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Eliška Šolcová

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Vedoucí bakalářské práce:

**PhDr. Šárka Ježková, Ph.D.**

Katedra anglistiky a amerikanistiky

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prof. PhDr. Karel Rýdl, CSc.  
děkan



doc. Šárka Bubíková, Ph.D.  
vedoucí katedry

V Pardubicích dne 30. listopadu 2016

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## **ANNOTATION**

This bachelor thesis deals with comment clauses in English fiction. The paper presents general description of adverbials with greater focus on disjuncts. Comment clauses, which are a subcategory of disjuncts, are the main focus of the paper. The attention is paid to their syntactic realizations, positions within a sentence, and pragmatic functions. The analysis then focuses on the most frequent comment clauses and their pragmatic functions in the discourse of fiction in order to examine the impact of their use on a reader.

## **KEYWORDS**

comment clauses, disjuncts, adverbials, pragmatic function, fiction

## **NÁZEV**

Anglické vsuvkové věty ve fikci

## **ANOTACE**

Tato bakalářská práce se zabývá vsuvkovými větami v anglické fikci. Práce obsahuje obecný popis příslovečných určení s detailnějším zaměřením na disjunkty. Hlavním zaměřením práce jsou vsuvkové věty, které spadají do kategorie disjunktů. Pozornost je věnována hlavně jejich syntaktické realizaci, pozici ve větě a pragmatické funkci. Analýza se pak zabývá nejčastějšími vsuvkovými větami a jejich pragmatickými funkcemi s ohledem na jejich dopad na čtenáře.

## **KLÍČOVÁ SLOVA**

vsuvkové věty, disjunkty, příslovečná určení, pragmatická funkce, fikce

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## INTRODUCTION

The aim of this paper is to analyze the usage of comment clauses in the register of fiction. Comment clauses express a commentary of a speaker/narrator on what is being said. This paper concentrates on describing the features of comment clauses, their syntactic types, positions, or pragmatic functions. Furthermore, the attention is paid to the frequency of their use in the register of fiction and to the pragmatic functions they serve.

The paper is divided into two parts – the theoretical part and the practical part. The theoretical part firstly introduces a broader category of adverbials, describing briefly adjuncts, subjuncts, and conjuncts, pointing out their similarities and their differences. More attention is paid to the category of disjuncts, as it is the one to which comment clauses belong. The rest of the theoretical part is solely focused on comment clauses. Several approaches by different linguists are introduced and compared. Firstly, the syntactic type of comment clauses described by Quirk et al. (1985) is examined, further focusing on the two types only. Other chapters are dealing with orientation and positions comment clauses can take in a sentence. Pragmatic functions they may serve are then brought into focus, presenting and comparing theories by different linguists, with the main focus on Stenström's classification modified by Povolná. Finally, the classification used for the analysis is established.

The practical part starts with a brief introduction of the fiction register and continues by a description of the corpus specially created for the analysis by establishing a list of 20 comment clauses localized in the two chosen fictional texts, resulting into 168 occurrences in total. Each occurrence is listed in the corpus and classified according to the criteria described in the theoretical part of the thesis. In addition, the hypotheses based on the theoretical background and the characteristics of fiction are presented and later either accepted or rejected in the analysis. The analysis itself then begins with examining the frequency of comment clauses in chosen texts. Other chapters are devoted to their syntactic type, orientation and position, and pragmatic functions. Separate subchapters are dedicated to each pragmatic function, examining its main representatives and relation to position. A separate subchapter is also devoted to the comment clause *you know*. The final part of the practical part presents the results of the analysis comparing them with the theoretical background and examining the impact of the use of comment clauses on a reader.

# 1 ADVERBIALS

In order to understand the concept of comment clauses better, it is essential to introduce adverbials in general first. Along with subject, verb, object, and complement, adverbials are also sentence elements. However, adverbials differ in several aspects (Quirk 1985, 478 and Biber et al. 1999, 762):

Firstly, multiple occurrence of adverbials in one clause is not exceptional. In fact, it is common that many different adverbials appear in the same clause. It is possible because of the fact that each adverbial in the clause has a different semantic role. Unlike object, for example, which can be direct and indirect, therefore can appear only twice in the same clause. Types of adverbials have far more representatives than the ones of object or complement, “and they are much less dependent upon the clause concerned containing items of a specific class (such as ditransitive verbs) (Quirk et al. 1985, 487).” They tend to co-occur in “structures without tautology, contradiction or unacceptability (Quirk et al. 1985, 487).”

Secondly, which is closely connected to the multiple co-occurrence, it is the variety of semantic roles the adverbials can take. This is also strictly related to the grammatical functions, which are described later in this paper.

Thirdly, adverbials can appear in a variety of syntactic forms. They can take form of adverbs, adverb phrases, noun phrases, prepositional phrases, verbless clauses, nonfinite clauses, and finite clauses. According to the research made by Quirk et al., the most frequent realizations of adverbials are prepositional phrases “and the (usually short) closed-class items such as *well, still, of course* (Quirk et al. 1985, 490).”

In addition, there is also the aspect of position which needs to be described. Other sentence elements have more or less clearly determined position within a sentence, while adverbials can be placed rather freely. Of course, there are boundaries and rules for their placement, mostly depending on their grammatical function and semantic role and the sentence structure. Their position can be initial, medial, or final, but not all of the adverbials have the same possibilities regarding their position. (Quirk et al. 1985, 491)

In contrast to other sentence elements, adverbials are mostly optional, meaning that they can be left out of a sentence without affecting its meaning, acceptability and relations within

the structure. (Quirk et al. 1985, 730) The adverbials that cannot be left out are called obligatory by Quirk et al., and they serve as verb complementation.

The theory of adverbials in the thesis is based on Quirk et al. (1985) and Biber et al. (1999). So far, the approach to adverbials in general was the same, but regarding the distribution of adverbials into categories, Quirk and Biber differ. According to Quirk et al. (1985), there are four categories of adverbials, namely adjuncts, subjuncts, conjuncts, and disjuncts. On the other hand, Biber et al. (1999) divide adverbials into three categories: circumstance adverbials, stance adverbials, and linking adverbials.

Biber et al.'s circumstance adverbials resemble Quirk et al.'s adjuncts. Both agree that they are more integrated into the clause than the other categories (along with subjuncts, in Quirk et al.'s categorization). They answer "questions such as *How*, *When*, *Where*, *How much*, *To what extent*, and *Why?* (Biber et al. 1999, 763)" Correspondingly, the categories of conjuncts and linking adverbials are overlapping. Quirk et al. (1985, 631) state that "they have the function of conjoining independent units," and Biber et al. (1999, 765) explains that "rather than adding additional information to a clause, they serve a connective function." According to both authors, this category has "more peripheral relationship with the rest of the clause (Biber et al. 1999, 765)." The third Biber et al.'s category of stance adverbials corresponds with Quirk et al.'s category of disjuncts. They both agree that they "convey speaker's comments on what they are saying (the content of the message) or how they are saying it (the style) (Biber et al. 1999, 764)." However, they further divide them inconsistently. Biber et al. (1999) creates three subcategories (epistemic, attitude, and style), while Quirk et al. (1985) makes only two subcategories (style and content). Considering subjuncts, there is no separate category directly corresponding to them in Biber et al.'s description, on the contrary, these adverbials are included into the categories of circumstance and stance adverbials. The individual categories of adverbials are described in detail below. In order to avoid misunderstandings and because the Quirk et al.'s terminology seems to be more detailed, it will be further used in this thesis. Moreover, as there is no consensus among linguists about comment clauses being a separate category or a part of disjuncts, there will be more attention paid to disjuncts than to the other three categories of adverbials.

## 1.1 Adjuncts

Adjuncts resemble the other sentence elements the most and are the only adverbials that can be the focus of a cleft sentence. They can be obligatory or optional. Regarding the obligatory adjuncts, they are very frequently a part of intransitive clauses. (Quirk et al. 1985, 504-506) While Quirk et al. (1985, 504-566) further divide adjuncts into five categories (provided with examples of each): **adjuncts of space** (position-*in a garage*, direction-*to bed*, distance-*for a few miles*), **adjuncts of time** (time-position-*last night*, span-*till September* and duration-*for an hour*, frequency-*often*, time-relationship-*before*), **process adjuncts** (manner-*loudly*, means-*surgically*, instrument-*with a bullet*, and agent-*by a terrorist*), **respect** (*legally*), and **contingency** (reason-*for his son*, purpose-*in order to stop the machine*); Biber et al. (1999, 776) divide circumstance adverbials into seven major categories: **place** (distance, direction, position), **time** (position in time, duration, frequency, temporal relationship), **process** (manner, means, instrument, agent), **contingency** (reason/cause, purpose, concession, condition, result), **extent/degree** (amplifier, diminisher), **addition/restriction**, **recipient**, **other**. It is clear from the above-mentioned categories, that even though they use different division, the subcategories are more or less the same. However, as already mentioned, Biber et al. do not include the separate category for subjuncts, therefore the subcategories of circumstance adverbials, namely extent/degree and addition/restriction are related to subjuncts and not adjuncts. Concerning the syntactic realizations of adjuncts, they can have a form of adverbs, adverb phrases, noun phrases, prepositional phrases, and clauses. Their position can be initial, medial, or final, depending on specific circumstances such as the sentence structure or the type of adjunct. (Quirk et al. 1985)

## 1.2 Subjuncts

According to Quirk et al., subjuncts “have, to a greater or lesser degree, a subordinate role in comparison with other elements (1985, 566).” When the subordinate role applies to the whole clause, it is called wide orientation, while when the subjunct’s subordinate role is related to an individual clause element only, it is called narrow orientation. (Quirk et al. 1985, 567) There are only two types of wide orientation: **viewpoint** (*geographically*) and **courtesy** (*please*). The narrow orientation, on the other hand, is far more extensive category. It includes: **emphasizers** (expressing modality-*really*), **intensifiers** (amplifiers-*completely*, downtoners-*almost*), and **focusing subjuncts** (restrictive-*just*, additive-*also*). The position of subjuncts is also very flexible, however, subjuncts of wide orientation usually stand at

the beginning or at the end of a clause, while the position of subjuncts of narrow orientation is dependent on the position of the element they are subordinated to.

### 1.3 Conjuncts

Conjuncts, or linking adverbials in Biber et al.'s terminology, have "relatively detached and superordinate role (Quirk et al. 1985, 631)." As mentioned above, they conjoin independent units, which means that the attention needs to be paid not only to the clause they appear in, but also to the other elements they relate to. As Biber et al. (1999, 875) mention, "linking adverbials are important devices for creating textual cohesion." Biber et al. (1999) name six semantic categories of linking adverbials: **enumeration and addition**, **summation**, **apposition**, **result/inference**, **contrast/concession**, and **transition**. Contrastingly, Quirk et al. (1985) provide seven categories: **listing** (*firstly*), **summative** (*overall*), **appositive** (*in other words*), **resultive** (*consequently*), **inferential** (*otherwise*), **contrastive** (*rather*), and **transitional** (*meanwhile*). As can be seen, both approaches are more or less identical. Greenbaum and Quirk (1973) add that conjuncts are usually in initial position and are separated by a comma, which supports Biber et al.'s and Quirk et al.'s statement about conjuncts being detached from the rest of the structure. They can take form of adverbs, adverb phrases, prepositional phrases, finite clauses, and non-finite clauses. (Biber et al. 1999, 884)

### 1.4 Disjuncts

Disjuncts differ from adjuncts, subjuncts, and conjuncts in the way that they "have the primary function of commenting on the content or style of a clause or a particular part of a clause (Biber et al. 1999, 853)." Biber et al. also add that "stance adverbials are frequently distinguishable by their greater potential mobility and prosodic separation from the rest of a clause." Quirk et al. (1985, 613) further develop the idea by saying that "they seem to have a scope that extends over the sentence as a whole." Furthermore, disjuncts also differ in ability to be modified. Although it is possible in some cases to find a postmodification of a disjunct, premodification is far more common. (Quirk et al. 1985) As far as the syntactic realization of disjuncts is concerned, it is clear from Biber et al.'s (1999, 862) research that the most common form in the four examined registers (conversation, fiction, news, and academic prose) is a single adverb. While the second most common form in news and academic prose is a prepositional phrase, in conversation and fiction it is a finite clause.

In fiction, the rest of the disjunct forms are represented as follows: prepositional phrases, noun phrases, and adverbial phrases.

Quirk et al. (1985) state two categories of disjuncts: **style** and **content**. Biber et al. (1999), on the other hand, present three categories: **epistemic**, **attitude**, and **style**; of which the epistemic and attitude categories correspond with Quirk et al.'s category of content.

#### 1.4.1 Style disjuncts

Style disjuncts comment on the way of speaking and the style and form of what is being said. It is a far smaller category than content disjuncts. (Quirk et al. 1985, 615 and Biber et al. 1999, 854) Quirk et al. (1985) further divides this category into two subcategories called **modality and manner** and **respect**.

As Quirk et al. (1985, 615) suggest, style disjuncts can usually be transformed into a sentence containing the subject *I*, the verb of speaking, and the disjunct transformed into a process adjunct, for example:

[I] *Frankly, I am tired.*

[II] *I tell you frankly (that) I am tired.*

(Quirk et al. 1985, 615)

Quirk et al. (1985) further provide examples of adverbs commonly used as style disjuncts expressing modality and manner: *honestly, seriously, truly, briefly, simply*; and examples of phrases commonly used as style disjuncts expressing respect: *generally, literally, personally, strictly speaking, if you understand, to judge from her remarks*. Style disjuncts expressing respect tend to be longer phrases or clauses adding more details on “the respect in which a comment is being ‘hedged’ (Quirk et al. 1985, 616).” Adverbs functioning as style disjuncts can also be quite freely paraphrased and longer phrases or clauses can be created, for example: *in all frankness, to be frank, to put it frankly, frankly speaking, if I may be frank, if I can speak frankly*. (Quirk et al. 1985) Biber et al. (1999, 857) add that “finite clauses are also occasionally used as style adverbials” and they state the example: *if you don't mind my asking*. Further examples of clausal style disjuncts might be: *since her brother told me himself, because he had to support himself on a friend's arm*. The ambiguity in interpretation might occur when the disjunct appears in a question:

*Frankly, is he tired?*

(Quirk et al. 1985, 615)

This example has two interpretations: either the person is asking frankly, or demands to be answered frankly.

#### 1.4.2 Content disjuncts

Unlike style disjuncts which comment on the style and form of the utterance, content disjuncts convey a comment on the actual content of the utterance and its truthfulness. (Quirk et al. 1985, 615) As mentioned above, Biber et al. (1999, 854-6) state two semantic categories that resemble Quirk et al.'s content disjuncts. Epistemic stance adverbials can be further divided into categories of: doubt and certainty (*certainly*), actuality and reality (*in fact*), source of knowledge (*according to...*), limitation (*mainly*), viewpoint or perspective (*in my view*), and imprecision (*sort of*). An example of attitude stance adverbials might be: *fortunately*.

On the other hand, Quirk et al. further divides content disjuncts into two main subcategories **degree of truth** and **value judgment**, each of which is further divided and the main focus in both is on adverbs. Furthermore, concerning clauses of condition, concession, reason, and result, the adverbials are usually content disjuncts. For example:

*Unless you have a valid passport, I cannot book your ticket.*

(Quirk et al. 1985, 629)

Disjuncts belonging to the subcategory of degree of truth can either express conviction (*certainly, obviously*), degree of doubt (*likely, presumably*), or reference to the reality or lack of reality (*really, ideally, basically*). In the third mentioned group, however, disjuncts slightly differ from each other in their functions. Comparing to Biber et al. (1999), the subcategories of doubt and certainty, actuality and reality, and source of knowledge correspond somehow with the above-mentioned Quirk et al.'s classification. However, from Quirk et al.'s point of view, the categories of limitation, viewpoint or perspective, and imprecision are considered to be subjuncts.

