

Analysis of Discourse Markers in Interviews□

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Abstract

Discourse markers are words and phrases that help to develop ideas and relate them to one another. Most of them are formal and used when speaking in formal context or when presenting complicated information in discourse. They contribute to discourse cohesion and coherence. They express different relationships between ideas. Without sufficient discourse markers in any discourse (especially in interviews) a discourse would not seem logically constructed and the connection between the different utterances would not be obvious. Also, using too much of them, or using them unnecessarily, can make a discourse sound too heavy and 'artificial'. They are important, but must only be used when necessary. This paper investigates discourse markers as one of the functional types of insertion in English. It analyzes discourse markers in interviews according to syntactic, semantic and pragmatic functions. This shows that the formal nature of interviews discourse requires variety and almost all the types of discourse markers frequently. It is also shown that discourse markers fulfill a number of discourse and interpersonal functions, which may contribute greatly to the coherent flow of the discourse.

1. Introduction

Discourse markers like well, Oh, but you know,..... etc are one set of linguistic items that function in discourses of various styles or registers. Redeker (1991:1168) defines them as "a word or phrase, for instance, a conjunction, adverbial, comment clause, interjection that is uttered with the primary function of bringing to listener's attention a particular kind of the upcoming utterance with the immediate discourse context".

Discourse markers represent one of the functional types of insertion. Thus, it is important to clarify, first, what is meant by insertion .

1.1 Insertion in English

Biber et al (1999:1082) define inserts as a class of words which stand-alone and are characterized in general by inability to enter into syntactic relations with other structures . They have a tendency to attach themselves prosodically to larger structure and , as such may be counted as a part of that structure.

In practice, however, the boundary between inserts and syntactic non-clausal unit is a gradual one. Generally, inserts may be linked to a set of three or more concentric circles, representing central and progressive more peripheral members (Ibid).

Clark (2007) defines inserts as signals that are achieved by interposing linguistic expression between two parts of primary utterance or between two primary utterances . They are parenthetical comments or exchanges interposed within the official business of a discourse. They may be side exchange, side moves, or simple a side.

١.١.١. Side Exchanges:

Are projective pairs interposed within or between utterances to deal with local, ongoing performance. The most common are a side sequence, for example, Maggie and Julia interposed exchange between Julia question and Maggie answer:

١- **Julia:** What, the man doubles ?

Maggie: Yeah

Julia asks 'what, the man doubles ?' to clarify what Maggie meant, and Maggie takes Julia up with her answer Yeah. The entire exchange is interposed within their primary talk. (Clark, ٢٠١٠:٧)

١.١.٢. **Side Moves:** Consist of the interposition of a projective pair or between utterance.

٢- **Fran:** it was uh it was a lovely day

Kenneth: Yes

Fran refers to the content of what she is saying ("it was uh it was a lovely day") which Kenneth takes up with "Yes [I understand what she said]" (Ibid)

١.١.٣. **Simple A Side:** are expressions that speakers interpose within their own utterance to comment on their local, ongoing performance.

Speakers tend to produce utterances one parcel of speaking at a time. By a parcel of speaking is meant a continuous fluent intonation unit in the target utterance. Consider Reynard's utterance in the following; it is annotated with left curly brackets to mark point of suspension of fluent speech and right curly brackets to mark point of suspension of fluent speech. (Clark, ٢٠١٠:٧)

Each pair of brackets encloses a hiatus, which may contain other speech, a pause, a gesture, or nothing. The hiatuses are lined up on the right :

٣- well { I mean }

٤- this { uh }

٥- Mallet was { un }

٦- Side something about { uh you know }

٧- he felt it would be a good thing if { u:h }

٨- Mallet said { uh } Oscar went.

(Ibid:٨)

Here, Reynard produces thirteen parcels. Seven belong to his primary utterance, and six come in hiatuses: I mean, you know, and four instances of uh. These six are all a side .

