Appreciations and Audience
Response in 4 Mexican Political Speeches

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Except where it is otherwise acknowledged in the text, this thesis represents the original research of the author.

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“Bonum est confiteri Domino et psallere nomini tuo Altissime”

(Liber Psalmorum, 91)
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Introduction

1.1. Introduction

In its most basic form, a public speech is a long, extended turn by a single speaker. The speaker typically stands and talks to a set of listeners (or audience); the listeners are typically seated and do not speak (Goffman, 1981:165). Despite the fact that only one speaker speaks and that “even if no talk is being exchanged between the speaker and the listeners [or audience], still there is interaction occurring” (Duranti, 1986:243). So how is this interaction achieved? This thesis will examine four political speeches delivered by the Governor of a Mexican State, focusing on specific sequences of talk, in order to examine how interaction is achieved between the Governor and the audience.

Studies conducted of public speeches and political debates have found that the audience interacts with the speaker through collective expressions of affiliation (e.g. applause) or disaffiliation (e.g. booing and/or heckling) (Atkinson, 1983, 1984a, 1984b, 1985; Bull, 2003; Bull and Noordhuizen, 2000; Clayman, 1992, 1993; Heritage and Greatbatch, 1996; and McIlvenny, 1993). The occurrence of collective expressions, however, depends on their sequential position within the speech (e.g. if they occur at the beginning, during or at the end). Concerning applause, Atkinson (1984b) has found that the most “obvious” (p. 32) place for a louder, longer and more intense applause is at the beginning and at the end of a speech (pp. 32 and 86).
While this applause works to open and to close a ceremony, the occurrence of applause *during* the speech proceedings is less straightforward. According to Atkinson (1983, 1984a, 1984b, 1985) and Heritage and Greatbatch (1986) applause *during* the speech proceedings does not occur randomly but is *in response* to something said by the speaker. In other words, these authors claim that this type of applause is the result of “the simultaneous and co-ordinated use of relatively few verbal and non-verbal techniques which signal to audiences that they should start clapping and when they should do so” (Atkinson, 1984b:84-5). Concerning the political speeches under analysis, a preliminary observation shows that every time the speaker (a male Mexican Governor) expresses his appreciation to a person or group of persons for something they might have done not only the audience applauds but also the recipients of such ‘appreciations’ non-verbally respond. Two questions arise: firstly, how does the Governor –verbally and non-verbally– construct, and elaborate on, his ‘appreciations’ so as to indicate to the audience (without bluntly telling them) *when* and *where* applause is appropriate? And secondly, how do the audience and the recipients of the Governor’s appreciations know that a response is relevant to the Governor’s action of ‘doing appreciation’?

Speakers do not only use talk to communicate. Through talk they project courses of actions (Schegloff, 2007:2) that are type-related i.e. a question makes relevant next the answer, thus setting up the ‘question-answer’ sequence. Consequently, the analysis will examine the courses of actions that are being enacted by the Governor, when he expresses ‘appreciation’, that make both the audience’s applause and the recipients’
non-verbal response relevant next. This will be achieved by examining how ‘appreciations’ are constructed in order to identify what in the structure elicits applause from the audience and a non-verbal response from the recipients of the Governor’s appreciations.

As in ordinary conversation, public and political speakers use the verbal (e.g. words) and non-verbal (e.g. gaze, intonation, body movements) features of talk to project courses of actions; “in spoken interaction we react to a lot more than the words our utterances are made up of: a ‘tone of voice’, a ‘feeling’ … the ‘atmosphere’ of a conversation –these are often more significant cues to the real message than the words themselves” (Selting and Couper-Kuhlen, 1996:1). The present research will examine how verbal and non-verbal features of ‘appreciations’ combine to elicit the audience’s applause and the recipients’ non-verbal response. This will be achieved by examining the four videos of the Governor’s speeches as “video captures a version of an event as it happens. It provides opportunities to record aspects of social activities in real time: talk, visible conduct, and the use of tools, technologies, objects and artefacts” (Heath, Hindmarsh and Luff, 2010:5-6).

Since this research focuses on interaction and given that the four Governor’s speeches occur within an institutional setting, the analytical framework of ‘Conversation Analysis’ (CA) will be used. CA is a generic approach to the study of social interaction in ordinary and institutional talk. Although CA first studied ordinary conversation, its analytical framework has been applied “to a wide spectrum of other forms of talk-in-interaction ranging from courtroom, and news interview conduct to political speeches” (Goodwin and Heritage, 1990:284). Given that the study of talk conducted
within institutional settings relies on the primary analytic concepts and techniques of the turn-taking system for ordinary conversation, this introductory chapter will start by giving a brief overview of Conversation Analysis and ordinary talk (§1.2) and will then proceed with a discussion of ‘institutional talk’ and how talk conducted within institutional settings may differ from, and yet be similar to, ordinary talk in terms of the turn-taking system (§1.3). The chapter will then continue with a discussion of what monologic talk looks like (§1.4). This will be followed by an explanation of how the audience collectively coordinate applause (§1.5). Finally, there will be a discussion of how previous research has shown how applause is elicited within the political speech (§1.6).

1.2. Conversation Analysis
Conversation Analysis (CA) is a sociologically grounded approach not interested in conversation per se but in investigating the “elementary features upon which all forms of interaction are built” (Arminen, 2005:xi). Based on the premise that conversation is “systematically, sequentially and socially organised” (Bull, 2003:4), CA relies on the turn-taking system proposed by Sacks, Schegloff and Jefferson (1974) as the primary analytical resource to examine the order and structure of conversation. According to this system there are fourteen apparent facts present in conversation. The

1 “(1) Speaker-change recurs, or at least occurs; (2) Overwhelmingly, one party talks at the time; (3) Occurrences of more than one speaker at a time are common, but brief; (4) Transitions (from one turn to a next) with no gap and no overlap are common. Together with transitions characterised by slight gap or overlap, they make up the vast majority of transitions; (5) Turn order is not fixed, but varies; (6) turn size is not fixed, but varies; (7) Length of conversation is not specified in advance; (8) What parties say is not specified in advance; (9) Relative distribution of turns is not specified in advance; (10) Number of parties can vary; (11) Talk can be continuous or discontinuous; (12) turn-allocation techniques are obviously used. A current speaker may select a next speaker (as when he
first and most important fact is that “speaker-change recurs or at least occurs” (Sacks et al., 1974:700). While in an overwhelmingly number of cases one speaker speaks at a time (fact 2), occurrences of more than one speaker do occur, and are managed by repair mechanisms (e.g. raising or rushing the voice to gain the floor, repeating or recycling and/or re-starting to deal with misunderstandings or hearing problems) (fact 14). Overall, speakers’ turns are not analysable in terms of meaning (the psychological motives of the speakers are not at stake) but in terms of actions. As Drew and Heritage (1992) eloquently put it: “actions are context renewing. Since every current utterance will itself form the immediate context for some next action in a sequence, it will inevitably contribute to the contextual framework in terms of which the next action will be understood” (p.18, italics in the original).

For analytical (not syntactic) purposes, every speaker’s turn is analysed in terms of turn-construction units (TCUs). TCUs can be “sentential, clausal, phrasal, and lexical” long (Sacks et al., 1974:702) (fact 13). Each TCU can potentially determine the relevance of turn transition, and, as a result, has the potential to set up a transition-relevance place (TRP) for speakers to exchange turns. To coordinate exchange transition, speakers may use two types of turn-allocation techniques: current speaker selects next and/or self-selection. Although transitions from one speaker to another commonly occur with no gap and no overlap, slight gap or overlap addresses a question to another party); or parties may self-select in starting to talk; (13) Various ‘turn-constructional units’ are employed; e.g. turns can be projectedly ‘one word long’, or they can be sentential in length; (14) Repair-mechanisms exist for dealing with turn-taking errors and violations, e.g. if two parties find themselves talking at the same time, one of them will stop prematurely, thus repairing the trouble” (Sacks et al., 1974:700-1).
can frequently occur (Sacks et al., 1974:700-1, fact 4).

In ordinary conversation the number of parties (fact 10), length (fact 7) and content of the conversation (fact 8) vary, as they are not specified in advance. Likewise, the order (fact 5), size (fact 6), distribution (fact 9) and allocation of turns (fact 12) are, too, not specified in advance. In other words, the choices of “who gets to speak when, about what, for how long, how often are decided interactionally during the course of any particular conversation, and are not known or otherwise provided for in advance of its occurrence” (Atkinson, 1982:98).

Ordinary conversation is also “context-free” and “context-sensit[ive]” (Sacks et al., 1974:699). This means that the “major aspects of the organisation of turn taking are insensitive to [the] contextual parameters” (Sacks et al., 1984:699) of the physical setting and/or the identities of the participants. It also means that interaction is inter-subjective and locally managed. It is in fact the context-free and context-sensitive properties of ordinary talk, which sets the boundaries between ordinary and institutional talk.

1.3. The Political Speech as Institutional Talk

Conversation moves along a continuum. At one end there is the context-free and context-sensitive organisation of ordinary conversation. At the other end there are other forms of talk conducted within institutional settings (e.g. meetings, interviews, ceremonies, and political speeches, among others) that are “goal oriented and task related” (Drew and Heritage, 1992:3) and whose organisation involves the interaction between “lay people and
professionals that display strongly defined social roles” (Heritage, 1989). By virtue of the social roles of the participants and of the content, purpose, and organisation of the talk, these other forms of talk may depart from the turn-taking parameters for ordinary conversation (Sacks et al., 1974:729).

The analysis of institutional talk, however, is not based on the extent to which a form of talk departs from the turn-taking parameters. The analyst has to examine and explain if the speakers’ identities and the context (such as the physical setting) have any procedural consequence for the interaction. The problem, with regard to the setting, is that some formulations connect general notions to aspects of practices (Schegloff, 1992:112). For example, the four Governor’s speeches take place in the physical setting of an auditorium. At the front, there is one platform, one lectern and one microphone. At a lower level there are hundreds of rows of chairs all facing the front towards the platform. The way the setting is arranged indicates that only one person will speak. It also lets us know that some listeners (or audience) will occupy those chairs and that they will be looking at the front. But to say that the physical distribution of the setting is so relevant that it is consequential for the interaction may be misleading: “not everything in the setting is of the setting” (Schegloff, 1992:117). In other words, the analyst has to demonstrate that it is the participants’ orientation to the so-called-context and not the context per se that has consequences for the “shape, form, trajectory, content, or character of the interaction” (Schegloff, 1992:111).

2 Although speech exchange systems in institutional settings differ from ordinary conversation, not all of them share the same organisation. The turn-taking parameters for meetings, political speeches or debates differ from each other thus showing distinctive parameters and organisation.
In the case of the Governor’s speeches analysed in this thesis, even though speaking turns have been pre-allocated to only one person (the video shows that only the Governor speaks), it is only the participants’ orientation by listening, by not trying to take the floor and by collectively interacting (through applause) with the Governor only at certain places during the speech proceedings that turns these speeches into monologic talk. For example, irrespective of the format or the physical organisation of the event at any moment, a member of the audience can stand up to question or compromise the Governor. As a result of the participants’ orientation, during institutional talk some of the parameters of the turn-taking system are suspended.

While ordinary conversation “is premised on a standard of “equal participation” between speakers” (Drew and Heritage, 1992:47 quotation marks in the original), in the four Governor’s speeches such ‘equal participation’ has been breached. Concerning the length of the talk (fact 7), although the audience might not know it, its duration has also been set in advance (e.g. not until the Governor finishes reading what he has prepared to say will the speech end). Evidence of this will be discussed in chapter 4. With regard to the speakers’ identities and to what extent they may be procedurally consequential for the interaction, even though at the beginning of each of the four speeches the Masters of Ceremonies introduces the Governor to the audience by referring to him with his proper name first, and then, second, with his ‘formal’ political title –‘Constitutional Governor of the State of Tamaulipas’.³ only when the audience hears the ‘formal’

³ People usually refer to the Head of the State as ‘Governor’. Only on very formal occasions is he referred to as ‘Constitutional Governor of the State of Tamaulipas’.
institutional title, they start applauding. By clapping after the institutional title, they are showing their orientation to the ‘institutional’ character of the event. In other words, the identity the audience recognised was institutional.

Although previous studies conducted of political speeches have shown that the speaker and the audience interact (Atkinson, 1983, 1984a, 1984b, 1985; Bull 2003; Bull and Noordhuizen, 2000; Clayman, 1992, 1993; Heritage and Greatbatch, 1986, and McIlvenny, 1993), very few of those studies have been of political speeches from Latin America and in the Spanish language. Among these few studies are Carbó (1992), Erlich (2005), and Salgado (2003). Carbó, for example, used archival data (the ‘Journal of Debates’ 1920 to 1960) and the methodologies of Conversation Analysis (CA) and Discourse Analysis (DA) to analyse interruptions in the Mexican parliamentary discourse. Regarding those interruptions, she used CA “to inscribe their occurrence” (Carbó, 1992:26) and DA to give “an explicitly political dimension” (p. 26) to her findings. Likewise, Salgado (2003) used archival data (from 1917 to 1946) and Discourse Analysis (DA) methodology to examine eight ‘State of the Union Addresses’ delivered by eight Mexican Presidents during the revolutionary, post-revolutionary and modern eras in Mexico. Another study, not conducted in Mexico but in Venezuela is Erlich (2005). By using video data and Critical Discourse Analysis (CDA) methodology, the author analysed the linguistic resources deployed by the Venezuelan President Hugo Chavez when addressing his audience. None of the studies conducted in Mexico have analysed naturally occurring data.

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4 This thesis does not discuss other studies that have focused on definitions of the political (e.g. the sexist language used by politicians, or the relationship between language and power within the context of political speeches).
with the use of video recordings, and neither have they (either in Mexico or in Venezuela) examined the use of the audience’s applause in order to interact with the speaker.

In Latin America there is one recurrent and common political speech among Presidents and Governors that has not yet been analysed: ‘State of the State Addresses’ or ‘Informe de Gobierno’ (as it is known in Spanish). In countries such as Mexico, Colombia, Venezuela, Chile, El Salvador, Nicaragua, Paraguay and Peru these political speeches take place once a year. The purpose is to inform fellow citizens about the state of affairs over the twelve months of government. In Mexico, for example, both the President and the Governors\(^5\) are Constitutionally bound to annually hand in to the (State and/or Union) Congress a written report to give account of their administration. Customarily, after having delivered the written document to the Congress, Mexican politicians (with no exception and under no Constitutional obligation) hold a live address to inform the public of the contents of this document.\(^6\) It is, therefore, this type of political speech that this thesis aims to analyse.

Irrespective of the Latin American country within which this type of political speech occurs, all speeches show a monologic format. The following section will give an overview of both non-CA and CA perspectives of this form of talk.

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\(^5\) All 31 State Governors plus the Head of the Federal District.

\(^6\) The latest Mexican Presidential State of the Union Address took place on September the 2\(^{nd}\), 2010. It may be seen at http://www.flickr.com/photos/30118979@N03/sets/72157624739558905/
1.4. Monologic Talk

“Conversation is not the only context of talk... in modern society talk can take the form of a monologue” (Goffman, 1981:137). Monologic talk involves *two co-participants* (usually not proximal to each other): the speaker who “has been given exclusive claim to the floor” to produce “long stretches of words” to “a relatively large set of listeners” (Goffman, 1981:137), and an audience “who has the right to examine the speaker directly, with an openness that might be offensive in conversation” and whose fundamental role “is to appreciate remarks, not to reply in any direct way” (Goffman, 1981:138).

In terms of construction, monologic talk shows an organised grammatical structure, richer lexis (than other types of talk) and rhythmical production. This is in contrast with ordinary spoken language, which by virtue of not being planned in advance, exhibits less syntactic structure and uses more incomplete sentences or simply sequences of phrases (Brown and Yule, 1983:15).

The production of monologic talk involves extended, multi-turns as well as lengthy pauses to “break up the flow of ideas into short, digestible units” (Atkinson, 1984a:51). When speakers read written texts aloud (e.g. either by using a teleprompter or a physical written document) they use intonational cues to signal the start and the end of a paragraph (Brown and Yule, 1983). These intonational cues or “speech paragraphs” are referred to as “paratones” (Brown and Yule, 1983:100-1). At the beginning of a ‘paratone’, speakers use phonologically prominent expressions by using

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7 A ‘reply in a direct way’ would be to question or compromise the speaker.
raised pitch. Conversely, at the end of a ‘paratone’, speakers use low pitch, loss of amplitude and lengthy pauses to signal turn transition. Intonation has also been widely analysed using CA, though not using the concept of ‘paratone’ but, instead, of prosody. Focusing on prosody, CA research has shown that in ordinary conversation speakers also begin their turns with raised pitch and end it with low pitch (Couper-Kuhlen and Selting, 1996).

Despite the analysis of monologic talk being problematic (Montgomery, 1986), still “we can examine how, to whom, and with what consequences the monologue is achieved” (Arminen, 2005:117). In other words, monologic talk is not produced in a vacuum but it is recipient-designed. At the moment of writing a speech the writer (who might not necessarily be the speaker) has a target audience and a purpose in mind, and designs what s/he writes accordingly.

The multi-TCU construction of monologic talk however is not exclusive to political speeches but is also evident in other contexts i.e. in academic presentations (Rendle-Short, 2006), in the classroom (Arminen, 2005:112-134), and in lectures (Goffman, 1981:160-196). Findings have shown that monologic talk, within academic contexts, is organised within topical frames, that speakers split their talk into small chunks, and that pauses usually occur before completion points in order to add increments. This is consistent with political speeches. Public and political speakers also organise their speech within topical frames, talk is also delivered in small chunks and speakers also pause before completion points, as this thesis will show. The only difference between academic talk and political speeches is that academics do not seek applause, where politicians do. Findings, in the
political context, from public speakers and audience’s responses have shown that public speakers design specific sequences of talk to project turn completion points for the audience to anticipate where and when applause is appropriate (Atkinson, 1984a, 1984b; Heritage and Greatbatch, 1986).

Two important issues (not exclusively but frequently used in monologic talk) still remain that have not been discussed thus far: ‘participation framework’ and ‘footing’. Although it is a well-known fact that professional politicians often employ speech-writers (Atkinson, 1984b:92), the speech must still reflect the speakers’ personal thinking; they do not just mouth someone else’s words. At some points during the speech, speakers ‘animate’ or ‘give life’ to some words (that might not necessarily reflect their personal but institutional thinking); at some others, they are the ‘authors’ of their own words (these words are consistent with what they think or believe). As ‘animator’ the speaker formulates, expresses opinions, beliefs, and sentiments s/he might not hold (Goffman, 1981:145). As ‘author’, the speaker speaks as the creator of the utterance. But the question is how does the speaker shift, in the same speech or during a specific sequence of talk, from being ‘author’ to ‘animator’ and vice-versa? To shift roles, Goffman (1981) has proposed the notions of ‘participation framework’ and of ‘footing’. Participation framework refers to the relative participation status of those within aural and visual range of what has been said (Goffman, 1981). Footing, on the other hand, refers to a change of stance taken by the speaker. As it will be shown in chapter 2, when ‘doing appreciation’ the Governor not only shifts footing but also changes the participation framework of the audience and of the recipients of his appreciations.
So far, we have discussed how monologic talk involves two co-participants: the speaker and the audience, and how speakers construct and elaborate on their talk. However, the audience’s collective coordination in order to produce applause has not yet been considered. The following section will discuss issues related to the audience.

1.5. Audience

Whereas ordinary conversation involves listeners, in institutional talk and specifically in political speeches listeners are referred to as the ‘audience’ (Goffman, 1981:138). However, for the listeners to constitute an audience they need to “actively align to what is happening as an audience” (Goodwin, 1986:285). In other words, members of the audience must share an understanding of the events the speaker is describing and to collectively align to their import.

To explain how members of the audience coordinate and communicate with each other, it is necessary to examine the sociological notions of ‘Game’ and ‘Decision’ theories. In the ‘Game Theory’ individuals engage in a ‘game’ and positive payoffs depend on, and must match, those of other individuals (Schelling, 1963:5). This enables us to explain why if several members of the audience applaud in unison, there is a high likelihood that other members of the audience will join in the applause. ‘Decision Theory’, on the other hand, claims that, before engaging in any behavioural act, individuals decide whether they like the consequences that may result from any course of action (Raiffa, 1970; Chernoff and Moses, 1959; Luce and Raiffa, 1957). This can explain why incipient clapping may gradually develop into
applause if members of the audience feel that joining in is the right decision to take, or not joining in if they feel discomfort or embarrassment. If other members of the audience do not join, clapping stops, as “we tend to feel very uncomfortable when, as members of a collectivity, we fail to co-ordinate our own behaviour with that of everyone else” (Atkinson, 1984b:18).

As interactional phenomena, Clayman (1993:111-2) also proposes two theories to explain how the members of the audience co-ordinate with each other: ‘independent decision-making’ and ‘mutual monitoring’. Independent decision-making, as the name suggests, refers to when each member of the audience acts independently of one another. By mutual monitoring, it is meant that individuals decisions are guided “at least in part, by reference to the behaviour of other audience members” (Clayman, 1993:112). Clayman’s ‘independent decision-making’ and ‘mutual monitoring’ are similar to ‘Game’ and ‘Decision’ theories. Thus CA and non-CA notions both argue that members of the audience are able to collectively coordinate without losing their own capacity for individual choices. In other words, being proximal to each other does not negate the individual capacity of each member of the audience to decide whether or not to join in with the collectivity.

In chapter 3 the nature of applause will be analysed. It will be examined and explained why the audience applauds, how they coordinate their applause and how they know that applause is the next relevant action to the Governor's appreciations. Applause however “[does] not just happen everywhere in the course of a speech but [occurs] in particular sequential positions” (Atkinson, 1984a:375-6 italics in the original). These sequential positions, according to previous findings (Atkinson, 1983, 1984a, 1984b;
Herigate and Greatbatch, 1986) are after sequences of talk designed to elicit the audience’s response. The following section will discuss literature relevant to political speeches and audience’s response within the environment of sequences of talk specifically designed to elicit applause.

1.6. Previous research of political speeches and audience responses
In his hallmark study of public speakers and audience’s responses, Atkinson (1984a:376) observed that there was a high degree of precision between applause and certain sequences of talk he called ‘rhetorical devices’. After close examination, Atkinson found that to elicit the audience’s applause speakers used simultaneous and co-ordinated verbal and non-verbal techniques. He also found that ‘projectability’ was the main feature of these sequences of talk. By projecting turn completion points, speakers were able to indicate to the audience where applause was appropriate, thus ‘inviting’ applause. The most used sequences of talk to elicit applause according to Atkinson (1984a, 1984b) were ‘projecting a name’ (e.g. through appreciations, introductions, and commendations), ‘list of three’ (by listing three items to “strengthen, underline and amplify a message” (Atkinson, 1984a:60)), and ‘contrastive pairs’ (e.g. by giving assertions and counter-assertions about ‘us’ and about ‘them’). The synchronisation between the speaker’s sequences of talk and the audience’s applause suggests an organisation similar to conversationalists taking turns to speak (Bull, 2003:29); not until the applause ceases does the speaker continue with their speech. This also suggests that members of the audience are not only paying
attention to the content of the talk but also that are able to predict possible completion points in advance of their occurrence (Bull, 2003).