Considering the second Quirk et al.'s (1985) subcategory of value judgment, it includes disjuncts conveying attitude or evaluation of what is being said. There are two main groups, one expressing a judgment that simultaneously apply to what is being said as a whole and to the subject of the clause. For example:



*Rightly, Mrs Jensen consulted her lawyer. [She was right and her action was right]*

(Quirk et al. 1985, 621)

Moreover, the judgment can be expressed over the rightfulness of the utterance (*correctly, justly*), or over the manner of the utterance (*cunningly, reasonably*). The second group's judgment does not simultaneously apply to the subject. For example:

*Remarkably, Mrs Jensen consulted her lawyer. [Her action was remarkable; the speaker is not suggesting that Mrs Jensen was remarkable]*

(Quirk et al. 1985, 621-2)

There are also several types of judgments in this group: strange or unexpected (*amazingly*), appropriate or expected (*naturally*), satisfaction or dissatisfaction (*annoyingly*), fortunate or unfortunate (*luckily*), or other (*amusingly, hopefully, preferably*). Apart from adverbs, value judgment disjuncts can have forms of prepositional phrases or clauses, for example: *to my regret, to be sure, what is even more remarkable*. (Quirk et al. 1985)

Similarly to style disjuncts, “many adverbs as content disjuncts, though not all, also correspond to other structures (Quirk et al. 1985, 623).” For instance, *evidently*, the degree of truth content disjunct can have following equivalents:

[I] *Evidently, he doesn't object.*

[II] *It is evident (that) he doesn't object.*

[III] *That he doesn't object is evident.*

(Quirk et al. 1985, 623)

Since this paper's main concern are comment clauses, it should be stated that the author inclines to treat comment clauses as a special kind of disjuncts, not as a completely separate category of adverbials.

## 2 COMMENT CLAUSES

Even though the term comment clauses is described by many authors such as Biber et al. (1999), Crystal (1995), Greenbaum and Quirk (1973, 1990), Leech and Svartvik (1992), Quirk et al. (1985), or Stenström (1995), there are other terms used by linguists too. For example, Erman (1986) uses the term “pragmatic expressions”, and Stenström (1994) interactional signals. “Other authors’ terms used in literature are e.g. verbal fillers, void pragmatic connectives, softeners, pause-fillers, hesitation-markers, discourse items, fumbles, cajolers, let-me-explains and pragmatic particles (Muzikant 2007, 32).” As many of the terms are too broad or too narrow, the term comment clauses seem to cover the subject of this thesis the best and therefore will be further used.

Comment clauses can be described as adverbial clauses functioning as parenthetical disjuncts (Greenbaum and Quirk 1990, 314–325), because they are mainly used in spoken language or in written direct speech. Parentheticals are defined as “syntactically unintegrated elements which are separated from the host clause by comma intonation and function as comments (Rouchota 1998, 105 and 97).” In comparison, the Greenbaum and Quirk’s older book *A University Grammar of English* states that comment clauses may function as disjuncts or conjuncts (Greenbaum and Quirk 1973, 335). According to Leech and Svartvik, comment clauses “do not so much add information in a sentence as comment on its truth, the manner of saying it, or the attitude of the speaker.” (Leech and Svartvik 1992, 216) In contrast to the above-mentioned Greenbaum and Quirk’s classification of comment clauses, Leech and Svartvik classify comment clauses as sentence adverbials, which they describe as adverbials that “often convey the speaker’s comment on the content of what he is saying.” (Leech and Svartvik 1992, 201) Leech and Svartvik’s sentence adverbials relate in Greenbaum and Quirk’s terminology to conjuncts and disjuncts, therefore the two approaches are identical. A very similar view on comment clauses as Leech and Svartvik has Povolná. She states that comment clauses “do not contribute much to the informational content of a particular conversation, but their presence is important because they perform several different discourse functions and help the smooth flow of conversation (Povolná 2003).” Also Crystal agrees that comment clauses “play an important role in conversation, argument, and spontaneous monologue, helping speakers to ‘think on their feet’, and giving listeners a chance to grasp what is being said (Crystal 2003, 229).” Both Greenbaum and Quirk (1973) and Leech and Svartvik (1992) agree that comment clauses are only loosely connected to

the superordinate resp. main clause. In written language they are usually separated by commas and in spoken language they have a separate tone unit.

Biber et al. (1999) deal with comment clauses in several parts of the book. Generally, their view on comment clauses agrees with the Leech and Svartvik's description above. They also state that comment clauses "directly express the speaker's or writer's attitude to the message and can therefore be grouped among stance adverbials." Later in the book, comment clauses are included into a larger group "discourse markers," which are described as items "loosely attached to the clause and connected with ongoing interaction," which "signal the pragmatic or discoursal role of the speaker's utterance, dynamically shaping it to the ongoing exchange (Biber et al. 1999, 1046)." The broader term "discourse markers" includes inserts such as *well*, along with clausal forms like *I mean* and *you know*, which are the most common examples of comment clauses.

There are several categories for classification of comment clauses, namely: syntactic type, orientation, position within the clause or sentence, position within the turn, pragmatic or semantic function, listener's response, prosody, and context. As one of the fiction's main characteristics is a usage of direct speech, the category of narration or direct speech occurrence has been added as a classification factor for the purposes of this thesis.

Some of the above-mentioned categories, however, relate mainly to spoken language and therefore will be mentioned only briefly in this thesis. One of such features is listener's response. In face-to-face conversations, certain comment clauses require a reaction of the hearer. It might be just a gesture signaling understanding or agreement, but it might be a verbal response as well. This thesis, however, focuses on comment clauses in fiction, where the dialogues do not necessarily correspond with real face-to-face conversations, meaning that they are constructed artificially and the responses do not entirely follow a natural flow of conversation. Another feature for classifying comment clauses in face-to-face conversation is prosody. It includes intonation and separate tone unit used for comment clauses in spoken language. While it is apparent that intonation is restricted to spoken language only, the separate tone unit can be marked in written language by commas, as mentioned above. Unfortunately, commas cannot replace the intonation or hesitation of the speaker used in spoken interactions. Therefore, this category will also be left out of the analysis.

## 2.1 Syntactic type

Regarding syntactic types of comment clauses, the most thorough classification is presented by Greenbaum and Quirk (1973) and repeated in Quirk et al. (1985). This classification is accepted by most linguists (such as Stenström and Povolná) and thus it will also be used in this thesis.

Comment clauses according to Quirk et al. (1985) can take form of:

- a) the matrix clause of a main clause, e.g. *I believe, you know*;
- b) an adverbial finite clause (introduced by *as*), e.g. *as I say, as you know*;
- c) a nominal relative clause, e.g. *what is more important, what was more upsetting*;
- d) a to-infinitive clause as style disjunct, e.g. *to be honest, to be fair*;
- e) -ing clause as style disjunct, e.g. *speaking openly, speaking frankly*;
- f) -ed clause as style disjunct, e.g. *stated bluntly*.

The former three types function as content disjuncts expressing a comment on the content of the main clause, while the latter three function as style disjuncts expressing comments on the way of speaking. Each category contains comment clauses that may be considered idiomatic or cliché expressions. On the other hand, there is a freedom of creating new structures as well. (Greenbaum and Quirk 1990 and Quirk et al. 1985) In order to narrow down the focus of this thesis, attention will be paid to the type (a) and (b) only.

Both Greenbaum and Quirk (1990) and Leech and Svartvik (1992) suggest the parallel between comment clauses of type (a) and main clauses introducing a *that*-clause, which can be demonstrated on this example:

[I] *There were no other applicants, I believe, for that job.*

[II] *I believe that there were no other applicants for that job.*

(Greenbaum and Quirk 1990, 326)

Sentence [I] contains a comment clause expressing speaker's personal opinion about the content of the main clause, while sentence [II] shows a transitive verb complemented by a *that*-clause. "Since the *that* of an object *that*-clause is normally deletable, only intonation (reflected by comma separation in writing) distinguishes an initial comment clause from an initial matrix clause (Greenbaum and Quirk 1990, 326)." It is also explained in Quirk et al. (1999) that these two sentences are not exact paraphrases. If one wants to convert

sentence [I] to sentence [II], one must convert the subordinate clause into the matrix clause and vice versa. In this case, the comment clause *I believe* becomes the matrix clause and is placed at the beginning. Then *that* can optionally be added. (Quirk et al. 1999, 1113) The first sentence then expresses only a comment of the speaker on the content of the matrix clause which can be left out, while deleting *I believe* from the second sentence is not possible, because the rest of the sentence is its complement. Quirk et al. (1999) suggest that many of the type (a) comment clauses are stereotyped, but others can be freely created. For the stereotyped type (a) comment clauses they offer several semantic functions which are described in the section *1.3 Pragmatic function* below.

Also clauses introducing direct speech might be considered comment clauses, e.g.

*'It's time we went,' I said*

(Greenbaum and Quirk 1973, 337)

Even though, Biber et al. classify them as reporting clauses and state that comment clauses “are similar in structure” to the reporting clauses. (Biber et al. 1999, 197) Since the group of reporting clauses is very broad and would mislead the outcome of the analysis, it will not be taken into consideration in this thesis.

## 2.2 Orientation

The category of orientation is mainly discussed by Povolná, in more than one of her articles. Although she mainly focuses on spoken language analysis, the theory is applicable on the written language as well. In her article *Comment clauses in English face-to-face conversation* (2003), she states: “When used in face-to-face conversation, the overwhelming majority of CCs tend to be either speaker- or listener-oriented.”

The speaker-oriented comment clauses (also called *I-oriented*), such as *I believe* or *I think*, express speaker’s attitude towards the main clause, his/her opinions, ideas, and feelings. On the other hand, the hearer-oriented comment clauses (also called *you-oriented*), such as *you know* or *you see*, are usually used to gain some response from the hearer, or simply to draw his/her attention to the specific information within the utterance. Povolná adds that apart from the above-mentioned types of orientation, there are also comment clauses that appear in an impersonal form, e.g. *to speak frankly*, *generally speaking*. From the corpus analyzed in her study, she concludes that *I-oriented* comment clauses tend to show up more in radio

discussions, while *you*-oriented comment clauses are more common in face-to-face or telephone conversations, where the participants interact more. (Povolná 2003)

### **2.3 Position**

Comment clauses may occur initially, medially or finally in the clause, which is also supported by Biber et al. (1999) by stating that “they are usually short and can appear in a variety of positions.” Moreover, Leech and Svartvik suggest that “the end-position is mainly restricted to informal speech.” (Leech and Svartvik 1992, 217)

Regarding real spoken interactions, the term “turn” is established. A turn is described by Stenström as “everything the current speaker says before the next speaker takes over.” (Stenström 1994) Comment clauses can take three positions within a turn, just like in a clause or sentence. Erman adds that there are two types of markers occurring in the middle position: an intrusive element and a connective element. He also states that the middle turn position is the most common one (Erman 1986).

As mentioned above, the dialogues in fiction are artificial and also often disrupted by narrative sections, which is why the position within the turn will not be dealt with in this thesis. Position of comment clauses within a sentence, on the other hand, will be one of the criteria analyzed in the practical part of the thesis.

### **2.4 Pragmatic function**

Pragmatic functions of comment clauses are based on the criteria mentioned above and are discussed by several linguists expressing their theories, each a little bit different. Therefore, a few theories will be presented in this thesis and then the most suitable approach for the purposes of the analysis will be chosen.

First, there are four semantic functions described by Quirk et al. (1985), concerning the type (a) of comment clauses described above:

#### a) Hedging

The comment clauses characterized as hedges “express the speaker’s tentativeness over the truth value of the matrix clause (Quirk et al. 1985, 1114).” The most common form of hedges consists of the personal pronoun *I* as a subject and the verb in present tense, e.g. *I think, I believe, I suppose*. However, there are other forms possible such as the indefinite

subject *one, it, and they* or the verb in present perfect tense, for example, *it appears, one might assume, it has been claimed*. There is also a possibility of questions containing comment clause, e.g. *What's he doing, I wonder?* (Quirk et al. 1985, 1114).

b) Expressing speaker's certainty

Although the most common form of this type of comment clauses agrees with the previous type (the subject *I* and the verb in present tense), the meaning is in a sense the opposite—it expresses speaker's certainty over the matrix clause rather than his/her tentativeness, e.g. *I know, I'm sure, I admit, I must say*. They may also take a negative form expressing certainty, such as *I don't doubt*.

c) Expressing speaker's emotional attitude

This semantic function expresses speaker's emotions and feeling towards the content of the matrix clause. Again, the most frequent form contains the subject *I* and the verb in present tense, e.g. *I wish, I hope, I fear, I'm afraid*. However, the use of to-infinitive verb is also possible, e.g. *I'm glad to say*.

d) Calling for attention, agreement

The last semantic function does not have the same form as the previous ones, its subject is mainly *you*, or the implied *you* of the imperative, e.g. *you know, you see, mind you, you may know*. Thus, this type of comment clauses is mainly hearer-oriented and expresses some kind of relation between the speaker and the hearer. There are also two types of questions belonging to this semantic function: a calling for agreement expressed by a negative question attached to a declarative sentence, e.g. *It's ethically wrong, wouldn't you say?*; and a calling for attention expressed by a positive question attached to an interrogative sentence, e.g. *Is the heating on, do you suppose?* (Quirk et al. 1985, 1115).

However, these are semantic functions expressed by Quirk et al. (1985), which do not consider different positions or contextual situation each comment clause can appear in. They are closely related to the pragmatic functions described by other authors, though, and therefore could not be left out of the theoretical part of the thesis.

Biber et al. (1999, 1086-1092) do not deal with functions of comment clauses in particular; however, they name several functions of inserts, which is a category under which they include comment clauses. Nevertheless, not all of the inserts' functions are applicable to comment

clauses because inserts is a category that mainly contains non-clausal units and one-word-expressions. Biber et al. mainly incorporate comment clauses into the category of discourse markers, specifically *I mean*, *you know*, and *you see*, but it is not the only function they can take. The functions mentioned by Biber et al. that comment clauses can appear in are:

- a) discourse markers, which have two functions, they signal a change in the development of the conversation, and they signal the interaction between the speaker and the listener;
- b) attention signals, which should draw the listener's attention;
- c) response elicitors, which seek for a signal that the message is understood and/or accepted by the listener;
- d) hesitators, which function as pause fillers, enabling the speaker to think about what s/he is going to say next.

Although this categorization provided by Biber et al. (1999) is more general and does not specifically express pragmatic functions but rather more general classification of the use of comment clauses, it is worth mentioning in this section of the paper, because they resemble, to a certain extent, the above-mentioned Quirk et al.'s semantic functions. For example, the response elicitors and attention signals could be connected to Quirk et al.' category of calling for attention, agreement. Moreover, hesitators might resemble the function of verbal fillers mentioned below in the Stenström's categorization.

Crystal, on the other hand, presents four meanings that comment clauses can express: tentativeness, certainty, emotional attitude, and asking for attention (Crystal 2003, 229), which clearly resemble the Quirk et al.'s (1985) semantic functions. However, Crystal does not go into further detail about the categories, he only states examples of each.

Stenström, contrarily, names five semantic types of comment clauses: appealers, empathizers, inform markers, verbal fillers, and monitors (Stenström 1994). These categories are also taken over by Povolná (2003), who further elaborates and includes the orientation aspect to them. According to Povolná, these functions apply only to the *you*-oriented comment clauses. Regarding the *I*-oriented comment clauses, there are three other functions, except for the monitor, which also applies here. The functions are opine marker, marker of certainty, and marker of emotional attitude, which also correspond with the above-mentioned Quirk et al.'s (1985) semantic functions.



*you*-oriented comment clauses:

**a) Appealers**

Comment clauses with a function of the appealer, also called the “confirmation-seeker” by Erman (1987, 53), require some response from the hearer. They are mainly used by the speaker because s/he wants a feedback from the hearer, either to make sure the hearer understands what the speaker is saying or because s/he wants to know whether the hearer agrees.

