

The sympathetic circularity function in English: an intonation corpus-driven analysis

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ABSTRACT

The study of language functions at a large scale poses a series of difficulties that have to be overcome by a combination of detailed analyses and generalizations. In this sense, discourse markers have fascinated many scholars because they combine a localized interpretation of a piece of discourse with a notable capacity of being used in many different contexts, and with a wide variety of functions.

This article describes the 'sympathetic circularity function' in a section of the London-Lund Corpus, and its prosodic and contextual realization by discourse markers. The study discusses the relevance of this function from a theoretical perspective and shows that the use of the discourse markers that realize it is not random but, rather, follows a cognitive pattern of proto-typicality that models the cognitive status of the speakers in the corpus.

The analysis will show that the identification of the functions of language, and of their realization by discourse markers, is an essential tool to describe language and the cognitive basis of language functions in the speech of a community of discourse users.

Key words: Intonation, discourse functions, discourse markers, corpus analysis.

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RESUMEN

*LA FUNCIÓN SIMPATÉTICO-CIRCULAR EN INGLÉS: ANÁLISIS DE LA ENTONACIÓN BASADO EN UN CORPUS**

El estudio de las funciones del lenguaje a gran escala plantea una serie de dificultades que han de afrontarse mediante la combinación de análisis minuciosos y generalizaciones. En este sentido, los marcadores del discurso han fascinado a los estudiosos debido a su capacidad de combinar la interpretación de un momento del discurso, junto a la posibilidad de usarse en muchos contextos y con diversas funciones.

Este artículo describe la función simpatético-circular en una sección del corpus London-Lund, y analiza su realización contextual y prosódica mediante ciertos marcadores del discurso. El estudio analiza la relevancia de esta función desde una perspectiva teórica y muestra que el uso de estos marcadores no es arbitrario, sino que sigue un patrón cognoscitivo de prototipicalidad que modela el estatus cognoscitivo de los participantes en el corpus.

El análisis muestra que la identificación de las funciones del lenguaje, y su realización por los marcadores del discurso, es una herramienta esencial para describir el lenguaje y el substrato cognoscitivo de las funciones del lenguaje, en el habla de una comunidad de usuarios del discurso.

Palabras clave: Entonación, funciones discursivas, marcadores del discurso, análisis de corpus.

1. AN INTRODUCTION TO CORPUS LINGUISTICS

In recent years the appearance of spoken language corpora, such as the London-Lund, Cobuild, COLT etc..., has shown the possibilities, as well as the demands, of approaching language from a new perspective. Language is no longer seen as a monolith with no fissures. A quick glance at a large volume of spoken data will reveal that language is imperfect, sometimes chaotic and frequently disrespectful with the traditional rules that have to be observed according to prescriptive grammar. However, since the early 1980's corpus linguistics has shown, as in Aijmer and Altenberg, eds. 1991; Sinclair, 1991; and Biber *et al.*, 1998 among others, that there is a need to describe a specific methodology in order to approach large volumes of data and find the regularities that make language coherent. In other words, the eye has to be aided by the computer, and the intellect by quantitative analyses. This development has brought corpus studies to the avant-garde of linguistics.

The development of the technology and the methodology in corpus linguistics has also given rise to the enormous range of possible applications to language teaching. In my opinion, the use of corpora for language teaching

is provoking, and will hopefully still provoke, a change in the conception of what to teach to foreign language learners, as Sinclair (1997:30) states:

Fashionable ELT methodology has paid little attention to the state of language description, behaving as if the facts of English structure were no longer in dispute. In practical terms this has led to the growth and maintenance of a mythology about English [...] which language teachers take for granted, but much of which is challenged by corpus evidence.

This increasing trend in the use of corpora for language teaching has been complemented by several projects that compile learners' data in the foreign target language (Granger, 1994 and 1998). The collection of learners' corpora will undoubtedly help the comparison between the target language and the production of learners at different stages of the acquisition process (Romero Trillo and Llinares García, 2001).

2. THE ANALYSIS OF SPOKEN LANGUAGE AND CORPUS LINGUISTICS

The use of corpora has also been a way to have a holistic perspective on the phenomenon of speech. There are three complementary foci of study in this perspective: the structure of interaction, the mechanics of segmental and supra-segmental phonology and the cognitive component of speech. The first area of research has a long standing tradition in the field of discourse analysis, even before Corpus Linguistics was known as such, both in general casual interaction as well as in more specialized fields, e.g. Sinclair and Coulthard (1975) for classroom language. The phonological analysis of spontaneous speech has traditionally been more difficult because of the technical and economic difficulties to carry out the analyses. As Wichmann *et al.* (1997) point out, annotated corpora are still a necessity to develop comprehensive studies of casual speech. The third focus of analysis, the cognitive one, seems to me the combinatory link that can shed light to the two previous areas. Indeed, the analysis of speech is probably the most direct way to probe into the mind of the speaker; paraphrasing Bateson (1972): the mouth is the main access to the mind.

In previous articles I have analyzed the functions of pauses and intonation (Romero Trillo, 1994), and the grammaticalization processes which contribute to the scaffolding of interaction (Romero Trillo, 1997; 2000a and 2000b). A cognitive approach to corpus linguistics can therefore bridge the gap between the social representation of speech: i.e. the turn-taking system, and the phonological side of language by trying to account

for the reasons why certain prosodic information accompanies a given social pattern of speech.

