

# NEGOTIATING FIGURATIVE LANGUAGE FROM LITERARY TEXTS: SECOND-LANGUAGE INSTRUCTION AS A DUAL LITERACY PRACTICE

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## Abstract

The aim of this article is to contribute knowledge about how figurative language from literary texts is negotiated through oral interaction in second-language instruction. The material consists of transcriptions of recordings from a classroom study of basic adult second-language instruction involving two teachers and their two student groups. Theories of semantic waves and discursive mobility are used to explore and visualize discursive shifts between concrete and condensed abstract meanings. The results show a varied use of linguistic resources, where students' contributions often serve as a bridge between the teachers' concrete examples and abstract paraphrases in which lexical metaphors interplayed with grammatical metaphors. In some exchanges, characters and events in the literary texts were significantly expanded upon in the interaction as they were used as contextual resources. The study sheds light on second-language instruction as a dual disciplinary literacy practice, involving both language learning and the study of literary texts.

Keywords: classroom discourse, discursive mobility, idioms, semantic waves, systemic-functional linguistics, second-language teaching

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## 1. INTRODUCTION

Recent research in educational linguistics has shed light on how knowledge in different subjects is expressed through linguistic resources. Studies based on Systemic-Functional Linguistics (SFL) and Legitimation Code Theory (LCT) have shown how content learning typically involves movements between the language used in everyday interaction and the abstract and technical discourses characterizing academic disciplines in formal schooling (cf. Macken-Horarik, 1996; Martin, 1990/1993; Maton, 2013). An important resource for this learning is the spoken interaction in peer group and whole-class settings, in which subject-related wordings can be “unpacked” and “repacked”, and various discourses and modes can be bridged through interactional scaffolding (Gibbons, 2006; Macnaught et al., 2013; Maton, 2014; Nygård Larsson, 2018). This discourse bridging interaction is considered especially beneficial for second-language learners’ meaning making and language development. The ability to move between and within discourses has also been described as a *discursive mobility* (Nygård Larsson, 2011, 2018), which can be seen as both a teaching strategy and feature of all meaning making through language and other semiotic resources. A specific feature of academic discourse is the use of dense and abstract language; for example, in the form of nominalizations, which within SFL are labelled as grammatical metaphors, since they can be described as having a kind of dual meaning that entails both processes and phenomena (see the next section). Nygård Larsson (2018) analyzed and illustrated the movements between everyday language features and the use of grammatical metaphors in classroom interaction in science. However, while the linguistic negotiation of knowledge in science education, and, to a lesser extent, social studies have been described (cf. Walldén, 2019a, 2020a), the same cannot be said for interaction based on texts in second-language instruction.

Second-language instruction is a matter of developing linguistic skills necessary for participating in education, professions, and society at large. However, like other subjects, it also involves specific literacy practices and the encountering of disciplinary texts and certain ways of using resources of language. Most linguistic research has explored the use of linguistic resources in language teaching in terms of stimulating students’ writing or metalinguistic awareness (e.g., Christie, 2002; Christie & Derewianka, 2010; Edling, 2006; Folkeryd, 2006; Rahimi, 2018; Schleppegrell, 2013; Walldén, 2019a). However, like “content” subjects, language subjects can be described as a dual practice. They emphasize students’ development of language and reading and writing skills per se, but also often focus on the study and interpretation of literary texts. In second-language instruction, this dual practice can create tensions due to the need for more explicit attention to learners’ developing language skills. This is evident in the subject of Swedish as a second language, which is designed to mirror the subject of Swedish, while also providing specific linguistic support to second-language learners (cf. Hedman & Magnusson, 2020). In the present study, this dual practice underpins the analyzed classroom interaction, since lan-

guage-focused activities are combined with the social practice of reading and interpreting the content in novels. The lack of previous research employing a similar lens can probably be understood in light of the enduring dichotomy between language and literature in teaching and research (e.g., Paran, 2008).

In this study, we take particular interest in figurative language as a feature of literary texts and discourse. It can be seen as part of the disciplinary linguistic knowledge constituting part of the content negotiated in language teaching (cf. Schleppegrell, 2018). Figurative language is also common in formulaic language used in everyday oral interaction (e.g., Wray, 2002). Such fixed expressions often pose challenges for second-language learners (e.g., Golden, 2005), due to their construction and dual meaning, which can lead to difficulties in interpreting and separating between literal and figurative meanings of these expressions. This can lead to difficulties in the reading of literary texts. In addition, formulaic language is a major stumbling block for adult second-language learners in both understanding native speakers and sounding idiomatic (Wray, 2002). In this article, we aim to contribute knowledge of how figurative language is negotiated in interaction between teachers and students in second-language teaching. With reference to the theoretical underpinnings of the study, figurative expressions will be termed *lexical metaphors* (see Section 2.1).

Our purpose is to explore the linguistic negotiation when teachers and adult second-language learners engage in explanations of figurative language encountered in novels. We are also interested in the interplay between grammatical and lexical metaphors during this negotiation. The specific questions to be answered are:

- How can interaction based on explanation of lexical metaphors be understood in terms of discursive mobility, including the interplay between lexical and grammatical metaphors?
- Which contextual resources and contexts are drawn upon when the teacher explains meanings of lexical metaphors?
- Which meaning-carrying units of expressions and words are made explicit in the negotiation of lexical metaphors?

By answering these questions, we will also investigate how analysis of discursive mobility (cf. Nygård Larsson, 2018) can be adopted to this underexplored teaching context. By doing this, we want to contribute knowledge about the disciplinary literacy practices of second-language instruction.

## 2. THEORETICAL FRAMEWORK AND PREVIOUS RESEARCH

The theoretical underpinning of the study is the on-going cross-fertilization (discussed in Martin & Maton, 2017) between Systemic-Functional Linguistics (e.g., Halliday & Mathiessen, 2014) and Legitimation Code Theory (e.g., Maton, 2014). Thus, we adopt a social-semiotic and social realist view of classroom interaction as part of social knowledge-building practices.

SFL-based research has had a crucial role in researching the linguistic resources needed and employed to negotiate knowledge in formal education (Halliday & Martin, 1993; Macken-Horarik, 1996). Developing on Bernstein's (2000) concept of horizontal and vertical discourse, the semantic dimension of LCT conceptualizes social knowledge practices as constituted by variable semantic codes, and the recurring semantic variation in pedagogic discourse has been visualized as *semantic waves* (Maton, 2013). A concept relating strongly to both theories is *discursive mobility*, denoting the ability to move between and within different discourses and gradually appropriate their inherent, specific ways of thinking, acting, and expressing disciplinary knowledge (Nygård Larsson, 2011, 2018). The opportunities for discursive mobility provided in classroom interaction is a key component in learning disciplinary ways of using language. The specific operationalization of the theoretical concepts, including the linguistic analysis and LCT-underpinned visualization of discursive movements (cf. Nygård Larsson, 2018), is detailed in Section 3.1.1.

### 2.1 Grammatical and lexical metaphors in previous research

Research into systemic-functional linguistics has shown that the use of grammatical metaphors is a gateway to academic discourse (e.g., Halliday, 1989/1993; Martin, 1992, 1999; To et al., 2020). While the validity of the term "metaphor" in this context has been debated (Romero & Soran, 2005), the concept of grammatical metaphor has proved valuable in describing the tensions between meanings and grammatical forms often present in technical and abstract discourse. For example, a quality (such as *smooth*) can be recast as a thing (*smoothness*), or a process (such as *move*) transformed into a thing (*movement*). Due to the affordances of nominal groups in languages such as Swedish and English, presenting qualities and processes *incongruently* as things greatly expands meaning-making possibilities. Examples of expanded noun groups, which rely on grammatical metaphors in the empirical part of this article, include *quite that tactfulness*, *this social smoothness*, and *monotonous movement*. The grammatical metaphors figure as heads in noun phrases that are described by different epithets (cf. Halliday & Mathiessen, 2014; Martin & Rose, 2007). This fine calibration of meanings would not have been possible if the qualities and processes had been presented *congruently* (cf. *tactful*, *smooth*, *move*). Grammatical metaphors are important linguistic resources of the highly technical science language and the often-abstract language of the social and human sciences (cf. Halliday & Martin, 1993). Grammatical metaphors have generally been viewed as one of the major linguistic challenges facing learners who receive instruction in their second language (Nygård Larsson, 2018; Schleppegrell, 2013). Rather than giving second-language learners simplified texts, researchers advocate teaching that provides sufficient scaffolding for students to engage successfully with cognitively demanding texts and tasks (cf. Cummins, 2000; Gibbons, 2006; Mariani, 1997). In relation to language teaching, the use of grammatical metaphors has been identified as an important resource in the development of students' writing; for example, in character

descriptions (cf. Christie, 2002; Christie & Derewianka, 2010; Schleppegrell, 2004). While the negotiation of abstract meanings in relation to different disciplinary literacies has been a concern in SFL- and LCT-informed research (see previous section), there is a lack of studies investigating interaction in second-language teaching based on literary texts from similar theoretical perspectives.

