

ASSOCIATION SUÉDOISE DE LINGUISTIQUE APPLIQUÉE (ASLA)
Svenska föreningen för tillämpad språkvetenskap

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**association suédoise
de linguistique appliquée**

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Svenska föreningen för tillämpad språkvetenskap

ASLA är den svenska avdelningen av den internationella föreningen för tillämpad språkvetenskap, AILA (Association internationale de linguistique appliquée). ASLA har till uppgift att främja forskning om praktiska problem med anknytning till språk, förmedla kontakt mellan språkforskare i Sverige och andra länder, och rekrytera till de forskningsnätverk som AILA organiserar.

Tillämpad språkvetenskap ingår i många olika områden, som språkutveckling, språkpedagogik och språkdidaktik, inklusive språkinlärning hos barn och vuxna. Andra områden är språkanvändning inom yrkeslivet, vården och offentlig verksamhet i stort. Lägg därtill översättning, korpus- och datorlingvistik och logopedi m.m.

Som medlem i ASLA får du möjlighet att knyta nya kontakter och tillgång till information om ASLA:s och AILA:s aktiviteter. Du stöttar också ASLA:s arbete med att främja tillämpad språkvetenskaplig forskning samt att informera om sådan forskning och bidra till spridning av forskningsresultaten. Detta görs bl.a. genom ett symposium vartannat år och ASLA:s skriftserie. Sedan 2016 arbetar ASLA också aktivt för att stötta den yngre generationen tillämpade språkvetare genom att i samband med symposierna dela ut ett pris för bästa magister-/masteruppsats eller examensarbete på avancerad nivå. Information om medlemskap m.m. finns på ASLA:s hemsida: www.asla.se

ASLA har sedan 1980-talet gett ut publikationer inom tillämpad språkvetenskap i ASLA:s skriftserie. Förutom volymer från ASLA-symposierna ges även fristående publikationer ut i skriftserien. Skriftserien finns indexerad på den så kallade norska listan (nivå 1), och alla bidrag genomgår en granskningsprocess med externa granskare innan redaktionen tar beslut om vilka bidrag som antas för publicering. Publikationer görs tillgängliga via ASLA:s hemsida (www.asla.se). Sedan 2022 har skriftserien också en engelsk titel: *ASLA Studies in Applied Linguistics*.

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Redaktionen har ordet

Den första fristående publikationen inom ASLA:s skriftserie var nummer 29 som gavs ut som en antologi år 2022. Det numret visade på den tematiska, teoretiska och metodologiska bredd som kännetecknar den tillämpade språkvetenskapliga forskning som bedrivs i Sverige i början av 2020-talet. Föreliggande publikation, nummer 31 i skriftserien, är det andra fristående numret. Till detta nummer bjöd vi särskilt, men inte uteslutande, in bidrag som kan belysa tillämpad språkvetenskaplig forskning utifrån ett nordiskt perspektiv. Av totalt tre bidrag behandlar två praktiska språkliga problem i Norden. Sergej Ivanov visar i sin genomgång av nordisk forskning att konkreta undervisningsexempel på kritiskt tänkande i början av skolgången är få, trots att såväl nordiska som globala policydokument anger att sexåringar förväntas tänka kritiskt. Genom att jämföra hur svenska, danska och norska ordböcker behandlar utvalda interjektioner inlånade från engelska, redogör Hans Landqvist och Emma Sköldberg för de lexikografiska utmaningarna och lägger fram möjliga lösningsförslag. I det tredje bidraget belyser Nigel Musk ett praktiskt språkligt problem som kan uppstå i engelskundervisningen oavsett land, nämligen att gemensamt hitta rätt ord i skriftliga arbeten.

Det andra fristående numret markerar också början på en ny utgivningsform i ASLA:s skriftserie. Skriftserien har en lång tradition av att publicera symposievolymer som redigeras av de lokala symposiearrangörerna. Föreliggande nummer är dock den första publikationen som ges ut i form av en tidskrift. Att ASLA:s skriftserie också kan erbjuda tidskriftsutgivning ligger i linje med styrelsens och redaktionens långsiktiga mål att kunna erbjuda en attraktiv publiceringskanal med en regelbunden utgivning av tillämpad språkvetenskaplig forskning av hög kvalitet.

Redaktionen för ASLA:s skriftserie vill rikta ett varmt tack till samtliga anonyma granskare och författare av bidragen i detta nummer.

Redaktionen för ASLA:s skriftserie

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Criticality instruction for 6-year-olds in the Nordic educational context: A nexus of practice

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Abstract

Criticality is one of the UNESCO key competencies (Rieckmann, 2018) and its instruction to children is encouraged from a young age (e.g. Lai, 2011) as by the age of 4 they have necessary cognitive capacities (Schleihauß et al., 2022). Viewing instruction as a nexus of practice (Scollon & Scollon, 2004), the aim of this article is to trace how reported instances of criticality instruction for 6-year-olds are discursively connected to the national policy of each Nordic country in the nexus of practice. In doing so, the article maps how the higher and lower scales (Blommaert, 2007) of criticality instruction intersect in the chosen nexus of practice (cf. Hult, 2010) by examining criticality (instruction) conceptions in the national educational policy in each Nordic country and by identifying incidents of scale jumping in regard to criticality (instruction) in the Nordic published empirical research. The collected data include the policy documents and peer-reviewed empirical studies from the Nordic early education context. The low number of empirical studies of criticality instruction for 6-year-olds has made it possible to trace discursive connections across the scales in each national context and shed light on criticality instruction as a nexus of practice.

Six-year-olds in the Nordic educational context¹

Being a 6-year-old in the Nordic context means that you are being introduced to the school system and the society expects you to participate in the activities that are regulated by the educational policy. At the age of 6, children are enrolled in a Preschool Grade in Sweden, Denmark and Finland, while in Norway and Iceland they are enrolled in Grade 1 of the primary school (see Table 1 for an overview).

Table 1. Organisational forms of education for 6-year-olds in the Nordic countries

Country	Educational form in original language	Compulsory attendance
Sweden	Förskoleklass	+
Denmark	Børnehaveklassen	+
Norway	1.trinn	+
Finland	Förskoleundervisning	+
Iceland	1.bekk	+

Although bearing different names, these grades are compulsory for 6-year-olds to attend and failure to do so will lead to legal measures against their parents. The grades are also characterised by the focus on teaching and learning rather than care, which has been a trend in early childhood education (Broström, 2017; Van Laere et al., 2012).

In this article, one of the areas of education for 6-year-olds, namely criticality instruction, will be highlighted in the context of the Nordic countries. Specifically, the interconnection between envisaged and reported criticality instruction will be examined through analysing the national educational policy and published empirical research on criticality for 6-year-olds in each Nordic country.

Criticality in early childhood education (ECE)

Both in the Nordic and global context, there is a call for developing criticality² in children from a young age (e.g. Facione, 1990; Lai, 2011; Pramling Samuelsson & Mauritzson, 1997). This call is reflected in the inclusion of criticality in the UNESCO's list of key competences in Education for Sustainable Development (Rieckman, 2018) and its proclamation as a twenty-first century skill (Wolff et al., 2020). As a result, various teaching materials that claim to support criticality, especially in the United States, are available for use, for example *Primary Education Thinking Skills* (Nichols et al., 2012) that targets Grades K–3. Also standardised tests to assess skills associated with criticality are used, for instance, a paper-based assessment *Early Childhood Environment Rating Scale, Revised* (Harms et al., 2004) and a computer-based assessment *Educate insight: Grades K–2* (Facione & Gittens, 2017).

There is compelling evidence in cognitive research that children are capable of being critical from a young age. Schleihau et al. (2022), who conducted studies in Germany and the United States ($N = 269$, age 3–5), came to conclusion that

by the age of 4 children have necessary cognitive capacities for criticality. According to the authors, those children could not only evaluate the strength of reasons presented to them but also decide whether the result of the evaluation should lead to revision of their own beliefs, thus incorporating meta-reasons into their own decision-making (Schleihau et al., 2022, p. 1087). Daniel and Gagnon (2011) examined exchanges teacher–child and child–child in 17 classrooms in Canada and France ($N \approx 460$, age 4–12) and proposed a complex model of the developmental process of criticality. Grounded in the approach *Philosophy for Children* (P4C: Lipman, 2003; Lipman et al., 1980), they viewed criticality as comprised of logical, creative, responsible, and metacognitive thinking and suggested that the development of criticality may start already in preschool given that adequate scaffolding through fading and appropriation is provided (Daniel & Gagnon, 2011, p. 426). In addition, de Chantal et al. (2020) emphasise the role of a certain type of thinking exercises for development of criticality in the earliest stages. Their study in the Canadian preschool context ($N = 120$, age 4–5) showed that children of this age especially benefit from thinking exercises that do not provide examples and, thus, do not constrain children’s ideas. For instance, the open-ended instruction “We can make noise with many things. Give me as many ideas as you can” instead of: “We can make noise with many things. For example, we can use a whistle. We can also make noise with more original things. For example, by tearing a sheet of paper. Can you tell me other ways of making noise?” improved rates of deductive reasoning in the 4–5-year-olds (de Chantal et al., 2020, pp. 1086, 1094) and their performance was comparable to 8-year-olds (Markovits & de Chantal, 2020, p. 93).

The surveyed cognitive research indicates that 6-year-olds should respond well to criticality instruction – at this point it should be noted that sociocultural research is in accord with this but for another set of reasons (see, for example, Hall, 1998) – as they are cognitively mature for criticality, which is also clearly seen in Abrami et al.’s (2015) meta-analysis of 684 empirical studies. Based on the definition of criticality instruction stemming from the American Philosophical Association’s (APA) influential report (Facione, 1990), this meta-analysis suggests that a skill-based instruction yields moderate positive results in development of criticality in children aged 6–10 (Abrami et al., 2015, pp. 294–295). What is being developed is, however, an intricate issue, as Evans (2020, p. 10) points out that “construct underrepresentation is the inherent weakness” in the assessment of criticality. For example, the above-mentioned standardised test *Educate insight: Grades K–2* (Facione & Gittens, 2017) does not measure deductive

reasoning in children of this age, in contrast to the versions of the same test adapted for older children (Facione et al., 2020, p. 12), while de Chantal et al. (2020) emphasises exactly this skill in their study.

Due to a multitude of approaches to defining criticality as well as concepts with similar meaning such as critical thinking (e.g. Ennis, 1962, 1991; McPeck, 1990), constructive thinking (Thayer-Bacon, 2000), critical literacy (e.g. Freire, 1996; Janks, 2010), critical reading (Wallace, 2003), critical being (Barnett, 1997), philosophy for children (Lipman, 2003; Lipman et al., 1980), several attempts have been made to reach an expert consensus on what criticality is in educational research. APA's report (Facione, 1990), which summarises agreement of 46 US scholars of criticality, is such an example. Their definition includes a complex of six skills (including 16 sub-skills) and 19 dispositions in an individual necessary to be critical. For a more thorough overview of various approaches to criticality, see, for instance, Johnston et al. (2011, pp. 14–67) and Lai (2011, pp. 5–21).

In the recent volume on the meaning of criticality in educational research, Simpson (2020, pp. 3–5) calls for “a multipolar vision for criticality” that acknowledges the diversity of conceptions and does not favour any of them. Rather criticality should be continuously construed and (re)negotiated in each specific context. This is to avoid unfair treatment of learners because of ready-made universal conceptions that simply do not match those that circulate in the given context, or as put by Chen and Dervin (2020, p. 217, *italics in original*): “... *whose criticality can assess criticality?*”. Daniel and Auriac (2011) suggest, in a Lipmanian tradition, that criticality is developed by means of praxis, which is the approach adopted in this paper. Thus, what criticality (instruction) is will be construed for a given context, in this case, the context of each Nordic country. This approach also allows examining praxis at various levels: from the macro level of the national policy to the micro level of individual teachers' experiences. In what follows, a brief overview of approaches to criticality instruction for 6-years-olds (or younger) outside the Nordic context is presented. The overview will serve as a backdrop against which the Nordic approaches are examined. Epstein (2008, p. 376) points out that it is only through comparison we can truly understand the context that is familiar to us.

Diversity of criticality instruction in ECE

The following overview of approaches to criticality instruction is not intended to give a comprehensive account of all international studies (for this purpose, see Abrami et al.'s (2015) overview based on the APA's conception of criticality for all ages of learners). Rather, it focuses on criticality instruction for children up to the age of 6 and illustrates its diversity. Further, the present overview highlights some difficulties in detecting criticality (instruction) in the plethora of the studies and identifies some pitfalls of the field.

To detect relevant research, given the variety of criticality conceptions, a pragmatic decision to include studies that claim to be critical in one sense or another and include samples of children aged 1–6 and/or teachers for this age span was made. The results of the search, which covers studies from the Western and Eastern hemispheres (excluding the Nordic countries), showed that criticality was roughly construed either as a set of thinking skills (mainly North American studies) or as critical literacy (mainly European studies). It also became apparent that a large number of studies are hypothetical rather than empirical, for example, Yalcin (2015) and Tsakona (2016), or have a somewhat loose connection to criticality, for example, Snyders and Bahnson (2014). Such studies were excluded from the overview. Among the 14 included studies, only six dealt with instruction per se (Cozmescu, 2021; de Chantal et al., 2020; Kim & Hachey, 2021; Labadie, 2017; Labadie et al., 2013; Sundararajan et al., 2018) and the rest were either explorative (Ioannidou, 2015; Sousa & Oxley, 2022) or evaluating the contribution of a pedagogical approach towards children's criticality based on (1) the score of a standardised test (Katz et al., 2021; Wang, 2022); (2) non-standardised assessment (Daniel & Gagnon, 2011; Isabelle et al., 2021; Vogt & Hollenstein, 2021); or (3) the teacher's attitudes towards the instruction (Hujar & Matthews, 2021).

Criticality as a set of thinking skills

In empirical studies where criticality is conceptualised as a set of thinking skills, the role of teacher input is emphasised. In the two following North American studies that focus on the actual instruction, the teacher plays a significant part in children's criticality, although in a slightly different manner. In the first study, Sundararajan et al. (2018) focused on development of critical thinking skills of analysis and interpretation over a 5-week period with a class of 15 children aged 5–6 in a US public elementary school. In this study, children engaged in

collaborative concept mapping in dyad sessions lasting 40 minutes each, which entailed organising a set of printed concept picture, arrows and linking words around a topic (e.g. the weather). Midway in the process, the teacher reviewed the layout and asked questions to scaffold children's thinking by accommodating new pieces of information in their map. Children's criticality was then assessed by measuring their evaluation of logic, logical reasoning, and analogical reasoning, which showed significant development of criticality (Sundararajan et al., 2018, pp. 5–7). In the second study, which has been already introduced in the section *Criticality in early childhood education*, de Chantal et al. (2020) saw that children's criticality differed according to the kind of cue that the teacher provided when giving instructions. The responses of the Canadian preschool children revealed increased deductive reasoning in the case of open-ended cues in contrast to closed cues (de Chantal et al., 2020, p. 1094). It is thus apparent that direct causality of teacher input on children's criticality was implied in the Canadian study, while the teacher in the US study was viewed as a facilitator of children's criticality.

A majority of studies that view criticality as a set of thinking skills are preoccupied with evaluation of some other pedagogical approach and criticality is only assessed but not taught. For example, Katz et al. (2021) evaluated the Three-Block Model (TBM), which is a pedagogical framework of effective practices for inclusive classrooms, in 15 Canadian elementary schools with four learner groups ($N = 438$): typical students, indigenous students, English language learners, and students with disabilities. The researchers focused on, among other things, students' academic achievement as measured by levels of critical thinking according to the rubrics in Bloom's taxonomy of thinking (four levels: recognition, description, analysis, comparison/creation/problem solving) and concluded that all learner groups in the test group ($N = 320$) demonstrated significantly higher levels of criticality ($p < .001$) than the control group where the TBM was not implemented (Katz et al., 2021, p. 1403). In another quantitative study with a somewhat idiosyncratic design, Wang (2022) examined the correlation between physical education and critical thinking in public kindergartens in China, which showed to be statistically significant ($p < .05$). Measuring criticality by the Cornell Critical Thinking Test, Wang (2022) concluded that there was a positive correlation (Pearson $r = .675$) between two months of additional physical education classes and the development of criticality in children ($N = 366$, age 5–6).

The above examples of standardised testing should also be complemented by an account of novel and custom-designed assessment tools of children's criticality. These tools are often designed to serve small-sample studies except for Daniel and Gagnon's (2011) study that evaluated the P4C approach in the Canadian and French classrooms ($N \approx 460$, age 4–12) and proposed that adequate scaffolding through fading and appropriation could enable the development of criticality in children from a young age. For instance, Vogt and Hollenstein (2021) investigated how 15 teachers' inputs for pretend play encouraged 4–6-year-olds in a Swiss kindergarten to explore the potential of digital transformation and to acquire necessary competences (including critical thinking) for this. Based on an analysis of the 45-hour video material with children's play collected at two occasions in the period of 3.5 months, they claimed to detect signs of criticality in children's insight into the possibility of a remote control for an ice-cream machine and the necessity of a safety button to prevent its wrong use (Vogt & Hollenstein, 2021, pp. 2139–2141). Another example is a study by Isabelle et al. (2021) who examined how use of the Engineering Design Process (EDP) affects the way children aged 5–6 think and use blocks to design a structure in a private lab school in New York City. Their sample consisted of eight children ($n = 4$, test group; $n = 4$, control group) that were exposed to a 4-day intervention, 25 minutes a day. According to the authors, who collected data through direct observation (anecdotal notes, video, and photograph), informal interviews (probing questions about children's thinking), and artefacts (children's work samples), the test group demonstrated “a lot of critical thinking and problem solving”, since the children understood the relationship between a design plan and building it themselves and were referring to their design sketches as they progressed (Isabelle et al., 2021, p. 53).

Another way to evaluate a pedagogical approach was adopted by Hujar and Matthews (2021). In their interview study, they examined six teachers' attitudes to the Primary Education Thinking Skills programme (PETS), which aims at developing criticality in K–3-children as a set of six specific thinking skills, in a small US school. In the programme, each thinking skill (deductive logic, convergent analysis, inventive thinking, creative thinking, evaluative thinking, visual/spatial perception) is represented by a character that is used to remind children to use this specific skill. The K-teachers found that PETS was easy to implement and beneficial to children as it triggers children to “think in different ways” and “expand their thinking” (Hujar & Matthews, 2021, pp. 191, 193).