In 1986, Heritage and Greatbatch conducted a substantial study of 476 political speeches to evaluate and develop Atkinson’s hypothesis of audience’s responses. Their study also showed a strong positive correlation between specific sequences of talk and applause.\(^8\) Bull (2003:32), on the other hand, objected to Atkinson’s hypothesis arguing that members of the audience not only applaud rhetoric, but also content.\(^9\) To test his hypothesis, Bull (2003) conducted a systematic study and found that “neither rhetorical devices nor synchronisation between speaker and audience are necessary for collective applause to occur in political speeches” (p. 51). He was also able to demonstrate that applause was not often synchronised and that it could be disruptive (e.g. interrupting the speaker’s flow of talk) or ‘uninvited’ (to contrast with Atkinson’s ‘invited’ applause).\(^10\)

1.7. Methodology

The data for this research originated from 8 hours of unedited video-recordings of four political speeches delivered by the Governor of Tamaulipas, Mexico, during the years 2005, 2006, 2007 and 2008. The method consisted of analysing and converting each video into a word

\(^8\) They also found other sequences of talk closely associated with applause: (1) external attacks: criticism of other political parties; (2) general statements of support or approval for the speaker’s own party; (3) combinations of (1) and (2); (4) internal attacks: criticism of individuals within the speaker’s own political party; (5) advocacy of particular policy; (6) combinations of (4) and (5); and (7) commendations of particular individuals or collectivities (Heritage and Greatbatch, 1986:119-20).

\(^9\) Although Heritage and Greatbatch (1986) acknowledged this issue by proposing that “content might increase the likelihood that the speech will be applauded” (p. 149) it was Bull who performed a systematic analysis to prove his hypothesis.

\(^10\) This objection raised by Bull (2003) was also found in this thesis and will be shown in chapter 4.
processor package. Once every speech was converted, they were contrasted against the written versions posted in the web page of the Government of Tamaulipas. Even though discrepancies were found, only what was shown in the four videos was taken for analysis as this thesis seeks to investigate naturally occurring data (see for example chapter 4, §4.5.2).

The data set chosen for analysis consist only of sequences of talk (and their surrounding talk) the Governor uses to express his appreciation (or ‘appreciations’). For ‘appreciations’ to be coded as such, the Governor had to utter a thanking expression (i.e. thanks, thank you, recognition, appreciation, gratitude, etc.) either followed by or preceded by the name of the recipient. Within the four speeches, 50 ‘appreciations’ met these criteria. They were organised into three groups based on the recipient’s identity: (1) politicians, (2) non-politicians, and (3) groups of individuals. Table 1 shows the frequency and distribution of these 50 ‘appreciations’:

<table>
<thead>
<tr>
<th>Recipients</th>
<th>Politicians</th>
<th>Non-Politicians</th>
<th>Groups of People</th>
</tr>
</thead>
<tbody>
<tr>
<td>24 (48%)</td>
<td>8 (16%)</td>
<td>18 (36%)</td>
<td></td>
</tr>
</tbody>
</table>

Table 1. Distribution of Appreciations by the Governor.

The criterion used to categorise the recipients of the Governor’s appreciations as ‘politicians’, ‘non-politicians’ and ‘groups of people’ was based on the title of the recipient. This title had to explicitly be given by the Governor at the moment of expressing appreciation. Under the group of ‘politicians’ only the recipients whose institutional titles relate to politics (e.g. governor X, deputy X, political leader X) or who hold a federal position
(e.g. general director X, minister X) were included. The ‘non-politicians’ group was formed by recipients whose institutional title was not related to politics or to any federal charge (e.g. the Vice-chancellor of the State University, a citizen, a sportsman/woman). The recipients of the Governor’s appreciations mentioned as a solid group (e.g. a union, the state workers) were placed into the category of ‘groups of people’.

Due to the length limitation of this thesis, of the 50 ‘appreciations’ in the data set, only eleven were chosen as representative and illustrative of the phenomena under investigation. In each case, these eleven ‘appreciations’ were examined using the computer phonetics systems of Audacity and Praat. Next, they were transcribed using the conventions for Conversation Analysis (CA) developed by Gail Jefferson (taken from the transcript notations in Atkinson and Heritage (1984)). For features such as gaze, or who was being focused on by the camera at specific moments during the delivery of appreciations, this author created other symbols such as 🕵️‍♂️ to show the camera zooming in at certain people at a specific time, or 👀 (gaze up) or 🕵️‍♀️ (gaze down) to indicate gaze direction. Audience’s applause was marked on each transcript following Atkinson’s (1984a, 1984b) notations i.e. a string of crosses (‘xxxXXX’) to indicate soft and loud clapping, a dash on either side of a cross (-x-) to indicate an isolated clap, and several crosses in a row to indicate duration of applause. Transcripts notations (conventional, applause, and new symbols) can be found in Appendix I. Finally, all eleven excerpts were translated into English to give an interlinear translation. Where necessary a gloss translation was also included. Transcripts of the eleven appreciations chosen for analysis can be found in Appendix II.
All names shown in all transcripts of appreciations are the real names of the recipients since these people, as public figures, need not use pseudonyms. Before proceeding to the data chapters it is useful for the readers to familiarise themselves with the context within which the four speeches under analysis occur. Since actions and events are culturally bounded it is important that the reader understands how political speeches are organised in Mexico.

1.8. The Organisation of the Speeches

Since the Governor\textsuperscript{11} was elected in 2005 he has delivered four speeches\textsuperscript{12} with every speech relating to one year of government. The venue for every speech has always been an auditorium.\textsuperscript{13} Invariably, all speeches open with the playing of the national and the state anthems (Appendix III, pictures 1, 2 and 3). After the opening, the Master of Ceremonies (who can be heard but not seen in the video) announces that the Governor is proceeding to deliver his speech and asks the audience to sit down and to remain silent. When the audience sees\textsuperscript{14} the Governor stand up (picture 6) and head towards the platform, the audience’s welcoming ovation starts. This ovation continues while the Governor is on his way (picture 7) towards the platform (pictures

\footnote{\textsuperscript{11} Although in Mexico there can be female and male governors, this particular Governor is a male aged around 50.}
\footnote{\textsuperscript{12} Even though the Political Constitution for the State of Tamaulipas, Mexico (Article XXXIII) explicitly compels the Governor to present a written report to the State Congress to inform about the state affairs of the government administration over the past 12 months, its delivery through spoken discourse is a choice, not a constitutional duty. Evidence of this is given in the video recordings by the Governor addressing the audience to say that he has delivered such a report to the State Congress and that he now he wants to share its content with the people of Tamaulipas.}
\footnote{\textsuperscript{13} Following Foucault’s (1986) notion of these types of physical spaces, every auditorium can be described as a “rectangular room, at the end of which, on a two-dimensional screen, one sees the projection of a three-dimensional space” (p. 27).}
\footnote{\textsuperscript{14} In the auditorium there are one or two huge TV screens (it varies in every speech) where the audience can see the Governor while he is seated in the front row during the playing of the anthems and while he waits to take his place on the platform (see pictures 4 and 5).}
8 and 9) to take his place behind the lectern (picture 10) where he will remain for approximately two hours.

Approximately one minute after having taken his place on the platform, the Governor verbally and non-verbally (smiling and bowing to the right and left sides of the auditorium) thanks the audience for the ovation and begins his speech. When the audience hears that the Governor has started the speech, the applause either gradually declines or stops (it varies in every speech).

The Governor starts his speech by thanking a number of important personalities for their presence at the speech event (i.e. other governors, political leaders). Once he has finished expressing his appreciation, he addresses the audience to say that even though he has delivered the written report to the State Congress informing them of the state affairs of the government administration, he wants to now to ‘share’ it with the people of Tamaulipas. Immediately afterwards, he proceeds with the ‘introduction of the speech’. In the ‘introduction’, he briefly mentions some of the most important actions and achievements the government has made in the past year. These actions and achievements are later expanded upon and dealt with in detail through the use of seven general themes (economy, public education, public health, agriculture, public safety, equity and social cohesion, and government policy).\(^{15}\) During the speech, various topics are assigned to these general themes. For example, topics relating to ‘culture’, ‘sports’ and ‘recreation’ might be included in the theme of ‘public education’.

\(^{15}\) Not necessarily in this order.
Approximately two hours after the beginning of the ceremony, the Governor moves to the closing phase of the speech by summarising some of the main points he has covered. Finally, to bring the ceremony to an end, the Governor shouts ‘Viva Mexico, Viva Tamaulipas’ (picture 11) to which the audience collectively responds by shouting ‘Viva’ (picture 12). The Governor then says gracias (thank you) while smiling and waving (picture 13) to the audience, walks down the platform and leaves the podium (picture 14). Meanwhile the audience is applauding until they cannot see the Governor any more (for the whole of this time the camera follows the Governor until he disappears, picture 15). Once the Governor is no longer on screen, the applause ceases and the transmission is cut.

1.9. Conclusion

Since the aim of this current research is to investigate the interactive nature of four speeches delivered by a Mexican Governor, I will be using Conversation Analysis (CA). CA is not interested in the participants’ beliefs, preferences or mental states but in investigating how speakers (and those within aural and visual range) orient to and make sense of the structural organisation of what they are trying to achieve. In chapter 2, the analysis will begin by examining how the Governor constructs and elaborates on ‘appreciations’ to find what it is in their structure that makes the audience’s applause and the recipient’s non-verbal response the next relevant action.

In chapter 3, the analysis will focus on the sequence organisation of the actions performed by the Governor, the audience, and the recipients within the environment of ‘appreciations’. This chapter will investigate and
explain what actions indicate to the audience *when* and *where* applause is appropriate and how the audience collectively coordinate applause. It will also investigate what is the sequential organization of the Governor’s action of ‘doing appreciation’ and of the recipients’ action of ‘responding to the appreciation’.

Then, in chapter 4, the Governor’s verbal and non-verbal activities and how they combine in the delivery of ‘appreciations’ will be examined. An instance of ‘uninvited’ (using Bull’s terminology) applause will be thoroughly examined in this chapter.

After having analysed the structural components, the actions performed by the Governor, the audience, and the recipients of the appreciations, as well as the Governor’s verbal and non-verbal activities during the delivery of ‘appreciations’, the content of chapter 5 will conclude by explaining, based on the findings from the present research, the nature of the interaction occurring between the Governor, the audience and the recipients of his appreciations within the monologic platform of four Mexican political speeches.
2

Structure of Appreciations

2.1. Introduction

Atkinson (1983, 1984a, 1984b) and Heritage and Greatbatch (1986) have found that public and political speakers use specifically designed sequences of talk to generate applause. They argue that speakers combine the verbal and non-verbal features of the speech to signal to the audience where and when applause is required or appropriate. In other words, they say that the audience’s applause is not incidental but is in response to something said by the speaker. Just as Atkinson and Heritage and Greatbatch claim, the videos of the four Governor’s speeches show that when he expresses ‘appreciation’ the audience applauds and the recipients individually and non-verbally respond to the Governor for the appreciation. Moreover, their responses occur at specific places within the environments of appreciations. Consequently, this chapter will examine how the Governor constructs and elaborates on appreciations in order to identify what, in their structure, indicates to the audience and to the recipients that a response is the next relevant action. Specifically, this chapter will explain why the audience applauds, why the recipients of the appreciations individually, and non-verbally respond, and why, in particular, they do so at specific places.

This chapter will also examine and explain how, within the monologic formats of the speeches, the Governor manages to address a person or group of persons to express appreciation. In other words, it seeks to examine how
does the Governor shift addressees: from the audience during his monologic talk to the recipient when expressing appreciation and back again to re-commence his monologic talk.

The analysis will start by showing how appreciations are encapsulated into the monologic talk (§2.3). It will then continue with a detailed analysis of each of the structural components of appreciations (§2.4, §2.4.2.1 and §2.4.2.2) to show the structure of appreciations extended to politicians (§2.4.2.1), to non-politicians, (§2.4.2.2) and to groups of people (§2.4.2.3). In section 2.5, it will be shown that depending on how the appreciation starts, it will end. Next, I will examine and explain how the Governor is able to shift addressees (from the audience to the recipient of the appreciation) in order to express appreciation (§2.6). Before concluding with this chapter, I will demonstrate that appreciations have a structural pattern (§2.7).

2.2. Data Set

From the 50 appreciations in the data set, only eleven were chosen as representative and illustrative of the phenomena under investigation. From the eleven chosen appreciations, only 8 will be used in this chapter. Since the point of analysis may change depending on what is being investigated, some excerpts will be partially repeated. All excerpts are presented from the simplest to the most complex, letting the investigated phenomena progressively unfold.
2.3. Setting up Appreciations

When the Governor addresses an individual (or group of individuals) towards whom he expresses appreciation (either by saying ‘gracias/thank you’ or any other word that conveys appreciation and/or gratitude) he is performing a thanking act. Nonetheless, this thanking act cannot occur anywhere; the Governor cannot just say ‘gracias/thank you Mr. X’ and then continue with his speech. If the Governor wants to thank a person(s) for doing something he needs to ‘prepare the ground’ first, and subsequently perform the thanking act.

Excerpt (1) shows how the Governor (‘Gov’ in the transcript) ‘prepares the ground’ to later perform a thanking act:

(Detail of excerpt (1) [D1.41.29.97])

1. Gov al inicio de mi goBIERno? (0.3) esta carretera
   At the beginning of my governorship (0.3) this road
2. llegaba hasta jauma:več (0.4) ya pasamos Tulač (0.3) y
   ended at Jaumave (0.4) we have now passed Tula (0.3) and
3. en el próximo año, llegaremos al entro:nque
   next year we shall reach the junction
4. con san luis Potosí_
   with San Luis Potosí.
   (0.7)
5. Gov en la conclusión de la obra: (0.4) el gobernador
   In the final phase of this road project (0.4) the Governor
6. potosi:no, (0.2) hace su par:te (.)
   of San Luis Potosí (0.2) is doing his share (.)
7. para moderniza:r (0.4) y disvi->dismi<nuir
   in upgrading the road (0.4) and shortening
8. la distanci:a, (0.2) entre las dos capitAles_
   the distance (0.2) between the two State capitals
9. Gov (0.4)
As transcript (1) shows, prior to performing the thanking act (line 17, arrow in the transcript) the Governor sets up the appreciation by mentioning an action (lines 1 to 4) and the performer/doer of this action (lines 6 to 9) who is worthy of recognition. In the case of this excerpt (1), when mentioning an action, the Governor is addressing the audience by using first person plural i.e. ‘we have now passed Tula’ (line 2) and ‘next year we shall reach’ (line 3). However, as shown in the video, when mentioning the doer of this action, the Governor briefly looks at the recipient when saying ‘the governor of San Luis Potosi’ (lines 6-7) thus addressing him despite having used the definite article (‘el/to the’). Goodwin (2000) has found that gaze in particular is a visible way to “display to others the focus of one’s orientation” (p. 159). Next,
after pausing for 0.2 seconds, the Governor shifts addressees: from the recipient back to the audience again when he says (while looking down at the lectern) ‘is doing his share’ (line 7) referring to recipient as if he were not present by using third person singular.

Subsequently, he pauses for 0.4 seconds (line 10) and then greets the recipient (line 11) whom he refers to by using a three-part list: (1) the recipient’s institutional title (line 13), (2) by calling him ‘my friend’ (line 15), and (3) by giving this person’s proper name (line 15). All this time the Governor is still addressing the audience, as shown by his use of the personal accusative16 (PA) ‘al/to the Governor of San Luis Potosí’ when using third person singular, as well as from the possessive ‘mi/my friend’ in line 15. Next, after pausing for 0.4 seconds (line 16) the video shows that the Governor directs his gaze towards the recipient (picture 16) and, while nodding in time with his words, he expresses appreciation by saying ‘gracias/thanks for being here with me’ (line 17 arrow). To perform the thanking act, the Governor is no longer addressing the audience but the recipient of his appreciation. Evidence comes from the use of the first person object pronoun ‘-me’17 in ‘acompañar-me/accompany-me’. As soon as the audience (‘Aud’ in the transcript) hears the Governor saying gracias they start clapping in overlap with what he says afterwards (‘for being here with me’ in line 17). The video shows that once the appreciation is complete, the addressed recipient (‘Adse’ in the transcript, line 19) non-verbally thanks

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16 Zagona (2000) refers to ‘a+el= al’ as personal accusative (PA). This marker is used for ‘human direct objects’ (p. 6).

17 The morphology of verbs in Spanish shows affixal inflection. Verbs can be inflected for person, number, tense and gender. Thus, ‘acompañar-me’ is inflected first person singular, present tense, while integrating the object pronoun ‘-me’, which in English would be ‘to accompany-me’.
the Governor for the appreciation (by smiling, nodding and extending his hand).\textsuperscript{18}

It is during this encapsulated moment that the monologic talk gives way to a two-party interaction: the Governor expresses his appreciation addressing a recipient and this addressed-recipient non-verbally responds to the Governor for the appreciation. Moments like these are instances at which the audience is no longer the addressed-audience. Instead, they are an overhearing-audience witnessing and joining in through applause\textsuperscript{19} (lines 18 and 20) with the Governor in doing the appreciation, and also to the interaction occurring between the Governor and the recipient of the thanking act. When the applause almost ceases (°-x-x° in the transcript, line 20) and in slight overlap, the Governor re-commences, again, his monologic talk (line 21 to 25) by addressing the audience using first person plural ‘our’ in ‘our effort in upgrading the roads...’ (line 21).

Such shifting of addressees (between the audience, the recipient of the thanking act, and back to the audience again) is what Goffman (1981) refers to, as a change in ‘footing’. According to him, “a change in footing implies a change in the alignment we take up to ourselves and the others present as expressed in the way we manage the production or reception of an utterance” (p. 128). Although it is clear that a change in footing allows the Governor to momentarily deviate from the monologic format of the speech, it is not yet clear how he does this. It is not clear, either, what

\textsuperscript{18} In Mexico if a person wants to express or reciprocate gratitude (i.e. ‘thank you’) to someone else not physically close to him/her but at a short distance away, s/he raises and extends her/his forearm up to the wrist, palm facing up pointing towards the intended recipient (picture 17). It is more common for men to use this body gesture than women; though women are not restrained from using it completely.

\textsuperscript{19} Applause is transcribed by a string of crosses (e.g. xxxXX-x-x) following Atkinson’s (1984) symbols. Please see the Glossary of Transcription Symbols, Appendix I.
actions are being progressively enacted through appreciations, what actions are relevant next in this process, as well as what outcomes are pursued and projected in the construction and elaboration of appreciations. To respond to these questions, a detailed analysis of the structural components of appreciations will be conducted in the following sections.

2.4. Structural Components

The two basic structural components of appreciations are (1) a recipient towards whom the Governor performs a thanking act by uttering (2) a thanking expression. Although saying someone’s name or uttering a thanking expression may occur at any time during the speech proceedings, it is only a person or group of persons’ name, followed or preceded by a thanking expression that has special significance.

2.4.1. Words to Express Appreciation

To express appreciation in the Mexican variety of Spanish, speakers may choose different nouns such as gracias (thanks/thank you), muchas gracias (thank you very much), agradecimiento (appreciation), and reconocimiento (recognition); as well as verbs such as agradecer (to thank) and reconocer (to recognise) (RAE 22nd Ed.). Regardless of whether it is a noun or a verb the function of all these thanking expressions is to convey gratitude.

Table 2 shows that gracias (thanks/thank you) and muchas gracias (thank you very much) are the most used thanking expressions in appreciations extended to politicians, to non-politicians, and to groups of people:
2.4.2. Forms to Refer to, or Address the Recipient(s)

The data set shows that the Governor addresses and/or refers to people depending on whether the recipient is a politician, a person not involved in politics (non-politician) or a group of people. The data set also shows that in the process of referring to, and/or addressing the recipient of his appreciation, the Governor may use different pronouns and may choose different ways to give the name(s) of the recipients.

Although the use of pronouns is not a conscious process (Gastil, 1992:484) when speakers shift pronouns during the delivery of their talk they are trying to achieve ‘something else’. Through the use of pronouns speakers are able to take different stances, involvements, and/or positions with respect to their speech. For example, in his study of the language of politicians, Wilson (1990) has found that politicians and citizens manipulate their pronouns for at least four reasons. Firstly, speakers may use ‘us’ or ‘it’ in order to develop and indicate their ideological position on specific issues (p. 46). Secondly, “the choice of pronoun indicates how close/distant the speaker is to the topic under discussion, or to the participants involved in

<table>
<thead>
<tr>
<th>Recipients</th>
<th>Gracias Thank</th>
<th>Thanks</th>
<th>Muchas Gracias Thank you very much</th>
<th>Agradecimiento To thanks</th>
<th>Apreciación Thanks</th>
<th>Reconocimiento Recognition</th>
<th>Agradecer To thank</th>
<th>Gratitude</th>
</tr>
</thead>
<tbody>
<tr>
<td>Politicians</td>
<td>9</td>
<td>10</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non-Politicians</td>
<td>4</td>
<td>1</td>
<td>0</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Groups of people</td>
<td>4</td>
<td>1</td>
<td>0</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Totals</td>
<td>17</td>
<td>12</td>
<td>3</td>
<td>6</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 2. Most frequent words used to express appreciation.
the discussion” (p. 62) i.e. by using ‘we’ (to suggest involvement and/or membership) or ‘they’ (to avoid involvement and/or membership). Thirdly, the use of ‘we’ may include the speaker and the hearer, and may also be used to involve the listeners in the speaker’s argument. Gastil (1992:485) points out that speakers may also use ‘we’ to make listeners more receptive. And fourthly, pronoun choice can affect attributions of responsibility. For example, whereas ‘I’ reflects a personal responsibility, ‘we’ shows an institutional responsibility, and ‘it’, on the other hand, sets speakers apart from any responsibility.

Concerning pronouns, it is important to mention that Spanish provides a choice between a familiar pronoun and a formal, polite pronoun. For example, Spanish has two words for the English pronoun you. Informal you (tu) is used to speak to friends and close relatives. By using the informal tu speakers show a close relationship. Contrariwise, to show respect, distance or lack of familiarity, speakers may use the formal, more polite usted. Brown and Gilman (1960) have found that if there is an unequal relationship between speakers, there can be a non-reciprocal usage of the formal/informal you. For example, the non-dominant speaker may use usted to address the dominant speaker. Conversely, the dominant speaker may use tu to address the non-dominant speaker. In this respect, Gastil (1992) observes, “a reciprocal usage [of tu and usted] implies relative equality and solidarity” (p. 485). As it will be shown in the following analysis, the
Governor also switches pronouns to change alignments and also uses *tu* or *usted* to address the recipients of his appreciations\(^{20}\).

Concerning naming conventions, Fowler and Kress (1979) argue that in addressing or referring to individuals, speakers may use various parts of the individual's names and titles (e.g. Mr. X, Governor X, or the proper name of the individual). Depending on the chosen title, it would “signify different assessments by the speaker/writer of his or her relationship with the person referred to or spoken to, and of the formality or intimacy of the situation” (Fowler and Kress, 1979:200).

Given that the Governor may construct the ‘appreciation’ depending on whether the recipient is a politician, a person not involved in politics (non-politician) or a group of people, the analysis in this section will be divided into three categories: appreciation towards (1) Politicians, (2) Non-Politicians, and (3) Groups of People.

### 2.4.2.1. Politicians

When addressing, or referring to, a politician, the Governor does not just call them by name; he consistently uses a three-part list: (1) [my] amigo; (2) the recipient’s proper name,\(^{21}\) and (3) the recipient’s institutional title (e.g. Governor X, Deputy X), though not necessarily in this order.

\(^{20}\) The data set shows that to address the President of Mexico the Governor uses *usted*. On the contrary to address other politicians or individuals, he uses *tu*. This is consistent with what Gastil (1992) argues about the usage of the formal/informal pronoun *you*.

