LISTENER'S ROLE AND CONVERSATIONAL STRATEGIES IN JAPANESE DISCOURSE: AN ANALYSIS OF REPETITION

A Thesis

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TABLE OF CONTENTS

ACKNOWLEDGMENTS..................................................................................II
VITA.................................................................................................................iv
TABLE OF CONTENTS..................................................................................v
LIST OF FIGURES............................................................................................viii
LIST OF ABBREVIATIONS USED IN DATA.....................................................ix

CHAPTER 1 Introduction.................................................................................1
  1.1. The Problem: Listener's Conversational Behavior.........................1
  1.2. Speaker vs. Listener...........................................................................5
  1.3. The Speaker in Conversation..............................................................10
  1.4. The Listener in Conversation..............................................................12
  1.5. Summary............................................................................................15

CHAPTER II General Notions of Echo and Listener's Activities....16
  2.1. Echo Utterance..................................................................................18
  2.2. Echo Channeling................................................................................22
  2.3. Back Channeling................................................................................24
  2.4. Summary............................................................................................30

CHAPTER III Characterization of Echo Channeling.......................31
  3.1. Referent of repetition.......................................................................32
      3.1.1. The Referent of Echo Utterance.................................................32
3.1.2. The Referent of Echo Channeling .................................................. 36
3.2. Range of Fixity in Repetition............................................................. 39
  3.2.1. Range of Fixity in Echo Utterance .............................................. 40
  3.2.2. Range of Fixity in Echo Channeling ........................................... 47
3.3. Temporal Scale in Discourse ......................................................... 53
  3.3.1. The Temporal Scale of Echo Utterance ....................................... 53
  3.3.2. The Temporal Scale of Echo Channeling ...................................... 56
3.4. Summary ......................................................................................... 60

CHAPTER IV Communicative Effect of Echo Channeling in Japanese Conversation ............................................. 62
  4.1. Discourse Functions of Echo Channeling ....................................... 62
      4.1.1. Active Participation and Cooperation ....................................... 63
      4.1.2. Discourse Management ............................................................ 66
      4.1.3. Rapport ...................................................................................... 76
  4.2. Interactional Functions of Echo Channeling ................................... 78
      4.2.1. Evaluation ................................................................................. 80
      4.2.2. Humor ..................................................................................... 87
  4.5. Summary ......................................................................................... 92

CHAPTER V Conclusion ........................................................................ 93
  5.1. Listener as Active Participant of Conversation ............................. 93
  5.2. Listener and Audience .................................................................. 94
APPENDIXES
A: Morita no Yakata, Zensei de don................................................. 97
B: Terehon Syokkingu - Akira Takarada........................................ 106
C: Tetsuko no heya - Katsuhide Uekusa......................................... 123
D: Tetsuko no heya - Katsuhisa Hattori......................................... 126

LIST OF REFERENCES........................................................................... 133
<table>
<thead>
<tr>
<th>FIGURES</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Turn Taking in Dialogue Exchange</td>
<td>7</td>
</tr>
<tr>
<td>2. Partnership Exchange</td>
<td>8</td>
</tr>
<tr>
<td>3. The Relationship of Phenomena among Repetition Types and Back Channelling</td>
<td>17</td>
</tr>
</tbody>
</table>
LIST OF ABBREVIATIONS USED IN DATA


OBJ  object particle
SBJ  subject particle
TOP  topic particle
QT  quative particle
SP  sentence particle
Q  question particle
C  copula
stm  stem
neg  negative
ipf  imperfective
pf  perfective
ger  gerund
cns  consultative
con  conditional
prv  provisional
psv  passive
pol  polite
pot  potential
HES  hesitation noise
FS  false start
Chapter 1

Introduction

1.1. The Problem: Listener’s Conversational Behavior

This thesis examines the role of listeners as conversation participants. Analyzing several television interviews, I will focus on the use of repetitive utterances by the listener of a narration. I propose the notion of “Echo Channeling” to refer to the repetitive utterance by the listener which imitates exactly a portion of the narrative utterance. To date, the study of conversational discourse analysis has paid most attention to the speaker: how his behavior affects a discourse organization of existing conversation and contributes to later development of the speaker’s speech. Stubbs (1983), for example, perceives the systematic narrative organization in conversation as the speaker’s role.1 The study of narrative production with the speaker’s

1 Stubbs treats the relationship between the speaker and the listener as the following: “what we are concerned with ... are ways in which speakers can check on whether their hearers are following, ways in which speakers provide feedback to keep the talk going, and ways in which hearers can claim or prove their understanding” (1983:22) of the speaker’s talk.
consciousness as an underlying mechanism is suggested by Chafe (1980). However, very few consider the participants' roles as listeners, or the listeners' contributions to the structure of conversational narrative discourse.

The type of conversation on which this study focuses is narration-based by a conversation participant, rather than an example of daily conversation in which information is exchanged. Therefore, the speaker of a narrative context is the narrator of the conversation.

Some discourse phenomena in conversation have been examined in terms of the listener's participation. Duncan (1977:43-45), for example, defines the function of back channeling, as one in which the listener gives feedback to the speaker with short linguistic cues which are relevant to the speaker, such as "I agree," "yes," and "m, hm." Nodding one's head each time or continuing a sequence of several nods is also considered an example of back channeling. The listener participates in the conversation by responding, by asking and answering questions, or through back channeling. Participatory "listenership" refers to the listener's expression of cooperation and participation in the narrative conversation while the speaker develops his talk and is crucial to successful interaction in the discourse. The use of

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2Duncan et al. develop the notion of back channel behavior in relation to turn taking in conversation. Smiles, laughs, gazing, gesturing, self-adaptors, foot movements, and postural shifts are also considered variables of the listener's behavior.
participatory listenership as a conversational strategy also affects the overall development of discourse.

The present study aims to re-examine the listener's role in Japanese conversation. I will study several TV interviews in which the speaker-listener distinction is clear, and the roles of speaker and listener are maintained for a duration of time. Such data make it possible to focus on the listener without having to change the speaker-listener role assignment with each turn. The data show a frequent occurrence of Echo Channeling or a word-for-word repetition of a portion of the speaker's utterance. Consider example [1], taken from a popular entertainment program on television.7

[1]

M14: anoo *tisai* *tama o* motte... [laughter]

HE5 small-ipf ball OBJ hold-ger

T15: *tisai* *tama o* ... [laughter]

small-ipf ball OBJ

7 The exchange of conversation is taken from Warratte ii tomo, 'Of course, you can laugh/Good Buddies in Laughter,' a daily one-hour afternoon program on Fuji Television. This conversation was held in a particular section of the program, Morita no Yakata: zensel de don, 'Morita's mansion: 'don' in previous life,' broadcast in December, 1990. The following portion of conversation is taken when a host, Tamori (abbreviated as T), is talking with Maarayazya (abbreviated as M) about the ceramic turtle used for fortune telling. See Appendix A for a full transcript.
M15: hai... kono kurai no koo tilsa tama o ne... te no hira
    yes this about C this small-iplf ball OBJ SP hand C palm
ni notte koyuuru ni motte ku n desu ne... mistaa
at ride-ger this way like to hold-ger come-iplf case C-iplf SP Mr.
marikuryuu... to yonde masu kedo mo...
Marikuryuu OT call-ger exist-iplf but even
T16: mistaa marikuryuu... hoo... to kodomo mo iru n
    Mr. Marikuryuu HES with child even exist-iplf case
desu ka
C-iplf Q

M14: well... [she] holds [a small ball] [in her hands]
T15: [a small ball]
M15: yes. a small ball of this size... sitting on the hands... holding this
    way... [i] call [ii] Mr. Marikuryuu...
T16: Mr. Marikuryuu... hmm... then, is [there] also a child?

The name "Mr. Marikuryuu" is a strange name, especially for a female
ceramic turtle used in fortune telling.

Echo Channeling is crucial to the listener's role in discourse
development. When Echo Channeling is used, the listener manipulates
the speaker's narrative even while the speaker continues to develop the
conversational text. In examining the phenomenon of Echo Channeling, I have found that there are significant discourse features in the listener's acts in conversation that go beyond simple cooperation and participation with the speaker. The listener immediately affects the speaker's talk by utilizing Echo Channeling while the speaker narrates. Furthermore, the listener may also manipulate later content development of the speaker's talk using Echo Channeling. The speaker is directed to say what the listener wants to hear and sometimes will change the originally intended direction of conversation. In this study I will observe occurrences of Echo Channeling in informal discussions and interviews in television programs in Japanese. I will develop arguments using conversational exchanges which exhibit a significant use of Echo Channeling by the listener as a conversational strategy.

1.2. Speaker vs. Listener

In general, participants in a conversation play roles of either speaker or listener. Regardless of the purpose of the conversation, which may vary from giving orders to inviting someone to come to a party, essential for both parties of the conversation is successful interaction. The participants may take different conversational strategies, depending on the situation. Usually, when casual exchanges
occur, conversation participants take turns talking and performing
different roles as the speaker or the listener (Sacks et al. 1974).\footnote{They propose a model for the organization of turn taking in conversation. The model is characterized as locally managed, party-administered, interactionally controlled, and sensitive to recipient design.}

Conversational development is also motivated by active turn taking.
According to Hockett (1987:26), in everyday conversation, not only is there context, but the participants switch roles constantly: the addressee of one utterance is likely to be the speaker of the next, and if there is puzzlement, the next utterance can be a request for clarification. For a successful interaction, the listener expresses his involvement and cooperation by making comments relevant to the speaker's talk.

According to Okada (1991), there are two types of conversational exchanges\footnote{These translations from Japanese to English are my own.}: the "dialogue" exchange and the "partnership" exchange (henceforth Dialogue Exchange and Partnership Exchange). In her analogy, Dialogue Exchange is like playing catch where two people throw a ball (speech) back and forth to each other; the one who throws the ball is the speaker, and the receiver is the listener. The conversation develops in a sequence of these exchanges. See Figure 1 below. The two players, or the speaker and the listener, are A and B.
On the other hand, Partnership Exchange can be well described as analogous to a relay race (Figure 2).\textsuperscript{4} The runner, C, relays a baton to a co-runner, D, running in the same direction to finish the course. A narration, the course, is shared by both conversation participants, C and D. The model of Partnership Exchange is schematically represented in Figure 2.\textsuperscript{5}

\textsuperscript{4}According to Okada (1991), it is described as analogous to a volleyball game. However, her analogy is not very helpful for understanding the concept of partnership exchange she describes.

\textsuperscript{5}Although Okada (1991) presents her figures for Dialogue Exchange and Partnership Exchange as below, I feel that the figures presented in this thesis (Figure 1 and 2) describe the relationship between A and B more clearly.

\[\text{[Dialogue Exchange]}\]
\[\text{[Partnership Exchange]}\]
Figure 2: Partnership Exchange

According to Okada, taking turns as the speaker is best described as Dialogue Exchange, which commonly occurs in English narrative conversations. She notes that Japanese narrative exchanges do not exhibit such characteristics; instead, they mostly exhibit Partnership Exchange. In Japanese, conversational situations with information exchange tend to be the Dialogue Exchange type, whereas those with interaction as their primary concern often fall into the category of Partnership Exchange. In the latter, the participants anticipate each other's intention and each works to develop the conversation from his partner's point of view. Japanese conversation commonly draws from the latter pattern in narrative conversation.

As Figure 2 indicates, Okada's illustration of Partnership Exchange does not draw a sharp distinction between the roles of the speaker and the listener. This approach is plausible in that it considers the listener's role in a conversation as active as the role of speaker. Okada's analysis shows the mutual contribution toward conversational
development by both the speaker and the listener."

Maynard describes the speaker and the listener as negotiators of conversation. "It is not the listener alone that responds to the relevant context of the speaker, but rather, both participants anticipate each other's response to each other and constantly change and adjust to such interactional needs" (1986:1105).

Goodwin (1980) describes mutual monitoring between participants of a conversation using nonvocal behavior. The speaker produces

*Okada (1991) suggests that cooperative attitudes in developing conversation makes Japanese exchanges enjoyable. Instead of completing each utterance, the speaker purposely leaves his/her utterance incomplete. In this way, the listener can pick up the speaker's intentions and attitudes in the utterance and complete it for the speaker. Observe her example:

A: née kono aida no nitiyoobi doko ka itta no ii naa
B: un un ittan da kedo née
A: un aa renkyuu datta kara daroo ne
B: sore ga ne taihen na hito de ne soo

A: say did you go somewhere last Sunday i envy you
B: yes yes, I went out, but
A: yes oh, because of the long weekend probably
B: well there are so many people so

The exchange patterns form as if two ropes (both participants' contributions) are interwoven into one to make a connected discourse in the process of the conversation.
linguistic and paralinguistic, as well as kinesic, displays on how the talk is to be understood and interpreted.* Furthermore, Goodwin notes, "recipients might not only attend to such actions of the speaker but also produce nonvocal displays of their own that provide information about their understanding of the speaker's talk." These displays might, then, be consequential to the ongoing organization of the speaker's actions. The speaker, being able to see such displays, might take them into account in the production of talk" (1980:303).

In the following sections, speaker and listener will be examined and defined in terms of their contributions to discourse management in narrative conversation.

1.3. The Speaker in Conversation

In a two-party interaction, conversational participants manage the interaction, as well as exchange information. Studies on conversation (such as Sacks et al. 1974; Tannen 1987, 1989) focus on the speaker,

* Her study focuses on the participants' gaze to each other in a face-to-face conversation.
* Nodding and vocal displays such as "yee," "mm,hm," and "uh,huh" by the listener are considered a gesture of acknowledgement. Nodding seems "to claim recognition of what the speaker has said and also to display that the hearer is having no particular problem in dealing with the speaker's talk" (1980:304).
defined as the main contributor to the conversational content." They regard the speaker's turn taking behavior as the chief organizer of the conversation; the listener is a passive participant in the development of the speaker's talk. In these models, the conversation is construed by various speakers as each of them takes turns, and the organization is managed only by speakers. Duncan (1974) defines the speaker as one who claims the speaking turn at any given point of conversation with a "turn signal" at the end of grammatical clauses or a "continuation signal" for pursuing his turn. Firth (1957) abstracts conversational participants from the social context of the speech event: the role of "addressor" is the speaker who produces the utterance, and "addressee" is the hearer who is the recipient of the utterance.

Common to these works is the idea that the role of the speaker is defined by the relative degree of verbal engagement with the narrative text of the conversation. In conversation that involves the narration of a story, the person who delivers the narrative content, may be considered the speaker, and the recipients of the story are the listeners, even though they may respond to the narrator in the form of short linguistic cues, questions, or physical movements. Defining the participants in a narrative conversation in this way allows for a better description of the

"They suggest that the organization of turns to talk is fundamental to conversation and propose models for the turn-taking organization for conversation which focuses on turn taking as a speaker's act."
listener as distinct from the narrator. Thus, all participants contribute equally to discourse management for a successful interaction, and the speaker is distinguished from the listener as the person who narrates the story.

1.4. The Listener in Conversation

In contrast to the speaker's role, the listener's behavior in conversation has traditionally been associated with a passive act which only covertly contributes to the development of a conversation. The listener is perceived as a receiver of information from the speaker. Other studies may use different terms to refer to the listener, such as "auditor" (Duncan 1977), "hearer" (Goodwin 1980), "addressee" (Firth 1957), "recipient of information," (Levinson 1983) and so on.

Recent studies show some importance to the listener's role in conversation (Maynard 1986, Hockett 1987, Goodwin 1981). The listener is no less important than the speaker for successful interaction in a conversational discourse. Maynard states on "listenership":

The listener's role does not constitute the area of inquiry secondary to the speaker's; rather, the listener's role in its interactional context constitutes an area of investigation worthy of addressing on
its own. By more fully understanding the listener’s active and complex involvement in the creation of dialogue, we may increase our knowledge of the dynamics of casual conversation (1986:1080).

The significance of the listener’s role in the mutual monitoring exercised between the speaker and the listener is argued by Goodwin.

Conversation recipients have the capacity to display not only hearership but also precise kinds of operations on talk. Insofar as there is this possibility, speakers may not only have to monitor talk but also have to organize their own emerging actions with reference to it, making their own talk relevant to the kinds of moves produced by the recipient (1980:313).

In conversation which involves narration of a story, certain discourse roles are assigned to the speaker as the narrative contributor, and the listener as the recipient of the story. The listener, in this study, is defined as the participant who does not engage in presenting new information to the content of the narrative text of conversation. Thus, the listener of conversational analysis, defined according to turn taking, is not considered in the analysis of this study. As for examining the significance of the listener’s role in conversation, the present data are
specifically chosen from situations where the speaker-listener relationship is already given in the discourse context as narration. Other situations do not necessarily display the listener's role in the same manner. However, for the purpose of this study I will use TV interviews which exhibit the distinct roles of narrative speaker and narrative listener in conversation.

Preliminary observation of Japanese conversation points to a specific kind of listener's repetition, here called "Echo Channeling." It expresses the listener's direct evaluation, emotion, and cooperation, as effectively as other overt responses, such as asking questions and commenting directly to the speaker. The listener can participate directly in the conversation using this type of repetition without interrupting the speaker's talk.