The overview of the studies where criticality is conceptualised as a set of thinking skills indicates that there is a lack of research that targets criticality instruction for children of 6 years and below. Instead, the surveyed studies tend to make claims about other types of instruction and their impact on children's criticality, which suggests that there is room for further enquiries into how criticality instruction per se can be conducted in the selected age group.

Criticality as critical literacy

Engaging in critical literacy practices in ECE research is another identified criticality conception. Vivian Vasquez, based at the American University in Washington, DC, is often referred to in this educational context (Vasquez, 2014, 2017). Further, there have been small-scale attempts to explore if criticality practices occur in ECE. For example, Ioannidou (2015) interviewed three primary teachers and observed their classrooms in Greek Cyprus over a period of 8 weeks, to detect whether a shift towards critical literacy in the national policy was reflected in their teaching practices. Her findings indicated that the teachers were rather focused on developing 5–6-year-olds' decoding and basic comprehension, which led to a lack of activities that could support children's criticality. In another study, Sousa and Oxley (2022) examined enactments of democracy in three Portuguese urban kindergartens by analysing 20 female qualified teachers' discourses (as evidenced in the interview data) and observing their classrooms with children aged 1–6 for 2 weeks each. As a result, three pedagogical approaches to democratic practice were identified as instructive, responsive, and synergetic. In the latter approach, teachers intentionally created democratic spaces for children to collaboratively co-construct their agency by deciding on collective norms and procedures and particularly valued children's criticality (Sousa & Oxley, 2022, pp. 8–9). Although yielding contrasting results, both studies concluded that children should be engaged in critical literacy practices from an early age.

Similar to studies of criticality as a set of thinking skills, there are few studies that try out actual instruction in the context of critical literacy. In her PhD study, Labadie (2017) accessed a kindergarten classroom of the US elementary school with twenty 5–6-year-olds with middle class background. With the researcher's scaffolding, the children engaged in examining and challenging dominant ideologies by rereading and revisiting texts over a period of 50 lessons during one school year. The analysis of the read-aloud lessons revealed that children of this age could question stereotypes, bring multiple perspectives, and reimagine issues

of power, justice, and equity through various techniques of dramatisation of the (re-)read texts, with each technique entailing specific affordances and constraints for children's criticality (Labadie, 2017, p. 150). In an earlier study, Labadie et al. (2013) also showed that under the teacher's guidance read-alouds could be successfully used with kindergarten children to identify and challenge inequality and to critically approach the themes of social class. Another PhD study (Cozmescu, 2021) investigated the role of critical literacy in three classrooms with children aged 5–6 ($N = 71$) in an Australian suburban primary school. An analysis of 23 planning and teaching sessions in these classrooms, combined with in-situ teacher and student interviews and collection of student work samples, suggested that the children could develop their criticality as they engaged with a new and authentic topic of substance (in this case indigenous perspectives). Scaffolded by the teacher's initial modelling of text deconstruction, the children gradually enhanced their agency through dialogic engagement and writing their own texts to historical figures as well as peers in an Indigenous school, thus amplifying their voices and developing critical understandings (Cozmescu, 2021, pp. 205–210). Thus, both Labadie (2017) and Cozmescu (2021) emphasised the teacher's role in a gradual renegotiation of power relationships in the classroom to enable children to claim their agency and become critical learners.

In their qualitative 5-month case study in a South Korean kindergarten, Kim and Hachey (2021) focused specifically on the multimodal nature of literacy practices in ECE. They explored if counter-storytelling, as a critical literacy practice that involves scrutinising and questioning dominant ideologies in literature, was an age-appropriate activity for twelve 5-year-olds coming from middle- to upper-middle class backgrounds. Through the analysis of children's responses to fairy tales and interactions with their teacher and peers in the weekly 2-hour counter-storytelling activities, Kim and Hachey (2021, pp. 643–644) found evidence that teacher-guided multimodal discussion enabled the children to view typical events in atypical ways and to create their own stories, thus developing their criticality.

Akin to Larson and Marsh (2015, p. 37) who highlighted the lack of studies that focus on development of critical literacy in the ECE settings, the current overview indicates that concrete examples of how criticality instruction (irrespective of conceptualisation) could be designed and implemented are still scarce. Although some novel ideas are evident in the research field, policy changes regarding criticality at supranational level have yet to find its way into national ECE contexts. As Ioannidou (2015) showed, even the implemented

changes at the national policy level may still take a while to permeate the early childhood classroom in each respective context. These gaps in research and policy provide a spur to embarking on a quest for conceptions of criticality (instruction) that circulate in the Nordic ECE context.

Studying criticality (instruction) in the Nordic ECE

In the Nordic ECE context, the issue of criticality (instruction) has received some attention. For example, Pramling Samuelsson and Mauritzson's (1997, p. 7) review of 6-year-olds' learning set out to shed light on factors that could contribute to children's development as critical learners. Further reading of the review gives, however, no examples of empirical evidence-based studies of how criticality instruction is to be designed, but a description of the visionary model of so-called Bilfrost pedagogy that has been practiced in a private Danish school (Abildtrup Johansen et al., 1995). Lundgren and Damber (2015) edited the volume *Critical literacy in the Swedish classroom context*, which had only one chapter that targeted criticality instruction in ECE (Damber, 2015a). The Swedish Institute for Educational Research produced two research summaries on topics associated with criticality (Skolforskningsinstitutet 2020, 2022), but none of them covered instruction for 6-year-olds or younger. In 2022, *Acta Didactica Norden*, a peer-reviewed journal on Teaching and Learning in the Nordic countries, published a special issue, *Critical literacy from a disciplinary perspective* (Frønes et al., 2022), which did not include any empirical studies of criticality instruction for 6-year-olds in the classroom either. Finally, Jegstad et al. (2022) edited a report entitled *Critical thinking in primary school – theory and practice* that summarised a 2-year research project involving Oslo Metropolitan University and the Department of Education in Oslo municipality. The report includes a few interesting examples of criticality instruction for the selected age group, but their implementation needs further validation through rigorous research procedures. All of the above suggest that there is a need to summarise the state of the art in the research field and to explore conceptions of criticality (instruction) for 6-year-olds in the Nordic educational context. The following section clarifies the methodological aspects of this explorative endeavour.

Criticality instruction as nexus of practice

To explore criticality instruction in the Nordic ECE requires examining how it is construed in each Nordic country. One way to approach this praxis is to view it as a nexus of practice (Scollon & Scollon 2004), in which the higher and lower

scales (Blommaert, 2007) of criticality instruction intersect. In an educational context, the higher scale is the national policy regarding criticality, while the lower scale is the classroom where the policy texts and abstract ideas of criticality are resemiotised into instruction (see Hult, 2010, for a similar design). In this study, the lower scale is examined as reported in the published empirical studies that focused on criticality instruction to 6-year-olds or younger in the Nordic countries. Inevitably, this adds one more iteration of resemiotisation compared to a direct classroom study. The weakness of such an approach might be that not all traces of the national policy in the actions of stakeholders at the classroom level are always made available in the published material. However, this approach enables to include classrooms from several Nordic countries in the scope of the article, which would otherwise have been impossible given the available resources.

Akin to Hult (2015), the reported criticality instruction is then examined for incidents of “scale jumping” (Blommaert, 2007), where resemiotisation of the higher scale is evident in the reported actions at the lower scale. Revealing how two scales intersected in the nexus of practice highlights what criticality (instruction) has been offered to Nordic 6-year-olds and sheds light on its genesis. Thus, the overarching aim of this study is to trace how reported instances of criticality instruction for 6-year-olds are discursively connected to the national policy of each Nordic country in the nexus of practice. To achieve the aim, the following research questions are addressed:

- How is criticality (instruction) conceptualised in the national educational policy in the Nordic countries?
- What incidents of scale jumping in regard to criticality (instruction) can be identified in empirical research published in the Nordic countries?

To examine the higher and lower scales in conjunction requires synchronisation of collected sources on both scales. First brief examination of the current national policy documents regulating criticality instruction for 6-year-olds in each Nordic country led to exclusion of Iceland since criticality is not set as a teaching and learning objective for their ECE but appears first in Grade 7 (Ministry of Education, Science and Culture, 2014). In the next phase, the relevant Nordic empirical studies were collected through the national and international research databases, which resulted in (1) exclusion of Finland as no peer-reviewed studies focusing on criticality instruction for 6-year-olds were found, (2) inclusion of the

older Swedish curriculum of 2011 (Skolverket, 2011) since the only identified empirical studies of the Swedish ECE dated 2014–2015. The collected sources for both scales are presented in Table 2.

Table 2. Collected data on the higher (H) and lower (L) scales of criticality instruction for 6-year-olds

Country	Scale	Sources
Sweden	H	Läroplan för grundskolan, förskoleklassen och fritidshemmet 2011 (Skolverket, 2011) Läroplan för grundskolan, förskoleklassen och fritidshemmet: Lgr22 (Skolverket, 2022b); Förskoleklassen: Ett kommentarmaterial till läroplanens tredje del (Skolverket, 2022a)
	L	Hedefalk et al. (2014); Damber (2015b)
Denmark	H	Børnehaveklassen: Faghæfte 2019 (Børne- og undervisningsministeriet, 2019)
	L	Jensen and Foxby (2022) – abstract
Norway	H	Core curriculum – values and principles for primary and secondary education (Utdanningsdirektoratet, 2017) Framework for basic skills (Utdanningsdirektoratet, 2012)
	L	Pollarolo et al. (2022)
Finland (excluded)	H	Grunderna för förskoleundervisningens läroplan 2014 (Utbildningsstyrelsen, 2016) Grunderna för läroplanen för försöket med tvåårig förskoleundervisning 2021 (Utbildningsstyrelsen, 2021)
	L	No studies
Iceland (excluded)	H	The Icelandic national curriculum guide for compulsory schools – with subject areas (Ministry of Education, Science and Culture, 2014) – no criticality objective for Grade 1
	L	N/A

Note: H = higher, L = lower

The collected policy documents were then re-examined either in their original languages (for Sweden and Denmark) or in English (for Norway: the official translation) as policymakers' frozen actions to identify what conceptions of criticality (instruction) were explicitly expressed in the texts, and to later connect those to the actions taken at the lower scale (cf. Hult, 2015, p. 223). In addition to the policy documents, the web sites for each respective educational authority were consulted for any clarification. At the lower scale, the Nordic research publications were analysed to identify what conceptions of criticality (instruction) for 6-year-olds were reported and to detect any incidents of scale jumping that could be traced to the policy document in the corresponding ECE context. As seen in Table 2, the previous research on criticality (instruction) in the Nordic ECE is scarce.

Criticality (instruction) in the Nordic ECE across the scales

In contrast to the latest curriculum and commentary (Skolverket, 2022a, b), the 2011 Swedish curriculum provides only one conception of criticality as the “ability to critically assess facts and circumstances and to grasp the consequences of different alternatives” (Skolverket, 2011, p. 9, henceforth my translation). The up-to-date policy documents indicate, however, that criticality is conceptualised in three dimensions: two dimensions that resonate with the international research and cover critical thinking and critical literacy, and one dimension that has a long history in the Swedish educational tradition, namely source criticism³. The latter is though restricted to dealing with digital sources and framed as a “possibility” rather than a requirement (Skolverket, 2022a, p. 20; Skolverket, 2022b, p. 8).

Being the “first step” (Skolverket, 2022a, p. 5, cf. Skolverket, 2011, p. 3) in the attainment process, the Preschool Grade is to lay the foundations that by the end of compulsory school children learn to “use critical thinking and independently form their opinion based on knowledge and ethical considerations” (Skolverket, 2022b, p. 13). In the older curriculum there is an identical formulation on page 13 but whether it was in use or not is left to interpretation (Skolverket, 2011, p. 3). Also the critical literacy approach is not as evident as in the latest curriculum, which includes an explicit focus on scrutinising power relations regarding gender, sexuality, honour-based abuse, and oppression (Skolverket, 2022b, pp. 7–8). The absence of critical literacy instruction is reflected in Damberg’s (2015b) study of read-alouds in the Swedish ECE setting. Although 40 participants across the country in rural and urban areas collected observational data, no evidence of using read-alouds for anything but training decoding skills was found (Damberg, 2015b, p. 275). In terms of criticality instruction as nexus of practice, this absence of the observed preschool teachers’ actions could be interpreted as actual implementation of the national policy in force at the time.

While the discursive connection between the scales based on the absence of actions might be contested, Hedefalk et al.’s (2014) study provides an empirical example where an incident of scale jumping can be observed in criticality instruction as conceptualised in the 2011 curriculum. In their reported criticality instruction, a group of children aged 3–6 discussed what to do if a mosquito lands on you. Two preschool teachers presented the children with the alternatives of either hitting or sweeping away an insect and the rationale for choosing one of them (Hedefalk et al., 2014, pp. 5–6). The actions of the teachers in this case suggest that the conception of criticality as the ability to assess facts and

circumstances and to grasp the consequences of different alternatives was resemiotised into the local ECE context.

Similar to Sweden, the Preschool Grade in Denmark is to lay the foundations of children's all-round development (Børne- og undervisningsministeriet, 2019, p. 7). In this educational context, criticality is strongly associated with children who need instruction in how to deal with various digital sources in the areas of natural science and creative and musical forms of expression. In these two areas, criticality is conceptualised as critical awareness in using digital sources on natural phenomena and as critical thinking in using digital media to communicate their ideas in creative ways (Børne- og undervisningsministeriet, 2019, pp. 22–61). The very limited available Danish research focusing on criticality for children aged 6 and below suggest that stakeholders at the classroom level place their instruction in the prescribed context of natural science. In their study of three ECE settings, Jensen and Foxby (2022) found that productive questions during science experiments played a role in developing children's criticality. The details of instruction are though not yet available to trace any further discursive connections between the higher and the lower scales.

Education for 6-year-olds in Norway is organised as Grade 1 of compulsory school and criticality is stated as one of the core objectives of schooling (Utdanningsdirektoratet, 2017, p. 3). The curriculum proposes to develop children's criticality as “applying reason in an inquisitive and systematic way” both generically and subject-wise thus emphasising its scientific approach (Utdanningsdirektoratet, 2017, pp. 7, 12) and focusing on the constituents that are associated with critical thinking in previous research. Akin to the Swedish curriculum, criticality is conceptualised as critical thinking paired with ethical awareness, which, in the Norwegian case, is also complemented with environmental awareness, learning to learn for deeper insight and citizenship to maintain and develop democracy (Utdanningsdirektoratet, 2017, pp. 3–15). Although criticality is to be developed from Grade 1, *Framework for basic skills* exhibits its developmental trajectory over compulsory and secondary school and criticality is not expected to be evident in children's oral skills, reading, writing and digital skills earlier than at level 4 out of 5 (Utdanningsdirektoratet, 2012, pp. 5–13). In contrast to the Icelandic curriculum, the skills levels are, however, not explicitly assigned to the progression in grades.

The only empirical study focusing on criticality (instruction) for the selected age group or, more precisely, educators' perceptions of it, is Pollarolo et al. (2022) in Norway. The interviews with 10 educators for children aged 4–6 in three ECE settings suggested that the idea of criticality as lifelong learning circulating the national curriculum was reflected in the reported actions of the educators. As one of the educators in the study put it, criticality “helps them [children] later in life ... because they are citizens going out into the world” (Pollarolo et al., 2022, p. 7). This incident of scale jumping between the national policy and the classroom practice is though not representative of the interview data. The educators in the study focused on children's dispositions required to become critical learners such as propensity to listen to other perspective as well as wondering and working together (Pollarolo et al., 2022, pp. 5–10) rather than the cognitive skills involved in systematic enquiries that dominate the national policy. The only exception to that was reported criticality instruction driven by challenging children with open-ended questions. These dispositions resonate, however, with the supranational scale of the Nordic ECE policy and perhaps the educators in the study were aware of the policies in the neighbouring countries. Interestingly, the Norwegian educators considered that embodied learning, that is learning through physically engaging their bodies, involved “a lot of” of criticality (Pollarolo et al., 2022, p. 6).

The examination of the higher and lower scales in the nexus of criticality instruction for 6-year-olds in the Nordic ECE demonstrated that there is an acute need of classroom studies. The conducted studies focusing on criticality instruction are few (three fully reported studies and one abstract), mainly based on small samples and containing few details about instruction itself. Although the analysis revealed some instances of scale jumping, when frozen actions of policymakers mediated the individual actions of the Nordic ECE teachers, more studies of the actual criticality instruction are required to fully understand the processes of resemiotisation in this nexus of practice. These few instances of scale jumping highlighted, however, the interconnectedness of local and national actions in the nexus of practice in the non-arbitrary choice of the promoted conceptions of criticality (instruction) and context for its implementation, for example situating instruction in natural science in Denmark. Thus, the analysis contributed to understanding how discourses from a higher scale might “become locally relevant” (Hult, 2015, p. 228) in the lower scale in the nexus of criticality instruction.

Overall, the identified conceptions of criticality (instruction) across the scales include understanding it as developing children's higher-order cognitive skills in combination with nurturing children's dispositions towards knowing the world. Among these dispositions, critical literacy ideals of equality and justice, understanding other people's perspectives, ethical environmental awareness, lifelong learning, and critical stance towards digital sources are especially emphasised as necessary for children to become fully fledged members of a democratic society. In the concluding section, the identified Nordic studies are reflected on in the context of international findings.

Nordic ECE criticality (instruction) in the international context

The few examples of instruction for 6-year-olds demonstrate that the criticality conceptions as a set of thinking skills and critical literacy, found in international research, circulate in the Nordic ECE. In contrast to the surveyed international studies that keep the criticality conceptions apart and offer detailed descriptions of instruction, there appears to be a tendency, most noticeably in the Norwegian nexus of practice (Pollarolo et al., 2022), to combine those conceptions in a holistic approach, if not in instruction but in its perceptions. At the same time, the conceptions, which may be readily available at the supranational scale, do not necessarily find their way into the classroom practice where ECE teachers make hard prioritising choices, as shown in Ioannidou's (2015) and Damber's (2015b) findings for the critical literacy approach. In nexus analytical terms, there is a potential of widening the scope and impact of the teachers' choices (cf. Hult, 2015, p. 222). If considered, Kim and Hachey's (2021) counter-storytelling approach might make the ECE teachers find time for reading comprehension activities that enable children adopting a critical stance towards the taken-for-granted meanings of the canonical children literature texts.

