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How constructions should be dealt with in learners' lexicography – illustrated for the Italian language[1]

This article is about how to make use of different aspects of the prevailing theoretical approaches of Construction Grammar for a usage-based learner-centred conception of monolingual (in this case Italian) dictionaries. The theoretical framework I propose here is an eclectic one, trying to extract from these theories the most appropriate principles to face the challenges a modern L2 learners' lexicography should have to deal with.

My paper focuses on a classical field of Construction Grammar, namely idioms, to be more precise, *lexically open* as well as *lexically filled idioms* – or to put it in the words of Fillmore/Kay/O'Connor (1988) – *substantive* and *formal idioms*.

The aim is to create an awareness in the field of L2 lexicography for a different way of selecting learner contents and of describing them. For this purpose – and I am convinced of this – Construction Grammar can be very useful.[2]

My talk will have the following sections: (A) a brief introduction to my theoretical approach; (B) a short insight into some of the types of constructions in Italian, most of which have never been described so far in Italian grammars or dictionaries, (C) my proposal for a corpus-based multidimensional lexicographical model, illustrated with one specific formal idiom.

(A) Theoretical framework

I have always been fascinated by the judgment Franz Josef Hausmann (1993, 1997), one of the most famous German authorities on lexicography, made on the „idiom principle" in natural languages. His conviction that between two languages *every*thing is different, not only preconstructed phrases, syntax and argument structures, but also the scope of concepts and meanings of comparable lexical items, has given me food for thought long before I came into contact with Construction Grammar. John Sinclair's position (1991: 109ff.) is to a certain degree similar but not that radical. He focuses on two principles being at work when we produce language: the *open choice model* and the *idiom principle*. This means that when we speak we fluctuate between free combinations of linguistic elements and pre-constructed phrases called *idioms* according to Sinclair, and *prefabs* in the article published by Erman/Warren (2000):

> A prefab is a combination of at least two words favored by native speakers in preference to an alternative combination which could have been equivalent had there been no conventionalization (Erman/Warren 2000: 31).

The conventional character of the relationship between form and meaning of the linguistic sign has already been determined by Saussure:

> Les signes linguistiques, pour être essentiellement psychiques, ne sont pas des abstractions; les associations ratifiées par le consentement collectif, et dont l'ensemble constitue la langue, sont des réalités qui ont leur siège dans le cerveau (CdL: 82).

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[1] Extended version of a paper presented at the CALP 2013 in Brussels.
[2] Recent research on phraseology adopted an interdisciplinary perspective, cf. Gries (2008), Granger/Meunier (ed.) (2008) whereas Meunier/Granger (eds.) (2008) focussed on phraseology in foreign language learning and teaching.

And it is also Saussure who pointed out the idiosyncratic nature of many linguistic expressions, idioms like *prendre la mouche* or *rompre une lance*, but also less fixed combinations:

> On rencontre d'abord un grand nombre d'expressions qui appartiennent à la langue; ce sont les locutions toutes faites, auxquelles l'usage interdit de rien changer, même si l'on peut y distinguer, à la réflexion, des parties significatives (cf. *à quoi bon? allons donc!* etc.) (CdL, 264).

Not only are we concerned with semantic specification, as far as idioms are concerned, but also with syntactical entrenchment: „Ces tours ne peuvent pas être improvisés, ils sont fournis par la tradition" (ib.).

Whether we call them pre-constructed phrases, prefabs or groups of signs being themselves signs (CdL: 270), the importance of the idiom principle in a natural language is undeniable. According to a quantitative analysis conducted by Erman and Warren (2000) more than the half of linguistic combinations in authentic texts are prefabs (58.6% in spoken and 52.3% in written language). If the authors had also considered linguistic items consisting of morphemes building up one word (one complex lexeme) the number of prefabs, which we might also call *constructions*, would have been considerably higher.[3]

It is true that the very fulcrum of Construction Grammar theories, the concept of ‚construction', is not really new, because the idea of thinking of linguistic units as conventionalized signs is at least as old as Saussure's *Cours de linguistique*, first published in 1916. But it is the consistency with which the theorems of CxG are elaborated and the consequence they have that makes the difference: an increased awareness of what might not be compositional or not following the open choice principle.[4]

Let us start with an early definition of the expression *construction*:

> a form-meaning pair (F,M), where F is a set of conditions on syntactic and phonological form and M is a set of conditions on meaning an use (Lakoff 1987: 467).