The present study, following the arguments of Maynard (1986) and Goodwin (1980), provides further analysis of the listener's activity and proves that the listener can play a significant role in conversation management. Echo Channeling is only one piece of evidence that demonstrates that the listener is an active conversation participant. Of course not every exchange includes Echo Channeling. When it occurs, however, the active role of the listener is made manifest.
1.5. Summary

This thesis will explore the listener’s role in Japanese conversational narrative. This will be done chiefly by focusing on the phenomenon of Echo Channeling, or an exact repetition of a selected position of the speaker’s utterance by the listener. The general notion of repetition will be discussed in Chapter 2, and in Chapter 3 Echo Channeling will be described in terms of its referent, form, what it echoes, and the timing of the echo. Chapter 4 will examine exchanges taken from TV interviews to identify various discourse and interactional functions of Echo Channeling. It is hoped that the present analysis of Echo Channeling will shed light on the listener’s acts in a conversation and that it might suggest a new direction for discourse analysis.
Chapter II

General Notions of Echo and Listener's Activities

As in other languages, use of repetition is common in Japanese, and it seems to make for smoother communication. Many ritual exchanges among Japanese include sharing similar comments about common experience. For instance, when two people meet on the street, one may typically say, "kyo wa ii otenki desu nee," 'it's a nice day today, isn't it.' The acquaintance may respond to her by repeating her comment, "honto ni ii tenki desu nee," 'it really is nice weather, isn't it.' The nice weather is obvious to both of them without such an exchange; the purpose of this exchange is not to be informative but interactional. In other words, language is used to maintain relationships between people. Brown & Levinson (1978) indicate the importance for social relationships of establishing common ground and agreeing on points of view. They state that 'agreement may also be stressed by repeating part or all of what the preceding speaker has said' (1978:117).

The use of repetition and variation of a single theme of sentences, clauses, and words in conversation helps establish common ground among conversation participants. Some studies on repetition utterances
develop their concept of repetition as "Conversational Routine" (Coulmas 1981), or "Formulaic Expressions" (Fillmore 1982). Repetitions in these studies are recitations of prepatterned linguistic forms stored in people's memory, such as ritual exchanges and proverbs. There are also non-formulaic repetitions, which occur spontaneously.

A major type of repetition is called Echo Utterance, and this includes the repetitions referred to as Echo Channeling. Back channeling, though not a repetition, figures prominently in keeping the flow of conversation smooth. The relationship among these phenomena is illustrated in Figure 3 below.

![Figure 3: The Relationship of Phenomena among Repetition Types and Back Channeling.](image)
2.1. Echo Utterance

Echo Utterance is a repetition which occurs only in conversations and speeches. Whereas repetition applies to a more general area of repetitive phenomena including written texts, as well as spoken text including any repetition in conversations, Echo Utterance is a subcategory of repetition which occurs only in aural situations, such as conversation, formal or informal speech, interviews, and group discussion. Consider the following speech, which illustrates the function of Echo Utterance.²

[2]

K: 1 Akutagawa-san ga, totuzen hanasi ga...
   Mr. Akutagawa SBJ suddenly story SBJ

2 Akutagawa-san irrazyaranaku natte nee..
   Mr. Akutagawa exist-pol-neg become-ger SP

3 Atsushi-san ga irrazyaranaku natte honto ni nee
tokara otosi desyoo
   Atsushi SBJ exist-pol-neg become-ger really to SP
   energy-pol lose-stm C-nns

² This speech is taken from an interview on the TV program, Tetsuko no heya, 'Tetsuko's Room,' viewed in October, 1990. The speaker, Tetsuko Kuroyanagi is the hostess of the show. Kuroyanagi (abbreviated as K) is in her fifties, who is known for interviewing techniques. This portion of speech is taken from the conversation with her guest, Katsuhiisa Hattori. See Appendix D for a full transcript.
K: 1 Mr. Akutagawa, suddenly [the] talk [switches].
2) (Since) Mr. Akutagawa [has] passed away,
3) Atsushi [has] passed away, (you must) be really disappointed.¹

As soon as K begins to talk about Mr. Akutagawa, she realizes that she started her utterance abruptly without informing the listener of a topic change. Thus, quickly after inserting a clause saying, totuzen hanasia ga, ‘suddenly the talk switches,’ she restarts her utterance as line 2. Also, line 3 is the Echo Utterance of line 2, in which she repeats the comment about Mr. Akutagawa being gone, using his given name, Atsushi, for clarification.

In the following exchange ³, Echo Utterance is used by the listener, T, who repeats what the speaker, A, has said.

¹ The conversation is taken from an interview on the television program, Warrate Itomo. In this portion of the program, the host invites a guest, Takarada Akira, a famous Japanese actor, to participate in a casual conversation with Tamori, the host of the show, for approximately fifteen minutes. Takarada is in his mid-forties and has acted mainly in television drama for more than twenty years. The guests in this program are usually well-known people mostly in show business. The audience of the show ranges widely from young teenager to the elderly. A guest who is invited to the show chooses the guest to appear on the following day. This is done at the end of the show each day when the guest is requested to telephone the person who wishes to appear on the following day. Hence the name, “Telephone shocking,” after “Telephone Shopping,” or “Shopping through telephone.” A live, and lively, audience of approximately one hundred people is present during the show. The following excerpts are taken when a host, Tamori (abbreviated as T), is talking about Mr. Yuu Fujiki who is a friend of the guest, Akira Takarada (abbreviated as A). See Appendix B for a full transcript.
A7: are to ato Koochi Momoko san te liu no ga nee
that and also Mrs. Momoko Koochi QT-ger say-ipv C SBJ SP

T8: Koochi Momoko san mo desu ka
Mrs. Momoko Koochi even C-ipv Q

A7: 'and also, [a person] named Mrs. Momoko Koochi is...'

T8: 'is Mrs. Momoko Koochi, also?'

The underlined part of listener A's utterance is an Echo Utterance. T confirms with A what T has just heard by repeating "Mrs. Momoko Koochi" in question form. Both examples, [2], and [3] are typical instances of Echo Utterance.

Among those who study Echo Utterance in non-formal text, Tannen (1987, 1989) analyzes conversational stories, and Schiffrin (1982) proposes several important discourse functions of Echo Utterance. Tannen (1989) proposes the theoretical implication of repetition and discourse functions in conversation. She claims that the repetition results more or less in the prepatterning of language across time. One type of prepatterned language, such as situational formulas or ritual expressions that are always uttered in certain situations, is highly fixed in form. Another type of prepatterning is based on social appropriateness in a given
culture. The way of expressing personal opinions and feelings depends on what seems appropriate to say in the particular culture.

Tannen (1989) proposes several criteria for characterization of Echo Utterance in conversation. First, she categorizes Echo Utterance into two types: self-repetition and allo-repetition. Example [1] above is an instance of self-repetition, example [2], of allo-repetition. The two types of repetition have different referents of repetition: the referent of self-repetition is the one who repeats, the referent of allo-repetition is someone other than the one who repeats. Second, instances of repetition may be placed along a scale of fixity in syntactic form, ranging from exact repetition (the same words uttered in the same order, and same rhythmic pattern) to paraphrase (similar ideas in different words). The last criterion is a temporal scale ranging from immediate to delayed repetition.

Tannen also proposes syntactical modification as the sub-criterion for the second feature of the fixity scale. According to her, repetition is most commonly observed with the slightly different linguistic forms which include syntactical or structural modification in the repetition: transforming questions into statements and vice versa, using diëctic expressions, and changing aspect, as well as altering the pattern of rhythm in the discourse. However, repetition, a notion with a complex and diverse usage, is difficult to use in characterizing the nature of
syntactic structures. The syntactic features in repetition are not clearly explained in her study. In this study I will use a single criterion for syntactic form, which is a combination of the second and third criteria given by Tannen.

2.2. Echo Channeling

Echo Channeling is a type of Echo Utterance. It is distinguished from the types of Echo Utterance in that it is always an allo-repetition, an exact repetition of portions of the other's utterance, and an immediate repetition. Consider the following exchanges*, which take place between a hostess at a nightclub and a male customer:*

[C: Ore hooruinwan yatta n da
    I hole-in-one do-pf case C-lpf
H: Maa gooruinwan
    wow "all-in-one"
C: Hyaku yonzuu go-yaado o nana-ban alan de utta
    hundred forty five yard OBJ number seven iron with hit-pf
H: Nana-ban de nee
    seven number with SP

* This written piece of conversation taken from a journal is given to me personally from Meri Noda.
* C represents a male customer and H a hostess in the exchanges. The translations for the conversation are mine.
C: Un, Tobun da ore wa. De sono ba de kyadi ni
yes fly- ipf case C- ipf TOP then that place at caddy to
ltiman-en gosyuugli sa
ten thousand yen tip-pol SP
H: ltiman-en mo
ten thousand yen as much as
C: Taisita koto na! yo. Kore kara minna ni kinenhin
big deal exist-neg-ipf SP this following everyone to gift
kubaru no ni gozuuman-en kakaru
distribute-ipf case for fifty one thousand yen cost-ipf
H: kyaa gozuuman-en
wow fifty one thousand yen

C: ‘I made [a] hole-in-one, [you know].’
H: ‘Wow, all-in-one.’
C: ‘I hit for one hundred forty five yards with [a] seven iron.’
H: ‘With [a] seven.’
H: ‘As much as ten thousand yen!’
C: ‘That’s] not big deal. [From] now [on] [it will] cost five hundred thousand yen to distribute gifts to everyone.’
H: ‘Goodness! five hundred thousand yen...’
The hostess uses Echo Channeling as the customer speaks about hitting a hole-in-one. The hostess misunderstands the word, 'hole-in-one' as 'all-in-one,' when she picks up the word, 'hole-in-one,' from the speaker's talk. This mistake later works as a joke. As is shown here, Echo Channeling is an allo-repetition, a repetition of the other participant in the conversation. Each echo returns the form of parts of the customer's utterance. Change in syntactic form is not realized, and the hostess echoes after the customer's utterance immediately. These characteristics of Echo Channeling will be examined in greater detail in Chapter 3.

2.3. Back Channeling

Back channeling behavior has been studied as an important interactional strategy used by the listener (Duncan 1974). Since Echo Channeling is also an important form of listener strategy, it is worth comparing the nature of the two phenomena.

Duncan (1974) studies the structure of speaker-auditor interaction during speaking turns. He explores the auditor back channeling behaviors of conversational participants. Duncan classifies five categories of back

* Duncan uses the term "auditor" to refer to listeners.
channeling signals in English: m-hm, sentence completions, request for clarification, brief restatement, and head nods and shakes.

Listener's interactional strategies are also studied from another point of view, that of kinesic displays (Goodwin 1980:304). The listener's responses, such as nodding and uttering "uh huh," are considered gestures of acknowledgement. In nature, they function as back channeling behavior. A nod seems to claim recognition of what the speaker has said and also to display that the hearer is having no particular problem in dealing with the speaker's talk.

Japanese conversation frequently exhibits "agreement cues," characterized in Japanese as alzuti. Alzuti are used to give responses that make a conversation go smoothly, to echo another's words and to make agreeable responses" (Kenkyuusha's New Japanese English Dictionary, 1980). Alzuti are categorized into two types according to Nihongo Hyakka Dai Jiten (1988:681). One type refers to the act of nodding while the participant listens to the speaker's talk. The other type refers to the phrase hai and alternant forms such as a, aa, or ee, which are frequently uttered in Japanese conversations, especially phone conversation, to join the parts of conversation smoothly.

Mizutani (1988) defines alzuti as what the listener inserts during the speaker's talk to aid the development of the talk. She suggests that the listener constantly utilizes alzuti, and the speaker develops his talk
in confirmation of the listener’s insertions. The listener cooperates with the speaker and expresses positive attitudes by taking an active part in the conversation. Utterances such as ee, un and n are considered aizuti, and signals to the speaker that the listener is following the talk, comprehending it, and wants to hear more. She also includes expressions like huun, 'I see,' hee, 'I understand,' hoo, 'hmm' (which expresses admiration), soo, 'is that so;' sore de, 'and then,' naruhodo, 'I see;' and laughter.7

Sugito (1989) includes gestures or non-linguistic communicative acts of the listener in aizuti, and he observes that gestures in conversation occur as frequently as linguistic utterances of aizuti. Repeating, rephrasing, and completing the speaker’s utterance are also considered to be instances of aizuti by Sugito.

While Horiguchi (1988) includes repetition and rephrasal response of the listener in her definition of aizuti, completion and confirmation are omitted. She states that aizuti functions to signal the speaker of the listener’s act of listening, comprehending, agreeing, disagreeing, and expressing emotions. Even though confirmation and completion are not considered aizuti by Horiguchi, they are important acts on the part of the listener in an attempt to interact with the speaker’s utterances. In the following examples provided by Horiguchi, B’s utterances are not

7 The translations are Mizutani’s.
considered alzult, but the listener does engage in the exchanges very actively.9

[5]
A: danyaku no naka de wa sonna ni toku ni zubanukete
   actor C among with TOP that to particularly exceptionally
ookll hoo zyaa...
big-ipf side neg
B: nai desu.
   exist-neg-ipf C-ipf

A: ‘Among actors, [he] particularly and exceptionally big...’
B: ‘[He] is not.’

[6]
A: syumi to site tenkoku o yatte imasu.
   hobby with do-ger seal-engraving OBJ do-ger exist-ipf
B: are wa isi desu ne.
   that TOP stone C-ipf SP
A: isi desu. isi o hotte
   stone C-ipf stone OBJ carve-ger

9Numbering, gloss, and translation are mine.
A: 'As a hobby I am doing seal-engraving'
B: 'That is stone, isn't it.'
A: It's stone. [i] grave stones...

Exchange [5] shows that the listener completes the speaker's sentence, and [6] includes a confirmation. In [5], before speaker A finishes his sentence, listener B quickly picks up the speaker's thread and finishes the sentences. The resultant sentence, *danyaku no naka de wa sonna ni toku ni zu banukete ooki hoo zya nai desu*, 'among actors, [he] is not particularly and exceptionally big;' is a well-formed sentence that is meaningful and appropriate as B's potential utterance. In this case, the listener relies on his estimate of whether A's utterance should end in a negative or positive predicate. The latter illustrates B's confirmation on the materials used in seal-engraving.

Maynard (1986) surveys back channeling strategies in casual conversation cross-culturally between Japanese and English. She concludes that Japanese back channeling responses occur far more frequently than do English back channeling in comparable American situations, and that discourse context for back channeling behavior in the two speech communities differs significantly.

Another aspect of listener response is "turn-internal" listener back channeling (Maynard 1985), which refers to the use of back channeling
without suggesting and taking a turn as speaker. This finding is similar to the aforementioned research by Duncan (1977) on back channeling behavior. During face-to-face interaction, the speaker must make his own talk relevant to the kinds of moves produced by the recipients. Maynard observes that the interlocutor who assumes primarily a listener's role sends short messages during the other's speaking turn. Based on Japanese and English data, Maynard proposes five significant functions of back channeling: continuation, display of understanding of content, support and empathy toward the speaker, agreement, and strong emotional response.

Since back channeling behavior is realized variously along a range from specific linguistic cues to kinesic displays, it seems that its formal definition varies from one linguist to the other. Many, like Mizutani and Sugito, define back channeling not on the basis of structure, but according to its function as the listener's response in conversation.

Superficially, one may conclude from the functional perspective that Echo Channeling is an instance of back channeling behavior. In fact, Echo Channeling and back channeling do share some functions. However, in form they are clearly distinct. Back channeling is a use of cue utterances that may signal comprehension, agreement, or disagreement. Echo Channeling is a fixed repetition of parts of the other participant's utterance.
2.4 Summary

Repetition in conversation functions effectively to achieve communication among conversation participants. Echo Utterance is a repetition that occurs in conversations or formal speech. Echo Channeling is a type of Echo Utterance which is exercised only by the listener and which repeats parts of the speaker's utterance exactly, immediately following it. Back channeling is not a repetition, but a listener's short responses during the speaker's talk. Back channeling includes linguistic cues and kinesic displays. In Japanese, listener's feedback of back channeling seems to play an important role in achieving successful interaction. Such use of the listener's response may be greater in degree in Japanese culture than in English speaking countries. In the next chapter, formal features of Echo Channeling will be discussed in detail.
Chapter III

Characterization of Echo Channeling

Much of the data for this analysis is taken from highly popular TV entertainment programs in Japan, in particular interviews in talk shows. In addition to the implied audience watching the show on TV, some of the talk shows such as Morita no Yakata (Appendix A) and Terehon Shokkingu (Appendix B) have an audience on site in the studio; others, such as Tetsuko no Heya (Appendix C and D), do not. The interviewers of both types of shows occasionally talk directly to the audience when necessary clarifications should be made during the interview. Morita no Yakata and Terehon Shokkingu receive frequent audience reactions of laughter during interviews. The host and hostess of the programs are skilled at uncovering interesting or funny sides of the guests they interview. Although each interview proceeds as if the interviewers are not prepared as to the likely content of the conversation, it is obvious that some rehearsal for the show is done in advance.

In this chapter I will discuss the characterization of Echo Channeling with reference to Japanese, based on criteria established by
Tannen (1989). These criteria include 1) referent of repetition, 2) range of fixity in repetition, and 3) temporal scale in discourse.

3.1. Referent of Repetition

Echo Channeling, like all other echoes, by definition refers to something that is repeated. The source elements for a repetition are defined as "referent" in reference to the person, whether it is in one's own utterance (self-repetition) or the others (allo-repetition). In the following sections, I will first discuss the referent of Echo Utterance in general, and then focus on that of Echo Channeling.