Another interesting observation is that, irrespective of the criticality conception, the surveyed studies imply a positive correlation between children's criticality and physical effort as a part of its instruction. Wang (2022), Jensen and Foxby (2022) and Pollarolo et al. (2022) claimed that adding some physical elements to instruction leads to a faster development of criticality in children. Further enquiry into the underlying reasons of the established correlation may shed light on how children's physical activities might be used to stimulate their criticality.

Although the Nordic studies do not provide as detailed descriptions of criticality instruction as, for example, Labadie (2017) and Cozmescu (2021) do, Hedefalk et al.'s (2014) study – as well as the rest of the data collected for her PhD project on preschool children's meaning making about sustainable development (Hedefalk, 2014) – could be revisited. The rich collected observation data may have the potential to provide thick descriptions of criticality instruction for the 6-year-olds participating in her PhD study. Likewise, the full empirical material of the studies that evaluated other types of instruction (e.g. Isabelle et al., 2021; Vogt & Hollenstein, 2021) might equip ECE teachers with ideas on criticality instruction. In this respect, implementing the idea of introducing children to various open-ended activities that have already been identified (Pollarolo et al., 2022) and tested (de Chantal et al., 2020) becomes an essential part of efforts to develop children's criticality.

To fully grasp the nexus of criticality instruction by examining how its higher and lower scale intersect is not fully fruitful without complementing practical advice on instruction with revealing the perceptions of those in the classroom. This article has shown that attempts to highlight teachers' understandings have been made (Hujar & Matthews, 2021; Pollarolo et al., 2022), and that their understandings are partially indexical of the higher scale, but the perspective of 6-year-olds is yet to be studied.

Notes

1. This project has been partially financed by the Board of Teacher Education at Linnaeus University.
2. *Criticality* here is used as an umbrella term for the concepts in educational research that are described as a prerequisite for children to become critical learners.
3. This can be regarded as a clear sign of policymakers' historical body, which is another key concept in nexus analysis, but which falls outside the scope of this article.

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Interjektioner som lexikografisk utmaning. En fallstudie av interjektioner med engelskt ursprung utifrån *Svensk ordbok utgiven av Svenska Akademien*

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Abstract

In this article, a qualitative and, to some extent, comparative metalexicographic case study is reported. The study will answer two research questions: (1) How are the interjections *sorry*, *shit* and *wow* described in *The Contemporary Dictionary of the Swedish Academy* (SO) compared to the corresponding dictionary articles in *The Danish Dictionary* (DDO) and the *Norwegian Academy's Dictionary* (NAOB) and how can the SO descriptions be developed?; (2) How can the interjections *yes*, *nice/najs* and *wobo/wohoo* be analyzed and then described in new dictionary articles in an updated version of SO? The point of departure for answering both RQs is a number of information categories that are common in dictionary articles. Furthermore, the use of the current interjections in contemporary corpora and text collections for Swedish are crucial for the investigation. The results of the study show that interjections as a category implies several challenges for lexicographers regarding information about their spelling, pronunciation, and inflection, meaning, language examples, usage comments as well as information about their establishment, origin, and kinship. Finally, some suggestions are presented for how the description of interjections in the dictionary can be developed.

1. Inledning

Ur ett generellt språkvetenskapligt perspektiv är det svårt att analysera och beskriva ordklassen interjektioner (jfr SAG, 1999, s. 746–748, § 1–2). Även ur ett lexikografiskt perspektiv innebär interjektioner ofta utmaningar vad gäller analys och beskrivning (Theilgaard, 2013, s. 130–131). Lexikografer finner föga stöd i lexikografiska handböcker, såsom Svensén (2004) och Atkins och Rundell (2008), för hur interjektioner bäst ska hanteras i ordböcker. I Järborgs beskrivning av

Lexikalisk databas, som ligger till grund för ett antal svenska samtidslexikografiska verk, meddelas s.k. definitionsformat för olika ordklasser (Järborg, 1994, s. 22). I redogörelsen sägs dock ingenting om interjektioner (Järborg, 1994, s. 22–30). Detta kan tolkas som ett indicium för att inga principformat står till buds utan att olika lösningar kan vara nödvändiga för att beskriva denna ordklass i lexikografiska verk.

En grupp interjektioner, aktuella i bl.a. danska, norska (bokmål, nynorska) och svenska, har sitt ursprung i ett annat språk, dvs. de är lånord (se avsnitt 2 nedan). Det är inte orimligt att anta att de interjektioner som kommit in i svenskan under 1900-talet och de första decennierna av 2000-talet vanligen har engelskt ursprung. Flertalet lånord kommer in i svenskan genom skriftspråket men ”[i] dag sker dessutom ett ökande inflöde av informella ord och uttryck som främst används i talspråket” (Stålhammar, 2010, s. 81).

Som stöd för sin analys och beskrivning av interjektioner, inklusive sådana med engelskt ursprung, behöver lexikografer ha tillgång till korpusmaterial som visar hur interjektioner faktiskt används. Interjektioner förknippas främst med talat språk (Beckman, 1968, s. 202, § 188; Lindberg, 1980, s. 131; SAG, 1999, s. 746, § 1). Men tillgången till korpusar med talspråksmaterial är ofta begränsad (se t.ex. Hilmsdóttir, 2021, s. 79). Det är sällsynt att talspråksmaterial ligger till grund för ordböcker, men två nordiska exempel är *Ordbog over Danske Talesprog* – ODT och *Samtalsordabók* (Hansen, 2015; Hansen & Hansen, 2016; Hilmsdóttir 2023).

Interjektioner uppträder dock även i skrift, inte minst i mer talspråksnära texter i sociala medier, och Trap-Jensen (2004, s. 313) m.fl. lyfter fram behovet av korpusar med mer informella skrivna texter för lexikografiskt arbete. I (1)–(6) visar vi några exempel på hur de inlånade interjektionerna *sorry*, *shit* och *wow* används i korpusmaterialet Familjeliv, som tillhandahålls genom Språkbanken Texts ordforskningsplattform Korp (alla markeringar med kursiv stil i artikelns exempel är våra):

(1) *Sorry* fel av mig!

(2) Usch, det blev en skräckhistoria (*sorry*) men jag tror att det är bra att vara uppmärksam bara.

(3) *shit* vilken värld vi lever i. anmäl gubben

(4) Jag tycker att det är superhärligt att ha myskvällar hela familjen - men *shit* vad skönt det kan vara när barnen har somnat ibland...

(5) [...] *wow* imponerande!

(6) Nu har jag haft körkort i 18 år (*wow*, vad tiden går!)

Interjektioner som *sorry*, *shit* och *wow* utgör potentiella uppslagsord i samtidsordböcker för svenskan. Detsamma gäller i fråga om samtidsordböcker för andra språk i Norden.

I artikeln fokuserar vi på hur några utvalda interjektioner med engelskt ursprung beskrivs respektive skulle kunna beskrivas i *Svenske ordbok utgiven av Svenska Akademien* (SO – 2021), men vi uppmärksammar också beskrivningar i *Den Danske Ordbog* (DDO) och *Det Norske Akademis Ordbok* (NAOB). Dessa båda senare ordböcker har liknande perspektiv och målgrupper som SO (se vidare avsnitt 3).

Studien som redovisas ska besvara två forskningsfrågor:

- (1) Hur beskrivs *sorry*, *shit* och *wow* i SO (2021), i jämförelse med motsvarande ord i DDO och NAOB, och hur kan SO-beskrivningarna av dessa ord utvecklas?
- (2) Hur kan *yes*, *nice/najs* och *woho/wohoo* analyseras för att sedan beskrivas i nya artiklar i en uppdaterad version av SO?

De tre interjektionerna i (1) kan sägas vara relativt etablerade i de tre språken, medan de tre i (2) ännu inte är lika etablerade, i alla fall inte i svenskan. Valet av interjektioner motiveras ytterligare i avsnitt 4 och 5.2.

Studien kan karakteriseras som en kvalitativ metalexikografisk undersökning med vissa komparativa inslag. Såväl vid granskningen av befintliga ordboksartiklar i SO, DDO och NAOB (fråga 1) som vid diskussionen av förslag till ordboksartiklar i framtida SO (fråga 2) utgår vi från ett antal informationskategorier som brukar återfinnas i ordboksartiklar (jfr Svensén 2004, s. 9–12). Kategorierna är som följer:

- formell information (stavning, uttal, böjning)
- syntagmatisk information (ordklassstillhörighet, konstruktionssätt)
- semantisk information (betydelsebeskrivning)

- språkexempel
- pragmatisk information (bruklighetskommentar) samt
- etablering, ursprung och släktskap (förstabelägg, etymologi).

Återstoden av artikeln är disponerad på följande sätt. I avsnitt 2 definieras centrala begrepp och utgångspunkter för undersökningen. Korta presentationer av ordböckerna SO, DDO och NAOB ges i avsnitt 3. Det följande avsnitt 4 redovisar hur uppslagsorden *sorry*, *shit* och *wow* hanteras i verken. I avsnitt 5 presenteras dels hur nyare inlånade interjektioner i svenskan kan identifieras (och bedömas), dels hur några nyare interjektioner kan analyseras, beskrivas och presenteras i en uppdaterad SO. Avsnitt 6 innehåller en sammanfattande diskussion och några tankar om det fortsatta arbetet med SO.

2. Centrala begrepp och utgångspunkter

Tre centrala begrepp för undersökningen är 'lexikografi', 'metalexikografi', och 'lånord'.

Enligt Svensén (2004, s. 3) kan begreppet 'lexikografi' definieras som "utarbetande av ordböcker". Svensén påpekar dock att denna definition är alltför snäv och inte beaktar *teoretisk lexikografi* alternativt *metalexikografi*. Begreppet 'metalexikografi' kan definieras som "undersökning och utveckling av teorier rörande ordböckers tillkomst, egenskaper, ändamål och användning" (Svensén, 2004, s. 3). Vår studie är således en metalexikografisk sådan.

Lexikala enheter som uppträder i ett visst språk vid en viss tidpunkt indelas traditionellt i *arvord*, *lånord* och *nybildade ord*. Gränsdragningen mellan de tre kategorierna är dock inte enkel (se t.ex. Edlund & Hene 1992, s. 28–32). Termer för begreppet 'lånord', i första hand *lånord* kontra *importord*, diskuteras av t.ex. Ljung (1988, s. 13–17), Sandøy (2009) och Stålhammar (2010, s. 22–27). I likhet med Stålhammar (2010, s. 22) använder vi den mer etablerade termen *lånord*.

Lånords status i det mottagande språket är en återkommande fråga i litteraturen (se t.ex. Ljung, 1988, s. 13–17; Sandøy, 2009; Stålhammar, 2010, s. 22–27). Även olika indelningar av lånord utifrån lån från engelska till svenska diskuteras av t.ex. Chrystal (1988, s. 13–25), Ljung (1988, s. 59–85) och Stålhammar (2010, s. 22–27), medan Jansson (2015) undersöker lexikala novationer med engelskt ursprung i nutida isländska.

I studien utgår vi från den lånordstypologi som Jansson (2015, s. 26–27) föreslår. Med begreppet 'lånord' avser vi därmed lexikala novationer (*ordlån*), som har sitt ursprung i ett annat språk än svenska, och vilka kan vara övertagna oförändrade vad gäller uttal, stavning, böjning och/eller betydelse (*citatlån*) eller anpassade efter svenskans möjligheter och begränsningar (*assimilerade ordlån*). Som framgår i avsnitt 1 gäller studien lånord med engelskt ursprung, där ursprunget avgörs utifrån upplysningar i ordböckerna SO, DDO och NAOB samt andra konsulterade källor.

I praktiskt lexikografiskt arbete innebär lånord flera utmaningar:

- Hur kan lexikografer avgöra att ett visst lånord är (tillräckligt) etablerat i det mottagande språket för att det ska inkluderas i en viss ordbok (jfr Jansson, 2015, s. 34–45)?
- Vilka källor finns tillgängliga för att göra bedömningar och vilka kompetenser besitter lexikografer för att göra dessa (jfr Svensén, 2004, s. 79–80; Stålhammar, 2010, s. 15–21)?
- Hur kan lexikografer behandla lånordet i fråga i den aktuella ordboken, med de ramar som denna erbjuder och med tanke på de aktuella informationskategorierna (jfr Gellerstam, 2009, s. 114–118)?

Det är därtill värt att notera att lånord från engelska till svenska inte alltid har exakt samma betydelse som i källspråket. Exempelvis påpekar Ljung (1988, s. 14) att engelskans *soul* enbart används om en viss musikstil i svenskan och inte i betydelsen 'själ'. Det går alltså inte att förutsätta att den svenska betydelsebeskrivningen är identisk med en engelsk.

3. De tre ordböckerna SO, DDO och NAOB

Som framgår i avsnitt 1 spelar de tre ordböckerna SO, DDO och NAOB en central roll i studien. I detta avsnitt presenteras de kortfattat.

Svensk ordbok utgiven av Svenska Akademien – SO utarbetas vid Institutionen för svenska, flerspråkighet och språkteknologi vid Göteborgs universitet. Den andra upplagan av SO, som publicerades 2021, bygger vidare på flera tidigare ordböcker, särskilt den första SO-upplagan från 2009 (Sköldberg, 2022, s. 139–142). SO är en allmänspråklig ordbok med cirka 65 000 uppslagsord. Ordboken är deskriptiv och ska beskriva modern svenska (Om SO). Den baseras i första

hand på skrivna och redigerade texter, t.ex. tidningsmaterial och romaner. SO vänder sig främst till talare av svenska som förstaspråk men även till avancerade andraspråkstalare och är avsedd att stödja såväl förståelse (reception) som produktion av texter i tal och skrift. Den andra upplagan av SO har endast publicerats digitalt, dels som appar för iOS och Android, dels på Svenska Akademiens ordboksportal, svenska.se (se Sköldberg, 2022; Trap-Jensen, 2022, om SO).

Den Danske Ordbok – DDO utarbetas vid Det Danske Sprog- og Litteraturselskab. Detta verk, som numera liksom SO endast publiceras digitalt i form av appar och på webben, är en vidareutveckling av innehållet i 6 tryckta band från 2003–2005. Även DDO är en allmänspråklig ordbok men innehåller fler uppslagsord än SO, cirka 105 000 (november 2023; Om DDO a). På DDO:s hemsida kan man läsa följande: ”Et vigtigt træk i planen var at ordbogen skulle beskrive sproget sådan som det tales og skrives af et bredt udsnit af den danske befolkning. Ordbogen skulle være deskriptiv, og den skulle støtte sig på et korpus af autentiske tekster.” (Om DDO b). Med tanke på kopplingen mellan interjektioner och talspråk (se avsnitt 1) är omnämnandet av talat och skrivet språk viktigt. Liksom SO vänder sig DDO till både modersmålstalare och inlärare, och ordboken avser att stödja såväl reception som produktion (se Lorentzen & Trap-Jensen, 2016; Sobkowiak, 2018, om DDO).

Det Norske Akademis ordbok – NAOB ska visa sina användare ”hvordan ordene er blitt brukt de siste 200 år i skjønnlitteratur, presse og andre publikasjoner” (Om NAOB). Bakom denna ordbok står Det Norske Akademi for Språk og Litteratur (Det Norske Akademi). NAOB är en vidareutveckling och modernisering av *Norske Riksmålsordbok* och är ett dokumenterande verk för bokmål/riksmål. NAOB innehåller runt 225 000 uppslagsord och närmare 400 000 citat (november 2023; Om NAOB). Liksom SO och DDO vänder sig NAOB till såväl modersmålstalare som inlärare. Även NAOB är en digital ordbok, men den publiceras endast på webben (se Nilstun, 2023; Opsahl, 2018; Trap-Jensen, 2018, om NAOB).

Sammanfattningsvis har de tre ordböckerna många gemensamma drag. De har föregåtts av tryckta verk, de är digitalt publicerade, de har fokus på allmänspråket, de bygger i större eller mindre omfattning på korpusmaterial och de vänder sig till liknande målgrupper. Däremot har ordböckerna olika omfång och de täcker olika tidsperioder. Respektive ordboks kännetecknande drag är viktiga med tanke

på att en ordbok är att betrakta som ett bruksföremål vars innehåll ska styras av vem eller vilka ordboken vänder sig till och vad ordboken i fråga ska fylla för funktion, t.ex. för språklig reception eller produktion (Bergenholtz & Tarp, 2003; Rundell, 2016, s. 57–59).