١.٢. The Main Properties of Inserts

According to Biber et al (١٩٩٩:١٠٨٢), there are six defining features of inserts that apply to their more central member; these features are as the following:

- They may appear on their own, not a part of a larger grammatical structure.
- They may appear attached (prosodically, or, in the transcription, by absence of punctuation) to a larger structure, which may be a clausal unit or non-clausal unit.
- They rarely occur medially in syntactic structure .
- They are morphologically simple.
- They are not homonyms of words in other word classes .

f- Semantically, they have no denotative meaning: their use is defined rather by their pragmatic function.

١.٣. Functional Types of Insertion

Biber et al (١٩٩٩:١٠٨٣) mention that there are several main functional types of inserts. However, it should be noted that different functions shade into one another, and that individual inserts can be versatile in taking on different conversational roles: the most common are the Interjection, Discourse Markers, and Expletives. This paper focuses only on the discourse markers as one of the functional types of insertion in English.

١.٤. Discourser Markers

Traditionally , a description of the linguistic items of discourse markers has been the main research focus in the past twenty years. Discourse markers were treated as words or phrases that had no function at all. Now they are assigned functions in different levels of analysis: topic changes reformulations , discourse planning , stressing , hedging, or back channeling. Those functions can be classified into three broad groups : (a) relationships among (parts of) utterances; (b) relationships between speaker and the message, and (c) relationships between speaker and hearer.

First of all, this paper gives a brief summary about insertion in English, the main properties of inserts and the functional types of insertion. Then, it discusses the main points about discourse markers as one of the functional types of insertion, i.e., their definition, properties and functions. Moreover, a practical analysis will be held to some interviews to be analyzed. It will be confined to the discourse markers as one of the most important types of insertion.

١.٤.١. Definition of Discourse Markers

Schiffrin (١٩٨٧:٣١) defines discourse markers as "sequentially dependant elements which bracket units of talk". She suggests that discourse markers are used in discourse because they provide "contextual co-ordinates for utterances". That is, they contribute to building the local coherence which is jointly constructed by speaker and hearer in their discourse structure, context, meaning and action during interaction.

Fraser (١٩٩٨:٣٠٢) defines a discourse marker as a lexical expression which signals the relation of either contrast (John is fat but Mary is thin), implication (John is here, so we can start the party), or elaboration (John went home).

Biber et al (١٩٩٩:١٠٨٦) say that discourse markers are inserts which tend to occur at the beginning of a term or utterance and to combine two roles : (A) to signal a transition in the evolving progress of the conversation, and (B) to signal an interactive relationship between speaker, hearer, and message. Words and phrases which are discourse markers are often ambiguous sharing the discourse marker's function with adverbial function (now, well)where both of them are circumstance adverbs as well as discourse markers.

In linguistics, a discourse marker is a word or phrase that is relatively syntax-independent and does not change the meaning of the sentence, and has somewhat empty meaning; examples of discourse markers include the particles: **oh**, **well**, **now**, **then**, **you know**, and **I mean**, and the connectives **so**, **because**, **and**, **but**, and **or**. Additionally, words such as **moreover** , **in addition** , **furthermore** can be considered as discourse markers. (Carol and Aida ,٢٠٠٤:١١٧)

Swan (٢٠٠٥:١٩) defines a discourse marker as a word or expression which shows the connection between what is being said and the wider context. According to him, it is something that (a) connects a sentence to what comes before or after, or (b) indicates a

speaker's attitude to what he is saying. He gives three examples: **on the other hand; frankly; as a matter of fact**'.

Discourse markers are open to debate. They include the category which includes interactive uses of **well, right, now**, as well as of the finite verb formula, **I mean, you know, you see**. Many other less frequent forms such as **mind you, now then** might also be regarded as discourse markers.

٩- A: You are always hungry

B: **Well** I'm not now.

١٠- A: It's just an excuse ! Get on the phone & phone them up !

B: **Right** Tom, I will

١١- A: Alan doesn't want anybody doing a sort of flaky job so **you know** they haven't gotten the students who would do it.

B: **Now** who is he, I don't know.

