

STUDIES IN  
**PRAGMATICS 13**

# Appropriating Live Televised Football through Talk

Cornelia Gerhardt

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# Appropriating Live Televised Football through Talk

*By*

Cornelia Gerhardt



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Appropriating Live Televised Football through Talk

# Studies in Pragmatics

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## List of Abbreviations

CA	Conversation Analysis
CC	Colour commentary
FPP	First pair part in an adjacency pair
IS	International Sound i.e. the sound transmitted from the microphones in the stadium
IS	Interactional Sociolinguistics
IRF	Initiation-Response-Feedback
KWIC	KeyWord In Context
PP	Play-by-Play announcing
SAT	Sports announcer talk
SPP	Second Pair Part of an adjacency pair
TCU	Turn Constructional Unit
TRP	Transition Relevance Place

# Transcription Conventions

## Global transcription conventions

The following transcription conventions are followed in every transcript. All transcripts are in italics.

what to mark	how to mark it	why that mark	why mark it	example
lines	<ul style="list-style-type: none"><li>– numerals on left margin</li><li>– If the text does not fit the line and continues, the second line is skipped in the numbering.<sup>1</sup></li></ul>	<ul style="list-style-type: none"><li>– conventional practice in writing</li></ul>	<ul style="list-style-type: none"><li>– ease of reference</li></ul>	<i>1 Andrew really.</i>
speaker	<ul style="list-style-type: none"><li>– pseudonym on left margin behind the line numbering</li><li>– aligned</li><li>– <u>not</u> followed by a colon<sup>2</sup></li><li>– <u>no</u> capital letters<sup>3</sup></li><li>– only given once at the beginning of the turn</li></ul>	<ul style="list-style-type: none"><li>– pseudonym for anonymity</li><li>– names as easier to retain<sup>4</sup></li><li>– long-standing and not easily overcome convention from drama</li><li>– no colon to reduce numbers of signs on page<sup>5</sup></li></ul>	<ul style="list-style-type: none"><li>– to assign utterances to speakers</li></ul>	<i>1 Andrew really.</i>

1 I have chosen not to use the “intonation unit continued symbol” (cf. Du Bois et al. 1993:46) to limit the number of signs. Leaving out the line count carries the same meaning.

2 “Efficiency and Compactness: Reading speed can also be increased by marking coded distinctions with as few symbols as possible, so long as meaning is easily recoverable . . . , to minimize nonessential and distracting clutter in the transcript.” (Edwards 1993:9)

3 “Efficiency and Compactness: Reading speed can also be increased by marking coded distinctions with as few symbols as possible, so long as meaning is easily recoverable . . . , to minimize nonessential and distracting clutter in the transcript.” (Edwards 1993:9)

4 I also tried to find similar names i.e. having the same number of syllables and retaining “some flavor of the actual names.” (Du Bois et al. 1993:49)

5 “Efficiency and Compactness: Reading speed can also be increased by marking coded distinctions with as few symbols as possible, so long as meaning is easily recoverable . . . , to minimize nonessential and distracting clutter in the transcript.” (Edwards 1993:9)



TABLE (*cont.*)

what to mark	how to mark it	why that mark	why mark it	example
– intonation units <sup>7</sup> prototypically consisting of a single intonation contour, a nucleus (primary stress marked by lengthening and raised pitch), and followed by a slight pause (approximately 0.2 seconds) <sup>8</sup> – boundaries marked by change of pitch level or direction of an unaccented syllable plus pause and/or anacrusis and/or final syllable lengthening plus other syntactic or semantic criteria	carriage return <sup>9</sup>	– not capitals throughout as unnecessary <sup>6</sup> most commonly used in discourse analysis	– basic unit of spoken language <sup>10</sup> – basic unit for analysis – for a deviation from the definition of intonation units see latching	<i>1 Andrew really.</i>

6 “Efficiency and Compactness: Reading speed can also be increased by marking coded distinctions with as few symbols as possible, so long as meaning is easily recoverable . . . , to minimize nonessential and distracting clutter in the transcript.” (Edwards 1993:9)

7 It is most unfortunate that Du Bois et al. (1993) repeatedly refer to an unpublished manuscript, (Du Bois et al. 1991) especially when dealing with such key questions as cues that mark intonation units.