\(^{21}\) In Mexico and in some other countries from Central and South America, people might be given two names and two family names (father’s family name and mother’s family name irrespective of whether that person has, or does not have, a father (e.g. son/daughter of a single parent).
The following excerpt (2), representative of appreciations extended to politicians, shows how the Governor creates a three-part list to refer to, or address the recipient of the appreciation:

(Detail of excerpt (2) [D1.41.29.97] partially repeated from excerpt (1))

|   | Gov       | approve:cho: el momento para saludar con afe:cto, |
|   |           | I take this opportunity to offer warm greetings |
| 12| (0.3)     | al gobernador de san luis potosi:chair            |
| 13| Gov       | to the Governor of [the State of] San Luis Potosi |
| 14| (0.3)     | mi amigo: (0.2) marcelo de los <ds->santos >fraga.< |
| 15|           | my friend (0.2) Marcelo de los Santos Fraga     |
| 16| (0.4)     | gracias por:acompa:narme_ |
| 17| Gov       | thanks for being here with me                    |

In setting up this appreciation, the Governor uses a three-part list. He first says ‘al gobernador de san luis potosi:chair’ (line 13 arrowed), then ‘mi amigo:my friend’ (line 15) and finally the recipient’s proper name (‘Marcelo de los Santos Fraga’, line 15 arrowed). Sometimes in setting up this three-part list, the Governor is referring to the individual for the benefit of the audience. Evidence that he is using three reference forms come from his gaze –whether he is looking at the audience or whether he is looking at his notes. In this extract, the Governor is looking down at the lectern (picture 18) for all three items of the list. He also uses the personal accusative (PA) to refer to the recipient (‘al/to the’), making it clear that this is a reference form and not a form of address. This means that when the Governor uttered the three reference-forms he was addressing the audience, not yet the recipient. All three reference-forms have been marked with ☞ in the transcript.
As shown in this excerpt (2) which is representative of appreciations extended to politicians, the Governor consistently uses a three-part list: (1) [my] amigo, (2) the recipient’s proper name, and (3) the recipient’s institutional title (e.g. Governor X, Deputy X). Although the order in which these three items might occur would vary, there is a constraint to such variation. The data set shows that out of 24 times the Governor used ‘amigo’ only once it was uttered as the last item of the three-part list. This means that ‘amigo’ at the end of the list is doing ‘something else’. Before analysing an excerpt where ‘amigo’ is the last part of the list, let’s us discuss the cultural connotation of the Spanish word ‘amigo’.

‘Amigo’, in the Mexican variety of Spanish, can be used as a form of reference or as a form of address, depending on the context and on the prosodic features. The way ‘amigo’ is used in Mexico is similar to what Rendle-Short (2010) reports for the Australian term ‘mate’. The author says that ‘mate’ is a resourceful term that can be used as a form of address (as in “hey mate” (p. 1201)) or as a form of reference (as in “she’s my best mate” (p. 1201)). Whether it is being used as a term of address or a reference form will depend on the semantics, the prosodics and its sequential position. The address term ‘mate’ the author says “is generally seen as a positive term, although it can be negatively interpreted within some contexts, for example, when used to show sarcasm, irony or dissatisfaction with the other person” (p. 1202). Similarly, in Spanish (of Mexico) ‘amigo’ may also be used to show sarcasm or irony, depending on its context but mostly on its prosodic
features, nonetheless generally occurring at the end of a turn construction unit (TCU),\textsuperscript{22} just like Rendle-Short (2010) points for ‘mate’.

However, in the speeches under examination, ‘amigo’ is not being used to show sarcasm or irony. As the following excerpt (3) shows, ‘amigo’ is either being used as a term of address, as is made clear through the way in which the Governor gazes at the recipient of the appreciation as he says ‘amigo’, or alternatively, as a reference form as is made clear through the gaze of the Governor (either at his notes or at the audience) and through the way in which the Governor constructs and delivers ‘amigo’ through the use of the definite article or the possessive pronoun:

(Detail of excerpt (3) [D1.36.21.83])

The first ‘amigos’ (plural of ‘amigo’) occurs when the Governor says ‘I appreciate the presence of my friends’ (line 7, arrow). The video shows that when he says this, the Governor is keeping his gaze down at the lectern (picture 21). By not gazing at the recipients, through the use of the verb in first person singular (appreciate-I) and the plural of the possessive ‘my’ (‘mis’, plural of mi/my, line 7) the Governor shows that he is not addressing

\textsuperscript{22} Turn construction units (TCUs) were discussed in chapter 1, §1.2.
them but referring to them as he addresses the audience. Had he addressed the recipients he should have said ‘les agradezco (to them (object pronoun) appreciate-I).

The second time the Governor says ‘amigo’ (now in singular in line 12, arrow and grey area in the transcript) is after having performed the thanking act (‘gracias >por:acompañarme:< amigo:/thank you for being here with me my friend (literal translation: ‘thank you for accompany me friend’)). This time, the video shows that the Governor is looking at the recipient while nodding in time with his words. This means, that ‘amigo’ in line 12 is an address form; the Governor is looking at him while calling him ‘amigo’ (picture 22). Since the Governor consistently uses three forms to address, or refer to politicians, in this particular case, given that in the greeting the Governor finished the TCU by using ‘amigos/friends’ (line 7, arrow), he could not use again (for the second time in a row) the word ‘amigo’ to refer to or address the first recipient; that would sound repetitive. Instead, ‘amigo’ was moved to the last place of the list. This shows evidence that irrespective of the order of the items, to address politicians the Governor consistently uses a three-part list.

In terms of how often the Governor uses ‘amigo’ to address the recipients of the appreciation, the data shows that ‘amigo’ is consistently used when an appreciation is extended to another politician or governor. This might indicate that the Governor uses ‘amigo’ (either to refer to, or address the recipient) to possibly show (to the audience) that there is an in-group membership between all of them (governors). This is not to say that
the Governor never uses ‘amigo’ when addressing non-politicians, as will be shown in the following section.

2.4.2.2. Non-Politicians

The consistency shown to using three versions to refer to or address a politician does not occur when the recipient is a person not involved in politics. The following two excerpts show how the Governor may use different forms to refer to, or address the same individual during two different speeches.

Excerpts (4) and (5) are both appreciations towards the Vice-Chancellor of the Tamaulipas State University. As shown, the Governor uses different forms to refer to, or address the Vice-Chancellor.

(Detail of excerpt (4) [D3.54.46.97])

The video shows that when the Governor says ‘rector’ (‘Vice-Chancellor’, line 17, arrowed grey area in the transcript) for the first time, he is looking down at the lectern (picture 23). While still looking down and midway through the two given names of the Vice-Chancellor (Jose María) the Governor looks up,
turns his head to his right side (where the Vice-Chancellor is possibly seated) and says the two family names of the recipient (‘Leal Gutiérrez’, line 17, picture 24). Still looking towards where the recipient may be seated, the Governor congratulates him and says, once again, ‘rector/vice-chancellor’ (line 19, arrowed) while nodding in time with his speech. Whereas the first time the Governor said ‘para el/to the rector/vice-chancellor’ (line 17) this first item was intended for the audience and can thus be analysed as a reference-form because he addressed the recipient (1) by using third person singular form, (2) by using the preposition ‘para/to’ and the definite article ‘el/the’ and (3) by using the title ‘mister’ (the literal translation would be: ‘to the mister Vice-Chancellor’). When saying the proper name of the recipient, the Governor was looking at the lectern for the pronunciation of the two given names, but he then looked at the recipient for the two family names. Consequently, the Governor used the proper name as an address-form. Finally, when the Governor said ‘rector/Vice-Chancellor’ once again (line 19), not only was the Governor looking at the recipient, but he was also nodding in time with his speech. This means that when he said ‘rector/Vice-Chancellor’ for the second time it was an address-form not a reference-form anymore. Evidence comes from not having used this time the article ‘the/el’ as he did in line 17. Had it been a reference-form, the Governor might have, for example, said ‘congratulations to the Vice-Chancellor’.

The following appreciation (excerpt (5)) also addresses the Vice-Chancellor –although this is during a different speech. Despite the camera not pointing at the Governor but at the recipient, one is still able to know
which address or reference forms he used by the way in which they are constructed:

(Detail of excerpt (5) [D2.1.02.42.33])

22      Gov  mi reconocimiento
        my gratitude
        (0.3)
24      Gov  a todo el personal académico(h),
        to all the academics
        (0.5)
26      a la comunidad universitaria,
        and to the university community
        (0.2)
28      Gov  y en especial,
        and, especially,
        (0.2)
30→    Gov  a mi amigo el rector de la-
        to my friend the Vice-Chancellor of [the]
        nuestra máxima casa de estudios,
        our major educational establishment
        (0.3)
33→    Gov  el ingeniero,
        Doctor (gloss: the engineer)
        José María Leal Gutiérrez
        (0.3)

As the transcript shows, the Governor used several reference-forms (正しい in the transcript): ‘to my friend’ (line 30 arrowed grey area), ‘the Vice-Chancellor’ (also in line 30), and the recipient’s professional title ‘the engineer’, line 33 arrowed grey area. All of these three forms are used to refer to the recipient. Firstly, because the Governor is talking about the recipient in third person singular through the use of the personal accusative (PA) ‘a’ plus the possessive ‘mi/my’ in ‘a mi amigo/to my friend’ (as if the recipient were not present); and secondly, because of having used the indefinite article ‘el/to the’ in ‘to the Vice-Chancellor’ and in ‘the engineer’.
 Concerning the proper name of the recipient (line 35), we cannot say for sure if it was used as a reference-form or as an address-term because: (1) the camera was not point at the Governor at that moment and (2) during the 0.3 seconds pause the Governor might have looked at the recipient as he did in the previous excerpt (4) when saying the recipients’ family names.

Irrespective of how the proper name might have been used in excerpt (5), the above 2 examples (excerpts (4) and (5)) have shown that there is no consistent pattern when referring to, or addressing a recipient who is not a politician. This is in contrast to the consistent three-part list that the Governor uses when addressing prominent politicians i.e. other governors. When referring to, or addressing non-politicians, he might use one, two, three or even four forms (e.g. my friend, the institutional title, the professional title, the proper name). In addition, he may or may not call the recipient ‘my friend’.

The next section will deal with appreciations extended to groups of individuals.

2.4.2.3. Group(s) of People

Appreciations extended to a group of individuals are similar to those addressing people not involved in politics (non-politicians), with the data set showing that the Governor might or might not use a three-part list to address, or refer to, the recipient. In this section, two excerpts ((6) and (7)) delivered to the same recipients in two different years (2005 and 2006, respectively) will be analysed. Although both appreciations address the same two groups of people (public servants under contract and public
servants affiliated to a Union), the Governor uses different institutional titles to refer to them, as shown below. Excerpt (6) shows how the Governor refers to the two recipients of the appreciation:

(Detail of excerpt (6) [D1.1.30.09.55])

As the transcript (6) shows, before performing the thanking act (line 27) the Governor uses a reference-form to refer to the recipients as ‘[the] public servants of the State’ (line 23 arrowed grey area, in the transcript). It is clear that he is doing ‘referring’ because the video shows him looking down at the lectern (picture 25). In addition, it is clear that he is addressing the audience through his use of the second person plural (‘para todos/to all’) with the plural of the definite article ‘los/the-plural’ in ‘[the] public servants’ (line 23).

23 The difference in naming the State workers lies in that there are two types of ‘public servants’ in the State of Tamaulipas: (1) those who are affiliated to the ‘union of public servants (SUTSPET)’, and (2) those who are under contract. Usually, those public servants holding high positions within the government are under contract. When the Governor finishes his term so do these public servants ‘under contract’. Contrariwise, ‘public servants’ affiliated to the Union continue working for the next term because once they have signed with the union, they a have a life-long contract.

24 Definite articles in Spanish can be singular (el, la, lo) or plural (los, las), masculine (el, lo, los) or feminine (la, las).
To continue with the next recipients, the Governor briefly looks up when saying ‘and for my’ (line 25, arrowed, picture 26) but makes a mistake, possibly due of his fast talk (‘> <‘ in the transcript), and instead of saying ‘y para mis/and for my-plural’ he says ‘y:para:sami’\textsuperscript{25}. Possibly because of this mistake, he looks down again to the lectern and continues with his speech (without clearly saying ‘and for’) to say ‘my [male/female] friends of SUTSPET’ (line 25 arrowed). Although the camera was not pointing at him when saying the acronym of the institutional title of this group, by having used the preposition ‘para/for’ (which in Spanish indicates recipiency) along with the possessive ‘my’ this indicates that he is not addressing the members of this group but the audience instead.

The following excerpt (7) also addresses the ‘public servants’. This time, the Governor does not call them ‘friends’ and uses different institutional titles:

\textsuperscript{25} There is no possible or sensible translation for ‘y:para:sami’. The Governor’s tongue got twisted. Instead of adding ‘s’ to form the plural of the possessive ‘my/mis’ he said first the ‘s’ (of the plural) before the possessive ‘my/mi’ when it had to be the other way around.
As this transcript (7) shows, the ‘public servants’ (as this same group of recipients were called in excerpt (6)) are now called ‘those who have collaborated with my administration’ (line 13 arrowed grey area). Irrespective of how they have been called, this title is used as a reference-form because the Governor is referring to them in second person plural by using the plural of the definite article ‘los/to the-plural’. Hence, he is addressing the audience, not the recipients. Later, after pausing for 0.9 seconds (line 14) the Governor continues with the next recipients (lines 17 and 18 arrowed). Contrary to the previous excerpt (6), the workers are now being referred to, not with an acronym, but with the whole name of the institutional title of the group ‘the members of the Union of Workers Serving the State Powers of Tamaulipas’ (lines 17 and 18). Again, as with the previous recipients (the collaborators of the Governor’s Administration in line 13), the Governor refers to them in second person plural, using the
personal accusative (PA) ‘a/to’ plus the definite article in plural ‘los/the-plural’. Although the camera was not pointing at the Governor and thus we don’t know where was he looking at, the construction confirms that this is also a reference-form.

This section has examined and explained the way the Governor might address, or refer to, the recipient of the thanking act. The following section will examine the order in which the thanking expression and the recipient of the thanking act occur within appreciations.

2.5. Order of the Structural Components

The data set shows that the order in which a person(s) is thanked and then addressed depends on how the Governor ‘prepares the ground’ for the appreciation. For example, if the Governor starts with a phrase headed by a verb (VP), he will refer to, or address the intended recipient first, and subsequently he will say the thanking expression. Contrariwise, if the Governor starts with a phrase headed by a preposition (PP), he will say the thanking expression first, and next he will refer to, or address the recipient of the thanking act. The following excerpts ((8) and (9)) show how this structural variation might occur.

In excerpt (8) the Governor first ‘prepares the ground’ for the appreciation by using a phrase headed by a verb (aprovecho/Take-this opportunity-I):26

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26 Spanish is a pro-drop language and the subject pronoun can be omitted because it can be integrated into the morphology of the verb. Verbs in Spanish can inflect for person and tense thus ‘aprovecho’ is inflected first-person singular, present tense. “Subject pronouns are overt only in contexts of contrastive focus or switching of reference” (Zagona, 2002:25)
As shown in transcript (8), in the ‘greeting’ the Governor uses a phrase headed by a verb (VP) i.e. ‘aprovecho/Take this opportunity-I’ while addressing the audience by using the verb object of the preposition ‘saludar/to salute’ (to offer warm greetings) in infinitive (had the Governor addressed the recipient he should have conjugated the verb integrating the second person singular object pronoun (‘tu/you-informal’ or ‘lo/you formal’)).

Next, and while still addressing the audience, he makes a 0.3 seconds pause (line 12) and says the recipient’s institutional title (line 13) and then he calls the recipient ‘my friend’ (line 15), and utters the recipient’s proper name (line 15). After another 0.4 seconds pause (line 16), the Governor completes the appreciation by addressing the recipient to say ‘thanks for being here with me’ (line 17).

Contrariwise, in excerpt (9) the Governor ‘prepares the ground’ for the appreciation by using a phrase headed by a preposition (PP):

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27 Evidence that the Governor used reference forms was given in the analysis of excerpt 2, which has been partially repeated as excerpt 8.
In lines 9 and 10, the Governor starts ‘preparing the ground’ for the forthcoming thanking act with a phrase headed by a preposition (PP) i.e. ‘for sharing with my administration this and other projects’. Subsequently, after a micro-pause (‘(.)’ in the transcript, line 10) the Governor addresses the recipient to add ‘and for your (second person singular ‘informal’) valued company’ (line 11). Later, after pausing for 0.3 seconds (line 12), and while still addressing the recipient, the Governor performs the thanking act by saying ‘many thanks’ (line 13). Next he pauses for 0.1 seconds (line 14), calls this person ‘amigo’ (line 15) and gives the recipient’s proper name (line 15). After a micro-pause (line 16), the Governor completes the appreciation referring to the recipient by using his institutional title i.e. Governor of [the State of] Veracruz (line 16).

Irrespective of any structural variation in the order in which a person is thanked and then addressed, or vice-versa, either way conveys gratitude
at a functional level, elicits applause from the audience, and receives a thanking response from the recipient of the appreciation.

There are two issues in particular worth noticing from the above analysis. First, the change of alignment the Governor takes before and/or after performing the thanking act i.e. from addressing the audience to addressing the recipient of the thanking act. And second, the pauses the Governor consistently makes before and/or after performing such a thanking act. These issues will be thoroughly examined in the following section.

2.6. Participation Framework

In the construction and elaboration of appreciations the Governor shifts addressees i.e. from the audience to the addressed recipient of the appreciation, and back to the audience when the appreciation is complete. Further, to perform the thanking act the Governor might take a personal (e.g. by using first person singular) or an institutional alignment (e.g. by using first person plural) i.e. ‘thanks [thank you] for being here with me/us’. The changes that the Governor makes in the way he constructs and elaborates appreciations will be discussed in this section.

The following example shows the Governor switching from first person plural ‘we’ (‘inicia-mos/have began-us’ in line 7) when he ‘prepares the ground’ for the forthcoming appreciation to first person singular ‘I’ (‘quier-o/wish or want-I’, line 10) when greeting the recipient. To perform the thanking act, the Governor switches back to first person plural ‘nos/us’ to complete the appreciation i.e. ‘thank you for being here with us’ in line 18
The Governor shifting alignments is not random. By changing footing (e.g. from first person singular ‘I’ to first person plural ‘we/us/our’), the Governor also affects the audience’s and the recipients’ participation framework. In other words, by changing footing, not only the reception of the utterance but also the participation status of the hearers (the audience and the addressed recipient of the appreciation, as part of the audience) changes. For example, the production format of ‘inicia:mos (0.1) una nueva etapa (.) en la modernización de nuestro sistema: aduan-ero / we have now begun (0.1) a new phase (.) in the modernization of our Customs Services’ (lines 7 and 8)

28 Goffman (1981) defines “participation framework” as “when a word is spoken, all those who happen to be in perceptual range of the event will have some sort of participation status relative to it (p. 3).
shows that the alignment the governor is taking is institutional. He is speaking in his capacity as head of the State, hence as ‘animator’\(^{29}\) by using first person plural ‘we’ (line 7) and ‘our’ (line 8). The audience has two participation statuses relative to this utterance. The first is when the Governor says ‘iniciamos’ (‘we have now begun’ line 7) the audience’s participative status is as addressed-listeners. This is because the action of the verb ‘iniciamos/we have now begun’ does not involve the audience, but involves the Governor and his government administration (modernising customs is not the audience’s affair). The second status is as co-participants when the Governor says the possessive pronoun ‘our/nuestro’ (line 8). ‘Nuestro/our’ includes the Governor, the audience and all people of Tamaulipas (to that effect represented by the audience), as the customs services belong to everyone.

After pausing for 0.5 seconds (line 9, arrow), the Governor changes footing (from first person plural to first person singular) to say ‘y aquí: quiero saludar:: (0.3) a mi amigo: el ↑director >general de aduanas:< (0.1) josé: guzmán montalvo, / And here, I wish to greet (0.3) my friend the Director General of Customs (0.1) Jose Guzman Montalvo’ (lines 10 to 14).

\(^{29}\)‘Animator’ according to Goffman (1981:144) is an analytical role of “an individual active in the role of utterance production”. Animator does not necessarily mean author. Whereas the author is the creator of the utterance (or the self of the utterance), the ‘animator’ gives life to the utterance. One may argue that the speeches the Governor delivers are scripted documents (Goffman (1981:145) says “reciting a fully memorized text or reading aloud [italics in the original] from a prepared script allow us to animate words we had no hand in formulating, and to express opinions, beliefs, and sentiments we do not hold”. But Atkinson (1984b:92) also says “The well known fact that professional politicians often employ speech-writers also means that the use of a prepared script may raise doubts about the authorship of the speech. And to be suspected of merely mouthing someone else’s words is certainly not the surest way of impressing an audience”. Since it is not the intention of this investigation to know if the Governor was involved in writing his speeches and given that the data set shows different alignments the Governor might take, the analytical terms proposed by Goffman will be used merely to illustrate the alignments the Governor might take.
This alignment is ‘personal’, thus the Governor is the ‘author’\textsuperscript{30} of this utterance (e.g. ‘I wish to greet’). Since this utterance is intended to be heard by the audience (because the personal accusative (PA) \textit{a} in ‘\textit{a} mi amigo’ (line 12) which in Spanish is used to introduce the direct object) their participation status is, consequently, as addressed-listeners. It is to them that the Governor is expressing that he ‘wishes’ to greet Mr. Jose Guzman Montalvo. Mr. Montalvo has not been yet addressed; otherwise the Governor would have integrated the object pronoun ‘te’ or ‘le’ (second person singular - informal or formal- object pronoun) into the morphology of the verb saludar-\textit{te} or saludar-\textit{lo} (to greet-you (informal or formal))

After another 0.3 seconds pause (line 15, arrow) the Governor changes footing again, now to an institutional alignment, to say ‘tamaulip\textit{ec}o que nos está echando la mano.(0.1) gracias por acompañarnos/_ Tamaulpecan who is also lending us a hand (0.1) thank you for being here with us’ (lines 16 and 18). Here, the Governor is speaking again in his capacity as ‘animator’ of the utterance as head of State (‘who is also lending \textit{us} a hand’, line 16) as well as someone who was (also) born in Tamaulipas (“Tamaulipecan, line 16). The participation status of the audience is addressed-listeners (by the Governor referring the recipient of the appreciation in third person singular i.e. tamaulip\textit{eco}).\textsuperscript{31}

Finally, to perform the thanking act (line 18) the Governor continues doing institutional talk (by using first person plural ‘\textit{nos/us}’) but the participation status of the audience has changed. Now, the audience

\textsuperscript{30} In order to differentiate the social role of the ‘speaker’, ‘author’ will be used in this text following Goffman’s (1981:144) notion “sometimes one has in mind that there is an ‘author’ of the words that are heard, that is, someone who has selected the sentiments that are being expressed and the words in which they are encoded”.

\textsuperscript{31} Tamaulip\textit{ec}o (adjective, singular, masculine) (or ‘Tamaulipecan’ in English) is the name given to a person born in the State of Tamaulipas, Mexico.
members are not the addressed-listeners of the utterance. Instead, they are part of the thanking act by virtue of being included in the action of the verb ‘acompañar-nos /accompany-to us’ (line 18). Here, the addressed recipient is Mr. Jose Guzman Montalvo; he changed from being just a member of the audience to the recipient-addressee by being directly addressed with second person singular ‘you’ in ‘thank you for being here with us’ (line 18).

Although in the construction of the appreciation the Governor makes several pauses (e.g. 0.1 seconds and a micro-pause in line 7; 0.3 seconds in line 11; and 0.1 seconds in line 13) only the pauses in lines 9, 15 and 17 (all arrowed in the transcript) are significant. When the Governor changes footing from the institutional ‘we/our’ in lines 7 and 8 to the personal ‘I’ in line 10, he pauses for 0.5 seconds (line 9). Likewise, when he changes from the personal ‘I’ (line 10) to the institutional ‘we’ (lines 16 and 18) he pauses for 0.3 seconds (line 15). Also, a 0.1 seconds pause in line 17 for addressed talk.

