cf. Huddleston & Pullum 2002: 849). In addition, they also exceed the latter's functional range by having modal-attitudinal inferences or basic meanings. Examples are in (1) and (2).

(1a) *"What do we do? Do we hike out downriver?" "No way," Max answered firmly.* (WB)

(1b) *"A hitchhiker!" said Ellie excitedly. "Yeah, no way," said Julia.* (WB)

(2a) *Did he blast the kick closer to Argentina keeper Pablo Cavallero than he intended? He grinned: "No chance! It was just as I had planned."* (WB)

(2b) *Smooove bring us this manic dance track. Hear it once and then try to get the "Hype! Hype!" chorus out of your head. No chance.* (WB)

In (1a) *no way* emphatically rejects hiking out downriver as an attractive proposal for a joint activity, whereas in (2b) it is not an intensified variant of *no* (see preceding *yeah*), but it functions as a mirative qualifier, expressing disbelief on behalf of the speaker. In (2a) *no chance* expresses strong speaker commitment to the impossibility of the kick having been unintentionally close to the keeper (epistemic meaning), which makes for an emphatic negative response to the preceding question. In (2b) *no chance* emphatically indicates the participant's inability to get the song out of their head (dynamic meaning). Like in (1b), *no* + noun cannot be replaced by a 'simple' *no*.

Using the Collins Wordbanks (WB) corpus we will analyse 100 synchronic examples for *no chance* and *no way* each. We will investigate to what extent they are true – intensified – variants of the negative particle *no*, and analyse the types of modal-attitudinal inferences or basic meanings they express, including epistemic, deontic, dynamic and mirative shades of meaning. This analysis crucially takes into account the nature of the utterance the adverbial responds to (e.g. proposal for joint action in (1a) vs. exclamative (1b)). We thus aim to shed light on what seems to be a new set of emphatic negative response items (possibly including *no doubt/fear/etc.*) and on the way they enrich this category semantically and formally (cf. paradigmatic enrichment in Brems & Davidse 2010).

- Brems, Lieselotte & Kristin Davidse. 2010. Complex subordinators derived from noun complement clauses: grammaticalization and paradigmaticity. *Acta Linguistica Hafniensia* 42 (1): 101-116.
- Davidse, Kristin Simon De Wolf & An Van linden. 2015. The development of the modal and discourse marker uses of *(there/it is / I have) no doubt*. *Journal of Historical Pragmatics* 16 (2): 25-58.
- Davidse, Kristin, Lieselotte Brems, Jacob Lesage & An Van linden. 2014. Negation, grammaticalization and subjectification: The development of polar, modal and mirative *no way*-constructions. ICEHL18, 14-18 July 2014, University of Leuven.
- Gentens, Caroline, Ditte Kimps, Kristin Davidse, Gilles Jacobs, An Van linden & Lieselotte Brems. 2016. Mirativity and rhetorical structure: The development and prosody of disjunct and anaphoric adverbials with *no wonder*. In Gunther Kaltenböck, Evelien Keizer & Arne Lohmann (eds.), *Outside the Clause. Form and function of extra-clausal constituents*, 125-156 [Studies in Language Companion Series 178]. Amsterdam: Benjamins.
- Huddleston, Rodney & Geoffrey Pullum. 2002. *The Cambridge grammar of the English language*. Cambridge: CUP.
- Saad, Khalida, Wouter Parmentier, Lieselotte Brems, Kristin Davidse & An Van linden. 2012. The development of modal, polar and mirative *no way*-constructions. ICAME 33, University of Leuven, 30 May-3 June 2012.
- Van linden, An & Lieselotte Brems. 2018. It was *chance's* chance to become polyfunctional in the modal domain. ICEHL20, University of Edinburgh, 27-31 August 2018.

Pursuing the analogy between quality and quantity modification

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In Davidse et al. (forthc.), we proposed that there is a conceptual analogy between quality and quantity modification, which hinges on the fact that the semantic domains of both adjectives and quantifiers are configured by boundedness.

Unbounded adjectival meanings are conceptualized as degrees, and therefore take scalar modifiers, which change the designated degree, e.g. *very long*, *rather short* (Bolinger 1972, Paradis 2001). We proffered that unbounded adjectives are similar to *absolute* quantifiers that measure along a continuous quantity scale, e.g. *(a) few*, *much*, in that they both involve an open continuous scale without an upper boundary. Hence, these absolute quantifiers also take scalar modifiers, which change the quantity indicated, e.g. *very few*, *rather much*.