3. THE SYMPATHETIC CIRCULARITY FUNCTION

In the present study I will present the corpus-based description of a very frequent function in speech: the sympathetic circularity function. This function can be described as the linguistic tool that enhances the concept of we-ness in a conversation. In other words, it promotes the idea of an ‘intended complicity’ of the speaker towards the listener. Bernstein (1971:111) described this function in the following way:

It is thought that these [sympathetic circularity] sequences will occur more frequently whenever a restricted code is used. The meanings signaled in this code tend to be implicit and so condensed, with the result that there is less redundancy... On the whole, the speaker expects affirmation. At the same time, by inviting agreement, the Sympathetic Circularity sequences test the range of identifications which the speakers have in common.

In other words, Bernstein identified the use some structures that realize this function with the speaker’s intention to obtain agreement from the addressee. By means of this function, the speaker tries to make this desire overt, and gives the hearer the possibility to intervene and show his/her agreement/disagreement, or lack of understanding, as the flow of speech proceeds, thus avoiding the non-preferred alternative of being interrupted. Some realizations of this function in English are for instance: ‘you know, you see, etc...’.

4. ‘DISCOURSE GRAMMATICALIZATION’

Like other functions in language, the sympathetic circularity function is the result of a choice in the macrofunctions expressed by Halliday (1994), more specifically at the interpersonal and textual level. For the present analysis, I am going to concentrate on the elements that typically realize it, i.e., discourse markers. Discourse markers, as I have discussed elsewhere (Romero Trillo, 2001), are the elements that scaffold interaction in a conversation at different levels, i.e., they can achieve feedback, get the attention of the addressee, achieve repair, etc... From a descriptive perspective, the most intriguing aspect of these elements is that they originally belong to

various grammatical categories such as interjections ('ah'), adverbs ('now'), verbs ('look'), etc...

In order to account for this phenomenon, I have taken what I call a 'discourse grammaticalization perspective'. The concept of grammaticalization has a well established tradition in linguistics, as in for example Heine *et al.* (1991) and Hopper and Traugott (1993), but has been mainly applied to the change of meaning from a historical perspective. I shall understand grammaticalization as the process by which an element incorporates some interactionally pragmatic meaning to its original grammatical one, thus constraining the relevance of the proposition it introduces in the system.

As I have mentioned above, this process plays a major role in the description of discourse markers and accounts for the interactional status that these elements acquire, no matter which their original grammatical ascription was. This is why I consider essential to incorporate the process of 'discourse grammaticalization', since most elements that appear under this category follow very specific patterns based on grammaticalization phenomena.

In other words, these elements incorporate to their grammatical meaning a pragmatic dimension that covers interactional purposes. In the cases in which the elements do not have a meaning, as in the case of interjections, the elements acquire a pragmatic meaning that depends on the context and the function that they realize. In other words, it could be said that what matters in the analysis of discourse markers is the contextual features that accompany it: prosody, position and context, being the its original (root) meaning the least important element. This is the reason why in the present analysis all the descriptions, including the networks at the end, are more concerned with the contextual factors than with the semantic ones.

5. METHODOLOGY

The data for the analysis comes from the first ten conversations in the London-Lund Corpus, over 50,000 words. The annotated prosodic information provided in the corpus is an essential component in order to carry out this type of analysis.

The intonation analysis is based on the system described in Halliday (1967, 1970) with the addition of what I have called TONE 0 for the instances in which the element under study does not realize the tonic. Here follow the symbols that indicate the intonation contours in the London-Lund corpus and their numerical correspondence to the model:

TONE 0	no realization
TONE 1	\
TONE 2	/
TONE 3	=
TONE 4	∧\
TONE 5	∨\

In the analysis I have not included compound tones in this function, i.e., when two tonic elements co-occur in a Tone Unit, because this combination of tones appears in other functions, for example in ‘oh well’ or ‘well yes’, which I am not describing in this article.

The methodology consists in the identification of the discourse markers that realize the sympathetic circularity function, and their classification as ‘neutral’ or ‘emphatic’ depending on their intonation contour. In general terms, the ‘neutral’ (or ‘unmarked’ in Halliday’s terminology) tone of a continuative will be ‘1’ and ‘3’ for statements, wh-questions and commands, and ‘2’ for yes-no questions. The other combinations will typically be classified as emphatic.

After this initial description, the procedure consists of the identification of the pragmatic meanings of the markers in combination with their prosodic contours. In the final section of the article, I present a network of the use of the markers that realize the sympathetic circularity function with the meanings that speakers ascribe to them. After the network was completed, a second analysis was carried out on the data in order to check and refine the pragmatic meanings of the elements.

6. ANALYSIS OF THE DATA

6.1. Prosodic diversity of the markers

In the corpus the sympathetic circularity function appears 1,191 times (719 neutral, and 472 emphatic). Before analyzing in detail the frequencies and the pragmatic patterns of all the markers, I will analyze in detail the thirteen elements that show a greater diversity in the neutral and emphatic modes due to different intonation contours. This prosodic variety is a symptom of their versatile pragmatic capacity because, as opposed to lexical and grammatical items, they can display a whole array of meanings that only rely on the suprasegmental domain of the language.

The elements under more detailed analysis are the following: ‘*ah, now, in fact, indeed, I mean, I think, you see, actually, no, anyway, well, oh, you know*’ (See appendix).

