

Towards a uniform super-linguistic  
theory of projection  
lightning talk

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How is meaning encoded in **sGb^@ q%o\ b@ YXS**, e.g., via gestures, facial expressions, intonation?


Recent literature focused on projection of  $\hat{b}^Q \hat{b}^f \hat{C}^z \hat{S}^Y - \hat{Y} C @$   
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- (1) a. Lea might bring  her dog<sub>LARGE</sub>.  
! Lea's dog is large.




- b. Zoe might  shoot at the target<sub>LONGBOW</sub>.  
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$\text{r}^{\wedge} \text{c}^{\wedge} \text{p}^{\wedge} \text{w}^{\wedge} \text{q}^{\wedge} | \text{c}^{\wedge} \text{e}^{\wedge} \text{d}^{\wedge}$  = predict if/how “iconic enrichments” project from:

- whether they are “internal” or “external” (“eliminable” or not)
- whether they co-occur w/something in a more primary modality

E.g., gestures in (1) are “external” and co-speech ! “cosuppositions”

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## Super-~~YL-SzS~~ approach (Esipova 2019):

- the same principles guide projection in all modalities / no need for modality-specific typologies of projection patterns
- but to see this, we need to:
  - treat secondary modality expressions as first class citizens at all levels of representation
  - expand our empirical scope by looking at a wider range of meanings expressed in secondary modalities

## Case study 1: conventionalized gestures


Only a properly linguistic approach can capture the  $\text{@SjCqCedpCzSb}^{\wedge}$   
 $4CP\text{-fSqbHkb}^{\wedge}fC^{\wedge}zSb^{\wedge}\text{-YS C@LCsz-qS}$

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- non-subsective modifiers (truth-conditionally non-vacuous):



(3) Kim is bringing her friend<sub>AIR-QUOTES</sub>.

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- non-subsecutive modifiers (truth-conditionally non-vacuous):



(3) Kim is bringing her friend<sub>AIR-QUOTES</sub>.

- supplements (project conventionally):



(4) If a friend of mine<sub>FINGERS-CROSSED</sub>, I'll be happy.

Only a properly linguistic approach can capture the <math>\langle \text{pss} \rangle \text{ b@ Y sS. SYqSCs} - \setminus \text{b}^{\wedge} \text{L @CLqCC} \setminus \text{b@S Cq}\text{f}</math> (all are truth-conditionally non-vacuous by default):

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- primary modality degree modifiers:

(5) The movie was {very, truly, surprisingly, damn} good.

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- intonational degree modifiers:

(6) The movie was  $\text{good}_{\text{DEG-INT}}$ .

- facial expressions as degree modifiers:

(7) The movie was  $\overline{\text{THUMBS-UP}}^{\text{OO}}$ .

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- phonetic/phonological properties of *?BKQ y*
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—and to see more silly pictures of me.

- Ebert, Cornelia & Christian Ebert. 2014. Gestures, demonstratives, and the attributive/referential distinction. Talk given at *Semantics and Philosophy in Europe (SPE 7)*, Berlin.
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- Schlenker, Philippe. 2018a. Gesture projection and cosuppositions. *Linguistics and Philosophy* 41(3). 295–365. doi:10.1007/s10988-017-9225-8.
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