Bounded adjectival meanings are defined relative to a boundary, which has to be reached for the property to apply, be it positive, e.g. *full*, or negative, *empty*. They take proportional modifiers, which compare the actually attested property to the boundary as either reaching or approximating it, e.g. *absolutely/almost full/empty* (Kennedy & McNally 2005). We pointed out that the meaning of positive relative quantifier, e.g. *all*, can similarly be thought of as reaching complete coincidence with the reference mass, while that of a negative relative quantifier, such as *no*, is defined by complete non-coincidence with the reference mass. For this reason, universal relative quantifiers also take proportional modifiers, which indicate either

complete (non-)coincidence, e.g. *absolutely all/none*, or measure the extent of (non-)coincidence between designated and reference mass, e.g. *almost all/none*.

Building on this initial general proposal, we aim in this presentation to

- (1) delineate the extent of the analogy between quality and quantity modification more precisely
- (2) shed further light on its conceptual-semantic modification.

We will focus on the different *subtypes* of absolute and relative quantifiers and systematically investigate which types of modification they sanction. This will involve constant shunting between theoretical description and checking (non-)attestation in data.

We distinguish, for instance, three subtypes of absolute quantifiers on the basis of the different scales they invoke (Langacker 2016), which, in turn, we correlate with their potential for quantity modification:

- (i) continuous scale: scalar modifiers, e.g. *very many*;
- (ii) discrete countized: proportional modifiers, e.g. *almost three*;
- (iii) discrete non-specific: no quantity modification, e.g. **very/*almost several*.

In (ii) we see the following analogy between quantity and quality modification: because *almost* conveys non-reaching of the point 'three', it is similar to non-reaching of a quality construed as a point, e.g. *almost red*.

Bolinger, D. 1972. *Degree words*. The Hague: Mouton.

Davidse, K., N. M. Njende & L. Ghesquière. Forthc. *Precious few and practically all: A Cognitive Grammar approach to the modification of quantifiers*. *Review of Cognitive Linguistics*.

Kennedy, C. & L. McNally. 2005. Scale structure, degree modification, and the semantics of gradable predicates. *Language* 81. 345–381.

Langacker, R. 2016. Nominal grounding and English quantifiers. *Cognitive Linguistic Studies* 3. 1–31.

Paradis, C. 2001. Adjectives and boundedness. *Cognitive Linguistics* 12. 47–65.

Intensification beyond emotions

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In linguistics, intensification (or alternatively gradation) – understood as indicating the degree of a property – is mostly discussed with respect to adjectives. But, as has already been shown by Bolinger (1972), intensification is not restricted to a particular lexical class. Verbs and nouns can also be the subject of an intensification (e.g. Löbner 2012, Fleischhauer 2016 on verbs, Morzycki 2009 on nouns). Emotion verbs like *to love*, *to hate*, *to admire* are probably the prototypical instances of gradable verbs. In combining with an intensifier such as *a lot* or (*very*) *much*, the degree of the intensity of the

respective feeling is indicated. Thus, *to love someone very much* can be paraphrased as 'having a strong feeling of love for someone'.

Emotion verbs are not the only class of gradable verbs. To mention just a few, change of state verbs (*to grow a lot*), verbs of substance emission (*to bleed a lot*) and, verbs of sound emission (*to drone a lot*) are gradable as well. Modification by *a lot* often allows for at least two readings: an event quantificational – paraphrased as e.g. 'bleeding often'- and an intensifying one. The talk focusses on the second reading only. As indicated in (1), there is a unique paraphrase for the gradation construction for each semantic verb class. The different paraphrases result from the fact that the property targeted by the intensifier is dependent on the respective verb class. In the case of verbs of substance emission, the intensifier specifies the quantity of the emitted substance. In the case of verbs of sound emission, the relevant property targeted by *a lot* is loudness (of the emitted sound). This demonstrates that there is not a single property underlying intensification, rather the interpretation of intensification is dependent on the verb's lexical meaning.