As shown in the above analysis, the Governor changes footing to change his alignment (by switching personal pronouns) so he can frame his participation status (i.e. as animator or author of his utterances), the participation status of the audience (i.e. as overhearing-audience, addressed-audience, or co-participant audience), and the participation status of the recipient of the appreciation (i.e. from being part of the audience to be the addressed-recipient, thus no longer part of the audience). It was also shown that before changing footing the Governor pauses. Because these pauses are consistent, this means that pausing and change in footing are closely related.
Now that the structural elements of appreciations, as well as how the Governor manages to shift addressees have been analysed, the following – and last– section of this chapter will put together all pieces of analysis presented thus far.

2.7. Overall Structure

In order to understand how each structural component fits together, one representative and illustrative excerpt (11) of appreciations will be analysed. Excerpt (11) shows an appreciation extended to a politician. Although the analysis aims at putting together all that has been discussed thus far in this chapter, any interactional or paralinguistic feature (e.g. the role of gaze, intonation, body language, etc.) will not be examined in this last section, as these features are the focus of analysis of following chapters.

2.7.1. Overall Analysis of the Structure of Appreciations

The theme of excerpt (11) concerns the ‘economy’. Within this theme, the topic is about a project undertaken by the neighbouring State governments of Tamaulipas and San Luis Potosi (lines 1 to 4, picture 27):
(Detail of excerpt (11) [D1.41.29.97] also analysed as excerpt (1)).

1. Gov
   al inicio de mi goBIERrno? (0.3) esta carretera
   At the beginning of my governorship (0.3) this road

2. Gov
   llegaba hasta jaunaveč (0.4) ya pasamos Tulač (0.3) y
   ended at Juanave (0.4) we have now passed Tula (0.3) and

3. Gov
   en el próximo año, llegaremos al entronque
   and next ye- year we shall reach the junction

4. Gov
   con san luis Potosí_
   with San Luis Potosi

5. Gov
   (0.7)

6. Gov
   en la conclusión: de la obrač (0.4) el gobernador
   In the final phase of this road project (0.4) the Governor

7. Gov
   potosiño, (0.2) hace su parte (.)
   of San Luis Potosi (0.2) is doing his share (.)

8. Gov
   para modernizar (0.4) y disminuir
   in upgrading the road (0.4) and short- shortening

9. Gov
   distancia, (0.2) entre las dos capitales_
   the distance (0.2) between the two State capitals

10. Gov
    (0.4)

11. Gov
    aprovecho: el momento para saludar con afección,
    I take this opportunity to offer warm greetings

12. Gov
    (0.3)

13. Gov
    al gobernador de san luis potosi:!
    to the Governor of [the State of] San Luis Potosi

14. Gov
    (0.3)

15. Gov
    mi amigo: (0.2) marcelo de los santos >fraga.<
    my friend (0.2) Marcelo de los Santos Fraga (proper name)

16. Gov
    (0.4)

17. Gov
    gracias por acompañarme_
    thanks for being here with me

18. Aud
    -X-X-X-X-XXXXXXXXXXXX

19. Adse
    (smiling, nodding and)

20. Aud
    X-x-x-x-

21. Gov
    sobresale también (0.6) nuestro avance en
    Likewise, (0.6) it is outstanding our effort in

22. Gov
    la modernización del tramo carretero: (.)
    upgrading the roads (.)

23. Gov
    “zaragoza González,” (0.5), en: el reynosa:ciudad
    Zaragoza-Gonzalez (0.5) that of the city of Reynosa to

24. Gov
    Mier (.) Nuevo Laredo and Matamoros
    Mier (.) Nuevo Laredo and Matamoros

25. Gov
    (.) playa bagdad_
    (.) Bagdad Beach

Monologic talk

Phase 1:
Ground preparation
i.e. person X [has done/is doing] Y

Phase 2:
Beginning the appreciation
i.e. greeting

Phase 3:
Response by the audience (applause) and by the recipient (non-verbally thanking)
At the beginning of the topic, the Governor uses first person singular (‘at the beginning of my government, line 1) then after pausing for 0.4 seconds (line 2), he changes to first person plural (‘ya pasamos/we have now passed’ line 2, and ‘llegaremos/we shall reach’ in line 3). By changing alignments, the Governor is also changing the audience’s participation framework. For example, when he says ‘at the beginning of my governorship’ (line 1), he speaks as ‘author’ of the utterance (using Goffman’s (1981:144) terminology). The audience’s participation framework, relative to this utterance, is the addressed-audience. Later, when he changes to first person plural i.e. ‘we have now passed Tula’ (lines 2) and ‘we shall reach the junction with San Luis Potosi’ (lines 3-4), the Governor speaks in his institutional role as head of State and as ‘animator’ (again, using Goffman’s (1981:144) terminology). The audience’s participation status also changes; from being the addressed-audience they become co-participants (by virtue of being included in the action of the verbs ‘to pass’ an ‘to reach’) as well as beneficiaries (because State roads are for the benefit of the public).

Next, to move to the ground preparation the Governor pauses for 0.7 seconds (line 5). After this pause, he commences by using third person singular to say ‘the Governor of San Luis Potosi (0.2) is doing his share’ (lines 6-7) i.e. ‘person X is doing Y’ (lines 6 to 9). However, the video shows that when the Governor says ‘the Governor of San Luis Potosi’ (lines 6-7) he briefly looks at the recipient (picture 28), thus addressing him. On the contrary, when he says ‘is doing his share’ (also line 7) he is looking down at the lectern (picture 29), thus not addressing the recipient anymore.

32 The morphology of verbs in Spanish shows affixal inflection. Thus ‘pasamos’ (pass-we) and ‘llegamos’ (reach-we) are inflected first person plural, present tense.
Again, after another 0.4 seconds pause (line 10), the Governor commences the appreciation by changing footing—from third to first singular—to say ‘I take this opportunity of offer warm greetings’ (line 11) while looking down at the lectern (picture 30). He then pauses again for another 0.3 seconds (line 12) and lists three versions to refer to the recipient: (a) the institutional title (the Governor of San Luis Potosi, line 13), (b) ‘my friend’ (line 15), and (c) the proper name (Marcelo de los Santos Fraga in line 15). After referring to the recipient, he pauses for 0.4 seconds (line 16) to change footing (once again) from third to first person singular to address the recipient towards whom he performs the thanking act by saying ‘thanks for being here with me’ (line 17). During the thanking act, the recipient is no longer part of the audience but is the addressed-recipient. The audience is, on the other hand, no longer the addressed-audience but the overhearing-audience witnessing and joining in the interaction occurring between the Governor and the recipient.

Finally, after thanking the Governor of San Luis Potosi (gracias/thanks, line 17) and midway through the rest of ‘for being here with me’ (using the first singular object pronoun ‘me’ in Spanish) the audience (Aud’ in the transcript) applauds (line 18 and 20). The addressed recipient (Marcelo de los Santos Fraga) however waits until the TCU is complete before non-verbally thanking the Governor for the appreciation by smiling, nodding, and doing a hand gesture (‘Adse’ in the transcript, line 19). Once the appreciation is complete and the applause has almost ceased (line 20) the Governor retakes the monologic format of the speech (line 21 to 25) by switching again to first person plural while addressing the audience (i.e.
'our' effort, line 21). The data set shows that the Governor pauses midway during the first TCU after applause possibly to ensure speaking in the clear.\footnote{This type of pause produced by the Governor, midway through the first TUC, just to re-commence his monologic talk, has been found in all excerpts.}

At the beginning of this chapter (§2.3), and also shown in the above analysis, it was said that to set up the appreciation the Governor mentions an action and the performer/doer of this action who is worthy of recognition. By mentioning such an action and its performer/doer, the Governor is preparing the audience, and the recipient, for the next relevant action: the thanking act. However, the Governor cannot say ‘thanks X for doing Y’. Instead, he starts by greeting and by referring to the intended recipient while addressing the audience (by using third person singular, as if the recipient were not attending the event). Subsequently, the Governor shifts addressees to direct his words to the recipient to say gracias/thanks [for being here with me] (line 17).

By the time the Governor is midway through performing the thanking act, it seems the audience is expectantly waiting to hear the Governor saying gracias to start clapping (as shown in the transcript applause occurs in overlap with whatever comes after gracias, lines 17 and 18 joined by brackets to show overlapped talk). It is this little encapsulated moment, within the environment of appreciations, that the monologic format of the speech gives way to a two-party interaction: the Governor expresses appreciation and the recipient non-verbally responds (when the appreciation is complete) to thank the Governor for the appreciation.
From the analysis to the above excerpt (11) it is clear that ‘appreciations’ have a clear structure (figure 1):

![Diagram of Appreciation Structure]

Last but not least, there is an important difference between the pauses the Governor does during the construction and elaboration of appreciations. While the pause to move from monologic talk (line 5 excerpt 11) to ‘preparing the ground’ is not relevant because it is used only for the purpose of emphasis, the pauses he makes to move from the ground preparation (phrase 1, line 10 excerpt 11) to the beginning of the appreciation (phase 2, line 11, excerpt 11), and from the beginning of the appreciation (line 12 and 16 excerpt 11) to the appreciation proper are significant because the Governor pauses in order to change footing –hence to change (his, the audience, and the recipient’s) participation framework.
2.8. Conclusion

Chapter 2 focused its analysis on the structural elements of appreciations. It was found that due to the monologic format of the speech, if the Governor wants to express appreciation he has to (momentarily) deviate from the monologic format of the speech. To that effect, it was shown that by changing footing (thus affecting the audience and the recipients' participation framework) the Governor is able to address a person(s) towards whom he performs a thanking act.

A close examination of 8 representative excerpts showed that irrespective of whether the recipient of the thanking act is a person (a politician or a non-politician) or groups of persons, in the construction and elaboration of appreciations the Governor follows a pattern. This pattern was identified, examined and explained in section 2.7. It was also analysed and explain why the audience applauds and why the recipients non-verbally respond at specific places within the environment of appreciation. What has not yet been analysed in this chapter is both the applause from the audience, and the response from the addressed recipient of the appreciation. Chapter 3 will concentrate on analysing and explaining why the audience claps and why the recipient non-verbally responds to thank the Governor for the appreciation.
Sequence Organisation

3.1. Introduction

Chapter 2 focused on examining the structural components of appreciations. It was observed and noted that the audience’s applause does not occur randomly. Instead, the data set shows that they applaud at very specific places during the speech proceedings. One of these places is when the Governor expresses appreciation.\footnote{Other instances are when the Governor announces some ‘good news’ however this is not the focus of analysis in this thesis.} In terms of the non-verbal, individual response from the recipient, the data shows that their response only occurs in reply to appreciations. Consequently, the analysis in this chapter will focus on these two courses of actions; namely, the audience’s applause and the addressed recipient’s non-verbal response.

To just say that the Governor expresses appreciation, or that the audience applauds, or that the recipient non-verbally thanks the appreciation, would be over simplistic. The question is, what are these actions of expressing appreciation, of clapping and of responding really doing? Why does the action of doing appreciation elicit applause from the audience and a non-verbal response from the addressed recipient? In order to understand what these actions are doing, the analysis will concentrate on the “organisation of courses of action enacted through turns-at-talk” (Schegloff, 2007:2). In other words, the analysis will centre at the sequence
organisation of the actions performed by the Governor, the audience, and the recipient, within the environment of appreciations.

3.2. Data Set

Six excerpts will be used to examine the sequential organisation of courses actions occurring within the environment of appreciations. In chapter 2, excerpts were numbered in the order in which they were presented (e.g. from (1) to (11)). To keep this order and to give continuity between chapters, in this chapter excerpts will start with number 12.

3.3. Sequence Organisation

Within a canonical conversation, speakers do not only use talk to communicate. Instead, “speakers’ talk projects courses of actions” (Schegloff, 2007:2): actions that elicit subsequent actions of the same type. An example of type-related actions would be a greeting-response sequence, such as, for example if John were to greet Sarah and Sarah were to reply to John’s greeting. In Conversation Analysis (CA) these two type-related actions (e.g. the greeting and the response) performed by John and Sarah constitute a pair adjacently placed (e.g. first John greets and then Sarah responds); hence an adjacency pair (AP) made up of two parts: a ‘first-pair’ part (PFF) and a ‘second-pair’ part (SPP). FPP and SPP are not called ‘first’ or ‘second’ because of the order they may occur but because “the very feature of ‘firstness’ sets up the relevance of something else to follow; it projects the relevance of a ‘second’ ” (Schegloff, 2007:20). In other words, the occurrence
of John’s greeting makes relevant the occurrence of Sarah’s response to the greeting.

However, while John may greet by simply saying ‘hello’; Sarah, on the other hand, may choose not to respond verbally (e.g. by saying ‘hello’ or any of its variants such as ‘hi’, ‘howyadoin’) but may choose to respond non-verbally by waving or smiling. If Sarah’s waving or smiling non-verbal response suffices to let John know that his greeting was recognised and responded to, then Sarah’s non-verbal reply is performing the action of responding. Similarly, within the environment of appreciations, the Governor’s verbal action of doing appreciation elicits two subsequent non-verbal actions: applause from the audience and a non-verbal thanking response from the recipient of the appreciation. This means that to interact speakers might not necessarily need to talk because “sometimes an action done in talk gets as its response one not done in talk, and an action not done in talk gets as its response something done by talk” (Schegloff, 2007:11).

The following section will initially set up the first-pair part (FPP) and second-pair parts (SPPs) sequence organisation of ‘doing appreciation-responding to the appreciation’. Later, in the following sections, the audience’s applause and the recipient’s thanking response will be examined in detail because, as it will be shown, the actions that applause and the thanking response are doing require further analysis and explanation.

3.3.1. ‘Doing-Responding to the Appreciation’

Similar to the verbal-FPP and non-verbal-SPP greeting sequence, the following excerpts (12) and (13) initially show that when the Governor (‘Gov’
in the transcripts) verbally performs the action of ‘doing appreciation’ this action elicits two subsequent actions: a collective applause from the audience (‘SPPau’ in the transcript) and an individual, non-verbal response from the recipient of the appreciation (‘SPPad’ in the transcript).

In excerpt (12) the Governor is expressing appreciation to another politician, the Governor of the State of San Luis Potosi:

(Detail of excerpt 12 [D2.34.20.36])

1  Gov es grato sabe:r:: (0.3) que:el gobie:rnno de san luis potosí¿
   I am glad to inform that the Government of San Luis Potosi
(0.6)
2  (0.6)
3  iniciará: (0.3) en próximas fe:chas el tra:mo que nos llevará:
   will commence in the very near future the extension of the road that leads
4  hasta el municipio de cerri:tos? (0.3) y con é:illo
   to Cerritos (0.3) and with the
5  finiquitar la construccion, (0.5) y mo:dernización de:este
   construction (0.5) and revamping of this last stretch
6  importante proyecto carretero_
   this important road project will be concluded.
(0.7)
7  (0.7)
8  Gov por dicha(h): obra iniciati:val (0.3) que:es ejemplo: (0.4) de?::
   for this initiative (0.3) which is example (0.4) of
9  (0.3) bien:na volunta:d (0.3) y de colaboración¿ (0.3)
   (0.3) goodwill (0.3) and collaboration (0.3)
10  ¡para:acelerar la integración regional de ambos esta:dos¿
    to speed up the regional integration of both of our States
11  (0.5)
12  Gov PPP nue:stro:: agradecimiento< y >recono<cimiento:
    our gratitude and recognition
13  a nuestro amigo:
    to our friend
14  (0.3)
15  Gov marcelo de los san:tos fra[a,
   Marcelo de los Santos Fraga
16  Aud →

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The action of ‘doing appreciation’ performed by the Governor through lines 12 to 18 (FPP in the transcript) elicits applause from the audience (lines 16 and 19 arrowed, and line 21) and a thanking, non-verbal response from the recipient (line 20, arrow). Although there is an isolated clap in line 16 (e.g. -x-), the whole audience does not recognise this place, as the place to clap. This might be due to (a) the slight rising intonation (‘comma’ in the transcript, line 15) the Governor used to give the proper name of the recipient, thus indicating that more talk was to come. It could possibly be that (b) up to that point only two forms were given: ‘amigo’ (line 13) and the proper name (line 15). In chapter 2, it was shown that to refer to, or address a politician, the Governor consistently uses a three-part list (e.g. institutional title, amigo, and proper name, not necessarily in this order). Consequently, the last item (the institutional title) of this three-part list was still missing. When the audience hears enough information to know that the Governor is giving this last item (‘Governor of San Luis Potosí’ line 18), they collectively applaud (‘Aud’ in the transcript, SPPau line 19, arrow).
in overlap\textsuperscript{35} (brackets joining lines 18 and 19 to show overlapped talk) with
the last part of the Governor’s last turn construction unit (TCU).\textsuperscript{36}

It is most likely that the overlapping talk occurs at a possible
transition-relevance place (TRP) because “all turn-transfer is coordinated
around transition-relevance places, which are themselves determined by
possible completion points for instances of the unit-types” (Sacks \textit{et al.},
1974:706). Since the only missing element for the appreciation to be
complete was the institutional title, when the audience hears enough
information to know that this element is being uttered, this projected a
possible completion point thus a transition relevance place for them to take
the floor to clap. Moreover, the third item in a three-part list also
“constitutes a turn at talk and the hearer can monitor the third component
as a sign of turn completion” (Jefferson, 1990:63).

The recipient (‘Adse’ in the transcript), on the other hand, waits until
the appreciation is complete to non-verbally thank the Governor by smiling,
nodding, and doing a hand gesture\textsuperscript{37} (SPPad line 20, arrow). The recipient
by waiting until the Governor’s turn (and consequently the appreciation) is
complete shows evidence that turn-transfer occurs between the Governor
and the addressed recipient, and not between the Governor and the
audience because (1) the audience is not the addressed recipient of the
appreciation, and (2) the audience joins in with applause before the

\textsuperscript{35} Overlap refers to talk of ‘more than one at a time’ (Schegloff, 2007:7-8). In the case of the
speeches, overlap might refer to the occurrence of applause and speech at the same time.
\textsuperscript{36} Turn construction units (TCUs) for English seem to work alike in Spanish. TCUs were
discussed in chapter 1, §1.2.
\textsuperscript{37} See chapter 2, footnote 18 in §2.3, as well as picture 17 in Appendix III to see how a
recipient does a hand gesture.
Governor has finished his turn (and the appreciation) and continues after the recipient has finished thanking the Governor (line 21).\textsuperscript{38}

Finally, to continue on with his monologic talk, the Governor overlaps with the last bit of applause (brackets joining lines 21 and 22) when the clapping is barely audible (degree symbols in the transcript, line 21). This means that applause also projects a turn-completion point otherwise the Governor could have started talking when applause was at its peak. However, he waited until the applause has almost ceased to re-commence his monologic talk.

In the following appreciation (excerpt (13)), the recipient of the appreciation is not another Governor, but the leader for the National Confederation of Popular Organisations, which is a brand of a political party (PRI):\textsuperscript{39}

(Detail of excerpt (13) [D2.31.16.12])

<table>
<thead>
<tr>
<th></th>
<th>Gov</th>
<th>por cie:cto?</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>While on this topic,</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>les expreso en este momento, (0.4) a mis amigos de valle hermoso:so?</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>I can inform (in this moment) (0.4) to my friends of Valle Hermoso</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>hacer:ndo las gestio:nes (0.2) antE: la secretaria de hacienda y</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>negociating (0.2) with the Ministry of Finance and</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>crédito público? (0.3) y ante el propio congri:so federal; (0.5)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Public Credit (0.3) and also with the Federal Congress (0.5)</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>para:que valle hermoso adquier:as definitivame:ntes? (0.2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>for Valle Hermoso to be (once and for all) designated (0.2)</td>
<td></td>
</tr>
</tbody>
</table>

\textsuperscript{38} As it was said in §3.3, the actions performed by the audience’s applause and by the recipient’s response require further analysis and explanation. In the next sections these two actions will be thoroughly analysed. However, it was necessary to initially show these actions in order to illustrate the sequence organisation occurring within the environment of appreciations.

\textsuperscript{39} PRI stands for ‘Party of the Institutional Revolution’. Up until the year 2000 the Party of the Institutional Revolution had ruled Mexico for about 71 years.
The transcript shows that after delivering some good news (evidence is given by the audience’s long applause in lines 10, 12, 14, 16, and 18) about a future project (lines 1 to 17) and after the applause has ceased (line 18) the Governor changes topic by saying ‘by the way’ (line 19). This is, however, in overlap with someone (from the audience) shouting (line 18, brackets joining lines 18 and 19). Possibly to speak in the clear, the Governor pauses for 0.5 seconds (line 20) before continuing to ‘greet’ the recipient (line 21) whom he addresses by using a three-part list: ‘friend’ (line 21), proper name (line 21), and institutional title (line 23). To bring the action of ‘doing appreciation’ to
an end, the Governor performs the thanking act by saying ‘>gracias por acompañarnos< marco_/ thanks for being here with us Marco’ (line 24) with rushed talk (> < in the transcript) while repeating, once again, the first given name of the recipient, namely ‘Marco’, however this time with terminal pitch (‘underscore’ in the transcript, line 24) despite having already uttered the full name of the recipient (Marco Antonio Bernal, line 21).

Similar to the previous excerpt (12), in excerpt (13) the action of ‘doing appreciation’ results in two subsequent, non-verbal actions: a collective applause from the audience (SPPau, line 25, arrow) and a non-verbal thanking response from the recipient of the appreciation (SPPad, line 26, arrow). While the audience’s applause also overlaps with the last bit of the last TCU of the appreciation, namely midway through ‘acompañarnos< marco_/ being here with us Marco’ (line 24), the addressed recipient (Marco) non-verbally responds by smiling and extending his hand towards the Governor only once the TCU is complete. Once the applause has ceased the Governor then continues with his monologic speech (line 27).

While excerpts (12) and (13) showed appreciations addressed to an individual, the following excerpt (14) shows an appreciation expressed to two groups of individuals: the State public servants and the members of the Union of Workers Serving the State Powers of Tamaulipas (SUTSPET):40

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40 Please refer to chapter 2, footnote 23, for an explanation about the difference between these two groups of State workers.
For this appreciation, the transcript shows how the FPP-action of ‘doing appreciation’ performed by the Governor (lines 21 to 27) only elicits one non-
verbal action (SPPau, lines 28 and 29). This is because the recipients of the appreciation are two groups of people (whose members may or may not be present at the speech event) and there may not be a specific person to thank the Governor on their behalf for the appreciation. At the moment of doing the appreciation the video is showing an aerial shot of all the audience. Nonetheless, the audience still applauds (SPPau, lines 28 and 29) in overlap with the final bit of the last TCU of the appreciation, namely the thanking act (line 27, brackets joining lines 27 and 28 to show overlapped talk). Once the audience’s applause has almost ceased in volume and intensity (line 29) the Governor continues with his monologic talk (lines 30 to 33).

As excerpts (12) and (13) have shown, the Governor’s action of ‘doing appreciation’ (FPP in all transcripts) towards a specific recipient elicits two subsequent non-verbal actions: applause from the members of the audience (lines with SPPau) and an individual, non-verbal thanking response from the recipients of the appreciations (lines SPPad). While the audience collectively applauds in overlap with the last bit of the last TCU of the appreciation, the recipients of the appreciation independently and non-verbally respond as soon as the appreciation is complete. Contrariwise, when the Governor does the appreciation to a group (or groups) of people (excerpt (14)) applause is elicited from the audience despite the fact that there is no thanking response from anyone present. Either with or without a specific recipient, the FPP-action of ‘doing appreciation’ elicits applause from the audience. This FPP-doing appreciation, SPPau and SPPad responding to appreciation can be illustrated in figure 2:
As figure 2 illustrates, one FPP-verbal action elicits two subsequent SPP-non-verbal actions only if the appreciation addresses an individual i.e. the audience’s applause and the recipient’s thanking response. But if the appreciation addresses a group of people, then the FPP-verbal action only elicits one SPP-non-verbal action i.e. the audience’s applause. While it is clear that the action performed by the Governor is ‘to do appreciation’, the other two non-verbal actions are less clearly understood. In the following sections the reasons for the recipients’ physical responses, and the audience’s applause will be thoroughly examined and discussed.

