Manual for narrative EVALUATIONS (Version 4.0)

© September 2012 Tilmann Habermas, Goethe University Frankfurt
In cooperation with:
Andreas Fröhlich (EVAL);
Martha Havenith (SPEE [REDE]) - revised by Andrea Silberstein + Phoebe Kürzer 1/2011;
Christina Herr, Jiré Gözen (MENT, *ORIGO*).
Translation January 2012 by Robert Leitch

Global and emotional evaluation
Reported speech
Mental verbs
with temporal and personal perspective and negation
Elements of dramatic narration: **Historic present**
Shift of the *Origo* of deictic expressions into the past

Evaluations are here defined as explicit representations of subjective perspectives in a narration.

Variables[1]:

_____

1- To date the manual has been used for the following publications:

Habermas, T., & Berger, N. (2011). Retelling everyday emotional events: Condensation, distancing, and closure. *Cognition & Emotion, 25,* 206-219.

Habermas, T., & Diel, V. (2010). The emotional impact of loss narratives: Event severity and narrative perspectives. *Emotion, 10*, 312-323*.*

Habermas, T., Meier, M., & Mukhtar, B. (2009). Are specific emotions narrated differently? *Emotion. 9,* 751-762.

Habermas, T., Ott, L. M., Schubert, M., Schneider, B., & Pate, A. (2008). Stuck in the past: Negative bias, explanatory style, temporal order, and evaluative perspectives in life narratives of clinically depressed individuals. *Depression and Anxiety, 25, E121-E132.*

Habermas, T. (2006). Who speaks? Who looks? Who feels? Point of view in autobiographical narratives. *International Journal of Psychoanalysis, 87*, 497-518*.*

2 – Variables are the columns in the data sheet in which each line represents a proposition, whereas the single codes that are defined for each variable is what is to be written into the appropriate cell for the specific proposition which is to be coded.

I. Evaluations   (Variable **EVAL**)

1.) Global evaluations

Here statements are coded which give a global appraisal but do not express any specific emotions. The evaluation is made solely in the dimensions good-bad (or important-unimportant, extraordinary-ordinary), they do not qualify the good or the bad.

DO CODE a proposition if the evaluation is the main focus of interest, i. e. if it contains no further information except for the evaluation.
Examples:
- *That was a <u>drastic experience</u>.*
- *We had a <u>terrible teacher</u>.*
- *I guess ours was the <u>problem class</u>.*
- *She was my <u>favorite governess</u>.*

DO NOT CODE if the proposition in question makes sense even without the evaluation and manifestly contains a piece of information, e. g. "*After that <u>terrible quarrel</u> we never saw each other again.*" Alongside the information "*the quarrel was terrible*" it also contains the fact "*we never saw each other again*". Nor are adverbial evaluations coded, e. g. "*I let life treat me <u>well</u>*". **Exceptions (do code)** here are, however, if an individual's worth is judged, and this is central to the statement**:**
Examples:
- *I was in the same class as my <u>best girlfriend</u>.*
- *And then that <u>strange guy</u> phoned me very evening.*
- *My <u>best friend</u> did not stand by me.*
- *My <u>favorite teacher</u> was Ms. Bauer.*
- *Then we had a <u>lovely vacation</u>.*

[Here we have a borderline case. If the information "*had a vacation*" was clearly given beforehand then GPOS would be coded here. Otherwise, however, it would not.]

DO NOT CODE: Evaluations and statements about appraisals of performance and abilities capable of objectification are likewise not coded.
Examples:
- *I was good/bad at school.*
- *The exam did not go at all well.*
- *I was always the best at sports.*
- *School was a problem/difficult/easy.*
  [When referring to school requirements]
- *At chess I'm one of the best.*

In case of conflict, the priority rule is: GPOS/GNEG > EXTRA/NEXTRA > GAMB

Category: Global positive/negative evaluation
Code: **GPOS/GNEG**
Definition: General positive/negative evaluation. Under GPOS is also included unspecific "*find s.th. good/bad*".
Examples:

- *That was <u>really lovely</u>.*
- *That was a <u>stupid situation</u>.*
- *That was <u>crass/crazy</u>.*
- *That was <u>terrible</u>.*
- *I found that <u>not so great</u>.*
  [EVAL=GPOS, NEG=1]
- *That was <u>some drama</u>!*
  [EVAL=GNEG: negative evaluation that is not qualified]
- *That was <u>bad</u> for me!*
  [EVAL=GNEG: negative evaluation that is not qualified]
- *That was <u>funny</u>.* [GPOS]
- *Another thing I <u>liked</u>.* [GPOS]
- *I generally <u>dislike</u> that sort of thing.* [GNEG]
- *He was <u>very nice</u>.* [GPOS]
- *I found that <u>okay/in order</u>.* [GPOS]
- *That was a <u>problem</u>.* [GNEG]
- *For me that was <u>hard</u>.*
  [GNEG only if this does not refer to abilities/achievements]
- *That was <u>a bother/bothered</u> me.* [GNEG]
- *That was <u>rubbish/bullshit</u>.* [GNEG]
- *That then became <u>better</u>.* [GPOS]
- *Somehow I remember that as part of a <u>lovely</u> childhood.* [GPOS]
- *That was really very <u>funny</u>.* [GPOS]
- *That was <u>cool</u>.* [GPOS : juvenile jargon]
- *I found that <u>correct</u>.* [GPOS : juvenile jargon]

