

ABSTRACTS

ADVERSATIVE, OPPOSITIONAL, AND CONCESSIVE PARTICLES IN MODERN HEBREW

Emmanuel Allon and Dina Goldberg

The article discusses adversative particles that connect sentences – ואילו (*ve-ilu*), לעומת זאת (*le-'umat zot*), אבל/אך/ואולם/ברם (*aval, ax, ve-olam, beram*), למרות זאת/אף על פי כן (*lamrot zot / af' al pi xen*), and אלא ש (*ela se*). It also attempts to understand the way these particles function in the text and the relationships of the meaning between the sentences they connect. The syntactical status of these particles and the relationships among them are also examined, referring to the degree to which they can fully replace each other, when such replacement is partial, and when it is impossible.

An examination of the contrasting relationships in compound clauses reveals two main types of contrasting relations: 1) opposition relationships that are expressed by *ve-ilu* and *le-umat zot*; 2) other contrasting relationships that are expressed by *aval* and its alternatives, *lamrot zot* and its alternatives, and *ela se*.

The second type of contrasting sentence relates to expectations, and can be divided further into two types: 1) sentences in which the contrast to expectations is explicit (concessive) and expressed by *aval* and its alternatives, and *lamrot zot* and its alternatives; 2) sentences in which the contrast is implicit, expressed by *aval* and its alternatives and *ela se*.

The last part of the article discusses constructive differences between pairs of words that seem substitutable, among them *avall/lamrot zot*, *avall/ve-ilu*, and *ve-ilu/le-'umat zot*.

DISCOURSE PATTERNS OF *VECHEN* IN THE MISHNAIC TEXT

Osnat Bishko

This study examines the textual-linguistic function of the connective *vechen* (“as well as”) in the Mishnaic text. It suggests that the conjunctive *vechen*, in most of its occurrences, creates a correspondence between casuistic *halakhot* (*rieshah* + *siefah*) by bringing together two complex hypothetical circumstances of two different topics that share a semantic component. These circumstances are based on syntactic-rhetorical repetition and are positioned in parallel to make for easier memorization.

The study introduces two distinct patterns that are commonly used to abridge the argument: 1) *vechen be-*, which creates correspondence between two complements in the *rieshah*; 2) *vechen le-*, which creates correspondence between two halakhic subjects of a general contextual structure. In addition, there is an argumentative pattern – *vechen haya omer* – that creates a semantic correspondence between two *halakhot* of one Sage, and strengthens his halakhic view.

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The particle *vechen* is a typical discourse-connective in the casuistic group of *halakhot* that focus on one's actions and one's dealings with others. The phrases where *vechen* appears more frequently is within the religious-legal group of *halakhot* that focus on matters of purity and impurity, rabbinic courts, etc.

YEHUDIT AND ISRAELIT: A LINGUISTIC-CULTURAL STUDY

Rivka Bliboim

Reading modern Hebrew literature is a challenge even for educated readers. On the one hand, we have natural, flowing, updated contemporary Hebrew (*Israelit*). On the other hand, we find a literary Hebrew with a soupçon of earlier Hebrew (post-biblical), which assumes knowledge of the Jewish sources (*Yehudit*). The distinction made here between *Israelit* and *Yehudit* does not parallel the concepts of “thin language” (*safa raza*) and “rich language,” nor does it relate to “low” or “high” register. The authors and their audiences are distinguished, however, by their relative access to and command of the cultural assets of *Yehudit* or *Israelit*.

The terms “*Yehudit*” and “*Israelit*” were coined, to the best of my knowledge, by the journalist Adam Baruch (2001). By these terms, he refers to two cultural entities. I use these terms to examine literary works from a linguistic point of view. The works of Haim Sabato, Herzl Cohen, Shimon Adaf and Mira Kedar will be discussed here as representing two kinds of *Yehudit*: “Mixture” and “Compound,” and will be compared to works by Etgar Keret and Savyon Liebrecht, who represent *Israelit*.

The linguistic issue of whether two dialects or even languages are emerging in modern literary Hebrew, and who is using them, is viewed as a tool for the examination of literary and sociocultural phenomena in the Israeli context.

SPECIAL CONDITIONAL EXPRESSIONS IN THE LEGAL CONTRACT

Avi Gvura

The article discusses the syntactic-semantic-pragmatic connections between the conditional expression, compound sentence structure, and the expression of modality that appear in different kinds of legal contract. From a discussion of these connections, it turns out that the person drafting the contract uses these expression patterns in his own special way to create conditional expressions – either by the syntactic connection between them or through the significance connections.