3.1.1. The Referent of Echo Utterance

One criterion which Tannen (1989) identifies among varieties of repetition is referent. According to Tannen, there are two types of repetition in terms of referent: self-repetition and allo-repetition. The former is an echo of one's own utterance, and the latter is an echo of other participants in the conversation.

There are two important features of Echo Utterance: in the case of self-repetition, the speaker delivers a smooth speech through its use; in allo-repetition, the listener uses it in the process of his comprehension.
of the speaker's talk. Self-repetition gives the speaker some time to organize thoughts before the next new segments (Tannen 1989:48). While a speaker is narrating a story, self-repetition frequently occurs and helps the speaker to produce a smooth oral presentation. In self-repetition, "linking repetitions," i.e., repeated clauses at episode boundaries, is often used by some speakers. Observe her example, taken from a Greek narrative told about a film.

[7]  
1 Kaita paidhakia synechisane to dhromo  
2 . . . synechisane: . . . to dhromo.  
3 Kai to: m:  
4 . . . kai afta . . . e:m kai pigainane:  
5 pros tin fora pou'tane to dhendro,  

1 'and the little children continued [going down] the road.'  
2 ' . . . [they] continued . . . [going down] the road.'  
3 'and the: mmm'  
4 ' . . . and they/these . . . um and [they] were going'  
5 'toward the direction where the tree was,'  

The speaker repeats, in line 2, the final clause of the episode in line 1 as she devises a transition to the next episode. A similar pattern in the use of self-repetition is observed in Japanese. Example [8] is a conversation
taken from an exchange between friends of mine. The speaker is narrating her own experience.

[8]
1 [i]niki ñi kite mati no naka o aru-te i-ru desyo
    shopping to come-ger town C inside OBJ walk-ger exist-ipf C-cns
2 mati no naka o aru-te i-te
    town C inside OBJ walk-ger exist-ger
3 sore kara, batteri mukasi no tomodati ni atte
    that following accidentally old times C friend to meet-ger
    hisasiburi da kara bikkuri site,
    after a long absence C-iplf following surprise-ger do-ger

1 'I came [for] shopping [and I am] walking in town, right?'
2 'I am walking in town,'
3 'and I run into [an] old friend. Being surprised [to see her] after a long
    time [of not seeing her].'

The speaker repeats with slight modification in 2 the underlined clause in 1, which is the final clause of the episode about the speaker walking in town. As she moves the narrative into the next episode, the speaker describes her surprise at running into her old friend. The linking repetition in 2 helps the speaker produce a smooth story by giving her the time to organize the development of the narrative. It also helps the
listeners to understand what is being talked about and to hold their interest in the story. Consider the next portion of this narrative below.

Utterance 3 above is presented again.

[9]

3 sore kara, battari mukasi no tomodati ni atte
that following accidentally old times C friend to meet-ger
nisasiburi da kara bikkuri site,
after a long absence C-ipf following surprise-ger do-ger

4 bikkuri site omowazu sakebu zya nai
surprise-ger do-ger involuntarily scream-neg-ipf

5 saisyo no kotoba tte naka-naka denai no yo ne
first C word OT-ger easily come out-neg-ipf case SP SP

3 'and I run into an old friend. Being surprised [to see her] after a long time [of not seeing her].'
4 'Surprised, [I] scream involuntarily, right?'
5 'the first words do not come out easily, [don’t you think]?'

Echo Utterance within an episode, rather than at the beginning or ending boundary of an episode, is also effectively used to organize the speaker’s narration, as the speaker considers the listener’s comprehension. The underlined portion in line 4 of example [9] occurs within an episode, not at the boundary. The echoed clause in 4, which expresses that she was
surprised, functions to organize what to say next. The speaker may look for expressions that would best fit into what follows; she may try to remember the situation being described, or she may simply want to stress her surprise.

There are many possible reasons that motivate a speaker to utilize an Echo Utterance at a particular point of speech production. The fundamental significance of self-repetition seems to be to give the speaker a means to proceed with the discourse while checking on the listener's comprehension.

3.1.2. The Referent of Echo Channeling

The speaker is central to the content development of the narration in conversation, while the listener performs Echo Channeling. The referent of Echo Channeling is somebody other than the one who repeats; this repeating of what someone else has said is called allo-repetition. In discussing exchanges in which Echo Channeling occurs, I will refer to the two types of conversational participants as "referent" and "resounder," rather than speaker and listener. Referent refers to the participant whose utterance is echoed, and the person who echoes is the resounder. In the case of Echo Channeling, the referent and the resounder are different individuals. The utterance of the referent is called the
“source utterance,” and the utterance of the resounder is the “resounder utterance.” The following exchange, taken from an interview show on television. Hattori is the referent, and Kuroyanagi is the resounder. Hattori’s utterance is the source utterance and Kuroyanagi’s utterance is resounder utterance.

[10]
H12: atoo anoo bideo wookuman te lu n desu ka also HES video-walkman OT-lpf say-lpf case C-lpf Q
K13: bideo wookuman
video-walkman
H12: ‘also, well... is [it] called video-walkman?’
K13: ‘video-walkman.’

In this exchange, the interviewee, Hattori, brings up the word “video-walkman,” asking if that is what the high technology equipment he has in mind is called. In this typical instance of Echo Channeling, the resounder utterance consists of Echo Channeling. The underlined portions of the exchange indicate echoed parts for Echo Channeling; hereafter, the part of the source utterance is called “source echo,” and that of the resounder utterance is called “resounder echo.”

\(^{1}\) The conversation is taken from Tetsuko no heya, ‘Tetsuko’s Room.’ Tetsuko Kuroyanagi (abbreviated as K) is the interviewer, and Katsuhisa Hattori (abbreviated as H) is the guest. See Appendix D for a full transcription.
The example below, taken from another TV program, also illustrates Echo Channeling.

[11]

T18: hee... de doko de tamago o kaesu n desu ka...
   HES C-ger where at egg OBJ hatch-iplf case C-iplf Q

M18: yappari riku no ue de
   after all land C above at

T19: riku no ue de...
   land C above at

M19: ata.. atatamete
   [stammer] warm-ger

T20: atatamete ano.. otaku to.. le no naka de
    warm-ger HES you with house C inside at

M20: hai
   yes

T18 ‘well... [and] where [does this turtle] hatch her egg?’

M18: ‘on land as you might expect’

T19: ‘on land’

M19: ‘and sitting on [the egg]’

T20: ‘sitting on [the egg] well...with you...in [your] house’

M20: ‘yes’

See Appendix A for a full transcript.
T is the host of the program, Tamori, a male in his mid-forties and a very popular comedian in Japan. M is a female in her mid-twenties, Maarayaza, who is invited to tell the future of the other guest on the show using a crystal ball and a ceramic turtle sitting beside the ball. Both the ceramic turtle and the crystal ball are placed on a small table in front of M. Her conversation is about the turtle being used for fortune telling. The underlines indicate the source echo in line M18 and line M19, and the resounder echo for Echo Channeling in line T19 and T20. T exercises Echo Channeling in the resounder echoes, repeating a part of the utterance of the main narrator, M, immediately after M's utterance. In this exchange, the listener, T, is the resounder and M is the referent of the Echo Channeling. The Echo Channeling immediately follows the source echo, and the echoed elements are all or part of the source utterance. The use of Echo Channeling helps to facilitate a smooth understanding of the speaker's talk.

3.2. Range of Fixity in Repetition

In this section, I will discuss the particular forms of Echo Utterances, especially Echo Channeling. Instances of Echo Utterance are identified along a scale of fixity in form, ranging from exact repetition to paraphrase. There may be slight variation in the syntactic structure of
Echo Utterance, caused by transformation from questions to statements, or vice versa.

3.2.1. Range of Fixity in Echo Utterance

Makino (1980) examines the following Echo Utterances with syntactically fixed form in ritualistic exchanges. Both exchanges below show the exact echoes of the source.

[12]

A: ilitenki desunee
    good-1pf weather C-1pf SP

B: soodesuneilitenki desunee
    that way C-1pf SP good-1pf weather C-1pf SP

A: 'ilts good weather, isn't it?'
B: 'Yes, it is ilts good weather, isn't it?'

[13]

A kyoonosiken wamuzukasikattanaa
    today C examination TOP difficult-pf SP

B: soo daanakyonosikenwamuzukasikattanaa
    that way C-1pf SP today C examination TOP difficult-pf SP
A: 'Today's exam was difficult, wasn't it?'

B: 'Yes, it was. Today's exam was difficult, wasn't it?' (Makino 1980)

Both exchanges show exact repetitions, that is, syntactically fixed in form when echoed. The exact echoes of the sentence create an expression of sympathy for the referent, and are "sympathetic echoes," according to Makino. Under psychologically and socially appropriate circumstances, the participants of a conversation will try to share their feelings of empathy with each other when the referent makes opinions. In the former conversation, [12], A makes a comment on today's weather. B replies with the Echo Utterance, keeping the exact form of the source, and these Indicate empathy toward A. It is socially appropriate in Japanese society to make comments on good weather as part of a ritual exchange in conversation. This type of Echo utterance helps to establish a common background by saying the same thing using the same form of expression. Example [13] expresses a shared subjective opinion that A and B have about the examination that they took on that day. That is, A states that today's exam was difficult; B responds with an Echo Utterance, showing empathy and indicating that he feels the same way.

Echo Utterance is sometimes a paraphrase of the source utterance. In the following example, T and A are talking about their heights. Tamori contrasts his short height with Takarada, who is very tall.

\footnote{See Appendix B for a full transcript.}
[14]

T48: tosi totte kuru to danan...tosi...ano...sintyoo
      age take-ger come-ger with gradual age HES height
nobotimasu
grow-1pf
A48: nobotimasu yo...ee
      grow-1pf SP yes
T49: a...soo su ka...atasi lissentl hikuku natta
      HES that way C-1pf Q I one centimeter low-ger become-pf
n desu kedo ne
case C-1pf but SP
A49: mizikaku natta n desu ka...iya soo yuu no wa
      short-ger become-pf case C-1pf Q HES that way say-1pf C TOP
      ne...le le...ee
      SP no no yes

T48: 'As you become aged, gradually...well... [the] height increases?'
A48: '[It] increases... yes.'
T49: 'Well... is [that] so... I have become one centimeter shorter but...'
A49: 'Did [you] become shorter?... well [things] like that... no no... yes'

The source echo (line T50) and the resounder echo (line A50) in the exchange above illustrate the semantic echo. A echoes a part of T's
utterance about T's lack of height with a paraphrased repetition of the
source echo. This is a case of Echo Utterance which is not fixed
structurally; rather, it maintains the meaning of the source utterance
[2] (repeated)

K: 1 Akutagawa-san ga ... to zuen hanasi ga
   Mr. Akutagawa   SBJ suddenly story   SBJ

2 Akutagawa-san irrasyaranaku natte    nee..
   Mr. Akutagawa   exist-pol-neg become-ger SP

3 Atsushi-san ga irrasyaranaku natte    honto ni nee
   Atsushi   SBJ exist-pol-neg become-ger really to SP

otikara otosi desyoo
energy-pol lose-stm C-cns

K: 1 'Mr. Akutagawa [he] talk [switches] ...
[Since] 2 Mr. Akutagawa [has] passed away,
3 Atsushi [has] passed away, [you must be] really disappointed.'

In example [2], the first Echo Utterance (line 1) is a formally fixed
repetition, keeping the form exactly the same as Akutagawa-san. The
next Echo Utterance (line 3), Atsushi-san, is a semantic repetition, since
the surname, Akutagawa and the given name, Atsushi refer to the same
person under discussion. The speaker rephrases the person's name from the last name to the first name.

In the use of Echo Utterance, forms of the source echo are commonly kept the same by the resounder echo. Example [15] is an Instance of Echo Utterance in line T22, in which T repeats a combination of two separate source echoes (lines A20 and A21). A and T are talking about A's friend who was once a fencing champion.

[15]*

A20: **fensingu no eppe no ne**

fencing C elite C SP

T21: ee

yes

A21: **nihon tyanpion datta n desu yo**

Japan champion C-pf case C-ipf SP

T22: ahee **fensingu no tyanpion datta n desu ka**

wow fencing C champion C-pf case C-ipf Q

A22: ee

yes

A20: 'he is an expert in fencing, [you know].'

T21: 'yes'

A21: 'he was a national champion.'

---

* See Appendix B for a full transcript.
T22: ‘Wow, [he] was fencing champion?’
A22: ‘yes’

The following set of exchanges is the continuation of example [15].
[16]

T23: siranakatta nee
   know-neg-pf SP

A23: korya moo
   this-TOP already

T24: ano sekkatī no kata ga desu ka
   that impatient C person SBJ C-ipf Q

A24: so... sekkatī na n desu yo... tonikaru altu wa ne...
   right impatient C case C-ipf SP anyway he TOP SP

T25: fensingu sekkatī desu yo ne... [laughter]...tyotyo...
   fencing impatient C-ipf SP SP [onomatopoeia]
(T imitates fencing)

A25: altu sausupoo da kara toku suru n desu yo
   he left-handed C-ipf following benefit do-ipf case C-ipf SP
   [laughter]

T26: nihon tyampion to wa siranakattī desu nee... sore de
   Japan champion QT TOP know-neg-pf C-ipf SP that C-ger
T23: 'I didn’t know.'
A23: 'This [person] is really...'
T24: 'That impatience is?'
A24: 'Right. [He] is impatient. anyways, he is...'
T25: 'Fencing is Impatient, right? (onomatopoeia)'
A25: 'Because he is left-handed, [he] has [an] advantage.'
T26: '[I didn’t know that he was national champion...and then?]

There are two Echo Utterances in example (16). One is in line A24. The source echo is in line T24, which itself is a surprised kind of confirmation. The resounder uses Echo Utterance in A24 as he responds to T’s question, to stress that the person under discussion is impatient. The other Echo Utterance is in line T26. It contains T’s self-repetition of line T23, siranakatta nee, 'I didn’t know,' and the allo-repetition of part of line A21 (see example (15)). The resounder echo, T26, is a combination of two parts of separate utterances, one by T and the other by A. Echo Utterance shows variations in form from exact echo to paraphrase.
3.2.2. Range of Fixity in Echo Channeling

All Echo Channeling is fixed in its form. The resounder repeats part of the source utterance exactly rather than paraphrasing it. Consider example [17] below.²

[17] H14: tigau kaisya de konna tittya na kamera ga aru

   different company C-ger like this small C camera SBJ exist-imp n desu
   case C-imp

K15: kamera

camera

H14: 'There is a small camera like this [sold from a] different company.'

K15: 'camera.'

The Echo Channeling by K keeps the exact form of the source echo by H. Instead of repeating the whole source utterance, Echo Channeling chooses certain discourse elements from the source utterance. The exact repetition can be as short as a single word (as in example [4] [10] and [17]) or longer (as in [1] and [11]). Consider [11] repeated below.

²See Appendix D for the remainder of this conversation.
[11] (repeated)

M18: **yappari riku no ue de**
    after all land C above at

T19: **riku no ue de...**
    land C above at

M19: **ata.. atatamete**
    [stammer] warm-ger

T20: **atatamete anoo.. otaku to.. ie no naka de**
    warm-ger HE6 you with house C inside at

M18: 'on land as you might expect'

T19: 'on land'

M19: 'and sitting on [the egg]'

T20: 'sitting on [the egg] well...with you...in [your] house'

In example [11], the resounder echoes part of each source utterance with exactly the same linguistic form. The resounder chooses to echo the clause **riku no ue de**, 'on land,' from the whole utterance of the source. Example [18] shows another instance of Echo Channeling.6

[18]

A44: **boku wa ima hatizyyu iti-meetoru hatizyyu san desyo**
    I TOP now eighty-FS one-meter eighty three C-cns

6 See Appendix B for a full transcript.
.toozi mo iti-meetoru hatizyuu sokosoko arimasita kara
then even one meter eighty more or less exist-pf following ne
SP
T45: to .toozi ...e. .toozi hatizyuu sokosoko
[stammer] then HES then eighty more or less
A44: 'I am now eighty...one meter and eighty-three [centimeters], even at that time, [I] had more or less one meter and eighty [centimeters], so you know...'
T45: 'At that time, at that time more or less [one meter and] eighty [centimeters].'

Resounder T picks up the word .toozi, 'at that time,' from the referent. In this case, this is the resounder echo for Echo Channeling. T immediately restarts the Echo Channeling with .toozi iti-meetoru hatizyuu sokosoko, 'at that time I had more or less one meter and eighty centimeters.' Almost the exact phrase from the source utterance is repeated, except that T drops "one meter" in his resounder utterance.

Fixity in form is one characterization of Echo Channeling regardless of whether the repetition is partial or whole, although most Echo Channeling shows partial echoes. Another important characterization of Echo Channeling is that Echo Channeling is always at the beginning of the
resounder utterance. In [18], toozl is an instance of Echo Channeling at the beginning of the resounder utterance. The phrase toozl hatizyuu sokosoko, 'at that time more or less eighty centimeters,' restates the first Echo Channeling. This is also Echo Channeling. Although the resonder echo, toozl hatizyuu sokosoko, 'at that time more or less [one meter and] eighty [centimeters],' is not the exact echo of the source echo (toozl mo iti-meetoru hatizyu sokosoko, 'even at that time more or less one meter [and] eighty [centimeters]), I feel that this is a case of Echo Channeling. In Japanese conversation, the initial portion of iti-meetoru, 'one meter,' is often dropped in expressing height.