Category: Extraordinary/ordinary or important/unimportant
Code: **EXTRA/NEXTRA**
Definition: Statements about how unusual/important (EXTRA) or usual/unimportant (NEXTRA) an event is. These statements should not contain any further valence (otherwise GPOS/GNEG).
Examples:

- *That was <u>drastic/crass</u>.* [EXTRA]
- *<u>Nothing special</u>, really.*
  [This would be coded as EXTRA with NEG=1!]
- *It was simply <u>business as usual</u>.* [NEXTRA]
- *I found that pretty <u>strange</u>.* [EXTRA]
- *That was <u>all the same</u> to me.* [NEXTRA]
- *Then we did something quite <u>crazy</u>.* [EXTRA]
- *I was the <u>strangest</u> pupil at school.* [EXTRA]

- *Such a <u>typical</u> girl.* [NEXTRA]
- *The others found me <u>suspicious</u>.* [EXTRA]
- *It was simply <u>indescribable</u>.* [EXTRA]

Category: Globally neutral
Code: **GNEUT**
Definition: This is a residual category for evaluations proving unsuitable for inclusion in any of the other categories, i. e. which are neither positive, nor negative nor normal (NEXTRA). If possible, this category should not be used at all.

Category: Globally ambivalent
Code: **GAMB**
Definition: Here ambivalent evaluations are coded (as long as they are to be found in one line). Thus it is a case of contradictory evaluations of one or more events/situations.
Example:
- *That was <u>good and bad</u> at the same time.*

Counterexamples, (not to be coded):
- *That was an antisocial day nursery.*
- *That was really nasty/mean.*
- *A practical matter.*
  [The evaluations here are specifically qualified. Thus the evaluation is not only made in the dimension "good/bad".]
- *But with Peter things didn't go well* [adverb] *for long.*

2.) **Specific emotions**

Emotions can be expressed through:
- **Explicit mention** (*I was angry*.)
- Typical **idiomatic expression** (*I hit the roof*.)
- Description of typical **facial expressions and bodily postures** (*She turned up her nose.)*
- Description of typical **physical states/vegetative reactions** (*My hands became damp*.) when it is clear from the <u>context</u> that this is indeed to be attributed to an emotion (see next paragraph).
- Description of a typically emotional, **arbitrary act** when it is clear from the <u>context</u> that this indeed to be attributed to an emotion (see next paragraph).

NOTE: In the case of physical states and arbitrary acts it must be clear from the context that these were caused by a specific emotion (That hands, for example, are damp from fear and not from washing up or that a slap in the face was given out of rage and not to help someone regain consciousness.). Likewise descriptions such as "She got worked up." may for example only be coded as rage when it is clear from the context that it, for example, is definitely a case of rage and not one of nervousness.

Under PREST, NREST and NEUTREST **specific** positive, negative or neutral emotions are coded, either because they possess no code of their own (e. g. finding something funny, boredom, loneliness, etc.) or because they cannot be clearly identified.

There is coding not only of acute **emotions** but also in part of **sentiments**, that is of persistent willingness to feel emotions directed towards particular persons (such as *love*, *hatred*), as well as general emotional **dispositions** like *fearful, depressive, choleric,* etc. as well as **moods** and **evaluative mental states**, as in *At the time I wasn't feeling well.* The dispositions must clearly refer to an emotion, i. e. statements like: *mean, bitchy, conceited, etc.* are not coded.

Code: **JOY**
Definition: Joy, being happy, relief, laughter
Examples:
- *I was already looking forward to*
  seeing my mother.
- *That was fun.*
- *That got me completely carried away.*

Code: **LOVE**
Definition: Love, affection, sympathy, liking
Examples:
- *I like Madonna.*
- *I have completely fallen for her.*
- *He didn't mean anything more to me.*
  [EVAL=LOVE, PNEG=1
- *They were quite crazy about me.*

Code: **PRIDE**
Definition:
Examples:
- *After getting top exam marks he became swollen-headed.*
- *My mother was proud of*
  having brought us up single-handed.