The fundamental principles of Construction Grammar have then been established by Adele Goldberg:

(1) „Constructions are taken to be the basic units of language" (Goldberg 1995: 4);
(2) Constructions are „learned pairings of form with semantic and discourse function, including morphemes or words, idioms, partially lexically filled and fully general phrasal patterns" (Goldberg 2006: 215);
(3) „Lexicon and grammar are not distinct components, but form a continuum of constructions" (ib.: 220);
(4) „Any linguistic pattern is recognized as a construction as long as some aspect of its form or function is not strictly predictable from its component parts or from other constructions recognized to exist" (ib.: 5).

I thus consider the essential characteristics of a construction the properties of non compositionality and non derivability from component parts or other linguistic expressions. Furthermore it seems important to me to understand constructions as symbolic units representing a conventional relationship between form and meaning.

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[3] The authors distinguished lexical prefabs (e.g. *lay a table*, *run off*, *to the right*, *great days of the past*, *maths and physics*), grammatical prefabs (e.g. *the next*, *most of*, *there is*, *be going to*, *may be*) and pragmatic prefabs (e.g. discourse markers like *and then*, performatives like *do sit down* or hedges like *sort of*).
[4] The linguistic sign in Sign-Based CxG „embodies ‚at least phonological structure, (morphological) form, syntactic category, semantics, and contextual factors, including structure' (Sag 2012: 71)" (Traugott/Trousdale 2013: 4).

As my approach is primarily inductive and thus corpus-based I systematically involve the linguistic as well as the situational context, considering pragmatic and discourse-functional properties.[5] The symbolic structure of a construction can therefore be illustrated by the model proposed by Croft (2001: 18), which shows the symbolic correspondence between form and function and the representation of all the „conventionalized aspects of a construction's function, which may include not only properties described by the utterance but also properties of the discourse in which the utterance is found […] and of the pragmatic situation of the interlocutors" (Croft 2001: 19):
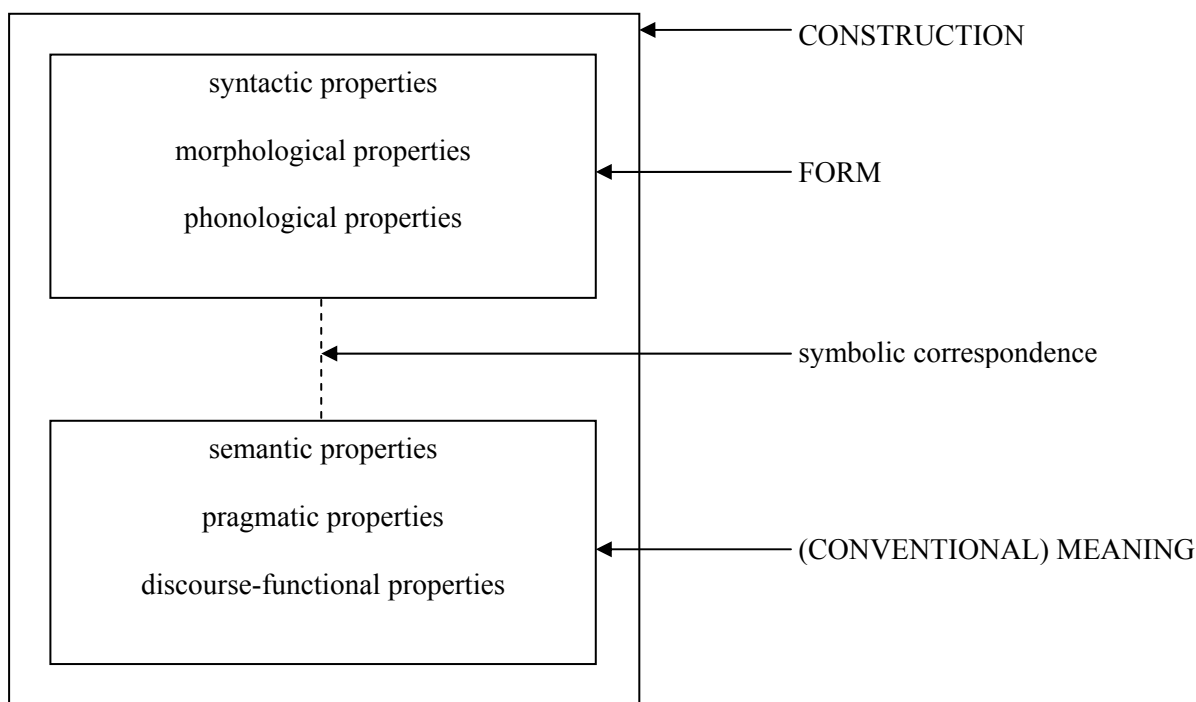