Halliday and Hasan(١٩٧٦:٢٩١) identify five main cohesive devices in English discourse: reference, substitution, ellipsis, lexical cohesion and conjunction. Conjunction, or connective elements, called by them discourse markers, involve the use of formal markers to relate sentences, clauses, and paragraphs to each other.

Biber et al (١٩٩٩:١٠٨٩) state that some words which are called "**Response elicitors**" occur more likely to act as discourse markers. They can be characterized as generalized question tags such as **huh, eh, alright, okay, right, and see** are also inserts, these make the message understood and accepted.

١٢- Merry what's the matter, **Eh**?

١٣- I leave her message, **Okay**?

١٤- It's like a magnet biliously, **See**?

An exception is the tag question **right** which normally requires a verbal response .

١٥- A: You know who Stan is, **Right**?

B: I've heard his name.

Another type of discourse markers are those called "Response forms" which are used as brief and reutilized responses to a previous remark by a different speaker. These include response to questions (**yes, no** and their variants) responses to directives (**ok**) and responses to assertion (back channels such as **uh, huh, mhm**).

١٦- A: Does somebody have a pen?

B: **Yeah**, here.

A: Thank you.

١٧- A: You don't need it wrapped?

B: **No**, I'm going to stick it in an envelope with a little card and just mail it in a padded envelope.

Ok serves as a routine compliant response not only to directives but to a range of other speech acts relatively to feature actions such as suggestion, offers, advice, and permission giving.

١٨- Can I help today?

Ok

(Biber et al ,١٩٩٩:١٠٩٢)



١.٤.٢. The Main Properties of Discourse Markers

Brinton (١٩٩٦:٣٤) points out that discourse markers have been the most common name suggested for "seemingly empty expressions found in oral discourse". Actually she prefers the term pragmatic markers as pragmatic "better captures the range of functions filled by these items". According to Brinton(١٩٩٦), and Jucker and Ziv (١٩٩٨) the main properties of discourse markers are as the following:

- a-** Discourse markers are predominantly a feature of oral rather than of written discourse.
- b-** They appear with high frequency in oral discourse.
- c-** They are short and phonologically reduced items.
- d-** They may occur initially, medially and finally as well.
- e-** They are considered to have little or no propositional meaning, or at least to be difficult to specify lexically.
- f-** They have no clear grammatical function.
- g-** They seem to be optional rather than obligatory features of discourse.
- h-** They may be multifunctional on the local and global levels simultaneously though it is difficult to differentiate a pragmatically motivated use of the form.

Fraser (١٩٩٩:٩٣١) refers to the fact that the discourse markers draw primarily from the syntactic classes of conjunctions, adverbs and prepositional phrases which signal a relationship between the interpretations of the segment they produce.

Archakis (٢٠٠١:١٢٤٠) and Fung and Carter (٢٠٠٧:٤١٣) mention four common features of discourse markers. First of all, syntactically, they are flexible in any position of an utterance. Discourse markers can be placed at any position that fits into the utterance. Mostly, however, it is common to find discourse markers in turn-initial position to signal upcoming information. Discourse markers, to some extent, function to organize the utterance in structural level (see also Othman, ٢٠١٠:٦٧٠). Semantically, discourse markers have no effect on the listeners in understanding the whole meaning of the utterance. In addition, they can be identified by prosody as 'separate tone unit'. In other words, they are independent linguistic entities both syntactically and semantically. Lexically, discourse markers are drawn from lexical phrases like verbs, prepositions, model words, ...etc. Lastly, the multi-functionality feature differentiates discourse markers from other linguistic items. They can be found functioning in various levels in interaction. See also (Frank-Job, ٢٠٠٦:٩١)

According to Aijmer (٢٠٠٢:٩٥), discourse markers are highly context specific and indexed to attitudes, participants, and text. Therefore, they have discourse functions both on the textual and interpersonal level. Schiffrin(١٩٨٧:٥٨) demonstrates that discourse markers play an important role in understanding discourse and information progression. She also offers a coherent model which includes semantic, syntactic and discourse-organizing level to investigate how discourse markers assist oral coherence. A more pragmatic view later developed and emphasized more on the functional aspect that discourse markers work within and beyond the context.