Another potential challenge for second-language learners is lexical metaphors. Both grammatical and lexical metaphors share the characteristics of duality, and these dual meanings can be hard to detect. The term *lexical metaphor* refers to metaphors in the conventional sense: one lexical item acquires the meaning of another (Martin & Rose, 2007, pp. 109–110). In the present article we are mostly concerned with *idioms*, where the relationship between literal and figurative meaning, also from an L1 perspective, can be either clear or more obscure (Nation, 2013, 489-490, see Section 3.1). They often appear in collocations, or multiword units. For L2 learners, any idiom can be challenging to decipher since they must depend on their L2 vocabulary for retrieval of the meaning. Thus, L2 learners may not understand the literal meaning or may misinterpret or interpret metaphorical expressions literally, not recognizing their figurative meaning. The challenges for L2 learners, compared to L1 speakers, has been studied, for example, in relation to the interpretation of metaphorical expressions in Norwegian social studies textbooks (Golden, 2005).

In second-language research, studies have also investigated learners' acquisition of collocations under different input conditions (e.g., Durant & Schmitt, 2010; Sonbul & Schmitt, 2013; Toomer & Elgort, 2019; Webb et al, 2013) and learners' development of phraseological competence through pairing the meaning of collocations with their formal construction (Edmonds, 2015). Littlemore and Low (2006) has argued that metaphorical competence has a broad impact on communicative competence. In relation to the teaching of literature in a second-language context, lexical metaphors have been viewed in terms of students' reception of literary texts and their ability to discuss literary language (e.g., Carroli, 2011). To our knowledge, no studies have yet explored L2 learners negotiating the meaning of lexical metaphors in peer group and whole-class discussions, where these metaphors are explained and related to meanings in jointly read texts.

In this study, we take an interest in the interplay between grammatical and lexical metaphors in classroom discourse. While both lexical and grammatical metaphors are important resources in academic discourse and writing development (cf. Christie & Derewianka, 2010), our focus will be on oral classroom interaction. Danielsson et al.'s (2018) study of chemistry teaching shows that lexical metaphors can play a part in bridging every-day and scientific domains. The researchers point to how these metaphors can figure as a resource in the appropriation of the technical scientific discourse, but also, in some cases, restrict the students' understanding if they are taken literally and side-track the discourse from the disciplinary domain. However, we have taken a different point of departure, as the lexical metaphors directly form part of the disciplinary discourse negotiated between the teacher and the students.

In the study of classroom discourse, it is also important to consider how the negotiation of words and expressions relate to the text they appear in. Previous classroom studies (Walldén, 2020c; Walldén & Nygård Larsson, 2021, submitted) have problematized teachers explaining key disciplinary out of context of the disciplinary texts they appear in, in classroom activities separated from the joint and active process of interpreting subject-related discourse. As pointed out by Martin (2013), key disciplinary terms interplay with resources of abstract language and recurring, genre-specific ways of composing texts. This is a perspective we add to the analysis (see 3.1.1).

### 3. METHOD AND MATERIAL

The material that forms the basis of the analysis was collected through field notes, documented teaching material, and voice recordings (approximately 50 hours) over two months by the first author. Two teachers, referred to as Anita and Eva, and their two groups of adult second-language learners (20 students in each group), were followed throughout classroom work connected to two authentic novels, one in each group. The course that was taught was Swedish as a Second Language in municipal basic adult education, an intermediate-level course usually delivered between initial Swedish Tuition for Immigrants and Swedish as a second language at upper secondary level. Both teachers had taught Swedish as a second language in basic adult education for several years. One of the teachers, Anita, placed more emphasis on activities related to words and expressions in the novel read. Therefore, most of the interaction has been excerpted from her teaching. Eva, on the other hand, devoted more time to open-ended discussions about the students' experiences of reading the book, generating fewer exchanges relevant to the aim of this study. The differences in teaching style are discussed in a previous article, which takes a broader and more reception-oriented view of the collected data (Walldén, 2020b).

The students were heterogenic in terms of language background, previous formal education, length of stay in Sweden, and proficiency in Swedish. For ethical reasons, only general group-level information about the students was requested from the teachers. However, it can be generally stated that the linguistic diversity in Swedish classrooms is connected to migration, not least the "European migrant crisis" emerging in 2014. Common migrant languages include Arabic, Serbo-Croat-Bosnian, Polish, Kurdish languages, Persian and Somali. Most of the students had been taught in the same class for a couple of months before the study started, while others had arrived in the groups more recently. According to the teachers, the students generally had very limited experience of reading authentic novels in the target language.

#### 3.1 Analysis

The transcripts were read through multiple times in search for interaction based on explanations of figurative expressions. The two researchers singled out examples,

subjected them to preliminary analysis, and further narrowed them to the five exchanges forming the basis of the Result section. Since this study is exploratory, the choice was based on perceived variation between examples regarding the use of linguistic resources, the contexts referred to, and the attention to knowledge about language. As such, the exchanges were chosen based on qualities in the interaction related to our research questions rather than on properties or possible representativeness of the expressions focused on. Our aim is to provide in-depth qualitative analysis rather than generalizable findings.

The chosen examples are from three lessons taught by Anita and two taught by Eva. Four exchanges excerpted in this study are from whole-class interaction, while one is from a peer group talk that one of the authors participated in. The Swedish lexical metaphors, which figure in the five excerpts, are shown in Table 1, including descriptions and literal translations into English.

Table 1. Lexical metaphors in the classroom discourse reported on in the study

| Swedish expression                  | Description                                                                                                                                                                                                 | Meaning                                                                                                                             | Translation used in the excerpts:                                 |
|-------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------|
| 1) <i>gå på [i] ullstrumporna</i>   | Idiom, faded metaphor                                                                                                                                                                                       | <i>to act without proper discernment, to charge in like a bull in a china shop</i>                                                  | charge on in wool stockings [literal]                             |
| 2) <i>[som] fallen från skyarna</i> | Idiom (simile)                                                                                                                                                                                              | <i>to be dumbstruck, thunderstruck</i>                                                                                              | like fallen from the skies [literal]                              |
| 3) <i>älda</i>                      | Verb mostly used figuratively, faded metaphor<br>Verb forms [used in transcripts]:<br>Infinitive: älda<br>Present tense: ältar<br>Past tense: ältade                                                        | Literal meaning: <i>to knead or stir thoroughly</i><br>Figurative meaning: <i>to dwell on something, to harp on about something</i> | “älda” [untranslated]                                             |
| 4) <i>kämpa med näbbar och klor</i> | Metaphor                                                                                                                                                                                                    | <i>to fight fiercely for something, to fight tooth and nail</i>                                                                     | to fight beaks and claw [literal]                                 |
| 5) <i>urstark kämpaglöd</i>         | Metaphoric expression<br>Morphemes:<br>ur-: <i>super, hyper</i> (prefix)<br>stark: <i>strong</i> (root morpheme)<br>kämpa: <i>fighting</i> (root morpheme)<br>glöd: <i>glow, also ember</i> (root morpheme) | <i>formidable fighting spirit</i>                                                                                                   | x-strong fighting-glow [literal, “x” replacing amplifying prefix] |

The first three metaphors figure in the book read by Anita and her class, *Eftermiddagarna med Margueritte* (Roger, 2008/2013), which is a Swedish translation of the French novel *La tête on friche*. In the article, the novel will be referred to by its English title: *Thick in the Head*. It is worth mentioning that the language of the novel was a common topic of discussion, in which the teacher pointed to vernacular as well as

more formal expression as linguistic hurdles for the students. While Eva did not organize similar language-focused activities, questions of language, including figurative expressions, occurred both as a basis for group discussions and in whole-class interaction. The two remaining metaphors, *kämpa med näbbar och klor* and *urstark kämpaglöd*, are from Eva's teaching based on *Flätan* (Colombani, 2017), another novel translated from French (*La tresse*). It will also be referred to by its English title: *The Braid*.