- (1) a. *to love (someone) very much* ↔ 'to have a strong feeling of love'
b. *to grow a lot* ↔ 'to become much taller'
c. *to bleed a lot* ↔ 'to emit a large quantity of blood'
d. *to drone a lot* ↔ 'to emit a loud sound'

A fundamental claim put forward in the talk is that intensification targets the property of intensity just in a limited set of cases, which can be explicated by focusing on non-prototypical instances of gradable verbs (e.g. the different types of emission verbs, change of state verbs). The discussion of intensification beyond the emotional domain will shed light on the wide array of interpretations intensity and intensification evoke.

Although English possess a huge number of intensifiers (see Bolinger 1972), the talk is restricted to the adverbial use of *a lot* and (*very*) *much*. The data are taken from a cross-linguistic semantic study on verb gradation and were collected from native speakers.

Bolinger, Dwight. 1972. *Degree words*. The Hague: Mouton.

Fleischhauer, Jens. 2016. *Degree gradation of verbs*. Düsseldorf: Düsseldorf University Press.

Löbner, Sebastian. 2012. Sub-compositionality. In Markus Werning, Wolfram Hinzen & Edouard Machery (eds.), *The Oxford Handbook of Compositionality*, 220-241. Oxford: Oxford University Press.

Morzycki, Marcin. 2009. Degree modification of gradable nouns: size adjectives and adnominal degree morphemes. *Natural Language Semantics* 17, 175-203.

Receptive knowledge of intensifying compounds Belgian French-speaking learners of Dutch and English

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Intensification can be expressed cross-linguistically by several morphological and syntactic constructions (among others, Ito & Tagliamonte 2003; Hoeksema 2011, 2012; Rainer 2015). While intensifying adjectival compounds (henceforth IAC) (e.g. *ice-cold*) are a productive means to express intensification in Dutch and in English, in French this construction is hardly productive. In consequence, French-speaking learners may encounter difficulties acquiring IAC in L2 Dutch/English.

Within the context of a research project on *Content and Language Integrated Learning* (CLIL) in French-speaking Belgium (cf. Hilgsmann et al. 2017), we explore the impact of CLIL input on the acquisition of IAC in the L2. Our sample consists of French-speaking sixth grade secondary school pupils (aged 17-19), in CLIL and non-CLIL settings, learning Dutch (CLIL n=132; non-CLIL n=100) or English (CLIL n=90; non-CLIL n=90). A corpus study on written productions of these learners has already revealed that the CLIL students display an overall greater written proficiency (in terms of lexical diversity among others) (Bulon et al. 2017) and a more native-like use of intensifying constructions (Hendrikkx et al. *forthc.*). Since IAC were quite infrequent in the learner corpora, the present study uses a multiple-choice exercise to evaluate the learners' receptive knowledge of IAC. Based on the literature on the acquisition of vocabulary and collocations (Laufer & Paribakht 1998; Pignot-Shahov 2012; Koya 2005; Gylstad 2007), we hypothesize that their receptive knowledge of IAC will exceed their productive knowledge.

In order to distill the effect of CLIL, we include other target language exposure variables in our analysis (i.e. the number of years of target language learning and the current informal contact with the target language). We also analyze the impact of measures of receptive L2 vocabulary knowledge (PPVT-IV, Dunn & Dunn 2007 or PPVT-III-NL, Schlichting 2005) and of productive L2 vocabulary knowledge (Measure of Textual Lexical Diversity, MTL), as predictors for a learner's receptive knowledge of IAC.

Preliminary results indicate that CLIL pupils develop greater receptive knowledge of IAC, both for L2 Dutch and L2 English. In English, the number of years of target of language instruction and the learner's receptive and productive vocabulary knowledge play a role. In Dutch, CLIL is the best predictor for receptive knowledge of IAC, but in contrast to English, current informal contact also has a small significant effect on the receptive knowledge of IAC. Receptive vocabulary knowledge turns out to be a significant predictor of the learners' knowledge of Dutch IAC. Overall, we conclude that CLIL positively affects receptive knowledge of IAC.