Table 1 summarizes the realization of these markers and their tones in the corpus:

Table 1
SUMMARY OF THE REALIZATION OF DISCOURSE MARKERS
WITH THEIR TONES

	<i>Tone 0</i>	<i>Tone 1</i>	<i>Tone 2</i>	<i>Tone 3</i>	<i>Tone 4</i>	<i>Tone 5</i>
ah	X	X				X
now	X		X			
in fact	X	X	X	X	X	
indeed	X	X				X
I mean	X		X			
I think	X		X		X	
you see	X	X	X	X		
actually	X	X	X		X	
no	X	X	X		X	
anyway	X	X			X	X
well	X		X			
oh	X	X				X
you know	X	X	X	X	X	

The first interesting result of the analysis is that all the markers can carry the tonic syllable in their T.U., and can appear with several tones: from two (‘well’ and ‘oh’) to five (‘in fact’ and ‘you know’). This indicates the high informative value of these elements in conversation and their central importance for the organization of the message. The fact that they appear with a multiplicity of tones –and therefore meanings– shows that speakers convey

a varied pragmatic information by means of the free combination of discourse markers and prosodic contour.

It is also interesting to point out that all the markers can appear with Tone 0, i.e., without a tonic syllable. This fact suggests that sometimes the discourse markers are not pragmatically essential and merely appear as supporting structural elements in the organization of the message.

The second feature I would like to emphasize is the frequent appearance of Tones 1 and 2 in most markers, which corroborates the fact that these are the basic tones in most languages because they represent the statement-question dichotomy. The next most frequent tone is number 4, which, according to Halliday (1967), is a very frequent tone in English because it deals with the personal position of the addresser towards the message that is being transmitted.

Another interesting observation is that in the realization of the sympathetic circularity function the richest elements tone-wise are those that deal with the other, i.e., those that enhance the face of the addressee: '*you see, you know*', or those that 'manipulate' the argumentative structure of the message: '*in fact, anyway*'. On the contrary, the elements that deal with the self of the addresser ('*I think, I mean*'), i.e. those which put the weight of the mutual understanding on the capacity of thought or expression of the speaker and not on the intellectual ability of the addressee, and the interjections ('*ah, oh*'), which show the surprise of the speaker, have a reduced number of tone choices. It can be concluded in this respect that this function is mainly addressee-oriented, as the initial definition given above indicates.

6.2. Quantitative analysis of the markers

The overall quantitative appearance of the elements in the corpus are the following:

The neutral function is realized by 34 different elements, and the emphatic function by 28 elements. The frequencies of the elements in descending order are the following:

Neutral function:

- *Yes*: 24.3%
- *You know*: 19.6%
- *M*: 9.5%
- *You see*: 8.8 %
- *No*: 7.6%
- *Oh*: 4.8%

- *In fact*: 4.0%
- *I think*: 3.0%
- *Of course*: 2.8%
- *Yeah*: 2.6%
- *Actually*: 1.9%
- *Anyway*: 1.8%
- *Now*: 1.5%
- *Say*: 1.1%
- *Ah*: 0.8%
- *Really & well*: 0.7%
- *Quite*: 0.5%
- Miscell.1: *fine* (0.4%), *ok, oh yeah, mhm, gosh, yep, aha, that's it* (0.1)
- Miscell.2: *good* (0.5%), *indeed* (0.4%), *I know, I mean, right, that's right, I see* (0.2%)

Emphatic function:

- *You know*: 53.9%
- *You see*: 11.3%
- *Oh*: 7.8 %
- *Actually*: 3.9%
- *I think & yes*: 3.7%
- *Really*: 3.2 %
- *That's right*: 1.7%
- *M*: 1.3%
- *No*: 1.1%
- *I know & right*: 0.9%
- Miscell. 1: 0.6% each: '*yeah, well, of course, in fact, goodness, I see, oh for God's sake*'.
- Miscell. 2: 0.2% each : '*ok, ah, I mean, indeed, quite, God knows, that's it*'.

It is very interesting to notice that there are more neutral ('unmarked') elements than emphatic ones; and that the most frequent emphatic element is 'you know' (53.9%), which is also the second most frequent in the neutral mode. This indicates that this element is probably the most prototypical in the sympathetic circularity function, and the speakers resort to prosodic variation to indicate neutral or emphatic meaning. In fact, in table 1 this element appears with five different intonation values (tones 0-1-2-3-4).

In order to check whether it is possible to know if there is a prototypical realization of the most frequent elements in each group, i.e., 'yes' and 'you

know' in the neutral mode, and 'you know' in the emphatic mode, I carried out a Kruskal-Wallis test in both groups that proved significant ($p < 0.001$) in both. This means that there is a significant difference in the use of the elements in the realization of each of the functions.

The conclusion of the analysis shows that speakers prototypically select a limited number of markers in the realization of this function, although other elements can also represent valid alternative choices. Therefore, it is possible to speak about a prototypical use of discourse markers in pragmatic functions in conversation.

7. PRAGMATIC AND PROSODIC NETWORKS OF THE DISCOURSE MARKERS

The networks below present the results of the analysis of the realization of the sympathetic circularity function in English. They describe the meanings conveyed by the discourse markers in relation to their prosodic and contextual information and have taken into account the information conveyed by every single appearance of the elements in the corpus by indicating the most frequent ones.