Since the purpose of Echo Channeling is not to contribute new information to the existing discourse, the length of Echo Channeling is usually kept short in order to avoid interference with the other participant's narrative development. In fact, most cases of Echo Channeling I have observed consist of a single word or a short phrase. If one uses Echo Channeling and provides new information, the utterance is not considered as Echo Channeling.

In her study of listener's aizuti, Horiguchi suggests that repetition of the listener's utterance can occur in sentential form when the source
utterance is short." However, she points out that partial repetition is much more frequent than repetition of the entire source utterance (1986:16-20).

Another consideration for examining structural forms are suprasegmental features such as intonation at the boundary at the end of Echo Channeling. In many cases of Echo Channeling observed by this researcher, the intonation of the resounder is neither falling nor rising. Observe the following exchange, [19].

[19]

A52: yappari aitu gaizin no ti ga mazatte ru

after all he foreigner C blood SBJmix-ger exist-ger

Horiguchi defines the length of the source utterance as normally less than three independent structural elements. She classifies two types of repetition of the utterance; one is a repetition that repeats the whole utterance of the speaker immediately, as in example (1). Another is partial repetition of the speaker's utterance in the immediately following it, as in (2). The English equivalents and the numbering for these examples are my own.

(1) A. Kawau ga tonde ta n desu yo
   'kawau (Japanese cormorant) was flying (in the sky).'

B. Kawau ga tonde ta
   'kawau was flying (in the sky).'

(2) A. Hageshi itte imasu kedo ne, watashi warito tanki na n desu ne.
   '(people calls me) violent, but I am only short-tempered.'

B. Tanki.
   'Short-tempered.'

* See Appendix B for a full transcript.
sel ka [laugh] sutto kono ai tu no heo ga sukos!
reason Q straight-up this he C side SBJ little-ipf
mesen ga takaku narimashite ne
eyes SBJ high-ger become-ger SP
T53: mesen ga
eyes SBJ
A53: ee ... bokura densya ni noru to ne ...
yes we train to ride-ipf with SP

A52: ‘After all, because he [is] mixed [with] Western blood...straight-up. well ... he, [his] eye [level], had become a little taller [than me].’
T53: ‘[His] eye [level] has’
A53: ‘Yes ... [whenever] we ride on trains, you know...’

The subject clause mesen ga, ‘the eye level has,’ which is a part of the repetition from line A53, is echoed by the resounder. There is no rising or falling tone at the end of the resounder echo. No overt indication for intonation at boundary leaves the feeling of incompleteness of the resounder utterance, which in effect makes the speaker continue to talk on the particular elements in Echo Channeling.*

* Although many data which I observed show no intonation at the utterance boundary of Echo Channeling, the intonation of other instances may fall at the end of resounder echo. At this point I have not done accurate testing on the intonation. A further research on suprasegmental of Echo Channeling is necessary.
Unlike Echo Utterance, which is realized in various syntactic forms, Echo Channeling demonstrates an echo of a part or all of the Immediate source utterance with no overt change in form. The echoed element is usually focused only on a segment of the source utterance and is always positioned at the beginning of the resounder utterance.

3.3 Temporal Scale in Discourse

The last criteria adopted from Tannen (1989) is a temporal scale ranging from immediate to delayed repetition, where “delayed” can refer to delay within a discourse or delay across days, weeks, months, and years. Close examination of conversation with Echo Utterance and Echo Channeling reveals the following observation.

3.3.1. The Temporal Scale of Echo Utterance

As Tannen says, there is a wide range on the temporal scale of repetition. Formulaic language, such as ritual expressions and idioms, is repeated by many people over time. In conversation, one may repeat some words for confirmation in the immediately following utterance. With a wide range of possible times in which the echo occurs, it is difficult to
find evidence of each utterance and to know whether it is an Echo Utterance with its referent in the previous discourse across time." 

Echo Utterance is an instance of immediate echo, at least within the same discourse. Quotations and lyrics of poems and songs or ritualistic phrases are not considered Echo Utterances. Within the immediate echo, the temporal scale varies. Consider the example [20] below." [20]

U4: soo na na desu yo... anoo tyodo yonzyuu ni-sal no
that way C case C-ipf SP HES just forty two years old C
toki ni tyodo yakudosi no toki datta na desu kedo...
time to just bad luck age C time C-pf case C-ipf but
K5: a yakudosi no toki
HES climacteric age C time
U5: ano sinkinkoosoku ni kakatte simatte
HES myocardial infarction to catch-ger end up-ger

*Tannen (1989) states that quotations of famous literature and speech belong to a type of delayed echo as a large unit. It is used under the speaker’s assumption that the audience has a shared knowledge or convention in mind. Such shared knowledge of the language provides texture making a conversation more entertaining for both participants and audience. Proverbs and quotations are used repeatedly across time by many people, and the formulae never change when echoed (38–44).

"The following conversation is taken from Tetsuko no heya, ‘Tetsuko’s Room,’ viewed in December, 1990. The guest is Katsuhide Uekusa (abbreviated as U), a singer and actor. They are talking about the death of Uekusa’s father.
K6: ee... wakai no ni nee
    yes young-ipf case to SP
U6: soo desu
    that way C-ipf
K7: yonzyuu ni-sal de
    forty two years old C-ger

U4: 'That) is right. When [he] was at [the] age of forty, at just [the age]
    when [men are prone to] bad luck.'
K5: 'At [the] bad luck age'
U5: '(He) ends up developing myocardial infarction.'
K6: 'Yes. [He was still] young.'
U6: 'That) is right.'
K7: 'At [the] age of forty.'

The speaker, K, echoes yonzyuu ni-sal, 'age of forty' with a delayed
    temporal scale, yet still within the same discourse. The resounder
    remembers the utterance, U4, and repeats part of it to emphasize that the
    person under discussion died young.
[21]

A17: da kara... totuzenhen'ni na no
    C-ipf following mutation C case
T18: *tetuzhenhen‘1*

mutation

A17: 'So [it] is *mutation.*'

T18: 'mutation.'

In example, [21], the echo occurs nearly simultaneously with the source utterance. This is the most immediate repetition that we observe commonly in conversation. In many cases, nearly simultaneous repetitions are observed in conversation when the resounder quickly grasps the speaker's intention and repeats part of the utterance. It is commonly observed in Echo Channeling.

3.3.2. The Temporal Scale of Echo Channeling

Echo Channeling is an immediate echo within one or two seconds of source utterance. Many utterances of Echo Channeling occur overlapped with the end of the source utterances. In addition to example [21] just seen, the exchange between Tamori and Maarayaza is shown in [1] with indication of the timing of the echo.  

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*See Appendix B for a full transcript.

*The code >> in transcription indicates the point at which the following utterance starts.*
M14: anoo タイサル タマオモッテ...[laughter]
       HES small-tpf ball OBJ hold-ger
       >>

T15: タイサル タマオ...[laughter]
       small-tpf ball OBJ

M15: hai... kono kurai no koo タイサル タマオネ...て
       yes this size C this way small-tpf ball OBJ SP hand
       no hira ni motte... kooyuuuu ni motte ku n
       C palm at rice-ger this way to hold-ger come-ger case
       desu ne... misutaa marikuryuu... to yonde masu kedo mo...
       C-tpf SP Mr. Marikuryuu OT call-ger C-tpf but even
       >>

T16: misutaa
       Mr.

marikuryuu... hoo... to kodomo mo iru n desu ka
       Marikuryuu HES with child even exist-tpf case C-tpf Q

M14: ‘Well, [she] holds [a] small ball [in her hands]’

T15: ‘[a small ball]’

M15: ‘Yes. [a] small ball of this size... sitting on [the] hands... holding this
       way... [I] call [it] Mr. Marikuryuu.’

T16: ‘Mr. Marikuryuu... hmm... then, [is there] also [a] child?’
The resounder immediately picks up part of the source utterances in M1 and M2 without waiting for the referent to complete her utterance. M1 is left incomplete as the resounder exercises Echo Channeling and interrupts M to talk. Time distance between source utterance and resounder utterance is short for Echo Channeling.

Tannen (1989) claims that there is automaticity in certain kinds of language production, and that Echo Utterance shows evidence of this language automaticity. "Shadowing," a term used by Tannen, is a common characteristic of many Echo Utterances in conversation which is most demonstrably automatic. This is a phenomenon which repeats what is being heard with only a split-second delay. The segment of talk in the following, analyzed by Tannen, demonstrates shadowing.

[22]

1 David  I don't know what ... uh ... port tastes like.

2 Steve  Port is very sweet, Port is very rich.

3 Chad   Port is very sweet, Very rich

4 Steve  Syrupy red wine.

5 Chad   And brandy's very alcoholic.

Line 3 shows shadowing, as Chad starts his echo utterance while Steve is still talking. This overlapping of utterances by repetition is often observed in conversation.
Echo Channeling frequently demonstrates shadowing. The resounder echoes what is being heard with a split-second delay. Instead of echoing the whole utterance, the resounder chooses a part of the source utterance and "shadows" of that segment. Line T1 in example [1] shows an overlapping with the source utterance or shadowing of the underlined clause *llualu tama o*, 'small ball.' The resounder apparently uses the strategy of shadowing, which shows ratification of participation in the conversation rather than interruption. See example [23] below.*

[23]

T21: a *soo na no... hoo.. sensee mansyon* desu ka
    HES so  C case hmm teacher apartment (of a better class) C-tpf Q

M21: *ie...apaato* desu
    no (regular) apartment C-tpf

    >>

T22: *apaato* [laughter]
    (regular) apartment

T21: 'Is [that] so. hmm. teacher, [do you live in an] apartment (of a better class) ?'

M21: 'No. [I live in a] (regular) apartment.'

T22: '(Regular) apartment.'

---

*See Appendix A for a full transcript.*
The resounder, T, uses Echo Channeling in a split second delay of the source utterance. The end of T21 is overlapped with the resounder.

Shadowing, a repetition with a split second delay, refers to time scale and automaticity in conversation as echoing overlaps with the source echo. Echo Channeling often demonstrates shadowing, but does not always overlap with the source echo. Overlapping frequently occurs between the source utterance and the resounder utterance. In exchange [1] above, the Echo Channeling in line T15 is shadowing, with a split second delay (overlapping of the source echo and the resounder echo is seen). However, the Echo Channeling in line T16 waits a few seconds until referent M finishes the source echo (overlapping of the source utterance and the resounder utterance is seen). Overlapping is not necessary for Echo Channeling. There are some cases which do not overlap the utterances of the referent and the resounder. Echo Channeling demonstrates an immediate echo which time scale can be as long as a few seconds pause between the source utterance and resounder utterance.

3.4 Summary

Several formal features to define Echo Channeling have been discussed in this chapter. The participants of the conversation with Echo
Channeling are called the referent and the resounder; the former is the one who is being echoed, and the latter is the echoer. The referent and the resounder are different individuals, so Echo Channeling is a case of allo-repetition. The form of Echo Channeling is fixed and its length is usually limited to a word or a short phrase, and it is always at the utterance beginning position. The repetition in Echo Channeling occurs within a time scale of "shadowing" or immediately after the source utterance without overlapping. Having defined Echo Channeling formally, I will discuss its discourse and interactive functions in the next chapter.
Chapter IV

The Communicative Effect of Echo Channeling in Japanese Conversation

Two basic communication functions of Echo Channeling are identified. These are (1) discourse functions and (2) interactional functions. The discourse functions include indications of active participation by the listener, discourse management by the listener, and development of rapport among the conversation participants. The interactional functions include evaluation, as well as expressions of humor and sarcasm.

4.1. Discourse Functions of Echo Channeling

Echo Channeling is a special type of Echo Utterance in which the listener not only expresses keen interest in the development of the speaker's talk, but also voluntarily involves him in managing the development of the talk. The listener actively participates in the conversation using Echo Channeling, but without showing either overt linguistic cues for new information or signs of turn taking.

I propose two related discourse functions for Echo Channeling: (1) it shows active participation of the listener in the conversation, and (2) it
allows the listener to manage the direction of the conversation by indicating to the speaker in what portion of the speaker's utterance the listener is most interested.

4.1.1. Active Participation and Cooperation

As we have discussed earlier, everyday conversation is a joint production of the speaker and the listener which requires mutual cooperation. Thus, any utterances by the listener, even those that seem to carry little new information, are no less significant to the conversation than the speaker's utterances. The speaker can continue the talk successfully only if the listener expresses his interest in the interaction. No matter how the listener's response is manifested — for example, giggling, body motions, or silence — the speaker must be receptive to the listener's reactions, to develop a successful conversation. Thus, the listener is an active participant of the conversation by "only listening" to the speaker. Echo Channeling clearly demonstrates the active role of the listener as a conversation participant and influences to the development of the speaker's talk.

Tannen observes various purposes that are served simultaneously by repetition. One function is to create smooth production in speech as the speaker repeats parts of his talk. She states that such self-repetition
"enables a speaker to produce language in a more efficient, less energy-draining way. It facilitates the production of more language, more fluently..." (1989:48). Production leads to comprehension: the redundancy of Echo Utterance allows the listener to receive information twice with some added temporal space in which the listener absorbs what is said.

Any repetition used as response or confirmation by the listener helps the interaction by showing listenership and by tying the speaker’s ideas to the listener. Tannen notes that “repetition not only ties parts of discourse to other parts, but bonds participants to the discourse and to each other, linking individual speakers in a conversation and in relationships” (1990:51-52). The operator of repetition, the listener in the case of Echo Channeling, recognizes, if subconsciously, these multiple functions and connects his role in the conversation with emphasis. Examine the next example:

[24]

T39...wakai toki kara konna sakana keitoo no kao o

young time following like this fish kind C face OBJ

siterasita n desu ka...[laughter]

have-hon case C-ipv Q

A39: sakana ni niemasu

fish to look-ipv

1 See Appendix B for a full transcription.
T40: ee sakana
    yes fish
A40: aa soo desu ta soo da ne harebottyotto de
    HES that way C-ipf Q that way C-ipf SP swollen C-ger
ne tyotto ne
    SP a little SP
T41: harebottyotto [laughter]
    swollen

T39: 'Since [he was] young, [has he always] had the face of fish?'
A39: '(Does he] look like fish?'
T40: 'Yes, [he looks like] fish'
A40: 'Is that so... that's right. [It is] swollen a little'
T41: 'Swollen'

The topic of their conversation develops on the appearance of A's old friend. T questions whether the friend always had a "fish face." The first Echo Channeling by A, sakana, 'fish,' in the above exchange confirms the funny description about his friend's face, noted by T. T responds to A by repeating sakana for emphasis of the description (line T40). Clearly the repetition used in line T40 as T's response allows for a smooth understanding for both participants, as they share their feelings about the interesting piece of discourse. Then, A enhances T's funny description by
using the unusual word, harebottyottyo, ‘swollen.’ Echo Channeling is used immediately after the source utterance in line A41. The users of Echo Channeling actively participate in the conversation by keeping a common idea throughout their exchanges.

4.1.2. Discourse Management

A narrator’s development of the ongoing conversation is sensitive to the listener’s response and participation. As the listener indicates his monitoring of the speaker’s utterances, the speaker monitors the listener’s responses and regulates the course of the conversation. The listener’s judgments as to whether or not the conversation is interesting and worth listening to are indicated in the listener’s signals that are inserted during the talk. Responding to the listener’s responses, the speaker may change the topic or subtopic of the talk from what he had in mind originally. The traditional linguistic approach has focused on speaker-oriented narrative development, paying little attention to what listeners do. In this section, conversational narratives will be analyzed in terms of the effects the listener’s responses have for their development.

Echo Channeling is one way in which the listener effectively influences the direction of talk narrated by the speaker. Horiguchi (1988) studies occurrences of repetition in conversation as a variety of listener's
response. According to her study, the listener repeats a part of the speaker's utterance if the listener finds a certain part is particularly interesting. Interpreting the listener's echo response, the speaker organizes or recognizes further development of the talk, taking the listener's interests into consideration. Horiguchi observes that the speaker typically makes one of four different moves in the development of his narration in response to the listener's use of Echo Channeling: ignoring the echo, responding to the echo briefly, modifying the speech slightly, and adopting the listener's interest in the development of the conversation. Since the distinction between the second and the third moves is not clear from Horiguchi's illustration (18-19), these moves are combined in the present analysis. To the three patterns of speaker responses adopted and modified from Horiguchi, I add a fourth, the surrendering of the turn by the speaker by becoming silent. The four patterns are illustrated below.

(1) The speaker continues to talk and ignores the listener's echo.

The first move is seen when the speaker continues to talk regardless of Echo Channeling. The following exchange exhibits this pattern in development.¹

¹Horiguchi considers this type of listener's repetition as aizuti. She states that "repetition is a sign expressing that the listener is paying attention to the speaker's talk; therefore, this is functionally considered aizuti," 1988:17. (Translation is mine.)