Code: **FEAR**
Definition: Fear, panic, nervousness when it is not a matter of simple "restlessness" (That would be coded under NEUTREST.) but of stage fright or the like.
Examples:
- *I was supposed to go down in the cellar by myself,*
  so I felt quite queasy.
- *She found that a bit uncanny.*

Code: **SAD**
Definition: Sadness, dejection, regret
Examples:
- *I found that a pity.*
- *I did nothing but cry.*

Code: **GUILT**
Definition: Feelings of guilt, remorse, bad conscience, repent
Examples:

- *I had really disappointed him* [NREST],
  something which even today I cannot forgive myself for.
- *I have repented of doing that.*
- *I said "Mom, I'm sorry!"*

[Here it must be noted that a mere description "I apologized." does not suffice. Then it is not clear whether it is a case of socially desired behavior or of a genuine feeling of guilt.]

Code: **SHAME**
Definition: Sense of shame, embarrassment
Example:

-

Code: **DISGUST**
Definition: Disgust
Examples:

- *I was disgusted at the mere thought of
  having to clean that dirty toilet.*
- *The toad looked so disgustingly slimy
  that it made me shudder.*

Code: **FRIGHT**
Definition: Fright, surprise
Example:

- *That was a shock.*

Code: **ANGER**
Definition: Anger, rage, indignation, quarrel
Examples:

- *My parents have always quarreled.*
- *Then the lady teacher told off the whole class.*
- *I, too, was sometimes given a good talking to.*

Code: **CONF**
Definition: Confusion, bewilderment
Example:

-

Code: **DESIRE**
Definition: Must not last longer than a day, otherwise WANT.
Example:

- *I didn't fancy it.*

Code: **HATE**
Definition: Rejection, contempt, hatred
Example:
- *And they were all against me.*

Code: **SUFF [LEID]**
Definition: Suffering, pain (psychological and physical), desperation
Example:
- *That really <u>hurt</u>.*

Code: **PREST**
Definition: Other positive emotions which are not captured individually, e. g. hope, gratefulness, interest, sense of freedom, or which remain unclear.
Examples:
- *I <u>hope</u>.*

 [Statements with "hopefully" are **not** sufficient in themselves for hope (PREST) to be coded.]
- *I <u>enjoyed</u> that.*
- *I was <u>feeling fine</u>.*
- *I was very <u>satisfied</u>.*
- *I was very <u>grateful</u> to him.*
- *I found that most <u>interesting</u>.*
- *A very <u>pleasant</u> feeling.*
- *I found that <u>fascinating</u>.*
- *Here I <u>feel at ease</u>.*
- *Here I <u>feel at home</u>.*
- *I <u>was</u> very <u>taken with</u> that.*
- *I <u>feel great/good</u>.*

Code: **NREST**
Definition: Other negative emotions which are not captured individually, e. g. boredom, loneliness, pity, jealousy, or which remain unclear.
Examples:
- *<u>I'm sorry for her</u>.*
- *I was <u>full of pity</u>.*
- *I had really <u>disappointed</u> him.*
- *At the time that was a <u>disappointment</u>.*
- *That was <u>very stressful</u>.*
- *Some were <u>envious</u>.*
- *That <u>frustrated</u> me.*
- *I felt pretty <u>bored</u>.*
- *She felt <u>homesick</u>.*
- *At the time I <u>felt really sick</u>.*
- *I <u>felt like shit/bloody awful/bad</u>.*
- *I <u>didn't feel well</u>.*
- *I <u>miss</u> her.*
- *That <u>took</u> quite <u>a toll on</u> me.*

Code: **NEUTREST**
Definition: Other neutral emotions which are not captured individually, e. g. restlessness/"being jittery", excitement, or which remain unclear.
Examples:
- *Well, I simply <u>felt</u> so <u>normal</u>.*
- *That was <u>terribly exciting</u>.*
- *She <u>felt funny</u>.*

Code: **AMBI**
Definition: Ambivalent emotions
Examples:
- *<u>Laughing and crying at the same time</u>.*
- *In spite of my <u>anticipation</u> I was very <u>sad</u>.*

Counterexamples:
- *That's what I respect about him.*
- *He honors "Love thy neighbor".*
- *I was really very tired.*

II. Reported speech   (Variable SPEECH)

Caution: In the English language, reported speech is apparently more difficult to identify objectively than in German.

Altogether, for coding reported speech, there are available the following codes, which may result from the combination of the type of speech (DIR or INDIR) with the speech introduction (INT) and internal monologue (IM):

DIR
INTDIR [EDIR]
IMDIR
INTIMDIR [EIMDIR]
INDIR
INTINDIR [EINDIR]
IMINDIR
INTIMINDIR [EIMINDIR]

Here two typical forms of reported speech are coded, namely direct speech and indirect speech.

Mixed forms like **free indirect speech** are coded as indirect speech. These two structures occur both in dialogue between persons and in internal monologue. The codes indicate: type of speech, whether one is dealing with the introduction to the speech or the speech itself, and whether it is a case of interpersonal communication or an internal monologue.

