

Interacting faces.

The expressive and communicative use of face in TV broadcast interaction.

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Face to face interaction between conversationalists in TV broadcasted political debates and talk shows is a tangled crossing of reciprocal communication. Participants generally address not only his/her antagonist, but other debaters, the moderator, the audience in the studio, and the whole TV audience. Moreover, a participant's communication is multimodal, in that one does not only communicate through words, but through prosody and intonation, facial expression and gaze, gesture and posture. Of course this whole bunch of signals is produced while a person is speaking, and makes part of the global meaning one wants to convey. But communication does not stop when one is not the present speaker; signals are also sent to fulfill important functions of a communicative interaction, like turn-taking and backchannel: a participant may raise a finger, lean forward, open the mouth to take the floor; or one may nod to communicate to the present speaker one's paying attention to the discourse, frown to convey one does not understand, shake a finger to convey disagreement. These behaviors are performed when the sender of the facial signal is presently being the interlocutor of the present speaker; or when he proposes himself as a next speaker. In both cases, as well as when one is actually speaking, the sender can be considered as one of the protagonists of the present discussion. Yet in other cases the sender is not the speaker, nor the interlocutor, nor a candidate to next turn, but another participant: a "third listener", one not entitled to take the floor at that particular moment.

Non requested as they are, the third listener's facial behaviors are strongly communicative : a grimace signaling disagreement with the present speaker; an ironic smile conveying contempt or pretended compassion; a strong frown showing indignation.

Thus, meaningful facial behaviors may be performed by all three kinds of participants: by the speaker, the addressed interlocutor, and the third listener.

Our work investigates the expressive and communicative uses of facial expression performed by all three participants in a debate: speaker, interlocutor, third listener. Our corpus includes fragments from 10 between talk shows, political debates and interviews, for a total of 150 minutes. 60 facial expressions were analyzed by annotating: 1. a description of the facial expression at issue; 2. the verbal and nonverbal context; 3. the Sender (speaker, interlocutor, or third listener); 4. the Addressee (Interlocutor, Moderator, people in the studio, people at home); 5. a verbal phrasing of the meaning conveyed. Based on this information, each face is classified according to the following typology:

1. (Speaker's) coverbal communicative signal: for example, a frown and head shaking to ask for confirmation while guessing the answer to a question. This facial signal does not only complement verbal meaning but adds information to the concomitant speech act
2. (Interlocutor's) explicitly requested communicative signal. Some facial expressions are performed as a *response to a previous communicative act*. For example, the moderator asks the Minister Livia Turco: "A person like you, who is a minister, a parliament member, what do you know about Corona? Who is he in your opinion?" Turco shakes her head while quickly closing her eyes, to convey: I do not know who he is. This is simply an answer to a question, performer through a face-head signal.
3. (Interlocutor's) implicitly requested communicative signal. This is the case of *backchannel*. A backchannel is a signal to the present speaker that the interlocutor is following and understanding what is being said. For example, if the interlocutor nods while the Speaker is speaking, he is giving a response that is not explicitly but implicitly requested
4. (Interlocutor's or third listener's) *expressive signal*, with "expressing" defined as manifesting some internal state through externally perceivable signals, but not with the conscious intention of conveying information to others. These are expressive signals of cognitive processes: facial expression or gazes which convey that one is concentrated, reflecting, or making inferences; but also signals of affective processes, like surprise after revelation or fear after threat. In both cases

one can simply put out one's cognitive or affective state, or have the intention to convey it to others. This is the difference between expressing and communicating, and it further implies that the cognitive or affective process may be seemingly expressed, but in fact be communicated. In other words, one may pretend he is simply expressing amusement about another's stupidity, but actually performing that facial expression with the intention of conveying his emotion to the speaker or to the audience.

5. (Third listener's or Interlocutor's) non-requested *communicative signal*. By non requested communicative signals we refer to comments, that may be produced either by the interlocutor or by a third listener. Comments are informative communicative acts conveying some kind of opinion or evaluation. Ex.: The Moderator asks the European Deputy Franzoni what does she know, if anything, about Corona (who thinks to be a well-known reporter). When Deputy Franzoni guesses he must have been involved in paparazzi issues, Corona shakes head and blinks, to convey she is wrong. This is not a backchannel to Deputy Franzoni, since she is not talking to him but to the Moderator, so Corona is a third listener and his communicative act is not requested. But also the Interlocutor's communicative act can be sometimes non-requested. This is the case of challenging questions asked by the Interlocutor, when s/he was expected to provide an answer to the Speaker's question instead. Ex.: The Moderator asks the Italian Deputy Mrs. Santanché, famous for being in contact with the VIPs' world, if she knows Corona, and her, offended by the Moderator's presupposition that she must know Corona, looks at the Moderator while shaking her head as if saying: "Why should I? what are you insinuating by this question?". Here she is the Interlocutor, but her challenging counter-question is not an answer to the Moderator, hence a non-requested communicative act.

The paper analyzes cases of these facial expressive and communicative acts with the aim of classifying the meanings conveyed by face providing a full typology.