²See Appendix C for a full transcript.
K4: sorrya zenbu ikisatu kara lu to otoosama
that-TOP all how it came about following say-ipf with father
byooki ni natta no
Illness to become-pf case
U4: soo na n desu yo...anoo tyoodo yonzyuu ni-sai no toki
that way C case C-ipf SP HES just forty two age C time
ni...tyoodo yakudosi no toki datta n desu kedo
to just bad luck age C time C-pf case C-ipf but
K5: a yakudosi no toki
HES bad luck age C time
U5: ano...sinkinkoosoku ni kakatte simatte
HES myocardial infarction to catch-ger end up-ger
K4: 'that is... telling the whole story from the beginning, [your] father
became ill'
U4: 'That's right. When [he] was [the] age of forty just at just when [men are
prone to] bad luck.'
K5: 'At [the] bad luck age.'
U5: '[He] ends up developing myocardial infarction.'
The topic of the exchange here is U's father's death. The new information
which U presents is about the age of the father and his disease. K echoes
the information, *yakudosi*, 'bad luck age'; however, U ignores Echo Channeling and continues to develop the original information about the disease. First, the listener opens a new topic of the conversation by asking about U's father's illness (line K4). U responds to K briefly and provides the information on his father at his death in line U4. In spite of K's monitoring U's talk on the age with Echo Channeling, U ignores K's comments and continues to develop conversation on his father's illness.

(2) The speaker returns to his intended talk after developing some of the listener's feedback.

The speaker feels that it is necessary to respond to the listener's interests in the talk. After a short development of the information in which the listener is interested, the speaker goes back to his earlier discourse topic development, as in the following example.

[26]

H14: *tigau kaisyade konnattityanakamera ga aru*
different company C-ger like this small C camera SBJ exist-ipp

*n desu*
case C-ipp

*See Appendix D for a full transcript.*
K15: **kamera**
camera

H15: `ee... setuzoku site konna tittyai kamera na n desu nee
yes connect do-ger like this small-ipf camera C case C-ipf SP
kora san motte nai daroo to omotte kore o katta...
this-TOP hold-ger not-exist C-cns QT think-ger this OBJ buy-pf
zettai katte nai daroo...motte masita ne tyanto
absolutely buy-ger exist-neg-ipf C-cns have-ger exist-pf SP surely

H14: 'From a different company, there is [a] **camera** this small.'

K15: 'camera.'

H15: 'Yes. [You] connect [it to the main body], and [it is a] camera this small, so [I thought he] probably didn't have this, [as I bought it...] [I thought that he] absolutely didn't have [it]...[he] surely had [it].'

In this exchange, H talks about his friend collecting the latest audio-visual products, and H competes with his friend for the latest collection. The developing topic is about an unusual product, a camera which H has found. This is a camera to be attached to an audio-visual product. It is unusual because the company which produces the camera is not an audio-visual manufacturer. K shows her interest in the camera by Echo Channeling; thus, H develops some talk on the camera and returns to his earlier discourse on
his competitive friend. Other exchanges in this pattern may show a shorter or longer response to the listener’s Echo Channeling.

(3) The speaker adopts the listener’s response in the talk and develops the talk further without returning to the original discourse.

The speaker may develop the resounder’s subject and make it part of the speaker’s narration. Through Echo Channeling, the listener suggests further development on the subject. If the speaker finds it interesting to adopt the suggestions presented by the listener, the initial discourse may not be continued; instead, the speaker may start a new discourse on the subject raised by Echo Channeling.

[27]

A52: yappari altu gaizin no ti ga mazatte ru sei ka
    after all he foreigner C blood SBJ mix-ger exist-ger reason Q

[laughter]...sutto kono altu no hoo ga sukosi mesen ga
    straight-up this he C side SBJ a little eyes level SBJ

takaku narimase te ne
tall-ger become-ger SP

T53: mesen ga
    eye level SBJ

See Appendix B for a full transcript.
AS3: ee bokura densya ni noru to ne
yes we train to ride-ipf with SP

T54: e
yes

AS4: ano kookoku ga tune ni atama ni ataru n desu yo
HES advertisement SBJ always to head to touch-ipf case C-ipf SP

T55: hoo
hmm

AS5: sore to gaty ga gaty ga gaty ga gaty ga gaty ga gaty gaty
that and [onomatopeia for train noise] OT
koo yatte kono kunekune magaru to kono anoo densya n
this way does-ger HES winding winding with HES HES train C
naka no sityuu ga aru desyoo
inside C pole SBJ exist-ipf C-cns

T56: e
yes

AS6: are ga zenbu koo miemasita kara nee
that SBJ all this way see-pf following SP

AS2: ‘After all, because he [is] mixed [with] Western blood, straight-up well...
...he... [his] eye [level], had become a little taller [than me].’

T53: ‘[his] eye [level] has’

AS3: ‘Yes, whenever we ride on trains, [you know]’
TS4: 'Yes'
AS4: 'The advertisements always touch [our] heads.'
TS5: 'mm'
AS5: 'And, (onomatopoeia for train noise) when [the train] turns [a] winding [track] like this, [there] are poles in [the] trains, right?'
TS6: 'Yes'
AS6: 'We can see all [of] them.'

The previous discourse shows A's remark on being short in comparison to his friend, Mr. Okada. Mr. Okada has grown taller than A, presumably since he has Western blood. T echoes mesen ga, 'his eye level,' to express his interest on that segment of A's narration. A responds to Echo Channeling by developing the new discourse on A's experience in the train. A does not return to his earlier talk on his friend's height.

(4) The speaker ends his talk without considering a further development of Echo Channeling. In such cases, the listener may take a turn in talk and suggest something directly to the speaker.

When the listener uses Echo Channeling to suggest a new subject of conversation to the speaker, the speaker may either ignore Echo Channeling or adopt the suggestion to be included in further talk. However, there is a case in which the speaker does not take either pattern; instead, the speaker
surrenders his turn of speaking to the listener. Examine the next example.

[28]

T17: *zya...* fan fan ga tora-dosiyatte no wa wakarimasu ga
    C-ger-TOP Fan Fan SBJ tiger-year QT-ger C TOP understand-ipf but
ne...Fujiki-san doo de gozaimasu ka ne...[laughter]
SP Mr. Fujiki how C-ger exist-pol-ipf Q SP
A17: *da kara...* tozuizen hen'i na no
    C-rip following mutation C case
T18: tozuizen hen'i....
    mutation
A18: *ee*
    yes
T19: de... dookii no toki wa waka... korokara anna kata
    C-ger same class C time TOP young-ipf time following such person
datta n... desu ka
    C-pf case C-rip Q

T17: 'Then, [I] understand [that] Fan Fan is [born in] tiger year...Mr. Fujiki ...'
[I wounder] how is [it]'
A17: 'Because [of] mutation'
T18: 'Mutation'
A18 'Yes.'

*See Appendix B for a full transcript.
T19 'And, when you were in the same class, [he] was like this when he was young?'

The listener, T, questions about that Mr. Fujiki and Fan Fan, Mr. Okada, are born in the same year of the tiger since both are quite different from each other physically and characteristically. T explains that it is a sudden mutation. Although Echo Channeling picks up *totzen hen'i*, 'mutation,' to express T's interest, A closes his talk with a short response. Later, the listener takes a turn as speaker to suggest the new topic of conversation in line T19. Consider another example, below.

[29]

T36: *nani hanasite ru no kayoku wakaranai desu ne*  
what talk-ger exist-ger case Q well understand neg C-ipf SP

A36: *wakaranai desu yo...myakuraku ga tukanai desyoo*  
understand neg C-ipf SP coherence SBJ reach-neg C-cnS

T37: *myakuraku ga tukanai desu nee...kore wa omoshiroi kata*  
coherence SBJ reach-neg C-ipf SP this TOP interesting person

desu kedo  
C-ipf but

A37: *nn  
yes*
T36: 'I don't understand what he is talking about, [you know]'

A36: 'I don't understand. He is incoherent, right?'

T37: 'He is incoherent, but he is an interesting person.'

A37: 'Yes'

T38: 'Has he been this way since old time.'

T and A are talking about A's friend, Mr. Fujiki. In this case, T echoes A's suggestion that Mr. Fujiki is incoherent, suggesting that A develop the topic. T uses Echo Channeling to emphasize further his interest in that topic; however, A does not adopt the suggestion, instead, A ends with a short response. The listener continues the talk on the subject in which he is interested and raises a related question to A in line T38. When the listener fails to interact with the speaker through Echo Channeling, the alternative route is for the listener to express his attitude by taking a turn as speaker.

4.1.3. Rapport

The listener's use of Echo Channeling, back channeling, and Echo Utterance demonstrates the listener's active participation in the conversation and interaction between the speaker and the listener. The evidence for the listener's successful participation through echo is even
stronger when the resounder's utterances are overlapped, i.e. when shadowing is used. Shadowing makes it possible for the listener to participate in the talk successfully. Consider again example [22] from Tannen (1989), which is repeated below.

[22] (repeated)

1 David I don't know what ... uh ... port tastes like.
2 Steve Port is very sweet. Port is very rich.
3 Chad Port is very sweet. Very rich
4 Steve Syrup/ red wine.
5 Chad And brandy's very alcoholic.

This conversation is held at the dinner table among three friends, David, Steve, and Chad. Tannen's analysis claims that utterances of shadowing "demonstrate that overlapping talk can be cooperative and rapport-building rather than interruptive" (89). It is also a dual strategy of Echo Utterance and shadowing, given the appropriateness of its use among these speakers, that makes it possible for the resounder to participate successfully. Echo Channeling functions with an effect of shadowing to build rapport as Tannen proposed. Strictly maintaining the speaking turn, the participants actively use Echo Channeling, expressing that the listener positively cooperates and participates in conversation.
The use of Echo Channeling is effective for rapport-building in conversation. The appropriate use of Echo Channeling among participants creates a high involvement of both the speaker and the listener. In the case of the conversation of Morita no Yakata (from line M14 to line T24 in Appendix I), a segment of a TV show, the resounder makes use of a number of cases of Echo Channeling as he builds rapport with the speaker and shows his successful participation. In the conversation, the second time of using Echo Channeling indicates a more active involvement by the speaker than at the time of the first one, and the degree of participation increases even more in the third occurrence. The evidence for the listener's strategy for successful conversational participation can be observed in the rapport-building multiple occurrence of Echo Channeling.

4.2. Interactional Functions of Echo Channeling

The central role played by participants of a conversation is interactional, in that conversation is a process of negotiation. One makes an utterance that is relevant to prior information, and "cohesive ties are established when interpretation of an element in one clause presupposes information from a prior clause because of the semantic relationships underlying a text" (Schiffrin 1987:26). Conventional representation of background knowledge or global knowledge is necessary as a basis for the
interpretation of discourse. This knowledge provides what a speaker can assume the listener has whenever a situation is described. In Echo Channeling, a source utterance usually exhibits a speaker's intention with an assumption of this global knowledge being shared with a listener. Through negotiation, a listener develops a recognition of the speaker's intention based on his own assumption and application to his understanding of shared knowledge with the speaker. Most of the time, the resounder shows his attitude to the referent in the way he interacts with the speaker.

In the earlier sections, we saw that active participation in the conversation, discourse management which affects the speaker's narrative development, and rapport-building are all significant discourse functions of Echo Channeling. The listener as conversational participant is observed to be as important as the speaker, while the speaker's narration is successfully achieved by the speaker as the listener's interests on certain subjects within the talk are incorporated in the talk.

This section focuses on some aspects of interactional management by means of Echo Channeling. A successful interaction among conversational participants does not occur in one way talk. One cannot pursue his own talk in isolation without considering the other's interests and evaluations of the talk. Assuring that the present talk is cohesive and interesting to others is the primary task of the speaker. Furthermore, it is important to check that a correct interpretation is made by the listener. The use of Echo Channeling
is an evaluation mechanism. With its use, the listener expresses emotions and attitudes about the talk. In addition, the use of Echo Channeling may suggest sarcasm or humor on the speaker's utterances.

4.2.1. Evaluation

The attitudes and emotions expressed by the listener directly relate to successful communication and the organization of interactional exchange. These include the listener's feelings of agreeing or disagreeing with the speaker and expressing opinions to the speaker. The relationship between speaker and listener in a process of interaction is assumed to be strongly connected by a mutual understanding based on an exchange of attitudes.

Echo Channeling is evaluative depending on its propositional content and the listener's attitude. Echo Channeling is not used for the purpose of information transmission. Rather, it is used to indicate emotive information. In the following exchange, the listener expresses his agreement with the speaker's idea by repetition.

[29] (repeated)

A36: wakaranai desu yo... myakuryaku ga tukanai desyoo
understand neg C-ipv SP coherence SBJ reach-neg C-cns

T37: myakuryaku ga tukanai desu nee...kore wa omosiroi kata
coherence SBJ reach-neg C-ipv SP this TOP interesting person
desu kedo...
C-lpf but

A36: 'I don’t understand... he is incoherent, right?'
T37: 'He is incoherent... but, he is [an] interesting person.'

T uses Echo Channeling to show his agreement with A. The listener's attitudes toward the speaker confirms their common ground about the person they are discussing.

Other types of listener's evaluations are observed in the following set of exchanges.

[11] (repeated)

M18: yappon riku no ue de
   after all land C above at

T19: riku no ue de...
   land C above at

M19: ata... atatamete
   [stammer] warm-ger

T20: atatamete ano oo otaku to... le no naka de
   warm-ger HES you with house C inside at

M18: 'on land as you might expect'
T19: 'on land'
M19: 'and sitting on [the egg];
T20: 'sitting on [the egg], well...with you...in [your] house'

Echo Channeling utterances in this example express the resounder's interest toward the source utterance with minimum linguistic cues. The first Echo Channeling is followed in the next exchange by another Echo Channeling, *atamete*, 'sitting on [the egg],' which also keeps minimum information in the resounder utterance with a short clause. By using Echo Channeling, the resounder shows his evaluation of what M has said. Their utterances personify the ceramic turtle as if it were alive, and the detailed description of the ceramic turtle's reproduction invites laughter from the audience. Since the fortune teller talks about her turtle in such a serious manner, T adopts the fortune teller's style of language, treating the ceramic turtle as a real turtle.

Several interpretations are possible for what T expresses with the use of Echo Channeling in T2. He sets up a serious and amusing response from M by asking the question, "where does this turtle hatch her eggs?" In the subsequent two instances of Echo Channeling, he indicates overtly that he takes M's words seriously, even though he is actually skeptical about the ceramic turtle hatching on land, and even more so that it ever lived in the sea. While T2 is a formal confirmation of what is said, given the unrealistic nature of what M is saying, it emphasizes the fantasy-like
nature of M's speech and invites the audience to laugh about it. T's expressing his attitude towards the M's opinion and his showing his interest encourages her to elaborate on the present talk about this "behavior" of the ceramic turtle.

The specific attitude that a listener may express with Echo Channeling varies depending on the context. The resounder utterances retain propositional contents of the source by keeping the exact form. If the listener expresses his attitude using a means other than Echo Channeling, it will not have the same illocutionary force as Echo Channeling. For example, if the speaker T says "yes," or "I believe you," for agreement and "no," or "I don't believe you" for disagreement, it is not obvious which particular elements of utterance are targeted to express the listener's attitudes. The resounder highlights the very portion of the utterance as what he is most interested in, what he finds to be incredible, etc., thereby inviting the speaker to further develop the discourse around that segment of the talk, to explain or amplify.

The following example expresses the listener's surprise.

[23] (repeated)

T21: a soo na no... hoo..sensee mansyon desu ka
    HES so C case hmm teacher apartment (of a better class) C-ipv G
M21: ie...apaato desu
    no (regular) apartment C-ipv
T22: **apaato** [laughter]  
(regular) apartment

T21: 'Is [that] so. Hmm. Teacher, (do you live in an) apartment (of a better class)??'

M21: 'No. I live in a [regular] apartment.'

T22: '(Regular) apartment.'

Resounder, T, questions M about her living arrangements with an assumption of **mansyon**, 'apartment (of the better class).' M's answer of **apaato**, 'apartment (of regular class),' was unexpected for T; thus, T's surprise is indicated by Echo Channeling. Since M's occupation (fortune teller) is unusual and the conversation has been strange (i.e. the topic of the ceramic turtle), T might have wondered whether her living place is also something unusual. M's answer, in contrary, is **apaato**; that is, people in Tokyo very commonly live in **apaato**, rather than **mansyon** or houses. T's surprise is clearly expressed with Echo Channeling.

The listener's evaluation of the speaker may be a combination of surprise and embarrassment, as in example [30] below.7

[30]

T1: **Fuziki Yuu san to dookki to wa zenzen siranakatta**  
Mr. Yuu Fuziki with classmate QT TOP at all know-perf-neg

7See Appendix B for a full transcript.
desu kedo ne
C-ipf but SP

A1: Altu wa warui ne de nee
he TOP bad-ipf case C-ger SP

T2: Iya, iyaa. Altu wa tte [laughter]. .. Altu wa...[laughter] .. Iya doo...
no no he TOP QT-ger he TOP no [stammer]
dooki naa desu yo nee
same C case C-ipf SP SP

A2: Kore.. kore to ne
this this with SP

T3: ee
yes

T1: ‘[I] didn’t know at all [that you] are [from the] same class as Mr. Yuu Fujiki.’