**b) Empathizers**

Empathizers, similarly to appealers, ask the hearer to take an active part in the interaction. However, empathizers do not necessarily require a response from the hearer; they just serve the purpose of making the hearer feel like s/he is a part of the conversation. The main representative is *you know*, which Östman describes as “the striving on the part of the speaker to get the addressee to co-operate, or accept the propositional content of his utterance (Östman 1981, 17).” Because of empathizers’ significant social function in face-to-face conversations, Östman also calls them the “intimacy signals.”

**c) Inform markers**

Unlike appealers or empathizers, inform makers are used when the hearer already knows the subject of the conversation, or when the speaker wants to emphasize that s/he has something in common with the hearer. Povolná also adds that inform markers “can also indicate to the listener that s/he should pay attention either to some completely new piece of information or its new aspect (Povolná 2003).”

*I*-oriented comment clauses:

**a) Opine markers**

Comment clauses in a function of opine marker clarify that what is being said is just speaker’s feeling, opinion, or attitude and not a simple fact. For example, the comment clause *I think* clearly expresses that.

**b) Markers of certainty**

As the name suggests, markers of certainty express the level of speaker’s certainty over the utterance. Speaker might want to express that s/he is absolutely certain using, for example, the comment clause *I’m sure*. On the other hand, the speaker might want to express that s/he is

not certain about the truthfulness of the utterance by using, for example, the comment clause *I don't know*.

### **c) Markers of emotional attitude**

Similarly to opinion markers, markers of emotional attitude show speaker's feelings toward what is being said; however, it is more about speaker's emotions than his/her opinion. By using a marker of emotional attitude, the speaker can, for example, express his/her concern. The example of such function might be the comment clause *I'm afraid*. It might express speaker's concern either over what is being uttered, or over the listener's response to it.

As mentioned above, the function of a monitor is shared by both, *I*- and *you*-oriented comment clauses.

### **a) Monitors**

Monitors are mainly used by a speaker when s/he wants to rephrase what s/he was going to say. Nevertheless, they can also be used when the speaker needs a fresh start, or when s/he has to reformulate the message because the hearer is not following. The typical representative of a monitor would be *I mean*, which usually requires more context regarding pragmatic function than other comment clauses, because the utterance preceding *I mean* is of the same importance as the one following it. It is similar for the comment clause *you know*, which is also dependent on the preceding as well as the following utterance, unlike, for example, the comment clauses of *I suppose* type which usually relate to one utterance only.

Although this categorization of pragmatic functions is mainly based on Povolná (2003), she does not include the function of a verbal filler, which Stenström uses. For the purposes of this thesis, however, it is necessary to include this category as well:

### **b) Verbal fillers**

Comment clauses functioning as verbal fillers have no specific meaning, they simply fill the gap in the utterance when the speaker is looking for a proper continuation. They can also be used at the beginning of the utterance, when the speaker needs time to prepare what s/he is going to say next. (Stenström 1994)

## **2.5 Categorization for the purposes of the analysis**

Several approaches from different linguists were presented in the chapter of comment clauses, it is therefore crucial to sum up the categorization that will be used for the purposes of

the analysis in this paper. Firstly, concerning the syntactic type of comment clauses, it has already been mentioned above that only the types (a) and (b) of Quirk et al.'s classification will be taken into consideration. Secondly, regarding the comment clauses' orientation, Povolná's (2003) *I*- and *you*-orientation will be followed. Thirdly, concerning the pragmatic function of comment clauses, Stenström and Povolná's classification will be used as follows:

*I*-oriented comment clauses:

- a) Opine markers
- b) Markers of certainty
- c) Markers of emotional attitude
- d) Monitors
- e) Verbal fillers

*You*-oriented comment clauses:

- a) Appealers
- b) Empathizers
- c) Inform markers
- d) Monitors
- e) Verbal fillers

The position of comment clauses will also be examined in the analysis, with three possibilities: initial, medial, and final. However, it is important to distinguish between the position within a clause and the position within a sentence. As, for example, *I mean* tend to occur in the middle position within a sentence separated by commas, it is positioned between two clauses and therefore would be difficult to determine whether it belongs to the first clause and therefore occurs in the final position, or whether it belongs to the second clause occurring in the initial position within a clause. On this ground, the position within the sentence will be used in the analysis and any further reference to position will mean the position within the sentence, unless stated otherwise. The last examined aspect in the analysis will be whether the comment clause occurs in a direct speech or in a narrative part of the text.

### **3 INTRODUCTION TO ANALYSIS**

The practical part of the thesis will focus on analyzing the usage of chosen comment clauses in two English fiction novels. The register of fiction will be briefly described in the analytical part; and several hypotheses based on the specifics of the register and on the theory of comment clauses presented above will be introduced. The analysis itself will constitute of several examined aspects described in detail in the theoretical part of the thesis. The main goals of the analytical part of the thesis will be to determine which comment clauses, from the chosen ones, are the most frequently used in the two examined fiction books; then to establish their most frequent pragmatic functions; to find out whether the comment clauses occur more in the descriptive part of the fiction, or in direct speech; and finally to confirm or reject the presented hypotheses. The two examined fiction books will then be compared regarding the use of comment clauses and at the end, the impact of the use of comment clauses on a reader will be examined as well.

#### **3.1 Characteristics of fiction**

The term fiction might be used for three different things. Firstly, in its broadest sense, fiction is characterized as “narrative writing drawn from the imagination of the author rather than from history or fact (Holman 1980, 184).” Secondly, in a narrower meaning “fiction denotes only narratives that are written in prose (the novel and short story),” and thirdly it is “sometimes used simply as a synonym for the novel.” (Abrams 1999, 94) Even when understanding the term fiction in its narrowest sense, as a synonym for a novel, it is still very broad with many subgenres, each with its specifics. In spite of that, there are features that are shared among all fictional works. The main purpose of fiction is to entertain (Holman 1980); and it is subjective, which can also be deduced from the above-mentioned definition provided by Holman. Moreover, it depends on the author’s individuality, not only on his/her imagination creating the plot but also on the linguistic devices used creating the text. Each author has a different style in which s/he writes his/her books, they prefer different words, sentence structures, etc. However, there is one linguistic device that is in writing mainly associated with fiction and that is direct speech. Although there might exist fictional books that do not use direct speech, they are just exceptions, as it is a major feature of most fiction works. Even though direct or reported speech can be found in non-fictional texts as well, it is used differently, mostly as quotations. In fiction, on the other hand, direct speech is an important device for developing the characters and the plot. The narrative part of the text has

descriptive parts portraying places, people, things, events, or situations; and then there are parts that let the reader know what the narrator is thinking, whether the narrator is the author or a character from the story it does not matter. In relation to the subject of the analysis, comment clauses, the most relevant parts of fiction will be the dialogues, as they are supposed to imitate real spoken conversations; however, comment clauses can appear even in narration, carrying some of the narrator's comments. The difference between the frequency of occurrences in dialogues versus in narration is also a part of the analysis.

### 3.2 Corpus description

For the purposes of the analysis, two fiction novels were chosen from the British National Corpus (BNC) published for the British National Corpus Consortium by the Research Technologies Service at Oxford University Computing Services on February 2007. The novels were chosen on the basis of the author's research on number of occurrences of comment clauses in the BNC. The texts that had the highest number of occurrences were chosen for the analysis: *Part of the Furniture* by Michael Falk (A0F) and *A Warning of Magic* by Kate Kingston (HA7).

The selection of Comment clauses used for the analysis was based on the examples provided by Biber et al. (1999), Quirk et al. (1985), and Povolná (2003); reduced on syntactic types (a) and (b) from Quirk et al.'s classification. The final list of comment clauses was based on occurrences in the two chosen texts. In order to have a varied list of comment clauses and their functions, and at the same time avoid listing all of the comment clauses that had only one occurrence in the scope of both chosen texts, the final selection of 20 analyzed comment clauses was made: *I admit, I am afraid/I'm afraid, I am sure/I'm sure, I believe, I don't know, I expect, I gather, I guess, I hope, I mean, I suppose, I think, mind you, you know, you see, as I (have) said, as I say, as you know, as you see, as you say.*

As the syntactic type (a) is far more common, 15 comment clauses of this type were selected for the analysis, which leaves only 5 comment clauses of the type (b). Moreover, there is generally a huge variety of *I*-oriented comment clauses within the type (a), while the *you*-oriented comment clauses have a far fewer representatives, therefore only the three most common *you*-oriented ones were chosen for the final list.

The individual entries of the corpus for the analysis are sorted firstly by the text they occur in and secondly by the list of comment clauses named above, with the first being listed

the comment clauses of syntactic type (a) (first *I*-oriented, then *you*-oriented) and second being listed the comment clauses of syntactic type (b). In these categories, the individual comment clauses are then sorted alphabetically. As the BNC has been accessed in html format and processed via WordSmith Tools 6.0 program, there are unidentified marks such as “â€” in the text. However, their occurrence is not disturbing to the analysis and their function can be deduced from the context. The only problem they might cause regards determining the position of comment clauses, which will be dealt with later in the analysis.

The problem with accessing the BNC in html format is that only a limited amount of characters preceding and following the searched term is shown. As context is crucial for determining pragmatic functions, each occurrence is listed, if possible, at least with a clause before and a clause after the sentence in which the comment clause appeared. Also, regarding direct speeches, the complete utterances were taken, cut only when necessary.

Concerning the sorting process, occurrences of each of the 20 forms of comment clauses listed above were manually sorted in order not to mix comment clauses with other types of clauses that contained the searched forms.

- I. *I'm not being unkind, I'm sure they can also see the funny side of it.*
- II. *It was partly brought on, I'm sure, by the worry of all that was happening.*

(Falk 1991)

In the example above, the second clause of the first sentence can be transcribed as *I'm sure that they can also see the funny side of it*, which shows that *I'm sure* is a main clause introducing a *that*-clause here. This difference has been, however, already pointed out in the theoretical part of the thesis. Clauses like the one showed above with unexpressed *that* are, unfortunately, also labeled as comment clauses by some linguists, and by others they might be labeled as ambiguous at least. However, for the purposes of this thesis, these clauses will be not considered comment clauses. There are, however, other criteria that need to be clarified. First of all, the occurrences in the middle position separated by commas were automatically labeled as comment clauses. The occurrences in the initial position separated by a comma were also labeled as comment clauses with the exceptions like the one showed in the following example:

*“I think,” she said in a tiny voice, “we disposed of that smooth-talking kind of approach on the evening under discussion, after I burned my thumb.”*

(Kingston 1993)

The full sentence here is: *I think we disposed of that smooth-talking kind of approach on the evening under discussion, after I burned my thumb.*, but was interrupted by a narrative part of the text. This therefore cannot be labeled as a comment clause. Also a few examples of comment clauses that were not separated by punctuation were found, there it was crucial to determine whether the form stood alone or was part of the rest of the sentence. Only when the form of the type (a) (subject plus verb) was not complemented by the rest of the sentence it was considered a comment clause. Furthermore, only the exact matches of the 20 forms were considered, meaning that examples such as *I suppose so* were excluded from the analysis. However, there were cases where the comment clause was preceded by a conjunction (*and, but, so*) or other smaller unit like *oh* or *well* included in the section separated by commas with the comment clause. Such forms were labeled as comment clauses and added to the corpus because they were found to be undisturbed by the presence of these units. Last but not least, answers to questions such as the one in the example below were not labeled as comment clauses.

*What good can it do? I don't know, but maybe tomorrow you will come across someone who is homeless . . .*

(Falk 1991)

Moreover, as there is the conjunction *but* conjoining the two clauses, it is clear that *I don't know* cannot be a comment clause here. Such examples were mostly found for forms *I don't know, I'm sure, or I suppose*. The form *I don't know* was even more difficult to classify due to the fact that it can function as a full-fledged sentence unlike, for example, *I think* which would have to be complemented to form a sentence with a fully developed meaning that can stand alone.

### **3.3 Hypotheses**

In this subchapter, several hypotheses will be introduced, whose truthfulness will later be examined in the analysis. First of all, based on the knowledge of comment clauses presented above, the vast majority of comment clauses is expected to be found in the direct speeches of the two analyzed texts. However, a few occurrences in narrative parts of the texts are expected

as well, mostly comment clauses such as *I'm sure* or *as I (have) said*. Secondly, as mentioned in the theoretical part above, the most numerous occurrences are expected to be the ones of comment clauses *I mean*, *you know*, and *you see*, as they are labeled as the most frequent ones. Thirdly, the comment clause *I mean* is expected to be found mostly in medial position, as its function is usually correcting or rephrasing and therefore it is expected to be conjoining two clauses it relates to. Next, the comment clause *you know* is expected to have the greatest variety of pragmatic functions, unlike the *I*-oriented comment clauses such as *I think* or even *I mean*, which are expected to have only one pragmatic function, maybe with several exceptions. Lastly, even though the *I*-oriented comment clauses include more representatives than the *you*-oriented ones, it is expected that the frequency of occurrence of *I*- and *you*-oriented comment clauses in the corpus overall will be approximately the same.



## 4 ANALYSIS

The aim of the analytical part of the thesis is to analyze each occurrence of a comment clause in the compiled corpus in order to understand its individual meaning and function. There will be several subchapters dealing with different aspects of the analysis.

### 4.1 Frequency of comment clauses

First of all, the frequency of occurrences of each comment clause from the chosen list is displayed in the table below.

Table 1 – Frequency of comment clauses

	A0F	HA7	Total		A0F	HA7	Total
I admit	1	0	1	I suppose	8	6	14
I am/'m afraid	0	2	2	I think	12	3	15
I am/'m sure	2	2	4	mind you	3	0	3
I believe	0	6	6	you know	37	23	60
I don't know	2	1	3	you see	0	7	7
I expect	0	1	1	as I (have) said	1	8	9
I gather	0	1	1	as I say	3	0	3
I guess	0	3	3	as you know	1	2	3
I hope	0	1	1	as you say	1	1	2
I mean	14	15	29	as you see	0	1	1
<b>Total: A0F 85, HA7 83, Total 168</b>							

According to the Table 1, the most frequent comment clauses are *you know* with 60 occurrences, *I mean* with 29 occurrences, and *I think* and *I suppose* with 15, respectively 14 occurrences. In both texts, the most frequent comment clause is *you know*, as expected. However, the comment clause *you see* does not appear in the text A0F at all, and therefore has only 7 occurrences from the text HA7, which is surprising considering the previous research. Even though the comment clauses *you know* and *I mean* are the most frequent ones as expected, the previous hypothesis has been confirmed only partially. The absence of *you see* in the text A0F is, most likely, caused by the preference of the comment clause *you know* by the author of the text. *You know* is used 37 times, while in the text HA7 it is only 23 times. It can therefore be concluded that the use of *you see* was compensated by the use of *you know*, as the two comment clauses share the same pragmatic functions and are, therefore,

interchangeable, which will be further explored in the section dealing with pragmatic functions, specifically in the subchapter 4.5.9.

On the other hand, the least frequent comment clauses with only one or two occurrences are *I admit, I am/'m afraid, I expect, I gather, I hope, as you say, and as you see*. In addition, the overall number of occurrences is 168, with 85 in the text A0F and 83 in the text HA7. The use of comment clauses in the both selected texts is surprisingly even, as the previous research of all BNC texts, conducted to choose two texts for the analysis, showed that the text A0F contains more comment clauses than any other text in the BNC. However, by choosing only 20 forms of comment clauses, the dominance of the A0F text became less apparent.

## 4.2 Syntactic type and orientation

Table 2 – Syntactic type and orientation

	Text A0F	Text HA7	Total
Syntactic type (a)	79	71	<b>150</b>
Syntactic type (b)	6	12	<b>18</b>
<i>I</i> -oriented	43	49	<b>92</b>
<i>You</i> -oriented	42	34	<b>76</b>

As the Table 2 suggests, the majority of occurrences is of syntactic type (a), which agrees with Quirk et al.'s (1985) suggestion that it is the most frequently used one. Of course, it is also influenced by the selection of analyzed comment clauses. The selection was, after all, based on the presumption that the type (b) is far less frequent and on the previous research. There are only 18 occurrences of the type (b) from the total number of 168, which is only 11%.