The multiword units in Table 1 vary in their degree of compositionality, that is the degree to which their meaning can be retrieved from their parts (e.g., Nation, 2013, pp. 489–490; Titone & Connine, 1999) The expression *gå på i ullstrumporna* is closest to a non-compositional core idiom, while *kämpa med näbbar och klor* is more transparent—corresponding closely to the English expression *fight tooth and nail*. To avoid disrupting or misrepresenting the relationship between literal and figurative meaning, we have used literal translations of the Swedish lexical metaphors. The verb *älta* appears untranslated since no appropriate word or expression could be found in English. Overall, translations have been conducted to mirror the wordings in Swedish as closely as possible semantically and structurally, such as *smoothness* for *smidighet* and *line of thought* for *tankegång*. Swedish excerpts are included in the Appendix.

In the English excerpts, the pronoun *you* should be understood as generic. In Swedish, the generic pronoun is most often represented by *man* (cf. *one*). The second-person pronoun (*you*) would in Swedish be *du* (singular) or *ni* (plural). This is analytically relevant, since use of generic pronoun is indicative of less context-dependent, generalizing discourse (see below).

Since compounding is prevalent in Swedish and represented by joined rather than separate parts, it is important to note that many figurative expressions appear as single words rather than multiword units. Two examples occurring in the material for this study are *kämpaglöd* (cf. *fighting spirit*) and *infallsvinkel* (cf. *line of thought*). Therefore, the literal parts of the figurative expressions will sometimes be referred to as morphemes rather than words.

In the excerpts presented in the Result section, the teachers are labelled T and the students S. Exact pronunciation and measurements of pauses are excluded. Punctuation marks are used. Omitted parts of transcript are marked with */.../*. Context information is typed in capital letters. Words emphasized by the teacher are underlined. Extra-bold type and italics mark analytical findings.

### 3.1.1 Discursive mobility in negotiation of lexical metaphors

In this section, we describe discursive constructs used in the analysis of the studied interaction. As previously stated, a central concept is *discursive mobility*, which refers to movements in classroom discourse within and between common sense meanings, relying on resources of everyday language, and more un-commonsense meaning connected to content learning and disciplinary literacy features (cf. Nygård

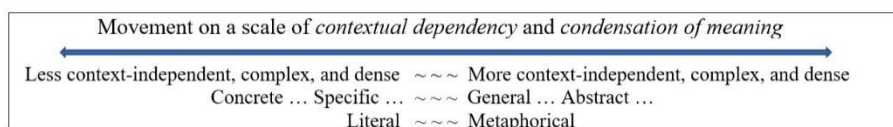


Larsson, 2011, 2018). Our view is that teachers engaging students in discursive shifts between different expressions—for example, in moving from the abstract to the concrete and vice versa—is conducive to language and knowledge development. Within LCT, this kind of interaction has been described as *semantic waves* that weave together different forms of knowledge (Macnaught et al., 2013; Maton, 2013). We bring the theoretical tools provided by the concepts of discursive mobility (e.g., Nygård Larsson, 2018) and semantic waves (e.g., Maton, 2014) to a new context: explanations of lexical metaphor connected to literature work in adult second-language teaching. In so doing, we seek to detect the diversity and dynamics of the analyzed interaction.

In the analysis, we will mainly take interest in the degree of contextual dependency, which is described in LCT research in terms of *semantic gravity*. The complementing scale in semantic profiling is *semantic density*, denoting the level of condensation and complexity of meaning (cf. Macnaught et al., 2013; Maton, 2014; Martin & Maton, 2017; Maton & Doran, 2017; Nygård Larsson, 2018). However, grammatical metaphors affect both semantic density and semantic gravity, contributing to both abstracted and condensed meanings (Martin, 2013; Nygård Larsson, 2018). Moreover, negotiation of lexical metaphors affects both the condensation of meaning and the shifts within and between more or less abstracted meanings.

Thus, the interaction will be analyzed as recurrent movements, or waves, on a scale of contextual dependency and condensation of meaning (Figure 1). In the analytical model, classroom interaction is visualized on a horizontal scale, ranging from left to right, constituting a continuous scale with no exact limits (Nygård Larsson, 2018). The aspects that are primarily in focus are the shifts among concrete, specific, general, and abstract meanings, and the shifts between literal and metaphorical meaning. This also includes the shifts between congruent ways of expressing meaning (such as verbs) and the incongruent use of grammatical metaphors (such as nominalization) (see Section 2.1).

Figure 1. The model from Nygård Larsson (2018), adapted for the analyses of lexical metaphors in this study.



The need to visualize the interplay between grammatical and lexical metaphors has provided some challenges for the analysis. We have chosen to place the lexical metaphors used by the teachers and students at the right end of the scale. We made this decision because the lexical metaphors, to use Bernstein's term (2000), constitute the basis of the instructional discourse: the students and teachers are explicitly oriented to explaining them, "unpacking" their meaning and exemplifying their use. In

the specific interactional contexts, they form the linguistic hurdle to be negotiated, regardless of how their complexity can be conceived in pure linguistic or semantic terms. Accordingly, they will be considered to be relatively context-independent and condensed. When the meaning of the lexical metaphors is exemplified with reference to shared contexts, “unpacked”, and reworked in everyday wordings, the language use will be considered as more context-dependent and less condensed. This will also be the case when literal meanings of lexical metaphors are explained since literal meaning typically refers to something concrete. In other words, this places the interaction at the left end of the scale. By contrast, when the meaning of the lexical metaphors is reworked more abstractedly or generally (in connection to generic pronouns, for example) or condensed and abstracted through the use of grammatical metaphors, this will be viewed as relatively context-independent and condensed. Thus, the interaction moves towards the right end of the scale in the process of condensing and abstracting the negotiated meaning, involving a greater range of meaning.

Our choice to regard lexical metaphors such as *fallen från skyarna* and *kämpa med näbbar och klor* as abstract wordings that can be rephrased using resources of everyday language is not entirely unproblematic. Indeed, idioms like these are part of using language in everyday life. However, adult L2 learners’ exposure to condensed metaphorical collocations of this kind in out of school contexts is likely to be limited. Instead, like other kinds of disciplinary discourse, they must be learnt from texts. Thus, they can be considered as significant features of literary language, thus contributing to the content and literary style of the novel. Lexical metaphors have both a literal and often concrete meaning and an abstracted and condensed metaphorical meaning. The latter may be difficult to interpret for L2 learners (e.g., Golden, 2005; Nation, 2013; Siyanova-Chanturia, 2017). In these respects, they share qualities with grammatical metaphors (Nygård Larsson, 2018). A previous study partly based on the same material (Walldén, 2019b) showed that both lexical metaphors and abstract language relying on grammatical metaphors featured significantly in the interaction. In the present study, the framework of discursive mobility and semantic waves will be used to highlight how the metaphorical language interplays and figures in discursive shifts in the oral interaction.

Along with the general question of context dependency, we will also take interest in *which* contexts are construed for explaining the meaning of the lexical metaphors. To unpack disciplinary meanings and promote the literacy development of second-language learners, it is important to make connections to the students’ lives, experiences, and ways of using language (cf. Cummins, 2016; Hammond & Gibbons, 2005; Nygård Larsson, 2018; Walldén, 2020d). In addition, as the lexical metaphors are taken from books read in structured classroom work, it is relevant to note how the metaphors are treated in relation to the book. Instances of figurative language are certainly important resources for vivid descriptions of characters and central events, as part of literary language. A previous publication partly based on the same material show that words and expressions in language-focused activities were often related

to characters and plot development in the novels (Walldén, 2020b). With the visualization and theoretical tools employed in the present article, we will be able to examine on a more detailed level how the books are used—or not used—as a contextual resource and to what extent the social practice of reading the novel is foregrounded.

#### 4. RESULTS

The first three excerpts will show how one of the participant teachers, Anita, explained words and expressions encountered in the book read jointly: *Thick in the Head*.

Excerpt 1 shows a student asking about the meaning of the lexical metaphor *att gå på i ullstrumporna* (literally: *to charge on in wool stockings*). As stated in Table 1, it is an idiom corresponding to *charge in like a bull in a china shop*. However, the relationship between figurative and literal meaning is not transparent, as it is said to refer to a past practice of wearing wool-stockings to avoid slipping in icy weather.

