

## SPONTANEOUS SPOKEN ENGLISH

A new, thought-provoking book on the theory of grammar and language processing, *Spontaneous Spoken English* is based on the analysis of authentic speech produced in real time. Drawing on insights from cognitive psychology, neurology, and conversation analysis, the author offers a fascinating, easy-to-follow account of why spoken English is structured the way it is. The traditional product-based approach to grammar is given up in favor of a dynamic, speaker-based perspective that integrates language-structural, neurocognitive, and dialogic aspects of speech production. Based on fresh empirical research, Haselow argues that grammatical knowledge rests upon two cognitive principles of linearization called *microgrammar* and *macrogrammar*, which are shown to interact in various ways. The book discusses a broad range of speech phenomena under an integrated framework, such as the omnipresence of “unintegrated” constituents (e.g. discourse markers), ellipses, or the allegedly “fragmented” character of syntax, and explains the mechanisms of processing efficiency that guide syntactic planning.

Alexander Haselow is Assistant Professor of English Linguistics at the University of Rostock. His current research focuses on the cognitive, dialogic, and neural mechanisms underlying the production and perception of speech in real time. He is the author of *Typological Changes in the Lexicon – Analytic Tendencies in English Noun Formation* (2011) and co-editor of *Final Particles* (2015).

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# SPONTANEOUS SPOKEN ENGLISH

*An Integrated Approach to the Emergent Grammar  
of Speech*

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CAMBRIDGE  
UNIVERSITY PRESS

Cambridge University Press  
 978-1-108-41721-1 — Spontaneous Spoken English  
 Alexander Haselow  
 Frontmatter  
[More Information](#)

## CAMBRIDGE UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom  
 One Liberty Plaza, 20th Floor, New York, NY 10006, USA  
 477 Williamstown Road, Port Melbourne, VIC 3207, Australia  
 4843/24, 2nd Floor, Ansari Road, Daryaganj, Delhi – 110002, India  
 79 Anson Road, #06-04/06, Singapore 079906

Cambridge University Press is part of the University of Cambridge.  
 It furthers the University's mission by disseminating knowledge in the pursuit of  
 education, learning, and research at the highest international levels of excellence.

[www.cambridge.org](http://www.cambridge.org)  
 Information on this title: [www.cambridge.org/9781108417211](http://www.cambridge.org/9781108417211)  
 DOI: 10.1017/9781108265089

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First published 2017

Printed in the United Kingdom by Clays, St Ives plc

*A catalogue record for this publication is available from the British Library.*

*Library of Congress Cataloging-in-Publication Data*

NAMES: Haselow, Alexander, author.

TITLE: Spontaneous spoken English : an integrated approach to the emergent  
 grammar of speech / Alexander Haselow, University of Rostock.

DESCRIPTION: Cambridge, England ; New York : Cambridge University Press,  
 2017. | Series: Studies in English language | Includes bibliographical  
 references and index.

IDENTIFIERS: LCCN 2017022978 | ISBN 9781108417211 (hardcover)

SUBJECTS: LCSH: English language – Spoken English. | English  
 language – Grammar. | BISAC: LANGUAGE ARTS &  
 DISCIPLINES / General.

CLASSIFICATION: LCC PE1074.8 .H37 2017 | DDC 428.2/4–dc23

LC record available at <https://lcn.loc.gov/2017022978>

ISBN 978-1-108-41721-1 Hardback

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 accurate or appropriate.

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## *Acknowledgments*

It goes without saying that numerous colleagues have directly or indirectly influenced and contributed to the ideas discussed in this book. I am especially grateful to Elizabeth Traugott and Bernd Heine for discussions of issues of grammar and discourse, and Paul Hopper and Ursula Götz for the time and efforts they spent in reading the manuscript and for their valuable comments and suggestions. A special note of thanks goes to Lucia Kornexl, who supported me over many years at the institute. Many colleagues who I met at several occasions contributed to the enrichment of my ideas and my motivation, such as Gunther Kaltenböck, Liesbeth Degand, and Sylvie Hancil. I would also like to thank my students, who raised important questions on many of the examples and ideas discussed in this study. Helen Barton, Merja Kytö, and all those involved in the production of this book provided great support throughout the weeks preceding the publication.

Since the book that you are now holding in your hands has been published, the research project it is based on appears to be, in some way, “finished.” However, it is “finished” only in the sense that at some point an author has to make the decision that a work in progress has been “completed.” As with spoken utterances, points of completion in scientific research are only preliminary, given that an emergent product of the mind is never really complete, but endlessly expandable since one has never expressed the full range of ideas lingering on in one’s mind. In this sense, I do not see this book as a finished product, based on a completed research project whose results are now proudly presented, but as representing a point in my ongoing research at which the ideas and results that I have accumulated during the past years of research are rich enough to be presentable as a coherent whole to an interested audience.

*Acknowledgments*

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It was a relief to finish this book, but I feel somewhat guilty since I cannot give back to my family and friends the hours, days, and weeks that I invested in preparing this book for publication. Even though I am happy to hear some positive comments on my work here and there, it is no compensation for the people around me. I deeply apologize!

## *Transcription Symbols*

o3	line in the transcript (corresponding to one intonation unit unless marked otherwise)
(.)	micropause (ordinarily less than a fourth of a second)
(..)	shorter pause ranging from 0.25 to 0.75 seconds (estimated length)
(1.4)	silence or “timed pause” (in tenths of a second)
[	point of overlap onset
]	point at which overlapping talk ends
=	no break or pause between the units linked by the equal sign, “latching”
<<coughs>>	comment by the transcriber
but <sup>h</sup>	audible aspiration of a consonant
.	falling (or final) intonation contour
?	rising intonation
,	continuing intonation
;	an intonational rise stronger than a comma but weaker than a question mark
::	prolongation or stretching of the sound preceding the colons; the more colons, the longer the stretching
wor-	cut-off or self-interruption, often with a glottal or dental stop
<u>word</u>	stress/emphasis, either by higher pitch or slightly increased loudness
WO <u>rd</u>	especially loud talk
°	talk that is markedly quiet or soft
°word°	talk that is markedly softer than the talk around it
↑	sharp rise in pitch, or marking shift or resetting of pitch register
↓	sharp fall in pitch, or marking shift or resetting of pitch register

*Transcription Symbols* xv

>anyway<	the talk between “more than” and “less than” symbols is compressed or rushed
<anyway>	the talk between these symbols is markedly slowed or drawn out
.hh	hearable aspiration, the more /h/, the more aspiration; aspiration may represent breathing or laughter
°hh	inhalation (several /h/ indicate longer, intense inhalation)

Note that at times the transcripts presented here exhibit a reconfiguration of the numbered units of talk taken from the transcripts in the ICE-GB, most often in the case of overlapping talk. This mismatch is due to the different ways in which overlapping talk is indicated here and in the ICE-GB: for technical reasons, in the ICE-GB, overlaps are not aligned on two successive lines, but marked with colors and often at distance. The present study follows conversation analytic transcription principles and uses alignment of overlaps on two successive lines.

The prosodic details shown in the transcripts have been identified and added to the transcripts by the author himself, based on the sound files of the *ICE-GB Release 2*. Minor inconsistencies between recorded speech and the respective transcripts provided in the ICE-GB, such as word choices or the assignment of speaker roles, have been corrected.

## *Abbreviations*

CA	Conversation analysis
DM	Discourse marker
ICE-GB	<i>International Corpus of English</i> – Great Britain
LH	Left hemisphere
LTM	Long-term memory
RH	Right hemisphere
TCU	Turn-constructional unit
TRP	Transition-relevant place
WM	Working memory