١.٤.٣. Functions of Discourse Markers

Schiffrin (١٩٨٧) and Brinton (١٩٩٦) maintain that discourse markers are grammatically optional and semantically empty but they are not pragmatically optional or superfluous, instead, they have a variety of pragmatic functions.

Brinton (١٩٩٦:٣٥-٤٠) presents an inventory functions which she groups into two main categories. First, the textual function which belongs to the way the speaker structures

meaning as text, creating cohesive passages of discourse. Second, the interpersonal function which refers to the nature of the social exchange, that is, the role of the speaker and the role assigned to the hearer.

Hellerman and Vergun's (٢٠٠٧:١٥٩) state that discourse markers are words or phrases that function within the linguistic system to obtain relationships between topics or grammatical units in discourse, that is words such as so, well, and then. They also have pragmatic functions, as a speaker uses them to comment on the state of understanding of the information about to be expressed using phrases as you know, I mean. They may be used to express a change of state, such as the particle Oh; or for comment by the most relevant context is not appropriate e.g. well.

١.٥. The Analysis of Discourse Markers in Interviews

In this section, interviews are chosen to be analyzed. These interviews contain most of the main types of discourse markers as are expressed in the theoretical section. It presents the use of discourse markers as being very clear in these interviews since they are used frequently in formal speech and with high frequency in oral discourse. These interviews are analyzed according to the syntactic, semantic and pragmatic functions of discourse markers.

Interview (١)

This interview appeared in Life Magazine between "Jan Howard" who sent eleven questions to Mr. Nabokov who kept the typescript of this replies. The researcher chooses two questions and their replies from among the eleven ones.

Howard: Have you ever seriously contemplated a career other than in letters?

Mr. Nabokov: Frankly, I never thought of letters as a career. Writing has always been for me a blend of dejection and high spirits, a torture and a pastime ... but I never expected it to be a source of income. On the other hand, I have often dreamt of a long and exciting career as an obscure curator of Lepidoptera in a great museum.

Howard: Would you have liked to have lived at a time other than this?

Mr. Nabokov: My choice of "when" would be influenced by that of "where". "As a matter of fact", I would have to construct a mosaic of time and space to suit my desires and demands. It would be too complicated to tabulate all the elements of this combination. But I know pretty well what it should include.

(Nabokov, interview, ١٩٦٤)

In the first reply by Mr. Nabokov, **frankly and on the other hand** represent the main discourse markers that are used. Syntactically, **frankly** occurs initially as a circumstance adverbial whereas the syntactic structure of **on the other hand** is that of prepositional phrase. Actually, these two expressions are formal and used when speaking in a formal context or when presenting complicated information in writing. **frankly** expresses the speaker's attitudes to what he is saying about his opinion of the letters as a career.

Semantically, these two discourse markers have no effect on the listeners to understand the whole meaning of the utterance as they have empty meaning and considered as optional words.

Pragmatically, **frankly** is used to initiate discourse, including claiming the attention of the hearer and give new opinion by the speaker.

Also, we can find the expression **on the other hand** which gives expression to two ideas which contrast but do not contradict each other. It behaves as a prepositional phrase. Whereas, in the second reply of the second question **as a matter of fact** occurs to mean **actually** its primary function is to bring the listener's attention to a particular kind of information. It is

considered as a prepositional phrase. In fact, these three expressions, i.e., **frankly**, **on the other hand**, **as a matter of fact** show the connection between what is being said and the wider context. In addition, these expressions connect a sentence to what comes before or after and indicate a speaker's attitude to what he is saying as Swan (1985) states in his *Practical English Usage*. Furthermore, we can notice the easy transition between ideas by using these three expressions.

But occurs here as a discourse marker, it is used to express contrary ideas. It behaves as a conjunction. We notice that this discourse marker occurs initially as the initial position is more frequent.