4. Hantering av *sorry*, *shit* och *wow* i SO, DDO och NAOB

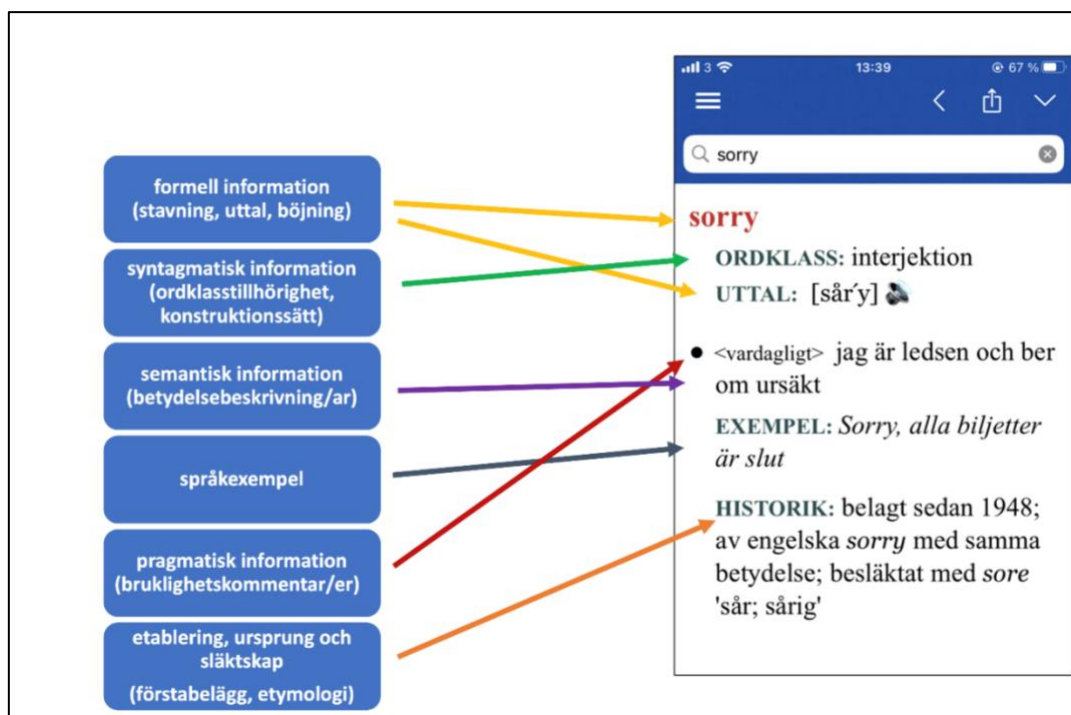
I SO (2021) ingår totalt cirka 180 interjektioner (se vidare avsnitt 5.2). Bland dessa finns det en handfull interjektioner med explicit engelskt ursprung, angivet med den etymologiska uppgiften ”av engelska”: *all right*, *hi*, *japp*, *okej*, *shit*, *so long*, *sorry* och *wow*. I detta avsnitt analyserar vi ordboksartiklarna *sorry*, *shit* och *wow* i SO jämte motsvarande artiklar i DDO och NAOB.

Valet av ord grundar sig främst i att olika lösningar har valts för att beskriva orden i SO. Därtill kommer att artiklarna *sorry* och *shit* publicerades redan i den första upplagan (2009), medan artikeln *wow* är utarbetad för den andra (2021). NAOB behandlar samtliga tre interjektioner, medan DDO innehåller artiklar om *shit* och *wow* men inte om *sorry*.

Vart och ett av uppslagsorden ägnas ett avsnitt. Utgångspunkten i alla tre avsnitten är alltså SO och fortlöpande jämförelser görs med DDO och NAOB utifrån informationskategorierna i avsnitt 1. Baserat på bl.a. jämförelserna resonerar vi om hur de befintliga SO-artiklarna kan utvecklas.

4.1 Artikeln *sorry* i SO och NAOB

Interjektionen *sorry* beskrivs på följande sätt i SO (se figur 1). Pilarna från boxarna med aktuella informationskategorier visar var i SO-artikeln som olika upplysningar meddelas. För att tydligare visa sambanden mellan informationskategorierna och innehållet i artiklarna används olivfärgade pilar för kategorierna.

Figur 1. Artikeln *sorry* i SO (app för iOS)

Av figuren framgår att beskrivningen av interjektionen *sorry* är förhållandevis kortfattad. När det kommer till formell information, anges enbart en stavning och ett uttal. Det senare meddelas i skrift och med en länkad ljudfil med inläst uttal. Ordet har endast en betydelse, vilken förmedlas med definitionen ”jag är ledsen och ber om ursäkt”. Pragmatisk information ges genom bruklighetskommentaren ”<vardagligt>”, som är ett exempel på markörer för att visa att ett ord ”avviker från huvudmassan av de [lexikala] enheter som beskrivs” (Svensén, 2004, s. 378). Ordets användning illustreras även med ett språkexempel: ”*Sorry, alla biljetter är slut*”. Vad gäller etablering, ursprung och släktskap anges att ordet är belagt i skrivna svenska texter sedan 1948 och härrör från ett engelskt ord med samma betydelse. Även det engelska ordets etymologi presenteras.

DDO upptar alltså inte *sorry*, men det gör däremot NAOB (se figur 2).

Figur 2. Artikeln *sorry* i NAOB (webbversion)

sorry	interjeksjon
UTTALE	[så'r:i]
ETYMOLOGI	fra engelsk <i>sorry</i> , grunnbetydning 'ulykkelig, smertelig, sår', av gammelengelsk <i>sārig</i> , avledet av <i>sār</i> , samme ord som <i>sår</i> ; ellipse av <i>I am sorry</i> 'jeg beklager'
BETYDNING OG BRUK	
MUNTlig	unnskyld ; beklager
SITATER	• <i>sorry, sa hun.</i> – <i>Mente ikke å kritisere</i> (Ingvar Ambjørnsen <i>Etter orkanen</i> 40 1993) • <i>sorry at jeg ikke har skrevet på en uke, men det har skjedd så lite</i> (Siri Kristiansen <i>Siris dagbok</i> 54 2004) • MED OVERGANG FRA INTERJEKSJON TIL ADJEKTIV '<i>sorry</i>', <i>sa visstnok den gamle mannen, men hva han var sorry for kommer ikke fram</i> (Varden 22.09.2007/05:01) <i>hva han var lei seg for</i> • <i>sorry, jeg glemte tiden</i> (Skam Sesong 4, episode 10 2017) • <i>beklager, sorry, jeg er lei for det</i> (Kathrine Nedrejord <i>Forvandlinga</i> 32 2018) • <i>servitøren beklaget, hun sa «sorry», og at hun skulle sjekke</i> (Trude Marstein <i>Egne barn</i> 60 2022)

Jämfört med SO-artikeln meddelar NAOB-artikeln uttal enbart i skrift, inte med både skrift och ljudfil. Genom att klicka på ikonen efter ljudskriften får användarna en förklaring av ljudskriftstecken. NAOB ger även en fylligare etymologi än SO. En bruklighetskommentar om ordets förekomst i talspråk meddelas. Betydelsen anges genom två synonymer, ”unnskyld ; beklager”. Därtill innehåller NAOB-artikeln långt fler språkexempel, ”SITATER”, än SO-artikeln. Inget årtal för första belägg meddelas, men de anförda citaten är relativt moderna, det äldsta från 1990-talet (jfr Nilstun, 2023). Värt att notera är att ett av språkexemplen har försetts med kommentaren ”MED OVERGANG FRA INTERJEKSJON TIL ADJEKTIV”.

Som redan konstaterats publicerades SO-artikeln *sorry* i SO (2009). Med tanke på att bruket av en interjektion kan förändras relativt snabbt (jfr Opsahl, 2015, s. 144), och utifrån en jämförelse med NAOB-artikeln, finns det ett underlag för att förbättra SO-artikeln i fråga om exempel, hänvisningar och ordklassstillhörighet.

SO-artikeln kan utrustas med fler språkexempel för att ytterligare illustrera hur ordet kan användas, t.ex. ”*sorry, det var inte meningen*”. Artikeln kan även förse med hänvisningar i form av klickbara länkar till andra uppslagsord, t.ex. interjektionen *förlåt*. Det kan också vara relevant att hänvisa till adverbet *tyvärr*, som kan göra ett yttrande mildare eller artigare. Sådana hänvisningar gör ordboken mer användbar ur såväl receptions- som produktionssynpunkt (jfr Svensén, 2004, s. 458–469). En sökning i den lexikala databas som SO baseras på visar att artikeln *sorry* saknar hänvisningar till andra artiklar och att inga hänvisningar ges från andra artiklar till artikeln *sorry*. Fler hänvisningar till och från enskilda ordboksartiklar förstärker

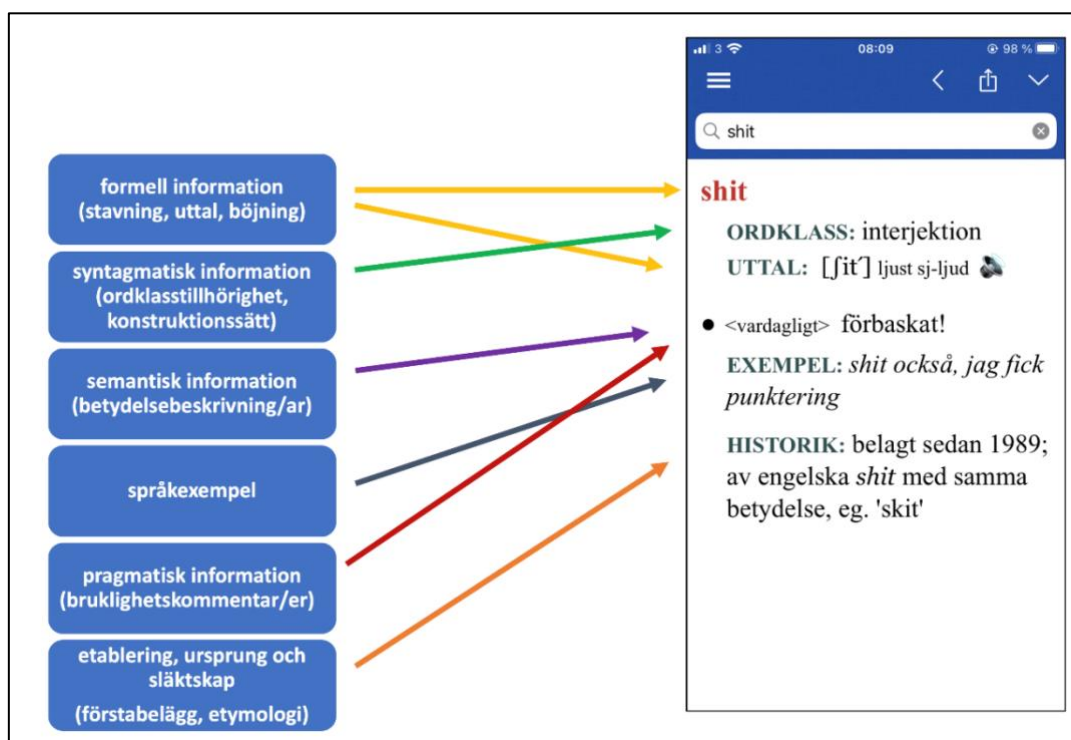
det semantiska nätverk som innehållet i SO kan sägas utgöra (Blensenius et al., 2021).

Vidare kan svenska *sorry*, liksom i norskan, fungera som ett adjektiv, t.ex. ”[jag är] *sorry* över gnället, men jag är sur idag”. Därtill kan *sorry* fungera som ett substantiv, t.ex. i detta exempel från Familjeliv: ”det räcker med ett *sorry*”. Detta bör också uppmärksammas i SO. Slutligen uppträder *sorry* på svenska före 1948. En sökning i resursen KB Dagstidningar visar att ordet förekommer i skrivna texter sedan åtminstone 1930.

4.2 Artikeln *shit* i SO, DDO och NAOB

I figur 3 visas hur interjektionen *shit* beskrivs i SO.

Figur 3. Artikeln *shit* i SO (app för iOS)



Av figuren framgår att upplysningar om uttal meddelas, precis som vid *sorry*, med en form av ljudskrift samt upplysningen ”ljust sj-ljud” och med en ljudfil. De skrivna upplysningarna om uttal ges till största delen med vanliga bokstäver, men vissa specialtecken används, här för sj-ljudet (jfr Svensén, 2004, s. 150–152, om uttalsinformation i svenska ordböcker). Liksom vid andra interjektioner är ordklasstillhörighet den enda syntagmatiska informationen. En annan typ av betydelsebeskrivning än vid *sorry* används, nämligen synonymen ”förbaskat!”. I

artikeln finns ett språkexempel, ”*shit* också, jag fick punktering”. Liksom vid *sorry* meddelas pragmatisk information genom ”<vardagligt>”. Första belägg för *shit* anges vara från 1989. Ordet är inlånat från engelskan, men den egentliga betydelsen är ’skit’.

I figur 4 visas DDO-artikeln *shit*¹, som avser interjektionen *shit* (substantivet *shit* beskrivs i artikeln *shit*²).

Figur 4. Artikeln *shit*¹ i DDO (webbversion)

The screenshot shows the DDO entry for 'shit'. At the top, it is labeled 'shit¹ udråbsord'. Below this, there are two pronunciation options: 'UDTALE' with phonetic transcriptions ['ʃid] and ['ʃed], and a clickable icon for audio. A note indicates the word is 'OPRINDELSE' (origin) 'kendt fra 1983' (known from 1983) and 'jævnfør substantivet shit' (compare to the noun shit). The main section is titled 'Betydninger' (Meanings). It states that the word is 'bruges for at udtrykke overraskelse, ærgrelse, vrede, væmmelse el.lign.' (used to express surprise, annoyance, anger, disgust, etc.). It also notes 'SPROGBRUG' (Language Use) as 'især talesprog | uformelt' (especially spoken language | informal). There is a section 'ORD I NÆRHEDEN' (Words in the vicinity) with the phrase 'hold da helt op ...vis mere' (stop completely ...see more). An 'EKSEMPLER' (Examples) section shows 'oh shit' and 'shit, mand'. A quote from a source 'talesp1991' is provided: '[lægen] sagde til mig jeg havde kræft, og jeg blev utroligt bange og tænkte: Shit, nu skal jeg dø'.

Av figuren framgår att artikeln inleds med en formell upplysning om stavning och syntagmatisk information genom ordklassangivelsen ”udråbsord”. Sedan följer information om uttal, detta genom ljudskrift och klickbar ljudfil. Ljudskriften anger två uttal, men det finns enbart en ljudfil. Genom att klicka på den följande ikonen öppnas ett fönster med upplysningar om hur uttal meddelas i DDO. Därefter ges uppgift om första belägg, ”fra 1983”, och en klickbar hänvisning till artikeln *shit*². Där ges informationen ”fra engelsk *shit* ’lort’, beslægtet med norrønt *skéitr*, dansk *skid*, *skidt*” (kursiv stil respektive understrykning i originalet), där de understrukna orden är klickbara länkar till aktuella uppslagsord i DDO.

Den semantiska informationen fokuserar på känslor som *shit*¹ kan uttrycka: ”overraskelse, ærgrelse, vrede, væmmelse el. lign.” Genom ”el. lign.” framgår det att ytterligare känslor kan vara aktuella. Två pragmatiska upplysningar meddelas: ordet hör främst hemma i talspråk och har en informell stilnivå.

Semantisk information ges därtill ofta genom informationskategorin ”ORD I NÆRHEDEN”. Genom att klicka på länken ”vis mere” visas ytterligare information om ords betydelse och användning, hämtad från *Den Danske Begrebsordbok – DDB* (se Nimb et al., 2014, om DDB).

I figur 4 följer därefter språkexemplen, ”EKSEMPLER”, ”oh shit” och ”shit, mand”. Om användarna klickar på den följande symbolen, öppnas fönster som visar fler korpusexempel, vilket kan vara viktigt för användarna ur såväl receptions- som produktionssynpunkt. Sist i artikeln kommer ett språkexempel, som avslutas med en klickbar länk ”talesp1991”, dvs. ”Danmarks Radio (fjernsynsudsendelse), 1991”.

Figur 5 visar artikeln om interjektionen *shit* i NAOB. Liksom DDO innehåller även NAOB en artikel om substantivet *shit*.

Figur 5. Artikeln *shit* i NAOB (webbversion)

shit interjeksjon

UTTALE [ʃit:]

ETYMOLOGI fra engelsk *shit*, grunnbetydning 'møkk, dritt, skitt'

BETYDNING OG BRUK

MUNTLLIG, BRUKT FOR Å UTTRYKKE OVERRASKELSE, ERGRELSE E.L. | jf. [skitt](#)

SITATER

- jeg føk opp av sofaen, holdt meg for munnen og utbrøt: *Shit, klesvasken!* (*Bergens Tidende* 17.07.1998/32)
- åh *shit!* Er vi for tidlig ute? (Sverre Knudsen *Kommer sjelden alene* 51 1999)
- da hun raste ned trappen ... mumlet hun i takt med bootshælenes smell i betong: – *Shit. Shit. Shit!* (Anne Holt *Sannheten* bortenfor 299 2003)
- *shit*. Har mamma en hemmelig kjæreste? (Ellen Sofie Lauritzen *Må. Ha. Katt!* 15 2021)

Figuren visar att artikeln inleds med upplysningar om stavning och uttal samt ordklassangivelsen ”interjeksjon”. Därefter ges upplysningar om etymologi. Ordet används i muntliga sammanhang, och den semantiska informationen fokuserar på känslor som överraskning, förargelse eller liknande. En hänvisning till interjektionen *skitt* finns i form av en klickbar länk. Inga uppgifter om första belegg för *shit* meddelas, men artikelns äldsta citat är från sent 1990-tal.

En jämförelse med DDO och NAOB, samt resursen KB Dagstidningar, visar att SO-artikeln *shit* kan förbättras i fråga om betydelsebeskrivningen, språkexemplen och förstabelägget. SO skulle även kunna erbjuda sina användare mer lättillgänglig information om hur uttalsangivelserna ska tolkas.