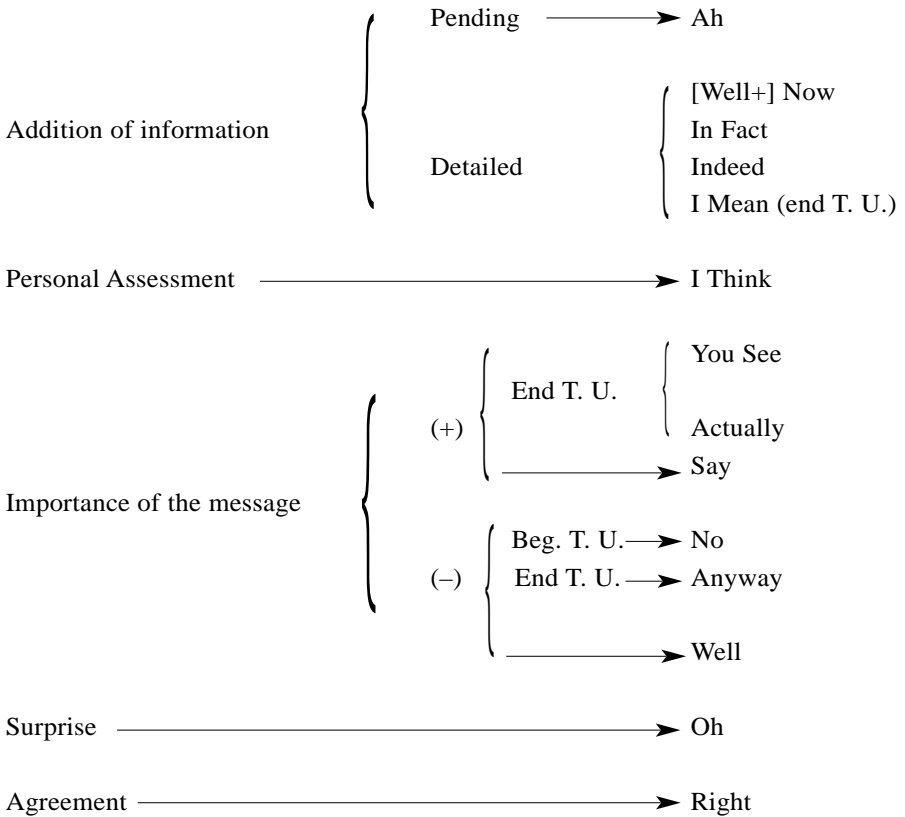
Since the object of the analysis is the description of the prosodic realization of the markers, the charts are systematized in two distinct sections: neutral realizations of the function and emphatic realizations of the function, which are then subdivided according to the different tones. The diagrams are organized from left to right, and from general to particular pragmatic meanings. The discourse marker appears at the end of each network selection. In some cases there is an indication of the position, beginning or end, of the element in the Tone Unit (hence 'T.U.');

in other cases there are elements in square brackets which indicate that there is a substantial number of cases with the combination of the main element followed or preceded by that other element.

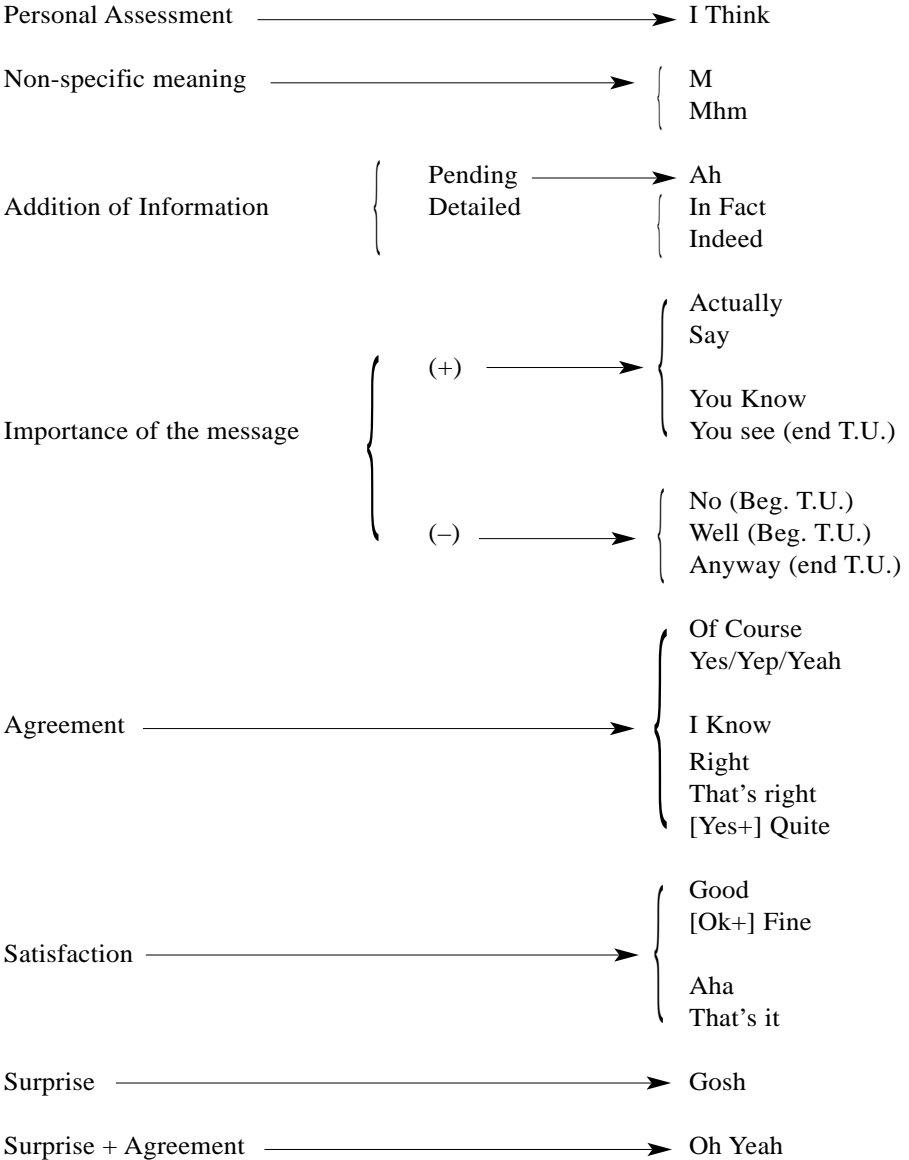
The plus and minus signs indicate the evaluation or importance of a function, i.e. positive or negative meaning.