3.3.2. Adjacency Pair (AP)

Excerpts (12) and (13) showed that the recipients of the appreciation responded to the appreciation only when the Governor had finished doing the appreciation. Sequentially, the interaction occurring between the Governor and the recipients of the appreciation is relatively ordered (first
the Governor expresses appreciation and then the recipients respond to the appreciation). Their actions are also adjacently placed; not until the Governor finishes the appreciation do the recipients respond. Their actions are also pair-type related; the Governor expresses his appreciation addressing a specific recipient and this recipient responds to the appreciation. These orderly, adjacently placed and pair-type related actions constitute an adjacency pair (AP), which is the “minimal unit for the sequence construction of talk-in-interaction” (Schegloff, 2007:13).

Sequentially, the Governor ‘doing appreciation’ is the first-pair part (FPP: excerpt 12, lines 12 to 18 and excerpt 13, lines 19 to 24) and the recipients ‘responding to the appreciation’ is the second-pair parts (SPPad: excerpt (12), line 20 and excerpt (13), line 26) of the pair type ‘doing appreciation-responding to the appreciation’, as figure 3 illustrates:

While it is clear that the Governor’s action of ‘doing appreciation’ makes relevant the recipients’ action of ‘responding to the appreciation’ to say that the addressed recipients respond to the appreciations solely because they are the addressed recipients would be too simplistic. Firstly, the fact that someone is addressed in this type of political speech does not necessarily mean that they have to respond in any direct way –either verbally or non-
verbally, as it would be in ordinary conversation. This is because the type of political speeches analysed here are speech-exchange systems that “differ from conversation... on a range of other turn-taking parameters, and in the organisation by which they achieve the set of parameter values whose presence they organize” (Sacks et al., 1974:729). The “set of parameter values” evident in the four Mexican political speeches currently under analysis identify them as ‘institutional’ talk. When speakers use ‘institutional talk’, they do so as “the means to achieve practical goals, or as the central medium where daily working activities are conducted” (Drew and Heritage, 1992:3).41 In other words, since institutional talk is “task-related and goal-oriented” (Drew and Heritage, 1992:3) there is a clear purpose for the speakers’ interaction.

It is because of the institutional character of the political speeches that some of the turn-taking parameters might be suspended.42 For example, speakers’ turn distribution may be pre-allocated to only one speaker (e.g. the Governor) who may be given the right of “multiplication of sentence units in a turn” (Sacks et al., 1974:730) or in other words, the speaker has the right to speak for as long as s/he feels necessary. Since only one person has the ‘speaking’ rights this means that the audience, including the recipients of the appreciations (as being part of the audience) are ‘designated listeners’ and their ‘turns’ are “essentially limited to gross displays of approval or disapproval (such as applause and/or cheering or

41 In the speeches under analysis, the Governor is conducting the ‘working activity’ of informing the citizens, of the State he governs, about the state of affairs of the administration he currently leads.
42 Although at the beginning of the ceremony the Master of Ceremonies explicitly requests the audience to remain silent (see chapter 1, §1.8 ‘The Organization of the Speeches), it is the participants’ orientation –and not the explicit request- that sets some of the turn-taking suspension rights in this type of speech exchange system.
heckling)” (Bull, 2003:20). If that is so, why do the recipients of the appreciations respond individually and so overtly by nodding, smiling and/or extending their hands? And also why does the video recorder display their response by zooming in on the addressed recipients?

3.3.3. The Recipients’ Response

The data set shows that in appreciations that address an individual, the recipient responds when the appreciation is complete; namely, after the name and the thanking expression have been given. Evidently, the recipients would not respond to the Governor if only their name(s) had been given (on which grounds would the recipients respond to?) nor would they respond if only the thanking expression had been uttered (how would they be sure that they are the addressed recipients?). It is not until these two elements have been uttered that the recipients respond.

In ordinary conversation, a response would be the next relevant action to an appreciation (e.g. be welcome, my pleasure, no worries). However, the recipient’s response occurs within monologic talk and responding might not necessarily be the next relevant action. The question then is why do the recipients non-verbally respond? To explain why the recipients respond one has to understand what the thanking act is doing. Firstly, only in appreciations extended to politicians or political leaders does the Governor use ‘gracias/thank you for being here with me/us’. However, he is not really thanking the recipient for being there because he already thanked them at the opening of the ceremony (at the beginning of every speech the video shows the recipient(s) being applauded). Nor is the
Governor thanking any previous action because he does not say ‘thank you X for doing Y’ (even though he mentions an action in ‘preparing the ground’ for the appreciation). The reason why he says ‘gracias/thank you for being here with me/us’ is because when the Governor commences the appreciation he starts by ‘greeting’ the recipient; thus a coherent and logical way to close it is by thanking the recipient’s presence. Contrariwise, in appreciations extended to non-politicians and groups of people, the Governor uses the thanking expression ‘recognition/gratitude’ first, and then finishes by giving the name of the recipient(s).

Since it seems that the speech event is a ‘political celebration’ that takes place only once a year with guests coming from all over Mexico\textsuperscript{43} and given that the Governor is the host, appreciations may seem to be a good opportunity for the Governor (and for the recipients as well) to show off (to the audience and perhaps to other politicians attending the event) that these important people are there ‘with him’ (e.g. gracias for being here with me/us) in support for his administration. Consequently, the recipient’s non-verbal response by smiling, nodding, doing a hand gesture and even in some cases by standing up and turning around to face the audience to thank them for their applause (see picture 31)\textsuperscript{44} confirms that they also want to be seen. That is also the reason why the camera zooms in on the recipients when responding to the appreciation.\textsuperscript{45}

\textsuperscript{43} In the case of other Governors attending the event, the Governor always mentions which State of the Mexican Republic they come from i.e. Governor of X State.

\textsuperscript{44} During the speech event the camera is either pointing at the Governor, at the audience or showing images related to the topic the Governor is talking about. The only moments when the camera points at a specific person is to show how the recipient responds to the Governor for an appreciation.

\textsuperscript{45} The camera is simultaneously showing the images of what is going on right there at the speech event through the two (or one) huge TVs placed at the front of the auditorium. The
Since the Governor saying *gracias* is neither in response to any previous action nor in response to the recipients’ presence but an action that elicits a response, the sequential position of ‘*gracias/thank you*’, then, is the FPP-‘doing appreciation’ and the recipient’s response is the SPP-‘responding to the appreciation’. This FPP sequential position of *gracias* in appreciations contrasts with previous discussions. For example, *gracias* (thank you) as a thanking expression has been widely researched as a matter of politeness or as an illocutionary act *in response to some benefit* (Aston, 1995; Brown and Levinson, 1978, 1987; Coulmas, 1979, 1981; Herbert, 1986; Ohashi, 2008; Searle, 1969; Wierzbicka, 2003), or as a thanking expression *to close encounters* (Schegloff and Sacks 1973; Button 1987, 1990) and also as common *acceptance token or in response to compliments* (Pomerantz, 1978).

Concerning appreciations that address non-politicians (e.g. the Vice-Chancellor of the Tamaulipas State University) the recipients also respond in an overt way by nodding and smiling, and sometimes by doing a hand gesture. This means that not only politicians but also people not involved in politics want to be seen.

Concerning appreciations extended to groups of people if there is not a visible person to respond to the appreciation, the transcripts show that the audience still applauds. While it is clear that the recipients’ response is a SPP, what is then the sequential position of the audience’s applause? To begin with, why does the audience applaud? What action is applause doing within the environment of appreciations? These questions will be answered in the next section.

camera is also televising the event that is being transmitted throughout the State through the local channels.
3.3.4. The Audience’s Applause

Although the Governor’s action of ‘doing appreciation’ specifically targets an addressed recipient whose name he gives, the action not only receives a non-verbal, individual response from the recipient, it also receives a collective applause from the members of the audience (SPPau: excerpt (12), line 19, and excerpt (13), line 25). While the actions performed by the Governor and the recipient of the appreciation constitute an adjacency pair (AP), with the occurrence of the first (e.g. the appreciation) making relevant the occurrence of the second (e.g. the response to the appreciation), the reasons for the audience’s applause, and its sequential position in relation to the Governor’s appreciation and the recipient’s response, require a more elaborate analysis and explanation.

3.3.5. Why Does the Audience Clap?

To identify the sequential position of the audience’s applause within the environment of appreciation, it is important to define what action (or actions) the applause is accomplishing. In so doing, two questions arise. First, why do members of the audience react (by clapping) to an action not directed to them? (e.g. they have not been asked for a round of applause). And second, why do they clap before the Governor even finishes doing the appreciation and continue clapping once the recipient has finished thanking the appreciation? In other words, why do they not wait to respond (as do the addressed recipients) until the Governor has finished doing the appreciation?
To analyse the audience’s collective applause, Turner (1964:384-97) says that to understand any collective behaviour one first has to analyse it in terms of individual behaviour. That is, collective behaviour has to be described and explained by accounting for how an individual would react in a given situation. In trying to understand what the audience is doing through applause, let us hypothesise an interaction in terms of three individuals, following Turner’s analysis for collective behaviour.

Let us suppose party A, party B, and party C gather together. A praises B and B responds to A’s appreciation. However, since C is present and does not want to be ‘left out’ of the interaction C joins the praising either through indicating approval of A’s praise or through showing agreement in some other way. By including him or herself in the interaction C is showing that although A initiated the praise, s/he also wants B to understand that the praise comes from both of them and/or that C approves the praise. Similar to parties A, B, and C, the audience (party C) wants to be included and to show their approval to the praise (and thanking) that occurs by the Governor (party A) towards the addressee (party B).

From this hypothetical A-B-C interaction and by analogy it is clear that within the environment of appreciations the audience’s applause is not in response to the Governor’s appreciation. Firstly, the members of the audience are not the recipients of the appreciation (every appreciation explicitly addresses a specific recipient). Secondly, the Governor has not asked the audience for a round of applause. Thirdly, the audience’s response occurs before the Governor has finished doing appreciation. The action of responding cannot anticipate the action of requiring a response as “actions
are contextually shaped by the preceding activity” (Drew and Heritage, 1992:18). This means that within the context of appreciations the action of ‘doing appreciation’ has to precede the action of ‘responding to the appreciation’ (as it occurs between the Governor and the recipient of the appreciation). Since the audience does not wait to respond until the Governor has finished doing the appreciation what they are doing is joining and agreeing with the Governor’s action of doing appreciation. If the audience wants to be part of this action they have to join the Governor before he finishes doing the appreciation, otherwise, they risk being ‘left out’ (as in the A-B-C hypothetical example). So, if the audience’s applause is not the SPP, what, then, is its sequential position?

3.3.6. Sequential Position of the Audience’s Applause

To identify what the sequential position of the audience’s applause is, the following three excerpts ((15), (16), and (17)) will show the specific timing, based on the video of where the Governor, the recipient of the thanking act, and the audience interact. Following the presentation of the timing, section 3.3.7 will show why the audience comes in at this specific point.
As excerpt (15) shows, the audience starts applauding after they hear *gracias* (minute 41.56) and before the Governor has completed the final TCU at minute 41.59. The recipient of the appreciation, on the other hand, responds once the Governor has finished the last TCU. At minute 41.59, the addressed recipient nods and gestures, and at minute 42.06 he smiles and nods. Just for a few tenths of a second the recipient’s non-verbal response and the audience’s applause overlap (at minutes 41.59 to 42.06). However, after the recipient has finished non-verbally responding to the appreciation (at minute 42.06) the audience’s applause continues for a few more tenths of seconds until minute 42.08.

For the following appreciation (excerpt (16)) the audience does not start clapping as soon as they hear *gracias*, as they did in excerpt (15), but halfway through the last TCU ‘(acompa)ñarnos’ ((for being he)re with us). Nonetheless, the applause still starts (at minute 32.26) before the appreciation is over (at minute 32.29). Again, as in the previous excerpt (15), the recipient responds after the appreciation has finished (at minute 32.29 until minute 32.33), slightly overlapping with the audience’s applause.
that, again, continues past the response of the recipient (until minute 32.38):

(Detail of excerpt (16) [D2.31.16.12] also analysed as excerpt (13), this chapter)

Likewise, in the following appreciation (excerpt (17)) the audience starts clapping in overlap with the last bit of the last TCU of the appreciation (at minute 42.53) and continues past the recipient’s response (until minute 43.06). The recipient’s response also overlaps with the audience’s applause (from minute 42.55 to 43.04):

(Detail of excerpt (17) [D1.42.32.94] also analysed in Chapter 2 as excerpt (9))

As shown in transcripts ((15), (16) and (17)), the audience’s response is not part of the adjacency pair (AP) ‘doing-responding to the appreciation’ because it is neither required nor consequential for the interaction occurring between the Governor and the recipient. If the audience does not join in
through applause, the Governor still does the appreciation and the recipients of the appreciation still respond to the appreciation. Furthermore, applause straddles both actions, FPP-governor (doing appreciation) and SPP-recipients (responding to the appreciation). This means that the audience’s applause is occurring in an overhearing, observing, and joining way. This can be illustrated in figure 4:

![Diagram](image)

Figure 4. The AP and the audience joining through applause when the appreciation is about to finish and in overlap with the recipient’s response.

However, applause is not performing a straightforward action. By starting *before* the Governor completes the appreciation, the audience is collectively joining (through applause) with the Governor in ‘doing appreciation’ thus the audience’ applause is also part of the FPP-doing appreciation (a late FPP though). Evidence is given by the recipients turning to the audience to thank them for their applause (§3.3.3, picture 31). But since they join in with the Governor in doing the appreciation either during or after ‘gracias/thank you’ or at the last bit of the last TCU of the appreciation, it is also a SPP (an early SPP) because it is in response to the Governor in expressing appreciation to a person. Sequentially, it cannot be said that the
audience's applause is a FPP or a SPP but a continuous action enveloping, through clapping, the whole appreciation.

3.3.7. How Does the Audience Know Where to Join In?

From the sequential position of the audience joining through applause with the AP ‘doing-responding to the appreciation’ sequence, it is clear that the audience joins after the FPP (doing appreciation) commences but before the SPP (responding to the appreciation) starts. The question is: how does the audience know when to join? Since appreciations may either end with the Governor listing three versions to refer to, or address the recipient or with the Governor performing the thanking act, there should be something in appreciations that indicates to the audience when they should join in.

3.3.7.1. Appreciations that End with the Thanking Expression

The following excerpts (18) and (19) are illustrative of appreciations that end with the Governor saying the thanking expression. As the following transcripts show the Governor starts by using a three-part list to refer to, or address the recipient (e.g. amigo, proper name, and institutional title). Subsequently, he utters a thanking expression. Generally, the audience applauds following the thanking expression and in overlap with whatever the Governor might say afterwards (e.g. for being with me).

For example, in excerpt (18) the Governor refers to the recipient by using the institutional title (line 13), by calling him ‘my friend’ (line 15), and by giving this person’s proper name (line 15):
Although the Governor pauses for 0.4 seconds (line 16), the audience does not recognise the proper name as *the place* to applaud because the thanking expression has not yet been uttered. When the Governor says ‘gracias/thanks for being here with me’ (line 17) the audience recognises that both (a) the three versions to refer to the recipient\(^\text{46}\) and (b) the thanking expression have been uttered, thus indicating *the* place to start clapping.

The following appreciation (excerpt (19)) similarly shows the audience clapping following the naming and the thanking. It is presented here because it is the only one in the data set where the Governor again repeats the name of the addressed recipient after saying the thanking expression (even though the three-part list had already been given):

\(^{46}\) In chapter 2, §2.4.2.1, it was shown that to refer to, or address a politician, the Governor consistently uses a three-part list.
(Detail of excerpt (19) [D2.31.16.12] also analysed as excerpts (13), and partially in (16))

1 Gov por cierto?
   While on this topic,
2
3 les expresó en este momento, (0.4) a mis amigos de Valle Hermoso?
   I can inform (in this moment) to my friends of Valle Hermoso
4
5 que mi calidad de gobernador de Tamaulipas; (0.5) estoy
   that as Governor of Tamaulipas (0.5) I am
6
7 haciendo las gestiones (0.2) ante la secretaría de hacienda y
   negotiating (0.2) with the Ministry of Finance and
8
9 crédito público? (0.3) y ante el propio congreso federal; (0.5)
   Public Credit (0.3) and also with the Federal Congress (0.5)
10
11 para que Valle Hermoso adquiera definitivamente? (0.2)
   for Valle Hermoso to be (once and for all) designated (0.2)

12 la categoría de municipio fronterizo_
   (the category of) a border town

13 a que tienen derecho_
   to which they are entitled,

14 y sus habitantes (0.5) obtengan los beneficios fiscales =
   and for its inhabitants (0.5) to obtain the duty-free benefits

15 y lo vamos a lograr? (0.4) van a ver que sí?
   And we shall be successful in this (0.4) as you will see,

16 con la ayuda de mis amigos diputados senadores.
   with the help of my friends the Deputies and Senators

17 por cierto?
   By the way

18 saludo a mi amigo Marco Antonio Bernal,
   I greet my friend Marco Antonio Bernal

19 quien escribió: >mero mero< de la CNOP, (0.1) en el país.
   who is the (big) boss of CNOP* (0.1) in this country

20 gracias por acompañarme < Marco_.
   (. ) Thanks for being here with us Marco

21 ((smiling and extending his hand

22 a se)

23 regresando? (0.4) regresando al tema de las aduanas? (0.9)
   Getting back (0.4) getting back to the subject of Customs (0.9)

24 *National Confederation of Popular Organisations (CNOP)
The transcript shows that before extending the appreciation (which starts in line 19) there were a lot of other issues; for example, the delivery of ‘good news’ (some tax benefits, lines 1 to 13) that elicited a long applause from the audience (almost half minute, lines 10 to 18). When applause ceases, and after a shout is heard (line 18), the Governor suddenly starts the forthcoming appreciation as if it has just occurred to him, at that moment, to express appreciation by saying ‘by the way’ (line 19). Then he pauses for 0.5 seconds in line 20 (possibly waiting for the shouting to stop to speak in the clear) and proceeds to greet his ‘friend Marco Antonio Bernal’ (line 21). Then he pauses for another 0.7 seconds (line 22) and gives the institutional title of the recipient (line 23) using a very colloquial expression ‘mero mero’ (the big boss).\footnote{In the formal context of a political speech it is not usual to hear the vernacular expression ‘mero mero’ (‘the big boss’) to refer to someone as the ‘leader’ or a person with great power.} To finish the appreciation the Governor says gracias por acompañarnos (thanks for being here with us, line 24) with the applause starting midway through ‘acompañarnos / for being here with us’. In spite of having already listed the three forms in line 21 and 23, the Governor again says ‘Marco’ at the end of the TCU (line 24). By using only the first name ‘Marco’ he shows more familiarity with the recipient.

As it was shown in chapter 2 (§2.7) in the construction and elaboration of appreciations the Governor follows a pattern: before performing the thanking act the Governor commences by ‘preparing the ground’ for the coming appreciation. He then begins the appreciation usually by greeting the intended recipient. Subsequently, he refers to, or addresses the intended recipient (if the recipient is a politician, then the Governor consistently uses a three-part list). Finally, he performs the
thanking act. However, for this appreciation (excerpt (19)) he broke the pattern possibly because it was set up as an afterthought. By repeating ‘Marco’ again the Governor may have been saying ‘look I have not done this properly and now I am just letting you know that we are still friends, and in spite of me not doing it properly and making it look as if I forgot you, I have not forgotten you, we are intimates I can call you Marco, I can call you my friend and this is what I am doing’.

Despite the fact that this appreciation was done a bit differently, the audience still started to applaud after they heard gracias and in overlap with whatever came afterwards (e.g. the phrase ‘for being here with us Marco’) (line 24) and the recipient also non-verbally responded by thanking the Governor for the appreciation after the appreciation was complete (line 26).

This gives evidence that regardless of how the Governor constructs and elaborates the appreciations, as long as the name(s) is given and the thanking act is performed, the audience applauds, and the addressed recipients non-verbally respond.

### 3.3.7.2. Appreciations that End with a Name

For the other type of appreciation the Governor says the thanking expression first and the name of the intended recipient second. In excerpt (20) the Governor starts the appreciation with the thanking expression ‘agradecimiento y reconocimiento’ (gratitude and recognition, line 12), he then says ‘amigo’ (line 13), followed by the proper name of the recipient (line 15), and finishes by saying the institutional title (line 18):
As the Governor finishes the proper name (line 15) only one person claps (-x- in line 16) although it does not develop into a collective applause. This means that the audience does not recognise line 15 as the place to applaud. Not until the Governor mentions the institutional title of the recipient (line 18) does the audience applaud as a whole and in overlap with the last bit of the last TCU of the appreciation (line 19).48

To explain the isolated clap in line 16, in chapter 1 (§1.5) it was discussed that to explicate how members of the audience coordinate and communicate with each other, there are two sociological notions: Game and Decision Theories. In the Game Theory members of the audience engage in a ‘game’ and positive payoffs depend on, and must match, others (Schelling, 1963:5). This enables us to explain why if several members of the audience applaud in unison, there is a high likelihood that other members of the audience will join in the applause. ‘Decision Theory’, on the other hand, claims that, before engaging in any behavioural act, individuals decide

48 See excerpt (12) in §3.3.1, as well as §2.4.2, chapter 2 “Forms to refer to, or address the recipient(s)”.

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whether they like the consequences that may result from any course of action (Raiffa, 1970; Chernoff and Moses, 1959; Luce and Raiffa, 1957). This can explain why incipient clapping may gradually develop into applause if members of the audience feel that joining in is the right decision to take, or not joining in if they feel discomfort or embarrassment. As interactional phenomena, Clayman (1993:111-2) also proposes two theories to explain how the audience co-ordinates: ‘independent decision-making’ and ‘mutual monitoring’. By independent decision-making it means that each member of the audience acts independently of one another. By mutual monitoring, individual decisions are guided “at least in part, by reference to the behaviour of other audience members... to that effect may be ascertained by direct observation” (Clayman, 1993:112). In the case of excerpt (20), it appears that the person who produced the isolated clap may have monitored other members of the audience (mutual monitoring (using Clayman’s terminology) or Decision Theory (using the sociological terminology)) and, finding nobody else joining in, s/he stopped. Atkinson (1984:18) says that “we tend to feel very uncomfortable when, as members of a collectivity, we fail to co-ordinate our own behaviour with that of everyone else”.

As shown through the analysis of excerpt (20) (also analysed as excerpt (12)) the audience only recognises the place to join in the interactive event of appreciations when the Governor has given the name(s) of the recipient of the appreciation and has performed the thanking act (e.g. gracias) –the order depending on the type of appreciation. Not until the mentioning of both these two elements do the members of the audience
recognise that the appreciation is about to finish, and since they do not want to be ‘left out’, they join the Governor in finishing the appreciation.

3.4. Conclusion

The above analysis has shown that in performing the thanking act (e.g. when saying ‘gracias/thank you’) the Governor is not thanking any previous action, nor is he thanking the recipients for having attended the speech event. Instead, when he says ‘gracias for being here with me/us’ he uses it as a phrase to close the greeting with which he commenced appreciations. As per the recipients’ non-verbal responses, it is clear that they are aware of the action gracias is doing as they respond to the thanking act by non-verbally thanking the Governor for the appreciation. Sequentially, gracias is not a SPP (as for example in response to a compliment) but instead it is a FPP that makes relevant a SPP thus two adjacently pair-type related actions shaping an adjacency pair (AP).