Figure 1: The symbolic structure of a construction (Croft 2001: 18) (cf. Schafroth 2013, 2014)

And this sort of interpretative overall concept is exactly what I am developing in my approach, combining the basic principles of Construction Grammar with what Charles Fillmore in 1985 called „semantics of understanding" (or U-semantics) and what was one of the theoretical fundamentals for his Frame Semantics. As early as in 1971 Fillmore wrote:

> a sentence can only be fully interpreted if we know something about the situation in which it has been used; in many cases, then, understanding a sentence involves knowing the class of situations in which it could be appropriately uttered, and knowing what effect it could be expected to have in that situation (Fillmore 1971/1975: 16).

Fillmore's ideas have been substantially developed by the German linguist Dietrich Busse (2012) in his theoretical framework of interpretative semantics and linguistic epistemology. Alexander Ziem picked up these issues and integrated them in his interpretation of frame semantics and Construction Grammar in his doctoral thesis published in 2008.

(B) Constructions in Italian

Now, what am I going to do with all these basic considerations? My starting point was the observation that a lot of construction types in Italian (as well as in other Romance languages) are highly idiosyncratic, for instance diminutive suffixation, in Italian called „alterazione": There is a diminutive form of

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[5]   The theoretical framework of Construction grammar I am following here is primarily the usage-based model, underlining the non separability of semantic and pragmatic knowledge and the inferability of constructions by analyzing language use. But it is, to a certain degree, also unification-based. Taking into account the linguistic feature structure of constructions in terms of attributes and values (cf. Fried/Östman 2004), however without using the Berkeley Construction Grammar's formalism.

paglia ‚straw‘, *paglietta*, which however means ‚straw hat‘ and not ‚little straw‘, or *copertina*, derived from *coperta* ‚blanket‘, which can actually be the diminutive form of *coperta*, but effectually most often means ‚cover of a book‘.

Other constructions concern valency, collocations or word order, for instance the position of adjectives with respect to the modified noun: *Lui ha una faccia strana* (‚He (by nature) has a strange face‘) versus *Lui ha una strana faccia* (‚In this picture (at that moment) he has a strange face‘) where the meaning of the adjective changes, depending on whether it follows or proceeds the noun.

While most of these constructions are familiar to native Italian speakers it is hardly to be expected that L2 learners will know how to understand, let alone use them in a conversation.

The same applies to idioms of all kinds, ranging from schematic – through lexically less open – to specific idioms, as shown in figure 2, inspired by and based on the classification in Fillmore/Kay/O'Connor 1988 and Croft 2001). None of these idioms are fully predictable, some of them being totally idiosyncratic:

A: LEXICALLY OPEN IDIOMS („formal idioms", „schematic idioms")

Più lavori **più** successo avrai (‚The more you work the more successful you are‘)	1
Ma questa **sì che** è un'alternativa! (‚This is, too, an alternative‘)	2
PersPron? INF? (*Io? mollare? Lui? Pagare?* (‚Me? Giving up?; Him giving up smoking?‘)	3
Che me lo chiedi **a fare?** (‚Why are you asking me at all?‘)	4
E quello sarebbe un dottore? (‚And him be a doctor?‘)	5
	6
dare$_{INFL}$ del filo da torcere (‚to cause a lot of trouble‘)	**7**
arrampicarsi$_{INFL}$ **sugli specchi** (1 ‚to take one's way out of it‘, 2 (‚to try the impossible‘)	8
	9
ancora meno; **a patto che**; **come mai**; **in bocca al lupo!** (‚let alone; on condition of; how come; break a leg!‘)	10