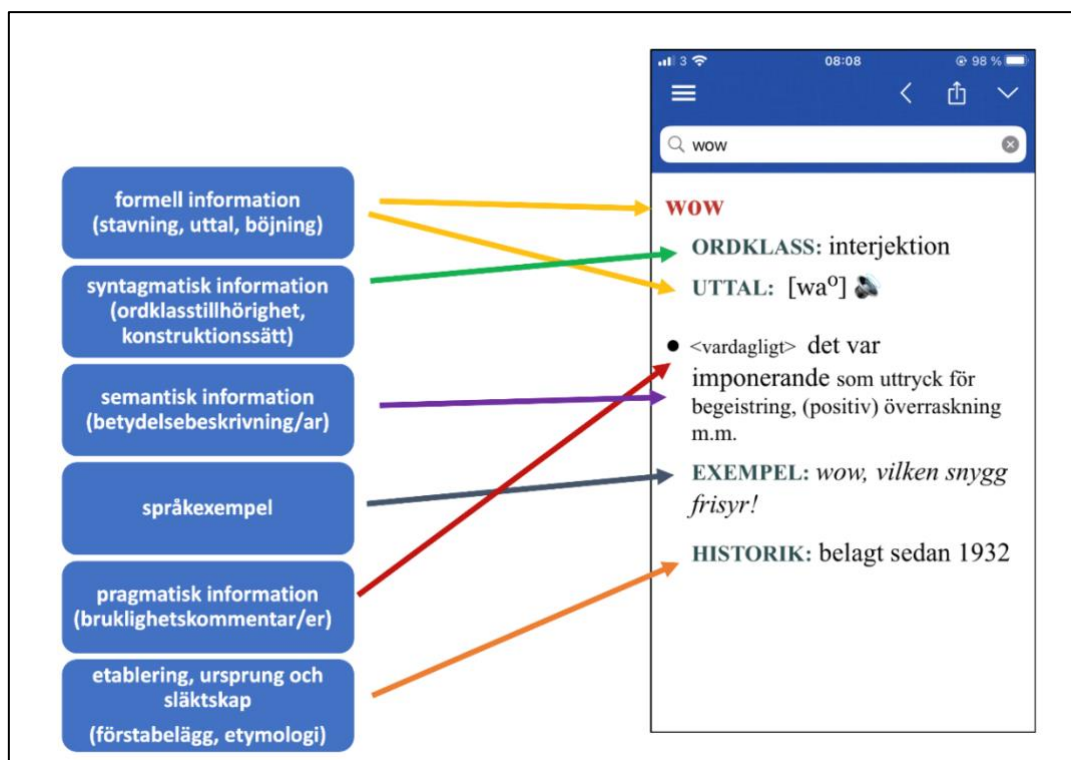
Betydelsebeskrivningen till *shit* i SO ges genom synonymen ”förbaskat!”. Uppslagsordet *förbaskat* definieras i sin tur med en annan synonym, ”mycket”, som inte är klargörande i förhållande till *shit* eller *förbaskat*. Denna kedja av synonymer är alltså inte någon lyckad lösning. I DDO och NAOB ingår ordet ”överraskelse” i respektive definition. Betydelsebeskrivningen i en uppdaterad SO-artikel kan formuleras som ”uttryck för negativ eller positiv överraskning eller förvåning”. Beskrivningen skulle stärkas ytterligare med en hänvisning till en underbetydelse till substantivet *skit*. Underbetydelsen meddelar att substantivet kan användas som en sorts interjektion, exemplifierat med ”*skit också, sista bussen har precis gått!*”.

Med tanke på tempusvalet kan SO-exemplet ”*shit också, jag fick punktering!*” diskuteras. Frågan är om ett uttalande som ”*shit, jag har fått punktering!*” skulle vara mer sannolikt. En reviderad betydelsebeskrivning kräver därtill språkexempel som visar negativa respektive positiva känslor hos språkbrukare, t.ex. ”*shit också, mobilen har laddat ur!*” och ”*haha, shit, va kul!*”.

SO anger första belägg för *shit* till 1989. Resursen KB Dagstidningar visar dock att *shit*, utan att återge engelska, förekommer i skrivna texter sedan åtminstone 1971. Liksom i fråga om andra interjektioner med engelskt ursprung kan det dock finnas ännu tidigare belägg, inte minst i talspråk (jfr Hilmissdóttir, 2023).

4.3 Artikeln *wow* i SO, DDO och NAOB

Artikeln om interjektionen *wow* i SO återges i figur 6.

Figur 6. Artikeln *wow* i SO (app för iOS)

I artikeln ges först information om stavning, uttal och ordklasstillhörighet. Semantisk information meddelas genom en kombination av definition, ”det var imponerande”, och definitionstillägg. Tillägget beskriver funktionerna för *wow*: ”som uttryck för begeistring, (positiv) överraskning m.m.”. Det enda språkexemplet är ”*wow, vilken snygg frisy!*”. Liksom i artiklarna *sorry* och *shit* används bruklighetskommentaren ”<vardagligt>”. Första belägg för *wow* anges till 1932, medan ingenting sägs om ordets ursprung och historia.

I figur 7 visas DDO-artikeln *wow*¹, som avser interjektionen *wow* (artikeln *wow*² behandlar ett likalydande substantiv).

Figur 7. Artikeln *wow*¹ i DDO (webbversion)

WOW¹ udråbsord
også i formerne: **wauw**, **wau**
UDTALE ['wɑ:W]  
OPRINDELSE fra engelsk

Betydninger

bruges for at udtrykke begejstring, positiv overraskelse osv.

ORD I NÆRHEDEN **bravo** | **nøj** | **nej¹** | **orv** | **mand...vis mere**

Har du virkelig købt det. For 5500 kroner, du er sindssyg! **WOW!!** [ThRyda92](#)

DDO-artikeln inleds med upplysningar om stavning och ordklass. Till *wow*¹ anges två alternativa stavningar, ”wauw” och ”wau”, men enbart ett uttal. Därefter ges en uppgift om ordets ursprung, ”fra engelsk”, men inget sägs om första belägg i danskan.

Liksom i fråga om *shit*¹ i DDO fokuserar den semantiska informationen på vilka känslor som *wow*¹ kan uttrycka: ”begejstring, positiv overraskelse osv.” Länken ”vis mere” leder till mer information från DDB. Ordet relateras till andra ord som kan uttrycka bl.a. beundran, nämligen ”bravo, hurra, bravissimo”. Sist återfinns artikelns enda språkexempel, där källhänvisningen ”ThRyda92” innebär ”Thomas Rydahl: Forever Young. Gyldendal, 1992.”

Artikeln *wow* i NAOB återges i figur 8. På motsvarande sätt som DDO upptar NAOB även en artikel om substantivet *wow*.

Figur 8. Artikeln *wow* i NAOB (webbversion)

WOW interjeksjon
UTTALE [vao]²
ETYMOLOGI fra engelsk wow, lydord
BETYDNING OG BRUK

SOM UTTRYKK FOR AT MAN ER IMPONERT ELLER OVERRASKET du verden

SITATER

- ikke sånn at du bare tenker wow og fy faen her er det lekkert når du kommer inn (Arne Berggren *Vanessa – eller hvordan overleve på Hankø* 12 1993)
- for ti år siden nådde opplaget vårt 40.000. «Wow», sa folk, og var overbevist om at toppen var nådd (Dagbladet 28.02.2000/4)
- wow! Nye tøfler? (Frode Øverli *Pondus. Flat firer* 41 2004)
- WOW. Skal du ha fest i morgen? (Sverre Henmo *Gutten til venstre* 74 2005)
- wow, ropte den svensk-norske astronauten lykkelig, før han spurte ... om det virkelig var en aurora borealis de var vitne til (NTBtekst 05.12.2006/34)
- wow, kan jeg tappe og drikke sevje fra dette treet? (Arnodd Håpnæs *Trær i Norge* 7 2017)

NAOB-artikeln inleds med information om stavning och ordklass. Därefter ges etymologiska upplysningar. Interjektionen *wow* uttrycker att man är imponerad eller överraskad och ”du verden” är ett synonymt uttryck. Inga uppgifter om första belägg ges, men det äldsta citatet är från 1993.

En jämförelse mellan de tre artiklarna om *wow* visar att den befintliga SO-artikeln kan utvecklas. Möjligheterna gäller stavningen, betydelsebeskrivningen, språkexemplen samt de etymologiska uppgifterna.

Med tanke på att DDO redovisar variantstavningar kan det vara värt att undersöka en eventuell förekomst av stavningsvarianter på svenska. Opsahl (2015, s. 142) påpekar att det ofta är svårt att avgöra hur lånord, vilka främst förekommer i talspråk, ska återges i skrift. Redan en sökning begränsad till *Expressen* under 1990-talet i KB Dagstidningar visar att stavningarna *waow* och *woaw* förekommer vid sidan av *wow*, bl.a. ”– Va? Vann den?! Du skojar!? *Waow*, jätteroligt” (*Expressen* 1992-08-08). Utifrån KB Dagstidningar som helhet är vår bedömning dock att *wow* är den klart dominerande formen.

SO meddelar betydelsen hos *wow* genom ”det var imponerande” och ”som uttryck för begeistring, (positiv) överraskning m.m.”, vilket liknar betydelsebeskrivningarna i DDO och NAOB. Det är mindre troligt att människor använder *wow* vid en negativ överraskning, t.ex. ”*wow, vi har fått översvämning i källaren igen!*”, under förutsättning att människor inte vill vara ironiska. Parentestecknen i SO:s definitionstillägg omkring ordet *positiv* kan därför sannolikt avlägsnas.

Betydelsebeskrivningen kan också förbättras genom en hänvisning till den tredje betydelsen till uppslagsordet *häftig* samt genom fler språkexempel. Två möjliga exempel är ”*wow, vilken läcker bild!*” och ”*när jag nådde mållinjen tänkte jag, wow! jag klarade det!*”.

Ordböckerna ger kompletterande uppgifter om etablering, ursprung och släktskap. SO är ensamt om att ge årtal för första belägg, medan DDO och NAOB meddelar det engelska ursprunget. Denna senare uppgift skulle kunna läggas till i SO.

5. Nya interjektionsartiklar i en uppdaterad version av SO

Hittills har vi diskuterat innehållet i tre SO-artiklar om inlånade interjektioner med engelskt ursprung. I detta avsnitt diskuterar vi sådana interjektioner vilka kan komma att ingå i en uppdaterad version av SO. För diskussionen utnyttjar vi uppgifter om aktuella interjektioner i ordböcker för nordiska språk samt information om interjektionernas användning i Språkbanken Texts ordforskningsplattform Korp och resursen KB Dagstidningar.

5.1 Identifiering av nya möjliga uppslagsord

En viktig del av arbetet inom SO-redaktionen är att jämföra de uppslagsord som finns i Lexikalisk databas med de ord som används i samtida texter, inte minst nyare textmaterial i Korp (se Borin et al., 2012, om Korp). Härigenom får redaktörerna tillgång till listor med ord i texterna vilka inte finns med i SO (2021). Dessa ord kan betraktas som nyordskandidater.

Korp innehåller i dagsläget (mars 2023) drygt 250 delkorpusar med tillsammans cirka 15 miljarder tokens. För denna studie har vi gjort ett strategiskt urval av delkorpusar. Den första delkorpusen består av mer redigerade texter från Dagens Arena och SVT Nyheter och den andra av mer talspråksnära texter från sociala medier, närmare bestämt diskussionsforumen Familjeliv och Flashback.

Vidare har Markus Forsberg och Anne Schumacher Olsson vid Språkbanken Text hjälpt oss genom att söka fram innehållet i de två senaste fullständiga årgångarna av dessa material (åren 2021–2022). Sammanlagt består denna delmängd av drygt 80 miljoner token. Därtill har vi fått bistånd av samma personer för att identifiera de ord som klassas som interjektioner i aktuella texter och som inte upptas i *Svenskt Associationslexikon* – SALDO (se Borin et al., 2013, om SALDO). Lexikonet fungerar som ett slags nav i flertalet av Språkbanken Texts resurser och dess uppslagsord sammanfaller till stora delar med uppslagsorden i SO och uppslagsorden i *Svenska Akademiens ordlista* – SAOL. Resultatet är en lista med drygt 2 500 types, inklusive en hel del ”brus”, t.ex. smileys. Denna lista har vi gått igenom manuellt och bl.a. fört samman stavningsvarianter av en och samma interjektion.

I tabell 1 presenteras, i alfabetisk ordning, ett antal nyordskandidater till SO, vilka vi bedömer vara lite starkare än övriga interjektioner på grund av deras frekvens

och spridning i aktuella texter. Gemensamt för orden i tabellen är också att de bedöms vara inlånade från engelskan.

Tabell 1. Ett antal nya möjliga interjektioner till SO

aaah/aah
argh/arghh/arrgh
awesome
aw/aww/awww
ay/aye
bla/blabla/blablabla
check
daahhh/dah
eeeh/eeeh/eehh/eeh/eehh/eehhh/eh/ehh/ehhh/ehhhh
fuck
gaaah/gaah/gah
gotcha
hehe/heheh/hehehe
hepa/häpp
hey
hrmph
jeeezuz
jäpp/yep/yepp
lol
meh
muahaha
najs/nice
nepp/näpp
nope
ooops/ops/ups
ouch
ow/owww
pfff/pfft
tada
ts
ugh
whoops/whops
whohoo/woho/wohoo/woohoo
yay
yes
yummi/yummie/yummii/yummy

Inte så förvånande är det framför allt texterna från diskussionsforumen Familjeliv och Flashback som bidragit med flest kandidater till tabellen.

5.2 Hantering av tre inlånade interjektioner som inte är beskrivna i SO

Utifrån orden i tabell 1 ovan diskuterar vi i avsnitt 5.2.1–5.2.3 tre nya möjliga uppslagsord i en uppdaterad version av SO: *yes*, *nice/najs* och *wobo/woboo*. Valet grundar sig i att orden innebär olika slags utmaningar vid analys och beskrivning i nya ordboksartiklar.

SO (2021) föregås som sagt av SO (2009), som i sin tur har flera föregångare. Detta innebär att det har utvecklats en tradition för hur de lexikografiska beskrivningarna ska utformas (Sköldbberg, 2022, s. 140). Som framgår i avsnitt 1 meddelar Järborg (1994, s. 22) inga definitionsformat för ordklassen interjektioner. Detta innebär att SO-redaktörerna får undersöka hur befintliga interjektioner beskrivs så att interjektioner som införlivas i ordboken, åtminstone i stora drag, hanteras på samma sätt som de nära 180 befintliga interjektionerna, t.ex. *bravo*, *haha* och *mu*. Därtill finns det 8 substantivartiklar, bl.a. *skit* och *flämt*, i SO (2021), där en interjektionell funktion tas upp i en underbetydelse. Också denna beskrivningsvariant är alltså möjlig att använda (jfr Theilgaard, 2013, s. 131).

En granskning av befintliga interjektionsartiklar i SO visar bl.a. att huvuddelen av de aktuella orden har endast en betydelse, t.ex. *shas*, men det finns även interjektioner med flera betydelser, t.ex. *seså*. Tre olika strategier används för att beskriva betydelser hos denna ordklass.

Den första strategin innebär att betydelsen återges med en definition, som vid *sorry* i avsnitt 4.1, eller med en synonym, som vid *shit* i avsnitt 4.2. Strategin kan jämföras med beskrivningar av diskurspartiklar i två isländska ordböcker: beskrivningarna är ”ganska allmänna och består av en kombination av definitioner och synonymförklaringar” (Hilmisdóttir, 2021, s. 97). Den andra strategin i SO innebär att interjektionens användning, dess förekomst etc. beskrivs. Exempel är *pub* ’uttryck för matthet, trötthet el. leda’, *nåväl* ’uttryck för summering och textbindning i framställning’ samt *mu* ’återgivning av kornas läte’. Den tredje strategin är att dessa två beskrivningssätt kombineras, t.ex. vid *wow* i avsnitt 4.3.

5.2.1 Exemplet *yes*

Figur 10 visar innehållet i ett utkast till en artikel om uppslagsordet *yes* i SO. Till vänster i figuren anges, liksom i avsnitt 4.1–4.3, aktuella informationskategorier och till höger återfinns information om uppslagsordet. I den följande

diskussionen kommenteras även hur *yes* hanteras i DDO, NAOB, *Ordbog over danske interjektioner* – ODI och *Svenska Akademiens ordbok* – SAOB.

Figur 10. Utkast till artikeln *yes* i SO

UPPSLAGSORD	yes
UTTAL	[jesˀ] [+ ljudfil]
ORDKLASS	interjektion
SEMANTISK INFORMATION: HUVUDBETYDELSE	uttryck för stor entusiasm eller tillfredsställelse över någonting (förväntat eller oväntat) som inträffar
HÄNVISNING/AR	JFR ¹ hurra [interjektion [+ klickbar länk]]
SPRÅKEXEMPEL	Yes! Äntligen är pusslet klart; Jag kände bara "yes!" när jag gick vidare till final
BRUKLIGHETSKOMMENTAR/ER	<vardagligt>
SEMANTISK INFORMATION: UNDERBETYDELSE	även utan eftertryck och med sammanfattande funktion
HÄNVISNING/AR	JFR ¹ okej/okej [interjektion] [+ klickbar länk]
SPRÅKEXEMPEL	Yes, då går vi vidare till nästa punkt på programmet
BRUKLIGHETSKOMMENTAR/ER	<vardagligt>
ETABLERING	<i>Expressen</i> 1987 (KB Dagstidningar)

Ordet *yes*, med en enda stavning, är uppslagsord i DDO, NAOB, ODI och SAOB. Uttalsangivelsen i figur 10 är utformad under jämförelse med de fyra ordböckerna och meddelas genom ljudskrift och ljudfil. Uttalet av interjektioner är dock komplicerat: ”Den mer nyanserade tolkningen av en interjektion – antingen den är kraftuttryck eller ej – avlyssnas i dess tonfall. Interjektioner hör således hemma i talet – återgivningen i skrift är bara en blek avspegling.” (Lindberg, 1980, s. 131; jfr Beckman, 1968, s. 202, § 2, Anm.) Inläsningen av ljudfiler ställer därför stora krav på såväl inläsaren som den som instruerar inläsaren.

Den syntagmatiska information som meddelas är att *yes* är en interjektion, och den bruklighetskommentar som ges är ”<vardagligt>”. Både DDO och NAOB anger att *yes* används i talspråk, medan typiska användare av ordet enligt ODI är födda mellan 1987 och 1996.

Utifrån konsulterade korpusmaterial och ordböcker är vår bedömning att *yes* har en huvudbetydelse och en underbetydelse. Huvudbetydelsen är definierad som ”uttryck för stor entusiasm eller tillfredsställelse över någonting (förväntat eller oväntat) som inträffar”. Beskrivningen stärks av en hänvisning till artikeln *‘hurra*, som också används för att uttrycka glädje. I det första språkexemplet i figur 10 bildar *yes* en egen grafisk mening och i det andra ingår ordet i en sådan (jfr SAG, 1999, s. 765–768, § 14–15, om interjektioners syntaktiska funktioner).

Underbetydelsen formuleras som ”även utan eftertryck och med sammanfattande funktion”. Vidare ges en hänvisning till SO-artikeln *‘okej/okej*, ”javisst, jag accepterar”. Hänvisningen, liksom exemplet ”*yes*, då går vi vidare till nästa punkt på programmet”, bidrar till att belysa denna användning av ordet. En fråga är om underbetydelsen också ska illustreras med ett annat inläst uttal än huvudbetydelsen.