8 Cf. Edwards 1993:23–24.

9 “Each intonation unit appears on a separate line.” (Du Bois et al. 1993:46)

10 Cf. Chafe 1993:34–38.

what to mark	how to mark it	why that mark	why mark it	example
– markers of transitional continuity/intonation contours <sup>11,12</sup>	. = final (regularly a fall to a low pitch at the end of the intonation unit) , = continuing (slight pitch beginning from low or mid level OR terminal pitch that remains level OR terminal pitch that falls slightly OR others) ? = appeal (regularly a marked high rise in pitch at the end)	most commonly used in discourse studies	–to mark prosodic information – to mark TRPS	1 <i>Andrew really.</i> 2 <i>Frank yeah,</i> 3 <i>Tom indeed?</i>
cutoff – often marked with a glottal stop	– dash – used for both cutoff words within intonation units and truncated intonation units <sup>13</sup>	conventionally signals “not finished” in hyphenation	– readability – to reduce confusion with other (short) lexical items	1 <i>Tom and yeah-</i>
– non-standard pronunciations commonly associated with certain speech styles	popular spelling of colloquialisms	standard procedure in discourse analysis <sup>14,15</sup>	– to mark stylistic differences – may represent contextualization cues	1 <i>Frank I wasn't gonna come out,</i>

11 For a longer discussion of this functional category and its relation to phonetic analyses cf. Du Bois et al. 1993:552–55.  
12 Cf. Chafe 1993:35.  
13 To use two different symbols (cf. Du Bois et al. 1993:47–48) does not give any more information to the reader of transcriptions. The difference between truncated words and truncated intonation units is discernible from their placement in the transcription (being either placed at the end of a line or within a line).  
14 Cf. Edwards 1993:20 for the relative merits of modified orthography versus IPA-Symbols. In allowing for both, I try to use the advantages of both systems.  
15 Cf. Chafe 1993:34.

TABLE (cont.)

what to mark	how to mark it	why that mark	why mark it	example
– NOT: regular pronunciation which is not discernable from spelling				NOT: b'cuz
audible pauses (over 0.2 seconds) <sup>16,17</sup>	(0.3) = no talk (0.3 <sup>h</sup> ) = no talk between participants at home (0.3 <sup>tv</sup> ) = no talk between commentators on television – <u>not</u> preceded by dots <sup>18</sup>	– Exact timing is available and should thus be given. Dots are (then) superfluous. <sup>19</sup> – A division into short or long is an interpretation and thus part of the analysis. – lay-out taken over from Jefferson 2004 <sup>20</sup>	– Silences indicate intonation boundaries, hesitation, word-finding difficulties, lapses <sup>21</sup> and pauses. – contextualization cues	1 <i>Frank I've got a-</i> 2 <i>(0.4)</i> 3 <i>I can't stand it.</i>

16 Cf. Chafe 1993:34–35 Chafe, too, uses 200 milliseconds as the boundary above which pauses become audible. Anything under 200 milliseconds is thus taken as default in between intonation units. No pause, on the other hand, is coded as “latching”, either between different speakers, but also as intra-turn latching between the intonation units of one and the same speaker (see also the entry for “latching”)

17 Cf. Edwards 1993:23–24.

18 “Efficiency and Compactness: Reading speed can also be increased by marking coded distinctions with as few symbols as possible, so long as meaning is easily recoverable . . . , to minimize nonessential and distracting clutter in the transcript.” (Edwards 1993:9)

19 “Efficiency and Compactness: Reading speed can also be increased by marking coded distinctions with as few symbols as possible, so long as meaning is easily recoverable . . . , to minimize nonessential and distracting clutter in the transcript.” (Edwards 1993:9)

20 Cf. Atkinson et al. 1999.

21 For pauses and lapses, cf. Sacks et al. 1974.

what to mark	how to mark it	why that mark	why mark it	example
lengthening <sup>22</sup>	: colon	<ul style="list-style-type: none"> <li>– less disruptive than = (which is also already used for latching)</li> <li>– partly iconic as it makes the syllables longer on the page</li> <li>– conventional in being used in IPA to indicate long vowels</li> </ul>	predictable lengthening (e.g. at the end of intonation units or in nucleus) is <u>not</u> marked to limit number of signs on page	1 <i>Frank you pra:t.</i>
stress/prominence <sup>23</sup>	CAPITAL LETTERS	<ul style="list-style-type: none"> <li>– convention from e.g. comic strips</li> <li>– partly iconic as words become bigger</li> </ul>	Predictable stress (e.g. in nucleus) is <u>not</u> marked to limit the number of signs on the page	1 <i>Wilma GO ON THEN.</i>
Vocal and visual practices, and other remarks	curly braces {xxx}	<ul style="list-style-type: none"> <li>– Any sound which is not strictly part of the words, but may be relevant, can in this way be transcribed.</li> <li>– If not accompanied by square brackets and if written at the end of an intonation unit, it refers to the whole unit.</li> </ul>	<ul style="list-style-type: none"> <li>– explains what is happening besides the transcribed talk</li> <li>– may represent contextualization cues</li> <li>– if relevant for the analysis, these may all be represented with the help</li> </ul>	{laughs} {pounds on cushion four times} {hoarsy}

<sup>22</sup> Cf. Edwards 1993:24.