B: LEXICALLY FILLED IDIOMS („substantive idioms", „specific idioms")

Figure 2: Idioms as constructions (based on Fillmore/Kay/O'Connor 1988 and Croft 2001: 17)[6]

Formal idioms, as Fillmore/Kay/O'Connor (1988) call lexically open idioms, like „Più lavori più successo hai" (‚The more you work the more successful you are‘) may be easier to learn and to use than the other types listed in the figure. „E quello sarebbe un dottore?" (which corresponds to „Him be a doctor? ") is as unpredictable as „Ma questa sì che è un'alternativa" (‚And this is really an alternative!‘, 'This is, too, an alternative‘).

Constructions like *dare del filo da torcere* or the polysemous *arrampicarsi sugli spechi* are, according to Nunberg/Sag/Wasow (1994: 496ff.), *idiomatically combining expressions*, which are conventional, largely fixed and opaque, but „compositional in the sense that the parts of the syntactic expression can be mapped onto components of the meaning of the idiom" (Croft/Cruise 2004: 252), as shown in figure 3. „The way that" *dare del filo da torcere* „differs from regular syntactic expressions is that there are rules of semantic interpretation associated with just that construction that are not derivable form the [VERB OBJECT]$_{VP}$ pattern of which" *dare del filo da torcere* „is an instance" (Coft/Cruise 2004: ib):

dare	del filo da torcere	Form
METTERE	IN SERIA DIFFICOLTÀ	MEANING

Figure 3: *Idiomatically combining expressions* (Nunberg/Sag/Wasow 1994: 496ff., Croft 2001: 179ff., Croft/Cruise 2004: 250ff.), illustrated by *dare del filo da torcere* (‚to cause a lot of trouble; to make things difficult for sb‘)

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6   The nine degrees of idiomaticity need not necessarily be filled, figure 2 is just meant to convey the idea of fundamental differences between types of idioms. Cf. Schafroth (2014).

Nunberg/Sag/Wasow (1994), as well as Croft (2001) and Croft/Cruise (2004), argue that there are two types of idioms: (a) **idiomatically combining expressions**, like *to spill the beans* or *dare del filo da torcere*, and (b) **idiomatic phrases**, like *to kick the bucket* and *rimetterci la buccia* ‚morire' (both meaning ‚to die'). The difference lies in the representation of the argument structure [VERB OBJECT] and thus in the speakers' possibility of remotivation by methaphoric interpretation of *spill* and *bean* or *dare* and *del filo da torcere* as ‚divulge' and ‚information' or ‚mettere' and ‚in seria difficoltà' in (a), while in (b) such an interpretation would not work because the argument structure is not „activated" in the meaning which consists of only one concept (‚to die') instead of two (or more) different concepts (as in b). I am not sure whether category (b) will contain many examples – actually Nunberg/Sag/Wasow (1994: 532) mention only ten cases, one of them not really representing only one concept (*hit the ceiling* ‚become angry') – apart form the fact that *spill the beans* or *pull strings*, even when, according to the above mentioned authors, not being *decoding idioms* (because they are comprehensible), they remain *encoding idioms*, that is they could never be created by the open choice principle! It is, in addition, more than doubtful that idiomatic combining expressions are always non compositional (or, to put it in other words, that they cannot be compositional), if we think of idioms like *to burn the midnight oil* or *to beat around the bush* that cannot be understood, at least by non native speakers of English, by simply putting their parts in a verb-object relationship and by trying to make a metaphorical interpretation.

Irrespective of the approach adopted for a constructionist interpretation of idioms we have to face the deplorable fact that idiomatic expressions in Italian lexicography are treated very much as poor relations. None of the monolingual dictionaries – pedagogical or not – are able to sufficiently describe the prosodic, semantic and syntactic, or pragmatic properties of the idiom, let alone explain – here I quote Fillmore – „how people use the word [and] what characterizes the context in which it serves its functions" (Fillmore 1977: 99).

The only way for Italian learner's lexicography to achieve this objective in my view is to radically rethink current lexicographical practice and to get inspired by Construction Grammar in two ways: with regard to a largely increased selection of idiosyncratic lexical items and the way of describing them.