Interview (2)

This interview was conducted at Mrs. Koltun's home in Virginia Beach with Dr. Jean Major, University Librarian Emeritus and Virginia Symphony League Archivist.

Major: I am Jean Major, and this is Helen Koltun. We are talking about the symphony league, and this is March 1, 1996. To begin, tell me how your involvement with the symphony and the symphony league began.

Koltun: Well ... I had married my husband, and he wanted me to quit work. I was working. And he wanted me to quit and stay home. And I am not one who just sits and twiddles my thumbs. And my parents had been, I had been attending the symphony since I am 13. And my parents had been in the retail business... had a clothing store. So, the symphony had a little boutique where they would take in dollar fifty a night, may be ... two dollars. And the president, president at the time, Anne Daughtrey, called me and asked me if I would take over... So I said, yes. So I ran the shop for 20 years. And we made the last, mmm, the last year that I did it made 20 thousand dollars.

Major: Mmm, This is the boutique that now Clera, or Cora and Leroy Collins --.

Koltun: It doesn't look like when I did it.

Major: Really? [laughter]. So, you did that for 20 years?

Koltun: I never could go away for dinner before the symphony. I always walked in loaded, and I always was the last one out of the Chrysler Hall cause we had pack up.

Major: Mhm.

Koltun: And I ran all over the city carrying things.

Major: Mmm. And so after, after you started working with the boutique, running the boutique, what other kinds of things did you do with the symphony and the symphony league?

Koltun: That, that was a full time job.

Major: It was literally a full time job?

Koltun: It was a full time job. And I didn't mind it.

Major: Umhum.

Koltun: I mean, I'd come home at eleven thirty, twelve o'clock. Then I'd start running the charge; I had a charge machine in my house.

Major: Mhm.

Koltun: And I'd run the charges through; then I had to make the deposit. I had to do all the ordering, and there was no place to store it. So fortunately I had an empty bedroom. All the merchandise was stored in the bedroom, and... all in the trunk of my car. I had to go to different vendors to get it, some here in Norfolk, some in Washington, some in California. It was a full time job.

Major: Mhm. There was--.

Koltun: plus, plus I had to make sure that there was somebody there... to work it.

Major: Mhm.

Koltun: Be there, and if there was a... like the play-along... there was held. Now it's held at McArthur Center. If it was held somewhere else, I had to go out there and staff it and service it. It was a full time job.

Major: Mhm. You, you just mentioned that now you are on the symphony league board.

Koltun: I was on the board there; that was may job on the board.

Major: Mmm.

Koltun: So now I am giving luncheons.

Major: And that's your job now?

Koltun: Right.

Major: To do all of the luncheons?

Koltun: No, no, I just did the spring.

Major: Just the spring?

Koltun: Just the spring luncheons.

Major: I see.

Koltun: Why don't you ask me why I quit?

Major: Why did you quit?

Koltun: Because I did not get any cooperation or recognition from the office. And all of a sudden, the symphony office – you don't have to records this – but all of a sudden I got tired -

[Recorder turned off, then on]

Major: ___ boutique?

Koltun: Well, count back ٢٢ years.

Major: ٢٢ years from --.

Koltun: ٨٢, no ٨٣, ٨٤.

Major: Ok. And, is that when you became active in the symphony league, or you were active in the symphony league before?

Koltun: No, well, I would do little things, mailings and whatever.

Major: Mhm, Ok.

Koltun: And that's when I did that, and then I just got tired.

Major: Mhm. And you sa- you mentioned that, that you had been a long time symphony goer.

Koltun: Oh, yes.

Major: Did you ever have any, any contact with the youth orchestra?

Koltun: No.

Major: Nuh-uh.

Koltun: I still don't.

Major: Or with the community music school when the symphony sponsored that?

Koltun: No.