A1: ‘That guy’ is bad’
T2: ‘but, but, [you say] “that guy” “that guy” but ... [you’re from the] same
class of acting training, [are’t you]’

A2: ‘With him’
T3: ‘Yes’

The host, T, uses Echo Channeling in line T2, repeating the source
twice. The source describes Mr. Fujiki’s character as being a “bad guy.”
The speaker, A, uses the term *aitu* to refer to Mr. Fujiki. *Aitu* is used when the speaker considers its referent to be either in a subordinate position to him or a very intimate friend. In this particular case, it is likely that the use of this word indicates an intimate friendship between A and Fujiki, who are from the same class. The interviewer, T, expresses a certain attitude toward what A has said by using Echo Channeling. He expresses surprise at the referent's use of *aitu* to refer to Mr. Fuziki, reflecting the resounder's ignorance about their close relationship. He may understand the use of *aitu* as an intentional insult or rudeness on the part of A, or as an indication of Mr. Takarada and Mr. Fujiki's intimate friendship, which put the two of them together in relation to the interviewer. Given the public nature of the conversation, the latter is more likely; the audience reaction (laughter) follows immediately after Echo Channeling. The statement following Echo Channeling confirms this interpretation: they are from the same acting class. The emotional engagement indexed with Echo Channeling is also reflected in the facial expression of surprise. By expressing the listener's surprise on the newly shared information, T makes an important contribution to a further development of discourse by focusing on that particular element in their talk. A conversational participant can use Echo Channeling to react in a wide range of attitudes and emotions, from acceptance and approval to rejection and disapproval.
4.2.2. Humor

The speaker's information is successfully interpreted by the listener, and Echo Channeling conveys the resounder's attitudes to the referent. The resounder expresses his interests in the source echo and occasionally invites other participants of the discourse to humorous interpretation of the source echo even if there is no humor realized in its propositional content. The following is an example.

[II] (repeated)

M14: **anoo tiisai tama o motte...** [laughter]

   HES  small-ipf ball OBJ hold-ger

T15: **tiisai tama o ...** [laughter]

   small-ipf ball OBJ

M15: **hai... kono kurai no koo tiisai tama o ne...te no**

   yes this size C this way small-ipf ball OBJ SP hand C

   hira ni notte koo lu huu ni motte ku n desu ne

   palm at ride-ger this say-ipf like to hold-ger come-ipf case C-ipf SP

...misutaa marikuryuu ... to yonde masu kedo mo ...

   Mr. Marikuryuu  OT call-ger exist-ipf but even

T16: **mistaa marikuryuu ... hoo ... to kodomo mo iru n**

   Mr. Marikuryuu  HES with child also exist-ipf case
M14: ‘Well, [she] holds [a] small ball [in her hands]’

T15: ‘[a] small ball’

M15: ‘Yes. [a] small ball of this size... sitting on [the] hands ... holding [it] this way ... [I] call [it] Mr. Harihuruyu...’

T16: ‘Mr. Harihuruyu... hmm... then, Is [there] also [a] child?’

Line T15 repeats tiisal tama o, ‘a small ball,’ of the source echo. The interpretation of the source echo is that it informs T and the audience about the size of the crystal, which is relevant to the fact that the turtle is holding it. While recognizing the interpretation of the source echo, but also seeing the choice of the ambiguous word in M1 and reacting to the audience's laughter immediately following it, the resounder quickly employs Echo Channeling to play on the ambiguity and invoke another interpretation, which is obscene. The second interpretation is not relevant to the size of the crystal, but it implies a relevant connection to body parts. The audience responds to the humorous interpretation with ample laughter.

Often humor is created with the use of Echo Channeling, particularly when an audience is present. For example, an audience's laughter immediately after Echo Channeling is the key to whether humor has been recognized. This in turn affects other discourse functions of Echo
Channeling such as rapport, conversation management, and evaluation of the speaker.

The discourse settings of these data show particular and complex levels of all the participants' relationships in the conversation. Although the analysis has focused on the referent and the resounder of Echo Channeling in order to examine the speaker-listener relationship in conversational narratives, the audience of each show is present in both situ and implied. One level of relationship is that which holds between the interviewer and the guest of the show. The interviewer exhibits good listening skills for a successful conversation with the guest. Another level is between the interviewer and the audience. The interviewer occasionally leaves the narrative to address the audience directly. The audience are indirect participant in the discourse of the conversation.

The audience on situ (Appendix A and B) provides immediate feedback with their laughter, silence, or sometimes applause. Because of the direct feedback, occasional humor may be created easily in the conversation. Although the interviewer with the implied audience (Appendix C and D) does not receive the direct feedback, he maintains successful communication with them through the TV screen. The important task of the interviewer is to sustain a successful interaction with the guest as well as the audience, as he maintains the discourse ties among all the participants of the conversation.
To keep a conversation rolling is not only the task of the speaker, but also of the listener. It is this concern on the part of the listener which motivates him to employ Echo Channeling as a conversational strategy. Occasionally, a repetition highlights a part of the source utterance which may not have been meant to be humorous by the referent, and thus creates some humor nevertheless. This is because echoing naturally attracts the audience's attention to particular discourse elements, even if they had little importance in the referent's original mention. New attention to these less focused discourse elements can bring the conversational participants to a humorous interpretation of the echoed utterance. Recall example [24], repeated below:

[24] (repeated)

T39: ...wakai toki kara konna sakana keltō no kao o  
young-ipf time following like this fish kind C face OBJ
siterasitan desu ka...[laughter]  
have-pol case C-ipf Q
A39: sakana ni miemasu  
fish to look-ipf
T40: ee...sakana  
yes fish
A40: aa soo desu ka...soo da ne... harebottyottyo de  
HES that way C-ipf Q that way C-ipf SP swollen C-gen
ne.tyotto ne
SP a little SP
T41: **hrebotyottyo** [laughter]

swollen

T39: 'Since [he was] young, [has he] have such face of fish kind?'
A39: '[Does he] look like fish?'
T40: 'Yes, [he looks like] fish.'
A40: 'Is that so. that's right. [he is] swollen a little, right?'
T41: 'Swollen'

As the interviewer questions A about A's friend resembling a fish, he sets up the comical sounds of such description. Immediately after A's confirmation on T's expression, T stresses on sakana, 'fish,' by repeating it. As A describes the facial features of the friend in further detail, he remarks that his friend's face looks "swollen." T echoes that expression, and the laughter following Echo Channeling occurs because the echo has revealed the humorous potential of the speaker's discourse. Through Echo Channeling, the interviewer expresses his amusement and his interest in A's comments, inviting the audience to laugh by stressing the unusual description, **hrebotyottyo**. Notice that the audience responds with laughter after the Echo Channeling, rather than the source echo. Echo
Channeling makes the audience realize the humorous nature of a particular element of the narration.

The listener's use of Echo Channeling clearly arises out of active participation in the conversation. Because each interaction is complex, not only on a linguistic but also a personal and social levels, we cannot really recover the "intention" of the listener except through his reactions and the reactions they in turn provoke.

45. Summary

Although a speaker makes most of the linguistic contributions to the narration of a story, the listener also plays an important role in developing it (and entertaining the audience), through the conversational strategy of Echo Channeling. Echo Channeling is a means whereby the listener keeps the discourse coherent and gives it an interesting (and sometimes amusing) texture. The control of development of the speaker's talk and the shift in gear from one element of a talk to another do not depend solely on the speaker. In these data the guests are the narrators, and the interviewers (the listener) work to get their stories started, sustained and closed. The listener, as the co-creator of a narrative discourse, may influence the course of a talk by using the Echo Channeling technique effectively.
Chapter V

Conclusion

5.1. Listener as an Active Participant of Conversation

Traditional approaches in discourse analysis have utilized a speaker oriented concept of conversation to understand daily communication. As a result, researchers have run the risk of oversimplifying or falsifying data, placing too much emphasis on the speaker's roles without an adequate consideration of the listener's roles. The listener's roles in the present study are described as highly interactive, with supporting evidence from Japanese conversation data. While the listener receives information while the speaker is developing a talk, the speaker pays keen attention to the listener's signals. In a sense, the listener is a recipient of narrative information provided by the speaker, yet the speaker also receives and responds to non-narrative signals from the listener which may affect the further development of the discourse. Thus, the mutual surface and non-surface activities of giving and receiving information develop throughout the entire discourse. Given that such mutual monitoring
situations characterize successful conversation, an understanding of the
listener as an active recipient should help develop a better understanding
for the further study of discourse.

5.2. Listener and Audience

we must carefully distinguish listening behavior that plays a direct
role as a participant of conversation from listening behavior that
participates only indirectly in the discourse. The former refers to the
listener as an immediate participant to the conversation, sending
responses to the speaker using Echo Channeling, back channeling, or other
effective means. The indirect participants of the discourse, who sustain
listening behavior during the talk, are the audience. Although both parties
can conduct listening, the nature of their behavior is quite different.

The data in this thesis include the presence of audience. Since the
data is taken from television programs, the conversation participants are
aware that they are being observed by a third party. The discourse
settings of each section of data have the audiences that are either on site
or not on site. The relationship between the speaker and the listener is
that of interviewer and interviewee.

The participants of the conversation use Echo Channeling to make the
conversation entertaining to the audience. The resounder’s motivation for
frequent use of Echo Channeling may be attributed to the resounder's need to underscore certain items that come up in the conversation, to make sure the audience has caught them, and manipulate audience interpretation. In effect, Echo Channeling may create humor. Consciousness of an audience leads to the participants a high frequency of Echo Channeling.

An audience that is present affects an ongoing discourse as indirect participants in the conversation. Noda comments on audience effect: the "audience does not actively engage in conversation, but indirectly influences the behavior of conversation participants by being there. In this sense, the audience is identified in the mind of the conversation participants" (1990:114-5). Receiving reactions from the third party of the audience, the primary participants make more or less effort to create interesting and comprehensible talk for them.

Much attention is paid in Japanese language instruction to the question on which communicative strategies in the language are required for successful interaction. The listener's role with Echo Channeling has important pedagogical implications. In the course of Japanese language instruction, it is important that learners be trained in the use of such listener's strategies. Neglecting such instruction - both performative and explicatory - can only handicap the learner in interacting successfully with the native speakers of Japanese.
Although the present study suggests that the listener has an active role in conversational development through the use of Echo Channeling, the conversational discourse is limited to that of public situations. To understand true nature of Echo Channeling behavior and its relation to the listener, I anticipate pursuing further studies on this subject in a wider range of conversational situations in the future.
Appendix A
Morita no yakata, Zensei de don

Interviewer: Tamori
Interviewee: Maarayaza
Date: December, 1990

T1: Maarayaza-sensee desu dooozo
Maarayaza teacher C-ipf please

(M comes down the steps to the stage. The audience applause.)

Kyoo wa sugoi desu nee...hakkir de gozaimasu nee
Today TOP wonderful-ipf C-ipf SP platinum C-ger exist-pol-ipf SP

M1: le le
no no

T2: le le... a...sikamo nan ka koo zimoyo miita na no ga
no no HES moreover what Q this woven pattern look-ipf C C SBJ

paa to haitte iru aa zubon ga hyoogara de..
[onomatopoeia] GT mix-ger exist-ipf HES pants SBJ leopard pattern C-ger

saa supankooru no usu masuku...[laughter] suteki
here spangles C thin-ipf mask wonderful-ipf

suteki suteki [laughter] kyoo watasi ga siremasita
wonderful-ipf wonderful-ipf today I SBJ receive-pf

zyoohoo ni yorimasu to
information to depend-ipf with

M2: hai
yes

97
T3: buruu no sangurasu o kakete koko ni irassyaimusita
blue C sunglass OBJ ware-ger here to come-pol-pf

M3: hai
yes

T4: kore wa nani ka riyuu wa..
this TOP what Q reason TOP

M4: ee.. anoo.. betsu ni.. toku ni.. riyuu wa nai n
yes HES particulary specially reason TOP exist-neg-ipf case

desu kedo mo [laughter]
C-ipf but even

T5: ha.. ha..
well well

M5: tan ni me ga warui kara to lu.[laughter]
simple to eyes SBJ bad-ipf following QT say-ipf

T6: ha na.[laughter] baka ni sate rassyaru.[laughter]
well well fool to do-ger exist-pol-ipf

M6: le le
no no

T7: aa. soo... kore wa.. anoo anoo kyoo rihaasaru no toki wa
HES that way this TOP HES HES today rehearsal C time TOP

nakatta n desu kedo
exist-neg-pf case C-ipf but

M7: ee.tuma to wakareru no wa sabishii to...wagamama
yes wife with separate-ipf case TOP lonely-ipf QT self-centeredness

itte masita n de [laughter]
say-ger exist-pf case C-ger

T8: aa. kore osu desu ka..
HES this male C-ipf Q
M8: hai. [laughter] .
   yes

T9: ee. [laughter]. yzza[laughter]. kore [laughter]. ano... tukanu koto
   yes  C-ger-TOP  this  HES  trivial  thing

   o  oukagai  simasu  ga
OBJ  ask-pol-stm  do-ipf  but

M9: hai
   yes

T10: anata no zinsee ga  don don dete  ku  n
      you  C  life  SBJ  rapidly  appear-ger  come-stm  case

      desu  ga... kore  wa... ano... osu  dattan  desu  ka...
C-ipf  but  this  TOP  HES  male  C-pf  case  C-ipf  Q

M10: osu  desu...  tuma  mo  kodomo  mo...
      male  C-ipf  wife  even  child...  even

T11: tuma  to  lu...  tuma  to  lu...  koto  wa  moo  hitotu
       wife...  QT  say-ipf  wife...  QT  say-ipf  thing  TOP  additional  one

      aru  n  desu  ka...
exist-ipf  case  C-ipf  Q

M11: ee  arimasu
   yes  exist-ipf

T12: ee...  siranakatta  naa...  aa  soo  na  n  desu  ka
HES  know-neg-pf  SP  HES  that  way  C  case  C-ipf  Q

M12: hai
   yes

T13: sore  de  itu  mo  dete  ku  n  no  wa kore
      that  C-ger  time  even  appear-ger  come-ipf  case  case  TOP  this

      itsu  mo  osu  no  hoo  o  motte  rassyaru  n  desu  ka...
time  even  male  C  side  OBJ  have-ger  come-pol-ipf  case  C-ipf  Q
M13: hai... llio otoosan desu kara sigoto sino to yes father C-ipf following work do-neg-ipf with

Ikenai to... [laughter]
go-pot-neg-ipf QT

T14: iya iya...[laughter]. korya sigoto toka soo iu no no no this-TOP work suc that way say-ipf case

wa...[laughter]. aha kyoo mo zensel atenakya na. TOP HES today even previous life guess-neg-ger-TOP SP

[laughter] koo yatte...[laughter]. zyaa kono okusan wa nan! this way do-ger C-ger-TOP this wife TOP what

o site ru n... yappa kono tama ni motte ru OBJ do-ger exist-ipf case after all this ball to ride-ger exist-ipf

wake desu ka reason C-ipf Q

M14: anoo tiisai tama o motte...[laughter]

HES small-ipf ball OBJ have-ger

T15: tiisai tama o...[laughter]

small-ipf ball OBJ

M15: hai...kono kurai no koo tiisai tama o ne... te no hira yes this about C this way small-ipf ball OBJ SP hand C palm ni motte... kooyuuhuu ni motte ku n desu ne misutaa to ride-ger this way like to holc-ger come-ipf case C-ipf SP Mr.

marikuryuu to yonde masu ke do mo... Marikuryuu QT call-ger exist-ipf but even

T16: mistaa marikuryuu hooo... to kodomo mo iru n desu Mr. Marikuryuu hmm with child even exist-ipf case C-ipf

ka Q
M10: e... mada tamago desu kedo mo,[laughter]
yes still egg C-ipv but even
T17: to kono issai no aida ni tamago o umu n
with this all things C between at egg OBJ hatch-ipv case
desu ka
C-ipv O
M17: hai...
yes
T18: hee... de doko de tamago o kaesu n desu ka...
HES C-ger where at egg OBJ hatch-ipv case C-ipv O
M18: yappari riku no ue de...
after all land C above at
T19: riku no ue de...
land C above at
M19: ata... atatamete...
[stammer] warm-ger
T20: atatamete...anoo..otaku to ie no naka de....
warm-ger HES you with house C inside at
M20: hai
yes
T21: a soo na no... hoo..sensee mansyon desu
HES that way C case HES teacher apartment (of a better class) C-ipv
da...
O
M21: le.. apaato desu
no (regular) apartment C-ipv
T22: apaato,[laughter]
(regular) apartment
M22: ha.
yes