I. Speech introduction   Prefix **INT**

Reported speech is mostly introduced by a main clause with a *verbum dicendi*. These sentences are coded with the prefix **INT** and the type of the following speech (INTDIR or INTINDIR).

Examples:
1) <u>I told him</u>   **INTINDIR**
2) *that he was also to fetch some milk.*   **INDIR**

1) <u>And he then said</u>:   **INTDIR**
2) *"You can easily come later.***"**   **DIR**

In the case of the speech introduction coming after the reported speech, the speech introduction is consequently coded only after the reported speech.
Example:
1) *"You mustn't worry",*   **DIR**
2) *she always told me.*   **INTDIR**

I.1 Delimitation of the *verbum dicendi*

As *verbum dicendi* one understands those verbs which in their meaning embrace the character of the "<u>speaking</u>".
Examples:
- *say, shout, scream, express, suggest, ask, demand*

In addition, verbs can count as *verbum dicendi* which reproduce the character of direct/indirect speech in the form of written speech (for example letters) and are marked by corresponding verbs.
Examples:
- *write, broadcast, text*

DO NOT CODE dependent subclauses as reported speech that are introduced by other verbs which are not defined by the above delimitation.
Examples:
1) *I had to <u>learn</u> from Thomas*
2) *that the two of them are no longer together.*

1) *Andrea has <u>heard</u>*
2) *that the rissole sandwiches are empty.*

II. Type of speech

II.1
Category: Indirect speech

Code: **INDIR**
Definition: The indirect speech reproduces the contents of a statement from the perspective of the
              narrator. All personal, temporal or local deictic expressions and tenses refer to the
              narrator as *Origo* or point of view. The indirect speech is often but not always introduced
              by a *verbum dicendi.*
Examples:
    1) *I said*   **INTINDIR**
    2) *that I would stop by later.*   **INDIR**

    1) *He suggested*   **INTINDIR**
    2) *that I might drop in later.*   **INDIR**

    1) *My girlfriend said*   **INTINDIR**
    2) *I was wearing a lovely skirt.*   **INDIR**

    1) *He had told his girlfriend*   **INTINDIR**
    2) *he would manage to call me on time.* **INDIR**

    1) *Somebody told him*   **INTINDIR**
    2) *he was looking very good that day.* **INDIR**

Free indirect speech is likewise coded as indirect speech. By this is meant an in-between form of
direct speech and indirect speech including stylistic elements of both forms. The free indirect speech
is often but not always introduced by a *verbum dicendi.*
Examples:
    1) *I told him*   **INTINDIR**
    2) *he is to make sure*   **INDIR**
    3) *that he doesn't drink so much anymore.*   **INDIR**
    [In actual indirect speech the verbs would have to be "was to" and "didn't".]

    1) *I suggested to him*   **INTINDIR [EINDIR]**
    2) *that for once he can go ahead on his own.*   **INDIR**
    [In actual indirect speech the verb would have to be "could".]
    1) *Nobody told me*   **INTINDIR [EINDIR]**
    2) *that I have to be present.*   **INDIR**
    [In actual indirect speech the verb would have to be "had to".]

    1) *He said*   **INTINDIR [EINDIR]**
    2) *he has to go back to the firm.*   **INDIR**
    [In actual indirect speech the verb would have to be "had to".]

    1) *They told me*   **INTINDIR [EINDIR]**
    2) *I am to behave myself.*   **INDIR**
    [In actual indirect speech the verb would have to be "was to".]

DO NOT CODE:
Verbum dicendi with verb(, preposition) and gerund:
        He denied having anything to do with her.

Ken suggested studying early in the morning They accused the boys of cheating on the exam.
She blamed her husband for missing the train.
He apologized for being late.
She insisted on doing the washing up.

Verbum dicendi with infinitive:

Jack encouraged me to look for a new job.
They invited all their friends to attend the presentation.
She offered to give him a lift to work.
My brother refused to take no for an answer

II.2

Category: Direct speech

Code: **DIR**

Definition: By direct (word-for-word) speech is meant a literal quotation of a remark or a thought normally put in between quotation marks. All personal, temporal and local deictic expressions and tenses within a piece of speech reproduced word for word refer to the quoted speaker as *Origo*. The direct speech is often but not always introduced by a *verbum dicendi* (e. g. "He said", "I thought").

Examples:

1) *So that I then said:*   **INTDIR**
2) *"Now that's enough,*   **DIR**
3) *you'll not hit me anymore."*   **DIR**

1) *And then colleagues also said:*   **INTDIR**
2) *you do it,*   **DIR**
3) *you know how.*   **DIR**

1) *My mother said:*   **INTDIR**
2) *"Child, put on something pretty."* **DIR**

1) *He screamed:*   **INTDIR**
2) *She'll never make it!*   **DIR**

1) *Someone said:*   **INTDIR**
2) *"Come here."*   **DIR**

DO NOT CODE statements within the Here and Now of the narrative situation which merely have the nature of a filler word, for they do not serve to reproduce the speech but are only stylistic means of the current speech situation.