Following up on the students' question about the meaning of the expression (4), the teacher immediately refers to the novel's protagonist having described himself as not "all that well brought up" (in Swedish: "sådär riktigt bra uppfostrad"). This expanded adjective phrase, made possible by the grammatical metaphor "brought up" ("uppfostrad"), marks an initial shift to more abstract wordings. Thereafter, the grammatical metaphor is concretized and elaborated on, by examples including specific information about the character gleaned from the book. Finally, these meanings are condensed by the teacher repeating the expression "charge on in wool stockings". A student, S2 (5), restates the teacher's explanation (4), first in quite abstract terms ("won't show consideration for other feeling", in Swedish "vill inte ta hänsyn till andra känslor"), then more concretely ("I don't care"). The teacher (6) confirms by adding "a bit clumsy" ("lite klumpig"), which is repeated two times, followed by a fine-calibrating reworking that relies on a grammatical metaphor: "he doesn't have quite that tactfulness" ("han har inte den där riktiga finkänsligheten"). In a way similar to (4), the meaning of the lexical metaphor is followed by and exemplified with specific references to events in the book and, again, concluded by a repetition of the expression "charges on in wool stockings". A student, S3 (7) then suggests, "Maybe he does something without thinking a lot", which is a more general statement than the exemplification offered by the teacher. The teacher (8) confirms and again condenses meanings by using an expanded noun group relying on a grammatical metaphor: "he lacks *this social smoothness*" ("han saknar *den här sociala smidigheten*").

In her explanation of the lexical metaphor, the teacher shifts between abstractly phrased evaluations of the character and concrete examples with reference to the book. Thus, there is an interplay between the lexical metaphor, being the point of departure of the exchange, and grammatical metaphors used to condense meanings serving to adequately explain what it means to *charge on in wool stockings*. The

contributions by the students fall into an interim position, largely relying on resources of everyday language, but being more general in nature than the teacher's specific references to the book. These more general statements condense meanings offered by the teacher, who, in turn, scales up the level of abstraction in her own reworking of the students' answers. Thus, in the joint negotiation of the meaning of the lexical metaphor, a high degree of discursive mobility is apparent in the transcript. However, it can be noted that while the meaning of the idiom gets a thorough unpacking, the teacher did not point out the meaning of the different elements of the expression; for example, the meaning of *wool stockings* and how walking in them relates to acting in an insensitive way.

*Excerpt 1. Visualization of the whole-class interaction between the teacher (T) and the students (S) about the meaning of the expression "charge on in wool stockings". Extra-bold type and italics mark analytical findings.*

| Movement on a scale of <i>contextual dependency and condensation of meaning</i><br>Concrete ... Specific ... ~ ~ ~ General ... Abstract ...<br>Literal ~ ~ ~ Metaphorical |                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                                                                                                                                           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| 1                                                                                                                                                                         | <b>S1: One more expression. Charge on in wool stockings.</b>                                                                                                                                                                                                                                                                                                                                                                                                            |
| 2                                                                                                                                                                         | T: Tell me which page.                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| 3                                                                                                                                                                         | S1: Page 116.                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| 4                                                                                                                                                                         | T: Ok. <i>Here, Germain talks about</i> that he, you know, hasn't been <b>all that well brought up</b> .<br>He <b>hasn't had any parents</b> who's talked with him and discussed and <b>explained why you should do this or that</b> . And then he says: So, I always <b>charge on in wool stockings</b> .                                                                                                                                                              |
| 5                                                                                                                                                                         | S2: He means <b>he won't show consideration for other feelings</b> or I <b>don't care</b> .                                                                                                                                                                                                                                                                                                                                                                             |
| 6                                                                                                                                                                         | T: That <b>he gets a bit clumsy</b> .<br>A bit <b>clumsy</b> . He doesn't have <b>quite that tactfulness</b> .<br><b>He means well</b> .<br><i>When Francine is so sad</i> because she had been left, then, <b>in a very clumsy way</b> , he tries to comfort her. He says things which he <b>means kindly, but it does not turn out to be so kind</b> , and Francine, she just gets even sadder and cries even more. He <b>charges on in wool stockings</b> .<br>/.../ |
| 7                                                                                                                                                                         | S3: Maybe he does something <b>without thinking a lot</b>                                                                                                                                                                                                                                                                                                                                                                                                               |
| 8                                                                                                                                                                         | T: Yes, yes. Yes, and he lacks <b>this social smoothness</b> .                                                                                                                                                                                                                                                                                                                                                                                                          |

This exchange draws exclusively on the book as context for explaining the lexical metaphor. As the discourse expands on events in the book and attributes of the protagonist, the explanation plays a part in the social practice of reading the novel.

The next exchange (Excerpt 2) also concerns an idiom, which literally translates as *like fallen from the skies* (*som fallen från skyarna*). It means to be *dumbstruck* or *thunderstruck*. The relationship between literal and figurative meaning is somewhat more transparent. However, there are some linguistic complexities such as the grammatical metaphor *fallen* and the Swedish word *skyarna* (*the skies*), which is less frequent in everyday language, marking a more literary or antiquated style. The explanation occurred when the teacher followed up an unsatisfactory student explanation of the expression during a language-focused activity.

*Excerpt 2. Visualization of the whole-class interaction about the expression "like fallen from the skies".*

| Movement on a scale of <i>contextual dependency and condensation of meaning</i> |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|---------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Concrete ... Specific ... ~~~ General ... Abstract ...                          |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| Literal ~~~ Metaphorical                                                        |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| 1                                                                               | T: When something happens which makes me <b>completely surprised</b> and <b>not quite able to handle the situation</b> . I stand <b>like fallen from the skies</b> .<br><b>I don't know what to do.</b>                                                                                                                                                                                                                                                                                                             |
| 2                                                                               | S1: <b>You get shock?</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| 3                                                                               | T: You could be <b>shocked</b> , certainly, I don't know how to <b>handle the situation</b> .<br>Eh <b>for example if the fire alarm goes off</b> and I don't react. If I don't know how to <b>handle the situation</b> , then I stand <b>like fallen from the skies</b> .<br><b>If George Clooney enters the classroom.</b>                                                                                                                                                                                        |
| 4                                                                               | S: Ooooh! SEVERAL EXCLAMATIONS                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| 5                                                                               | T: Then I'd also stand <b>like fallen from the skies</b> .<br>Then I <b>wouldn't know what to say</b> .<br>Then I wouldn't be able to speak either English or Swedish.                                                                                                                                                                                                                                                                                                                                              |
| 6                                                                               | S2: <b>Very surprised.</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| 7                                                                               | T: Yes, you get <b>very surprised</b> .<br>You can't, like, <b>handle the situation</b> . /.../<br><b>When Francine tells what have happened to her</b> , that she has been left, then Germain stands <b>like fallen from the skies</b> .<br>He doesn't know how to <b>handle the situation</b> .<br>She is so sad. There are lots and lots of feelings inside Francine and at first, Germain stands <b>like fallen from the skies</b> .<br><b>He doesn't know</b> . Should he hug her or <b>what should he do?</b> |

In this explanation, the teacher relies heavily on repetition. Small variations on "not able to handle the situation" ("kan inte hantera situationen") are repeated five times

(see 1, 3, and 7). Also, the lexical metaphor is reformulated as “very” or “completely surprised” three times, including once by a student (6), while the lexical metaphor itself is repeated five times. As she starts her explanation (1), the teacher offers these two reworkings before mentioning the expression itself: “like fallen from the skies”, followed by a more concrete paraphrase, marking a sudden shift to strong semantic gravity: “I don’t know what to do.” A student asks, “You get shock?” (2), which is confirmed by the teacher (3), before repeating “don’t know how to handle the situation”. Then she draws upon imagined classroom contexts (3–5) to give two concrete examples— “if the fire alarm goes off” and, more humorously, “if George Clooney enters the classroom”—leading to exclamations from several students (4). These concrete examples are followed by repetition of reworkings (“don’t know how to handle the situation”) and the lexical metaphor itself, marking shifts to more abstract discourse. Elaborating on the Clooney example (5), she again puts the meaning in more concrete terms by describing herself as unable to speak. In this instance, repetition is a resource used locally as she offers two similar wordings: “Then I wouldn’t know what to say” and “Then I wouldn’t be able to speak English or Swedish”. This is condensed more abstractedly by a student as “very surprised” (6), mirroring the initial restatement by the teacher (1). The teacher confirms “very surprised” before repeating her preferred, more abstract, reworking: “can’t ... handle the situation.” (7). Then the teacher takes a different track by referring to examples from the novel, specifically to Germain’s hearing about Francine’s separation. In this part of the explanation, a reconstruction of Francine’s sayings and feelings give a concrete grounding for describing Germain’s feeling of “stand[ing] like fallen from the skies” and, again, restating it in more concrete terms: him not knowing “how to handle the situation”. In the final part of the explanation, the teacher repeats the lexical metaphor, with reference to Germain being unable to react adequately to Francine’s feeling, and shifts back to more concrete wordings describing this inability: “He doesn’t know. Should he hug her or what should he do?” In other words, two specific classroom contexts are used as an illustrative contextualization of how the lexical metaphor is used as part of the literary language of the novel.