Längst ner i figur 10 ges enbart uppgift om ordets etablering. Orsaken är att uppgifter om ords ursprung och släktskap inte prioriteras i arbetet mot en uppdaterad SO (Sköldberg, 2022, s. 146). Enligt SAOB är det första belägget för *yes* i svenskan från 1987. DDO ger samma årtal medan uppgift saknas i NAOB. Efter sökningar i KB Dagstidningar väljer vi att följa SAOB. I den historiska ordboken påpekas dock att ordet uppträder som engelskt citatord i svenska texter sedan 1800-talet.

5.2.2 Exemplet *nice/najs*

I de använda korpusarna finns två vanliga stavningsvarianter av det ord som uttalas [najs], nämligen *najs* och *nice*. Varianten *nice* är dock vanligare, och därför föreslås den utgöra huvudform och *najs* variantform i en framtida SO-artikel.

Analysen av ordets användning visar att det kan fungera som interjektion men också som adjektiv. Även i DDO och NAOB kategoriseras *nice* som adjektiv. Ordet kan därmed, som framgår av figur 11, hanteras såsom vissa substantiv i SO där den ”interjektionella” användningen meddelas i en underbetydelse (jfr avsnitt 5.2 ovan).

Figur 11. Utkast till artikeln *nice/najs* i SO

UPPSLAGSORD	nice eller najs
UTTAL	[najs] [+ ljudfil]
ORDKLASS	adjektiv
BÖJNING	neutrum <i>nice</i> eller <i>najs</i> , bestämd form och plural <i>najsa</i>
SEMANTISK INFORMATION:	
HUVUDBETYDELSE	som ger upphov till positiva känslor och gott humör
HÄNVISNING/AR	JFR <i>fin</i> [adjektiv], <i>trevlig</i> [adjektiv] [+ klickbara länkar]
SPRÅKEXEMPEL	En nice restaurang; Han tyckte att det var ganska nice att bara vara hemma på semestern; Nu ska det bli nice med en kall öl
BRUKLIGHETSKOMMENTAR/ER	<vardagligt>
SEMANTISK INFORMATION:	
UNDERBETYDELSE	även med funktion av en sorts interjektion
HÄNVISNING/AR	–
SPRÅKEXEMPEL	Kolla vilken pool vi har på hotellet! – Nice! Hörde du att jag fick godkänt på tentan? – Nice! Grattis!
BRUKLIGHETSKOMMENTAR/ER	<vardagligt>
ETABLERING	<i>Hudiksvallstidningen 1960 (KB Dagstidningar)</i>

Högst upp i figuren återfinns formella uppgifter om ordet. Eftersom *nice/najs* klassificeras som adjektiv inkluderas även information om ordets böjning. Betydelsen hos det vardagliga adjektivet anges genom definitionen ”som ger upphov till positiva känslor och gott humör”. Som brukligt i SO är adjektivdefinitionen en relativsats (Järborg, 1994, s. 25). För att ytterligare precisera betydelsen, och visa på alternativa uttryckssätt, tillhandahålls hänvisningar till adjektiven *fin* och *trevlig*. Den semantiska informationen kompletteras av tre språkexempel, bl.a. ”En *nice* restaurang”.

Beskrivningen av underbetydelsen hos *nice/najs* görs med formuleringen: ”även med funktion av en sorts interjektion”. Det är dock inte helt enkelt att återge en naturlig användning av denna funktion. En möjlighet är att låta språkexemplet få

formen av en kort dialog, t.ex. ”Hörde du att jag fick godkänt på tentan? – *Nice!* Grattis!” (jfr Hilmisdóttir, 2021, s. 81, om dialoger i DDO-artiklar).

Det är också svårt att fastställa när ordet etablerades i svenskan. Det beror bl.a. på att namnet *Nice* förekommer flitigt i KB Dagstidningar. Men resursen visar att adjektivet *nice* uppträder åtminstone sedan 1960 i svenska texter och stavningsvarianten *najs* är belagd sedan 1995.

5.2.3 Exemplet woho/wohoo

Det tredje och sista exemplet på en ny interjektionsartikel i SO är således *woho/wohoo*. I aktuella korpusar förekommer åtminstone fyra stavningsvarianter: *whohoo/woho/wohoo/woohoo*. I teorin kan man tänka sig att samtliga stavningar ska redovisas i en deskriptiv ordbok som SO. Man brukar dock välja de vanligaste varianterna i utnyttjat korpusmaterial, i detta fall *woho* och *wohoo*.

Av figur 12 framgår hur ordet, som inte behandlas i DDO eller NAOB, kan beskrivas i SO.

Figur 12. Utkast till artikeln *woho/wohoo* i SO

UPPSLAGSORD	woho eller wohoo
UTTAL	[wohoˈ] [+ ljudfil]
ORDKLASS	interjektion
SEMANTISK INFORMATION	uttryck för stor uppskattning eller tillfredsställelse
HÄNVISNING/AR	JFR ¹ <i>hurra</i> [interjektion], <i>jippi</i> [interjektion], <i>tjoho</i> [interjektion] [+ klickbara länkar]
SPRÅKEXEMPEL	Woho, äntligen helg! Och flest poäng fick det gröna laget. – Woho, vi vann!
BRUKLIGHETSKOMMENTAR/ER	<vardagligt>
ETABLERING	<i>Göteborgs-Posten</i> 1998 (KB Dagstidningar)

Detta ord kräver alltså vissa ställningstaganden gällande stavningsvariation. Också ordets uttal kan diskuteras. Problemet är främst hur interjektionen ska läsas in. Ska ljudfilen illustrera ett lågmält eller ett mer entusiastiskt utrop (jfr resonemanget kring inläsningen av *yes* i avsnitt 5.2.1)? Frågan hänger samman med interjektionens funktion, beskriven som ”uttryck för stor uppskattning eller tillfredsställelse”. Vidare hänvisas till andra interjektioner som kan användas i liknande situationer: ¹*hurra*, *jippi* och *tjoho*. Liksom i fråga om *nice/najs* i avsnitt 5.2.2 har ett av de båda språkexemplen formen av en korpusbaserad dialog: ”Och flest poäng fick det gröna laget. – *Woho*, vi vann!” Slutligen är interjektionen, utifrån KB Dagstidningar, belagd i svenska texter sedan 1998.

6. Sammanfattande diskussion och framåtblick

I artikeln redovisas en kvalitativ och, i viss mån, komparativ metalexikografisk fallstudie utifrån de två forskningsfrågorna i avsnitt 1. Analysen baseras på ett antal informationskategorier som är centrala i ordboksartiklar. Detta gäller de befintliga artiklarna om *sorry*, *shit* och *wow* i de tre ordböckerna SO, DDO och

NAOB och utkastet till artiklar om *yes*, *nice/najs* och *wobo/woboo* i en uppdaterad SO.

Analysen omfattar ett litet antal interjektioner, men den visar ändå att det praktiska lexikografiska arbetet med denna kategori av uppslagsord innebär en rad utmaningar. Frågor uppstår när det gäller hur upplysningar om stavning och uttal ska meddelas på bästa sätt. Också böjningsinformationen kan diskuteras. Interjektioner beskrivs ofta som oböjliga (SAG, 1999, s. 746, § 1), vilket för förstaspråkstalare kan vara självklart, men detsamma gäller inte alltid för andraspråkstalare. Det är alltså värt att fundera över om interjektioner i SO borde förses med upplysningar om böjning, även om denna information vanligen är ”oböjlig”.

Vidare visar studien att det inte är självklart hur betydelsebeskrivningarna ska göras. En granskning av samtliga interjektionsartiklar i SO (2021) antyder emellertid att betydelseangivelser bäst meddelas genom beskrivning av interjektionens användning och/eller funktion i stället för genom definition. Också hänvisningar till andra interjektioner kan stärka betydelsebeskrivningar.

Därtill innebär det utmaningar att finna autentiska språkexempel, men sådana är viktiga för att belysa betydelser och särskilda konstruktionsmönster. Bruklighetskommentarer, t.ex. ”<vardagligt>”, kan vara mer eller mindre svårbegripliga för ordboksanvändare. Tillförlitliga uppgifter om uppslagsordens etablering kan vara svåra att finna liksom uppgifter om ursprung och släktskap.

En del av arbetet med att utveckla nordiska samtidsordböcker såsom SO, DDO och NAOB är att identifiera, analysera och beskriva interjektioner. Som framgår här kan nordiska lexikografer således dra nytta av varandras arbete, även om redaktionerna måste förhålla sig till aktuella ramar. Ramarna måste respekteras, men de måste också kunna utvecklas.

När det gäller just interjektionsartiklar i framtida SO, finns det åtminstone tre utvecklingsmöjligheter. För det första kan fler artiklar i DDO och/eller NAOB vara till nytta för SO-arbetet. Genom Henrik Lorentzen, DDO, respektive Hanne Lauvstad och Carina Nilstun, NAOB, har SO-redaktionen fått ta del av listor med samtliga interjektionsartiklar i respektive verk, och listorna kan ligga till grund för fler jämförelser. För det andra upptas vissa interjektioner i SAOL men inte i SO. Detta gäller bl.a. *jaa* och *morsning*. För det tredje anger SAOL och

SO olika ordklasser vid vissa uppslagsord. Exempelvis klassificeras *ritsch* som interjektion i SAOL men som substantiv i SO. Särskilt med tanke på ordboksportalen svenska.se, där SAOL, SO och SAOB visas bredvid varandra, bör sådana omotiverade skillnader hanteras.

I artikelns avsnitt 1 återges några exempel på hur *sorry*, *shit* och *wow* används, hämtade ur korpusmaterialet Familjeliv i Korp. Som avslutning ger vi exempel på användningen av ytterligare tre interjektioner med engelskt ursprung (se tabell 1). Dessa interjektioner ingår (ännu) inte i SO, och exemplen är hämtade ur Familjeliv:

(7) Däremot kan jag inte hjula ... eller gå ner i spagat ... *ouch!*

(8) Här är en skitmamma till Man vänder ryggen till i noll komma tre sekunder och *whoops* har han klättrat upp på nåt och trillar ner, eller klämt sig på nåt som jag borde plockat undan (...)

(9) Här blev det sallad idag med kalamataoliver och feta, *yummy!*

Med exempel (7)–(9) uppmanar vi läsarna av denna artikel att fundera över hur *ouch*, *whoops* och *yummy* skulle kunna hanteras i framtida SO-artiklar som ska spegla samtidens svenska.

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Students' interactional strategies for resolving lexical issues in computer-assisted collaborative EFL writing

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Abstract

In the last decade interactional studies have been addressing the strategies of teachers of English as a foreign language (EFL) to teach impromptu vocabulary items. However, there is still a dearth of interactional studies that focus on students' own strategies to resolve lexical issues. Since the Swedish syllabus for English calls for students to be able to use different strategies when their language is lacking, we need to know more about what skills they use and whether there are ways in which their skills can be improved. The current study thus examines students' interactional strategies for resolving lexical gaps and other lexical issues in their collaborative writing, sometimes with recourse to digital lexical resources. It also explores the learning potentials of both collaboration and digital tools. The collection of students' lexical strategies comes from 31 hours of video-recorded data from collaborative computer-assisted writing tasks in the EFL classroom of four Swedish upper secondary schools.

The findings reveal five principal interactional strategies, three of which are unique to collaboration. Moreover, one strategy involves using digital resources by looking up lexical items in an online translation tool (e.g. Google Translate). Both collaboration and digital tools can create opportunities for learning lexis by extending access beyond individual knowledge resources. This is particularly so when it comes to students' lexical gaps. Moreover, training students to develop different strategies when using online translation tools should be particularly beneficial for both collaborative and individual writing.

Introduction

In interactional research, there has been a tendency to focus on teachers' strategies and methods for teaching vocabulary, for example to show how teachers turn impromptu vocabulary items into *teachables*, that is, “interactionally

emergent objects of explicit teaching” (Stoewer & Musk, 2019, p. 1; see also e.g. Eskildsen & Majlesi, 2018; Majlesi, 2014). While not denying the importance of strategies for teaching vocabulary, students also need strategies for dealing with lexical trouble that emerges on the fly, for example in the writing process. By examining how students resolve lexical troubles and the potential for turning these into *learnables*, we can ascertain whether students need explicit training to develop their skills in using appropriate strategies (see e.g. Jakonen & Morton, 2015; Kunitz, 2018; Majlesi, 2014 on learnables). Indeed, the Swedish syllabus for English (Skolverket, 2022) states that students should “develop their ability to use *different strategies* [...] when their language skills are inadequate” as well as “be given the opportunity to [...] produce [...] texts of different kinds, both on their own and *together with others, using different aids and media*” (italics added). Hence, the current study aims to examine the affordances of collaboration and digital tools in students’ use of strategies to resolve lexical issues in their collaborative writing. These issues entail different kinds of “trouble”, ranging from dealing with emergent lexical gaps to negotiating between different lexical items.

The study approaches strategies from an interactional and emic (participant-related) as well as socially and ecologically situated perspective, whereas the second/foreign language literature has traditionally approached strategies as the cognitive and self-regulated operations of an individual language learner (e.g. Oxford & Amerstorfer, 2018). Accordingly, the triadic ecology (student-student-computer) of digital collaborative writing necessitates a shift from focusing on the cognitive faculties of the individual towards viewing strategies as being both socially and ecologically *distributed* (cf. Hutchins, 1996), whereby students resolve lexical trouble together, often with recourse to digital aids, thereby achieving *epistemic progression*, that is, bridging knowledge gaps (cf. Balaman & Sert, 2017). Thus, strategies are respecified here as displayed and therefore observable participant concerns, as well as joint methods of solving problems in interaction (Burch, 2014; Musk & van der Meij, in review). Moreover, collaboration has been shown to encourage metatalk between students (Swain, 2001), whereby they reveal to each other their problem-solving (cognitive) processes, whilst also making them available to the analyst.

To uncover how these second/foreign language (L2; no distinction is made between the two in this article) students resolve emergent lexical trouble as well as the *learning potentials* of collaboration and digital tools (see e.g. Hellermann &

Pekarek Doehler 2010; Musk 2022), this study applies *multimodal conversation analysis* (CA; e.g. Broth & Keevallik, 2020). This approach is well suited to tracking how lexical trouble arises in the writing process and how students resolve it within the digital ecology of the classroom (see Musk, 2021a, 2022). The analyses are based on a collection of lexical troubles. These have been extracted from 31 hours of video-recordings of collaborative writing tasks in L2 English from four Swedish upper-secondary schools. The following research questions guide the study:

1. What interactional strategies do students use to resolve lexical gaps and other lexical issues in the collaborative writing *process*?
2. To what extent does collaboration and access to digital tools afford epistemic progression (i.e. knowledge gains) and how do they affect the final *product*?

Research review

Particularly over the last 10 years, there has been a steadily increasing number of CA and microanalytic studies examining interactional sequences where vocabulary items have been topicalised (i.e. made the topic of discourse; Waring et al., 2013, p. 89) in second/foreign language contexts. Most of these deal with teacher-student interactions in the various classroom settings, particularly those entailing vocabulary explanations or definitions. These include Danish as an L2 (Mortensen, 2011), English as an L2 (Lazaraton, 2004; Markee, 1995; Tai & Kabbazbashi, 2019a, 2019b; Waring et al., 2013, 2016), Swedish as an L2 (Majlesi, 2014), English in Content and Language Integrated Learning (CLIL) (Kääntä et al., 2018; Morton, 2015) and in mother tongue instruction in English (Stoewer & Musk, 2018). The vast majority of these studies have also included multimodal aspects of the classroom interactions in their analyses. One distinction drawn between different kinds of vocabulary explanations of particular relevance to this study is highlighted in Waring et al. (2013), namely what they call the *analytic approach* vs. the *animated approach*. Whereas the analytic approach relies heavily on verbal resources, “the animated approach deploys multiple semiotic resources including but [...] not limited to explanatory talk” (Waring et al., 2013, p. 254).

Although the above studies mostly focus on explanation work carried out by teachers, this practice is not reserved necessarily to teachers (see e.g. Stoewer & Musk, 2018). Few studies, however, focus on how students topicalise and deal

with emergent lexical issues in their collaborative writing. Almost all of these focus more specifically on particular aspects of the digital collaborative writing processes, for example regarding spelling (Čekaitė, 2009; Musk, 2016, 2021a), online translation tools (Musk, 2022; Musk & van der Meij, in review), primary school students' reflective practices on style and correctness (Herder et al., 2018a) and their writing proposals (Herder et al., 2018b). To date there are to my knowledge no micro-analytic studies specifically focusing on or categorising students' interactional strategies in resolving lexical issues in general.

Analysing how students resolve lexical issues entails attention to the management of knowledge. Within interaction research, managing knowledge has received considerable attention under the term *epistemics* (e.g. Heritage 2012, 2013; Stivers et al., 2011). More recently, epistemics has been applied to teaching and learning contexts, not least in the L2 classroom (e.g. Balaman & Sert, 2017; Jakonen & Morton, 2015; Musk & Čekaitė, 2017). In this study, reference will be made to whether students display *epistemic access* to (i.e. that they know and can retrieve) lexical knowledge, how they may treat external epistemic resources (e.g. online translation tools, cf. Musk, 2022) as having *epistemic primacy* (i.e. affording the relative right to claim knowledge; see Stivers et al., 2011, p. 9 and p. 13), and how they achieve *epistemic progression* (i.e. bridge knowledge gaps; cf. Balaman & Sert, 2017) and thereby transform lexical items into *learnables* (Majlesi, 2014). Furthermore, the collaborative nature of the writing process in this study is characterised by the moral dimensions of *epistemic responsibility* (Stivers et al., 2011, p. 17), whereby students hold each other accountable for sharing their knowledge in pursuit of writing their joint text.

Data and method

The participants of the current study comprise nine pairs of students from five different classes in the first year (17-year-olds) of four upper-secondary schools in Sweden. All the students gave their written consent according to the ethical guidelines of the Swedish Research Council (Vetenskapsrådet, 2017), fulfilling the requirements of providing information, obtaining participants' consent, ensuring their consented level of confidentiality, data storage and use. In accordance with the students' individual consent, names have been changed in the transcriptions and images may have been blurred to ensure their anonymity. The written tasks carried out by the pairs were set by their respective English teachers as part of their regular English classes, in some cases in consultation

with the researcher. They comprised project work on famous Americans, argumentative essays on student-selected topics and an informational text on International Women's Day.