(C) Proposal of an alternative way of describing idioms

This leads me to my third point: the proposal of a usage-based multidimensional lexicographical model which could be called „phraseoframe". It contains the above mentioned basic principles of Construction Grammar and of Frame Semantics (or more specifically) of Semantics of Understanding.
Let me illustrate this approach with the following example: *Che me lo chiedi a fare*? (‚Why are you asking me at all?'). Instead of *che* Italians use also the forms *che cosa* or *cosa* (mainly depending on regional varieties).

The construction in question is about half way between a lexically open and a lexically filled idiom. Expressions like these are called *Phraseoschablonen* in German phraseology – in English we could create the term „phraseotemplates". They are syntactically fixed prefabs with a lexically open slot to be filled by an inflected transitive or intransitive verb. So we can find *ditransitive* verbs like *chiedere* (‚ask') or *spiegare* (‚explain'), whose objects generally appear as pronouns, almost one of them | but not necessarily both of them: *Che vi spiego a fare*? (‚Why am I explaining this to you?'). It is also used with transitive and intransitive verbs: *Che ti aiuto a fare?*, *Che ci vengo a fare?*, *Che studi a fare?*. Before analyzing the pragmatic function of this expression I can't help but make a reference to the *What's X doing Y* construction examined by Kay and Fillmore (1999). So, basically, as far as the function of the speech act is concerned, a construction like *What am I doing helping you?* corresponds to *Che ti aiuto a fare?*

What is astonishing about this construction is that there is not a single Italian dictionary in which you can find it. This is by the way also true, as far as English learner's dictionaries are concerned, for the famous constructions *It takes one to know one* and the Incredulity-Response Construction *Him be a doctor?* given as examples in Fillmore/Kay/O'Connor.

Beyond that, how should all these constructions be described in a dictionary in order to provide a maximum of knowledge about its meaning and its use?

If we part form the construction *Che me lo chiedi a fare?* as a whole we can recognize on the formal side of the pairing an interrogative clause composed by a *wh*-pronoun (*che*, *che cosa* or *cosa*) and a verb phrase consisting of an inflected verb and an obligatory and invariable infinitive complement (*a fare*). The argument structure of the verb (here *chiedere*) is fully reflected in the sentence where subject, direct object and indirect object are represented, the latter two by pronouns.

The argument structure construction, however, is difficult to define because there is no such thing as a concrete verb. On the contrary, the predicate is the variable element and all the other components are fixed. What we can do is try to find a network of inheritance this construction is linked in. If we take the argument structure of the verb to *criticize* – and this is what the function of our phraseotemplate actually stands for – we have a form-meaning-pairing as shown in figure 4:

form:		[V Subj OBJ$_1$ (for OBJ$_2$)]			
abstract meaning:					
Sem	INTEND *CAUSE-RECEIVE*	< **agt**	**rec**	**pat**	>
	CRITICIZE	< **critic criticized**		reason	>
	↓	↓	↓	↓	
Syn	V	SUBJ	OBJ$_1$	(for OBJ$_2$)	

Figure 4: Argument structure construction of the verb to *criticize* (patient non profiled, i.e. non obligatorily expressed) (cf. Goldberg 1995: 49)

The problem**s** with our Italian construction are the following:

a) We don't have a specific verb involved and thus no argument structure we could describe;

b) The interrogative structure doesn't allow a syntactically expressed recipient: *Che studi a fare? Che me lo chiedi a fare?* The recipient is only morphologically present, in the personal morpheme of the verb: *stud-i* ‚study-you', *chied-i* ‚ask-you';

c) We have a construction-in-the-construction, which is discontinuos and represents the *wh*-pronoun *perché* (‚why') expressed by *che… a fare*.

As a result, we can point out that a lexicographical description of the Italian idiom in question is unlikely to be able to take advantage of the inheritance from the argument structure of the verb *to criticize*.