The distribution of *I*- and *you*-oriented comment clauses is, on the other hand, rather even. In the text A0F, the difference is made by only one comment clause, while in the text HA7 it is by 15, which is certainly more, but still quite even considering the total number of occurrences. In both texts, the slightly prevailing comment clauses are the *I*-oriented ones. The hypothesis regarding akin numbers of occurrences of *I*-oriented to *you*-oriented comment clauses has therefore been confirmed. As mentioned in the hypothesis (see 3.3 above), the slight domination of *I*-oriented comment clauses is due to the fact that their variety is much more extensive. When put into percentage, it is 55% to 45%.

### 4.3 Position

Before moving on to analyzing the position of comment clauses within a sentence, several remarks regarding determination of the position need to be made. Firstly, there has already been stated above (see the chapter 3.2) how the comment clauses were selected and distinguished from other structures. Specifically, the problem of direct speech being interrupted by a narration was mentioned. This problem is also relevant when determining the position of a comment clause, more specifically distinguishing between its medial and final position within a sentence.

86) *It was Simon Clifford, who lived next door to Bracken Cottage. “Bad news, I’m afraid,” he warned. “We had a gale last night, and it brought down some of the tiles on your cottage. ...”*

(Annex 1 - Corpus, text HA7)

92) *“I see,” he said thoughtfully, waiting. “Four weeks’s<sup>TM</sup> notice is required, I believe,” Merrill went on smoothly. “so I should like it to take effect from today.”*

(Anex 2 - Corpus, text HA7)

The examples above taken from the corpus show the above-mentioned problem. In the first example, the position of *I’m afraid* is determined as final, while in the second example *I believe*’s position is determined as medial. The difference becomes clear when the narration interrupting the direct speech in which the comment clauses occur is removed. The sentence in the first example ends with the comment clause, while in the second example, the sentence containing the comment clause continues after the interruption. There was also a problem of determining the position of the only occurrence of *I admit*.

1) *Blame me for becoming poor if you like â€” I admit, I blew it â€” but the responsibility for the way our society treats its poorer members is not exclusively mine.*

(Annex 1 – Corpus, text A0F)

The unidentified marks made the process of position determination slightly more difficult, but, as can be seen from the example, it is an embedded clause into a greater structure. The lower cased first letter of but suggest the continuation of the sentence and

since the unidentified marks are the same from both sides of the embedded clause, it is obvious that the clause before *I admit* also belongs to the whole structure. The position of *I admit* was therefore labeled as medial. The rule deduced from this example was further applied on other examples as the one below, where the position was also labeled as medial.

- 6) “*Stuff it, I’m sixty-one, what do I care? Nobody’s going to know officially and it’s not as if there are hundreds of you or anything â€” I mean, so what if somebody does find you? What’s it to them? ...”*

(Annex 1 – Corpus, text A0F)

The frequency of each position within a sentence is displayed by the Table 3 below. It shows individual comment clauses and their positions.

**Table 3 – Position**

Position:	Initial	Medial	Final	Position:	Initial	Medial	Final
I admit	0	1	0	I suppose	0	2	12
I am/'m afraid	0	1	1	I think	0	5	10
I am/'m sure	0	2	2	mind you	2	1	0
I believe	0	2	4	you know	11	5	44
I don't know	0	3	0	you see	6	1	0
I expect	0	1	0	as I (have) said	6	3	0
I gather	0	0	1	as I say	2	1	0
I guess	0	0	3	as you know	1	1	1
I hope	0	0	1	as you say	0	1	1
I mean	21	5	3	as you see	0	1	0
<b>Total:</b> initial 49, medial 36, final 83							

As the table suggests, the most frequent position within a sentence is final position, while the least frequent is medial position. That might support Leech and Svartvik’s (1992, 217) statement that “the end-position is mainly restricted to informal speech,” even though the informal speech in literature is fictitious. Only by taking into consideration the most frequent comment clauses with more than 10 occurrences (*you know*, *I mean*, *I think*, and *I suppose*), differences can be seen. For example, the comment clause *you know* occurs most frequently in the final position (73%), whereas *I mean*’s most frequent position is initial (72%). The positions of *you know* will be described in more detail in the chapter dealing with pragmatic functions (see 4.5 below). Regarding *I mean*, the prevailing initial position is rather surprising and unexpected. The hypothesis of *I mean*’s most frequent position being medial is

hereby rejected. The reason for *I mean*'s initial occurrences might be that the language of fiction is artificial, meaning that the usage of punctuation marks does not necessarily correspond with the natural flow of conversation in face-to-face conversations. Long pauses may be turned into periods and change the position of a comment clause within the sentence. Despite that, the idea of *I mean* conjoining two utterances is still valid, only they are not two clauses with *I mean* in the middle, but more as one utterance following the other with *I mean* used as a device stating that they are related. If the position within a turn was examined, the results would most likely support the hypothesis of medial position being the most frequent one.

What is not surprising, on the other hand, is that both *I suppose* and *I think* did not appear in initial position at all, as their primary function is to express speaker's "tentativeness over the truth value of the matrix clause (Quirk et al. 1985)." Considering this function, it is apparent that the speaker wants to state the matrix clause first and then comment on its truthfulness or add his/her opinion. On the other hand, if the speaker wanted to strongly stress the fact that what comes next is strictly his/her opinion and should not be mistaken for a fact, then s/he might consider using the comment clause at the beginning. Such situation, however, was not found in the corpus.

#### 4.4 Direct speech vs. narration

As expected, majority of comment clauses were found in direct speech, which shows the Table 4 below. Comment clauses found in narration make only 5% of all occurrences.

**Table 4 – Direct speech vs. narration**

	Direct speech	Narration		Direct speech	Narration
I admit	0	1	I suppose	13	1
I am/'m afraid	2	0	I think	14	1
I am/'m sure	2	2	mind you	3	0
I believe	6	0	you know	59	1
I don't know	2	1	you see	7	0
I expect	1	0	as I (have) said	8	1
I gather	1	0	as I say	3	0
I guess	3	0	as you know	2	1
I hope	1	0	as you say	2	0
I mean	29	0	as you see	1	0
<b>Total: Direct speech 159, Narration 9</b>					

The hypothesis stating that most comment clauses will be found in direct speech has been confirmed, moreover, as expected, comment clauses *I'm sure* and *as I (have) said* were found in narration, along with several others: *I admit*, *I don't know*, *I suppose*, *I think*, *you know*, and *as you know*. This result was expected due to the fact that comment clauses mostly occur in dialogues, imitating real spoken conversations. However, the fact that several comment clauses (9 to be exact) appeared in narrative part of the text suggest that they can also be used as a narrator's tool expressing his/her comment on something or trying to connect more with a reader.

3) *A day or so later, I came down with a very nasty bout of influenza. It was partly brought on, I'm sure, by the worry of all that was happening.*

(Annex 1 – Corpus, text A0F)

52) *... but while I was walking out of the tube station, I thought to myself, "you complacent bitchâ€™™" you know. It reminded me of when I used to give people money just to make them go away again.*

(Annex 1 – Corpus, text A0F)

84) *I had lived at the same place in Hampstead for over twenty years and so, as a sitting tenant, my rent was pretty cheap. However, as you know, most of my savings had vanished while I was unemployed and when I was offered a very nice flat near the school ...*

(Annex 1 – Corpus, text A0F)

The first example shows a narrator's comment over the truthfulness of the utterance. S/he expresses certainty about the cause of the influenza. In contrast, the example number two demonstrates *you know* as a narrator's tool to make the reader more involved in the plot by speaking directly to him/her. Similarly, *as you know* is used in the third example, however, here referring to the shared knowledge between the narrator and the reader. Regarding the presumption that *I'm sure* and *as I (have) said* will appear in narration, it was based on the assumption that comment clauses referring to something that has already been mentioned are a common tool not only in dialogues but also in writing, therefore could easily appear in the narrative part of the text as well as in direct speech. Although *I'm sure* does not share this purpose, the assumption that narrators also need to express their certainty or uncertainty over something once in a while was made. Therefore *I'm sure* was chosen, as *I think*, *I guess* or others seemed to be less likely to appear in narration. The assumption has proven to be

correct, and even though other comment clauses expressing a level of certainty were found in narration as well, only *I'm sure* occurred twice. Interestingly, all of the comment clauses found in narration appeared only in the text AOF. All comment clauses from the corpus of the text HA7 occurred in direct speech only.

## 4.5 Pragmatic function

The aim of this chapter will be to focus on each pragmatic function separately, examining their frequency, representatives, and relations to other examined aspects, mainly position.

**Table 5 – Pragmatic functions**

Opine marker	40
Marker of certainty	17
Marker of emotional attitude	3
Appealer	14
Empathizer	21
Inform marker	39
Monitor	30
Verbal filler	5
<b>Total: 169</b>	

As the Table 5 above suggests, the most frequent pragmatic function found in the corpus is opine marker with 40 occurrences (24%), closely followed by inform marker with 39 occurrences (23%). On the contrary, the least frequent function is marker of emotional attitude with only 3 occurrences (2%), followed by verbal filler with 5 occurrences (3%). The more detailed results and examples will be described below in individual subchapters dealing with each pragmatic function separately.

### 4.5.1 Opine marker

Opine marker, as already mentioned, is the most frequent pragmatic function in the corpus, most likely because the function of comment clauses in the category of opine markers is usually derived from their exact meaning, expressing speaker's direct opinion or comment on the truthfulness of an utterance. Although such comment clauses can have other functions as well, their frequency is very low. Other than as opine markers, they are expected to serve as verbal fillers in real face-to-face conversations, used by speakers to fill the pause while gathering their thoughts. Such case was, however, not found in the corpus and therefore cannot be supported by any evidence. Generally, it can be stated that, in most cases,

pragmatic functions of *I*-oriented comment clauses are identical to their semantic functions, which would also explain Quirk et al.'s (1985) approach to the syntactic type (a) of comment clauses. As most representatives of comment clauses of type (a) are *I*-oriented, Quirk et al. (1985) logically included only their semantic functions, not paying further attention to different contexts they may appear in.

As the Table 6 below shows, the most frequent representatives of opine markers are *I think* (38%) and *I suppose* (35%).

**Table 6 – Pragmatic function: Opine marker**

	Initial	Medial	Final
I believe	0	2	4
I expect	0	1	0
I gather	0	0	1
I guess	0	0	3
I suppose	0	2	12
I think	0	5	10
<b>Total:</b>	<b>0</b>	<b>10</b>	<b>30</b>

The Table 6 also shows the relation between the pragmatic function of opine marker and position. Most occurrences of opine markers were found in final position (75%), the rest then in medial position. The reason for the complete absence of occurrences in initial position is that it is more natural to express an opinion on the utterance that has already been said.

97) “... Then how about some lunch? There used to be another tree, *I believe*, known as Robin Hood's Larder<sup>1</sup>. And while we eat I'll entertain you with tales of Robin. ...”

(Annex 1 – Corpus, Text HA7)

The function of opine marker in medial position is showed in the example above. Although the comment clause *I believe* is in medial position, it only comments on the clause preceding it, therefore if position within a clause was examined, the *I believe*'s position would be final.

#### **4.5.2 Marker of certainty**

Only four representatives of marker of certainty were found in the corpus, namely *I admit*, *I am/'m sure*, *as I (have) said*, and *as I say*. As the Table 7 below shows, The most frequent is *as I (have) said*, which was labeled as a marker of certainty (along with *as I say*) because of its anaphoric reference suggesting to the reader/listener that it has already been mentioned and



therefore expressing the level of speaker/narrator’s certainty by repeating it; and also because the categorization is based on Povolná, who states in her research that “apart from *I must say*, typical comment clauses expressing certainty are *I’m sure* and *as I say*. (Povolná 2008)”

**Table 7 – Pragmatic function: Marker of certainty**

	Initial	Medial	Final
I admit	0	1	0
I am/'m sure	0	2	2
as I (have said)	6	3	0
as I say	2	1	0
<b>Total:</b>	<b>8</b>	<b>7</b>	<b>2</b>

Unlike opine markers, markers of certainty appear most frequently in initial position. Even *I admit* or *I’m sure* could appear in initial position, although it did not happen in the corpus. The difference between expressing opinion and level of certainty is clear; unlike opinions that are mostly expressed after the utterance they comment on, comment clauses expressing speaker’s certainty may be freely used in all positions, as it might be important, or even crucial in some cases, to state such comment first. For the comment clauses of the syntactic type (b) found in this function it is slightly different, as their main function is the anaphoric reference. They mostly appear in initial position because it is important to properly separate the clause or sentence referring to what has already been mentioned from the rest of the utterance. Therefore the medial position within a sentence can also be used to clarify that only the clause preceding or the clause following it has an anaphoric reference, such as in the following example, in which the latter is true.

163) “Yes, and I let you. It was my *â€*” my refuge. I couldn't let you get close because, as I said, I suspected that you were implicated in Elise's death.”  
 “You mean the accident?” He frowned.

(Annex 1 – Corpus, Text HA7)

#### **4.5.3 Marker of emotional attitude**

Similarly to opine markers, markers of emotional attitude appear mostly in final position and presumably for the same reason. However, there were only 3 examples of markers of emotional attitude found in the whole corpus; therefore there are not enough data to make any conclusions about this pragmatic function.

**Table 8 – Pragmatic function: Marker of emotional attitude**

	Initial	Medial	Final
I am/'m afraid	0	1	1
I hope	0	0	1
<b>Total:</b>	<b>0</b>	<b>1</b>	<b>2</b>

#### 4.5.4 Appeler

**Table 9 – Pragmatic function: Appeler**

	Initial	Medial	Final
you know	2	0	11
you see	0	1	0
<b>Total:</b>	<b>2</b>	<b>1</b>	<b>11</b>

The majority of comment clauses functioning as appellers were found in final position (79%), which is not surprising considering the fact that the best way of getting response from a listener is a question, rising tone, or a device such as a question tag. As a matter of fact, the appeler in form of *you know* in final position has a questioning function – asking for agreement, confirmation, or any kind of response, which is also supported by Östman (1981) who claims that *you know* in final position has a questioning effect. It is more apparent in the spoken language, where it would be said with rising intonation, however in written texts its interrogative meaning can be deduced from the context even without a question mark. It can be illustrated by the example below.

- 72) *“You could lose your job for this, you know.” “Stuff it, I’m sixty-one, what do I care? Nobody’s going to know officially and it’s not as if there are hundreds of you or anything, ...”*

(Annex 1 – Corpus, Text A0F)

However, appellers can appear in other positions as well, still requiring a response, as illustrated by the next example.

- 128) *“... Stupid of me not to realise that here, also” “Still, far be it from me to stand in the way of close international relations” “You know, I don't have to take this from you,” Merrill breathed. “Quite right. ...”*

(Annex 1 – Corpus, Text HA7)

Sometimes it might be difficult to distinguish an applier from an empathizer, as both are trying to involve the listener into the conversation more. Empathizer, however, does not require a response. The following example shows the comment clause *you see* in medial position, which might be mistaken for an empathizer only involving the other person into the conversation more.

155) “... Luke arrived, not too pleased about the party, and I tried to smooth him down. It's a surprise party, you see, and his first surprise was seeing your car blocking his garage.” “Oh, Lordâ€\that won't do anything for my popularity. I'll go and move it.”

(Annex 1 – Corpus, Text HA7)

However, the first speaker wants to emphasize that it should have been a surprise but the person s/he is taking to ruined it. It is applier more than an empathizer because some action is expected, which the other person also realizes and goes to remove the car.

#### 4.5.5 Empathizer

As already mentioned, the main function of empathizer is to involve the listener into conversation more, but it is also used to ask for understanding or compassion. Its position is mainly final, which is displayed in the Table 10 below.

**Table 10 – Pragmatic function: Empathizer**

	Initial	Medial	Final
mind you	1	1	0
you know	2	3	13
as you say	0	1	0
<b>Total:</b>	<b>3</b>	<b>5</b>	<b>13</b>

Although the following example could be misinterpreted as an inform marker bringing new information or aspect to the conversation, it is a great example of an empathizer that illustrates the above-mentioned asking for understanding or compassion.

