Paralanguage refers to the non-verbal elements of communication used to modify meaning and convey emotion. Paralanguage may be expressed consciously or unconsciously, and it includes the pitch, volume, and, in some cases, intonation of speech.

SQ12. How is a ‘sentence’ defined?
→ Generally, an syntactically complete clause (i.e. contains a VP), but it is more complicated in actual data.

p. 22 のデータセット (1)を見る！

Class Notes (2), pp. 23-44

3.2. Fragmentation of talk (pp. 23-27)

SQ13. (1) What is a "Pause-bounded Phrasal Unit" (PPU) & how is it different from Chafe’s ‘idea units’?
→ PPU’s are morphological units of independent lexical items plus function words (e.g. particles) pronounced in one continuous flow. Each of Chafe’s ‘idea units’ consists of a clause; i.e. a verb & other elements.

pp. 23-26

SQ13. (2) What are the rationale for positing a PPU in JPN?
→ It is common in JPN for a clause to be broken into smaller units, and those boundaries provide important points for listeners to participate in the conversation in progress.

p. 24-25 のデータセット (2)を見る！

p. 26 What is bunsetsu (文節)?
→ A basic sentence-constructing unit consisting of shi (詞), & optionally ji (助).

p. 30

Tokieda (1950)

Shi (content word): An expression representing an objective and conceptualized notion of referents; V, N, Adj, Adv

Ji (function word): An expression representing the speaker’s perspective toward the referent; P, Aux, Conj, exclamatory expressions

p. 26

Give an example of a sentence broken into bunsetsu.
→ Mari-wa / kinoo / ryoo de / gohan-o / tabeta.

p. 27

Are PPU and bunsetsu the same?
→ No, bunsetsu is defined in terms of its grammatical construct, but PPU is defined in terms of the pause (i.e. phonologically).

p. 27

What is particularly significant about PPUs in JPN?
→ PPUs are often marked by final particles (e.g. ne), providing opportunities for the listener to respond.

Cf. Almost 1/3 of all PPUs in Maynard’s (1989) data.

3.3. Final particles (pp. 27-30)

pp. 27-28

SQ14. According to Maynard, how are the JPN ‘particles’ classified (in terms of their functions)?

Type I: expresses the speaker’s judgment

{ (1) occurs utterance-initially, and warn of what follows
  e.g. e ‘huh?’, ‘aa ‘oh’
(2) occurs phrase-finally; i.e. ‘final particles’
  終助詞（しゅうじょし）／関助詞（かんとうじょし）
  e.g. ne(e), sa, yo

Type II: expresses grammatical functions

Maynard (1989) (2), 2 of 11
According to Kindaichi (1957), how do JPN speakers prefer to end a sentence?
→ They tend to avoid ‘a note of finality.’

According to Martin (1975), what function do final particles have?
→ They impart some additional hint of the speaker’s attitude toward the sentence – doubt, conviction, caution, inquiry, confirmation or request for confirmation, recollection, etc.

According to Martin (1975), what function does ne(e) have?

SQ15. What does it mean to say that ne(e) and na(a) are ‘particles of rapport’?
→ The use of the particles helps to monitor the interlocutor’s feelings. It reflects ‘the speaker’s consideration of the addressee’ & makes the addressee feel encouraged to participate in the conversation.

How often do final particles occur in non-sentence-final position?
→ Very often. Almost 50% of all occurrences in Maynard’s (1989) data. Cf. Table 3.1, p. 29

Which final particles can be characterized primarily as ‘particles of rapport’?
→ (1) (P)ne(e); (2) sa(a); (3) no; (4) kana, yona; (5) (P)yo; (6) ka; (7) wa; (8) ze

How often do these particles occur sentence-finally?
→ Very often -- over 35% of all sentence-final expressions are marked by them.

How often do these particles occur in (non-sentence-final) PPU-final position?
→ Very often -- over 30% of the time.