Due to these peculiarities I prefer to describe the form of the construction in this way:

[(Che) Cosa/Che [(OBJ$_1$) (OBJ$_2$) [V [**a fare**]] COMPL]]

I have already mentioned that the syntactic structure of the *a-fare*-construction represents a question asking the reason for the action realized by the inflected verb. It might be paraphrased by „Perché me lo chiedi? " („Why are you asking me? "). But with regard to its functional part, which is far more complex, the phraseotemplate is not at all derivable from the compositional and non idiosyncratic syntactic structure „Perché me lo chiedi? ". It is therefore of vital importance for the Italian learner's lexicography – if there will ever be one – to describe in a comprehensive manner the meaning and the pragmatic or even communicative functions of this and other constructions to enable learners to fully understand them and to know how to use them.

That is why we should now take into account the empirical part of the study. The analysis of blogs, online newspapers and linguistic corpora have produced a lot of results, especially in written documents mapping spoken language like blogs and interviews printed in newspapers. The fact that the *a-fare* construction is rather poorly documented in spoken language corpora may be due to the fact that

corpora usually do not contain a large amount of scenes like reproaches, disputes and arguments (too private).

Corpus examples (extracted from linguistic corpora (1–4), online newspapers and blogs (5–10)):

(1) „e allora **che mi guardi a fare**?" (BADIP; Naples) (‚Why are you staring at me like that?')

(2) „perché al cantiere **che ci sto a fa' là**?" (BADIP; Naples) (‚What the hell am I doing here?')

(3) „ma tu stai nelle alte sfere non devi sfottere **che mi chiami a fa'**?" (BADIP; Naples) (‚So why did you phone me?')

(4) „io dico sì s'ha da fa' o nun s' ha da fa' **che v' o dico a fa'**?" (BADIP; Naples) (‚Why am I telling you all this?')

(5) „**Cosa mi chiedi a fare** <u>come sto</u>?" (‚What are you asking me how I am?')

(6) „**Cosa mi chiedi a fare** <u>di uscire</u>?" (‚Why are you asking me to go out?')

(7) „**Che cosa mi chiedi a fare** <u>che ne penso</u>?" (‚Why are you asking me what I think about it?')

‚Why are you going to university? ' → *Perché studi? / Che/Che cosa studi a fare?* ↔ *Che/Che cosa studi?* (‚What subject do you study?')

(8) „<u>Se vieni qui e rendi come un giocatore italiano</u>, **cosa ti hanno preso a fare**?" ([talking to a foreign football player] ‚If you play like an Italian what did they engage you for?')

(9) „E poi **cosa mi chiedi a fare** <u>se non c'entra niente con la lezione</u>???" (‚And why are you asking me at all if your question doesn't have anything to do with the lesson?')

(10) „Ma allora **cosa mi chiedi a fare** <u>se poi non ascolti e la spiegazione te la dai da solo</u>?" (‚So why are you asking me if you don't listen and give the explanation yourself?')

If we have a look at the corpus examples (1) to (10), bearing in mind Croft's figure 1, illustrating the symbolic structure of a construction, a dictionary should first of all clarify whether the prosodic structure of these constructions is marked in one way or another. Indeed, it is, showing a short break, a caesura, before its beginning, an optional pitch on CHE or COSA and a focus accent on FARE, thus expressing irritation or lack of understanding.

With regard to morphological characteristics, the substitutability of *Che* with *Cosa* or *Che cosa* (linked with a diatopic dimension) must be mentioned as well as the possibility of using the entire morphological paradigm of the verb (tenses, modes). As far as syntactic properties are concerned, a L2 learner would surely be interested to know that the argument structure of the inflected verb may be fully represented by nominal or, which is far more frequent, pronominal complements. It is also important to convey information about the external syntax of the construction: Since we are dealing here with an interrogative clause there is a potential syntactic slot for an adverbial clause related to the verb and functioning as a complement (cf. examples number**s** 5 to 7).

The pragmatic potential of this construction is considerable. Using it means giving signals to the interlocutor that cannot be misinterpreted: the short break between the preceding utterance (if there is one) and the beginning of the construction, the prosodic characteristics (with a pitch on *che* or *cosa* and a focus accent on *fare*), and the symbolic value of the construction-in-the-construction *a fare* – all these elements reflect, as it were, the speaker's emotional state. Without the trigger element *a fare* the construction would be incomplete and incomprehensible.