Here are the networks:

NEUTRAL SYMPATHETIC CIRCULARITY FUNCTION
Tone 0



NEUTRAL SYMPATHETIC CIRCULARITY FUNCTION
Tone 1



NEUTRAL SYMPATHETIC CIRCULARITY FUNCTION
Tone 3

Addition of detailed information → In Fact

Agreement → { Yes
Of Course

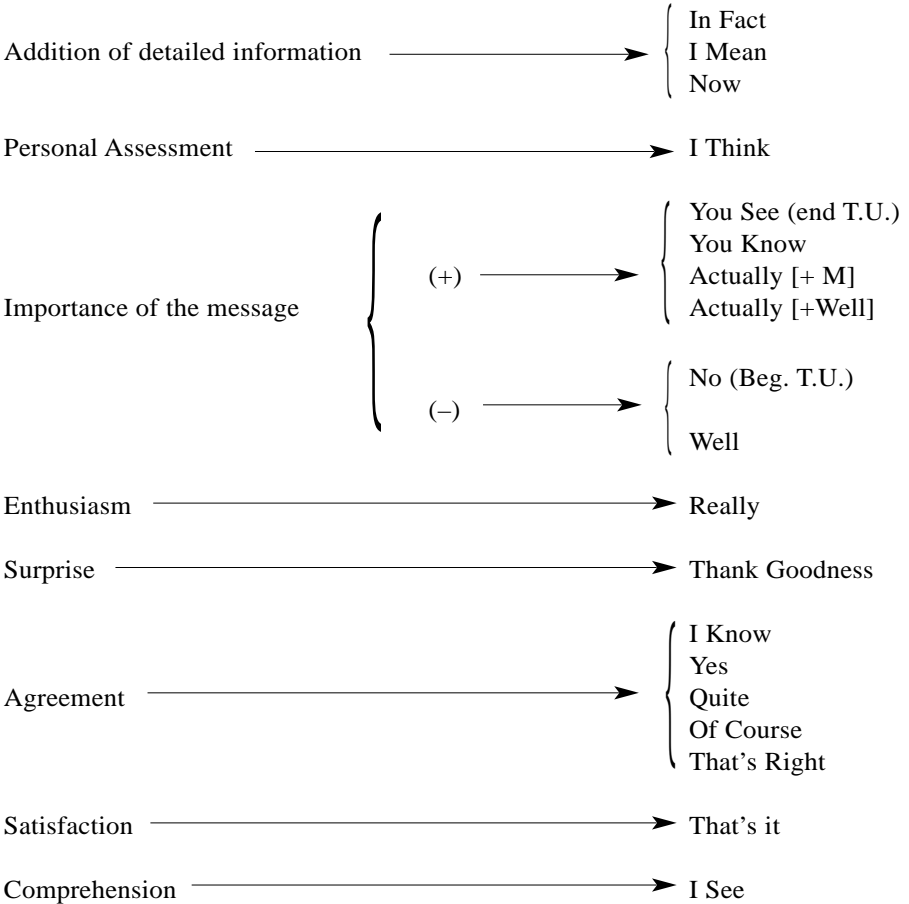
Enthusiasm → Really

Importance of the message (+) → { You Know
You See

NEUTRAL SYMPATHETIC CIRCULARITY FUNCTION
Non-Specific Tone

Comprehension → I See

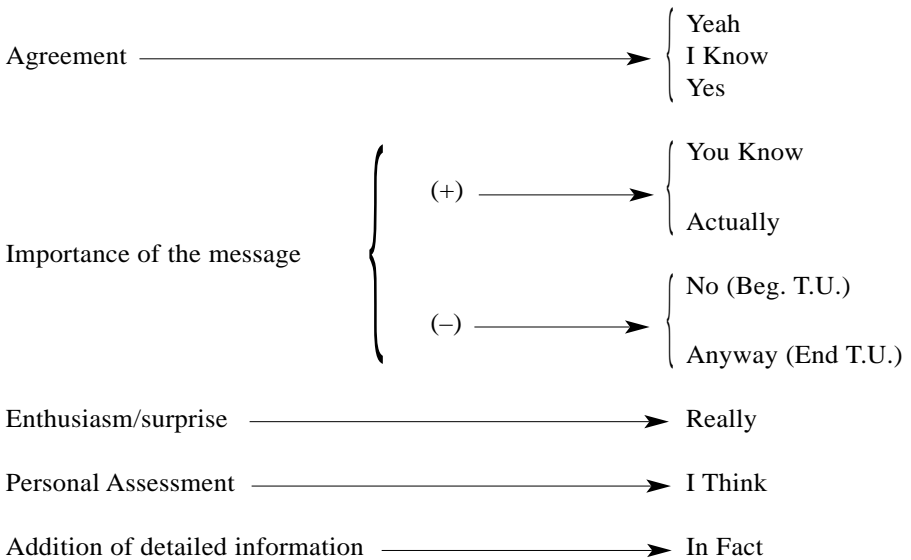
EMPHATIC SYMPATHETIC CIRCULARITY FUNCTION
Tone 2