Examples:

1) *That's simply not done,*
2) *I would say.*

1) *I don't find that a good idea,*
2) *I must say.*

1) *I guess*
2) *she has negative feelings about that.*

III. Internal Monologue   Prefix **IM**

When the speech is addressed to the speaker him/herself, as in a an internal monologue, i. e. only in his/her thoughts and not spoken out loud. These sentences are given the prefix IM (INTIMDIR , IMDIR, INTIMINDIR, IMINDIR).
Examples:

1) *And then I told myself:*   **INTIMDIR**
2) *"Well, things can't go on like this!"*   **IMDIR**

1) *And then I thought to myself:*   **INTIMDIR**
2) *"Well, things can't go on like this!"*   **IMDIR**

In the case of the <u>indirect speech</u> being within an internal monologue the following must be borne in mind: there is <u>only</u> coding of such statements which are introduced by a *verbum dicendi,* not however of statements introduced for example by a mental verb.
Examples:

1) *And then I told myself*   **INTIMINDIR**
2) *that things can't go on like this.*   **IMINDIR**

1) *And then I thought to myself*   ---
2) *that things can't go on like this.*   **---**

1) *And my husband also believes*   **---**
2) *that Anna-Lena shouldn't do that.*   **---**

IV. Exceptions

IV.1 Names/terms

DO NOT CODE *repeated* or *timeless* names/terms in the form of <u>individual words or names</u>.
Examples:

1) *He was named Michael,*
2) *but we always called him "Michelle".*

1) *And then, instead of butterfly, I always said "Flutterby".*

BUT: If the statement refers to a single, unique actual statement then it is coded.
Example:

1) *Then I said to Tom:*   **INTDIR**
2) *"Asshole".*   **DIR**

IV.2 Speech reproduction on several levels

In the case of an <u>encapsulated reported speech</u>, i. e. within the reported speech another speech is

reported, then only the first level of reported speech is coded.
Example:
1) *My girlfriend told me*   **INTINDIR [EINDIR]**
2) *that she told her mother*   **INDIR**
3) *that things can't go on like this.*   **INDIR**

IV.3 Mistakes when dividing up the proposition

If mistakes in the division of propositions is only noticed during the coding process and it is no longer possible to correct these as previous codings would thereby be distorted, then one should proceed as follows:
If speech intro and reported speech are in the same proposition, there is *no* coding of the speech introduction: **INT [E]** (DIR/INDIR).
Example:
1) *And said that I wasn't feeling well.*   **INDIR**
http://esl.about.com/od/grammarintermediate/a/reported_speech.htm

---

III. Mental verbs (Variable **MENT**)

Here mental processes are coded that refer to the individual's inner perspective, to which these have a privileged (introspective) access. To be coded the mental activity need not be expressed by a verb; other semantically equivalent statements made with adverbs, adjectives or nouns, are coded equally (e. g. "Now as then, I have a vivid picture of it." for PERCEIVE). Constructions with a conjugated modal verb (e. g. can, must, may, shall) and a mental verb in the infinitive are coded for the mental verb. Should several mental verbs be used within a proposition, then that one is coded which contains the main statement.

Category: Verbs of perception
Code: **PERC**
Definition: Expressions or processes which describe perceptions
Examples:
- *I <u>noticed</u> steps behind me.*
- *I <u>saw</u>*
  that it had started to rain.
- *I <u>realized</u>*
  that I was getting tired.
- *I hadn't <u>heard</u>*
  what he had said.

Category: Verbs of sensations
Code: **PHYS**

Definition: Expressions or processes with which physical sensations are described. But these are neither a perception of something located outside the body nor a global evaluation or specific emotion.

Examples:
- *That damn well <u>hurt</u>!*
- *I <u>was freezing</u> all over.*

Category: Verbs of feeling
Code: **FEEL**
Definition: Expressions or processes with which psychological sensations are described. These are, however, neither a global evaluation nor a specific emotion.

Example:
- *When the bell rang for the summer vacation*
  I <u>felt</u> released.