To ask the question ‚Why are you going to university at all?' in Italian, using the verb *studiare*, you can say *Perché studi?* or, conveying irritation, *Che studi a fare? Che cosa studi a fare?*, but you cannot produce the same effect by saying *Che studi?* or *Che cosa studi?*, which, besides, would mean something different, namely ‚What subject do you study?'

As to the highest linguistic level, the discourse, the *a-fare*-construction also has relevant features:

A frequent type of phrasal expansion is the following one: Not only are there complements of the type just mentioned but in addition, the construction is often directly combined with either a preceding piece of text (as in 8), functioning as thematic setting, or – with a following independent clause fre-

quently introduced by the conjunction *se* ‚if‘ (as in 9 and 10), each of them explaining, so to speak, the reason for the speaker's annoyance.

This sort of postscript can be interpreted as being part of the discourse-functional properties. The sentence added represents a kind of communicative correlate. Schematic idioms like *Che me lo chiedi a fare?* are used in a conversation to react to something provocative the interlocutor said before. It is therefore a metalinguistic comment which opens a new phase of the conversation: a reproach, a discussion or an argument.

All these types of information cannot be given in a print dictionary. It goes without saying that a holistic description of constructions which I am aiming for has to be published in a digital form. In a recently initiated research project called *Learners' Platform Italian*[7] I try to bring together all types of properties of constructions, as described in Croft's figure, in a scheme I call *phraseoframe*. Based on the figures in Croft (2001: 18) and Fried/Östman (2004: 26, 30) my description systematically provides information on prosodic, morphological, semantic and syntactic, pragmatic and discourse-functional properties of constructions, thus indicating their feature structure made up of grammatical attributes and their values, such as lexical category, semantic role, intonation or register. Unlike Fried/Östman (2004) and other linguists dealing with Construction Grammar, however, I try to do without formalism, which is a decision of general principle especially learners will benefit from. By means of hyperlinks further information (for instance on translations, synonyms or frame elements) can be provided.

Comprehensive *phraseoframes* like this are meant to describe all aspects of form and function a L2 learner might like to know in order to fully understand and to use them in an adequate manner, for | constructions are, and here I am quoting one more time Fillmore/Kay/O'Connor, „things […] that […] have to be learned separately as individual whole facts“.

Practical application to learners᾽ lexicography:

PHRASEOFRAME	proposal for a holistic interpretative description based on the theories of frame semantics und Construction Grammar
application	digital monolingual and bilingual learners' lexicography* (*equivalents through hyperlinks)
example	*Che me lo chiedi a fare?*
MORPHOLOG. DOMAIN	
variable elements	(1) che ~ che cosa ~ cosa; (2) finite verb
SYNTACTIC DOMAIN	
lexical category	
syntactic function	sentence
sentence type	interrogative clause
finite verb	yes (verb not specified): Che vi spiego/ti aiuto/ studi *etc.* a fare?
external syntax	verb complements (according to the verb), e.g.: Cosa mi chiedi a fare <u>come sto</u>? Cosa mi chiedi a fare <u>di uscire</u>? Che cosa mi chiedi a fare <u>che ne penso</u>?
internal syntax	obligatory arguments: subject (all persons, GEN. 2nd sing.), predicate (lexically open, objects OFTEN as pronouns), verb complement (*a fare*)
optional elements	in case of ditransitive verbs: GEN. both objects as pronouns (*Che **me lo** chiedi a fare?*), ALSO POSS. one nominal, one pronominal object: *Che mi dai questo libro a fare?*
invariable elements	[a fare]
variable elements	[VERB] (TENSE, MODE, ASPECT) *che* (TENDENCY South. Italy), cosa (TENDENCY North. Italy), *che cosa* (TENDENCY geographically neutral)
SEMANTIC DOMAIN	
semantic field	IRRITATION, INCOMPREHENSION, IMPATIENCE
	THESAURUS words (<u>hyperlinked</u>): *litigioso, polemico, aggressivo; adirato, arrovellato, fremente, infuriato, invelenito, iroso, rabbioso; scontroso, imbronciato, brontolone, di*