48) *I proceeded to catch up on the last ten years of what everyone had been doing. “You know, it really is strange to hear about you all again. It’s like stumbling across a whole world that you thought had gone for ever.”*

(Annex 1 – Corpus, Text A0F)

#### 4.5.6 Inform marker

Unlike other functions of *you*-oriented comment clauses, inform marker has far more representatives. When not considering *you know*, which appeared in each function, other functions have only one or two representatives, while inform marker has five. They are shown in the Table 11 along with their positions.

Table 11 – Pragmatic function: Inform marker

	Initial	Medial	Final
mind you	1	0	0
you know	5	2	19
you see	6	0	0
as you know	1	1	1
as you say	0	0	1
as you see	0	1	0
<b>Total:</b>	<b>13</b>	<b>4</b>	<b>21</b>

The most frequent representative of this function is, unsurprisingly, *you know*. What is also not surprising is that all the occurrences of *as you know* were found in the function of inform marker. It is because *as you know* usually refers to a shared knowledge between the participants of the conversation. Regarding the most frequent position of inform markers, it is again final position (55%), however, the difference between final and the second most frequent medial position (34%) is not as enormous as the one of applier or empathizer.

In some cases, it was difficult to distinguish between empathizers and inform markers as already illustrated above, in the subchapter dealing with empathizers. The reason why these two functions are so close to each other in some cases is that without full context and awareness of the shared knowledge of the speakers, comment clauses used may point to new information as well as involve the other person into conversation more, and without the broader context and knowledge it is difficult, even impossible, to determine. One of such unidentifiable cases occurred in the corpus and is shown in the example below.

- 63) “*Why not go to some evening classes around here?*” I asked “*I just think it's about time I moved on, you know. London is different to me than it is to you.*”

(Annex 1 – Corpus, Text A0F)

#### 4.5.7 Monitor

Most occurrences of monitors were found in initial position. There are only two examples of *you know* and the rest (94%) are occurrences of *I mean*, which has already been discussed in the chapter 4.3.

Table 12 – Pragmatic function: Monitor

	Initial	Medial	Final
I mean	20	5	3
you know	2	0	0
<b>Total:</b>	<b>22</b>	<b>5</b>	<b>3</b>

It is quite surprising that there are not more representatives functioning as monitor or at least more occurrences of *you know* in this function. However, the two that appeared in the corpus are very clear and cannot be mistaken for other functions, as the example below shows.

140) “Well, it's more help that I need, really” I was wondering “Merrill, would you arrange things for me? You know” the food and so on. Of course, Heather could do it, but I want this to be a surprise all round. She loves surprises.” He smiled.

(Annex 1 – Corpus, Text HA7)

The function of a monitor is mainly about rephrasing, sometimes even adding more information, explaining in more detail what the speaker meant. In this example, *you know* serves as a monitor explaining what the speaker meant by *things* in the previous sentence. The function of a monitor is hardly mistaken for other functions; perhaps just verbal filler might be similar in a way, as both monitor and verbal filler do not express speaker's attitude or comment on what s/he is saying. They are rather understood as devices that are related more to the structure of the utterance than to its meaning.

#### 4.5.8 Verbal filler

Only 5 verbal fillers were found in the corpus, which is caused by the fact that verbal fillers are mainly for the purposes of real face-to-face conversations and even the literature of fiction does not imitate such conversations perfectly. Using many verbal fillers in written dialogues would disturb the fluency of reading, therefore they are used minimally. However, when the author of a fiction is trying to stress that someone is really struggling to put an utterance together, s/he can choose verbal fillers, along with several punctuation marks used for such

purpose. As the Table 13 below shows, the three representatives found in the corpus are *I mean*, *I don't know* and *you know*. Unfortunately, there are not enough occurrences to make any conclusions about this category concerning its most frequent position.

**Table 13 – Pragmatic function: Verbal filler**

	Initial	Medial	Final
I don't know	0	3	0
I mean	1	0	0
you know	0	0	1
<b>Total:</b>	<b>1</b>	<b>3</b>	<b>1</b>

Surprisingly, all occurrences of *I don't know* were found in the function of a verbal filler, none in the expected function of a marker of certainty. However, there is no mistake that the three found occurrences are verbal fillers since they are all used in medial position while the speaker is looking for a proper continuation, as can be seen in the example below. In this case the verbal filler is accompanied by another comment clause, *I suppose*, functioning as an opine marker, which further enhances the feeling of hesitation and looking for the right words.

- 4) “*I had this crazy idea of trying to get to Rome. I used to teach Italian architecture many years ago and, I don't know, I like it there I suppose.*”  
 “*You used to be a teacher?*”

(Annex 1 – Corpus, Text A0F)

#### 4.5.9 *You know* as the most frequent comment clause

The hypothesis about *you know* having the greatest variety of functions was confirmed. Only occurrences of the comment clause *you know* were found in all of the *you*-oriented functions.

**Table 14 – Pragmatic function: *You know***

	Initial	Medial	Final	<b>Total</b>
Appealer	2	0	11	<b>13</b>
Empathizer	2	3	13	<b>18</b>
Inform marker	5	2	20	<b>27</b>
Monitor	2	0	0	<b>2</b>
Verbal filler	0	0	1	<b>1</b>
<b>Total:</b>	<b>11</b>	<b>5</b>	<b>45</b>	

As the Table 14 above suggests, the most frequent function *you know* appeared in is inform marker (44%), followed by empathizer (30%) and appealer (21%). As the main representative of monitor is *I mean*, not a large number of *you know* occurrences in this position were expected. As mentioned in the previous subchapter, verbal fillers are more likely to occur in spoken language and therefore not even *you know* has many occurrences in this function.

Regarding the interchangeability of *you know* and *you see* mentioned above (see 4.1), they are not only similar in form, both *you*-oriented of syntactic type (a), but also in use. In all of the occurrences of *you see* found in the corpus, *you know* could be used instead without changing the meaning or sounding unnaturally, as shown in the following example.

151) *“I understand.” “Do you? I wonder” Luke watched her for a moment in silence, and Merrill's gaze fell. “You see, Merrill, I had two reasons for wanting to keep you and Rob apart.” “I don't quite follow.”*

(Annex 1 – Corpus, Text HA7)

However, there is a question whether all of the *you know* occurrences could be replaced by *you see*. After exploring each occurrence of *you know* in the corpus and replacing it with *you see*, the conclusion is that not even this substitution would not change the meaning of the utterances. Although *you see* was found mostly in initial, one in medial, and none in final position in the corpus, as the following example shows, even final position would be possible for *you see*.

149) *“Well, don't bank on doing a lot of reading while we're here. It is a business trip, you know/you see.” She followed him on to the train for the short journey to Bruges.*

(Annex 1 – Corpus, Text HA7)

To conclude, *you know* and *you see* are similar in structure, share the same functions, and can appear in the same position, which means that they really are interchangeable. It is then the preference of the speaker that decides which one to use. However, in the case of fiction it is not a choice of an individual speaker, but rather the author of the whole text. In addition, there might be a context in which *you see* would be preferable, as it implies the act of seeing.

When not considering monitors and verbal fillers that are connected more with structuring the utterance, all of the other remaining *you*-oriented functions have the majority of

occurrences in final position. Therefore it cannot be said that a pragmatic function of *you know* can be determined from its position.

## 4.6 Summary of results

This subchapter will cover some general results derived from the analysis along with a comparison of the two chosen fictional texts and finally the impact of the use of comment clauses on a reader.

From comparing the two chosen texts, the individuality of an author mentioned in the chapter 3.1, his/her style and use of language, become very apparent. Although it needs to be stated that not analyzing every comment clause occurring in the text but only the twenty chosen may skew the results a bit, there are still differences that are clearly visible even when not seeing the whole picture. For example, the text A0F has only 12 representatives out of the 20 examined, while the text HA7 has 18. It suggests that the author of the text HA7 showed greater creativity in using comment clauses, not relying only on few representatives and repeating them. It can mainly be seen in the choice of comment clauses functioning as opine markers. While the A0F text has only two representatives of this function, the HA7 text has 6 representatives. Such difference suggests that the author of the latter text includes more synonyms and does not settle for repeating the same expressions, which might suggest the same about the whole text. Similarly, it can be seen from the choice of *you know* and *you see*, already described above (see 4.1 and 4.5.9). This result also corresponds with the greater difference between *I-* and *you-*oriented comment clauses found in the HA7 text (15 comment clauses). For comparison, the difference in the text A0F is made by one comment clause only (see the Table 2 in the section 4.2). What is interesting is the fact that there is the exactly same number of opine markers in both texts. In contrast, there were only three empathizers from the total number of 21 found in the text HA7. It suggests the conclusion that the text HA7 shows greater variety of comment clauses functioning as a speaker's commentary on the utterance at the expense of the ones seeking response, understanding or involvement. Furthermore, there were no markers of emotional attitude found in the text A0F, as all of the three found examples were in the text HA7. On the other hand, all of the occurrences of comment clauses found in narration were in the text A0F, none in the text HA7, which might be a result of overall different style of narration in the two texts, however, for such conclusion the whole texts would need to be read and analyzed.



Overall it can be said that the use of comment clauses in fiction is not a rare phenomenon, even though the amount of found comment clauses is incomparable with real face-to-face conversations, or even artificial spoken conversations in movies or sitcoms, for example. However, there are similarities in use of comment clauses between spoken conversations and the artificial written ones that can be deduced from the analysis and the theoretical background described above, namely that the number one frequent comment clause is *you know*, which also has the greatest variety of functions, followed by *I mean*. In fiction, comment clauses are mainly used in final position and their main functions are expressing speaker's opinion about an utterance or informing about shared or new information or aspect.

Generally, it can be said that comment clauses are used less in literature of fiction compared to spoken interactions for two main reasons. Firstly, and more importantly, higher usage of comment clauses in written texts disturbs its fluency, which is why there were only a minimum of verbal fillers found in the texts. Natural conversations generally contain more pauses, hesitation marks and verbal fillers than written texts, as the texts would become more confusing for the reader and therefore the reading process would be less fluent. Secondly, as written dialogues are artificial and the aim is to shorten dialogues that would, in usual spoken conversation, last much longer, describing such long dialogues would result in extensive prolonging of the text. Thus more attention is paid to the factual or emotional aspect behind the utterance in literature and the factor of time is conveyed by other means. However, the use of comment clauses has its positive impact on a reader, as they help the conversations to look more natural, and are a useful tool for expressing speaker's comments that would otherwise have to be stated by full sentences, which might result in a reader getting lost in the text. Comment clauses also help to create the impression of a dialogue instead of two separate monologues, meaning that by using empathizers, appealers and inform markers, it is achieved that the two parties involved in the conversation in literature interact on a higher level.

## 5 CONCLUSION

This chapter presents the results of the analysis dealing with frequency of comment clauses in fiction. Firstly, two fiction novels were chosen for the analysis along with the list of 20 forms of comment clauses. The corpus resulted in 168 occurrences with the distribution between the two chosen texts 51% to 49%.

The most frequent form of comment clause proved to be *you know* with 60 occurrences, followed by *I mean* with 29 occurrences. As suggested in the theoretical part, the most frequent comment clauses are considered to be *you know*, *I mean* and *you see*. Their frequency was also proven by this paper's analysis with the exception of *you see*. The small number of occurrences of *you see* in the corpus might suggest the text author's preference for *you know*, as the two comment clauses share most of the features examined in the thesis and can appear in the same pragmatic functions, and were therefore found to be interchangeable.

Considering the syntactic type and orientation of comment clauses, the syntactic type (a) proved to be the most frequent with 89% of occurrences, although the results are skewed by the list of comment clauses chosen for the analysis. On the other hand, there is only a slight difference between the occurrences of *I-* and *you-*oriented comment clauses. It is suggested that the slightly prevailing *I-*orientation is due to a higher number of its representatives chosen for the list.

When discussing the position of comment clauses in the two fiction novels, a few problems were presented first considering its determination. The problems were related to direct speeches interrupted by narrative parts and to unidentified marks occurring in the texts due to the html format via which they were accessed. The most frequent position of comment clauses within a sentence was the final position, mostly represented by the comment clause *you know*. The main representative of initial position was then *I mean*, which was an unexpected result. The presumption of *I mean* that mostly functions as a monitor was based on conjoining two clauses it relates to and therefore the medial position had been expected. Although the function of conjoining two utterances stayed valid, the reason for *I mean*'s prevailing initial position might be that the punctuation differs when artificially creating dialogues.

As comment clauses are mainly a feature of spoken conversations, it was not surprising that their vast majority was found in direct speeches, with only several exceptions found in

narrative parts of the text, more specifically in only one of the texts examined. The presence of comment clauses in narration showed an effort to speak to the reader directly involving him/her more into the plot.

Regarding pragmatic functions, the most frequent one proved to be opine marker closely followed by inform marker. The comment clauses functioning as opine markers are *I*-oriented and it was concluded that their exact meaning in most cases corresponds with their pragmatic function. The prevailing position of opine markers was final, which was due to a natural way of stating something first and then expressing our opinion about it.

There had been a problem with determining the function of *as I say* and *as I (have) said*, as none of the categories seemed to fit. They were finally classified as markers of certainty because of their anaphoric reference and due to a fact that the categorization was mainly based on Povolná, who states *as I say* as an example of markers of certainty in her research (2003).

Considering markers of emotional attitude there were only three occurrences found in the corpus, which is not enough data for analyzing, however it was interesting that all of the occurrences were found in one text, which along with a greater variety of used comment clauses (18 out of 20 from the list) suggested its higher creativity in the usage of comment clauses compared to the other text.

*You*-oriented functions were mainly restricted to *you know* with 60 occurrences, as there were only 16 occurrences of other *you*-oriented comment clauses in the corpus. The most frequent function was inform marker, because the main function of conversation is stating new information. Empathizer and appealer followed, as their function is in a way similar, to involve the other participant into conversation more, when using appealer even to require a response. As expected, not many occurrences of monitors were other than *I mean*, only two to be exact. The function of verbal filler had only 5 occurrences in total, which is due to a fact that this function is mainly related to spoken interactions, where people need to make pauses and think about what they are saying. Huge number of verbal fillers in literature would disrupt the fluency of reading, therefore they are not used as often as in spoken interactions.

The main impact on a reader resulting from the use of comment clauses was found to be positive, making the dialogues look more natural and avoiding confusion when using short comment clauses commenting on the utterances rather than long explanatory sentences.

## 6 RÉSUMÉ

Cílem práce je analyzovat výskyt anglických vsuvkových vět ve fikci. Vsuvkové věty v angličtině nesou komentář mluvčího či vypravěče ke zbytku jeho výpovědi. Práce je rozdělena na teoretickou a praktickou část, přičemž část teoretická se zabývá popisem vsuvkových vět z teoretického hlediska podle několika uznávaných lingvistů a část praktická navazuje analýzou výskytů vsuvkových vět z vytvořeného korpusu.

Teoretická část začíná kapitolou, která představuje příslovečná určení, pod která vsuvkové věty v angličtině spadají. Príslovečná určení jsou zde porovnána s ostatními větnými členy, jako je předmět, a jsou popsány jejich charakteristické znaky zahrnující například to, že se jich může v jedné větě vyskytovat hned několik a to aniž by se opakovala, protiřečila si, nebo se navzájem vyvracela. V neposlední řadě je jedním ze znaků rozmanitost týkající se jejich syntaktické formy, jelikož příslovečná určení mohou být tvořena nejen příslovci, ale také například jmennými frázemi, předložkovými frázemi či celými větami. Tyto teoretické znalosti jsou založeny na poznacích Quirka a kol. a Bibera a kol.

V následujícím dělení příslovečných určení se ovšem přístupy těchto dvou lingvistů lehce liší, jelikož každý z nich používá odlišnou kategorizaci. Práce se zabývá oběma přístupy a jejich porovnáním, ovšem přiklání se ke kategorizaci Quirka a kol., podle nichž se příslovečná určení dělí do čtyř typů, které se nazývají adjuncts, subjuncts, conuncts a disjuncts. Každému z těchto typů je věnována samostatná podkapitola. Adjuncts a subjuncts jsou více integrované do větné struktury, na rozdíl od conjuncts a disjuncts, které stojí více stranou zbytku věty a ve většině případů jsou odděleny interpunkcí.