In this article I concentrated on the asyndetic conditional clause, because in this kind of wording it is harder to identify the condition, in comparison to “if” clauses. The structures that are related to this clause deserve special discussion.

My intention with regard to the compound sentence is to reveal the connection between the syntactic structure of the compound sentence and the conditional significance that results from this structure.

The last part of the article deals with the special modality structures that express conditions, such as verbs in the future tense; the patterns "חייב+שם פועל"; "אין+רשאי+שם פועל".

HESITATION DISFLUENCIES OR PREDICTABLE PATTERNS? TOWARD A DEFINITION OF *CONTINUOUS ELONGATION* AS PROSODIC BOUNDARY TONE

Vered Silber-Varod

An effective approach to the study of prosody in spoken language seeks to identify prosodic patterns and their communicative values, and subsequently to find a correlation between these prosodic patterns and other layers of linguistic structure. One of the outcomes of the present research was a new definition, or a new approach, to the well-known phenomenon of hesitation disfluency. This phenomenon was taken out of its canonical research framework as a type of speech disfluency (amongst repetitions, false starts, etc.), and was set as a type of a rhythmic pattern of speech, i.e. a boundary tone pattern at the intonation unit (IU) level. The definition of this IU boundary tone, which I term *Continuous Elongated* (CE) boundary tone, entails uncovering the phonological environments in which it occurs. Results show two distinct domains for such elongation with regard to word-level phonology: elongated word-final syllables, e.g. [ve ʔ] "and"; and appended *e* vowels that are inserted after a word, but within the same intonation unit, e.g. [aze] "so eh." Statistically significant relations were found between these domains and the phonological structures of the IU final syllables.

NAXON ("RIGHT") IN HEBREW TALK-IN-INTERACTION

Carmit Miller Shapiro

The Hebrew word "naxon" ("right") is a form of the root $\sqrt{k.v/u.n}$ in the *nif'al* verb pattern. According to Even-Shoshan's *Dictionary* (1986), this utterance is an adjective used to express the following meanings: 1) true, exactly like this; 2) proper, aimed at the true intention; 3) ready, prepared.

In this study, I investigate all 156 examples of the Hebrew word "naxon" found throughout a corpus of casual Hebrew conversations among Israeli friends, relatives, and acquaintances, in order to decipher its uses in Hebrew talk-in-interaction and its grammaticization path (Hopper and Traugott, 2003).

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Despite Even-Shoshan's (1986) classification of *naxon* as an adjective, only 5.5 percent of *naxon* examples throughout the corpus function in this role. The great majority of *naxon* examples (75 percent) constitute prototypical discourse markers, i.e. they fulfill both requirements (semantic as well as structural) in Maschler's definition (2009). An additional 11 percent of *naxon* examples constitute non-prototypical discourse markers, i.e. they fulfill the semantic requirement for discourse markerhood, but not the structural one. The other examples of *naxon* function as impersonal *xagam* (Rosén, 1967) forms (7 percent) or as adverbs (1.5 percent).

Furthermore, it was found that only 4 percent of *naxon* examples throughout the corpus function in their literal meaning and refer to the extra-lingual world. The other examples fulfill different interactive functions, e.g. expressing an epistemic stance (83 percent), requesting a response from the addressee and increasing his involvement (11.5 percent), etc.

Based on the usages of *naxon* in the spoken corpus along with investigation in excerpts from biblical Hebrew, I suggest that this utterance underwent a process of grammaticization, in which it developed from verb to discourse marker through adjective and *xagam* form, and also received new pragmatic functions in discourse. I argue that this process stems from a "conventionalizing of conversational implicatures" (Grice, 1975; Traugott, 1989), and is accompanied by "de-categorialization, persistence" (Hopper, 1991), "subjectification, and intersubjectification" (Traugott, 2003).

LINGUISTIC VARIATION IN DIFFERENT GENRES OF MODERN HEBREW

Gila Shilo

The aim of our study was to examine the extent to which changes exist in the different genres of Modern Hebrew. By researching the literature, it seems that it is not easy to distinguish between genres and registers, since there are various common characteristics.

Our work concentrated on examining texts from newspapers, journals, and books written by the same authors. Since the texts examined are similar to journalistic writing, it seems that the conclusions drawn can be used as a direction for future research of additional types of texts.

Analysis that included grammatical, rhetorical, and structural criteria revealed that writers use similar means in the various genres. The differences that do exist are those related to vocabulary. Vocabulary may be different because of different jargons, and may depend on the field and topic.

This work can be used as a basis for a comprehensive examination of other types of genre.