- Bulon, A., Hendriks, I., Meunier, F. & Van Goethem, K. (2017). Using global complexity measures to assess second language proficiency Comparing CLIL and non-CLIL learners of English and Dutch in French-speaking Belgium. *Papers of the Linguistic Society of Belgium*, 11(1), 1-25.
- Dunn, L. M., Dunn, D. M., & Pearson Assessments. (2007). *PPVT-4: Peabody picture vocabulary test*. Minneapolis, MN: Pearson Assessments.
- Gyllstad, H. (2007). Testing English Collocations: Developing Receptive Test for Use with Advanced Swedish Learners. Published PhD thesis. Printed by Media-Tryck in Lund. ISBN: 978-91-628-7296-0.
- Hiligsmann, Ph., Van Mensel, L., Galand, B., Mettwie, L., Meunier, F., Szmalec, A., Van Goethem, K., Bulon, A., De Smet, A., Hendriks, I. & Simonis, M. (2017). Assessing Content and Language Integrated Learning (CLIL) in French-speaking Belgium Linguistic, cognitive and educational perspectives. *Les Cahiers de Recherche du Girsef*, 17(109), 1-25.
- Hendriks, I., Van Goethem, K., & Wulff, S. (submitted) *Intensifying constructions in French-speaking L2 learners of English and Dutch: cross-linguistic influence and exposure effects*.
- Hoeksema, J. (2011). *Bepalingen van graad in eerste-taalverwerving*. *TABU*, 39(1/2), 1-22.
- Hoeksema, J. (2012). Elative compounds in Dutch: Properties and developments. In G. Oebel (Ed.), *Intensivierungskonzepte bei Adjektiven und Adverbien im Sprachvergleich*. Hamburg: Verlag Dr. Kovac, 97-142.
- Ito, R., & Tagliamonte, S. (2003). Well Weird, Right Dodgy, Very Strange, Really Cool: Layering and Recycling in English Intensifiers. *Language in Society*, 32(2), 257–279.
- Koya, T. (2005). The Acquisition of Basic Collocations by Japanese Learners of English. Unpublished PhD thesis presented to the Graduate School of Waseda University. pp. 427.
- Laufer, B & Paribakht, T. S. (1998). The relationship between passive and active vocabularies : Effects of language learning context. *Language Learning*, 48(3), 365-391.
- Pignot-Shahov, V. (2012). Measuring L2 receptive and productive vocabulary knowledge. *Language Studies Working Papers*, 4(1), 37-45.
- Rainer, F. (2015). 77. Intensification. In P.O. Müller (Ed.), *Word-Formation: An International Handbook of the Languages of Europe*. Berlin/Boston: De Gruyter Mouton, 1339-1351.
- Schlichting, L. (2005). Peabody Picture Vocabulary Test-III-NL. *Handleiding*. Amsterdam: Harcourt Test Publishers.

Epistemic modality across academic disciplines

The phraseology of epistemic verbs

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Epistemic modality is inherent in academic prose (Swales, 1990) and typically expressed through hedging and boosting devices (e.g. through adverbs such as *probably* and *strongly* and verbs such as *seem* and *demonstrate*, respectively). Academic disciplines have, however, been shown to differ in the way these devices are used. The soft sciences are said to use hedges and boosters more often than the hard sciences, as the former are more discursive in nature and often rely on the “explicit recognition

of alternative voices” (Hyland, 2011: 205). The hard sciences, by contrast, are mostly based on cumulative knowledge and often minimize the role of the author (ibid.). While the frequency and functions of these devices have received considerable attention (e.g. Hyland, 1998; Takimoto, 2015), few studies have looked into their phraseology across disciplines.

The aim of this paper is to take a closer look at how hedging and boosting devices are used across academic disciplines, so as to provide a more comprehensive and nuanced description of their use in context. For the purpose of this study, we focus on a set of epistemic verbs found to be typical of academic prose (Biber, 2006), viz. *seem*, *believe*, *show* and *demonstrate*, and map out their phraseological patterns through an analysis of co-occurrence (collocations) and recurrence (lexical bundles). To do so, we use a 60-million-word sub-component of the CAJA corpus (Kozem, 2010) containing 22 disciplines from the hard and soft sciences. Both the analyses of co-occurrence and recurrence are performed using Sketch Engine (Kilgariff et al., 2004).

The results show that there is a general trend for the hard and soft sciences to show different practices, which is in line with previous research. For example, the soft sciences generally use the verbs under focus in a wider variety of phraseological patterns than the hard sciences. This finding confirms the tendency of the soft sciences to show more variation with regard to degree of commitment to the propositional content. However, at the same time, the results also lead us to question the clear-cut distinction often made in the literature between the hard and soft sciences. The results indicate that there can also be overlap between the disciplinary groups (e.g. *clearly demonstrate* is frequent in medicine but also in history) and intra-group diversity (e.g. *believe* is particularly frequent in philosophy). The paper will end with some suggestions for improving the treatment of hedges and boosters in EAP teaching.