Category: Verbs of remembering
Code: **REMEM**
Definition: Expressions or processes describing processes of remembering or forgetting.
Examples:
- *When I went along the beach*
  I <u>remembered</u> an earlier vacation.
- *When he looked at me so angrily*
  it <u>reminded</u> me of my father.
- *Even at my final exams I <u>still knew</u>*
  what presents I'd had for my first day at school.
- *I have <u>forgotten</u>*
  what happened at the time. (forgotten = negated remembering)
- *My <u>memories</u> go back quite far.*
- *Unfortunately I could no longer <u>recall</u> it.*

Category: Verbs of knowing
Code: **KNOW**
Definition: Expressions or processes describing subjectively certain knowledge.
Examples:
- *When I made his acquaintance*
  I <u>knew</u> at once
  that we would quarrel.
- *I <u>was certain</u>*
  that it would be a lovely vacation.
- *My mother always had to do all kinds of work,*
  after all she had never <u>learnt</u> anything.
- *I stayed up late into the night reading my book and <u>learning</u>.*
- *I simply didn't have the <u>knowledge</u> then.*
- *When I was 24*
  then I <u>came to know</u>
  that he was not my father.

Category: Verbs of thinking
Code: **THINK**
Definition: Expressions or processes describing things that are presumably known ("I thought
             that…") or believed or opinions or convictions or processes of thought and judgment.
Examples:
- *I thought*
  I had forgotten my jacket.
- *When no one answered the phone*
  I considered
  I would have to try again.
- *I thought about*
  whether I had behaved correctly.
- *I'd never have dreamed*
  that this would happen to me.
- *Nowadays I'm good at assessing people.*
- *Today I'm of the opinion*
  that I had rather have done that.

Category: Verbs of questionable knowledge
Code: **QUESKN**
Definition: Expressions or processes of questionable knowledge, e. g. of believing or doubting.
Examples:
- *I really did believe*
  I had seen him.
- *When my mother came home*
  she seemed sad and confused.
- *As my girlfriend did not contact me*
  I assumed
  that she had already gone on vacation.
- *When they offered me the new position*
  I wondered
  whether I would be up to it.
- *He said*
  that in future he would make more of an effort,
  which I however doubted.
- *I did have a few doubts*
  concerning this decision.

Category: Verbs of understanding
Code: **UNDERST**
Definition: Expressions or processes which describe understanding or realizing.
Examples:
- *I understood*
  that he meant me.
- *When he left*
  I realized
  how much I would miss him.

- *But then I <u>learned</u>*
  to deal with such situations.
- *All in all, that time was a real <u>learning process</u> for me.*
- *I worked there for years*
  until it <u>became clear</u> to me
  that actually I wanted to do something different.
- *Then I <u>noticed</u> for the first time*
  that a distinction is made between Germans and foreigners.

Category: Verbs of hoping/wishing
Code: **HOPE**
Definition: Expressions or processes describing hopes and wishes.
Examples:
- *I <u>wished</u>*
  I could turn back the clock.
- *I <u>hoped</u>*
  he would reconsider his decision.
- *That's what probably led to my early <u>wish</u>*
  to become a kindergarten teacher.

Category: Verbs of intending, wanting, deciding
Code: **WANT**
Definition: Expressions or processes describing a person's intentions or will, or the taking of decisions.
Examples:
- *I <u>wanted</u> to eat something.*
- *… but she still <u>wanted</u> a child.*
- *I <u>wanted</u> to learn English.*
- *Now I <u>would like</u> to relate my reminiscences.*
- *I <u>intended</u>*
  to graduate.
- *From then on it <u>was clear to me</u>*
  that I would never marry.

Category: Verbs of moral judging
Code: **MORAL**
Definition: Expressions or processes implying a moral judgment in the broader sense.
Examples:
- *When he apologized so nicely*
  then I <u>forgave</u> him after all.
- *I <u>found</u> that downright <u>mean</u>.*

IV. Additional variables to be coded for each of the variables EVAL, SPEECH and MENT

Variables TIME, WHO and NEG

These three variables must be coded whenever EVAL, SPEECH or MENT have been coded in the line. They always concern the subject of mental/communicative act at the focus of interest. In the case of speech reproduction one adopts what was or would be filled out in the introductory line (who speaks).

1.) Personal perspective (Variable WHO)

Here is stated who or what evaluates, experiences an emotion or a mental process, or who speaks. This can be the narrator him/herself, but also another subject whose mental processes the narrator reproduces.

Code: **S**
Definition: Self = mental processes of the narrator
Code: **I**
Definition: Interviewer = mental processes of the interviewer
Code: **E**
Definition: "Elders" i. e. parents = mental processes of narrator's parents
Code: **PAR**
Definition: Partner = mental processes of narrator's partner
Code: **SI [G]**
Definition: Siblings = mental processes of narrator's brothers & sisters
Code: **K**
Definition: Kids/children = mental processes of narrator's children
Code: **F**
Definition: Friends = mental processes of narrator's friends
Code: **R [V]**
Definition: Relatives = mental processes of narrator's relatives (except   for parents and siblings)
Code: **AC [B]**
Definition: Acquaintances = mental processes of narrator's acquaintances (less intimate than friends)
Code: **O [A]**
Definition: Others = mental processes of other persons
Code: **GO [GA]**
Definition: Generalized others = mental processes of "one", "everyone", "the whole of mankind", etc.
Code: **AN [T]**
Definition: Animal = mental processes of an animal
Code: **TH [D]**
Definition: Thing = mental processes of an object

Code: **D [GO]**
Definition: Divine being/god = mental processes of a god
Code: **W**
Definition: "We" = mental processes of the narrator plus at least one further person

If the narrator reproduces evaluations, mental processes, etc. of several persons and if these cannot be coded with "We", then as subject of the statement one must code that person who has the highest priority. The priority corresponds to the order of the listing above.