Thesaurus	*cattivo umore*; *impaziente, insofferente, nervoso*, (*pieno*) *di rimprovero, ipercritico; criticone* etc. THESAURUS idioms ([hyperlinked](#)): *avere una brutta cera; avere la luna storta; avere un diavolo per capello; a qn è saltata la mosca al naso; trovare sempre da ridire su; fare il terzo grado a qn; cercare brighe* etc.
Meaning	someone, in an impatient or angry mood, criticizes the action or result of an action expressed by the verb (*che me lo chiedi a fare?* 'Why are you asking me at all?')
semantic roles	recipient of criticism is the subject; agent (the one who criticizes) is the speaker
reference to interlocutor	yes (IN MOST CASES) „*Che studi a fare?*"
reference to a third person	yes „*Ma questo signore qua che me lo dice a fare?*"
reference to speaker	yes (GENERALLY ironic, sarcastic) „*Che ci vengo a fare?*"
Collocations	FREQUENT VERBS: *chiamare, chiedere, dire, guardare, spiegare, venire*
PROSODIC DOMAIN	with hyperlinked audio file or video
intonation	interrogative clause
focus stress	on *FAre*: *Che ti aiuto a FAre?*
pitch	(optional, emphatic): on *Cosa* or *CHE* or *CHE cosa*
PRAGMATIC DOMAIN	
speech act	criticism, reproach
status	direct
situational context	unspecific
motivation	OFTEN someone reacts to something interpreted as provocative
illocutive function	speaker does not really ask for an explanation, it is more important for him to criticize, to reproach, to have his say
interpersonal function	OFTEN face-to-face: [+ confidential]
register / variety	spoken language or simulated spoken language; informal; some Italians say diastratically marked (popular)
concomitant gesture	yes (….)
DISCOURSE DOMAIN	
new topic	yes
topic change	often
metalinguistic function	yes (OFTEN reference to a preceding utterance)
CORPUS EXAMPLES	hyperlinked

Figure 5: *Phraseoframe* as a proposal of a Construction Grammar based digital lexicographical model to describe idioms and phraseotemplates in a holistic way

The description of the phraseotemplate *Che me lo chiedi a fare?* will be part of a database containing about one thousand phraseoframes, which provide epistemically relevant information on several kinds of phrasemes (primarily idioms, phraseotemplates and clichés). Phrasemes belonging to the same semantic field are linked between each other. A search mask will allow specific queries, e.g. about speech acts (showing, for example, all phrasemes expressing ‚reproach') or sentence types (e.g. displaying all phrasemes representing interrogative clauses). The idea to indicate the whole set of phraseme features in the phraseoframe was inspired by Fried's and Östman's (2004: 30ff.) list of grammatical attributes and their value.

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active language production. 1 Introduction In the history of phraseological research, there have been various suggestions on how the term phraseme or phraseologism should be defined and on which kind of word combinations should be studied or not within phraseology. The considerations in this paper are based on a broad conception of the term, according to which not only idiomatic or non-compositional phrasemes (i. e. idioms such as Ital. cercare il pelo nell'uovo 'to be a nit-picker', 'to nit-pick', lit. "to search the hair in the egg"), but also compositional (or semi-com‐ positional) phraseme... How constructions should be dealt with in learners' lexicography – illustrated for the Italian language. By Elmar Schafroth. Computational and Corpus-based Phraseology. Advantages Teaching young learners 1. Learn pronunciation easily 2. Enthusiastic 3. No preconceived ideas about language Teaching adolescents 1. Ability for abstract thought and commitment 2. Understand the need for learning 3. Make quick progress Teaching adults 1. Plenty of life experience to draw on in the classroom 2. Disciplined, motivated 3. Can engage in abstract thought. What are some of the practical aspects we should bear in mind when teaching a. young learners; and b. adolescents? a. What is the CEF and how does it help? CEF stands for the Common European Framework of Reference for Languages. Definition: Lexicography is the part of lexis dealing with the body of a language and the properties of words as the main units of language (words, words combinations) Lexicography and lexicology have a common object of study for they describe the vocabulary of a language. The essential difference between them lies in the degree of systematization and completeness. It should be bear in mind that dictionaries and its compiling were closely conaceted with the period of their creation, leading philosophic schools. In the 17-18th c.c. Englightenment epoch and ideas of famous philosophers such as Fransis Bacon and Rene Dekartes were reflected in vocabularies.