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**Does Intensity Get Lost in Translation?
The Toning Down of Bad Language in *Orange Is the New Black***

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When it comes to research on American TV shows, intensity can be studied through different lenses. In behavioral studies, for example, binge-watching, which is defined as an act of consuming several television shows in quick succession (Merikivi 2), can also be described as an intense practice that implies an intense relationship between the viewers and the text. This not-so-new practice can arguably have an impact on how demanding viewers have become in terms of French adaptation. In audiovisual translation, some studies have shown that while translating or adapting potentially sensitive text, translators consciously or unconsciously use strategies to tone down, and sometimes censor, taboo language to avoid negative reactions from the audience (Zanotti 355). Considering swear words and taboo words as non-neutral linguistic features, this research paper proposes to investigate the impact of self-censorship on the intensity conveyed in series dialogues through the description of the strategies used to tone down bad language in the French adaptation (dubbing and subtitles) of the first season of *Orange Is the New Black* and through the analysis of binge-watchers' reactions to the potential decrease in intensity induced by these strategies.

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Quelle intensité!

A study of the translation of French and English exclamatives using *quel* and *what*

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This paper reports on a study into the translation of English *what* exclamatives into French and French *quel* exclamatives into English. In doing so, the paper aims to shed light on the translation of intensification.

Interrogative words are said to characterise exclamatives cross-linguistically (Michaelis 2001: 1042). The exclamative clause type in English is defined as being formed using the interrogative words *what* and *how* (Quirk et al. 1972: 406; Huddleston 1984; Biber et al. 1999) and a number of French reference grammars highlight *quel* (among others) as both interrogative and exclamative (Grevisse & Goosse 2008: 505, Riegel et al. 2009: 688). At least structurally, English *what* and French *quel* exclamatives show certain parallels: both are defined by word order (1-2), the potential absence of subject-auxiliary inversion distinguishing them from the interrogative clause, and both permit ellipted forms (3-4).

- (1) *What a mess we're in!* (Quirk et al. 1974: 407)
- (2) *Quel bruit les manifestants faisaient!* (Jones 1996: 519)
- (3) *What a mess!*
- (4) *Quel bruit!*

Much recent work into the English exclamative focuses on its expression of extreme degree (Rett 2011; Siemund 2017). Siemund (2017) has gone so far as to coin the term “interrogative degree modification”, arguing that the kind of modification implied by *what a* resembles adverbial degree modification, modification of the scale of a characteristic inherent in an adjective, as in *I am **really** tired*. This shared “scalar basis” renders it appropriate to refer to *what* as an intensifier (Siemund 2017: 208). The exclamative in (3), for instance, expresses the extreme degree of messiness as perceived by the speaker, that is to say *what* intensifies the quality present in the degree noun *mess*.

This intensification is not restricted to degree nouns, *what* equally being able to intensify the “X” quality of a non-degree noun inferred by context (Bolinger 1972: 61). While French *quel* has been noted as expressing degree (Grevisse & Goosse 2008: 506, Jones 1996: 519), Marandin (2010: 39) classifies *quel* as a “mot exclamatif non-scalaire”, claiming that the availability of a degree interpretation of *quel* depends on the presence of a degree noun. With a non-degree noun, the exclamative using *quel* expresses “l'idéal ou l'anti-idéal de la catégorie associée au nom”, rather than degree modification (Marandin 2010: 39). An investigation into the choices made by a translator will allow the relevance of these definitions to be discussed.

The aim of this study is to investigate how the intensification expressed by the English exclamative is translated into French and vice-versa. This in turn may show if the concept of interrogative degree modification can be applied cross-linguistically. This will be achieved through a corpus study using the directional English to French and French to English sub-corpora of the Europarl corpus, a parallel corpus taken from the proceedings of the European Parliament.