2.) Temporal perspective (Variable **TIME**)

Here the temporal perspective of the mental processes is assigned: Is the statement valid for past, present, future or universally? What is coded is not the tense, but the time referred to. Therefore a statement with a historic present will be coded as PAS.

Category: Past
Code: **PAS [V]**
Definition: Statement made in the past, thus referring to the situation narrated.
Examples:
   - *I thought I was right.*
   - *I felt miserable.*
   - *I knew at once
      that that would not be good me.*

To simplify matters TIMEPAS and POSTPAS can all be coded as PAS!!!

Category: Pre-Past
Code: **PREPAS [VORV]**
Definition: Statement already made before the situation narrated
Examples:
   - *Up till then I had always thought: That can't happen to me.*
   - *I realized that she had already said a few weeks before that she didn't want to see me
      anymore.*

Category: Post-Past
Code: **POSTPAS [NACHV]**
        Definition: Statement which, when considered from within the narrative situation, was made in the past, though temporally only after the situation narrated.
Examples:
   - *Later I then discovered
      that I had been wrong.*
   - *Only years later did I think
      that actually I was lucky.*

Category: Today

Code: **T [H]**
Definition: Mental verb referring to the present (at the time of the narrating).
Examples:

- *Today I think*
  that that was not so good.
- *Now there's another phase*
  where I always think it is good.
- *As of this morning I know*
  I am lucky.

Category: Future
Code: **FU [Z]**
Definition: Mental verb referring to future.
Examples:

- *Even in the future I will still find*
  that that was the right decision.
- *He will surely never know*
  that it was also his doing.
- *I'm sure she'll again think*
  that it is my fault.

Category: Global
Code: **G**
Definition: Statement which is temporally generalized or atemporal.
Examples:

- *I always think*
  I've made it.
- *After all everyone knows*
  that such plans always fail.

3.) Negation (Variable NEG)

Code: **1**
Definition: Mental verbs expressing the idea that something was/is NOT thought/felt/known, etc.
Examples:

- *I didn't know*
  what he meant.
- *That she would leave me*
  I wouldn't have thought.

Two variables for <u>dramatic speech</u> (besides direct speech:
Historic present and shift of origo to past protagonist

V.   Historical present (Variable HXPRES)

Code: **1**

Definition: When employing the scenic (historical) present, there is a change within the narration
from the past form into the present form through the choice of the present tense, although
in order to be grammatically correct a past form would have to be used. "The scenic
present presupposes a context which establishes the time to be considered as >>past<<
(…)" (Eroms et al, p. 350). What happened in the past is described here as if it were
occurring at the present moment, so that a re-staging of a past event or experience takes
place (Lucius-Hoene and Deppermann, p. 228). Thus an "updating, a scenic visualization
is achieved." (Eroms et al, p. 351).

There is no coding of the use of the present tense when this takes place within direct speech, interior
monologue or indirect speech.

Examples:
- *When the bell rang for the break*
  I go out into the playground   HXPRES = 1
  and drop my sandwich.   HXPRES = 1
- *We were walking by the river*
  when suddenly my mother stumbles and falls.   HXPRES = 1
- *I had just entered sixth grade.*
  When we got the math test back
  I have my first fail.   HXPRES = 1

_____

VI.   Shift of the *Origo* of deictic expressions into the past (ORIGO)

Definition: As soon as events are presented in a narrated form this inevitably happens from a
certain perspective, i. e. from a certain viewpoint adopted by the narrator. According to Weber (p. 43)
this is the "orientation center of the narrator in his/her I-Here-Now system" or according to Bal
his/her focus ("focalization", p. 142). Thus during a narration the elements of the events perceived
are presented in a certain way, one which presupposes such an orientation center on the part of the
narrator, a center which is normally embedded in the narrative situation not in the situation narrated.

But sometimes the orientation center is shifted from the narrative situation to the situation narrated.