Adjuncts se podle Quirka a kol. dále dělí do pěti podkategorií: příslovečná určení místa, času, procesní (zahrnující způsob, prostředek a činitele), vyjadřující respekt a vyjadřující příčinu či účel. V porovnání s tím, Biber a kol. uvádí podkategorií sedm. Ačkoli je počet kategorií rozdílný, významově spolu korespondují. Pozice adjuncts ve větě může být na začátku, uprostřed či na konci, to závisí na konkrétním typu adjunctu a jeho funkci.

Kategorie subjuncts je výhradně převzata od Quirka a kol., jelikož Biber a kol. zahrnují typy příslovečných určení pouze tři, přičemž ta určení odpovídající terminologii subjunctů jsou rozdělena mezi tyto tři typy. Quirk a kol. dále dělí subjuncts do dvou hlavních kategorií, a to těch vztahujících se na celou větu a druhé, početnější kategorie vztahující se ke konkrétnímu slovu či frázi. Dále se v práci zmiňuje, že pozice první kategorie je převážně počáteční či

konečná, zatímco u druhé kategorie pozice ve větě závisí na pozici elementu, ke kterému je subjunct vázán.

Třetí typ příslovečných určení, conjuncts, slouží ke spojování prvků, takže je potřeba brát v potaz nejen větu ve které se nachází, ale i další elementy, se kterými ji propojuje. Jak již jejich funkce napovídá, conjuncts se nachází převážně na začátku věty a jak uvádí Biber a kol., conjuncts jsou důležité nástroje pro dosažení soudržnosti textu.

Poslední podkapitola příslovečných určení se detailněji zabývá čtvrtým typem, kterým jsou disjuncts. Ty se od zbylých typů liší především tím, že jejich funkce je komentovat nějakým způsobem větu, ve které se nachází, či její část. Dále je v práci prezentováno rozdělení disjuncts na ty, které komentují styl (style disjuncts) a ty, které komentují obsah výroku (content disjuncts). Oba typy jsou dále podrobněji popsány. Například je řečeno, že style disjuncts zahrnuje daleko méně disjunctů. Dále je zmíněno několik příkladů příslovčí používaných jako style disjuncts a také je naznačeno, že tato kategorie může být tvořena nejen příslovci, ale i delšími strukturami, jako jsou například věty typu *if you don't mind my asking*. Další podkapitola věnující se content disjuncts zmiňuje jejich další rozdělení a uvádí příklady. Content disjuncts mohou například vyjadřovat komentář ohledně pravdivosti či osobního postoje mluvčího k danému tvrzení. Podobně jako style disjuncts, i content disjuncts mohou mít větnou podobu.

Další kapitola práce se pak týká samotných vsuvkových vět, které se dle některých lingvistů řadí pod disjuncts, ale podle jiných tvoří samostatnou kategorii. Je tudíž důležité zdůraznit, že tato práce se přiklání k začlenění vsuvkových vět pod pojem disjuncts. Nejprve se v kapitole zmiňuje obecně, co jsou vsuvkové věty a porovnávají se názory různých lingvistů. Dále je zde uvedeno několik kategorií, podle kterých se mohou posuzovat: syntaktická forma, orientace, pozice ve větě, pozice v monologu jedné osoby (dokud neskončí nebo není přerušeno), pragmatická či sémantická funkce, reakce posluchače, prozódie (rytmus, intonace, rychlost, frázování) a kontext. Pro účely této práce byly však vybrány jen ty relevantní kategorie a přidána ještě jedna týkající se žánru fikce, a to zda se vsuvková věta nachází ve vypravěčské části nebo v přímé řeči.

Podkapitola zabývající se syntaktickou formou vsuvkových vět čerpá hlavně z Quirka a kol., jelikož většina ostatních lingvistů toto dělení přijímá a navazuje na něj. V této části je vyjmenováno šest forem, které mohou vsuvkové věty mít, spolu s konkrétními příklady od

každé. Za účelem zúžit rozsah analýzy, byly pro další zkoumání vybrány pouze první dvě syntaktické formy.

Další dvě podkapitoly se zabývají orientací a pozicí vsuvkových vět. Pod pojmem orientace je chápána orientace buď na posluchače/čtenáře (*you-oriented*), nebo na mluvčího (*I-oriented*). *You-oriented* vyžadují nějakou reakci od posluchače nebo se snaží k něčemu přilákat jeho pozornost, na rozdíl od *I-oriented*, které vyjadřují mluvčího názory, pocity nebo komentáře. Co se týče pozice, vsuvkové věty se ve větném celku mohou nacházet na začátku, na konci i uprostřed.

Následuje nejobsáhlejší podkapitola zabývající se pragmatickými funkcemi, které mohou vsuvkové věty vyjadřovat. Jsou zde zmíněny přístupy několika lingvistů, avšak největší důraz je na kategorizaci Stenström, od které ji převzala a upravila i Povolná. V lehce pozměněné formě je tato kategorizace také použita při analýze. Povolná dělí vsuvkové věty na *I-oriented* a *you-oriented* a podle toho teprve přiřazuje jednotlivé pragmatické funkce. *I-oriented* mohou mít funkci značící názor (opine marker), jistotu (marker of certainty) nebo emocionální postoj (marker of emotional attitude). Na druhou stranu *you-oriented* mohou chtít zpětnou vazbu (appealer), mohou chtít zapojit posluchače víc do konverzace nebo chtít apelovat na jeho pochopení (empathizer), a v neposlední řadě mohou signalizovat buď novou informaci nebo naopak informaci sdílenou oběma účastníky konverzace (inform marker). Jsou tu ale také dvě funkce, které mohou mít obě skupiny vsuvkových vět a těmi jsou snaha o reformulaci (monitor) anebo pouhá slovní výplň (verbal filler). Jako poslední podkapitola je uvedena upravená souhrnná kategorizace zakládající se na popsané teoretické části, která je dále použita v analýze.

Následující kapitola již slouží jako úvod do analýzy, přičemž uvádí v první podkapitole nejprve základní charakteristiky žánru fikce jako to, že k hlavním společným znakům fiktivních děl patří jejich subjektivita, tedy individuální styl autora, který se projevuje nejen při vytváření děje a zápletky, ale také se projevuje v různých lingvistických prostředcích, které autor používá. Jeden jazykový aspekt je však považován za jeden z hlavních znaků fiktivních děl a to je přímá řeč imitující skutečné dialogy odehrávající se mezi postavami.

Druhá podkapitola představuje výběr textů pro analýzu a dále také výběr jednotlivých výskytů vsuvkových vět. Jsou zde uvedena kritéria použitá pro finální výběr dvaceti konkrétních zástupců vsuvkových vět, jejichž výskyt byl následně vyhledán ve dvou vybraných textech fikce z britského národního korpusu, ve formátu html. Celkový počet výskytů z obou textů

dosáhl čísla 168. Ve třetí podkapitole úvodu do analýzy je vytvořeno na základě předchozí teorie a charakteristiky fikce několik hypotéz, které jsou později v analýze potvrzeny či vyvráceny.

Samotná analýza se pak nachází v kapitole č. 4 a obsahuje několik podkapitol, které jsou doprovázeny tabulkami pro větší přehlednost a také konkrétními příklady z korpusu. První podkapitola se zabývá četností vsuvkových vět ve vybraných textech. Nejpočetnější vsuvková věta je *you know*, která se v daném korpusu vyskytla 60 krát, kterou následuje *I mean* s 29 výskyty. Další podkapitola se zabývá syntaktickou formou a orientací vsuvkových vět a hlavním zjištěním v této podkapitole je, že v souladu s tvrzením Quirka a kol. je nejčastější první syntaktická forma. Naopak, poměr *I-oriented* a *you-oriented* vsuvkových vět je vyrovnaný, 55 procent ku 45 procentům.

Co se týká podkapitoly pozice, nejdříve bylo nutno vyřešit pár problémů vyplývajících z korpusu, jako například neidentifikovatelné znaky, které se zde vyskytují díky formátu html. Analýza ukázala, že nejčastější pozice, ve které se vyskytují vsuvkové věty je na konci věty. Když se však vezmou v úvahu jednotlivé vsuvkové věty, jejich nejčastější pozice se liší. Například u *you know* je to stejně jako celkově na konci věty, u *I mean* je to však naopak na začátku věty. Jedna z hypotéz předpokládala nejčastější pozici u této vsuvkové věty uprostřed. To, že její nejčastější pozice je počáteční souvisí se zvolenou zkoumanou pozicí ve větě, nikoli v celém monologu jedné osoby. Jelikož literatura fikce pouze imituje reálné mluvené konverzace, například pauzy se mohou projevit formou interpunkce, což by změnilo pozici vsuvkové věty. Naopak očekávaná konečná pozice vsuvkových vět *I think* a *I suppose* se potvrdila.

Následující podkapitola se zabývá výskytem vsuvkových vět ve vyprávěcí části nebo v přímé řeči. Jak se předpokládalo, převážná část se jich nachází v přímé řeči, pouze 5 % se jich objevilo ve vyprávěčské části.

Nejobsáhlejší podkapitolou analýzy je pak část týkající se pragmatických funkcí. Každá z funkcí je zkoumána zvlášť ve vlastní podkapitole s ohledem na frekvenci, jednotlivé zástupce a pozici, ve které se ve větě dané výskyty nachází.

Opine marker je nejčastější pragmatickou funkcí objevující se v korpusu. Je to dáno tím, že u *I-oriented* vsuvkových vět je velmi časté, že jejich pragmatická funkce koresponduje s jejich sémantickým významem, tudíž to souvisí s výběrem vsuvkových vět pro analýzu. Většina

opine markerů byla nalezena v konečné pozici, v počáteční pak žádný, což souvisí s přirozenější formulací nejprve tvrzení, poté názor na něj. Nejčastější zástupce funkce marker of certainty je vsuvková věta *as I (have) said*, která byla do této kategorie stejně jako *as I say* zařazena hlavně pro její anaforickou referenci opakující již řečené, čímž dodává tvrzení na jistotě. Dalším důvodem je, že pragmatické funkce byly převzaty od Stenström a Povolná a Povolná ve své práci uvádí *as I say* jako jeden z jasných příkladů této funkce. Nejčastější pozice ve větě u této funkce je počáteční. U funkce marker of emotional attitude byly nalezeny pouze tři výskyty, z čehož dva byly na konci věty. Bohužel nízký počet výskytů této funkce nestačí k její plné analýze. Nejčastější pozice u funkce *appealer* byla konečná, což není překvapivé vzhledem k tomu, že nejsnazší postup jak se dočkat reakce je otázka. *Appealery* jsou proto používány převážně na konci vět, v mluveném projevu s intonací odpovídající otázce. V projevu psaném jsou sice bez otazníku, jejich interogativní náznak je však rozpoznatelný z kontextu. U funkce *empathizer* je také nejčastější pozice konečná. V některých případech zde ale nastal problém rozlišit *empathizer* od *inform markeru*, jelikož přístup k jednotlivým výskytům byl limitován počtem znaků, tudíž nemohl být určen širší kontext. Na rozdíl od ostatních *you-oriented* funkcí má *inform marker* v daném korpusu nejvíce různých forem vsuvkových vět. Ostatní mají pouze jednoho nebo dva další zástupce, když nepočítáme *you know*, zatímco *inform marker* jich má pět. Opět je nejčastější pozicí pozice na konci věty. Hlavní zástupce funkce *monitor* je *I mean*, jehož pozice již byla zmíněna v sekci zabývající se přímo pozicí. Podobně jako u *marker of emotional attitude*, i u funkce *verbal filler* bylo objeveno pouze několik výskytů, což nestačí k plné analýze. Jako poslední se analýza věnuje konkrétně vsuvkové větě *you know*, která jako jediná byla nalezena ve všech možných pragmatických funkcích.

V závěru analýzy je porovnání obou zkoumaných literárních textů a všeobecné závěry, které se dají vyvodit z porovnání informací z teoretické části s analýzou. Z porovnání textů stojí za zmínku například to, že text HA7 používá více různých vsuvkových vět pro tutéž funkci, což naznačuje větší kreativitu autora a již zmíněnou individualitu. Ačkoli se počet vsuvkových vět v mluveném projevu značně liší od jejich počtu objevujícím se v literatuře, je zde několik společných znaků, jako že nejčastější vsuvkovou větou je *you know*. Nižší počet vsuvkových vět ve fikci je dán hlavně tím, že jejich větší množství by narušovalo plynulost čtení, avšak jejich přítomnost napomáhá dialogům vypadat přirozeněji.



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# ANNEX 1 - CORPUS

## List of abbreviations

A0F – abbreviation marking the specific text taken from the BNC corpus

HA7 – abbreviation marking the specific text taken from the BNC corpus

BNC – British National Corpus

a – syntactic type (a) (Quirk et al. 1985)

b – syntactic type (b) (Quirk et al. 1985)

I – *I*-orientation

Y – *you*-orientation

i – initial position

m – medial position

f – final position

ds – direct speech occurrence

n – narration occurrence

OM – opine marker

MOC – marker of certainty

MOEA – marker of emotional attitude

A – applier

E – empathizer

IM – inform marker

M – monitor

VF – verbal filler

## Text A0F

Falk, Michael Bellew. 1991. *Part Of The Furniture*. London: Publishing company Ltd.

### I admit:

- 1) Blame me for becoming poor if you like “**I admit**, I blew it” but the responsibility for the way our society treats its poorer members is not exclusively mine.  
(a, I, m, n, MOC)

### I am sure / I'm sure:

- 2) The person on the SIS switchboard was, **I am sure**, Liz of old, but when I announced who I was there was no acknowledgement of recognition on her part.  
(a, I, m, n, MOC)
- 3) A day or so later, I came down with a very nasty bout of influenza. It was partly brought on, **I'm sure**, by the worry of all that was happening.  
(a, I, m, n, MOC)

### I don't know:

- 4) “I had this crazy idea of trying to get to Rome. I used to teach Italian architecture many years ago and, **I don't know**, I like it there I suppose.” “You used to be a teacher?”  
(a, I, m, ds, VF)
- 5) About half an hour later she reappeared. She looked, **I don't know**, determined, that would probably be the best way of putting it.  
(a, I, m, n, VF)

### I mean:

- 6) “Stuff it, I'm sixty-one, what do I care? Nobody's going to know officially and it's not as if there are hundreds of you or anything” **I mean**, so what if somebody does find you? What's it to them? ...”  
(a, I, m, ds, M)
- 7) “... People have got the wrong idea about this one. Alcoholism is a social thing, not a homelessness thing” **I mean**, I knew a few university lecturers who were alcoholics, but they all had homes to go to “or still had when they last spoke to me.”  
(a, I, m, ds, M)

- 8) “Are you going to blow the whistle on the whole lot â€” **I mean**, the university people as well?”  
(a, I, m, ds, M)
- 9) “I still can’t understand why you won’t take the flat,” she said. “**I mean**, I can understand you not wanting to go into a hostel, but from what you're saying, a flat's the sort of thing you want, isn't it?”  
(a, I, i, ds, M)
- 10) “We’d be happy with just a council flat but there aren’t any going these days. **I mean**, I'm not saying I want us to be living at the top of a tower block on some vandalized estate but there’s more to life than this, I know there is.”  
(a, I, i, ds, M)
- 11) “But doesn’t he even want to say goodbye? **I mean** â€”” “He is no longer your father and you are no longer his daughter. That’s all there is to it.”  
(a, I, i, ds, VF)
- 12) “Somewhere round here? That would be ideal, wouldn’t it? **I mean**, you must be thrilled to pieces, no? However did she find it?”  
(a, I, i, ds, M)
- 13) “... And you’re still dreaming this impossible dream about you and some fantastic job in publishing. **I mean**, if it was there, I'd have it! Those sort of jobs just don’t exist for people like you and me. ...”  
(a, I, i, ds, M)
- 14) “No, do you have any ideas about that? **I mean**, who was good when you used to teach?”  
(a, I, i, ds, M)
- 15) “... I’m really sorry about all this happening to you at once like this. **I mean**, it's like what they say, trouble always comes in threes, doesn't it?”  
(a, I, i, ds, M)
- 16) “... She’s a really lovely woman but she’s not very bright about things like this. **I mean**, I would have gone to London to look for you too, but it's sometimes easier just to telephone,”  
(a, I, i, ds, M)
- 17) “... It’s just, you’re my idea of someone who this sort of thing would never happen to. **I mean**, you've got an education, you're prepared to work, you've got the right background and everythingâ€”if you could explain more I might be able to help more.”  
(a, I, i, ds, M)