The collaborative writing data totals 31 hours of video-recorded pairwork, collected in 2012, 2018 and 2019 over a series of two to five classes. All the pairs were co-present in their respective classrooms. For most of the recordings, pairs shared one laptop, but in some of the recordings from 2018, students worked in the same web-based document (Google Docs) but had a laptop each. The recordings were made using 2–3 video cameras, one to capture each screen and one filming from the side to capture the students' embodied actions. Some of the data from 2019 also made use of screen recording capture software (OBS Studio), which also video-recorded the pair via the computer's inbuilt video camera in the upper left-hand corner of the screen recording.

Analytically this study deploys multimodal conversational analysis (cf. Broth & Keevallik, 2020). Conversation analysis (CA) is an inductive (data-driven) method that investigates the methods that participants (here students) use to interpret each other's actions and solve problems. Thus, it prioritises an emic (participant-related) perspective as it emerges within the sequential organisation of interaction. This perspective is ascertained by recourse to the next-action proof procedure (Broth & Mondada, 2013, p. 52), whereby participants reveal in their next turn of talk or other next action how they have interpreted a previous turn or action. In order to make robust claims about interactional patterns found in the video data, CA builds collections of an identified phenomenon. For this study the data sets have been "trawled" for all cases where students topicalise vocabulary (the identified phenomenon), either to bridge lexical gaps or to resolve other lexical trouble. Through an inductive categorisation process, CA thus achieves a higher degree of generalisability about a phenomenon (Hutchby & Wooffitt, 2008, p. 88), the reliability of which can be corroborated by representative transcriptions and consolidated by cumulative empiricism across data sets and additional studies.

The transcriptions characteristic of multimodal CA typically share features of talk established for example by Jefferson (2004), augmented by multimodal features. The triadic participation framework (student-student-computer) of the current study necessitates the inclusion of multimodal features, not only of the students' embodied interactions (e.g. body movements, facial expressions and gaze), but

also their interactions with artefacts, not least the computer. The transcription conventions adopted here follow those developed by Musk (2016) for collaborative computer-assisted writing. Importantly, each line number may include laminated simultaneous modes of action represented by two icons (☞ for talk and ☞ for handling the computer) which appear immediately after the name of the person whose talk or actions are represented. Significant actions are also illustrated by video stills. Only the lines of talk or pauses are numbered, whereas the unnumbered lines immediately underneath show embodied actions that occur simultaneously with the closest numbered line above (see Figure 1 for the augmented embodied features described above as well as some others). A full list of transcription conventions can be found in the appendix.

Figure 1. Main transcription symbols and features.

Computer icon: line showing use of computer, e.g. what is being typed

Talking head icon: line of talk

Bold text: typed text

Centred dot: typed space

+ number: point at which an image is taken

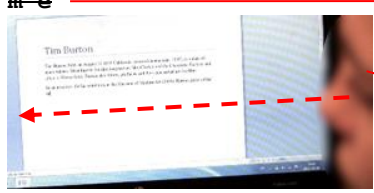
Zig zag box: snapshot of part of the screen (at point indicated by **1#** in line of talk, text or pause above)

Struck-through bold: deleted text

Photo: screen shot from the video (at point indicated by **2#** in line of talk or text above)

+ number + description in grey: explains action in image #2 above

1 ANNA ☞ Burton uh, (0.6) spoke of, (1.1) uh:m, (1.7)
 anna ☞ **Bur t o n . s p o k e . o f**
 2 ANNA ☞ ehm:: (0.8) uh th:e th:emes:
 anna ☞ t h e' t h e m e
 3 anna ☞ (0.3) **#1**
 ☞ <In an interview for his expedition at the Museum of Modern Art (2009), Burton spoke of the
 #1 themes>
 4 ANNA ☞ |or sha' we r>not write that?<|
 anna ☞ |looks at S
 5 SARA ☞ Lwhat's: J uh:,
 6 SARA ☞ (0.6) å- återkommande;
 re- recurring
 7 (0.6) | (0.2)
 anna ☞ |looks away fr S
 anna ☞ s-e
 8 ANNA ☞ u:h u- recur- no um (0.6) re-**#2** (.) cur (1.7)
 anna ☞ **m-e**
 #2
 9 anna ☞ #2 looks back at S
 ANNA ☞ °ing°?



Analyses

The categories described and illustrated below are based on a collection of sequences in the collaborative authoring process where mutually satisfactory lexical items are not immediately forthcoming. Hence, what is *not* included here as its own category is when a mutually satisfactory lexical item is supplied by either the currently authoring student or the other student at *first* attempt after a word search sequence. Instead, the following five categories occur when students need to adopt additional interactional strategies to resolve a lexical impasse:

- (1) Proposing the substitution of a lexical item
- (2) Negotiating between alternative lexical items
- (3) Offering a definition to elicit a lexical item
- (4) Requesting a translation to elicit a lexical item
- (5) Looking up a lexical item

In order to establish generic features and contrast the specific features of each category, and to ensure that the categories are emically motivated, the following aspects have been described and discussed, as far as possible in the same order under each respective heading:

- The strategy or method of resolving a lexical issue.
- The participation framework (including collaboration and use of the computer).
- The nature and length (in turns) of the lexical-solving trajectory.

The number of cases per category is not provided here, because there are issues of what to count, since one single trajectory from a lexical impasse until its resolution may include more than one strategy or more than one iteration of the same strategy. This will be illustrated and substantiated by the selected excerpts below, which follow whole trajectories. It appears more significant to establish the strategies adopted to resolve lexical issues and the order in which these tend to occur when “chained” than count the relative number of occurrences. We shall return to the order of the strategies in the concluding discussion.

Category 1. Proposing the substitution of a lexical item

A lexical substitution may be initiated by the typist or the non-typist, depending on who is currently the author. Furthermore, the initiation may occur before or

after it has been typed and it may or may not be accompanied by a metacomment. Proposed substitutions presuppose an improvement (made explicit in lines 1–2 of Excerpt 1) or finding a word that differs from the source text. Suggested substitutions in this category are accepted whether or not they are justified further and therefore these sequences are relatively short. Cases where students do not agree occasion negotiation and therefore belong to the next category.

In Excerpt 1, Adam has been typing biographical notes about the famous American actor and martial artist, Chuck Norris. After making an other-initiated spelling correction (cf. Musk, 2016) of “daughter” before the excerpt starts, he returns to a previously typed sentence and self-initiates the substitution of “called” (line 1, #1; hereafter line numbers only are presented within single parentheses).

Excerpt 1

Participants: Adam and Adolf

- 1 ADAM 🗨️ *let's say #1 named mike instead (.) it sounds*
 adam 🖥️ ~~called~~ named
 🖥️ In 1958 chuck married a woman, Dianne Holechek and they got their first child in 1963. It was a boy
 #1 called Mike. Only one year later they got a daughter, Diana.
 #1
- 
- 2 ADAM 🗨️ >a little bit °better°<.
 adam 🖥️ e
 3 (1.3) #2
 adam 🖥️ named
 🖥️ In 1958 chuck married a woman, Dianne Holechek and they got their first child in 1963. It was a boy
 #2 named Mike. Only one year later they got a daughter, Diana.
 4 ADOLF 🗨️ EH:: ((yawning))

Adam's proposed substitution of “called” with “named” is proposed orally immediately before he moves the cursor and starts deleting **called** (1). After he has justified the substitution with the metacomment “it sounds a little bit better” (1–2), he carries out the substitution (3, #2). Both Adam and Adolf have been gazing at the screen throughout lines 1–3 (see #1), but Adolf explicitly signals neither his alignment nor disalignment. Therefore, Adam exercises his prerogative as typist (Čekaitė, 2009, p. 338) to make the revision, while also

asserting his epistemic access (i.e. that he has and can retrieve knowledge; Stivers et al., 2011, p. 9).

Category 2. Negotiating between alternative lexical items

Negotiations typically arise when alternative lexical items are proposed by whoever is not currently authoring the text, most often in oral mode, slightly before or while the item is being typed. Unlike category 1, the alternatively proposed candidate is not (immediately) accepted and negotiation ensues, driven by disalignment. Moreover, the negotiation necessitates motivating proposed or rejected candidates, which frequently calls for metadiscourse, most notably definition work (as shown in Excerpt 2). The typist tends to have the upper hand in the negotiations, constantly determining what alternatives get typed and also deleted.

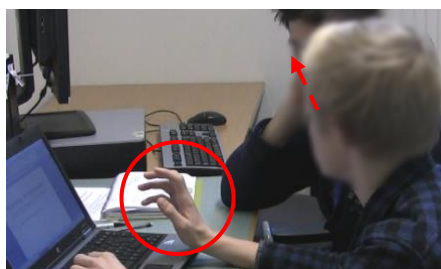
Excerpt 2(a–c) constitutes the most elaborate and longest negotiation sequence in the data. It has been selected here since it displays a wide range of actions that can be found in Category 2, many of which can occur across different categories. At the beginning of the excerpt, Bruce is both authoring and typing the second sentence of a text about Neil Armstrong in a project about famous Americans. The topicalised lexical item, which takes many turns to resolve, is the appropriate verb to describe Armstrong’s historic moonwalk.

Excerpt 2a

Participants: Syd (S) and Bruce (B)

			One of the most famous persons to leave our atmosphere is Neil Armstrong. Everyone knows who he
		#1	is and what he has done. Neil Armstrong was the first
1	BRUCE		#1 the <u>first</u> person (1.1) ↑to↓
	bruce		p e r s o n . t o
2			(1)
3	SYD		°go to moon°
	bruce		glances at S
4			(.)
5	BRUCE		t o
6	SYD		go to the moon
7			(1.6)
8	BRUCE		! *to* #2
	bruce		raises hand from keyboard & looks towards S

#2

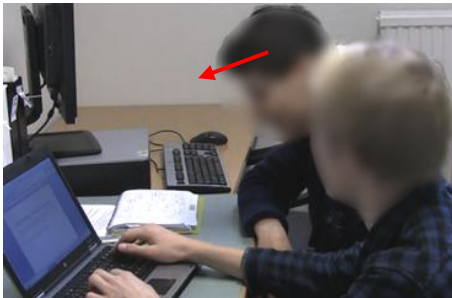


9 (1.3)
 10 SYD to step on [(the) moon
 11 BRUCE <[mou|nt:]> (.3) *the |moon* \$h.ehh\$
 b & s |B & S's gaze meets
 b & s |look at screen
 12 (.5)
 13 BRUCE \$.huh [huh\$
 14 SYD [to |explore >the moon<
 syd |looks briefly at B
 15 (.6)
 16 BRUCE e
 16 BRUCE °*e::h*°
 bruce [e]xplo
 17 (.4)
 bruce [explo]re .
 18 SYD °if you°
 bruce t h e .
 19 | (.9)
 syd |turns head & upper body to face B
 bruce moon#3 ð
 #3 One of the most famous persons to leave our atmosphere is Neil Armstrong. Everyone knows who he
 is and what he has done. Neil Armstrong was the first person to explore the moon

As is often the case, a “co-authoring word search” (Musk, 2021b) is triggered by an infinitive marker followed by a pause (1–2), which displays syntactic incompleteness (here a missing verb). Syd supplies a candidate in line 3 but it is delivered hesitantly in *sotto voce* and quickly rejected by Bruce, who repeats the infinitive marker and thereby initiates repair (e.g. Seedhouse, 2004, p. 34). Despite Syd’s overlapping repair in line 6, where he (correctly) adds the definite article, Bruce initiates a new repair and word search by leaving a long pause before once again repeating the infinitive marker (7–8). The repair initiation is also signalled by Bruce demonstrably not typing by lifting his hand from the keyboard and looking towards Syd and pausing (8–9, #2). Syd then supplies a new candidate – “step on (the) moon” (10), but in overlap Bruce proposes another candidate – “mount the moon” – although his turn-final laughter particles suggest that this suggestion is not to be treated seriously. Indeed, Syd proposes yet another candidate – “explore the moon” – (14), which is initially accepted by Bruce, who proceeds to type this (15–19) before then deleting it and abruptly rejecting it verbally with an emphasised unmitigated “no:” in line 20 of excerpt 2b, thereby also claiming epistemic primacy (Stivers et al., 2011, p. 13).

Excerpt 2b

20 BRUCE 🗣️ no: (.) nʌhʒ |.hhh (1) #4
 syd |looks away & up at window
 bruce 🖥️ ~~o-o-m-e-n-t-e-r-o-l-p-x-e~~
 21 SYD 🗣️ L_t-
 🖥️ ~~~~~
 #4 ~~~~~
 22 BRUCE 🗣️ to:!? (1) step: (.2) *on |the moon* (.2) #5
 bruce |glances towards S
 syd |looks back at screen
 bruce 🖥️ s t e p . o n . t h e m o o n .
 🖥️ ~~~~~
 #5 ~~~~~
 23 BRUCE 🗣️ |°nunuh°
 bruce |glances quickly at S
 24 (.4)
 bruce 🖥️ .
 25 SYD 🗣️ °step on moon°
 26 (.8) |
 syd |turns towards B
 bruce 🖥️ -.-
 27 SYD 🗣️ *do you like* |step#6 on the moo::n |crushed
 syd |leans fwd & taps foot |taps foot
 bruce 🖥️ n ————— o o m . e
 #6

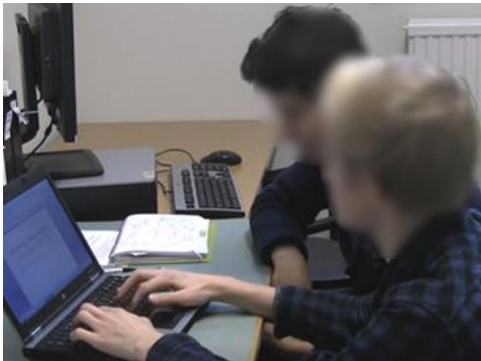


28 SYD 🗣️ \$underneath your feet\$
 bruce 🖥️ h t ————— n o . p e
 29 (.2)
 bruce 🖥️ t

Once again Bruce produces a prosodically marked infinitive marker followed by a pause, signalling a new co-authoring word search, displayed by him glancing at Syd (22). This time Bruce starts typing and repeats verbally a previously proposed candidate by Syd. Although typing a full stop suggests the close of the negotiation sequence, Bruce opens it up again by first repeating “°step on moon°” softly before challenging its contextual suitability through the ensuing definitional work. He does so both through an “animated definition” (Waring et al., 2013, p. 254), whereby he leans forward (#6) and audibly taps his foot while emphasising the verb “step” to act out its meaning as well as adding an “analytic definition” (Waring et al., 2013, p. 254) by supplying a verbal definition of “step”, namely “crushed \$underneath your feet\$”, whilst once again tapping his foot (27–28).

Even before Syd starts his definition turn challenging Bruce's typed candidate, Bruce has already started deleting the troublesome lexical item (26). He then almost completes the deletion during Syd's contesting turn (27–28). Yet, despite his apparent acceptance of Syd's repair initiation, Bruce proceeds to challenge Syd's definition in Excerpt 2c.

Excerpt 2c

- 30 BRUCE ☞ |sta:mp |(.2) >you were thinking about< stamp
 b & s |look at each other
 syd |looks away at screen
 bruce s
- 31 (.)#7
 ☞ One of the most famous persons to leave our atmosphere is Neil Armstrong. Everyone knows who he
 #7 is and what he has done. Neil Armstrong was the first person to
- 32 SYD ☞ *no:
 33 BRUCE ☞ or shtomp
 34 SYD ☞ |jus'*
- 35 (.5)
 36 SYD ☞ stomp is another thing >it's like< pf|#8fhh
 syd |leans fwd &
 stamps foot
- bruce ☞ s t e p . o n
 #8
- 
- 37 (.2)
 bruce ☞ . t
- 38 BRUCE ☞ yea:h (.2) but that (.) let's:: (.) it sound like
 bruce ☞ h e . m o n o e - n
- 39 BRUCE ☞ (i-) that |was th- thing#9 you were |des|cri|bing
 bruce |rubs eye
- bruce ☞ o e n .
- 40 SYD ☞ Ltake a step on the moon then, J
 syd |turns
 to B
- ☞ One of the most famous persons to leave our atmosphere is Neil Armstrong. Everyone knows who he
 #9 is and what he has done. Neil Armstrong was the first person to step on the moon
- 41 (.2)
 42 SYD ☞ t#o make a step on the moon;
 43 (.2)
 44 BRUCE ☞ r°|to step on the moon° J=
 bruce |looks at S
- 45 SYD ☞ L something J
- 46 SYD ☞ =>step |on the moon is like< |you step on a pen
 syd |looks away |faces B

47 SYD ☞ while walking,
 48 (.4)
 49 SYD ☞ >it's not like you |stomp< on a |pen, \$nhuh huh\$=
 |leans fwd & taps foot
 |looks at B smiling
 50 BRUCE ☞ =yeah well y- >|you describe it that way.<
 |looks away & back again
 51 (.4) |
 |looks away
 52 SYD ☞ °hrr|rrhh°
 |looks away at screen
 53 (1.4)
 54 SYD ☞ \$uhu|huh\$
 55 BRUCE ☞ |>step on the moon |okay?<
 |readjusts himself on chair
 56 (.5)
 57 BRUCE ☞ e::m: ((clicks fingers)) (2) °*step on the moon,*°

In line 30 Bruce contests the meaning Syd ascribes to “step” by postulating that it better matches “stamp”. However, given no initial acknowledgement by Syd, Bruce’s increment is prefaced with “>you were thinking about<”, which is a *type 1 knowable*, that is, where subject actors themselves have a greater right to know what they are thinking (Pomerantz, 1980, p. 187). Therefore, not unsurprisingly, Syd asserts his epistemic primacy by rejecting Bruce’s postulation with a bald “*no:*”, whereupon Bruce supplies a synonym “shtomp” (32–33). However, Syd rejects this synonym too by way of another animated definition (36), whereby he upgrades his previous animated definition (27), this time stamping his foot while producing the non-lexical “pffhh” (cf. Keevallik & Ogden, 2020). Despite Syd’s displayed objections, Bruce has started retyping his previously deleted suggestion during Syd’s definition of “stomp” (36) and he completes it while verbally defending why “stamp/stomp” better match Syd’s definition. Although Syd supplies two more candidate lexical items (40 and 42) and performs further definition work by contrasting contexts using “step” and “stomp” – “on the moon” vs “on a pen while walking” – (46–49), Bruce finally dismisses Syd’s objections (50). Syd quietly but audibly vocalises his continued disalignment with a non-lexical expression of exasperation (52), somewhat ameliorated by his delayed laughter particles (54), whereupon Bruce repeats what he has typed and brings the sequence to a close by readjusting himself on his chair and clicking his fingers before reiterating his lexical candidate (55–57). By doing so, Bruce demonstrates the uneven distribution of rights and responsibilities between the typist and non-typist, whereby the typist has the final veto (Čekaitė, 2009, p. 338), while simultaneously asserting his epistemic primacy.