The interaction differs from Excerpt 1 in two important respects. First, the teacher relies less on grammatical metaphors in explaining the lexical metaphors, the only one being an adjectivization common in everyday language: “surprised”. Instead, she uses a greater degree of repetition. A possible explanation is that the *judgment* more directly expressed in *charge on in wool stockings* (cf. *charge in like a bull in a china shop*) merited more nuanced elaboration—both generally and in relationship to the characteristics of the protagonist in the novel—than the *affect* foregrounded in the feeling of being “like fallen from the skies” (cf. Martin & White, 2005). Although there is a clear discursive mobility also in this exchange, the lexical metaphor is never rephrased abstractedly. Second, the novel is not immediately drawn upon as a context for explaining the lexical metaphors. Instead, the teacher offers two paraphrases right away, before elaborating on two imagined classroom contexts. Again, this might have been invited by the affect conveyed by *like fallen*

*from the skies* being easier to rework in everyday language—and put into an accessible context—while not inviting extended elaborations connected to the novel.

A similarity between the exchanges is that the students' contributions occupy an interim position in between the teachers' abstract wordings or repetitions of the lexical metaphors and the concrete examples directly referring to the book or imagined classroom contexts. Another similarity is that the different parts constituting the lexical metaphor are not explained by the teacher, nor does she relate the literal meanings of the lexical metaphors to the figurative ones. Consequently, the opportunities for further negotiation of knowledge about language are limited. This is especially the case in Excerpt 2 because of the linguistic complexity of the somewhat antiquated expression.

The next exchange (Excerpt 3) also occurred in a language-focused activity. The students had been asked to write sentences containing different words and expressions. In the relevant exchange, the teacher followed up on sentences containing the verb *älta*. The literal, and infrequently used, meaning is *to knead or stir thoroughly*, while the figurative meaning corresponds to *dwelling on or harping on about*. The Swedish word is used within quotations marks in the transcript below.

A striking difference compared to previous excerpts is that this one, aside from initial answers by students (2, 3), consists entirely of teacher monologue. The students offer general definitions of the word, with S2 pointing to the more frequently used figurative meaning: "When you focus a thought often on something a lot". Then the teacher (4) comments on an absent student being "our cook in this situation" and starts recounting baking bread the past weekend, connecting it to the literal meaning of the word: "I 'ältar' it". She expands upon the meaning using a grammatical metaphor ("movement") and the infrequent word "monotonous": "It's a very monotonous movement." Shifting to everyday language, she reworks it as "I keep at it like this for a pretty long time". Thus, the literal meaning of the word is conveyed. A student offers "regularly" (5), which the teacher rephrases in a noun group, repeating the grammatical metaphor "movement": "regular, even movement". The teacher returns to the context of baking by describing the felicitous result of the activity, repeating the word explained and reinforcing its literal meaning: "I 'ältade' properly". Now, the teacher transitions to explaining the figurative meaning of "älta". She connects to the students' contributions in 2–3 ("just as you said") and states that "we use ['älta'] in different contexts as well". The teacher switches to generic "you" (in Swedish: "man") in increasingly abstract reworkings of the lexical metaphor: from "you can't stop talking", representing "älta" as a verbal process (cf. *harping on about*), to "when you can't let it go", containing the more frequently used lexical metaphor *to let something go* (in Swedish: *släppa något*).

Excerpt 3. Visualization of the whole-class interaction about the Swedish word "älta" (to knead or to dwell on something).

| Movement on a scale of <i>contextual dependency</i> and <i>condensation of meaning</i> |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
|----------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                                                        | Concrete ... Specific ... ~ ~ ~ General ... Abstract ...                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
|                                                                                        | Literal ~ ~ ~ Metaphorical                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| 1                                                                                      | T: Then, you can " <b>älta</b> " something.<br>What do you do when you " <b>ältar</b> " something?                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| 2                                                                                      | S1: <b>Something do again and again.</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| 3                                                                                      | S2: <b>When you focus a thought often on something a lot.</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| 4                                                                                      | T: Now, we don't have Omar here. He is our cook in this situation, right? But how many of you bake bread at times?<br><b>I baked bread this weekend.</b><br>And, you know, you mix yeast and water and milk and whatever I want in my bread. And then, it's about how I need to work the dough to make it nice and smooth. So, I pour the dough in front of me and then I " <b>ältar</b> " it. GESTURES It's a very <b>monotonous movement</b> .<br><b>I keep at it like this for a pretty long time</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| 5                                                                                      | S3: <b>Regularly.</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| 6                                                                                      | T: <b>Regular, even movement.</b><br>And if I <b>keep at it like this for a pretty long time</b> then, the result will be really great. The bread turned out super nice and I think it's about my preparation. I " <b>ältade</b> " <b>properly</b> . Eh and then, just as you say, we use this <b>in other contexts as well</b><br>When you can't quite stop talking about something. When you can't let it go.<br>When you can't find new angles of approach, but it's the same thing you talk about all and all and all the time.<br><b>We have Francine in the book.</b><br>She is so sad and she's mostly crying, but if Francine had had a different personality, then maybe she would have " <b>ältat</b> " this loss.<br>She is so sad that Youssef have left her. But maybe she had <b>talked about it</b> .<br><b>Have you had those kinds of lady friends</b> who have, like, <b>talked</b> about a separation <b>for ever and ever</b> and <b>never stopped</b> ? Then you " <b>ältar</b> " something. And some of you may think that I " <b>ältar</b> " <b>some things here</b> , those I LAUGHTER <b>keep returning to</b> .<br>But anyway, <b>when I bake</b> , then " <b>älta</b> " is completely <b>neutral</b> . It's something I need to do for my bread to turn out well. But if you say you " <b>ältar</b> " a <b>problem</b> then it's something <b>negative</b> . That you <b>get stuck in a certain line of thought</b> . |



Now, *älta* is instead represented as a mental process (cf.  *dwell on*). Finally, the teacher restates it as “can’t find new angles of approach” (“hittar inga nya infallsvinklar”), thus using a lexical metaphor that is also a grammatical metaphor (cf.  *to angle something, to approach something*), before returning to the more concrete reworking of talking about something “all... the time”. In the Swedish word  *infallsvinklar*, abstract meanings are more tightly integrated than in the English translation since it is a compound of two grammatical metaphors:  *infall*, meaning approach or a suddenly surfaced idea, and  *vinkel*, the noun form of  *angle* (see Appendix, Excerpt 3).

Continuing her monologue, the teacher turns to the situation with Francine in the book to exemplify the figurative meaning, describing her state of mind in a similar way as in Excerpt 2. However, in this instance, the context of the novel is drawn upon more hypothetically as Francine does not really dwell on or harp on about her separation. The teacher offers that “maybe she talked about it” and asks the students if they have experiences of “lady friends who have ... talked about a separation for ever and ever”. In this way,  *älta* as a verbal process is put into concrete terms. The teacher also makes an oblique reference to shared classroom experience: how she tends to harp on about learning new words and expressions (“I ‘älta’ some things here”), later expressed more clearly (“those I keep returning to”). Finally, the teacher condenses the long monologue by pointing to  *älta* having a neutral meaning when used in the literal sense but carrying a negative evaluation when used in the figurative sense. In doing this, the lexical metaphor is again reworked in a more abstract phrasing, “get stuck in a certain line of thought” (“fastnar i en viss tankegång”), which mirrors “can’t find new angles of approach” above while relying more on  *lexical metaphor* (“get stuck”, “line of thought”). However, the Swedish expression also contains a compound ( *tankegång*) based on two grammatical metaphors:  *tanke*, the nominal form of  *think* (cf.  *tänka*) and  *gång*, meaning  *path* or  *line* while being the nominal form of  *walk* (cf.  *gå*, see Appendix, Excerpt 3). As in the previous excerpt, the teacher relies heavily on repetition as a resource:  *älta* is used eight times.

The major parts of the teacher’s monologue are devoted to exemplifying the meaning of “älta” in concrete terms. Seen this way, the discursive mobility appears reduced, possibly partly due to the lack of student engagement for the teacher to build on. However, similar to the exchange in Excerpt 1 and unlike the one in Excerpt 2, the teacher produces two complex paraphrases relying on grammatical metaphors: “can’t find new angles of approach” and “get stuck in a certain line of thought”. The more abstract use of language—compared to the repeating of  *like fallen from the skies* in Excerpt 2—could be attributed to  *älta* being semantically more complex: connoting to verbal (cf.  *harp on about*) as well as mental (cf.  *dwell on*) processes. Also, as the teacher herself points out,  *älta* carries negative judgement.