In the case of such a transfer of the *Origo* into the past, the narrator moves into the place and/or time of the event narrated. In doing so, the narrator adopts the orientation center of the situation narrated, i. e. he/she sees him/herself taken back to the place and/or into the time of the event reproduced. Lucius-Hoene and Deppermann see in this process a "Re-updating of the deictic experience perspective and of the earlier basis of perception and knowledge: The narrator transfers him/herself and his/her audience into the spatiotemporal position of the time narrated and refers to objects and events as if they were spatially present or just occurring at that very moment." (p. 229)

Linguistically the transfer of the *Origo* concerns the point of reference of deictic expressions. "The deictic category includes expressions with which a speaker orientates the person addressed towards elements of an immediately present or creatable sphere of reference." (Eroms et al, p. 311). Deictic expressions (also "indicators") are then employed when something is to be explicitly pointed out. Here Eroms et al draw on the comparison of pointing one's finger, with which one can "direct the attention of an addressee in a space towards a certain point or sphere." (p. 311). Alongside "deictic expressions in the narrower sense" (e. g. "now", "here", "there") there are also "deictic expressions in the broader sense (quasi-deictic expressions) which likewise have an indicator function, with which however there arises an additional reference system of perspective (e. g. "at the top/bottom", "yesterday/today/tomorrow") (Eroms et al, p. 311 f.).

Characteristic of the use of deictic (and quasi-deictic) expressions is the fact that thus "the speaker orientates the listener towards dimensions of a given size within the sphere of perception, establishing a common orientation which covers elements of the situation (persons present, place and time of the speaking, etc.)." (Eroms et al, p. 312 f.) (situational deixis).

The employment of deictic expressions is a means of scenically visualizing time and place as well persons or objects within the narration in a general way. In the process there is only coding when the deictic expressions point to an orientation center in the past. The deictic expressions as a whole can then be subdivided in accordance with what is referred to. According to Eroms et al (p. 315) one can distinguish between *personal, spatial* and *temporal* deixis. The *Origo* of the personal deixis does not change in autobiographical narrations as narrator and protagonist are identical persons. Thus in autobiographical narrations it is possible to transfer the *Origo* of spatial and temporal deictic expressions.

Category: Spatial point of orientation
Code: **ORISPACE**
Definition: The indicator element is a spatial point or sphere of orientation. (local deixis) (e. g.
            "here", "there", "where", "down here", "up there", "hither", "to/on the right/left", "in
            front/behind", "at the top/bottom", "above/below", "northwest of…")
Examples:
- *I met my girlfriend in town. She came down the steps by the church and then turned <u>left</u> to where I was waiting for her.*
- *In order to reach the vacation resort we had to drive for a long time in <u>a northwesterly direction</u>.*
- *<u>On top of</u> the cupboard lay the book I was looking for.*
- *<u>Wherever</u> she was I had to find her.*

Category: Temporal point of orientation
Code: **ORITIME**
Definition: The indicator element is a temporal point or sphere of orientation. (temporal deixis) (e. g.

"now", "at once", "suddenly" "currently", "nowadays", "beforehand/afterwards", "presently/soon", "yesterday/today/tomorrow", "this evening")

Examples:

- *When we were sitting at dinner the doorbell <u>suddenly</u> rang.*
- *I stood at the supermarket checkout and waited. After the man in front of me had paid it was <u>now</u> at last my turn.*
- *I had to run to the bus. <u>Soon</u> I was out of breath*
- *I wondered what I had forgotten. <u>Beforehand</u> I still knew.*

DO NOT CODE the use of deictic expressions within direct speech, internal monologue or indirect speech (e. g. "She said: >> I go up to the left. <<", "She said she goes up to the left.", "She said she went up to the left.")

DO NOT CODE deictic expressions when these refer from within a narrative context directly to an event presented.

Examples:

- *Then I was sent away on my own. <u>Afterwards</u> I fell ill.*
- *I had a good teacher and then <u>later</u> I had a lot of stress with the instructor.*
- *We went to the theater. <u>Beforehand</u> I had been to the hairdresser's.*

_____

References

Bal, Mieke (1999):Narratology. Introduction to the Theory of Narrative. Toronto/Buffalo/London:University of Toronto Press.

Capps, Lisa und Ochs, Elionor (1995): Constructing Panic. The Discourse of Agoraphobia. Cambridge/London: Harvard University Press.

Eroms, Hans-Werner; Stickel, Gerhard und Zifonum, Gisela [Hrsg.] (1997): Grammatik der deutschen Sprache. Berlin/New York: de Gruyter.

Lucius-Hoene, Gabriele und Deppermann, Arnulf (2002): Rekonstruktion narrativer Identität. Ein Arbeitsbuch zur Analyse narrativer Interviews. Opladen: Leske + Budrich.

Quasthoff, Uta M. (1980): Erzählen in Gesprächen. Linguistische Untersuchungen zu Strukturen und Funktionen am Beispiel einer Kommunikationsform des Alltags. Tübingen: Narr.

Weber, Dietrich (1998): Erzählliteratur. Göttingen: Vandenhoeck und Ruprecht.