Category 3. Offering a definition to elicit a lexical item

In all three remaining categories, an emergent lexical gap triggers a word-search sequence, typically initiated by the typist (as in Excerpt 2a), but otherwise whoever is currently authoring the text-in-the-making. In the CA literature, word searches typically start out as solitary actions, signalled particularly by the current speaker averting his/her gaze (Goodwin & Goodwin 1986, pp. 56–57). If a word search cannot readily be resolved, the current speaker may solicit help, signalled through gazing at a co-participant (Goodwin & Goodwin 1986, p. 63). In collaborative writing, this pattern is far less clear, partly because participants are co-authoring a text and share epistemic responsibility (Stivers et al., 2011, p. 18) for resolving word searches and perhaps partly because they are sitting side by side, both facing the computer where the text is being typed (see Excerpt 2a, 1–3 and 5–6 – with no gaze at co-participant). Even so, gazing at a co-participant does solicit help and some form of response (see Excerpt 2a, 8–10). Other features of word searches in the literature are also evident in co-authoring word searches, namely a “thinking face” (Goodwin & Goodwin 1986, p. 57), hand gestures (Duran et al., 2022, p. 504) and speech perturbations, such as “sound stretches, turn-holding tokens (e.g. um, uh, ehm etc.), cut offs, and pauses, which demonstrate that the speaker is engaged in a word search activity” (Duran et al., 2022, p. 503).

In category 3 the word search is carried out without recourse to Swedish (which may not be the students’ first language, as in Excerpt 3), that is, by offering a definition of the word in English (see Waring et al., 2013). The duration of the word search trajectories may vary, probably depending on the precision of the definition or the closeness of the lexical prompt as well as the epistemic access (Stivers et al., 2011, p. 9) of the other student. If the initial definition or prompt does not prove successful, the initial speaker resorts to a further elicitation method. This is precisely what happens in Excerpt 3, where the initial definition is quickly succeeded by a translation request (category 4, a far more frequent strategy in the data).

Excerpt 3

Participants: Syd (S) and Bruce (B)

		~~~~~ Armstrong was offered the commander post on Apollo 11 program. The reason why Deke Slayton, ~~~~~
#1		the director of NASA's flight crew operations, chose Neil to be the commander, was because
		~~~~~
1	Syd	#1 he · saw · poteni it ial ·

In Excerpt 3 Syd is authoring text and typing phrase by phrase (1), but at the end of line 4 a word search starts, characterised by a long pause, a hesitation marker (5), turning back to Bruce (5), making hand gestures (#3–4) and then displaying a thinking pose (#5), whereupon he produces a contextualised definition “when you have arguments you need” in the form of a designedly incomplete utterance (Koshik, 2002). Thus, Syd displays that he seeks Bruce’s input in both verbal and embodied mode. When it is not immediately forthcoming, Syd follows up the definition with a translation request while continuing to gesture, display a thinking pose and gaze at Bruce (8–9, #6–7). In overlap with Syd’s incremental explicit translation request in line 9, Bruce supplies a candidate item “support”, thereby displaying his epistemic access (Stivers et al., 2011, p. 9). Both the Swedish word and its translation are nouns, but in Syd’s typed text he post-edits the English word as a verb to match the emerging context (15): “**supported by great skills showed in earlier missions.**” (completed beyond Excerpt 3), which simultaneously confirms Syd’s epistemic progression.

Category 4. Requesting a translation

As illustrated by Excerpt 3 in the previous category, translation requests tend to start with word searches (though usually without definitions to solicit help), but when the word search fails or when proposed candidates are not jointly accepted, translation requests often occur. Producing the Swedish word can help pinpoint the precise meaning of the sought-for L2 word in the emerging context and they are sometimes accompanied by explicit verbalised requests for help, such as “what’s x?” or “what’s x called?” (cf. Stoewer & Musk, 2018). In Excerpt 3 line 9 this explicit request is produced incrementally after the Swedish word, but usually the explicit request comes before.

In Excerpt 4 Anna and Sarah are writing their second sentence about the film producer Tim Burton, who they have chosen for their project on famous Americans. When Anna has audibly authored and typed the beginning of this sentence and checks whether it is to Sarah’s approval (1–4), Sarah makes a translation request in line 4, using a “what’s x?” construction.

Excerpt 4

Participants: Anna (A) and Sarah (S)

- 1 ANNA 🗣️ (.4) Burton uh, (.6) spoke of, (1.1) uh:m,
 Anna 🖨️ **Bu r t o n . s p o k e . o f .**
 2 (1.7)
 3 ANNA 🗣️ ehm:: (.8) uh th:e th:emes: (.3) **#1** |or sha’ we

anna |looks at S
 Anna #1 t h e · t h e m e s
 #1 <In an interview for his expedition at the Museum of Modern Art (2009), Burton spoke of the
 themes
 4 ANNA [>not write that?<
 5 SARAH [what's: uh:, (.6) å- återkommande,
 re- recurring
 6 (.6) | (.2)
 anna |looks away
 Anna s-e
 7 ANNA u:h u- |recur- no um (.6) re- (.) cur (1.7)
 anna |looks back at S
 Anna m-e
 8 ANNA °ing°? |
 Anna |looks away from S again

What then ensues is a word search sequence, where Anna is positioned as potentially having epistemic access (Stivers et al., 2011, p. 9). Typical word-search features characterise Anna's response, such as pauses, gaze direction and speech perturbations. Although Anna displays considerable epistemic uncertainty, she does actually supply a fragmented and increasingly quiet but also try-marked "re- (.) cur (1.7) °ing°?", albeit not perceived by Sarah (which transpires later: "I jus' don't [sic!] hear you say it"). Hence the translation request is not satisfactorily resolved in this sequence, either for Anna or for Sarah. Since the issue is then resolved by looking up *återkommande* 'recurring' in an online dictionary, this excerpt will be continued in the next category.

Category 5. Looking up a lexical item

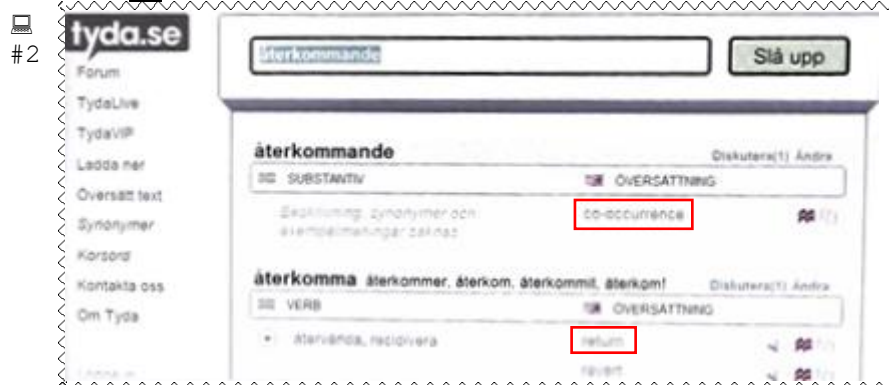
In this final category, a word search results in the students looking up an emergent lexical gap or other lexical impasse in a bilingual online dictionary or other "online translation tool" (cf. Musk, 2022). This is not usually the first course of action, but as with the case of Excerpt 4, students tend to resort to this when they cannot satisfactorily resolve the issue between themselves. The different translation tools offer somewhat different affordances (see Musk, 2022), but very often there is more than one candidate translation offered, which necessitates a choice. The students' epistemic status vis-à-vis the alternatives offered and their mutual agreement in the selection process determines the length of the problem-to-solution trajectory.

Excerpt 5 picks up where Excerpt 4 left off, with some lines omitted where Anna has typed *återkommande* 'recurring' into the online dictionary tyda.se (#2).

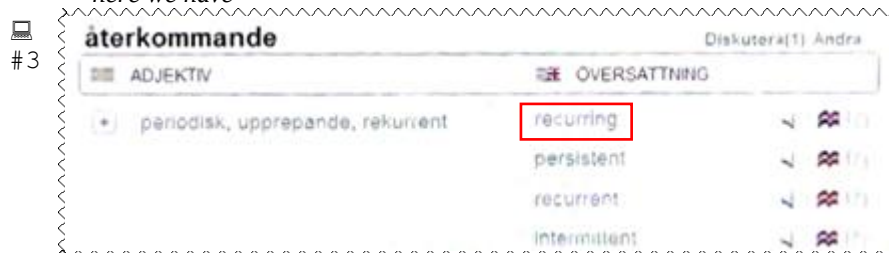
Excerpt 5

Participants: Anna (A) and Sarah (S)

- 1 ANNA 🗣️ returning? °(khh- ri-)° \$.h HUHUUH ha\$ >tha'sn't
 2 right<=
 3 SARAH 🗣️ =\$.h uhuhuhuhunh .hh\$=
 4 ANNA 🗣️ =\$.hu\$
 5 (.8) #2



- 6 ANNA 🗣️ °yes::°
 7 (1.1)
 8 ANNA 🗣️ co-|occurs,
 anna 🖱️ |scrolls down entry
 9 (.5)
 10 ANNA 🗣️ >°här#3 ha' vi°< c- reCURRing I said rec- di- I
 here we have



- 11 ANNA 🗣️ |I said recurring an' it was a it was a WORD?
 anna 🖱️ |looks at S
 12 🗣️ it's really weird.

What first appears in the dictionary entry is the noun and the verb (*återkomma* 'return'). Anna first rejects "returning" with some mutual hilarity and a dismissive metacomment (1–4) and then rejects "co-occurs" with less certainty. Interestingly, she has also verbally post-edited (inflected; cf. Musk & van der Meij, in review) the forms offered in the dictionary entry ("return" and "co-occurrence"), which would have been necessary since these belong to the wrong word classes (verb and noun, respectively). This also highlights a problem with using bilingual dictionaries and online translation tools, namely that of identifying not only the right word class, but also an appropriate equivalent with the correct inflection for the context (cf. Fredholm, 2021; Musk & van der Meij, in review). However, in this case Anna scrolls down to adjectives in the dictionary entry (8–

10, #3), where she finds “recurring” as the first entry. Code-switching momentarily into Swedish, Anna’s use of the first person plural pronoun indexes the joint nature of the word search. Furthermore, Anna displays a “retrospective orientation” (Jakonen, 2018), whereby she shifts both from “we” to “I” and from the present to the past tense, “have” to “said”, to assert that she had already produced the candidate translation “recurring”. Although this confirms her original hesitant and fragmented proposal (Excerpt 4: 7–8), the continuation of her turn displays her surprise at it actually being a word (Excerpt 5: 11–12). At the same time Anna displays her epistemic progression, that is, a change in her epistemic status from being rather uncertain to now knowing (Balaman & Sert, 2017; Heritage, 2012). By doing so the online dictionary is afforded epistemic primacy in resolving the lexical trouble (Stivers et al., 2011, p. 13). In the remainder of this sequence (beyond Excerpt 5), Sarah questions whether Anna had previously said “recurring”, whereupon Anna invokes the recording as evidence. The sequence closes with Anna typing “**recurring themes**” and her requesting that Sarah confirm the correct spelling.

Concluding discussion

This study has examined the potential of collaboration and digital tools in students’ use of strategies to resolve lexical issues in their collaborative writing, whereby the term strategies has been respecified in interactional terms as an observable participant concern (Burch, 2014; Musk & van der Meij, in review). In answer to the first research question as to what interactional strategies students use to resolve lexical issues in the collaborative writing process, the study has identified five principal strategies ranging from repairs, whereby either (1) lexical substitutions are proposed or (2) lexical negotiations ensue to find the appropriate word, to various methods for resolving lexical gaps or other lexical trouble in word search sequences. Additionally, in word searches the data reveal a regular sequential pattern regarding the remaining three strategies:

- (3) offering a definition to elicit the word
- (4) requesting a translation of a Swedish word
- (5) looking up the word

The bracketed third step is most often bypassed, and the word search only continues to the fourth and the fifth step if the lexical issue has not yet been resolved (illustrated by Excerpts 3, 4 and 5, respectively).

Let us now address the second research question: the extent to which collaboration and access to digital tools afford epistemic progression (Balaman & Sert, 2017; Musk, 2022), as well as the effect of both on the final written product. Three categories of strategies are unique to collaboration: negotiation and eliciting a lexical item either by offering a definition or requesting a translation. These strategies allow students to establish each other's epistemic access (Stivers et al., 2011, p. 9) and provide opportunities for epistemic progression (Balaman & Sert, 2017), particularly for any student that lacks epistemic access, either due to a temporary memory lapsus or a lexical gap. In the latter case, the lexical item becomes a learnable (Majlesi, 2014). We shall return to the learning potential shortly.

Collaboration also opens up for negotiation sequences driven by incongruence in claims to epistemic access as well as the moral dimensions of joint epistemic responsibility for the text-in-the-making (Stivers et al., 2011, p. 9). Thus, collaboration has the potential to push students to reconsider their initial lexical choices and jointly pursue the appropriate word, thereby orienting towards contextual appropriateness and a sensitivity to (formal) register and style. Inevitably, this process has an effect on the final written product, whereby the outcome tends to lead either to normatively acceptable or improved word choices, as illustrated in Excerpt 2a ("go to (the) moon" → **step on the moon**). Naturally, there can be a normatively incorrect outcome even if the students agree on a particular lexical choice, but in the vast majority of cases their final choice is a correct one.

Although the remaining two strategies, substituting or looking up a lexical item, may or may not be carried out collaboratively, in the current study they are shaped by their interactional dyadic (student-student) or triadic (student-student-computer) ecology, respectively. Indeed, the latter relies particularly on access to digital resources. As noted above, resorting to online dictionaries or other translation tools only arises in the data when collaboration has failed to provide epistemic access to the translation of the Swedish lexical item. In this regard, it is important to underscore translation as a legitimate strategy, which emerges from the data as a regularly occurring indigenous method for resolving lexical impasses. Online translation tools offer opportunities to extend the epistemic resources available to students (Musk, 2022; Musk & van der Meij, in review), frequently treated as having epistemic primacy (Stivers et al., 2011, p. 13). As in the case of collaboration, digital tools can afford an opportunity for epistemic

progression (Balaman & Sert, 2017), be it an issue of memory lapsus or a lexical gap that needs bridging.

By extending access beyond individual knowledge resources, both collaboration and digital tools can configure learning potentials for retaining new lexis or consolidating temporarily unavailable lexis (Hellermann & Pekarek Doehler 2010; Musk 2022). The chain of actions involved in the five strategy categories include: giving definitions (e.g. comparing and contrasting candidate meanings); doing words searches; proposing, evaluating and selecting words; translating and looking up words; saying, pronouncing and repeating words; typing and spelling words; and post-editing and contextualising words. These multiple actions engage with various aspects of their *form*, *meaning* and *use* (cf. Nation, 2013) and the greater the *involvement load* the greater the potential for remembering and learning (e.g. Laufer, 2016).

Finally, when it comes to students' strategies for achieving epistemic progression in digital collaborative writing, the greatest potential for assisting students lies in developing their strategies for using online translation tools, since students' own epistemic resources are limited when they encounter lexical trouble. Previous studies (Musk, 2022; Musk & van der Meij, in review), based largely on the same data set as in this study, reveal that students encounter problems in using these tools and tend to lack a range of specific strategies to deal with such problems. Therefore, providing training opportunities to make better use of these tools should be highly beneficial, both for collaborative and individual writing.

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Appendix: Transcription Conventions

(0.5)	Pauses in speech of tenths of a second
(.)	Pause in speech of less than 0.2 seconds
yeah=	Equal sign: latching between utterances
=yeah	
[yeah	Opening square brackets in adjacent lines: start of overlapping talk
└mm	(between different participants)
yeah]	Closing square brackets in adjacent lines: close of overlapping talk
mm]	(between different participants)
(0.9)	Broken vertical lines in adjacent lines: action during pause or simultaneous talk
rolls his hands	
	Text in grey: description of embodied action
lis-	Dash: cut-off word
o::h	Colon: prolonged previous sound
.yeah	Initial fullstop: inbreath; before word: said on an inbreath
(swap)	Words in single brackets: uncertain words
(xx)	Crosses in single brackets: unclear fragment; each cross corresponds to one syllable
<i>men vänta</i>	Words in italics: code-switching into Swedish
<i>but wait</i>	Words in italics in different font: translation of code-switched line above
((slaps desk))	Double brackets: comments on contextual or other features, such as non-verbal activities
<u>really</u>	Underlining: focal stress (marked on stressed syllable)
AND	Capitals: noticeably louder than surrounding speech
°crap°	Encompassing degree signs: noticeably quieter than surrounding speech
\$hi\$	Encompassing dollar signs: laughter or laughter-infused speech
no	Encompassing asterisks: creaky voice quality
>yes sure<	Encompassing inward chevrons: faster than surrounding speech
use it then.	Full stop: final “stopping” (falling) intonation
to,	Comma: final “continuing” (slightly rising) intonation
pay?	Question mark: final rising intonation
mm?	Upside-down question mark: final partially rising intonation
↑sure	Upward-pointing arrow: marked rising intonation in the following syllable
↓oh	Downward-pointing arrow: marked falling intonation in the following syllable
🗣️	Talking head: line of talk
💻	Computer icon: line involving the computer screen
#1	# + number on black background: point at which a snapshot of action/screen shot is shown below with same number
people	Bold: typed text appearing on the computer screen during pause or talk in line above
pepele	Struck-through bold: typed characters/words that are deleted
people·that	Bold centred dot: typed space appearing on the computer screen

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