Throughout the chapter, it was also shown that there is a clear, sequential, interaction occurring between the Governor and the recipient of the appreciation within the environment of appreciations. Not until the Governor finishes doing the appreciation does the recipient respond. This cannot be said in regards to the applause. Applause is accomplishing more than one action at a time. Along the continuum FPP-doing and SPP-responding to the appreciation the audience joins in (late) through applause with the Governor’s FPP-doing appreciation, thus the audience’s applause may be thought of being (a late) part of the FPP. That being so, because of the monologic format of the speech, only the Governor can express
appreciation. By joining in late (but not before the appreciation is complete) applause is also a SPP as it is in response to the Governor ‘doing appreciation’. This SPP-action is not part of the AP because it straddles both actions: the FPP-Governor doing appreciation and the SPP-recipient’s responding to the appreciation.

Chapter 2 focused on examining how the Governor constructs and elaborates on appreciations (the structure of appreciations). Chapter 3 focused on analysing how the governor, the audience and the recipients of the appreciation achieve interaction within the environment of appreciations. In chapter 4 the focus of analysis will be on the vocal and non-vocal activities that are closely coordinated with the verbal construction of appreciations. By focusing on the structure, the interaction and the delivery, appreciations will have been comprehensively analysed.
The Delivery of Appreciations

4.1. Introduction

In chapters 2 and 3 the structural and interactional layers of appreciations were analysed. However, to say that the audience’s applause is based on the sequential structure of appreciations would be naive. As speakers, we react more to how something is being said than to what has been said. For example, re-taking Rendle-Short’s (2010)\textsuperscript{49} analysis of ‘mate’, she was able to demonstrate that the use of this term (as address or as reference form) depends on the semantics, the prosodics and its sequential position. This is consistent with Selting and Couper-Kuhlen (1996) who say that “in spoken interaction we react to a lot more than the words our utterances are made up of: a ‘tone of voice’, a ‘feeling’ … the ‘atmosphere’ of a conversation –these are often more significant cues to the real message than the words themselves” (p. 1). While both Rendle-Short and Selting and Couper-Kuhlen concur on the importance of how words are being said, and even though their analyses focus on instances of ordinary conversation, their assertions also work for monologic talk, as it will be shown throughout this chapter.

Concerning the analysis of political speech, Bull (2003) states that “to ensure the audience’s response it is not enough to analyse how rhetorical

\textsuperscript{49} In chapter 2 §2.4.2.1 the analysis Rendle-Short (2010) does on the Australian term ‘mate’ was amply discussed.
devices\textsuperscript{50} are elaborated but also how they are delivered” (p. 68). Likewise, Atkinson (1984:49) says, “a successful claptrap\textsuperscript{51} has to be built up through several phases...to see how the whole process works, it is therefore essential to take note of which words are stressed more than others, and where speakers pause in the course of their delivery”.

Given what has been said above, chapter 4 will focus its analysis on the delivery of appreciations; namely, on the prosodic (i.e. shifts in volume, intonation, emphasis) and non-vocal activities that are closely coordinated with the verbal construction of appreciations (i.e. gaze and body language). Although these features may be in the domain of areas such as phonology or semiotics, this chapter will continue using the Conversation Analysis (CA) approach to analyse the delivery of acts of appreciation. In this respect, Gumperz (1996) suggests that “to deal with the communicative role of prosody it becomes necessary to go beyond sentence-level grammar and take an interactional approach to the study of prosodic signs, while at the same time adopting a communicative approach to turn-taking” (p. xi). This communicative approach to the turn-taking system can be achieved through the use of Conversation Analysis methodology.

\textsuperscript{50} Bull (2003) uses Atkinson’s (1984a) terminology of ‘rhetorical devices’ which according to Atkinson are “sequences of talk that are recognisable as doing particular sorts of actions... such as terminating declarations, commendations, congratulations, announcements of winners, opponent-direct criticisms or insults, and self-directed praises or boasts” (p. 376-7). If one were to categorise ‘appreciations’ following Atkinson, then they would be called ‘rhetorical devices’ too because they are recognisable as ‘doing particular sort of actions’ such as expressing appreciation.

\textsuperscript{51} Atkinson (1984) uses the word ‘claptrap’ to refer to “a trick, device, or language designed to catch applause” (p. 48).
4.2. Why Focus on the Delivery of a Speech?

Recently, much attention has been given to the delivery of the 'Inauguration Speech' pronounced by Mr. Obama (Atkinson, 2008; Capone, 2010; Crystal, 2008; Haskins, and Sapiro (both) cited in Holmes 2008). For example, Dr. Haskins\(^{52}\) (interviewed by Holmes, 2008) says, “I’ve been going through his speeches textually. The text alone cannot tell us why they [Obama’s speeches] are so powerful, it is about delivery”. Similarly, Dr. Virginia Sapiro\(^{53}\) (also interviewed by Holmes, 2008) says: “the way Mr. Obama delivers his speeches is as important as his words”. Haskins and Sapiro’s comments confirm the importance on focusing not on what is said, but on how it is said.

4.3. Data Set

In this chapter, only one excerpt will be analysed. Due to its complexity, length, and marginal annotations, the phenomena will be set up first. Subsequently, the excerpt will be divided in two parts to facilitate its examination. Since one cannot isolate actions because each one is the result of a preceding one which also projects a subsequent next relevant action, the Governor’s, the recipient’s and the audience’s actions will be analysed altogether in each section.

\(^{52}\) Dr. Ekaterina Haskins is Professor of Rhetoric at the Renssalaer Polytechnic Institute in Troy, New York. She was interviewed by Stephanie Holmes, BBC News for the article “Obama: Oratory and originality” that appeared on November 19, 2008.

\(^{53}\) Virginia Sapiro is Professor of Political Science at Boston University. She was interviewed by Stephanie Holmes, BBC News for the article “Obama: Oratory and originality” that appeared on November 19, 2008.
To continue with the progressive order all excerpts have been presented thus far in chapters 2 and 3, the excerpt under examination in this chapter 4 will be numbered 21.

4.4. Setting up the Delivery

The following excerpt (21) is part of a topic that is addressed towards the end of the speech event. This appreciation is extended not to another governor, or to a politician, or even to a common individual, but to the Governor's wife. Within the State administration, his wife (Adriana) holds the honorary position as Lady President\footnote{All Mexican Governors' wives as well as the President's wife, hold these honorary positions.} of DIF (Desarrollo Integral de la Familia/Agency for Family Development). The video shows that before commencing to prepare the ground for the appreciation, the Governor has been talking for around 10 minutes about the various programs that DIF (and the Lady President) has implemented (e.g. drug-free programs, retirement houses for the elderly, free-of-cost-breakfast to poor children). After the mentioning of the benefits of each program, the audience has applauded.

Now, to close the theme relating to DIF (and to close the general topic about social equity), the Governor proceeds to express appreciation to the DIF and to Adriana. However, as the transcript shows, in the process of delivering the appreciation, the audience starts clapping and chanting even before the Governor has uttered the name of the recipient and the thanking expression. So it seems the audience 'went off':
un desarrollo habitacional? (0.4) que contará? (0.3)  
a residential complex (0.4) which will consist of (0.3)  
con ciento cincuenta y dos, (.) cómodas villas (0.5)  
one hundred and fifty two (.) comfortable flats (0.5)  
donde nuestros abuelitos, (0.4) encontrarán el espacio  
where our dear grandparents (0.4) will find an ideal place  
ideal, para convivir, y compartir sus experiencias_  
to share their lives and their experiences  

POR TODO LO ANTERIOR?:  
for all the above reasons  

Y por muchas cosas más!  
and (For) many more  

reconozco, (.) al dif.: tamaulipas, (0.5)  
I recognize (.) DIF Tamaulipas ((the Tamaulipas Agency for Family Development)) (0.5)  

como la parte más sensible y activa, (0.3)  
as the most sensitive and active part (0.3)  

> de la política social, (0.4) de tamaulipas  
of the social policies (0.4) of Tamaulipas  

que garantiza la equidad, (0.4) y el desarrollo  
which guarantees fairness (0.4) and the development  
de oportunidades, (0.2) a las que todo ser humano:  
of opportunities (0.2) to which all human beings  

tiene derecho  
are entitled  

[(a man shouting)]  

[ala-bio-alabao-ala-bim-bom-ba-adriana=  

[voices of women])  

[(sound of a horn)]
Ad6  ñadria:na::adria:na::adria:na::adria:na:: (voices of men)
Ad4  ñAdse ñadria:na::adria:na:: = (voices of women)
Ad4/6 ñadria:na::adria:na::adria:na::adria:na::adria:na:: (men & women)
Gov  >AHI::VOY AH::VOY:AH::VOY::?
      I'm almost there (three times))
Ad4/6 ñadria:na::adria:na::adria:na::
Gov  <AHI::VOY:YA?> (0.4) [EIT?
      I'm almost there! (0.4) Hey!
Ad4  ñadria:na::adria:: ñ-x- (only one voice))
Gov  >para quien<, jun:to::a::mis hijos< (0.4) me impulsa:todos lo::dias,<
      for the one who, together with my children (0.4) inspires me every day
Gov  (0.1) <a::da:ri::> (0.6) lo mejor:: de mi::a::los tamaulipecos<
      (0.1) to the best efforts to the people of Tamaulipas
Gov  (0.8)
Gov  y para quien comparte conmigo:, (. ) la hon::Rosa tare:a de
      and the one who shares with me (. ) the honourable task
Gov  lograr un tamaulipecas más justo:: (0.4) más::sen::ble: (0.5)
      of creating a more just (0.4) more caring (0.5)
Gov  más::equitati::voí
      more equitable Tamaulipas
Gov  (0.6) <mu::chas gracias,> (0.1) muchas gracias adria::na::.
      (0.6) many thanks (0.1) thank you very much Adriana
Gov  (0.4) gracias por tu amor::i (0.4) dedicaci:ó: (0.3)
      (0.4) thank you for your love (0.4) dedication (0.3)
Gov  y gracias por ayudarme, (0.3) en:este::?: (0.5) en:este::?:
      and thank you for helping me (0.3) in this (masc.) (0.5) in this (masc.)
Aud  >en:este: gra:n tarea que tene:mos< a:favor de los =
      in this (fem.) wonderful task of ours for the benefit of all
Aud  -ñ-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-
Gov  =tamaulipe:hco::
      Tamaulipeans
Aud  -ñ-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-
Aud  -ñ-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-
Adse  (Adse smiling, nodding and thanking with her lips) [XX][XX][XX]
Aud3  ñadria:na::adria:na::adria:na:: (voices of women)
Aud2  ñuna-dos-tres-chiquitibum-ala-bim-bom-ba::alabio-alabao-ala-bim=
      =bom-ba::adria:na::adria:na::rra::rra::rra:: = (men & women)
As the transcript shows, while still ‘preparing the ground’ for the forthcoming appreciation (lines 6 to 20) the audience starts clapping midway through this stage and in overlap with the Governor’s words (lines 17, 19 and 21). As soon as he finishes ‘preparing the ground’, (line 20) by using pitch terminal (‘underscore’ in the transcript) the audience’s incipient clapping develops into a burst of applause (loud applause represented by a string of crosses, line 22 onwards). This burst of applause is immediately followed by the shout of a man (line 24). Then, women start to chant55 (lines 25, 28 and 31), and a horn is played (line 29). Immediately afterwards, men start rhythmically chanting the name of Adriana (line 30). Next, women and men chant in unison (line 32 and 34). Suddenly, after half minute of applause and chanting, the Governor turns towards the right side of the auditorium, raises his arm and palm facing the audience, he says with louder voice ‘I’m almost there’ three times (lines 33, ‘clip art’ in the transcript). Subsequently, he turns to his left side, again raising his arm with his palm facing to audience to repeat ‘I’m almost there (0.4) hey’ (line 35, ‘clip art’ in the transcript). When the applause and chant has ceased,

55 It is important to mention that chanting (as the ones produced in excerpt (21)) has a recognisable rhythmic beat that consists of chanting and clapping in time with syllables. For example, the given name Adriana is made up three syllables (A-dria-na) thus 3 claps; one clap for each syllable. The name Margarita, is made up of four syllables (Mar-ga-ri-ta) thus using 4 claps.
the Governor continues with the beginning of the appreciation proper (lines 37 to 42). Next, to perform the thanking act the Governor says gracias two times (line 43) before giving the name of the recipient (‘adria::na:.’ line 43). Despite having uttered the thanking expression (not only once but twice), the Governor continues thanking the recipient two subsequent times (lines 44 and 45) before completing the appreciation (line 49).

Two issues are worth noticing. First, the audience's applause and chant (lines 17 to 34) occur at an unusual place within the environment of appreciations, namely before the name and the thanking expression have been uttered. Analyses in chapters 2 and 3 have shown that if the name of the recipient has been given, then the audience applauds midway through or immediately after they hear the Governor saying the thanking expression gracias. Contrariwise, once the thanking expression (either gracias or an equivalent) has been uttered, the audience waits until they hear the Governor saying the name of the recipient to applaud (midway through the pronunciation or immediately afterwards). However, at this early stage of the appreciation i.e. the ground preparation, neither the name nor the thanking expression has yet been uttered. Second, at the last stage of the appreciation, namely the appreciation proper (lines 37 to 44), the audience does not applaud despite the Governor saying gracias (not only once but three times (lines 43 and 44)). It was only by the fourth time that gracias was uttered (line 45) that the audience started spasmodically to clap in overlap with the Governor's words (lines 45 to 49) and continued until the appreciation was complete.
4.5. The Analysis

The audience clapping and chanting during the ground preparation (lines 6 to 34) and not applauding during or immediately after they hear the Governor saying gracias and the name of the recipient (e.g. the second time he said gracias in line 43) may provide substance for a counter-argument, or arguments, to those presented in chapters 2 and 3. To know why the audience started applauding during the ground preparation and why they did not applaud after hearing the thanking expression together with the name of the recipient, let us look at this excerpt (21) to ‘see’ what is happening, and determine whether the arguments presented in chapter 2 and 3 are invalid, or, alternatively, whether this is a deviant case that simply does not fit the model that has been argued.

Due to the length of the transcription of excerpt (21), as well as the marginal annotations (e.g. symbols showing intonation and visual cues, annotations to transcribe the audience’s applause and chanting, as well as grey areas), and in order to not only facilitate the analysis, but also to enable the reader to follow it, the examination will be divided in two parts; part one will focus on the ground preparation, and part two, on the appreciation proper i.e. the beginning, the naming and the thanking expression. The findings from part one and two will then be put together before reaching a final conclusion.

4.5.1. Part one

The first part of the transcript shows, midway the ground preparation of the forthcoming appreciation, the audience’s applause overlapping the
Governor's words. Excerpt (21) is significant because this is the only time in the data set of 50 such appreciations that the audience overlaps with the Governor's flow of talk at this early stage of the appreciation:

Part 1 (lines 1 to 35)

1  Gov  un desarrollo habitacional? (0.4) que contará? (0.3)
   a residential complex (0.4) which will consist of (0.3)

2  Gov  con ciento cincuenta y dos, (.) cómodas villas? (0.5)
   one hundred and fifty two (.) comfortable flats (0.5)

3  Gov  donde nuestros abuelitos, (0.4) encontrará el espacio
   where our dear grandparents (0.4) will find an ideal place

4  Gov  ideal, para convivir, y compartir sus experiencias_ to share their lives and their experiences
   (1.02)

5  Gov  FOR TODO LO ANTERIOR:?
   for all the above reasons
   (1.02)

6  Gov  Y por muchas cosas más?
   and (for) many more
   (0.8)

7  Gov  reconozco, (. ) al dif: tamaulipas, (0.5)
   I recognize (. ) DIF Tamaulipas ((the Tamaulipas Agency for Family Development)) (0.5)

8  Gov  como el corazón (0.4) del gobierno (0.4)
   as the heart (0.4) of this government
   (1.0)

9  Gov  como la parte más sensible y activa, (0.3)
   as the most sensitive and active part (0.3)

10 Gov  de la política social (0.4) de tamaulipas
   of the social policies (0.4) of Tamaulipas
   (0.7)

11 Gov  que garantiza la equidad (0.4) y el desarrollo
   which guarantees fairness (0.4) and the development

12 Aud  -x- -x- -x- -x- -x- -x- -x- -x- -x- =

13 Aud  -x- -x- -x- -x- -x- -x- -x- -x- -x- =

14 Aud  -x- -x- -x- -x- -x- -x- -x- -x- -x- =

15 Aud  -x- -x- -x- -x- -x- -x- -x- -x- -x- =

16 Aud  -x- -x- -x- -x- -x- -x- -x- -x- -x- =

17 Aud  -x- -x- -x- -x- -x- -x- -x- -x- -x- =

18 Aud  -x- -x- -x- -x- -x- -x- -x- -x- -x- =

19 Aud  -x- -x- -x- -x- -x- -x- -x- -x- -x- =

20 Aud  -x- -x- -x- -x- -x- -x- -x- -x- -x- =

21 Aud  -x- -x- -x- -x- -x- -x- -x- -x- -x- =
In preparing the ground for the appreciation, the Governor uses what Heritage and Greatbatch (1986) call a ‘puzzle-solution’ device:

“[T]he speaker begins by establishing some kind of puzzle or problem in the minds of the listeners and then, shortly afterwards, offers as the solution to the puzzle a statement that stands as the core of the message that he or she wishes to get across” (p. 127).

Evidence that the Governor is projecting a ‘solution’ (lines 11, 13, 14, 16, 18, 20) to the ‘puzzle’ (lines 6, 8, and 10) comes from the use of a sentence headed by a preposition i.e. ‘for all the above reasons’ (line 6) ‘and (for) many more’ (line 8). In other words, because of X then Y; where X is the puzzle and Y the solution. Whereas in the construction and elaboration of

56 Appreciations starting with a phrase headed by a preposition were discussed in chapter 2 §2.5.
the ‘puzzle’ the Governor uses intonation to project more talk (e.g. the strongly rising terminal and louder voice ‘FOR ALL THE ABOVE REASONS? and rising intonation ‘and (for) many more;’) and is able to hold the audience’s attention (picture 32) through the 1.02 (line 7) and 0.8 seconds pause (line 9), the eventual ‘solution’ is problematic. Evidence of this comes from the overlapping talk occurring between the Governor’s words and the audience’s spasmodic (but continuous) applause during 6.37 seconds (lines 16 to 21). Even though at some other stage during the appreciation –for example in the appreciation proper– the terminal pitch the Governor used in the last turn construction unit (TCU)\(^{57}\) of the sentence ‘>de:la política<socia:l, (0.4) de ta:maulipa:s_ / of the social policies (0.4) of Tamaulipas’ (line 14) together with the 0.7 seconds pause (line 15) may have indicated turn completion, and thus a possible transition relevance place (TRP),\(^{58}\) at this early stage of the appreciation the pitch terminal and the pause did not indicate turn completion or a TRP because up to that point there was nothing worthy of applause; the appreciation was just starting. This means that, in this example, the audience’s applause (by occurring during the ground preparation) was not a case of joining in with the FPP-doing appreciation. On the contrary, the audience was definitely doing ‘something else’.

The video shows that just when the Governor used the pitch terminal (line 14) and made the 0.7 seconds pause (line 15) the camera was zooming in on the recipient (shadowed lines 14 to 30, ‘adse’ in the transcript) with

\(^{57}\) Turn construction unit (TCU) was discussed in chapter 1, §1.2

\(^{58}\) “The first possible completion of a first such unit [TCU] constitutes an initial transition-relevance place [TRP]. Transfer of speakership is coordinated by reference to such transition-relevance places, which any unit-type will reach” (Sacks et al., 1974:703). See chapter 1, §1.2.
her image being shown on the TV screens in the auditorium.\(^59\) By the time this appreciation had occurred (almost at the end of the speech and while closing the topic related to social equity) many other appreciations had already been given. This means that the audience knew the format of appreciations. Additionally, they also knew (by the video image) who was to be thanked. With this information and given that the ground was prepared; they were able to anticipate the appreciation.

Through applause some members of the audience (some but not all of them because applause started as a spasmodic clap which gradually increased in intensity, lines 17, 19 and 21) started the appreciation. Possibly, since there was a certain familiarity with the Governor’s wife more than, for example with a politician or another governor, as soon as the audience saw her (and her children’s) image on the TV screens (pictures 33 and 34), this image elicited the audience’s applause. The video image of Adriana and the children was a visual FPP, and through applause, some members of the audience did the SPP to this image-FPP.

The audience starting the appreciation is problematic because (1) the Governor has not done his FPP. In other words, only the Governor, as the designated speaker does the FPP-doing appreciation and (2) the appreciation, as a speech act,\(^60\) is performed by means of uttering a thanking expression towards a specific the recipient (e.g. ‘thank you Mr/Ms. X’). The video and transcript shows that in order to resolve this problematic

\(^{59}\) Although thematic slides are usually shown when the Governor is starting a new theme or topic, this time the camera was zooming in on the recipient instead.

\(^{60}\) The speech act or acts performed in the utterance of a sentence are in general a function of the meaning of the sentence (Searle, 1969:18). Examples of speech acts are ‘making statements, giving commands, asking questions, or making promises’ (p.16)
situation, the Governor, first turning to his right side, raising his right arm and with an open hand, palm facing to the audience (as in signalling to stop, picture 35, clip art in the grey area of the transcript), says ‘I’m almost there’ (three times, line 33) with faster and louder voice. Then, not in a rush but still with loud voice, he repeats ‘I’m almost there’ (for the fourth time, line 35) while still looking to his right side. Then, after pausing for 0.4 seconds he turns to his left side, raises his left arm and again with open hand, palm facing the audience (picture 36, clip art in the grey area of the transcript ) he shouts ‘eit?’ (‘hey’) with strongly rising terminal intonation (‘question mark’ in the transcript, line 35). The question is, why did the Governor say ‘I’m almost there’? Had he wanted the audience to stop applauding and chanting why did he not ask them to do so? Instead, he used the indexical there/ahí (which in Spanish is an adverb of place), which, within the context of this appreciation, refers to the thanking act. Schegloff (2007:8) says that actions cannot be assumed (or labelled) prima facie but, instead, can be understood “by showing that it is that action which co-participants in the interaction took to be what was getting done, as revealed in/by the response they make to it” (italics in the original). Consequently, it is the Governor’s action of addressing the audience to say ‘I’m almost there’ that tells us that through applause and chant the audience has a collective ‘voice’ which they use to start the FPP-doing appreciation. Also, the fact that the audience stopped the clap and chant after being addressed tells us that the Governor is the only designated speaker and that it is he, and not the audience, who ‘does’ the appreciation. In other words, he told the audience he was going to do the FPP-doing appreciation and the audience
ceased all the collective noise so that the Governor could continue in the
clear with the next stage of the appreciation: the appreciation proper.

4.5.2. Part Two

While in the first part of the analysis it was shown that the audience was
able anticipate the appreciation and that it was the audience who started
the appreciation, in the second part it will be shown, analysed and
explained why the audience does not applaud as soon as they hear the
Governor performing the thanking act while saying the name of the
recipient. This is in contrast with every other previous appreciation, where
it was shown that in the appreciation proper the audience joins in the
Governor FPP-doing appreciation either during the last bit of the last TCU
or immediately afterwards:

Part 2 (lines 36 to 59)
When the chanting and applause finally cease, the Governor continues in the clear with the delivery of the appreciation proper (lines 37 to 49). To begin the appreciation proper, the Governor praises the recipient by using third person singular i.e. ‘for the one who...’ while at the end of each phrase uses rising intonation to project more talk to come i.e. ‘of Tamaulipecos¿’ (‘inverted question mark’ in the transcript, line 38) and ‘equitable Tamaulipas¿’ (line 42). Evidence that more talk was projected is the 0.6 seconds pause in line 43 where he was able to hold the audience’s attention.

