

## The present perfect in present-day Germanic languages with a focus on Swedish

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The presentation consists of two parts: A review of earlier research of the present perfect in present-day Germanic languages and a discussion of a study in progress based on Swedish corpora.

The point of departure for the review is Rothstein (2008), who compares German, Swedish and English. The perfect is supposed to have a single uniform meaning in each language and the major contrasts in the use of the perfect are described with reference to different restrictions on the representations of the perfect time span. Different readings of the perfect (Existential, Universal...) are accounted for by looking at the interaction between lexical aspect, adverbials and context. Rothstein's approach will be briefly compared to i. a. Larsson (2009), Iatridou, Anagnostopoulou & Izvorski (2001), de Swart (2006) and Rathert (2011). These studies have primarily looked at interactions between elements within the clause. There is a growing number of studies looking at discourse functions such as Narration, Elaboration and Topic negotiation, e.g. Ritz (2010) and Nishiyama & Koenig (2010). The use of the perfect across different genres (newspapers, conversations...) is also discussed.

The second part of the presentation is based on the Multilingual Parallel Corpus (MPC) consisting of extracts from 22 Swedish novels (around 600 000 words). There are around 1500 occurrences of the present perfect in the Swedish originals. There are translations of all the texts into English, German, French and Finnish. (A few texts are also translated into Norwegian, Danish, Icelandic, Dutch and Spanish.) Each Swedish example is coded for the reading of the perfect: Universal, Existential, Recent past (hot-news) and Resultative. As a second step in the analysis, it is possible to see what the correspondences are across the other languages. Certain classes of temporal adverbials will also be coded. Some examples of possible codings:

Function:	Universal (Perfect of persistent situation) Adverb: durational: i X år/dagar... 'for X years/days...'
Swedish	Så <b>har</b> det <i>pågått</i> i tjugonio år.
English	That's <b>gone on</b> for twenty-nine years.
German	So <b>geht</b> es seit neunundzwanzig Jahren.
French	Cela <b>dure</b> depuis vingt-neuf ans.
Finnish	Näin <b>on tapahtunut</b> kahdenkymmenen yhdeksän vuoden ajan.
Author	Ingmar Bergman: <i>Laterna magica</i>

Function:	Hot news (Perfect of recent past) Adverb: just
Swedish	Den tråkiga konferens hon <i>just har genomlidit</i> i Göteborg har fyllt sin uppgift.
English	The boring conference she <i>has just suffered</i> through in Göteborg filled its function.
German	Diese langweilige Konferenz, die sie <i>gerade</i> in Göteborg <i>durchlitten hat</i> , liegt bereits hinter ihr.
French	L'ennuyeuse conférence qu'elle <i>vient de se taper</i> à Göteborg a rempli sa fonction.
Finnish	Tylsä konferenssi, jonka hän <i>on juuri joutunut kestämään</i> Göteborgissa, on tehnyt tehtävänsä.
Author:	Majgull Axelsson: Aprilhäxan. 1997

Most of the examples from the MPC have so far been analyzed in a concordance without taking the wider discourse into account. In this way, it is possible to fine-tune the analyses presented in earlier work, but it is difficult to present something radically new. A discourse-based approach is likely to come up with interesting new results, even if such studies in general appear to be at a more exploratory stage. The complete extracts from some of the novels (each extract is around 30 000 words) have been analyzed with this approach, for example:

TOPIC NEGOTIATION: Perfect)	(Source: Läckberg: The ice princess)
'What <i>have</i> auntie's little darlings <i>been up to</i> since last time?'	"Vad <i>har</i> mosters älsklingar <i>ställt till med</i> sen sist?"
NARRATION: Past tense (sequence of events)	
' Well, just the usual, you know ... Emma <i>threw</i> a tantrum <i>yesterday</i> and <i>managed</i> to cut up a small fortune in baby clothes before I <i>caught</i> her,	"Tja, bara det gamla vanliga du vet ... Emma <i>fick</i> ett vansinnesanfall <i>igår</i> och <i>hann</i> klippa sönder barnkläder för en smärre förmögenhet innan jag <i>kom</i> på henne,
(END OF NARRATIVE SEQUENCE: Perfect)	
and Adrian <i>has</i> either <i>been throwing up or screaming</i> non-stop <i>for three days</i> . '	och Adrian <i>har</i> antingen <i>spytt eller skrikit</i> oupphörligt <i>i tre dagar</i> . "

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