- 18) “No, it looks OK. Look, you will come tomorrow, won’t you? **I mean**, promise me that.”  
(a, I, i, ds, M)
- 19) “Don’t knock yourself. **I mean**, you use words like ‘incandescent’ and ‘eminently’. I wish I could do that. ...”  
(a, I, i, ds, M)

**I suppose:**

- 20) “How are you going to get to Italy?” he asked me. “Hike, **I suppose**.” He grinned.  
(a, I, f, ds, OM)
- 21) “Where would you like to live?” “London, **I suppose**. I don’t have that great of an affection for this place but at least it’s a world I know.”  
(a, I, f, ds, OM)
- 22) “Why did you come, then?” “I had to. I’m supposed to be an usher” or an usherette in my case, **I suppose**.”  
(a, I, f, ds, OM)
- 23) “As I say, I’m quite a private person, but if that's OK with everyone else **I suppose**” You can't really tell without seeing it, though.”  
(a, I, f, ds, OM)
- 24) The scheme had an interior logic to it but in order to see it you had to be, let me see, stark raving mad, **I suppose**.  
(a, I, f, n, OM)
- 25) I refer to this part of my life as my grey period. It starts, **I suppose**, with my first meeting Steve and ends some months later with another chance encounter.  
(a, I, m, ds, OM)
- 26) “I used to teach Italian architecture many years ago and, I don't know, I like it there **I suppose**.” “You used to be a teacher?”  
(a, I, f, ds, OM)
- 27) “How” “I don’t know. You seem somehow, er” younger, **I suppose**.” I laughed at that.  
(a, I, f, ds, OM)

**I think:**

- 28) “How about the book? How’s that going?” “OK, **I think**. It’s amazing some of the things that have come back to me. ...”  
(a, I, f, ds, OM)

- 29) "... You look a bit more care-worn, but I expect that's the children." He smiled. "Just old age, **I think**," he said.  
(a, I, f, ds, OM)
- 30) "... I'm not asking for a few soothing words to calm my conscience; if I can, I want to help. We would all, **I think**, like to help. It's just that none of us actually knows how to go about it. ..."  
(a, I, m, ds, OM)
- 31) Carla, inevitably, did get her job in publishing. It was through a family connection, **I think** anyway, as expected, she never had to ask me for a reference. ...  
(a, I, m, n, OM)
- 32) "I don't know it changes with every person you meet. The trick is, **I think**, to do the 'compassionate' thing. Compassion's an interesting word when you break it down it literally means 'to suffer with'."  
(a, I, m, ds, OM)
- 33) "Why's that?" "Partly common or garden jealousy, **I think**, and partly because they tend not to get involved in all the politics that goes on."  
(a, I, m, ds, OM)
- 34) "Cheek! What time's your train?" "There's a boat-train that goes at about half-nine, **I think**." "OK, we'll make it half-eight just to be on the safe side."  
(a, I, f, ds, OM)
- 35) "It's like stumbling across a whole world that you thought had gone forever." "It's on its way out, **I think**. Did Charles tell you about the proposed merger?"  
(a, I, f, ds, OM)
- 36) "Tomorrow. I'll go back tomorrow." "Brilliant! A toast **I think**." She raised her coffee cup. "To new beginnings," she said.  
(a, I, f, ds, OM)
- 37) "You know, Dorothy, you and I will just have to dine together more often. Starting with breakfast tomorrow, **I think**. Just in case you have a bad night and decide not to go back."  
(a, I, f, ds, OM)
- 38) "... It probably won't get us very far, but you never know, one of them might come up with something." "Could you? That would be really useful, **I think**." I certainly could. I did not, to be honest, think I would have much success it's not the sort of thing that I would have known all those years ago."  
(a, I, f, ds, OM)
- 39) "... That's the idea of the thing. There is actually a television room as well, **I think**, but if you do want to keep yourself to yourself that's fine. The fewer people there are

to argue about which channel to watch, the better, I should thing.”

(a, I, m, ds, OM)

**mind you:**

- 40) “Where I work’s the same, just about. **Mind you**, I do all right so I can't complain.”  
“That doesn’t necessarily follow.”

(a, Y, i, ds, E)

- 41) “Yeah, it’s hard at first. **Mind you**, this place is just average as hostels go. Average-sized rooms, average-sized cockroaches” watch out for them, by the way.”  
I grimaced.

(a, Y, i, ds, IM)

- 42) “How are you going to get to Italy?” he asked me. “Hike, I suppose.” He grinned.  
“You’re mental, Dot. Lovable, **mind you**, but mental.” I laughed.

(a, Y, m, ds, E)

**you know:**

- 43) “**You know**, Dorothy, you and I have one thing in common,” I remember saying to myself in a Dutch accent, “we both only got as far as Harwich.”

(a, Y, i, ds, IM)

- 44) “You wait and see,” she said. “**You know**, Dorothy, I think you’re OK. I think if you come and see us tomorrow, we may yet surprise you. ...”

(a, Y, i, ds, IM)

- 45) “I might be able to swing you a season ticket, why?” “**You know**, this might work. I could work here then go up to London during the day and try to get things sorted out. How much would the season ticket cost?”

(a, Y, i, ds, IM)

- 46) “There’s no justice in this world,” I said. She laughed. “**You know**, I pay less than half what people are charged for staying in a night shelter.”

(a, Y, i, ds, IM)

- 47) “Cold and delicious!” Jenny exclaimed. “**You know**, Dorothy, you and I will just have to dine together more often. Starting with breakfast tomorrow, I think. ...”

(a, Y, i, ds, E)

- 48) I proceeded to catch up on the last ten years of what everyone had been doing. “**You know**, it really is strange to hear about you all again. It’s like stumbling across a whole world that you thought had gone for ever.”

(a, Y, i, ds, E)



- 49) "I'm sorry, Daddy, I didn't mean anything," "I know, pet. If you ever need anything, **you know**!" "I know."  
(a, Y, f, ds, A)
- 50) "...but I think it's only fair for me to say that it may well be difficult for us to keep you here." "I never stole anything, **you know**." She gave me a half-smile. "I don't think you did, either, but unfortunately it's now more complicated than that."  
(a, Y, f, ds, A)
- 51) "Try some, and then if you don't like it, well it's too bad **you know**." Dutifully, I took a nibble from one of the sandwiches.  
(a, Y, f, ds, E)
- 52) ... but while I was walking out of the tube station, I thought to myself, "you complacent bitchâ€™™" **you know**. It reminded me of when I used to give people money just to make them go away again.  
(a, Y, f, n, E)
- 53) "Yeah, Steve said you used to be a university lecturer." "That was all a long time ago now." "Hey, you must be really bright, **you know!**" I couldn't help laughing at that.  
(a, Y, f, ds, A)
- 54) "It's a really nice house, and the rest of the people living there are very easy-going soâ€™no problem." "It's quite trendy moving to Colchester, **you know**." I laughed.  
(a, Y, f, ds, IM)
- 55) "Hey don't worry about that. You and I have something in common **you know**." "What?" "We both only got as far as Harwich."  
(a, Y, f, ds, E)
- 56) "It has it's moments." "You should write it all down, **you know**. It would make a good book, this would."  
(a, Y, f, ds, IM)
- 57) "... Staying here is almost like still being back in Harlem. It's like I never really broke free, **you know**." "Why didn't you try Amsterdam?"  
(a, Y, f, ds, E)
- 58) Katrina was impressed. "Hey, you're good, **you know**," she said. "Why don't you give me a hand with the rest of the work? You might enjoy doing something like that." I smiled. "Sure," I said.  
(a, Y, f, ds, A)
- 59) "I bet you'd never leave a place in a state like this!" I laughed. "I still can't believe I'm here, **you know**." "Yeah, it's hard at first. Mind you, this place is just average as hostels go. ..."  
(a, Y, f, ds, A)

- 60) “To absent friends.” She took a sip of her coffee, then continued. “I think I'm going to get over him, **you know**.” “That’s the spirit!” She laughed.  
(a, Y, f, ds, E)
- 61) “But don’t get too upset if you don’t get anywhere. I’m not expecting anything.” “You won't survive without hope, **you know**.” “That depends on what you mean by hope.” She smiled.  
(a, Y, f, ds, E)
- 62) “... I got some phone numbers out of the Salvation Army yesterday. They seemed really nice, **you know**, I don't know why you're so much against them.” “I don’t fancy the idea of living in one of their hostels, that’s all.”  
(a, Y, m, ds, E)
- 63) “Why not go to some evening classes around here?” I asked “I just think it's about time I moved on, **you know**. London is different to me than it is to you.”  
(a, Y, f, ds, E, IM)
- 64) “What’s going on, Dorothy? What’s been happening? You look really pale, **you know**.” “I’ve had enough and I’m going to try my luck in a country I can actually understand. ...”  
(a, Y, f, ds, A)
- 65) “I don’t know, I really don’t know.” She patted my shoulder. “Hey, don’t knock it. This sounds all right, **you know**. I’ll see if I can find out more from Kathleen.”  
(a, Y, f, ds, E)
- 66) “Look. You can start work now, clearing this out. Then it will be first thing tomorrow morning for making the sandwiches. **You know**, this isn't as silly an idea as it sounds.” “Well at least it’s not too far to go to get to work in the morning, I’ll give it that.”  
(a, Y, i, ds, A)
- 67) “I’m sorry, Kath, I didn’t know what I was doing. I just got so scared, **you know**, I'm sorry, Iâ€”” “It’s alright, Dot. ...”  
(a, Y, m, ds, E)
- 68) “... She’s an exceptionally nice woman. It's just, this isn't her shift, **you know**. Anyway, what is this about you having no money? ...”  
(a, Y, f, ds, IM)
- 69) “... Anyway, professional people can end up homeless just like anyone else. It isn't a closed shop, **you know**.” “Oh sorry. I didn’t mean to make light of your problems. ...”  
(a, Y, f, ds, E)

- 70) “No, I gave that up as a bad job years ago.” “Or got eased out by me, to put it bluntly. None of us have ever forgotten about that, **you know**.” I smiled. “It’s water under the bridge now,” I said.  
(a, Y, f, ds, IM)
- 71) “I’m going to miss you. This place won’t be the same with both you and Kathleen gone.” “Things might have changed for you too by then, **you know**. Have you heard anything?”  
(a, Y, f, ds, IM)
- 72) “You could lose your job for this, **you know**.” “Stuff it, I’m sixty-one, what do I care? Nobody’s going to know officially and it’s not as if there are hundreds of you or anything, ...”  
(a, Y, f, ds, A)
- 73) “... I do a bit of security work myself and Keith’s after whatever he can get, so we’re all up to something.” “You’ve got to live your life too, **you know**,” said Keith with a grin.  
(a, Y, f, ds, IM)
- 74) “I’m sure you could still get a bit of teaching work, **you know**. At least you would earn more than you are now.”  
(a, Y, f, ds, IM)
- 75) “I’d really like to be able to speak like you, **you know**. You may be homeless but at least you’re not a dumb blonde like I am.”  
(a, Y, f, ds, E)
- 76) “A holiday’s probably just the thing for you, **you know**. How long are you going to be gone for?”  
(a, Y, f, ds, E)
- 77) “You don’t have to worry about me becoming a burden on you, **you know**. I’d rather sleep in the gutter than let that happen. ...”  
(a, Y, f, ds, E)
- 78) “She’s gone to London to look for you.” “What!” “Don’t worry. She only went down this morning. Hey! We’ve been really worried about you, **you know**.” “How are we going to be able to get in touch with her? ...”  
(a, Y, f, ds, IM)
- 79) “They used you, **you know**. They wanted blood and they got it.”  
(a, Y, f, ds, IM)

**as I (have) said:**

- 80) I decided to abandon my earlier plan of just walking around until dawn and instead to try and find somewhere where I could get some sleep. I had, **as I have said**, hardly

any money left, so with no new sources of income on the horizon, the sensible thing to do was to sleep rough.

(b, I, m, n, MOC)

**as I say:**

81) "...it's just to make sure we don't set up any violent personality clashes, that's all. How do you feel about everything I've said, generally?" "**As I say**, I'm quite a private person, but if that's OK with everyone else I supposeâ€¦| ..."

(b, I, i, ds, MOC)

82) "Thank you, that's very kind of you." "**As I say**, I'll ring up the town hall and see what they say. The situation might not be as hopeless as you think."

(b, I, i, ds, MOC)

83) "What happened after you found the money?" "Well, **as I say**, I thought she'd put the money in my apron by accident. ..."

(b, I, m, ds, MOC)

**as you know:**

84) I had lived at the same place in Hampstead for over twenty years and so, as a sitting tenant, my rent was pretty cheap. However, **as you know**, most of my savings had vanished while I was unemployed and when I was offered a very nice flat near the school, the financial advantages of making that my single home...

(b, Y, m, n, IM)

**as you say:**

"Why are they being so inefficient?" "Saves them money, **as you say**." She was silent for a moment.

(b, Y, f, ds, IM)

## Text HA7

Kingston, Kate. 1993. *A Warning Of Magic*. Surrey: Mills & Boon Richmond.