What is the primary function of ji, including final particles?
→ To express an aspect of modality (as opp. to proposition).

Do these particles appear as frequently in written discourse?
→ No, much less frequently.

What is the quintessential ‘particle of rapport’?
→ Ne(e).

3.4. Fillers (pp. 30-32)

SQ16. How does the frequent use of final particles (sentence-finally or otherwise) contribute to more intense involvement in discourse?
→ Since these particles express modality, they appeal to the addressee’s feelings.

SQ17. What is the definition of a ‘filler’? Give an example.
→ A broad range of utterances that do not carry identifiable or relevant propositional meanings.
  e.g. ne (as in Ne doo suru?), nanka ‘like,’ uuuun ‘uhh’

SQ18. How are the language-production-based fillers different from the socially motivated fillers?
(1) Language-production-based fillers appear when smooth speech is either cognitively or productively hindered.
  e.g. anoo, are, hora, nanka, uuunto + teka

(2) Socially motivated fillers are used to fill a silence, thereby avoiding potential embarrassment.
  e.g. anoo (as in Anoo, sumimsen ga...), nanka
NOTE: Often, fillers cannot be clearly categorized into one type or the other.

SQ19. What are the functions of fillers?
(1) To ensure that the channel of communication remains open even when no propositional meaning is realized.
(2) To express speaker’s hesitancy & less certainty about his/her message content, making the speech sound less imposing and softer.

SQ20. (1) What is meant by ‘social packaging’ of one’s speech?
→ A socially motivated act to construct the content of the utterance in such a way as to achieve maximum agreeableness to the recipient.

SQ20. (2) How is it achieved?
→ By final particles, fillers, & other devices.

What are the 2 functions of language according to O. Mizutani (1983)?

What do you think about his view?
→

Have you heard the characterization of Japanese culture as that of sasshi ‘discernment’ (察しの文化)?
→ Cf. discern: to understand s.t. that is not immediately obvious.

Do fillers (& final particles) always make the speaker sound polite?
→ No; therefore, one has to be careful not to overuse them.

3.5. Ellipsis (pp. 32-33)

SQ22. (1) What sort of information is omitted in Japanese?
→ Whatever is recoverable or identifiable.

SQ22. (2) How do people know what's omitted?
→ From incorporating grammatical, contextual, presuppositional, & sociocultural information.

SQ23. (1) What is the function of kedo in a sentence like Ocha ga hairimashita kedo ‘Tea is ready, but…’?
→ To soften the tone; i.e. it has an interactional (‘social packaging’) function, not grammatical.
→ Cf. ‘light connection or addition’ (Martin 1975)

SQ23. (2) If this type of kedo is to be interpreted as a softener, should the clause preceding it analyzed as an independent (instead of a subordinate) clause?
→ Yes.

3.6. Postposing (pp. 33-37)

Do you agree that JPN people place ‘more importance in expressing feelings toward the other interactant’ (than in the message itself)?
→
SQ24. Under what circumstances does postposing occur?

→ In spontaneous speech, especially when the speaker has not secured the floor. S/he utters whatever ‘spurts of ideas’ that come to mind while trying to keep up with the expected tempo of the conversation.

Cf. ‘pause type’ & ‘no-pause type’ of postposing (Simon 1989)

In the pause type, the postposed elements are added as ‘afterthought,’ often for clarification.
e.g. *Kinoo ae-nakatta no. … Ken-chan ni.* (2 intonation contours)

I couldn’t see him, I mean Ken.

In the no-pause type, the information that the speaker wants to get across most is uttered first.
e.g. *Kinoo ae-nakatta no atashi.* (1 intonation contour)

‘I couldn’t see him.’ (NOT ‘Couldn’t see him, I mean I.’)
e.g. *Tabeta koto nai mon anmari.* (1 intonation contour)

‘I haven’t eaten it much.’ (anmari: not predictable)

Cf. It's good, this broccoli.

To be continued...