Subsequently, he continues to give the name of the recipient and to perform the thanking act. The way the Governor elaborates this final stage of the appreciation may look ambiguous –let us ‘see’ why with the use of three possible analysis: (A), (B), and (C):
‘Possible Analysis’ (A):

43 ①(0.6) muchas gracias adriana:.
(0.6) many thanks (0.1) thank you very much Adriana

44 Gov (0.4) gracias por tu amor{i} (0.4) dedicación{n} (0.3) ②
(0.4) thank you for your love (0.4)dedication (0.3)

45 y gracias por ayuda:me, (0.3) en:este:¥ (0.5) en:este:¥
and thank you for helping me (0.3) in this (masc.) (0.5) in this (masc.)

46 Aud -x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-
  >en:esta: gra:n tarea que tene:mos< a:favor de los = ③
  in this (fem.) wonderful task of ours for the benefit of all

47 Aud -x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-
  Tamaulipans

49 Gov tamaulipe(h)cos_ ③

50 Aud -x-x-x-x-x-x-x-x-x-

In ‘possible analysis (A)’ ‘<mu:chas gra:ci:as,> / many thanks’ and ‘muchas gracias adriana:.
/ thank you very much Adriana’ (both in line 43) are the first items (① grey area in the transcript) of a three-part list. ‘gracias por tu amor{i} (0.4) dedicación{n}’/ thank you for your love (0.4)dedication is the second (②) item, and ‘y gracias por ayuda:me, … tamaulipe(h)cos_’/ and thank you for helping me … tamaulipe(h)cos_ (line 45 to 49) is the third (③) item.

In ‘possible analysis (B)’ only ‘<mu:chas gra:ci:as,> / many thanks’ (line 43) is the first (①) item of a four-part list and ‘muchas gracias adriana:.
/ thank you very much Adriana’ (line 43, square-dotted grey area) is an aside sequence showing a change in footing in order to address the recipient by her given name:
'Possible Analysis' (B):

43 ¹(0.6) <muchas gracias,> (0.1) muchas gracias Adriana.
(0.6) many thanks (0.1) thank you very much Adriana.

44 Gov ²(0.4) gracias por tu amor:¿ (0.4) dedicación:n¿ (0.3) ³
(0.4) thank you for your love (0.4) dedication (0.3).

45 y gracias por ayuda:rme, (0.3) en:este::? (0.5) en:este::?
and thank you for helping me (0.3) in this (masc.) (0.5) in this (masc.)

46 Aud >en:esta: gra:n tarea que tene:mos< a:favor de los =
>in this (fem.) wonderful task of ours for the benefit of all

48 Aud -x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-

49 Gov tamaulipe(h)cos_ 
Tamaulipeans

50 Aud -x-x-x-x-x-x-x-x-x-

'gracias por tu amor:¿ / thank you for your love' (line 44) is the second (²) item, and 'dedicación:n¿' (line 44) is the third (³) item. The fourth (⁴) item is 'y gracias por ayuda:rme, … tamaulipe(h)cos_' /and thank you for helping me … tamaulipe(h)cos_' (line 45 to 49).

In ‘possible analysis (C)’ '<muchas gracias,> / many thanks' and 'muchas gracias Adriana:/ thank you very much Adriana' are not part of the list but the latter is an upgraded increment from the former plus a reference-form (Adriana); both used to give the name of the recipient by addressing her by her given name:
If ‘<mu:chas gra:cias,> / many thanks’ and ‘muchas gracias adria:na:/ thank you very much Adriana’ (line 43) are not part of the list, then the first (1) item of the three-part list is ‘gracias por tu amo:ril / thank you for your love’ (line 44); the second (2) item is ‘dedicación:nl / dedication’ (line 44), and the third (3) item is ‘y gra:cias por ayuda:reme, ... tamaulipe(h)cos_ / and thank you for helping me ... tamaulipe(h)cos_’ (line 45 to 49).

In previous appreciations presented in chapter 3, to move from the ground preparation into the appreciation proper, the governor first ‘begins’ the appreciation by greeting and/or praising the intended recipient of the forthcoming appreciation. He then gives the name of the recipient and performs the thanking act (or the other way around, depending on the order of the name and the thanking expression). This pattern is found in ‘possible analysis (C)’. ‘<mu:chas gra:cias,> / many thanks’ and ‘muchas gracias adria:na:/ thank you very much Adriana’ (line 43) are not performing the thanking act per se, but ‘<mu:chas gra:cias,> / many thanks’ is a TCU plus an increment ‘muchas gracias adria:na:/ thank you very much Adriana’ to
upgrade ‘<mu:chas gra:ci:as,> / many thanks’ that functions to give the name of the recipient by addressing her by her given name. Even though the audience knew who the recipient was because they had already seen her through the video image, the name was still missing and, as a result, the audience did not respond. This shows evidence that a name _has_ to be given irrespective of whether the audience knows—or has a hint—of whom the recipient is. This also explains why the audience did not applaud as soon as they hear the Governor saying ‘<mu:chas gra:ci:as,> / many thanks’ (line 43).

Also ‘<mu:chas gra:ci:as,> / many thanks’ was uttered with a lower pace and a slight rising intonation (< > and ‘comma’ in the transcript, line 43), thus projecting more talk to come. Evidence of this is the 0.1 seconds pause (line 43) before the increment.

After having given the name of the recipient, the Governor continues with the thanking act by using the three-part list shown in ‘possible analysis (C)’ (items 1 and 2 line 43, and item 3 line 45 to 49). Once the audience hears the Governor saying the conjunction ‘y/and’ (line 45) they know the last item is on its way so they have to join in with the Governor’s FPP in order to be part of the thanking act. Applause occurring midway through ‘gra[cias’ (bracket showing overlapped talk joining lines 45 and 46) not only shows evidence that ‘y/and’ triggered the applause but also that it projected turn completion and consequently, appreciation completeness.61

While in other appreciations the audience joins in just before the

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61 Gail Jefferson (1990:63-92) in her study ‘List-Construction as a Task and Resource’ uses several transcripts where ‘and’ occurs between the second and the third item, i.e. in page 64, example (1):

(1) [MC:1]

Sydney: While you’re been talking tug me, I mended, two 
nightshirts, a pillowcase? emna pair-v pants.
appreciation is complete, in excerpt (21) even though they heard enough information to know that the appreciation was about to be complete they did not know that the Governor was going to extend the last part of the appreciation (lines 45, 47 and 49). That is why the audience’s applause (lines 46, 48, 50) and the Governor’s last words (line 45 to 49) overlapped for almost 7 seconds (line 45 to 50).

Also, considering the way the Governor elaborated the last item of the list, it is plausible that he was improvising. Evidence of this comes from recycling of ‘in this/este (masc.) in this/este (masc.)’ (both in line 45) and the repair ‘in this/esta (fem.)’ (line 47). By changing from ‘this-masculine/este’ to ‘this-feminine/esta’ shows that the Governor was looking for the right demonstrative to agree with the next word ‘gran tarea/wonderful task’ (in Spanish ‘gran/wonderful’ and ‘tarea/task’ are feminine). Another piece of evidence of the Governor’s improvisation comes from the official web page of the Government of Tamaulipas\(^62\) that shows the written version of the script which contrasts with what the video recorded:

\(^{62}\)(http://segundoinforme.tamaulipas.gob.mx/mensaje.htm)
As shown above, the version taken from the official web page differs from that of the video recording (grey areas (lines 42, 43, 44/5, 47 and 49 numbered to match excerpt (21)) show the differences between one and the other version). As it can be seen, the Governor improvised and originally, the script was also constructed using a three-part list, just as ‘possible analysis (C)’ claims. To conclude with excerpt (21) it can be said that this
Excerpt follows the structural pattern proposed in chapter 2, despite the early clapping at the ground preparation stage:

(Excerpt (21) [D2.1.39.34.31])

3 donde nuestros abuelitos, (0.4) encontrarán el espacio  
4 where our dear grandparents (0.4) will find an ideal place  
5 ideal, para convivir, y compartir sus experiencias_  
6 to share their lives and their experiences

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Monologic talk

Gov (0.7) POR TODO LO ANTERIOR:?
For all the above reasons

(1.02)

Gov Y pior muchas cosas más?  
and (for) many more

(0.8)

Gov reconozco, (.) al dif.: tamauli:pas, (0.5)
I recognize (.) DIF Tamaulipas [The Tamaulipas Agency for Family Development] (0.5)

(0.5)

como la parte más sensible y activa, (0.3)  
as the most sensitive and active part (0.3)

(0.7)

que garantiza la equidad, (0.4) y el desarrollo  
which guarantees fairness (0.4) and the development

(0.2)

de oportunidades, (0.2) a las que todo ser humano:  
of opportunities (0.2) to which all human beings

(0.2)

tiene derecho  
are entitled

Aud1 = -x- -x- -x-

Aud2 = XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

XX = XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

Aud3 (a man shouting)

Aud4 ala-bio-alabao-al-bim-bom-ba-adriana=

Adse = XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

Adse adriana-rra-rra-raa = (voices of women)

(0.9)

Aud5 (sound of a horn)

Aud6 adriana: adriana: adriana: adriana: adriana: adriana: (voices of men)

Aud4 adriana: adriana: adriana: = (voices of women)
Similar to other appreciations analysed in this thesis, to move from the monologic talk into the appreciation (lines 3 to 5 in the transcript), the Governor made a 1.2 second pause (line 5). Also to start the appreciation, the Governor prepared the ground (lines 6 to 20) using first person singular
i.e. ‘I recognize’ (line 10). In the appreciation proper, the Governor also used third person singular when referring to the recipient (lines 37 to 42) and also changed footing by using first person singular to address the recipient (line 43). Subsequently, to perform the thanking act the Governor also used first person singular (lines 34 to 49). Finally, the appreciation also elicited a non-verbal response from the audience (physical action of applause) and from the recipient (non-verbal response). After the audience’s applause and the recipient’s non-verbal response ceased, the Governor returned to the monologic talk (lines 57 to 59).

The only substantial difference between this appreciation and others presented thus far is the familiarity the audience may have had with the recipient. This familiarity may explain why the audience started the FPP-doing appreciation. The audience was able to anticipate the appreciation because all elements were given: they knew the format of appreciations, and by the ground preparation they knew the Governor’s intentions to express appreciation to his wife, so when the audience saw the video image of the recipient and her children they started doing appreciation. Nonetheless, the fact that the Governor tells the audience ‘I’m almost there’ (lines 33 and 35) shows that the Governor is the only one who ‘does appreciation’, and that for an appreciation to be as such, both the name of the recipient and the thanking expression have to be uttered, irrespective of any video image.

4.6. Conclusion

From the outset, the audience’s clapping upon the commencement of the appreciation, along with the absence of clapping as soon as the audience
heard the Governor saying *gracias*, exhibit all the characteristics of a case that does not obey the rules, as formulated, for appreciations. Cases like these are ‘deviant cases’ (Schegloff, 1968; Clayman and Maynard, 1995). Although initially excerpt (21) casted doubts as to whether the argument presented in chapter 2 and 3 was still valid or a revision was necessary, after a profound analysis it was shown that this ‘deviant case’ not only follows the structure proposed for appreciations but it also confirms and strengthens the patterns that emerged from the data analysis that was presented in chapters 2 and 3.
Conclusion

5.1. Introduction

The issue that has been addressed in this thesis is ‘how is interaction achieved between the Governor and the audience within the monologic platform of four Mexican political speeches?’ Since previous studies have found that speakers design sequences of talk to elicit the audience’s applause (Atkinson, 1984a, 1984b; and Heritage and Greatbatch, 1986) the departure point for this thesis was to find where applause occurred in order to examine what sequences of talk elicited it. A preliminary observation was that every time the Governor expressed his appreciation to a person, the audience applauded and the recipients non-verbally responded to the Governor for the appreciation.

To examine the structure, sequence organisation and delivery of ‘appreciations’, as well as the audience’s applause and the recipients’ non-verbal responses, the analytical framework of Conversation Analysis (CA) was used. After a close examination of ‘appreciations’ and their surrounding talk, it was found that there was more than just one interaction occurring. This is in contrast with previous findings (e.g. Atkinson, 1984a, 1984b, 1985; Bull, 2003; Heritage and Greatbatch, 1986) that show that in public and political speeches there is interaction occurring only between the speaker and the audience. To explain the interactive nature of the four Mexican speeches under analysis, this chapter will put together findings from chapter 2 (the structure of appreciations), chapter 3 (the sequence organisation of appreciations) and chapter 4 (the delivery of appreciations). First, I will show that the
Governor’s action of ‘doing appreciation and the recipients’ actions of ‘responding to the appreciation’ produce an encapsulated ‘two-party interaction’ that occurs despite the monologic format of the Governor’s speeches. Next, I will show that the way the Governor constructs ‘appreciations’ indicates to the audience and to the recipient that a response is relevant. Subsequently, I will concentrate on showing the nature of the interactions occurring within the environment of appreciations. To close this chapter and the thesis, I will discuss the implications of this study and a final conclusion.

5.2. An ‘Encapsulated Two-Party Interaction’
Within the monologic format of the Governor’s speeches, ‘appreciations’ produce an encapsulated ‘two-party interaction’: the Governor addresses an individual to say gracias/thank you and the individual responds by non-verbally thanking the Governor for the appreciation. The Governor’s saying gracias is neither in response to any previous action nor in response to the recipients’ presence. Instead, gracias is an action that elicits a response, thus a first-pair part (FPP). The recipients’ non-verbal thanking response is thus a second-part part (SPP) because the occurrence of the first (the appreciation) makes relevant the occurrence of the second (responding to the appreciation). Both actions are adjacently placed; not until the Governor finishes the appreciation do the recipients respond. Their actions are also pair-type related; the Governor expresses his appreciation addressing a specific recipient and this recipient responds to the appreciation. These orderly, adjacently placed and pair-type related actions constitute an adjacency pair (AP), which is the “minimal unit for the sequence construction of talk-in-interaction (Schegloff, 2007:13).

During this ‘two-party interaction’, where the Governor does appreciation and recipient of this appreciation responds, the audience is
no longer the addressed-audience but becomes an overhearing-audience that witnesses the proceedings and joins in through applause. The audience’s applause, however, is not performing a straightforward action. By straddling both actions (e.g. by starting before the Governor completes the appreciation and by ceasing after the recipient has responded to the Governor) the audience’s applause is (a late) part of the FPP-doing appreciation (evidence comes from the recipients turning towards the audience to thank their applause as if the appreciation would also come from them) and (an early) part of the SPP-responding to the appreciation (evidence comes from applause commencing as soon as the audience knows that the appreciation is about to finish so they are not left ‘out’). Sequentially, it cannot be said that the audience’s applause is a FPP or a SPP but is a continuous action, enveloping, through clapping, the whole appreciation.

5.3. What in Appreciations Indicates that Applause Is Appropriate?
In chapter 2 it was shown that in order to be able to address an individual to express appreciation, the Governor changes footing, thus affecting the audience and the recipients’ participation framework. In ‘preparing the ground’ for the forthcoming appreciation, the Governor uses third person singular to refer to the performer of an action that is worthy of recognition. In so doing, the Governor is ‘preparing’ the audience and the recipient for his next move: to greet the performer of the action he has just mentioned. In the greeting, the Governor may use first person singular (thus speaking as ‘author’ -using Goffman’s words) or may use first person plural (thus speaking in his institutional role or as ‘animator’ -again, using Goffman’s words). Next, before performing the thanking act, the Governor refers to, or addresses the recipient by changing footing again:
from first person singular or plural to third person singular (as if the recipient were not present). This means that at these stages the Governor is speaking to the audience (not yet to the recipient). To perform the thanking act the Governor changes footing one more time: from third person singular to first person singular or plural so that he can address the recipient of his appreciation. It was also shown that every time the Governor changes footing he makes significant pauses. This means that pauses and change in footing are closely related.

As it was said before: by changing footing the Governor is also affecting the audience and the recipients’ participation framework. Before performing the thanking act, the audience (and the recipient as part of the audience) is the addressed-audience. However, when the Governor performs the thanking act the audience is no longer the addressed-audience but the overheard audience and the recipient is no longer part of the audience, but the addressed-recipient. By changing footing the Governor lets the audience know what his next move will be. That is why the audience is able to anticipate when applause is appropriate. Evidence of this comes from overlap of the audience’s applause with whatever is said that immediately follows the Governor's pronouncement of gracias.

5.4. The Nature of the Interaction

The resultant analysis has shown that there are two different types of interactions occurring within the environment of ‘appreciations’: (a) a two-party interaction occurring between the Governor and the recipient(s) of his appreciation(s), and (b) the interaction occurring between the audience (through applause) and the Governor.

Due to the nature of the speeches as ‘political celebration’ interaction is not limited to the speaker and the audience. On the contrary, the analysis shows that the Governor's speeches are organised
for a two-party interaction to occur as well. Evidence is given by how the Governor constructs appreciations i.e. by explicitly saying the recipients’ names, by gazing at them, by eliciting the recipient’s response when he says gracias. As it was said in chapter 3 (§3.3.3), as a political celebration ‘appreciations’ may seem to be a good opportunity for the Governor and for the recipients to ‘show off’, not only to the audience, but also to other politicians that are attending the event. Evidence of this comes from the camera zooming in on the recipients to show –on the TV screens placed in the auditorium- their overt, non-verbal responses to the Governor and to the audience as well (e.g. by standing up and turning towards the audience to non-verbally thank their applause).

By allowing and/or promoting a two party interaction, the speeches under analysis differ in their organisation from other political speeches and, consequently, from prior findings (e.g. Atkinson, 1984a, 198b; Bull, 2003; Heritage and Greatbatch, 1986).

5.5. Implications
Although this study focused on a specific type of political speech (State of the State Address or Informe de Gobierno) and results cannot be generalised, by having focused on specific actions, results from this study can shed light on understanding how this particular speech-exchange system is organised and how interaction is created, sustained and brought to closure. Results from this study can benefit other Governors, political advisors and/or speech-writers.

This study is important because although there have been other studies that have analysed political speeches using the analytical framework of Conversation Analysis (CA) (e.g. Atkinson, 1983, 1984a, 1984b, 1985; Bull, 2003; Bull and Noordhuizen, 2000; Heritage and Greatbatch, 1986), this is the first time that four Mexican political
speeches have been analysed with the use of video recordings and the fine-grained methodology of Conversation Analysis (CA) used to focus on interaction.

5.5. Conclusion
This thesis has been able to show how, within the environment of specific sequences of talk, interaction is achieved despite the monologic platform of the four Mexican political speeches under analysis. The resultant analysis confirms what Atkinson (1984a, 198b) and Heritage and Greatbatch (1986) claim about how public and political speakers construct specific sequences of talk to ‘invite’ (using Atkinson’s terminology) applause.

Through the analysis in this thesis it was also shown that the interaction occurring between the Governor, the recipients of his appreciations, and the audience, suggests an organisation similar to conversationalists taking turns to speak (Bull, 2003:29).
REFERENCES


Goodwin, Ch. (1986) Audience diversity, participation and interpretation. Text 6(3); 283-316.


Real Academia de la Lengua Española (RAE) 22nd Edition.


APPENDIX I
Glossary of Transcription Symbols

<table>
<thead>
<tr>
<th>Example</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aud: XXXXXXX</td>
<td>Loud applause</td>
</tr>
<tr>
<td>Aud: xxxxxxxxxx</td>
<td>Quiet applause</td>
</tr>
<tr>
<td>Aud: -x-</td>
<td>Isolated/single applause</td>
</tr>
<tr>
<td>Aud: -x-x-x-x-x-</td>
<td>Spasmodic/hesitant clapping</td>
</tr>
<tr>
<td>Aud: xxxXXXxx</td>
<td>Applause amplitude increases/Decreases</td>
</tr>
</tbody>
</table>

Applause notations have been used following Atkinson symbols (1984a, 1984b).

<table>
<thead>
<tr>
<th>Example</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>[hello]</td>
<td>Overlapping talk</td>
</tr>
<tr>
<td>hello.</td>
<td>Falling terminal</td>
</tr>
<tr>
<td>hello;</td>
<td>Slight fall</td>
</tr>
<tr>
<td>hello_</td>
<td>Level pitch terminally</td>
</tr>
<tr>
<td>,</td>
<td>Slight rise</td>
</tr>
<tr>
<td>?</td>
<td>Rising intonation, weaker that indicated</td>
</tr>
<tr>
<td></td>
<td>by question mark</td>
</tr>
<tr>
<td>?</td>
<td>Strongly rising terminal</td>
</tr>
<tr>
<td>=</td>
<td>Latched talk</td>
</tr>
<tr>
<td>hel-</td>
<td>Talk that is cut off</td>
</tr>
<tr>
<td>&gt;hello&lt;</td>
<td>Talk is faster than surrounding talk</td>
</tr>
<tr>
<td>»hello«</td>
<td>Very fast talk</td>
</tr>
<tr>
<td>&lt;hello&gt;</td>
<td>Talk is slower than surrounding talk</td>
</tr>
<tr>
<td>HELLO</td>
<td>Talk is louder than surrounding talk</td>
</tr>
<tr>
<td>&quot;hello&quot;</td>
<td>Talk is quieter than surrounding talk</td>
</tr>
<tr>
<td>↑↓</td>
<td>Marked rising and falling shifts in pitch</td>
</tr>
</tbody>
</table>
he::llo  An extension of a sound or syllable
hello  Emphasis
£hello£  smile-in-voice
(1.0)  Timed intervals
(.)  A short untimed pause
.hh  Audible inhalations
hh  Audible exhalations
((   ))  Analyst’s comments
→ and/or  Point of interest

Transcription Conventions have been used following Gail Jefferson’s notations (Transcript notations pp. xi-xvi in Atkinson and Heritage (1984)).

<table>
<thead>
<tr>
<th>Example</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>🕊</td>
<td>Gaze down</td>
</tr>
<tr>
<td>🕊</td>
<td>Gaze up</td>
</tr>
<tr>
<td>🎥</td>
<td>Camera pointing at</td>
</tr>
<tr>
<td>😊</td>
<td>visible smile</td>
</tr>
<tr>
<td>🎥</td>
<td>Governor raising his arm to the left</td>
</tr>
<tr>
<td>🎥</td>
<td>Governor raising his arm to the right</td>
</tr>
<tr>
<td>🎥</td>
<td>Governor pointing out</td>
</tr>
<tr>
<td>←</td>
<td>Looking to the left</td>
</tr>
<tr>
<td>←</td>
<td>Looking to the right</td>
</tr>
</tbody>
</table>

For the purpose of this thesis symbols are created to show paralinguistic features.
APPENDIX II

Transcripts

Excerpt (1) [D1.41.29.97] also partially analysed as excerpts (2), (8), (11), (15) and (18).