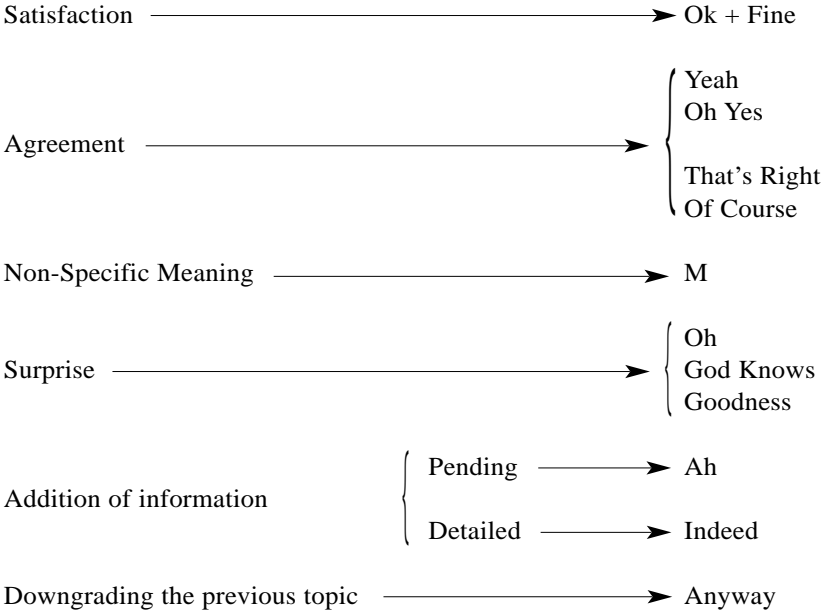
EMPHATIC SYMPATHETIC CIRCULARITY FUNCTION
Tone 1



EMPHATIC SYMPATHETIC CIRCULARITY FUNCTION
Tone 4



EMPHATIC SYMPATHETIC CIRCULARITY FUNCTION
Tone 5



8. DISCUSSION OF THE NETWORKS

The networks presented above show the analysis of the discourse markers that realize the sympathetic circularity function. They give a pragmatic account of the interplay between context, position and the prosodic value of a marker in the speech of native speakers of English.

There are several aspects that I would like to point out about the networks: in the first place, it is interesting to notice that in most cases the same elements can appear in the neutral as well as in the emphatic function. This shows that there is a need in the system to keep the pragmatic balance of a given element in both modes. In my view, this is because grammaticalization gives the discourse marker a 'root' pragmatic meaning that is instantiated in a particular context. The nature of the context, i.e., the nature of the exchange, topic underway, etc. will determine the preference in the use of either the neutral or the emphatic marker, which will be then realized by intonation.

In terms of the position of the markers in the T.U., there are some cases in which a certain function can be realized by elements that can appear at the

end and at the beginning of the T.U. In most cases, the elements tend to become specific in one or the other position, and thus acquire a specific situational role in the T.U. This fact specifically occurs in the markers that convey the 'importance of the message' meaning, either with a positive or a negative value. For example, the elements 'no' and 'anyway' always appear with the negative meaning in this function in the emphatic and neutral modes with the following distribution: the element 'no' specializes in the first position, and 'anyway' appears in the last position of the T.U.

This fact also has a reverse implication: certain functions have selected a particular position for the markers. For example, all the instances of markers that can only occur at the beginning of the T.U. indicate negative importance of the message, possibly as a means to prepare the addressee to receive an unexpected negative evaluation.

To sum up, the networks show the possibility to depict the use of discourse markers in the sympathetic circularity function, grounding the analysis on the prosodic contours and on the contextual pragmatic information in which the markers are embedded.

CONCLUSIONS

Firstly, I would like to stress the interest of incorporating prosody and contextual meaning to the analysis of discourse markers from a 'grammaticalization' perspective. The data has shown that discourse markers, although similar in use, are not randomly assigned to a discourse slot. In fact, there seems to be a cognitively based pattern of use of the markers by which speakers consider a certain element to be the prototype of a discourse function.

Secondly, the analysis has shown the relevance of approaching spoken language from two parallel perspectives: the quantitative frequency of a specific element, and the qualitative analysis of the meaning assigned to it by a group of speakers according to its position, prosodic value and context, as specified in the networks. The combination of both sources of information enables linguists and learners to select the most appropriate element for each communicative occasion. Both axes, the qualitative and the quantitative, show the regular choices that the speakers represented in a corpus make, and how pragmatic meanings are woven through intonation, lexis and context.

On the whole, the study has delved into an area of language that speakers are usually unaware of, but that has an enormous role in the structure of communication. To finish, I would like to emphasize the enormous possibilities of the application of this kind of analysis to foreign language teaching, since learners are often unaware of the requirements in terms of prosody, context and position that discourse markers demand in spoken language. Only by means of detailed analyses of native speakers' corpora will teachers be able to identify the

patterns of use of discourse markers and teach them to their second/foreign language students.