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Towards a new intensity of (sub)consciousness
Exploring the oneiric realm in Anna Kavan's *Sleep Has His House*

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In a review of *The Collected Poems of Sidney Keyes* published in 1945, British author Anna Kavan (1945: 545) praised Keyes for achieving 'a new intensity of consciousness concerning the use of symbols and the function of the artist as a social being' in his war poems. Three years later, *Sleep Has His House*, one of Kavan's most radically experimental novels, appeared in Britain in 1948, in the wake of the Second World War. Through the juxtaposition of day- and night-time sections (the latter consisting of

dislocated narratives in a primarily cinematic language), Kavan's (1945: 5) novel reformulates narrative in its attempt to render a 'night-time language' which 'we have all spoken in childhood and in our dreams'. Whilst the novel enjoyed some favourable reviews in both the States and the UK, it was also subject to some scathing criticism, the main objection being that the lyric intensity of the novel's prose bore no relationship to external 'reality'. This is a criticism which was often directed at Kavan's fiction, though since her death in 1968 her work has been relatively neglected; as Darren Harris-Fain (2002: 106) has stated regarding Kavan's oeuvre and its reception: 'Her fictions are filled with dream-like, if not nightmarish, visions of warped realities and distorted imaginings. Such intensity may be part of the reason why for many years Kavan was not widely read at all ...'.

This paper will explore in what ways Kavan's lyric intensity can be understood as striving towards the portrayal of a new intensity of (sub)consciousness, a concern which it argues is present throughout her writing. By repositioning *Sleep Has His House* within both the cultural and political climate of the times and exploring the hybrid influences which inform the novel's lyrically intense depiction of a night-time world, my analysis argues that the focus on the oneiric realm, contrary to what hostile contemporary reviews claimed, does not take place in isolation of larger society. Illuminating the Joycean, surrealist and Jungian influences at play in the novel, this presentation seeks to illustrate in what ways *Sleep Has His House* is concerned with the representation of a nocturnal realm that emphasises the osmotic relationship between the external world and an individual's subjectivity. As such, this paper proposes that *Sleep Has His House* can be understood as reflecting and responding to the pressures of British war-torn society in the mid-twentieth century.

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**Re-Visioning the Edge
Intensification in Anne Carson's *Decreation***

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While intensity in literature is often related to notions of 'authenticity' in emotional discourse, this highly amorphous concept may also be approached from a processual angle so as to explore its semiological implications. To this end, N. Katherine Hayles's concept of hyper attention seems particularly fitting. According to Hayles (2007: 191), a generational shift from deep to hyper attention is underway as a result of growing exposure to stimulation, particularly in the form of increasing media

consumption. Deep attention is associated with a single information stream and long focus times but thereby compromises flexibility of response, whereas hyper attention thrives in situations where interaction and negotiation are required by favouring multiple information streams and a high degree of stimulation (Hayles 2007: 187-188). Within the context of literature, it would therefore be particularly worthwhile to consider how literary works in our so-called digital age might “instantiate the cognitive shift in their aesthetic strategies” (Hayles 2007: 197). The semiological argument proposed here contends that in Anne Carson’s *Decreation* (2005), such a shift manifests itself in a stereoscopic vision that requires the projection of sameness upon difference, which is achieved through the use of signification strategies that confront readers with apparent incongruities and thereby act as an incentive to pursue a new way of perceiving.

By revisiting Carson’s stereoscopic poetics and Iser’s branch of reader-response criticism (1980), these signification strategies can be conceptualised as guiding devices similar to Iser’s notion of ‘gaps,’ as they usher the reader’s perspective towards a stereoscopic vision of sameness-in-otherness without, however, defining what that point of reconciliation looks like. Crucially, this stereoscopic vision is closely connected to Stafford’s understanding of analogy as an expression of “similarity-in-difference” (2001). These hybrid strategies thus inspire a transformation from an “aesthetics of disjunction” (Fisher 2015) to a “dialectics of reconciliation” (Stafford 2001) by activating an analogical way of thinking, and include intergenerativity, multimodality, narrative technique, and the concomitant concepts of polyphony and intertextuality. The analysis demonstrates how these strategies evoke a sense of ‘decreation’ by drawing the reader’s attention to the ineluctable edge between seeming incongruities whilst encouraging the reader to forge previously unthought-of connections. This paper therefore suggests that the multiple information streams characteristic of hyper attention manifest themselves in a concerted collection that pits different positions against each other to recalibrate ingrained patterns of thinking and hence inspire a re-creation of the self, thereby engendering a more intense reading experience.

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