1. Gov
   al inicio de mi goBIERno (0.3) esta carretera
   At the beginning of my governorship (0.3) this road

2. Gov
   llegaba hasta jauma:vel (0.4) ya pasamos Tula (0.3) y
   ended at Jaumave (0.4) we have now passed Tula (0.3) and
   en el próximo a:mo- año, llegaremos al entro:nque
   next year we shall reach the junction

3. Gov
   con san luis Potosí_
   with San Luis Potosi.

4. Gov
   en la conclusi:ón de la obra (0.4) ↑el gobernador
   In the final phase of this road project (0.4) the Governor

5. Gov
   potosi:no, (0.2) hace su pa:rte (.)
   of San Luis Potosi (0.2) is doing his share (.)

6. Gov
   para moderniza:ri (0.4) y disvi- >dismi<uir
   in upgrading the road (0.4) and short- shortening

7. Gov
   la dis-tan:cia, (0.2) entre las dos capiTAles_
   the distance (0.2) between the two State capitals

8. Gov
   apro:ve:cho: el momen:to para saludar con afe:cto,
   I take this opportunity to offer warm greetings

9. Gov
   al gobernador de san luis potosi:i
   to the Governor of [the State of] San Luis Potosí

10. Gov
    mi amigo: (0.2) marcelo de los <ds->antos >fraga.<
    my friend (0.2) Marcelo de los Santos Fraga

11. Gov
    gr:acias [por:acomp:añarme_
    thanks for being here with me

12. Aud
    [ -x-x-x-x-x-xxxxxoooooo ]
    xxx-x-x-x-x- =

13. Adse
    ((smiling, nodding and extending
    his hand to thank the Governor for the appreciation))

14. Aud
    "-x-x-x"

15. Gov
    sobresale tambi:én (0.6) nuestro avan:ce en
    Likewise, (0.6) it is outstanding our effort in

---

63 The videos of each excerpt can be downloaded from http://public.me.com/rmescobar with the password: thesis
22. *la: modernización del tramo carretero:* (.)
   upgrading the roads

23. *zaragoza gonzález,* (0.5), en: *el de Reynosa: ciudad*
   Zaragoza-Gonzalez (0.5) that of the city of Reynosa to

24. *mier,* (0.5) nuevo laredo, y en el de matamoros
   Mier (0.5) Nuevo Laredo and Matamoros

25. (.)* playa bagdad:* (.)
   (.) Bagdad Beach
Excerpt (3) [D1.36.21.83]

Gov
1. h en ta:maulipas: (0.4) creemos en la <for>taleza
   In Tamaulipas (0.4) we believe in regional strength

d de las region:nes, (0.4) y esta:mos convenci:do:ses (0.4)
   and (0.4) we are convinced (0.4)

de que la integraci:on regional (0.2) es una estrategia
   that regional integration (0.2) is a

   positi:v a y fructi:f era (0.1) para seguir gana:ndo en
   positive and fruitful strategy (0.1) for continued

   competiti:v it:ad (0.1) y ca:lid ad de vida.
   competitiveness (0.1) and quality of life

   (0.7)

Gov
7. agrade:zc o: : ( . ) la gr a: presen:cia de mis ami:gos,
   I appreciate (. ) the presence of my friends

   (0.5)

Gov
8. .hh l o: s go ber nan: o: res ( . ) de nuevo leó:n
   the Governors (. ) of [the State of] Nuevo Leon

   (0.2)

Gov
9. <jodse: nati:vidade: d> gonzá:lez parás: ( . )
   Jose Natividad Gonzalez Paraz ( . )

Gov
10. gra:c ias >po: r: aco: ma: ñarme: < ami:go:
   Thank you for being here with me [friend

Adse
11. -x-x- xxxxxxxXXXxxx-x-x- "-x-x-"
   (nods, smiles without clapping)

Gov
12. a mi amigo:,
   to my friend

   (0.5)

Gov
13. gobernador de coahuil: a (0.1) enri:que martí:nez y martí:nez
   governor of [the State of] Coahuila (0.1) Enrique Martinez y Martinez

Gov
14. gra: ci as
   thank you

Aud
15. -x-x- xxxxxxx xxx- x- -x- =
   (extends twice his arm in appreciation, nods and smiles)

Adse
16. "-x-x-"
   
Gov
17. asi como de humberto moreira valdés,
   and also to Humberto Moreira Valdes

Gov
18. (0.2) gobernador electo: , (0.1) de este mismo estado de
   (0.2) Governor-elect (0.1) of the same state

Gov
19. coahuila. (0.2)"gra ci as"
   of Coahuila (0.2) Thank you

Aud
20. -x-x- xxxxxx "-x-x-
   (slightly nods in appreciation)

Adse
21. con usTEdes?
   With you all

   (1.10)

Gov
22. .hh refre:ndo mi compromi:so, (0.1) de seguir haciend: o ( . )
   I renew my commitment to continue
Excerpt (4) [D3.54.46.97]

1. Gov nuestra: máxima casa de estudios?
   our major educational institution
(0.4)
2. Gov se distingue por los logros
   has excelled with the achievements
3. Gov de su plan estratégico institucional,
   of its strategic plan
   (.7)
4. Gov que la han colocado en un lugar sobresaliente por:
   which have earned it an outstanding position for
5. Gov la certificación de programas académicos
   its validated academic programmes
(0.5)
6. Gov en los que participan ocho
   which are taken by eight
(0.3)
7. Gov de cada diez de sus estudiantes,
   out of ten of its students
(0.6)
8. Gov por este importante avance:
   for this notable progress
(0.3)
9. Gov ¡mi reconocimiento a la comunidad universitaria,
   my gratitude to the university community
10. Gov y en especial,
    and specially
(0.3)
11. Gov para el señor rector José María Leal Gutiérrez.
    To [mister] the Vice-Chancellor, Jose María Leal Gutierrez
(0.2)
12. Gov felicidades rector
    Congratulations Vice-Chancellor
13. Gov como el primer día?
    as on my first day of office
(1.0)
14. Gov tengo presente mi compromiso de fortalecer
    I am still aware of my undertaking to support
15. Gov al maestro.
    schoolteachers
Excerpt (5) [D2.1.02.42.33]

1 Gov la:universidad (0.3) >autónoma de tamaulipas_<
   the Autonomous University of Tamaulipas
2 (1.0)
3 <nuestra universidad,>
   our University
4 (1.27)
5 Aud -x- -x- -x- -x- -x- -x- -x- -x- -x- =
   muestra resultados muy significativos,
   shows very important results
7 Aud ==x==x==x==x==x==x==x==x==x==x==x==x==x==x==x==x==x==
   en sus procesos académicos y de investigación,
   in its teaching and research activities.
9 Aud -x- -x-
10 (1.10)
11 Gov sólo en este año?
   In this year alone
12 (0.7)
13 se avanzó más del sesenta por ciento (0.3) en la certificación:
   it has validated more than sixty percent of its
14 de sus programas_
   courses
15 (0.7)
16 Gov .hh lo que:habla, (0.3) del compromiso:alcanzar:, (0.4) los
   Which shows its commitment to attain the
17 más (.). altos niveles de calidad educativa:la_
   highest level of educational quality
18 (0.8)
19 por este importante avance:ce? (0.4) que mucho favorece:ce:la
   for this important step forward which greatly enhances the
20 formación y preparación:del capital humano:la_
   education and training of our human capital
21 (0.6)
22 Gov mi reconocimiento
   my gratitude
23 (0.3)
24 Gov a todo el personal académico(h),
   to all the academics
25 (0.5)
26 a la comunidad universitaria,
   and to the university community
27 (0.2)
28 Gov y en especial,
   and, especially,
29 (0.2)
a mi amigo el rector de la-
to my friend the Vice-Chancellor of [the]

> nuestra< máxima casa de estudios,
our major educational establishment

(0.3)

Gov el ingeniero,
Doctor (gloss: the engineer)

(0.3)

jose maria leal gutierrez =
José María Leal Gutiérrez

Aud x-x-x- x-x-x-x-x-x-x-x-x-x ((whistle))-x-x-x-x-x-x-x=
Aud2 che:ma:ma:: ((nickname for Jose Maria))

Aud -x- -x-
Aud2 (( )) che:ma:::

Gov .ghm (0.6) en materia cultural?
On cultural matters

(0.9)

Gov con vision de estado? (...)
from a statewide perspective
Excerpt (6) [D1.1.30.09.55] also analysed as excerpt (14).

1  Gov    en mi gob:ie:rn?  
        In my government
2       (0.4)
3  Gov    estamos a favo:r de la rendición de cue:ntas;  
        we are in favour of being accountable
4       (0.2) con criterios de preci:sio:n,  
        (0.2) to criteria of preciseness
5       (0.2) o:portunidad, y confiabi:lidad,  
        (0.2) timeliness and trustworthiness
6       (0.3)
7  por eso¡ (0.1) >hemos dado cu:mplimiento<  
        [that is why] thus (0.1) we are complying
8       (0.8)
9  Gov    .hh en nuestra tare:a,  
        In our endeavour
10      (0.6)
11     de mo:deniza:r y transparenta:r  
        to modernize and to make transparent
12     la función públicas (0.3) contamos con servidores públicos  
        the public service (0.3) we are served by public servants
13     comprom:í:tos con una nueva mi:stica de servicio_  
        who are committed to a new ideal of service
14      (0.6)
15  Gov    que están dando su experi:ncia, (0.2)  
        and who are bringing their experience (0.2)
16     empe:nó y profesionalism:mo,  
        efforts and professionalism
17      (0.4)
18  Gov    para:hacer entre to:dos (0.2) un buen goBIErno_  
        to the common task (0.2) of providing good government
19      (0.7)
20  Gov    .h vaya desde aquí:;  
        (go-subjunctive from here) On my behalf,
21      (0.1)
22  Gov    para to:dos los servidores públicos del esta:do  
        to all [the] public servants of this State,
23      (0.4)
25 Gov >y:para:sami-< mis amigas del su:spet-*,
and-for-s-my my (male/female) friends of SUTPET*
(0.3)
27 Gov nuestro má:s (0.1) <profundo> Reconoci... MIENto:_
we offer our deepest (0.1) recognition
...
28 Aud = xxxxx "-x- -x- _-
30 Gov xxxxxxxxxxxx=
30 Aud = xxxxx "-x- -x- _-
30 Gov xxxxxxxxxxxx=
30 Gov cuando rendí prote:sta como gobernador: ()
when I took the oath as Governor,

*SUTPET stands for 'Union of workers Serving the State Powers of Tamaulipas'.
Excerpt (7) [D2.1.53.06.25]

1 Gov tenemos actualmente <doscien:tos:sesenta:y:nue:ve>
Currently, we have two hundred and sixty nine
2 procesos certificados (0.5) bajo la norma ISO 9001-2000,
certified processes (0.5) under the norm ISO 9001-200
3 (0.7)
4 Gov con lo que avanzamos en eficiencia, (0.5) en la adopción:
which allow to be efficient (0.5) in adopting
5 de la calidad y mejora continua - continua
quality processes and continuous improvement
6 (0.5) como norma fundamental (0.5) de este gobierno_
as the fundamental norm (0.5) of this government
7 (0.8)
8 Gov reconozco,
I acknowledge
9 (0.6)
10 Gov y agradezco, (0.3)
and I am grateful (0.3)
11 el esfuerzo y compromiso
for the hard work and commitment
12 (0.7)
13 Gov >de todos y cada uno de los co-laboradores de mi administración_
of each and every one of those who have collaborated with my Administration
14 (0.9)
15 Gov mención especial?
A special word of praise goes
16 (0.9)
17 Gov >a los miembros del sindicato único de trabajadores
to the members of the Union of Workers
18 al servicio de los poderes del estado de Tamaulipas (0.5)
Serving the State Powers of Tamaulipas (0.5)
19 por su amplia disposición y entrega;
for their cooperation and commitment
20 Aud -x- -x- -x- -x- -x- -x- -x- -x- -x- -x- -x- -x- =
21 Gov para mejorar la calidad de los servicios que brindamos:
= to improve the services which we offer
22 Ad = x-x-x-x-x-x-x-x-x
23 = a la ciudadanía;
to our citizens.
24 Aud xxxxxxxx XXXXXXXXXXXXXXXXXXXXXXXXXXXXXX xxxxxxxxxx
25 "muchas gracias":
Many thanks

141
ACTUALIZAR SISTEMAS

order to update our systems

y seguir impulsando prácticas (...)

and continue to promote (...)

PARA: In

142
Excerpt (9) [D.1.42.32.94] also used as excerpt (17).

1  Gov   . h actua: lmente?
   Currently,
2  (1.71)
3  Gov   los gobie:rnos de veracruz: y ta:maulipas::, (0.3)
   The Governors of Veracruz and Tamaulipas (0.3)
4  Gov   gestionamos ante: la federaci: n la construcci: n
   are negotiating with the Federal Government over the construction
5  Gov   de la carretera:: (0.1)tampico tu:xpan:
   of the Tampico-Tuxpan road,
6  (0.7)
7  Gov   . hh que unir:n: m:is? (.) a estos dos esta:dos amigo: s;
   which will strengthen the friendly links(,) between our two States.
8  (0.5)
9  Gov   por compartir con mi gobie: rno : este? (0.4) y otros
   for sharing with my Administration this (0.4) and other
10 Gov   proyectos m:is, (.)
   projects (0.)
11  Gov   y por tu gra:ta compani:i: a:
   and for your valued company
12  (0.3)
13  Gov   muchas graci: as:
   many thanks,
14  (0.1)
15  Gov   amigo: >fidel: herre: ra beltr:n:<
   my friend Fidel Herrera Beltrán
16  Gov   (. ) gobernador: (.) de vera[ cruz ]
   (. )Governor (. ) of [the State of] Veracruz
17  Aud   (x-x-)
   = xxx[xxxxxxx -x- °-x- x-]
18  Adse  (applauding and extending his hand to thank the Governor for
   the appreciation)
19  Gov   en la:: modernizaci: n y ampliaci: n de nuestro ( .)
   In the upgrading and extension of our road system ( .)
logramos también la autorización para modernizar
todas nuestras aduanas;
all our Customs Services,
(0.5)
y con la rehabilitación de la garita del kilómetro
and with the renovation of the Kilometre
veintiséis, (0.2) en nuevo laredo (0.2) y con la
26 Customs booth (0.2) at Nuevo Laredo (0.2) and with the
construcción de la garita de las yescas en matamoros_
building of the Las Yescas frontier booth in Matamoros,
(0.3) iniciamos (0.1) una nueva etapa (.) en la
(0.3) we have now begun (0.1) a new phase (.) in the
modernización de nuestro sistema::aduan-ero
modernization of our Customs Services
(0.5)
y aquí: quiero saludar::
And here, I wish to greet
(0.3)
a mi amigo: el director general de aduanas::<
my friend the Director General of Customs
(0.1)
josé: guzmán montalvo,
Jose Guzman Montalvo (proper name)
(0.3)
tamaulipeco que nos está echando la mano.
Tamaulipcan who is also lending us a hand
(0.1)
gracias por acompañarnos
thank you for being here with us
looking down at the lectern)
((nodding, smiling and next)
((smiling, no clapping))
para darle mayor fluidez: (0.3) y eficiencia al
In order to improve the flow (0.3) and efficiency of
transporte de mercancía (0.4) pusimos en marcha (...)
the transport of goods (0.4) we put into action (...)
Excerpt (12) [D2.34.20.36] also analysed as excerpt (20).

1  Gov  es grato saber: (0.3) que: el gobierно de San Luis Potosí
   I am glad to inform that the Government of San Luis Potosí
   (0.6)
2  (0.3)
3  iniciará: (0.3) en próximas fechas el tramo que nos llevará:
   will commence in the very near future the extension of the road that leads
4  hasta el municipio de Cerriitos (0.3) y con ello
   to Cerriitos (0.3) and with the
5  finiquitar la construcción, (0.5) y modernización de este
   construction (0.5) and revamping of this last stretch
6  importante proyecto carretero_
   this important road project will be concluded.
   (0.7)
7  (0.7)
8  Gov  por dicha(h): obra iniciativa (0.3) que: es ejemplo: (0.4) de?
   for this initiative (0.3) which is example (0.4) of
9  (0.3)
10  buena voluntad (0.3) y colaboración (0.3)
   (0.3) goodwill (0.3) and collaboration (0.3)
11  ¡para: acelerar la integración regional de ambos estados!
   to speed up the regional integration of both of our States
12  (0.5)
13  Gov  nuestro agradecimiento y reconocimiento:
   our gratitude and recognition
14  a nuestro amigo:
   to our friend
15  (0.3)
16  Gov  marcelo de los santos fra[ga,
   Marcelo de los Santos Fraga
17  (0.5)
18  Aud  goberna:dor de san luis p[osi_
   Governor of {the State of} San Luis Potosí
19  (nodding, smiling and
20  extending his hand in appreciation towards the Governor)
21  Aud  = = -x- -x-
22  Gov  igualmente? (...) 
   Likewise...
Excerpt (13) [D2.31.16.12] also analysed as excerpts (16) and (19):

1  Gov  por cierto?
    While on this topic,

2  (1.04)

3  les expreso en este momento, (0.4) a mis amigos de valle hermoso?
I can inform (in this moment) (0.4) to my friends of Valle Hermoso

4  (0.6)

5  quieren mi calidad de gobernador de tamaulipas; (0.5) estoy
that as Governor of Tamaulipas (0.5) I am

6  haciendo las gestiones (0.2) antij: la secretaria de haciendo y
negociating (0.2) with the Ministry of Finance and

7  credito publico? (0.3) y ante el propio congreso federal; (0.5)
Public Credit (0.3) and also with the Federal Congress (0.5)

8  para que valle hermoso adquiera definitivamente? (0.2)
for Valle Hermoso to be (once and for all) designated (0.2)

9  la categoria de municipio fronterizo
(the category of) a border town

10 Aud  -x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-

11 Gov  y sus habitantes (0.5) obtengan los beneficios fiscales =
and for its inhabitants (0.5) to obtain the duty-free benefits

12 Aud  = -x-x-x-x-x-x-x-x-x-x-x-x-x-x-

13 Gov  = a que tienen derecho?
to which they are entitled

14 Aud  -x-x-x-x-x-x-x-x-x-x-x-x-x-x-

15 Gov  y lo vamos a lograr! (0.4) van a ver que si?
And we shall be successful in this (0.4) as you will see,

16 Aud  = xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx-

17 Aud  con la ayuda de mis amigos diputados senadores,
with the help of my friends the Deputies and Senators

18 Aud  =xxxxxx-x- "x-x" (("someone shouts")

19 Gov  por cierto?
By the way

20 (0.5)

21 saludo a mi amigo marco antonio bernal,
I greet my friend Marco Antonio Bernal

22 (0.7)

23 quien es el: mayor mero< de la CNOP, (0.1) en el pais.
who is the (big) boss of CNOP* (0.1) in this country

24 Gov  (.) >gracias por acompanarme< marco.-
Thanks for being here with us Marco.

25 Aud  xxxxxxxxxxxxxx xxx
((smiling and extending his hand

26 Adse to thank the Governor for the appreciation)

27 Gov  regresando? (0.4) regresando al tema de las aduanas? (0.9)
Getting back (0.4) getting back to the subject of Customs (0.9)

*National Confederation of Popular Organisations (CNOP).
Excerpt (21) [D2.1.39.34.31]

1  Gov  un desarrollo habitacional? (0.4) que contará? (0.3)
a residential complex (0.4) which will consist of (0.3)

2  con ciento cincuenta y dos, (.) cómodas villas? (0.5)
one hundred and fifty two (. ) comfortable flats (0.5)

3  donde nuestros abuelitos, (0.4) encontrarán el espacio
where our dear grandparents (0.4) will find an ideal place

deal, para convivir, y compartir sus experiencias_
to share their lives and their experiences

(1.02)

6  Gov  POR TODO LO ANTERIOR:?
for all the above reasons

(1.02)

8  Gov  Y por muchas cosas más!
and (for) many more

(0.8)

10 Gov  reconozco, (.) al dif: Tamauli:pas, (0.5)
I recognize (. ) DIF Tamaulipas ((the Tamaulipas Agency for Family Development))(0.5)

11  como el corazón (0.4) de este gobierno
as the heart (0.4) of this government

(1.0)

13  como la parte más sensible y activa, (0.3)
as the most sensitive and active part (0.3)

14  >de la política<: social, (0.4) de Tamauli:pas_
of the social policies (0.4) of Tamaulipas

(0.7)

16 Gov  que garantiza la equidad, (0.4) y el desarrollo
which guarantees fairness (0.4) and the development

17  Aud1  -x- -x- -x- -x- -x- -x- -x- -x- -x- -x- -x- =

18  Gov  de: oportunidades, (0.2) a las que todos ser:humano:
of opportunities (0.2) to which all human beings

19  Aud1  = -x- -x- -x- -x- -x- -x- -x- -x- =

20  Gov  tiene derecho_
are entitled

21  Aud1  = -x- -x- -x- -x- -x- -x- -x- -x- -x- -x- -x- -x- -x- -x- -x- =

22  Aud2  XxXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

23  Adse  (a man shouting)

24  Aud3  XXxxxxxxxxxxxxxxxxxxxxxxx x

25  Aud4  >alabio-alabao-alabio-bom-ba-adriana=

26  Aud2  =XXXXXXXXXXXXXXXXXXXXXXXX XXXX XXXXxxxxxxxxxxxxxxxxxx xxxxxxxxxxxxxxxx

27  Adse  =XXXXXXXXXXXXXXXXXXXXXXXX

28  Aud4  =adriana-rra-rra-rra. = (voices of women)

29  Aud5  = (sound of a horn)
I'm almost there (3 times)

I'm almost there! (0.4) Hey!

for the one who, together with my children (0.4) inspires me every day

to give (0.6) my best efforts to the people of Tamaulipas

of creating a more just (0.4) more caring (0.5)

more equitable Tamaulipas

(0.6) muchas gracias, (0.1) thank you very much Adriana

gracias por tu amor, (0.4) dedication (0.3)

y gracias por ayudarme, (0.3) en este?:? (0.5) en este?:?

in this (fem.) wonderful task of ours for the benefit of all

Tamaulipans

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

XXXXXXXXXX

(Adse smiling, nodding and thanking with her lips)

una-dos-tres-chiquitibum-ala-bim-bom-ba:alabio-alabao-ala-bim=

= bomber
En Alianza, las mujeres han logrado un entorno más amplio de participación, (...).
Appendix III
Pictures

Picture 1. The National Army carrying the National Flag.

Picture 2. All singing the National Anthem (arrow pointing at the Governor).
Picture 3. Tamaulipas’ Flag (arrow pointing at the Governor).

Picture 4. A huge TV screen.
Picture 5. Two huge TV screens.

Picture 6. The Governor standing up.
Picture 7. The Governor heading towards the platform.

Picture 8. The Governor walking towards the platform.
Picture 9. The Governor walking on the platform.

Picture 10. The Governor behind the lectern.
Picture 11. The Governor shouting ‘Que Viva Tamaulipas’ (long live Tamaulipas)!

Picture 12. The Audience responding ‘Que Viva’ (long live)!
Picture 13. The Governor smiling and waving before leaving the podium.

Picture 14. The Governor on his way leaving the podium.
Picture 15. The audience leaving the auditorium.

Picture 16. Excerpt (1 [D1.41.29.97]) §2.3, line 17.
Picture 17. (Footnote 18). Non-verbally thanking by doing a hand gesture.

Picture 18. Excerpt (2 [D1.41.29.97]) §2.4.2.1, lines 13 to 15.
Picture 19. Excerpt (3 [D1.40.05.46]) § 2.4.2.1, lines 12 to 14.

Picture 20. Excerpt (3 [D1.40.05.46]) § 2.4.2.1, last bit of line 14 to 16.
Figure 23. Excerpt (5 [D3.54.46.97]) §2.4.2.2, first TCU in line 17.

Figure 24. Excerpt (5 [D3.54.46.97]) §2.4.2.2, last TCU in line 17.
The neighbouring States of Tamaulipas and San Luis Potosi.

Picture 27. The neighbouring States of Tamaulipas and San Luis Potosi.

Excerpt (12 [D1.41.29.97]) §2.7.1, lines 6-7 (the Governor of San Luis Potosi...)

Picture 28. Excerpt (12 [D1.41.29.97]) §2.7.1, lines 6-7 (the Governor of San Luis Potosi...)

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Picture 31. The recipient of the appreciation thanking the audience’s applause (§3.3.3)

Picture 32. Excerpt (21 [D2.1.39.34.31]) §4.5.1, lines 6 to 10.
Picture 33. Excerpt (21 [D2.1.39.34.31]) §4.5.1, line 14.

Picture 34. Excerpt (21 [D2.1.39.34.31]) §4.5.2, line 23 to 27.
Picture 35. Excerpt (21 [D2.1.39.34.31]) §4.5.2, line 33 ‘ahí voy’ (three times).

Picture 36. Excerpt (21 [D2.1.39.34.31]) §4.5.2, line 35 ‘Ahi voy ya…eit’.