### I am afraid / I'm afraid:

- 85) It was Simon Clifford, who lived next door to Bracken Cottage. “Bad news, **I'm afraid**,” he warned. “We had a gale last night, and it brought down some of the tiles on your cottage. ...”  
(a, I, f, ds, MOEA)
- 86) “I worked it out during my second week here. Rather rough, **I'm afraid**, but I intended it only for my own use. However, it does give instant information and â€””  
(a, I, m, ds, MOEA)

### I am sure / I'm sure:

- 87) “Still,” he added, “you'll have heard that kind of compliment often enough, **I'm sure**.” Was that a reaffirmation of his opinion of her?  
(a, I, f, ds, MOC)
- 88) “As an artist, you'll enjoy the many museums, **I'm sure**. You can even see a Michelangelo sculpture. I shall look forward to hearing your considered opinion of such treasures.”  
(a, I, f, ds, MOC)

### I believe:

- 89) “You're very pleased about their engagement, **I believe**? I find that rather surprising, considering that you appear to find bachelor status the answer.”  
(a, I, f, ds, OM)
- 90) “Really? There's a good exhibition in town â€” until the end of the month, **I believe**,” he remarked carelessly. For one unbelievable moment Merrill wondered if he was leading up to suggesting they go together.  
(a, I, f, ds, OM)
- 91) “I see,” he said thoughtfully, waiting. “Four weeksâ€™ notice is required, **I believe**,” Merrill went on smoothly, “so I should like it to take effect from today.”  
(a, I, m, ds, OM)
- 92) “It probably was. Both Mike and I were away at the time. Rob, too, **I believe**. As for the rest of the staff â€” well, I suppose to them she was just a name â€” another client.”  
(a, I, f, ds, OM)

93) "... Then how about some lunch? There used to be another tree, **I believe**, known as Robin Hood's Larder" And while we eat I'll entertain you with tales of Robin. ..."  
(a, I, m, ds, OM)

94) "Do you think you could possibly curb your dislike and mistrust of me for that one evening? Those were your words, **I believe**? We must make the best of an occasion which has overtaken us but which neither of us would want, given the choice."  
(a, I, f, ds, OM)

**I don't know:**

95) "What can I say? That was the start of an affair. A sizzling affair. Elise was "oh, **I don't know** "different. She wasn't interested in security, a home and family, permanency. ..."  
(a, I, m, ds, VF)

**I expect:**

96) When they finally said goodnight outside the hotel it was with a vague arrangement to meet again some time. "I'll be travelling around a bit, **I expect**," he said, smiling, "so when I'm in your part of the world I'll look you up. And thanks, Merrill, for taking pity on a lonely traveller."  
(a, I, m, ds, OM)

**I gather:**

97) She paused for a moment, then said delicately, "You and Luke had a difference of opinion, **I gather**." "Something like that."  
(a, I, f, ds, OM)

**I guess:**

98) "What a gorgeous man to work for," Anna confided, as she and Merrill stacked the dishwasher later. "Dynamic and demanding, **I guess** " "You could say that," Merrill agreed vaguely.  
(a, I, f, ds, OM)

99) "I think I've answered your question fully. And now, suppose you tell me why you wanted to know all this?" "That's fair enough, **I guess**," Merrill said slowly.  
(a, I, f, ds, OM)

100) "... Conventions didn't exist for her. She was a law unto herself and did what she wanted to do. One of your original free spirits, **I guess**. Well " he shrugged " she was your cousin; you knew her."  
(a, I, f, ds, OM)

### **I hope:**

- 101) "... I'm looking for more than a secretary, you understand. More of a personal assistant. I made that clear in the advertisement, **I hope**. I need someone who's prepared to follow me around, to think along my lines and, in time, to anticipate my needs. ..."
- (a, I, f, ds, MOEA)

### **I mean:**

- 102) "Still, it won't be for long" She stopped before she revealed her future plans. "**I mean**, once I get this analysis out of the way things might " She stopped again as Luke appeared in the doorway.
- (a, I, i, ds, M)
- 103) "Is it a working dinner?" she asked. "**I mean**, should I " "No, you won't be needing your notebook," he said with a grin.
- (a, I, i, ds, M)
- 104) "You'll keep all this between the two of us," Rob said anxiously. "**I mean** " well, I've been no worse than plenty of other guys, but anyway it's " irrelevant now."
- (a, I, i, ds, M)
- 105) "You see, I was never fully able to accept that Elise's death was due to a " to a road accident." She swallowed again; her throat seemed constricted with tears. "**I mean** well, the accident could have been the result of " of a certain " state of mind."
- (a, I, i, ds, M)
- 106) "And your outfit," he said. "Oh, very suitable. The colours, **I mean**," he went on as she stiffened. "Green and yellow " you could be just one more spring flower."
- (a, I, f, ds, M)
- 107) "You never told me how you got into Woodline Design. **I mean**, are you there simply because it's a family business, or would you have done it anyway?"
- (a, I, i, ds, M)
- 108) "But don't you ever feel like " well, just packing everything in and just " going? **I mean**, if it was an ambition, a dream?"
- (a, I, i, ds, M)
- 109) "I haven't even tried to find another place yet." "A bit reckless, isn't it? **I mean**, you don't know how long it'll be before you get something suitable| ..."
- (a, I, i, ds, M)
- 110) "Oh," he muttered, not looking at her, "I suppose he's had " problems. With me, **I mean**. And he's always been pretty decent " bailing me out of rather tricky

situations I got into, and not coming down too heavily about them.”

(a, I, f, ds, M)

111) “Maybe I’m not very bright this morning,” she prevaricated, “but you seem to be implying something. And why now ? **I mean**, why have you suddenly brought up the subject of Elise?”

(a, I, i, ds, M)

112) “Why? Who were you expecting?” “No oneâ€| **I mean**â€| I was about to telephone the police. I thought that â€” “I was an intruder?”

(a, I, m, ds, M)

113) “You are telling me the truth, Rob? **I mean** â€” that Elise ended it?” “Sure I am,” he said, aggrieved.“

(a, I, i, ds, M)

114) “Tell me,” she said, as she set down the tray between them, “do you always go into the office on Saturdays? **I mean**, don’t you ever allow yourself time off from your job?”

(a, I, i, ds, M)

115) “... At heart, Luke's a good guy, really, and â€” Then he stopped, frowning. “I thought thatâ€| **I mean**, he took you out to dinner one night. Surely he wouldn't do that if you were both daggers drawn.”

(a, I, m, ds, M)

116) “As,” he resumed silkily, “I’m sure I shall be â€” on trial, **I mean**. But that's only fair, I suppose.” He paused, still watching her with impersonal interest.

(a, I, f, ds, M)

### **I suppose:**

117) “... I've learned what I want. And Luke's liking Heather is a bonus, **I suppose**. So,” he went on, “when Ma gets back we'll be throwing a big engagement party. ...”

(a, I, f, ds, OM)

118) “Why? Are you working up to a proposition? Shame on you Merrill.” She flushed. “No, I am not,” she said crossly. “I was curious, **I suppose**. But the answer's not important. How did you know I was in the garden?”

(a, I, f, ds, OM)

119) “I think I'll always be grateful for those few weeks when Elise and I were together. I was lucky to have her, to have that kind of â€” well, enchantment, **I suppose**.” They were both quiet for a while, then Merrill said, “And Luke â€” he knew about you and Elise? ...”

(a, I, f, ds, OM)



- 120) “So you see me as something of a threat,” she mused, then shrugged. “Natural enough, **I suppose**, considering you have me black-listed as “how shall I put it?” something of a predator.”  
(a, I, m, ds, OM)
- 121) “As,” he resumed silkily, “I’m sure I shall be “on trial, I mean. But that’s only fair, **I suppose**.” He paused, still watching her with impersonal interest.  
(a, I, f, ds, OM)
- 122) “... But you’ve got it wrong. I’ve known Heather for quite a while “a sort of on-and-off relationship, **I suppose**. But I came to my senses and declared my honourable intentions at the top of Mount Pocol.”  
(a, I, f, ds, OM)

**I think:**

- 123) “... Oh, I was too shattered and angry to take much notice “a series of paintings with a common theme “medieval music, **I think**. Oh, I don’t know,” he added irritably.  
(a, I, f, ds, OM)
- 124) “... He had to leave it, so he borrowed mine to get back to his hotel. He’s somewhere in Essex now, **I think**. I don’t know. He just happened to be in this area on the night of Rob’s party. That’s all.”  
(a, I, f, ds, OM)
- 125) “I seem to have forgotten my passport. It’s at home on the hall table, **I think**. Damn fool thing to do “You’ll find a set of my house keys in the office safe and “  
(a, I, f, ds, OM)

**you know:**

- 126) “... There are stories that he was a friend of the Plantagenet kings “**you know**, Richard Coeur de Lion , and John who lost the Crown Jewels “Of course, parts of Yorkshire claim Robin for their own “  
(a, Y, m, ds, IM)
- 127) “... Stupid of me not to realise that here, also “Still, far be it from me to stand in the way of close international relations “**You know**, I don’t have to take this from you,” Merrill breathed. “Quite right. ...”  
(a, Y, i, ds, A)
- 128) “And, specifically, what do you think of the Cinderella story?” His brows drew together in a sudden spasm of irritation. “What are you talking about?” “Oh, **you know** “After the ball Cinderella returns to her kitchen and her ashes “And you’re Cinderella, and the ball is over? Is that what you’re saying?”  
(a, Y, f, ds, IM)

- 129) Then she quashed the thought; naturally he would pretend to be surprised, to have no idea of what she was getting at. “Oh, **you know**,” she said dully. “You as good as admitted it a few moments ago, although your opinion of Elise doesn't coincide with mine ...”  
(a, Y, f, ds, VF)
- 130) “Such as?” Merrill took a sip of her martini, eyeing him over the rim of her glass. “Oh, **you know**— Don't be coy, Merrill.” But he was smiling, and it occurred to her that recently he had smiled quite frequently.  
(a, Y, f, ds, IM)
- 131) “When you've done Sherwood Forest, why not take a look at Newstead Abbey? **You know** — Byron's place.” “Mad, bad, and dangerous to know,â€™” Merrill quoted softly.  
(a, Y, i, ds, M)
- 132) “I once had ideas of sailing around the world, doing a Sir Francis Chichester, **you know**, but work got in the way, and I had to lower my sights.” Merrill looked at him questioningly.  
(a, Y, m, ds, E)
- 133) “Why not relax?” he said softly against her hair. “It's only a dance, **you know**.”  
“What makes you think I'm not relaxed?”  
(a, Y, f, ds, A)
- 134) “It's all in the interests of good business relationships,” Merrill said sweetly. “And it was your idea, **you know**.” He gave her a sidelong glance. “So it was,” he said idly.  
(a, Y, f, ds, IM)
- 135) “Oh, Luke,” she chided gently, “what conceit! You should never underestimate a woman's intuition, **you know**.” “You mean you — really — think...”  
(a, Y, f, ds, IM)
- 136) “Are you really suggesting that —” “Yes, I am. I saw through it, **you know**. I guessed it was part of your plot to steer me right away from Rob —” in case I corrupt him.”  
(a, Y, f, ds, IM)
- 137) “Why all this sweetness and light?” she asked wryly. “You don't have to work at it, **you know**.” “Who's talking about work? This is sheer, unadulterated pleasure. Ah, our table's ready.”  
(a, Y, f, ds, A)
- 138) “Oh, I think I can manage,” she said sweetly. “The instructions are on the jar, **you know**.” “Perhaps I should have said razor-sharp,” he murmured.  
(a, Y, f, ds, IM)

- 139) “Well, it's more help that I need, really” I was wondering “Merrill, would you arrange things for me? **You know**” the food and so on. Of course, Heather could do it, but I want this to be a surprise all round. She loves surprises.” He smiled.  
(a, Y, i, ds, M)
- 140) “A casual, friendly kiss,” Merrill pointed out, but even so her face grew hot. “I appreciate your concern, but I'm quite capable of looking after myself, **you know**.” “Oh, I realise that now,” Luke said disparagingly.  
(a, Y, f, ds, E)
- 141) “The dear man knows that I collect swans,” she explained to Merrill and Richard, “and he left it on the hall table with my name on a label around its neck. **You know**,” she confided, “I sometimes think that one of the chief reasons why I'm marrying Rob is because it will get me Luke as a half-brother-in-law.”  
(a, Y, i, ds, IM)
- 142) “Don't be so obtuse, darling. And don't say this is so sudden. It's not, **you know**. It's been on my mind since Bruges.” He kissed her again, his lips lingering on hers as if they had all the time in the world.  
(a, Y, f, ds, IM)
- 143) “I didn't realise you were back.” “Oh, the proverbial bad penny, **you know**” The young man standing in the doorway, his face healthily tanned, his brown hair sun-streaked and tousled, seemed to bring a breath of fresh air into the oppressive atmosphere.  
(a, Y, f, ds, IM)
- 144) For a moment they were both silent, then Merrill said softly, “I was never, at any time, in the least attracted to Rob, **you know**. I like him, but that's all.” “I realise that now,” Luke said heavily.  
(a, Y, f, ds, A)
- 145) “Don't apologise,” she said with a short laugh. “These things happen, don't they?” She bent to plump up the cushions. “I like Rob, **you know**.” “Yes, I'd gathered that.”  
(a, Y, f, ds, A)
- 146) “... My father was a landscape architect, and my mother ran a nursery. She specialised in old roses, **you know**, the ones with” “Enchanting or unpronounceable names.” Merrill smiled. “You know them?”  
(a, Y, m, ds, IM)
- 147) “But” a holiday romance? Was that wise? They're not always to be trusted in the long term, **you know**.” “You're beginning to sound like Luke,” Rob grinned.  
(a, Y, f, ds, IM)

- 148) “Well, don't bank on doing a lot of reading while we're here. It is a business trip, **you know**.” She followed him on to the train for the short journey to Bruges.  
(a, Y, f, ds, IM)

**you see:**

- 149) “I was afraid not to” Merrill's voice faded into silence. Then she breathed, “**You see**, I had to” to put all my energies into hating you because” because” She couldn't go on.  
(a, Y, i, ds, IM)
- 150) “I understand.” “Do you? I wonder” Luke watched her for a moment in silence, and Merrill's gaze fell. “**You see**, Merrill, I had two reasons for wanting to keep you and Rob apart.” “I don't quite follow.”  
(a, Y, i, ds, IM)
- 151) She forced herself on. “**You see**, I was never fully able to accept that Elise's death was due to a” to a road accident.” She swallowed again; her throat seemed constricted with tears.  
(a, Y, i, ds, IM)
- 152) “... But in any event I've known all along that you were involved with Elise. **You see**, she left me everything. And it was necessary, purely for business reasons, for me to go through her diaries. ...”  
(a, Y, i, ds, IM)
- 153) “I think I was afraid of what you could do to me. I dared not” let you in. **You see**, I thought I had evidence that you and Elise had had an affair, even though you wouldn't admit it. And I believed that the affair might have had something to do...”  
(a, Y, i, ds, IM)
- 154) “... Luke arrived, not too pleased about the party, and I tried to smooth him down. It's a surprise party, **you see**, and his first surprise was seeing your car blocking his garage.” “Oh, Lord” that won't do anything for my popularity. I'll go and move it.”  
(a, Y, m, ds, A)
- 155) “Because I only found the portrait” I was only able to identify the man in her diary when I had to go out to the cottage last Saturday. **You see**, Rob, she didn't use your name in her diary entries.” “That figures,” he nodded.  
(a, Y, i, ds, IM)

**as I (have) said:**

- 156) “... I was able to leave most of the correspondence to her, and that's the way I should like to continue. **As I said**, we're an old established company, but we're forward-looking and vigorous. Very necessary in these days. ...”  
(b, I, i, ds, MOC)

- 157) “And, **as I said**, Rob and I took the chest over when it was finished. That's when we discussed the publicity pictures. ...”  
(b, I, m, ds, MOC)
- 158) “...I was very concerned when I realised that I had lost â€” “**As I said**,” Luke cut in, closing his desk diary with an impatient snap, “it was no trouble. I had to come into town anyway; ...”  
(b, I, i, ds, MOC)
- 159) “Oh, well, if you insistâ€¦ The fact is that â€” that we're oil and water. Or hadn't you noticed? **As I said**, I love the work, but working with you is another matter. The truth is, I find it too â€” too stressful.”  
(b, I, i, ds, MOC)
- 160) “Oh, I don't know,” he added irritably. “**As I said**, I wasn't in the mood to listen to details.”  
(b, I, i, ds, MOC)
- 161) Maybe in other ways, too. And I guess my mother thought I might go the same way. **As I said**, there'd been plenty of women in Uncle Paul's life. I don't know, but it might be that Luke thought Elise would turn out to be one of my problems...  
(b, I, i, ds, MOC)
- 162) “Yes, and I let you. It was my â€” my refuge. I couldn't let you get close because, **as I said**, I suspected that you were implicated in Elise's death.” “You mean the accident?” He frowned.  
(b, I, m, ds, MOC)
- 163) “...the very morning I learned about Elise's death you'll remember that Rob walked into the office, back from his holiday. **As I said**, you could have upset the apple cart badly. I was determined that Stella's newly found peace of mind wouldn't be disturbed.”  
(b, I, i, ds, MOC)

**as you know:**

- 164) “So now,” she concluded, “I'm trying to bring some order and beauty to the garden at the back of my flat, **as you know**. That, too, seems worthwhile: each week some little neglected plant that's survived the lack of attention pops up.”  
(b, Y, f, ds, IM)
- 165) “She wanted it to fit as closely as possible into a particular recess. **As you know**, the walls of the cottage, apart from being uneven, are not vertically straight. And in the interests of doing a good job I decided to take a look at the place...”  
(b, Y, i, ds, IM)

**as you say:**

- 166) “You seem to be making quite an issue of my not telling you, and I can't think why  
” especially if, **as you say**, you hardly knew Elise.” “I think,” Luke said  
deliberately, “that you're the one who made an issue out of it ” by omission.”  
(b, Y, m, ds, E)

**as you see:**

- 167) “... I couldn't see your car parked anywhere so assumed you must be out. However, I  
came round the side of the house as a last resort and, **as you see**, my initiative paid  
off.”  
(b, Y, m, ds, IM)