SQ25. How should sentences like the following be analyzed?:

(a) *Are, doo shita? kinoo katta wain.*

→ Restatement (not postposing)

(b) *Un, watashi dame na n da, un.* 'Yeah, I'm hopeless, yeah.'

→ Copying/repetition (not postposing)

IMPORTANT: Such a tendency to make statements fuzzier & less committed (less imposing) contributes to the social-packaging effect.

3.7. Verb morphology (pp. 37-38)

What are the characteristics of casual conversation in terms of the verb forms?

→ (1) Plain *(da/ru)* form is used at the end of sentences, rather than the polite *desu/masu* form.  
Cf. Exception: quotes

(10) *P. 37*のデータセット (10)を見る！

(2) The gerundive –*te* form of verbs (with stress) may be used repeatedly to connect a long string of utterances.

SQ26. What functions does the *te*-form of verbs have in spoken discourse?

→ Integration.

(3) The gerundive –*te* form of verbs (without stress & with sentence-final contour) softens the statement by leaving the propositional content with a feeling of incompleteness.

(11) *P. 38*のデータセット (11)を見る！

3.8. Sentence-final forms (pp. 38-39)

SQ27. How do sentences characteristically end in JPN casual conversation, and why?

→ Accompanied by auxiliary forms & particles; *ne, janai* ‘isn’t it,’ *deshoo* ‘isn’t it.’

IMPORTANT: JPN sentence-final forms are characterized by a variety of expressions that solicit rapport & accommodate for interpersonal consideration.
**3.9. Insertion of meta-communicational remarks (pp. 39-41)**

SQ28. (1) What are ‘metacommunicational’ remarks?
→ Remarks that overtly make reference to the speaker’s thinking process or the ongoing conversation itself
  e.g. Nan dakkee, Nan te ittara ii no kanaa ‘how should I put it.’

SQ28. (2) When are those remarks made?
→ When the speaker needs time to search for an appropriate expression or an item in his/her memory.

**3.10. Propositional twisting (pp. 41-42)**

SQ30. (1) What is meant by ‘propositional twisting’?
→ Two or more propositions that are put together without logical connections.

SQ30. (2) Why does it occur?
→ Because casual conversation is spontaneous, & is produced concurrently with the speaker’s cognitive process in spurts.

**3.11. Cocreation of an utterance (pp. 42)**

SQ31. (1) What is meant by ‘cocreation of an utterance’?
→ ______

SQ31. (2) When does it occur?
→ When the listener predicts what is to come, and utter it.

**3.12. Questions as conversational elicitor (pp. 42-43)**

SQ32. What are the functions of questioning in casual conversation?
(1) To request information.
(2) To help elicit further conversational interaction; e.g.
  ➢ encourage the listener to participate in the talk
  ➢ express the speaker’s involvement
  ➢ encourage the speaker to continue talking
  ➢ help develop an already established theme in the conversation in progress
3.13. Rhythmic ensemble (pp. 43-44)

SQ33. (1) What is meant by ‘rhythmic ensemble’?
A rhythm established cooperatively by conversation participants as they interact.

SQ33. (2) What does it affect?
- the tempo in which each syllable is pronounced
- how some nonverbal signs (e.g. head mvt.) are incorporated into the flow of conversation
- turn-taking strategy

3.14. Conclusions (pp. 44-)

SQ34. What are the 2 fundamental characteristics of conversational language in JPN?
(1) fragmented quality
(2) orientation toward social packaging of the message, which strengthens involvement

SQ35. (1) How do people design an utterance suitable to the occasion of talk?
Using a variety of strategies; e.g. fillers, ellipses, postposing, verb morphology, insertions, propositional twisting, utterance co-construction, rhythmic ensemble

SQ35. (2) ‘Suitable’ in terms of what?
- Situation
- Global conversational structures
- Interactional management strategies; e.g. turn-taking

SQ35. (3) What is this process called?
Self-contextualization!