There is another noteworthy difference in Excerpt 3 compared to both Excerpt 1 and 2. While the literal meanings of  *att gå på i ullstrumporna* and  *fallen från skyarna* are not pointed out, the teacher expounds at length on the literal meaning of  *älta*

before relating it to the figurative meaning. The literal meaning is the point of departure of the discourse, and the context the teacher draws upon for exemplification is a recent, personal experience of practicing *älta* while baking bread. The teacher's choice of foregrounding and elaborating on the literal meaning appears slightly surprising, as the literal meaning is rarely used and not widely known. Also, it is not used in the literal sense in the book.

Otherwise, the explanation relates to the book similarly to the one in Excerpt 2, since the teacher turns to the book only after drawing upon other contexts. In this case, however, the connection to the book is more fleeting, since the lexical metaphor—encountered in a later part of the book—is not immediately applicable to the passage chosen. Overall, the text appears increasingly peripheral to the communication based on the lexical metaphors. In Excerpts 1 and 2, the metaphors were discussed in terms of how they were used in the book, but most explicitly in Excerpt 1, when the teacher asked the student which page the metaphor appeared on and started her explanation from there. This not being the case in Excerpts 2 and 3 is not surprising, since the exchanges occurred during language-focused activities taking place after the lessons devoted to the novel itself. If the negotiation of *älta* had been based on its actual use in the novel, the exchange would likely have been very different as the passage described the protagonist's dwelling on painful thoughts and experiences before sharing them with Margueritte, the elderly academic he befriends. In conclusion, unpacking the complex meanings condensed in *älta* took precedence over expanding on meanings in the book.

The next excerpt (Excerpt 4) is from the classroom work with *The Braid*, led by Eva. In some of the sessions, she had formulated questions to be discussed by the students in groups. In the exchange below, two students negotiate the meaning of the lexical metaphor to *fight with beaks and claws* (*att kämpa med näbbar och klor*), which corresponds to *fight tooth and nail*. One of the researchers (R) participates in the exchange.

S1 starts by reading the question and repeating part of it: "She means to fight with beaks". S2 (2) immediately picks up on the literal meaning of this part of the metaphor, seeking confirmation: "Beaks same as bird, right?". In (3), the students approach the figurative meaning. S1 reworks *fight with beaks and claws* as "work a lot", using resources of everyday language, and also restates "to keep her empire"—where *empire* is used metaphorically—more abstractedly as "keep her position". S2 states how the character fights "with disease" and fights "with job", concluding more generally with "fights a lot". Repetition is used as a resource, and it seems clear that the students understand how the figurative meaning is used in the book. S1 still asks the researcher for verification (6). The researcher confirms and reworks it more abstractedly as "fight as hard as she can (7)". The literal meaning of the metaphor is then elaborated upon. While gesturing, the researcher explains that "you use both the beaks /... / and claws", also pointing out their sharpness. Finally, the researcher reworks this more generally as: "You fight aggressively". Through repetition, S1 (8) confirms his understanding of *claws* and offers a similar lexical metaphor in Arabic:

“I will work with my hands and my feet”. The literal basis of the metaphor, “My hands and feet”, is repeated by the student and finally reworked with attention to the figurative meaning “I will do everything I can”, mirroring the researcher’s “fight as hard as she can”. The interaction shows qualities that are quite different from the one in Excerpt 1–3. As can be expected in group interaction, students’ contributions constitute a larger portion of the exchange. Also, rather than elaborating on examples from the book or other contexts, the shifts to concrete, context-dependent language largely serve to clarify the meaning of the words (*beaks* and *claws*) that form the literal basis of the metaphor. While the students appeared to find it easy to understand the figurative meaning, in relation to Sarah’s situation in the novel, the researcher’s intervention likely facilitated an understanding of the literal meaning. This is indicated by S1’s repetition of *claws* and connection to the Arabic counterpart, with a corresponding literal basis of *hand and feet*. In other words, the initial response in this excerpt relates directly to the context of the novel, while at the end, the discussion is expanded with a reflection on a lexical metaphor in Arabic.

Excerpt 4. Visualization of the group interaction about the expression “Fight with breaks and claws”.

| Movement on a scale of <i>contextual dependency</i> and <i>condensation of meaning</i> |                                                                                                                                                                 |
|----------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Concrete ... Specific ... ~~~ General ... Abstract ...                                 |                                                                                                                                                                 |
| Literal ~~~ Metaphorical                                                               |                                                                                                                                                                 |
| 1                                                                                      | <b>S1: Ok. "Discuss the metaphor: She means <b>to fight with beaks and claws to keep her empire.</b>" /.../</b>                                                 |
|                                                                                        | She means <b>to fight with beaks.</b>                                                                                                                           |
| 2                                                                                      | <b>S2: Beaks. Beaks same a bird right? Birds with beaks.</b> /.../                                                                                              |
| 3                                                                                      | <b>S1: She will work a lot keep.</b>                                                                                                                            |
| 4                                                                                      | <b>S3: Her position. In the firm.</b>                                                                                                                           |
| 5                                                                                      | <b>S2: She fights with disease. She fights with job. Fights a lot.</b> /.../                                                                                    |
| 6                                                                                      | <b>S1: Is it right?</b>                                                                                                                                         |
| 7                                                                                      | <b>R: Yes, to fight as hard as she can. And you use both the beaks, they are pointy right? And claws. You fight aggressively.</b> GESTURING                     |
| 8                                                                                      | <b>S1: Claws, claws, yes.</b> /.../ In Arabic, we have the same. "I will work with my hands and my feet." <b>My hands and feet. I will do everything I can.</b> |

The discursive mobility appears somewhat limited when it comes to the degree of abstraction and condensation, and more consistently showing a strong semantic gravity. However, reworkings offered later in the exchange, such as “fight aggressively” (7) and “will do everything I can”, mark a qualitative progression from “work

a lot” and “fight a lot” in earlier paraphrases (3–5), reflecting an enhanced understanding of what it means to *fight with beaks and claws*.

The final excerpt (Excerpt 5) is from an introductory activity in the classroom work with *The Braid*. The teacher, Eva, led a whole-class discussion about the book’s cover. Part of the interaction is devoted to the back-cover text. The teacher begins the exchange below by reading a phrase from this text.

Excerpt 5. Visualization of the whole-class interaction about the expression “hyper-strong fighting-glow”.

| Movement on a scale of <i>contextual dependency</i> and <i>condensation of meaning</i> |                                                                                                                                                                                                                                                                                                                          |
|----------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                                                        | Concrete ... Specific ... ~ ~ ~ General ... Abstract ...<br>Literal ~ ~ ~ Metaphorical                                                                                                                                                                                                                                   |
|                                                                                        | ←—————→                                                                                                                                                                                                                                                                                                                  |
| 1                                                                                      | <b>T2: “X-strong fighting-glow.”</b><br>What does it mean? That you have <b>x-strong fighting-glow</b> ?                                                                                                                                                                                                                 |
| 2                                                                                      | <b>S: They fight a lot</b> in their life<br>and they always the whole situation<br>complain.                                                                                                                                                                                                                             |
| 3                                                                                      | <b>T2: Complain a lot</b><br>but <b>they fight</b> . <b>They don’t give up.</b><br>If you have <b>x-strong, x-strong</b><br>is <b>more than strong. X-strong</b><br>it’s like <b>hrrrr</b> . And <b>fighting-glow.</b><br><b>Glow</b><br>when you <b>burn</b> .<br>Right? <b>You go on.</b><br><b>You don’t give up.</b> |

The nominal group “hyper-strong fighting-glow” (“*urstark kämpaglöd*”), meaning *formidable fighting-spirit*, is used on the back cover to describe the three female protagonists of the novel. In this context, *glow* is a lexical metaphor, which also, being the head of the nominal group, constitutes a grammatical metaphor. The Swedish expression contains the less common prefix *ur*, with the function of strongly grading the root morpheme. In the English translation, it is represented as *x-*.