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APPENDIX

1. Ah

Tone 0

1 4 7010690 1 1 A 11 ^y\eah# /

1 4 7010700 1 1 A 11 ^he(^\s) *((was 'in)) a* - **!b\allet** 'critic# /

1 4 7010710 1 1 A 11 *ah "^\m\usic# . /

Tone 1

110 52 4080 1 1 A 11 the ^moon`s 'further aw/ay# /

110 52 4090 1 1 A 11 from the ^/earth than the s\un# /

110 52 4100 1 1 A 11 ^{\ah} "g\arbage} it`s :n\ot# /

Tone 5

1 3 46 7950 1 1 A 11 and ^pr\esident _said# - /

1 3 46 7960 1 1 A 11 ^{\ah} w\ell# - /

2. Now

Tone 0

/ 1 1 2 270 1 1 B 11 ^sets - - \one _question#

/ 1 1 2 280 1 2 B 11 ^now I !mean !this fellow`s doing((the)) language

Tone 2

1 3 10 1780 1 1 A 11 to the ^manager`s . s\ecretary# /

1 3 10 1790 1 1 A 11 and ^said . ((oh)) I've !f\inished# . /

1 3 10 1800 1 1 A 11 ((^n\ow#)) *.* /

3. In fact

Tone 0

12 14 2290 1 1 B 12 1at [dhi] . the !\literature# - /

12 14 2300 1 1 B 11 !I mean you know the ^actual !st\atements# - /

12 14 2310 1 3 B 11 1[@:m] I ^don`t think they`ve . they :ever **in :fact** /

Tone 1

1 4 43 6640 1 1 A 11 *((^wh\y#))* /

1 4 43 6650 1 1 B 11 you ^kn/ow# /

1 4 43 6660 1 1 B 11 that we ^do **in "f\act#** /

Tone 2

1 2 47 7690 1 1 B 11 1^n\o _no# /

1 2 47 7700 1 1 B 12 1^they`re ^they`re !c\overed# . /

1 2 47 7710 1 1 B 11 1^**in f\act#** . /

Tone 3

1 5 7210860 1 1 A 20 it`s [@:m] /

1 5 7210870 1 1 C 20 it`s [@:m] /

1 5 7310880 1 1 A 11 ^w\ere you **in f=act#** - /

Tone 4

1 7 5 460 1 1 a 20 *and you* prefer +tea yes+ /

1 7 5 470 1 1 A 11 +(laughs -) ^y\eah#+ /

1 7 5 480 1 2 A 12 ^no [i i] **in ^f\act** I used `one of those /

4. Indeed

Tone 0

1 7 77 6830 1 1 B 20 ((it`s very)) /

1 7 77 6840 1 4 a 20 oh it`s very good quality equipment - [@:m] in [f] /

1 7 77 6840 1 3 a 20 **indeed** it`s [[:]] - the [maik] the microphones are ./

Tone 1

1 7 66 5980 1 1 B 11 he ^said it`s an “!excellent [:@:m] - :c\opy# /
 1 7 66 5990 1 1 B 11 ^y\ou know# /
 1 7 66 6000 1 1 B 11 ^very ‘good **in!d\eed#** - /

Tone 5

110 12 930 1 1 A 11 ^y\es# /
 110 12 940 1 1 A 11 **in^d\eed#** /
 110 12 950 1 1 A 12 but I ^mean [??@:] ^m\ostly it ‘means that#

5. I Mean

Tone 0

1 4 36 5440 1 1 A 12 *but ^where* . it`s ^so !big {\isn`t ‘it#}# /
 1 4 36 5450 1 1 B 11 it`s ^gi!g\antic {\isn`t *it#*}# /
 1 4 36 5460 1 1 B 21 ((**I ^mean**)) /

Tone 2

1 6 37 3560 1 1 A 11 ^how !easily ‘taken /in# /
 1 6 37 3570 1 1 B 11 ^[\m]# /
 1 6 37 3580 1 1 A 11 **I ^m/ean#** . /

6. I Think

Tone 0

1 3 4 760 1 1 A 11 ^this is the th/ing# /
 1 3 5 770 1 1 b 11 **^y=es#** /
 1 3 5 780 1 2(A 12 par^ticularly ((**I think**)) ^you probably like the /

Tone 2

1 4 3 400 1 1 B 11 of ^m\e# /
 1 4 3 410 1 2 B 11 be^cause !I ‘said I ‘((wanted)) to :g\o at ‘four /
 1 4 3 410 1 1 B 11 th/irty {**I *^th/ink#**}#* /

Tone 4

1 4 29 4390 1 1 B 11 'copy of the !p\ainting which# /
 1 4 29 4400 1 1 B 11 the ^painting`s in Ma!dr\id# - /
 1 4 29 4410 1 1 B 11 ^I !th\ink# /

7. You See

Tone 0

1 3 10 1650 1 1 b 20 *[m]* /
 1 3 10 1640 1 1(A 11 them !d\emonstrated# . /
 1 3 10 1660 1 1 A 11 and then ^ΓII !wr\ite it **you see#** . /

Tone 1

1 2 32 5160 1 2 B 11 1((we`re)) ^not [pripe@] prepared to !d\eal with
 1 2 32 5160 1 1 B 11 1_this instrument# /
 1 2 32 5170 1 1 B 11 1**you** ^s\ee# /

Tone 2

1 2 13 2100 1 2 A 11 1in the ^summer of nineteen sixty-one from Dan
 1 2 13 2100 1 1 A 11 1"!R\oss# *-* /
 1 2 13 2110 1 1 A 11 1^**you s/ee#** /

Tone 3

1 2a 1811620 1 2 B 13 2^s\ome . ((it`s ^probably)) too !\ate ((for /
 1 2a 1811620 1 1 B 13 2h/im))# /
 1 2a 1811630 1 1 B 11 2**you** ^s=ee# - /

8. Actually

Tone 0

1 3 1 120 1 1 b 21 no I ^thought you s\ounded as if you were /
 1 3 1 130 1 1 A 11 ^[\m]# - - - /
 1 3 1 140 1 1 A 11 ((I ^always d\o a bit **actually#**)) /