(Koltun, interview, ٢٠٠٦)

In this interview the main discourse markers are "**well, and, so, mum, mhm, unhum, yeah, I mean, ok, now, right, because, no, and are**"

The discourse markers **well** occurs initially to develop ideas. Here, it means **I mean**, Mrs. Koltun tries to arrange her thoughts so that to be more expressive and to have time to start appropriately to be more informative. It has somewhat empty meaning therefore the meaning of the sentence will not be affected if we omit this word. Syntactically, it is considered as an interjection. The discourse marker "and" is used in this interview too much

as a collateral marker to relate idea to one another and to add new information. Syntactically, it behaves as a conjunction to relate the sentences to each other. Here the speaker uses "**and**" too much unnecessarily.

Also, we have **so** which functions as an inferential marker. This expression shows that the second statement follows logically from the first statement. Other discourse marker which are used in this interview are **mum**, **mhm**, **unhum** which are considered as affirmative markers a part from **Yeah** and it's variant have more causal routine quality and are therefore more likely to take a back channels-channels function. These discourse markers express the agreement with certain suggestion. The discourse marker **so**, **and** express the relationship between the topic, and the grammatical unite.

We can also recognize the finite verb formulae **I mean** which is used to express the ideas deeply and it can be considered as a collateral marker to add more information and explanations. In this situation, the discourse marker **I mean** as a finite verb serve pragmatic function as a speaker uses it to comment on the state of understanding of the information about to be expressed. **now** is also used here as a circumstance adverb as well as a discourse marker.

Here, the discourse markers **ok** and **right** have interactive uses. They represent positive and brief reutilized responses to a previous remark by a different speaker. These two discourse markers are used to express the agreement with what is being said previously.

The discourse marker **because** is used to represent cause-and-result relationship that it is called causal as Fraser (١٩٩٩:٩٤٦) states. Syntactically, it behaves as a conjunction.

No is used in this interview as a discourse marker. It express the negative response to a previous question. It is one of the "Response forms" in Biber and others terms.

Or, as a discourse marker occurs to add more information to what has been said. It adds a substitute thing to what has been found.

Interview (٣)

This interview is conducted by Chris Funkhouser with Cecil Taylor who is internationally known for the brilliance and audacious beauty of his music. He has incorporated poetry into his work in a number of ways over the years .

Funkhouser: So your expressiveness comes from these various architecture, histories, musicians—Marvin Gaye!

Taylor: Yeah, it comes out of all of that. All of these people. Marvin was an extraordinarily gifted man. All of these people that I'm involved in are. So you can't go wrong. I mean Aretha Franklin, boy, that was so great at one point. Oh! I listened to Etta Jones today, she was wonderful! I mean, you know, all of these...

(Taylor, interview, ١٩٩٤)

Here, **yeah** represents one of the 'Response forms'. It shows the positive response in answer question. Additionally, the particle **oh** is used in this interview as a short exclamation. It represents one of the most important expressions of surprise which in turn, represents one of the subjects of exclamation. We can also find the finite verb formulae **you know**. We use this discourse marker to add more information and to give more clarification to what has been said. Also, it can be used to reduce the social distance between the speakers. Using these words is much more elegant than just making a list or using the conjunction **and**. Also, the

inferential marker **so** is used in this interview twice. It is overused here, so it is not used appropriately. Syntactically, it is used as a conjunction.

Interview (٤)

This interview is done by New River Media with David Kennedy professor of History at Stanford university .

QUESTION: What are the most surprising things you find in studying the Great Depression?

DAVID KENNEDY: One of the most surprising things that I discovered about the depression was its degree of passivity or docility with which people greeted it. Several commentators at the time remarked on this – including Franklin Roosevelt, as a matter of fact – that here was the greatest crisis in American institution since the Civil War, and yet there was no rioting in the streets, and the people seemed rather curiously, mysteriously submissive, at least in the early years of the Depression.

Furthermore, I think this passivity is attributable to several things. First of all, for many people, the Depression was nothing new. The fabled prosperity of the ١٩٢٠s did not extend to every boy. There were tens of millions of people living in poverty even before the great crash of ١٩٢٩. So for them, there was nothing remarkable about this, and it wasn't particularly dramatic change in their circumstance.