The teacher asks about the meaning of the expression, using the generic *you* (“... when you have a *x-strong fighting-glow*”). A student (2), referring directly to the characters in the book (“they”), offers: “They fight a lot in their life and they always the whole situation complain”. The answer is likely shaped by a preceding discussion about the difficulties the three women encounter also described on the back-cover text. The teacher quickly repeats, “complain a lot” but makes a contrastive addition (“but ...”), indicating a reluctance to accept the suggestion. Instead, the teacher reworks the expression into “they fight”, “They don’t give up.” In a short monologue, she points out the meaning of the prefix *ur*: “If you have *x-strong* [‘*urstark*’], *x-strong* it’s more than strong.” Reinforcing the meaning, she also makes an illustrative sound (“hrr”). Then, the meaning of the head of the nominal group is unpacked: The

teacher stresses “glow”, repeats the word, and then restates it concretely as “when you burn”. This serves to point out the literal meaning of the lexical metaphor, as well as the congruent form of the grammatical metaphor contained in “glow” (“glöd”). Concluding the explanation, the teacher reverts to the metaphorical meaning: “You go on. You don’t give up”. In the short monologue, repetition is used as a resource: *x-strong* is repeated several times in succession, and the teacher offers several similar paraphrases of the metaphorical expression: “don’t give up”, “go on”. Also, the teacher makes efficient use of emphasis to highlight morphemes.

In her explanation, Eva shows a different orientation than Anita (Excerpt 1–3). Instead of using extended elaborations, including some abstract, linguistically complex reworkings, Eva points out the meaning of the different parts of the metaphorical expression. This might have been invited by the expression’s reliance on different morphemes, which are likely to be difficult for the second-language learners to parse. Also, in contrast to *att gå på i ullstrumporna* and *fallen från skyarna*, the expression *urstart kämpaglöd* is not an idiom. Therefore, it is characterized by a greater semantic transparency and a greater lexical variability: *kämpa* (fighting-) can be compounded and joined with several other words to achieve a similar meaning to *kämpaglöd* (e.g., *kämpatag*, *kämpatakt*, *kämpaanda*). The greater semantic transparency is shared with *kämpa med näbbar och klor* in Excerpt 4, where the meaning of the different parts of the expression was also made clear. However, in the whole-class setting, the students had a more limited part in constituting the discourse.

Another way in which the depicted interaction in Excerpt 5 differs is that the teacher does not draw upon the book, or other contexts, to exemplify the meaning of the expression. The contribution most closely connected to the book is made by a student (2). The lack of contextual references causes most of the teacher’s discourse to fall into the interim position mostly occupied by the students in the other excerpts. The teacher stressed that she wanted to activate the students’ prior knowledge before the actual reading of the book. Preserving through difficulties is certainly one of the central themes of the book, and the meanings condensed in *urstart kämpaglöd* were unpacked in the numerous later book discussions (such as Excerpt 4). In this introductory activity, it would also have been possible to comment on how the evaluative language contained in *urstart kämpaglöd* (more idiomatically translated as *formidable fighting spirit*) can be seen as a typical way for back cover texts to condense meanings in ways that attract readers.

## 5. CONCLUSIONS AND IMPLICATIONS

Both lexical and grammatical metaphors pose potential challenges for second language learners. Many of these metaphors share the characteristics of duality and complexity in their meaning and construction, which has been acknowledged in relation to written texts (e.g., Christie & Derewianka, 2010; Golden, 2005). The present

study took a slightly different approach, by focusing the oral negotiation of metaphorical language in interaction between teachers and students in adult second-language teaching. With this, the article adds new perspectives to how the theoretical concept discursive mobility (cf. Nygård Larsson, 2018) can be adopted for analyzing oral negotiation of lexical metaphors, including the interplay between lexical and grammatical metaphors in this interaction.

The analysis of discursive mobility has shown that the teacher provided both concrete and elaborated examples, condensed and abstract reworkings, and repeated uses of the lexical metaphors to convey their meanings. Therefore, the discursive movements were significantly expanded through the teacher's interaction with the students. The findings also point to how grammatical metaphors were an important resource for reiterating and condensing the meanings of the lexical metaphors. This adds a new perspective to the significance of grammatical metaphors in second-language instruction (cf. Nygård Larsson, 2018; Schleppegrell, 2013). In contrast, the students' contributions were more often placed in the middle of the interactional scale, seeming to serve as a bridge between the teachers' concrete examples and abstract paraphrases. Moreover, the discursive mobility in an excerpt dominated by teacher monologue was reduced compared to the ones in which the students more actively participated, pointing to how semantic waves are jointly created in classroom interaction (Macnaught et. al, 2013; Maton, 2013).

Regarding the opportunities for meaningful linguistic input and output afforded to the students, the negotiation in Excerpts 1 and 4 seem particularly fruitful. In Excerpt 1, the metaphor *att gå på i ullstrumporna* (*charge in like a bull in a china shop*) was rephrased in multiple ways by the teacher and the students, while also used to expand upon meanings in the book. The semantic waves were jointly constructed and made use of grammatical metaphors such as smoothness and tactfulness. In Excerpt 4, the figurative expression *att kämpa med näbbar och klor* was not just contextualized in relation to the book, but also parsed into its literal meaning-carrying units of language. Clarification of the literal meaning encouraged a student to make a connection to a similar metaphor in another language. While the potential for meaning making and negotiation in peer group interaction has often been stressed in relation to second-language learning, the example from the present study also shows how the interaction can benefit from contribution by a first-language speaker. In both cases, the lexical metaphors were discussed in direct relation to how they appear in the books. The negotiations of the meaning of the metaphors also entailed making meaning of the book and engaging in a social practice of reading where the literary language of the novels plays a significant part of instructional content. This clearly shows the dual practice of second-language instruction, focusing on both second-language development and the study of literary texts. In light of the results, it appears fruitful to elaborate on lexical metaphors connected to the central characters in the novel, as this appeared to stimulate both discursive shifts and making meaning of the novel. This would not have been possible had the teachers employed

a decontextualizing approach, explaining the words and expression out of context of the novels (cf. Walldén, 2020c; Walldén & Nygård Larsson, 2021).

Different approaches were evident in Anita's explanations. In two of the three examples, she did not relate the figurative meaning of the metaphor to its literal counterpart. The exception was *älta*, which was thoroughly unpacked in an extended monologue, including the rarely used literal meaning. Spotlighting meanings, which are rarely used by native speakers or divert attention from how it is used in jointly read texts, can be seen as less productive, while it could have been more fruitful to unpack lexicogrammatically complex lexical metaphors such as *som fallen från skyarna* (*like fallen from the skies*), since this would likely have provided opportunities for the adult L2 learners to notice new vocabulary items and complex grammatical forms. For a similar reason, it appears beneficial to unpack the meanings of compounds, as Eva did in her explanation of *urstark kämpaglöd* (*indomitable fighting spirit*). This could also scaffold second-language learners in noticing how meaning-carrying units of language underpin the meaning condensed in complex metaphorical expressions (cf. Nation, 2013).

Overall, a high degree of complexity is evident in the analyzed interaction, with discursive movements between concrete and more abstract as well as condensed meaning, where lexical metaphors interplay with grammatical metaphors while drawing upon the studied texts as contextual resources. The embeddedness and integration of disciplinary words and expressions, resources of abstraction, and disciplinary texts is conducive to knowledge-building and literacy development (cf. Martin, 2013).

The conceptualization of discursive mobility operationalized in the present study has enabled us to contribute to the fields of classroom discourse and disciplinary literacy by spotlighting the joint negotiation of texts and ways of using language which form part of the specific content and disciplinary practices of second-language teaching (cf. Schleppegrell, 2018) in a way which has not been achieved in previous research. As such, we have been able to advance the understanding of second-language instruction as a dual literacy practice, comprising both language development and the study of disciplinary texts (cf. Hedman & Magnusson, 2020). While several of the discourse-bridging strategies visualized and analyzed in the present study seem fruitful from a second language learning perspective, such as repetition, abstract paraphrases, un-packings with reference to the novels, and attention to parts of words and multiword units, the negotiation of disciplinary language can be further enhanced by discussing the different words and expressions in terms of literary language and style, leading to a greater emphasis on learning about literature. In addition, students' experiences of using and encountering figurative languages in their first or other second languages is a resource which can be actively promoted by teachers to affirm the second-language students' prior knowledge, facilitate comparisons between languages, and strengthen their engagement in disciplinary literacy practices (cf. Cummins, 2016; Nygård Larsson, 2018; Walldén, 2020d).

As such, the results give further evidence of the importance of teachers' awareness of features of disciplinary discourse, including how it can be actively promoted and shaped in on-going teaching practice. With this study, we hope to contribute to such an awareness in the teaching of linguistically diverse student groups. Since discussions about subject-related terms are common in second-language teaching, a fruitful direction for future research could be to use the analytical approach developed in this article to explore the extent to which these terms are explained and negotiated in or out of context. The in-context explanations largely employed by the participant teachers seems to be most conducive for knowledge-building literacy practices.