T23: ha.. apaato ni riyuu ga aru n desu ka
HES (regular) apartment at reason SBj exist-dir case C-ipf Q

nee...[laughter]..Itido oheya tazunete mitai mon de
sp once room-pol visit-ger want to see-ipf thing C-ger

gozaimasu kedo mo nee... donna heya ni natte iru
exist-pol-ipf but even SP how room to become-ger exist-ipf

n desuyo nee..
case C-cns SP

M23: henna heya desu yo
strange room C-ipf SP

T24: henna heya...[laughter]... le n naka konna n natte...[laughter]
strange room house C inside like this to become-ger

heya ni konna n natte...[laughter]
room at like this to become-ger

M24: nna.. arimasen
such exist-neg-ipf

T25: doa aketa totan ni payaaan wooon woon woon wo...[laughter].ka
door open-pf as soon as to [onomatopoeia] Q

nan ka site... Itido heya ni
what Q do-ger once room to

M25: doozo..
please

T26: ee
yes
T1: 'Here is] Ms. Maarayaza, please.' [You look] wondrous today...[this is] platinum, right?'
M2: 'No, no.'
T2: 'No, no. Moreover, [it] looks as if [a] woven pattern is mixed in...hmm, [the] pants are [a] leopard pattern...well...[a] thin mask of spangles...wondrous, wonderful, wonderful...According to [the] information which I received today.'
M2: 'Yes.'
T3: '[You] came here wearing [a] blue sunglasses.'
M3: 'Yes.'
T4: 'Is [there] any reason [for] this?'
M4: 'Yes, well...particularly...specially...[there] is no reason, but...'
T5: 'Well, well...'
M5: 'Simply, because [I] have bad eye [sight].'
T6: 'Hm, mm. [you] are making [a] fool [of me].'
M6: 'No, no.'
T7: 'I see... this... well, was not [here] at [the] rehearsal today, but...'
M7: 'Yes...[he] was saying [that he was] lonely [to be] separated from [his] wife...'
T8: 'Oh, this is [a] male?'
M8: 'Yes.'
T9: 'Then, this...well...[I] am asking [a] trivial thing, but...'
M9: 'Yes.'
T10: 'Your life is revealed more and more, but... this...well... was [a] male,?'
M10: 'Yes, [it] is [a] male...[there] is also [a] wife and [a] child.'
T11: '[What do you] mean [by a] wife, is [there] another one?'
M11: 'Yes, [there] is.'
T12: 'Yes, [I didn't know] is that why'
M12: 'Yes.'
T13: 'Then, [the one which] always appears is this, [do you] always bring [the] male.
M13: 'Yes, since [he is the] father, [he] must work.'
T14: 'No, no... this is [not like] work: well, [I] must guess previous lives today again... like this... then, what is this wife doing? [she] is also sitting on this ball after all?'
M14: 'Well, [she] holds [a] small ball [in her hands]'  
T15: '[a] small ball'
M15: 'Yes, [a] small ball of this size... sitting on [the] hands... holding this way... [I] call [it] Mr. Marikuryu.'
T16: 'Mr. Marikuryu... hmm... then, is [there] also a child?'
M16: 'Yes, [it] is still [an] egg but...'
T17: 'then, during all of these things, [the wife] hatches [an] egg?'
M17: 'Yes.'
T18: 'Well, and where [does this turtle] hatch her egg?'
M18: 'on land as you might expect.'
T19: 'on land'
M19: '[end] sitting on [the] egg'
T20: 'sitting on [the] egg... well, with you... in [your] house.'
M20: 'Yes.'
T21: 'is [that] so... hmmm... teacher, [do you live in an] apartment (of a better class)?'
M21: 'No, [I] live in a [regular] apartment.'
T22: '(Regular) apartment.'
M22: 'Yes.'
T23: 'ha. [I wonder if there] is [a] reason for [the] (regular) apartment...
[I] would like to visit [your] apartment someday... [I wonder] what [the] room looks like.
M23: 'It is [a] strange room.'
T24: '[a] strange room. [It] is like this inside [the] house. [It] is like this in [the] room.'
M24: 'No, [it] isn't.'
T25: 'As soon as [you] open [the] door, [there is music] like (onomatopoeia)... sometimes [I would like to visit your] room.'
M25: 'Please.'
T26: 'Yes.'
Appendix B
Terehun Shokkingu: Akira Takarada

Interviewer: Tamori
Interviewee: Takarada Akira
Date: December 1990

T1: Fujiki Yu san to dookk to wa zenzen siranakatta desu
Mr. Fujiki Yu with same class QT TOP at all know-neg-pf C-ipf
kedo ne...
but SP

A1: Aitu wa warui no de nee...
he TOP bad-ipf C C-ger SP

T2: iya, iya. aitu wa tte [laughter]... aitu wa...[laughter]..iya doo..
no no he TOP QT-ger he TOP no [stammer]
dooki na n desu yo nee
same class C case C-ipf SP SP

A2: kore kore to ne..
this this QT SP

T3: ee
yes

A3: sore kara boku to
that following I with

T4: ee
yes

A4: kore Okada Masumi tte ita desyoo..
this Masumi Okada QT-ger exist-pf C-cnS
A5: gaizin mitainaka site n no iru desyoo
foreigner looks C face dê-ger case C exist-ipf C-cns

T6: ee..ee..
yes yes

A6: ne
SP

T7: ee..fan fan desu ne...[laughter]
yes Fan Fan C-ipf SP

A7: fan fan (as he nods) [laughter]...are to ato Koochi Momoko san
Fan Fan that and also Ms. Momoko Koochi
te lu no ga nee
QT-ger say-ipf C SBJ SP

T8: Koochi Momoko san mo desu ka.
Ms. Momoko Koochi even C-ipf Q

A8: Toohoo no dai rokkî ne nyuu feesu na n da.
Toohoo C the sixth C new face C case C-pf

T9: haa, sirana...
HE5 know-neg

A9: ikki wa Mifune Toshiro san toka Kaga Yoshiko san toka
first class TOP Mr. Toshiro Mifune such Mrs. Yoshiko Kaga such

ippai irasite... Hori Yuuijî san toka
many-ipf exist-poli-ger Mr. Hori Yuuijî such

T10: ho ho ho...
hm hm m
A10: de sanki wa Okada Mariko toka
   C-ger third class TOP Mariko Okada such

T11: ee
   yes

A11: Koizumi Hiroshi toka iru wake desu ye
    Hiroshi Koizumi such exist-ipf reason C-ipf SP

T12: ee, ee
   yes yes

A12: ne...
    SP

T13: ee
   yes

A13: sore kara yonki wa posyattatta ka naa...
    that following fourth class TOP end up dropping out-ipf O SP

T14: ee posyattatta desu ka nokette na....
    yes end up dropping out-ipf C-ipf O remain-ger exist-neg-ipf

A14: rokki wa ne...
    sixth class TOP SP

T15: ee
    yes

A15: rokki tte koto wa shoowa nizyuu hati nen ni
    sixth class QT-ger thing TOP Shoowa twenty-eight year to

hailta koro na n desu yo. Toohoo ga
   enter-pf time C case C-ipf SP Toohoo SBJ

T16: haa
    hmm

A16: ano yume no dai... tonikaku
    HES dream C generation anyways
zya... fan fan ga toradowsi tte no wa wakari masu ga
C-ger-TOP Fan Fan SBJ tiger-year QT-ger C TOP understand-IPF but

ne.. Fujiki san..doo de gozaimasu ka ne...(laughter)
SP Mr. Fujiki how C-ger exist-pol-IPF Q SP

A17: da kara... totuzenhen'i na no..
C-pf following mutation C case

T18: totuzenhen'i
mutation

A18: ee
yes

T19: de.. dooki no toki wa wakai koro kara anna kata
C-ger same class C time TOP young-IPF time following such person
datta n desu ka...
C-pf case C-IPF Q

A19: kore wa doosisya syussin de ne..
this TOP Doohisya origin C-ger SP

T20: ee
yes

A20: fensingu no eppe no ne
fencing C best C SP

T21: ee
yes

A21: nihon tyanpion datta n desu yo...
Japan champion C-pf case C-IPF SP

T22: ahee.. fensingu no tyanpion datta n desu ka...
wow fencing C champion C-pf case C-IPF Q

A22: ee
yes
T23: siranakatta nee...
know-neg-pf SP

A23: korya moo...
this-TOP really

T24: ano sekkati no kata ga desu ka...
that impatient C person SBJ C-ipf Q

A24: so sekkati na n desu yo... tonikaku altu wa ne...
that way impatient C case C-ipf SP anyways he TOP SP

T25: fensingu sekkati desu yo ne... [laughter]... tyotyo...
fencing impatient C-ipf SP SP [onomatopoeia]

(T imitates fensing)

A25: alu sausupoo da kare taku suru n desu
he left handed C-ipf following advantage do-ipf case C-ipf

yo... [laughter]
SP

T26: nihon tyanpion to wa siranakatta desu nee... sore de
Japan champion OT TOP know-neg-pf C-ipf SP that C-ger

A26: kore wa nee...
this TOP SP

T27: ee
yes

A27: waru de oozake nomi de nee...
bad C-ger drinker C-ger SP

T28: ee... warui
yes bao-ipf

A28: ore ni zenbu warui koto osieta genkihan na n desu yo
I to all bad-ipf thing teach-pf leader C case C-ipf SP
T29 hoo
hmm

A29: soi de... hayameshi hayaguso gel no
that C-ger fast meal fast bowel movement performance C
uti da na n te itte masite ne...[laughter]... mada
inside C-ipf C case QT-ger say-ger exist-ger SP still
postera ni nameae mo denai uti kara ne.
poster to name even appear-neg-ipf inside following SP

T30: ee
yes

A30: tonikaku yakusya ni nattara zettai hituyoo da
anyways actor to become-con-pf absolutely necessary C-ipf
tte n de ne...
QT-ger case C-ger SP

T31: ee
yes

A31: toire wa ne... san-pun haitteryaa nagai hoo
toilet TOP SP three minute enter-ger exist-prv long-ipf side
desu si ne...
C-ipf and SP

T32: hoo
hmm

A32: huro wa hayai si... mesi kuu no wa hayai si... asa
bath TOP fast-ipf and meal eat-ipf C TOP fast-ipf and morning
hayaoeki da si... ibiki wa kaku si... kega suru
early rising C-ipf and snore TOP write-ipf and injury do-ipf
si...[laughter]
and
A33: *itiban ni naka datta desu yo.*
    best good-pf friend C-pf C-ipf SP

T34: a soo desu ka...ima mo zenzen tue onazi desu ne...
    HES that way C-ipf Q new even at all same-ipf C-ipf SP

*sekkati de*
    impatient C-ger

A34: *sekkati de nee*
    impatient C-ger SP

T35: ee
    yes

A35: nee
    SP

T36: nani hanasite ru no ka yoku wakaranai desu ne..
    what talk-ger exist-ipf C Q well understand-neg-ipf C-ipf SP

A36: *wakaranai desu yo. myakuryaku ga tukenai*
    understand-neg-ipf C-ipf SP coherence SBJ achieve-neg-ipf
desuyo..
    C-cns

T37: *myakuryaku ga tukenai desu nee...kore wa*
    coherence SBJ achieve-neg-ipf C-ipf SP this TOP

*omosiroi kata desu kedo...*
    interesting-ipf person C-ipf but

A37: nn
    yes

T38: mukasi kara koo datta n desu ka
    old time following this way C-pf case C-ipf Q
A38: mukasi kara koo desu yo...[laughter] konna kao site
old time following this way C-ipf SP like this face do-ger
masita kara wakai toki kara kekkoo hukete masita
exist-pf following young-ipv time following quite age-ger exist-pf
kedo nee
but SP

T39: ee. kyoo wa korya zutto syasin minagara no hanasi
yes today TOP this-TOP all the time photo while seeing C talk
ninatte simai masita... wakai toki kara konna
to become-ger end up-pf young-ipv time following like this
sakana keitoo no kao o site rasita n desu ka [laughter]
fish kind C face OBJ do-ger exist-pf-pol case C-ipf Q

A39: sakana ni miemasu...
fish to look-ipf

T40: ee. sakana...
yes fish

A40: aa soo desu ka soo da ne harebottyoto de
HES that way C-ipf Q that way C-ipf SP swollen C-ger

ne... tyotto ne...
SP a little SP

T41: harebottyoto...[laughter] demo sore mezurasil kumi desu nee...
swollen but that unusual-ipv class C-ipf SP

A41: soo desu.. demo minna ooku kute nee..
that way C-ipf but everyone big-ger SP

T42: ee
yes

A42: kondo no tooo ho no rokkisee... wa nani mo omaera
this time C Toohoo C sixth class students TOP what even you
sibai ga umai kara totta n zyanai to
acting SBJ good-ipf following take-pf case C-neg-ipf QT

T43: ee
yes

A43: se no takasa dake de totta n da to
height C height only C-ger take-pf case C-ipf QT

T44: soo desu yo.. iya.. koo ittya nan desu ga... muka
that way C-ipf SP no this say-ger-TOP what C-ipf but [stammer]

mukasi ni site wa honto takai desu yo ne.. na nan
old time at do-ger-TOP really tall-ipf C-ipf SP SP [stammer] what

senti Takarada san wa
centimeter Mr. Takarada TOP

A44: boku wa ima hatizyuu iti-meetoru hatizyuu san desu yo.
I TOP now eighty one meter eighty three C-ipf SP

toozi mo iti-meetoru hatizyuu sokosoko arimasita
that time even one meter eighty more or less exist-pf

kara ne
following SP

T45: to toozi.. e.. toozi hatizyuu sokosoko
[stammer] that time HES that time eighty more or less

A45: hatizyuu sokosoko
eighty more or less

T46: nobita n desu ka
grow-pf case C-ipf Q

A46: nobimasita yo. da tte moo nan nen sanzyuu go nen
grow-pf SP C-ger QT-ger already what year thirty five year

gurai mae desu kara ne
about ago C-ipf following SP
T47: imarya... sanzyuu go nen gurai de nobiru n desu ka
      no no thirty five year about C-ger grow-ipf case C-ipf Q
A47: n
     yes
T48: oso lotte kuru to dandan... tosi ano... sintyoo
      age take-ger come-ipf with gradually age HES height
mobinasu
grow-ipf
A48: nobimasu yo..ee
      grow-ipf SP yes
T49: a... soo su ka..atasi is-senti hikuku natta
      HES that way C-ipf Q I one centimeter short-ger become-pf
n desu kedo ne
case C-ipf but SP
A49: mizikaku natta n desu ka... iya soo yuu no
      short-ger become-pf case C-ipf Q no that way say-ipf C
wa ne..ie le.. ee
      TOP SP no no yes
T50: sonna warawareru koto wa nai n desu kedo..
      like that laugh-psv-ipg thing TOP exist-neg-ipf case C-ipf but
nan de nobita n desu ka.. hatati sugite mo
      what C-ger grow-pf case C-ipf Q twenty years old pass-ger even
nobita n desu ka
grow-pf case C-ipf Q
A50: nobimasita yo... mae wa ne
      grow-pf SP before TOP SP
T51: ee
     yes
A51: boku no hoo ga takakatta no... ano. okada yori mo
i C side SBJ tall-ger case HES Okada more even

T52: a soo nano
HES that way C case

A52: yappari alu gaizin no ti ga mazatte ru sel
after all he foreigner C blood SBJ mix-ger exist-ger reason
ka...sutto kono. alu no hoo ga sukosi mesen ga takaku
Q straight up this he C side SBJ a little eyes SBJ tall-ger
narimasite ne
become-ger SP

T53: mesen ga
eyes SBJ

A53: ee bokura densya ni noru to ne
yes we tran to ride-ger with SP

T54: e
yes

A54: ano. kookoku ga tune ni atama ni ataru n desu
HES advertisement SBJ always to head to touch-ger case C-ger
yo
SP

T55: hoo
hmm

A55: sore to gatyga gatyga gatyga gatyga gatyga gatyga n
that and [onomatopoeia]
to koo yatte kono kunekune magaru to kono ano.
GT this way do-ger HES winding turn-ger with HES HES
densya naka no sityuc ga aru desyoo
train C inside C pole SBJ exist-ger C-cns
T56: e
    yes

A56: are ga zenbu koo meliasita kara nee
    that SBJ all this way see-pf following SP

T57: hoo
    hmmm

A57: ee
    yes

T58: hoo
    hmmm

A58: da kara hito yori saki ni ame ni ataru
    C-ipf following people than ahead to rain to touch-pf

si... [laughter]

and

T59: ieie-kenna ree konma ree nan byoo no sa
    no no like this zero point zero what second C difference

A59: iyaa arimasu yo sorya yappari
    no exist-ipf SP that-TOP after all

T60: sore zya are desu ne nihon de itiban saki ni
    that C-ger-TOP that C-ipf SP Japan C-ger first ahead at

yoake ga kimasu
    sun rise SBJ come-impf

A60: soo soo
    that way that way

T1: '[I] didn't know at all [that you are] from the same class as Mr. Yuu Fujiki.'