Tone 1

1 5 36 5530 1 1 B 11 ^y\es# /
 1 5 36 5540 1 1 A 11 ((you) ^c\an have# - - - /
 1 5 36 5550 1 1 B 11 ^but you`ll be a!m\azed {^**actually**}# /

Tone 2

1 5 40 6060 1 1 A 11 _factor# . /
 1 5 40 6070 1 1 A 11 ((^it `doesn`t seem to make !s\ense# /
 1 5 40 6080 1 1 A 11 ^/**actually**)#) . /

Tone 4

1 9 34 3370 1 1 a 20 Simon Crawley well /
 1 9 34 3380 1 1 A 11 ^well `I don`t kn\ow at the m\oment# . /
 1 9 34 3390 1 1 A 21 [@m] *^/**actually*** /

9. No*Tone 0*

1 8 7 790 1 1 B 11 they`re ^not s\uitable# . /
 1 8 8 800 1 1 A 11 ^[\m]# - - /
 1 8 8 810 1 2 A 11 **no** I ^think `((actually)) I :think they`re a `bit /

Tone 1

1 2 5 770 1 1 B 11 1the ^whole th\ing# - /
 1 2 5 780 1 1 A 11 1^I see# /
 1 2 5 790 1 1 B 11 1“^**n**o# . /

Tone 2

1 3 43 7520 1 1 A 11 you ^kn\ow# /
 1 3 43 7530 1 1 A 11 like ^\eating# - /
 1 3 43 7540 1 1 A 11 [@m] - “^**n**o# /

Tone 4

1 9 11 1020 1 1 A 11 ****do** you ^g/o down ‘still# . /
 1 9 11 1030 1 1 A 11 +^n\o# /
 1 9 11 1040 1 1 A 11 ^no n/o# - /

10. Anyway

Tone 0

1 3 15 2710 1 1 A 11 ^((this)) makes sense to m/e# /
 1 3 16 2720 1 1 A 11 ((sort of)) ^loyalty *to their* \own# . /
 1 3 16 2730 2 1 A 21 ^**anyway** /

Tone 1

1 3 26 4440 1 1 A 11 [k] ^Clarke obviously thinks :h/ighly of _her# -
 1 3 26 4450 1 1 A 11 ^she`s going to be my :s\upervisor# . /
 1 3 26 4460 1 1 A 11 ^**anyway**# - - /

Tone 4

1 2 47 7740 1 1 B 11 1in ^two years` t/ime# - - /
 1 2 47 7750 1 2 B 11 1and ^Harrington has ((the)) :money . :earmarked
 1 2 47 7750 1 1 B 11 1from the ex:isting one :**anyway**# /

Tone 5

1 2a 4 9330 1 2 A 11 2^that “!may be from the :health service for :m\
 1 2a 4 9330 1 1 A 11 2_Joan# - - - /
 1 2a 4 9340 1 1 A 11 2((2 sylls)) - - - ^**anyway**# . /

11. Well

Tone 0

1 9 63 6080 1 1 A 11 ^Simon Cr\awley was ‘on it# /
 1 9 63 6090 1 1 A 11 ^so I h\ear# - /
 1 9 63 6100 1 1 A 11 **well** ^actually ‘Andrew !L\ayman ‘came ‘round#

Tone 2

1 9 67 6510 1 1 A 11 ^{th\is} is ‘what :R\ivens+ w/anted# /
 1 9 67 6520 1 1 A 11 to ^intro’duce ‘course “!\one into _Rufford# /
 1 9 67 6530 1 1 A 11 ^w/ell# /

12. Oh

Tone 0

1 2b 913610 1 1 A 11 3*^[m]##* /
 1 2b 913600 1 1(B 11 3_that# **. ** /
 1 2b 913620 1 1 B 11 3oh I ^thought you w\ere# /

Tone 1

1 2 53 8630 1 1 B 11 1*^don` t w/orry# /
 1 2 53 8640 1 1 B 11 1^don` t w/orry# /
 1 2 53 8650 1 1 B 11 1((sylls))* ^right \oh# /

13. You Know

Tone 0

1 2 14 2290 1 2 B 12 1and when ((you)) ^come when ((you)) ^come / to :look/
 1 2 14 2290 1 1 B 12 1at [dhi] . the !\iterature# - /
 1 2 14 2300 1 1 B 11 1I mean **you know** the ^actual !st\atements# -

Tone 1

1 2a 1 8880 1 1 A 11 2and ^I was the only person th\ere# /
 1 2a 1 8890 1 1 A 11 2that was ^sort of re!m\otely# . /
 1 2a 1 8900 1 1 A 11 2((^you kn\ow#)) /

Tone 2

1 2 32 5000 1 1 B 11 1be^cause I !think it had been :b\uilt \up# /
 1 2 32 5010 1 1 B 11 1into a ^very ‘powerful instrument in:d\eed# . /
 1 2 32 5020 1 1 B 13 1[@:m] ^with ^with ^you kn/ow# /

Tone 3

1 2 42 6860 1 2 B 11 I I ^mean the [@ @] the !way that :Mallet pre!s\ented/
 1 2 42 6860 1 1 B 11 I them# /
 1 2 42 6870 1 1 B 12 I with “^every ![posib] *you ^kn=ow# /

Tone 4

1 6 41 3990 1 1(A 11 ^which I :gather is ‘quite _p\ossible# /
 1 6 41 4010 1 1 A 12 I ^th\ink ‘we you ^kn\ow [@:m]# /