Second, I think, is that we see here, you might say, the flip side of the famous American value of individualism.

(Kennedy, interview, ٢٠١٢)

The main discourse markers that are used in this interview are **as matter of fact, and, furthermore, so**.

As a matter of fact is used here medially. It behaves as a prepositional phrase to express the connection between what is being said and the wider context. In this situation, Mr. Kennedy wants to give a clear answer about the most surprising things that affect in his study of the Great Depression. He uses this discourse marker to give the factual reply of the question. The main pragmatic function of this discourse marker is to bring attention of the listener for a particular information.

The discourse marker **and** occurs medially and are used too frequently to add new information to the context but it seems it is being used here too heavily and unnecessarily. It seems better to replace it by another discourse marker as **moreover, in addition**.

Furthermore, expression is used to add information to what has been said. The usage of this expression is much more elegant than just using the conjunction **and**.

Here **so** is connected to what has already been said, either within a speaker's turn or a cross speakers' turns. Syntactically, it occurs initially as a conjunction.

Conclusions:

Discourse markers have an important role in understanding discourse and information progression. As one important element that constitutes and organizes conversation, discourse markers work as effective interactional features. Actually, a good discourse is not only grammatical, but also cohesive and coherent. Because the functions of discourse markers are so wide, any and all analyses of markers even those focusing on only a relatively narrow aspect of their meaning or a small portion of their uses can teach us something about their role in discourse.

They have no real grammatical value or grammatical connection to the sentence. They are extremely common in English. People use them when they do not know what to say, so they have no real meaning.

They occur initially in common cases and rarely occur medially in syntactic structure. They are morphologically simple.

We notice that they are used frequently in interviews necessarily in certain situations and strongly and unnecessarily in others. Also, most of these discourse markers are multi-functional ,i.e., they can be found functioning in various levels in interaction .

Interviews tend to be a formal conversation between two persons, therefore; we notice variety and almost all the types of discourse markers in interviews. As important interactional features , discourse markers perform great multi-functionality in interviews . In interpersonal function, discourse markers such as modal verbs are used often to reduce the social distance between the speakers through the process of sharing common knowledge and indicating agreed attitudes . On referential level , discourse markers mainly function as sentence connectives to connect preceding and following segments in meaning .In structural category, discourse markers are used to signal topic shifting and turn taking .

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الخلاصة

إن علامات الخطاب هي كلمات و عبارات تساعد على تطوير أفكار الخطاب و ربطها ببعضها البعض، كما أن اغلب هذه العلامات رسمية ويجري استخدامها في السياق الرسمي للكلام أو عند عرض معلومات معقدة في الخطاب وتساهم هذه العلامات في ترابط الخطاب و تماسكه، ويعبر عن وشائج مختلفة بين الأفكار. ومن دون علامات خطاب كامنة في أي خطاب (وعلى وجه الخصوص في المقابلات) فإن الخطاب لا يبدو مبنياً بناءً منطقياً كما إن الترابط بين المقاطع المختلفة لا يكون واضحاً. كما إن استخدام الكثير من علامات الخطاب أو حين لا تكون ضرورية فإن هذا من شأنه إن يجعل الخطاب يبدو ثقيلاً ومتكلفاً فهي ضرورية بقدر استخدامها عند الضرورة. يستقصي هذا البحث علامات الخطاب بوصفها واحدة من أنماط الإدخال المختلفة في اللغة الانكليزية و يركز على تحليلها في خطاب المقابلات.... طبقاً لوظائفها النظامية والدلالية و التداولية. و هذا يوضح بأن الطبيعة الرسمية لخطاب المقابلات يتطلب تنوعاً في استخدام هذه العلامات و في الأغلب كل الأنواع و يوضح كذلك بأن لعلامات الخطاب عدد من الوظائف الخطابية و البيئشخصية التي تسهم بشكل كبير في تماسك الخطاب و انسيايه.