<sup>23</sup> Cf. Edwards 1993:24–25.

TABLE (cont.)

what to mark	how to mark it	why that mark	why mark it	example
		– The cluttering of the transcription proper with non-iconic or non-conventional signs is reduced. <sup>24</sup>	of specific signs given in local transcription conventions	
unusual pronunciations	– International Phonetic Alphabet in its usual brackets, non-italic	most exact and most agreed upon rendering of sounds <sup>25</sup>	unusual pronunciation may be contextualization cues	[zmailɔv]
latching <sup>26</sup> ALSO: intra-turn latching	= equals sign	– commonly used – partly iconic as it seems to chain the utterances	– marks the deviation from the assumption that intonation units are bracketed by slight (approximately under 0.2 seconds) pauses – intra-turn latching as turn-holding device	1 <i>Tom who would do that.</i> 2 <i>Frank = {short laugh}</i> Intra-turn latching: 1 <i>TV Rivaldo? =</i> 2 <i>=into the path of...</i>

24 "Efficiency and Compactness: Reading speed can also be increased by marking coded distinctions with as few symbols as possible, so long as meaning is easily recoverable . . . , to minimize nonessential and distracting clutter in the transcript." (Edwards 1993:9)

25 Cf. Edwards 1993:20 for the relative merits of modified orthography versus IPA-Symbols. In allowing for both, I try to use the advantages of both systems.

26 Cf. Edwards 1993:27.

what to mark	how to mark it	why that mark	why mark it	example
– concurrence / simultaneity:	– overlap: square brackets <sup>28</sup>	– commonly used in discourse analysis	– shows sensitivity to	1 <i>TV and towards</i> [RONALDO
– overlap	[xxx]	– partly iconic as it	turn rights,	:::]
– ALSO: simultaneous actions by	[xxxx]	aligns what is simultaneous	involvement (overlap)	2 <i>Gerard [boum</i> <i>boum]</i>
speakers (vocal and visual practices) <sup>27</sup>	– if more than one pair of brackets is used in close proximity, a superscript number is placed adjacent to the brackets. <sup>29</sup>	– Superscript numbering allows easy assigning in cases of doubt, but is not disruptive.	– para-verbal/ vocal phenomena are linked to the places in the utterance where they occur (contextualization cues)	
		– The same convention is used for different matters (verbal, vocal and visual) to keep the number of conventions to a minimum. <sup>30</sup>	– for non-verbal phenomena, it indicates the exact place where something happens (change in the physical context)	

27 Cf. Edwards 1993:27.

28 Often “the second speaker’s left bracket is aligned vertically under the first speaker’s left bracket (by inserting as many spaces as needed).” (Du Bois et al. 1993:50) I chose not to follow this convention as I frequently have overlap at the end of a first speaker’s turn with the beginning of a second speaker’s turn. This would entail that a large number of lines would start on the right hand side of the sheet. I found this more distracting than helpful in reading. The brackets clearly state which parts overlap and so this additional rule of aligning can be discarded if felt to be more of an encumbrance to reading than a help.

29 Cf. Du Bois et al. 1993:51.

30 “Efficiency and Compactness: Reading speed can also be increased by marking coded distinctions with as few symbols as possible, so long as meaning is easily recoverable . . . , to minimize nonessential and distracting clutter in the transcript.” (Edwards 1993:9)

TABLE (cont.)

what to mark	how to mark it	why that mark	why mark it	example
unintelligible talk	(?) questions mark – in brackets to differentiate from mark for falling intonation. – If accompanied by an inference, it is put within the brackets. (xxxx?)	– conventionally signify a question.	– To produce a faithful transcription, unintelligible talk needs to be marked down.	1 <i>Frank (he might?) be playing for Arsenal.</i>
SAT (when oriented to by the conversationalists)	TV Pundit [... discontinued (in overlap with viewers' talk)	in application of the usual conventions	To provide a faithful transcription, SAT and the choice to discontinue its transcription needs to be marked.	1 <i>TV he set up-</i> 2 [... 3 <i>Gerard [oh,</i>

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