A1: "'that guy' is bad.'
T2: "but, but [you say] "that guy,"... "that guy"...but...[you're from the] same
class of acting training, [aren't you]?
A2: 'With him'
T3: 'Yes.'
A3: 'and with me'
T4: 'Yes.'
M4: 'this, [do you remember] Masumi Okada?'
T5: 'Yes.'
M5: '[His] face looks like [a Western] foreigner, right?'
T6: 'Yes, yes.'
A6: 'Right?'
T7: 'Yes... Fan Fan, right?'
A7: 'Fan Fan... him...and also [a person] named Mrs. Momoko Koochi, is.'
T8: '[Is] Mrs. Momoko Koochi also?'
A8: '[She] is [a] new face of the sixth class of Toohoo.'
T9: 'Hmm, [I didn't] know.'
A9: '[In the] first class [there are] Mr. Toshiro Mifune and Ms. Yoshiko Koga
and many [others], Mr. Yuuji Hori.'
T10: 'Hm, hm, mm.'
A10: 'And, [in the] third class, [there is] Ms. Mariko Okada.'
T11: 'Yes.'
A11: '[There] is Mr. Hiroshi Koizumi.'
T12: 'Yes, yes.'
A12: 'Right'
T13: 'Yes.'
A13: 'and also [the] fourth class... [all] dropped out, I wonder.'
T14: 'Dropped out, [nobody] remained.'
A14: '[the] sixth class.'
T15: 'Yes.'
A15: '[By] saying [the] sixth class, [it was] when Toohoo entered Showa twenty-eight years.'
T16: 'Hm.'
A16: '[The] dream generation... anyways.'
T17: 'Then, [I] understand [that] Fan Fan was [born in the] tiger year... 'Mr. Fujiki... [I wonder] how is [it].'
A17: 'Because of [a] mutation.'
T18: 'Mutation.'
A18: 'Yes.'
T19: 'And... when [you] were [in the] same class, [he] was like this when he was young?'
A19: 'He is [graduated] from Dooshisha.'
T20: 'Yes.'
A20: '[He] is [an] expert in fencing, [you know].' A21: 'Yes.'
T21: 'He was national champion.'
A22: 'Yes.'
T22: 'Wow, [he] was national champion.'
A23: 'Yes.'
T23: '[I] didn't know.'
A24: 'This [person] is really...'
T24: 'That impatient person is?'
A25: 'Right. [He] is impatient. anyways, he is.'
T25: 'Fencing is impatient, right?  (onomatopoeia).'
A26: 'Because he is left-handed, [he] has [an] advantage.'
T26: '[I] didn't know [that he] is national champion and then?'
A27: 'This [person] is...'
T28: 'Yes.'
A27: '[He] is bad. [He] is a drinker.'
T28: 'Yes, bad.'
A28: '[He] is [the] leader [who] taught me all [the] bad things.'
T29: 'Hmm.'
A29: 'Then, [he] used to say [that] fast eating, fast flushing toilet are considered performance... Since [his] name was not on [the] poster...'
T30: 'Yes.'
A30: '[he said] when [he] became [an] actor, [these performances] are absolutely necessary.'
T31: 'Yes.'
A31: 'Staying three minutes [on the] toilet is [considered] long and...'
T32: 'Hmm.'
T33: (T laughs)
A33: '[He] was [the] best friend.'
T34: 'Is [that] so...[he] is still exactly [the] same now...[he] is impatient.'
A34: 'Impatient.'
T35: 'Yes.'
A35: 'Right.'
T36: 'I don't understand what [he] is talking about, you know.'
A36: 'I don't understand. [He] is incoherent, right?'
T37: '[He] is incoherent, but he is [an] interesting person.'
A37: 'Yes.'
T38: 'Has [he] been this way since old times?'
A38: '[He] has been this way...Since [he] had this appearance, [he] looked quite old in his youth.'
T39: 'Yes. [we] end up talking [about Mr. Fuji]... because [we] are looking
[at] [the] photograph [of Mr. Fujikl]...Since [he was] young, [has he always] had [the] face of fish?'
A39: 'Does he] look like fish?'
T40: 'Yes, [he looks like] fish.'
A40: 'Is [that] so...[that]'s right...[it] is swollen...a little.'
T41: 'Swollen... but that is [an] unusual class.'
A41: 'That's right. But everyone is tall.'
T42: 'Yes.'
A42: 'They said], this time, [the] sixth class of Tohoho is not chosen because [of] good acting.'
T43: 'Yes.'
A43: '[They said], you] are chosen only because [you are] tall...'
T44: '[That]'s right. No, frankly speaking, [you are] really tall considering [the] old generation. How tall are [you], Mr. Takarada?'
A44: 'I am now eighty...one meter and eighty-three [centimeters], even at that time, I had more or less one meter and eighty [centimeters]. So, you know...'
T45: 'At that time, at that time more or less one meter and eighty [centimeters]'
A45: 'More or less one meter and eighty [centimeters]'
T46: 'Have you grown [since then]?'
A46: '[I] have grown... because [it] is already how many years... thirty-five years ago.'
T47: 'No, no. [do you grow] in about thirty-five years?'
A47: 'Yes.'
T48: '[As you] become aged, gradually...well...[the] height increases?'
A48: '[It] increases...yes.'
T49: 'Well...is [that] so...I have become one centimeter short, but...'
A49: ‘Did [you] become shorter? well [things] like that... no, no...yes.’
T50: ‘[You] don’t need to laugh like that, but... why did you grow?... did [you]
grow after [the] age of [twenty]?’
A50: ‘Yes, [I] grew... before.’
T51: ‘Yes.’
A51: ‘I was taller... well... than Okada.’
T52: ‘Oh, is [that] so.’
A52: ‘After all, because he [is] mixed [with] Western blood... straight-
up well, he, his eye [level], had become a little taller [than mine].’
T53: ‘[His] eye [level] has.’
A53: ‘Yes,... whenever we ride on trains, [you know].’
T54: ‘Yes.’
A54: ‘[The] advertisements always touch [our] heads.’
T55: ‘mm.’
A55: ‘And, (onomatopoeia for train noise) when [the train] turns [a] winding
[track] like this, [there] are poles in [the] trains, right?’
T56: ‘Yes.’
A56: ‘[We can] see all [of] them.’
T57: ‘Hmmm.’
A57: ‘Yes.’
T58: ‘Hmmm.’
A58: ‘That’s why rain touches [me] before other people.’
T59: ‘No, no... such zero point zero something second of difference...’
A59: ‘No, [there] is [a difference], after all.’
T60: ‘Then, that is... [you can] see [the] sun rise faster [than any other
people] in Japan.’
A60: ‘That’s right, right.’
Appendix C
Tetsuko no heya : Katsuhide Uekusa

Interviewer: Kuroyanagi Tetsuko
Interviewee: Uekusa Katsuhide
Date: December, 1990

K1: Kattyun no otoosama wa mendoo mi no li katasu
Kattyun C father-pol TOP care see-stm C good-lpf person
de C-ger

U1: hai
yes

K2: nan ka byooin ni nyuuin site rasyaru toki ni
what Q hospital at hospitalization do-ger exist-pol time at

U2: hai
yes

K3: otonari no betto no hito no sigoto no mendoo mo mita n
next C bed C person C work C care even see-pf case
desu tte
C-lpf Q-ger

U3: a mityatta n desu yo ... sugoi
HEs see end up-ger case C-lpf SP extreme-lpf

K4: sorya zenbu ikisatu kara iu to otoosama
that-TOP all circumstance following say-lpf with father-pol

byooki ni natta no..
ilness to become-pf case
U4: sooo na n desu yo anoo tyodo tyonzyuu ni-sal no
that way C case C-ipf SP HES just forty two years old C
toki ni tyooodo yakudosi no toki datta n desu kedo
time at just bad luck age C time C-pf case C-ipf but
K5: a yakudosi no toki...
HES bad luck age C time
U5: ano sankinkooosoku ni kakatte simatte...
HES myocardial Infarction to catch-ger end up-ger
K6: ee wakai no ni nee...
yes young-ipf case to SP
U6: soo desu
that way C-ipf
K7: yonzyuu ni-sai de...
fifty two years old C-ger
U7: soo desu nee...
that way C-ipf SP
K8: mn... yes
U8: tyooodo boku ga hittosutazio to iu bangumi ni deta
just I SBJ Hit Studio OT say-ipf TV program to appear-ger
tele... kaitte kitara ikinari zimusyo no hito kara
exist-ger return-ger come-prev suddenly office C person following
denwa atte de... otoosan ga taoreta... de
phone exist-ger C-ger father SBJ fall down-pf C-ger
tyotto matte... ore uekusa da kedo ore no otoosan honto ni...
few wait-ger I Uekusa C-ipf but I C father really to
K1: 'Kattyán's (nickname of the guest) father does whatever he can for other people.'
U1: 'Yes.'
K2: 'Something like... when [he] is hospitalized.'
U2: 'Yes.'
K3: '[I] hear that [he] took care of [the] job of [the] neighbor next [to him].'  
U3: '[He] ends up doing [so]. ... surprising.'
K4: 'That is... telling the whole story from the beginning, [your] father became ill?'
U4: 'That's right... well, when [he] was [the] age [of] forty, at just when [men are prone to] bad luck.'
K5: 'At [the] bad luck age.'
U5: '[He] ends up developing myocardial infarction.'
K6: 'Yes, [He] is still young'
U6: '[That] is right.'
K7: 'At [the] age [of] forty.'
U7: 'That's right.'
K8: 'Yes.'
U8: 'After [I] was appearing in [the] TV program, Hitto Sutazio, and returned home, [I] suddenly received a phone call from [a] person from [the] office... and... [your] father collapsed... and [I] said to wait a minute. I am Uekusa, but my father really did?'
Appendix D
Tetuko no heyō : Katsuhide Hattori

Interviewer: Tetuko Kuroyanagi
Interviewee: Katsuhisa Hattori
Date: October, 1990

K1: Akutagawa san ga... totuzen hanasi ga... Akutagawa san
Mr. Akutagawa SBJ suddenly story SBJ Mr. Akutagawa
irrasyananaku natte nee.. Atsushi san ga irrasyananaku
exist-pol-neg-ger become-ger SP Atsushi SBJ exist-pol-neg-ger
natte honto ni nee otikara otosi desyou
become-ger really to SP energy-pol lose-stm C-cons

H1: ano kata ga honto ni ganbatte ta n desu yo nee
that person SBJ really to put effort-ger exist-pf case C-lpf SP SP

K2: demo ano kata ga tiosakuen o zuibun inotigake
but that person SBJ copyright OBJ much life and death
de ganbatte
C-ger put effort-ger

H2: kindaika sita to iu ka ne..
modernization do-pf QT say-lpf Q SP

K3: kindai ka nassatta te iu koto wa ongakuka ni totte
modernization do-pf-pol QT-ger say-lpf thing TOP musician to for
wa totemo yokatta desu nee..
TOP very good-pf C-lpf SP
H: soo desu nee da kara minna de ne ato
that way C-ipf SP C-ipf following everyone C-ger SP after

tuide ikanakya ikenai desyoo nee honto ni ano kata
succeed-ger go-neg-ger-TOP go-neg C-cns SP really that person

wa issyo ni ryokoo mo sitari sita kedo ganbarimasita nee
TOP together to trip even do-pf do-pf but put effort-pf SP

K: suteki na kata desita mono nee... demo Hattori san wa are
wonderful C person C-pf thing SP but Mr. Hattori TOP that

desu ne...
C-ipf SP

H: hai
yes

K: sakki bii gata tte ossyatta n desu kedo...honto ni
a while age B type OT-ger say-pol-pf case C-ipf but really to

dondon ohanasi ga kawatte mo dondon [laughter]
rapidly story-pol SBJ change-ger HES rapidly

H: iya ya moo ii n desu moo doo sizental na n
no no already good-ipf case C-ipf already how nature C case

desu...ongakubatake tte iu arubamu mo zibun no ikikata
C-ipf “field of music” OT-ger say-ipf album even self C way of life

desu yo ne..
C-ipf SP SP

K: haa
yes

(a part of conversation is cut)
K7: sate Hattori Katsuhisa san no syumi de irassyaimasu ga... well Mr. Katsuhisa Hattori C hobby C-ger exist-1pf-pol but

nan de mo atarasil denki selhin ga deru to what C-ger even new-1pf electoral product SBJ release-1pf with

sugu kau soon buy-1pf

H7: anmari litakunai n desu kedo ne...ano...syottyuu uti no much want to say-neg case C-1pf but SP HES always home C

mon ni mo monku iwari te masu kedo mo...dereba people to even complaint say-psv-ger exist-1pf but even release-prv

katte simau n desu yo... but-ger end-up-1pf case C-1pf SP

K8: itiban dono syurui no mon no n desu ka best which kind C thing C case C-1pf O

H8: yappari oodioppol mon desu nee... ma itiban gutaiteki ni after all audio like thing C-1pf SP HES best in detail to

leba... ano iwayuru wookuman no yoo na mono na n desu nee... say-prv HES so-called walkman C like C thing C case C-1pf SP

nandakanya ippai atte... moo iranai no ni iiroiro riyuu trivial many exist-ger already need-neg-1pf case to variety reason

o tukete... iya kore wa sizen ni modoru aa sooti ga OBJ make-ger no this TOP nature to return-1pf HES equipment SBJ

tute iru... kore wa rukuonga dekiru toka su ne attach-ger exist-1pf this TOP record SBJ can-1pf such C-1pf SP

sonna koto littya gorogoro tammatte masu yo such thing say-ger-TOP [onomatopoedia] store-ger exist-1pf SP

K9: ippai aru n desu ne many exist-1pf case C-1pf SP
K10: Sada Masashi san to iu no ga maa nakayokute
Mr. Masashi Sada QT say-ipf C SBJ HES get along-ger
irrasyaru... ano kata ga mata suki
exist-pol-ipf that person SBJ again like-ipf
H10: kore ga sen'etu na n desu nee... moo wakai kuse ni
this SBJ crazy C case C-ipf SP HES young-ipf even SP
nee...daitai hotondo atarasi ni ga deru to mazu aitu ga
SP usually almost new-ipf C SBJ release-ipf with first he SBJ
saki ni kau n desu... sore de boku ga naze kau ka to
ahead at buy-ipf case C-ipf that C-ger I SBJ why buy-ipf Q QT
iu to aitu ga motte iru no ni boku ga motte
say-ipf QT he SBJ have-ger exist-ipf C to I SBJ have-ger
inai no wa huyukai de aru to iu
exist-neg-ipf C TOP uneasy C-ger exist-ipf QT say
K11: [laughter]
H12: atoo anoo bideo wookuman te iu n desu ka
also HES video-walkman QT-ger say-ipf case C-ipf Q
K13: bideo wookuman
video-walkman
H13: are wa moo toozen saisyo ni katta si aitu wa kau
that TOP already of course first at buy-pf and he TOP buy-pf
daroo to omotta n desu... da kara aitu ga boku ga katte
C-cons QT think-pf case C-ipf C-ger following he SBJ I SBJ buy-ger
aitu mo katta kedo nai o kakeru tame ni wa sore
he even buy-pf but still attack OBJ make-ipf reason to TOP that
ni tuite iru huzoku hin o kawanakereba
to attach-ger exist-ipf additional equipment OBJ buy-neg-prv
naranai... de huzoku hin de mo onazui kaisya
become-neg-imp C-ger additional equipment C-ger even same-impf company

no mono zya zettai dame na n desu kara
C thing C-ger-TOP absolutely wrong C case C-impf following

K-4 ee
yes

H-4 tigau kaisya de konna tittyai na kamera ga aru
different-impf company C-ger like this small C camera SBj exist-impf

n desu
case C-impf

K-5: kamera
camera

H-5: ee... setuzkusute konna tittyai kamera na n desu nee...
yes equip-ger like this small-impf camera C case C-impf SP

koraar motte nai daroo to omotte kore o katta..
this-TOP have-ger exist-neg-impf C-cns QT think-ger this OBJ buy-pf

zettai katte nai daroo... motte masita ne tyanto
absolutely buy-ger exist-neg-impf C-cns have-ger exist-pf SP surely

K-6: [laughter] tigau kaisya na no ni
different-impf company C case SP

H-6: da kara sonli wa sonli da to ka itte... soo
C-ger following Sony TOP Sony C-impf QT Q say-ger that way

lu n zya nai n desu yo
say-impf case C-TOP exist-neg-impf case C-impf SP
K1: 'Mr. Akutagawa suddenly [the] talk [switches]. [Since] Mr. Akutagawa [has] passed away, Atsushi [has] passed away, [you must] be really disappointed.'
H1: 'That person really worked hard, [don't you think]?'
K2: 'That person put everything into [his] work for [the] copyright law.'
H2: '[He] brought modernization.'
K3: '[what you mean by] modernization was very good for musicians, right?'
H3: 'That's right...so, [we] must continue [his work] with everyone...in fact, [i] traveled together [with him], but...[he] worked hard, you know.'
K4: '[He] was a wonderful person...but Mr. Hattori is...'
H4: 'Yes.'
K5: '[You] said [that you] are B [blood] type...but, [the] topic [of conversation] rapidly switches...rapidly.'
H5: 'No, no...[it] is all right...how...[i] am natural... [the] album called "Ongakubatake" is also my way of life.'
K6: 'Yes.'
H7: '[i] don't really want to talk [about it]... well...[i] am always complained to by my family, but...[i] end up buying [anything when it] comes out.'
K8: 'Mostly, what kind [of] products are [they]?'
H8: 'After all [they] are audio products...such as...well, things like [the] so-called "walkman"...[there] are many kinds...Ever, though [i] don't need [any more], [i] find variety [of] reasons [for buying]...such as... this returns to nature...oh, [this] has [some] equipment... this has [a] recording device...[i] say such things, and [they] are piling up.'
K9: '[There] are many, right?'
H9: 'Yes.'

K10: '[You] are good friends with Mr. Masashi Sada, he also likes [collecting new products].'

H10: 'He is crazy, [you know]. [He] is still young, when new products come out, almost always he buys [them] first...and [the] reason why I buy is because [I] am uneasy [for not having it] even if [he] has [one].'

K11: (K laughs)

H12: 'Also, well...is [it] called video-walkman?'

K13: 'Video-walkman.'

H13: 'Of course [I] already purchased that first, and [I] thought [that] he probably bought [it, too]...so, he...I bought and he also bought, but...moreover...to compete, [I] must buy [the] additional equipment [which] is attached to that [video-walkman]. and even [the] additional equipment cannot be from [the] same manufacturer, so...'

K14: 'Yes.'

H14: 'From a different company there is a [camera] this small.'

K15: 'Camera.'

H15: 'Yes, [you] connect [it to the main body], and [it is a] camera this small, so [I] thought [he] probably didn't have this, [as I] bought it...[I thought that he] absolutely didn't have [it]. [He] surely had [it].'

K16: (K laughs) 'Even if [it] is from a different company...'

H16: 'So, [it] is not like Sony [makes products for] Sony.'
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