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## APPENDIX: SWEDISH EXCERPTS

## Excerpt 1

|   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
|---|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 | <b>S1: Ett uttryck till. Gå på ullstrumporna.</b>                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| 2 | T: Berätta vilken sida.                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| 3 | <b>S1: Sidan 116.</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| 4 | T: Okej. <b>Här pratar Germain</b><br><b>om</b> att han har ju liksom inte blivit <b>så</b> där riktigt bra uppfostrad.<br>Han har ju <b>inte haft några föräldrar</b><br>som har pratat med honom<br>och diskuterat och <b>förklarat</b><br><b>varför man ska göra så eller så.</b><br>Och så säger han då: Så därför <b>går jag alltid på i ullstrumporna.</b>                                                                                                                             |
| 5 | <b>S2: Han menar</b><br><b>han vill inte ta hänsyn till andra känslor</b><br><b>eller jag bryr mig inte.</b>                                                                                                                                                                                                                                                                                                                                                                                 |
| 6 | T: Att <b>han blir lite klumpig.</b><br>Lite <b>klumpig.</b> Han har inte <b>den där riktiga finkänsligheten.</b><br><b>Han vill väl.</b><br><b>När Francine är jätteledsen</b> för att<br>hon har blivit lämnad, då försöker<br>han på ett <b>väldigt klumpigt sätt</b><br>att trösta henne. Han säger saker<br>som han <b>menar snällt men det blir</b><br><b>inte snällt</b> och Francine hon blir bara<br>ännu ledsnare och gråter ännu mer. Han <b>går på i ullstrumporna.</b><br>/.../ |
| 7 | <b>S3: Kanske han gör något</b><br><b>utan att tänka mycket.</b>                                                                                                                                                                                                                                                                                                                                                                                                                             |
| 8 | T: Ja, ja. Ja och han saknar <b>den här sociala smidigheten.</b>                                                                                                                                                                                                                                                                                                                                                                                                                             |

## Excerpt 2

|   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
|---|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 | T: När nånting händer som gör att jag blir <u>fullständigt</u> överraskad och <b>inte riktigt kan hantera situationen</b> . Jag står som <u>fallen</u> från skyarna.<br><b>Jag vet inte vad jag ska göra.</b>                                                                                                                                                                                                                                                                                            |
| 2 | <b>S1: Man blir chock?</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| 3 | T: Man kan vara chockad, absolut, jag vet inte hur jag ska <b>hantera situationen</b> .<br><i>Eh till exempel om brandlarmet går</i> och jag inte reagerar om jag inte vet hur jag ska <b>hantera situationen</b> då står jag som <b>fallen från skyarna</b> .                                                                                                                                                                                                                                           |
| 4 | <b>Om George Clooney kommer in i klassrummet.</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| 5 | S: Oj! FLERA UTROP<br>T: Då skulle jag också stå som <b>fallen från skyarna</b> .<br>Då skulle jag <b>inte veta vad jag skulle säga</b> .<br>Då skulle jag varken kunna prata engelska eller svenska.                                                                                                                                                                                                                                                                                                    |
| 6 | <b>S2: Mycket överraskad.</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| 7 | T: Man blir <b>mycket överraskad</b> ja.<br>Man kan liksom inte <b>hantera situationen</b> . /.../<br><b>När Francine berättar om vad som hänt henne</b> att hon har blivit lämnad då så står Germain som <b>fallen från skyarna</b> .<br>Han vet inte hur han ska <b>hantera situationen</b> .<br>Hon är jätteledsen. Det är massor massor med känslor hos Francine och först står Germain som <b>fallen från skyarna</b> .<br><b>Han vet inte</b> . Ska han krama henne eller <b>vad ska han göra?</b> |

## Excerpt 3

|   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
|---|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 | T: Sen kan man <b>älta</b> någonting.<br>Vad gör man när <b>man ältar någonting?</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| 2 | <b>S1: Något gör igen och igen.</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| 3 | <b>S2: När man fokusera ofta en tanke<br/>på något mycket.</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| 4 | T: Nu har vi inte Omar här. Han<br>är ju vår kock i sammanhanget.<br>Men hur många av er bakar ibland?<br><b>Jag bakade bröd i helgen.</b><br>Och så vet ni då blandar man jäst och<br>vatten och mjölk och vad jag nu har<br>i mitt bröd. Och sen så handlar det om<br>att jag måste arbeta med degen så att<br>det blir jämn och fin. Så att jag håller upp<br>degen framför mig och sen så <b>ältar</b> jag den.<br>VISAR MED GESTER Det är en väldigt <b>monoton rörelse.</b><br><b>Jag håller på så här ganska länge.</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| 5 | <b>S3: Regelbundet.</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| 6 | T: <b>Regelbunden jämn rörelse.</b><br>Och om <b>jag håller på så här ganska länge</b><br>så kommer resultatet att bli riktigt bra,<br>det blev jättefina bröd och jag tror det<br>handlar om mitt förarbete. Jag <b>ältade</b><br><b>ordentligt.</b> Eh och sen så använder vi<br>precis som ni säger detta <b>i andra sammanhang också.</b><br><b>När man inte riktigt slutar och prata</b><br><b>om någonting, när man inte släpper det.</b><br>När man <b>inte hittar nya infallsvinklar</b><br><b>utan det är samma sak</b><br><b>man pratar om hela hela hela tiden.</b><br><b>Vi har Francine i boken.</b><br>Hon är jätteledsen och hon<br>gråter mest men om Francine<br>hade haft en annan personlighet<br>så hade hon kanske <b>ältat den här förlusten.</b><br>Hon är ju jätteledsen att Josef<br>har lämnat henne. Men hon<br>hade kanske <b>pratad om det.</b><br><b>Har ni haft den typen av väninnor</b> som<br>har liksom <b>pratad</b> om en separation <b>hur länge</b><br><b>som helst</b> och liksom <b>inte slutat?</b> Då <b>ältar man någonting.</b><br>Och en del av er kanske tycker att <b>jag ältar</b><br><b>vissa saker här</b> , dom här som jag<br><b>SKRATT kommer tillbaka till.</b><br>Men alltså <b>när jag bakar</b> då är <b>älta</b> alldeles <b>neutralt.</b><br>Det är nånting som jag måste göra för att<br>mitt bröd ska bli bra. Men om man säger att <b>man ältar problem</b><br>då är det någonting <b>negativt.</b> Att man fastnar i en <b>viss tankegång.</b> |

## Excerpt 4

|   |                                                                                                                                                                           |
|---|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 | S1: Okej. "Diskutera metaforen: Hon tänker <b>kämpa med näbbar och klor</b><br>för att behålla sitt imperium." /.../                                                      |
|   | Hon tänker <b>kämpa med näbbar.</b>                                                                                                                                       |
| 2 | S2: <b>Näbbar. Näbbar samma en fågel</b><br>eller hur? <b>Fåglar med näbbar.</b> /.../                                                                                    |
| 3 | S1: <b>Hon ska jobba mycket behålla.</b>                                                                                                                                  |
| 4 | S3: <b>Sin position.</b><br>I firman.                                                                                                                                     |
| 5 | S2: <b>Hon kämpar med sjukdomen.</b><br><b>Hon kämpar med jobb.</b><br><b>kämpar jättemycket.</b> /.../                                                                   |
| 6 | S1: Är det rätt?                                                                                                                                                          |
| 7 | R: Ja att <b>kämpa så mycket hon kan.</b><br>Och <b>man använder både näbbarna,</b><br><b>dom är spetsiga va. Och klor. Man kämpar aggressivt.</b><br>VISAR MED GESTER    |
| 8 | S1: <b>Klor klor, ja.</b> /.../ På arabiska<br>vi har den samma. "Jag ska jobba med mina händer och fötter."<br><b>Mina händer och fötter. Jag ska göra allt jag kan.</b> |

## Excerpt 5

|   |                                                                                                                                                                                                                                                                                              |
|---|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 | T2: "Urstark kämpaglöd."<br>Vad betyder det? Att man har en <b>urstark kämpaglöd?</b>                                                                                                                                                                                                        |
| 2 | S: <b>Dom kämpar mycket</b> i sitt liv<br>och alltid dom hela situationen<br>klagar.                                                                                                                                                                                                         |
| 3 | T2: Klagar väldigt mycket<br>men <b>dom kämpar. Dom ger inte upp.</b><br>Om man har <b>urstark, urstark</b><br>är <b>mer än stark. Urstark</b><br>är liksom <b>hrrrr. Och kämpaglöd.</b><br>Glöd<br>när <b>man brinner.</b><br>Eller hur? <b>Man fortsätter,</b><br><b>man ger inte upp.</b> |