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Disertační práce

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Discourse-pragmatic functions of *like* in spoken discourse

Diskurzivně-pragmatické funkce slova *like* v mluveném projevu

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Poděkování

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Prohlašuji, že jsem disertační práci napsala samostatně s využitím pouze uvedených a řádně citovaných pramenů a literatury a že práce nebyla využita v rámci jiného vysokoškolského studia či k získání jiného nebo stejného titulu.

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Abstract:

The discourse-pragmatic (D-P) uses of the word *like* represent a functionally versatile phenomenon typical of informal, spoken language. A marked increase in the use of this word and the resulting omnipresence in spoken discourse gave rise to many studies of various facets of its use in the past thirty years. Nevertheless, the research potential has not been exhausted, especially with the emergence of new, contemporary corpus data. Therefore, combining a quantitative approach typical of corpus linguistics with a qualitative approach inherent in pragmatics, the present “short-term diachronic comparable corpus linguistic [research]” (Leech et al., 2009: 28–29) aims to describe the changes that have occurred in the usage and of the D-P *like* between the early 1990s and the 2010s. The present study is based on a twofold analysis of 1000 random tokens of the D-P *like*; one half drawn out from the demographically sampled component of the original Spoken BNC1994, and the second half extracted from its successor, the Spoken BNC2014. Firstly, the quantitative analysis of the data was performed, revealing that the pronounced increase in the frequency of the word *like* in the BNC2014 is caused by the D-P uses, whose relative frequency per million words is estimated to have increased approximately nine times. Secondly, the qualitative analysis of all the extracted tokens of *like* resulted in a detailed account of the contexts in which the D-P *like* occurs and the many functions it fulfils in spoken discourse. Although the functions are incredibly varied due to their high-context dependency, they can all be subsumed under the encompassing label of an interpretive cue. The qualitative analysis did not reveal any innovative functions of the D-P *like* when the two corpora were compared, suggesting relative stability over the examined period. Therefore, the significant changes observed in the data relate mainly to the increasing volume of its use, not its increasing versatility.

Keywords: *like*, discourse-pragmatic, corpus linguistics, pragmatics, spoken discourse, Spoken BNC1994DS, Spoken BNC2014, discourse marker, pragmatic marker, quotative marker, interpretive cue

Abstrakt:

Diskurzivně-pragmatická užití slova *like* představují neobyčejně všestranný jazykový jev, který je typický pro neformální mluvený jazyk. V posledních třiceti letech bylo těmto užitím slova *like* věnováno velké množství studií, které *like* zkoumaly z různých aspektů (ať už se jednalo o popis jeho diskurzivně-pragmatických funkcí, analýzy syntaktické distribuce, nebo historického vývoje). Zájem o toto zdánlivě nezajímavé slovo byl probuzen zejména díky značnému nárůstu v četnosti jeho užívání v projevu anglicky mluvících mluvčích a s tím spojené, až neodbytné všudypřítomnosti tohoto jevu. I přes to, že se nejedná o neprozkoumaný jev, má *like* dalším lingvistům stále co nabídnout. Příležitost k dalšímu zkoumání *like* se nabízí zejména díky přístupnosti nových, současných korpusových dat. Cílem této práce je prozkoumat a popsat změny, které se odehrály ve způsobech, jakým je *like* mluvčími používáno, mezi obdobími na počátku 90. let minulého století se situací v období let 2012–2016. Tato studie se tedy dá popsat jako „krátkodobý, diachronní, korpusově-komparativní výzkum“ (Leech et al. 2009: 28–29). Zároveň tato studie kombinuje kvantitativní přístupy typické pro korpusovou lingvistiku s kvalitativními postupy typickými pro studie zkoumající pragmatické jevy. Výzkum je založen na dvou korpusech mluvené britské angličtiny. Jedná se o mluvenou, demograficky vzorkovanou, část korpusu BNC1994 a o srovnatelný korpus pokračující ve stopách BNC1994, mluvený korpus BNC2014. Z obou korpusů byly získány datové soubory o pěti stech náhodných výskytech diskurzivně-pragmatického *like*, které byly následně podrobeny dvojí analýze. První, kvantitativní analýza dat potvrdila, že za nárůstem (relativní) frekvence, s jakou se *like* vyskytuje v korpusu BNC2014, stojí právě jeho diskurzivně-pragmatická užití. Na základě dat je odhadováno, že tato užití svou relativní frekvenci zvýšila v tomto korpusu více než devětkrát. Druhý úhel pohledu na zkoumaná data poskytla kvalitativní analýza, která vyústila v detailní, systematický přehled diskurzivně-pragmatických funkcí, které *like* v mluveném projevu plní. Ačkoli je repertoár funkcí *like*, vzhledem k jejich značné závislosti na kontextu, velmi pestrý, je možné všechny tyto funkce shrnout pod jediný pojem popisující jejich základní roli v mluveném projevu a to je tzv. interpretační vodítko. Kvalitativní analýza dat neodhalila žádnou skutečně inovativní funkci, kterou by *like* během zkoumaného období začalo plnit. Významné změny, které byly na datech pozorovány, se tedy týkají především rostoucího objemu užití *like*, a nikoli jeho vzrůstající funkční variability.

Klíčová slova: *like*, *jako*, *jakoby*, diskurzivně-pragmatické funkce, korpusová lingvistika, pragmatika, mluvený jazyk, Spoken BNC1994DS, Spoken BNC2014, pragmatická částice, diskurzivní částice, uvozování přímé řeči, interpretační vodítko

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List of abbreviations

AdjP	adjective phrase
AdvP	adverbial phrase
AmE	American English
BNC1994DS	demographically sampled component of the spoken British National Corpus 1994
BNC2014	the Spoken British National Corpus 2014
BrE	British English
CI	confidence interval
CQP	corpus query processor
D-P	discourse-pragmatic
DM	discourse marker
EST.	estimated frequency
IM	Interregnum
IP	interruption point
i.p.m.	instances per million words
LL	log-likelihood measure
NP	noun phrase
N	absolute (raw) frequency
PM	pragmatic marker
PMM	clause-medial pragmatic marker
PMF	clause-final pragmatic marker
PP	prepositional phrase
PRON	pronoun
RF	relative frequency
RM	Reparandum
RR	repair
QM	quotative marker
VP	verb phrase

1. Introduction

The focus of the present thesis is a single word whose omnipresence in spoken English caught the attention of many scholars resulting in a considerable amount of research examining it systematically from various angles since the early 1980s. The word in question is *like*. The interest aimed at this seemingly unremarkable word, which may be encountered in contemporary spoken as well as written discourse as a verb, a preposition, a conjunction, as well as an adjective, adverb, or a noun, among other uses, was not sparked by these, rather ordinary functions. It was the *like* previously deemed meaningless, superfluous, or vulgar, as exemplified below in (1a–d), that captivated many scholars and presently remains an attractive feature to research.

- (1) a. S0439: I am very British in my emails I think *like* I'm very not formal
but I'm very like nice [...] (BNC2014)
- b. S0202: it's such a weird colour it's *like* brown and then black and white [...] (BNC2014)
- c. S0331: >>how to make of the worst soups ever
S0331: that's your bag *like* (BNC2014)
- d. S0235: erm (.) but yeah he was like (.) no he's Romanian I was *like* no he's not (BNC2014)

This “other” *like* was previously largely viewed (and some may still hold the opinion)¹ as a homogenous and unneeded entity. Nevertheless, it has been proven that the discourse-pragmatic (henceforth D-P) uses of *like*, as I will call the other than propositional uses of the word,² are varied, distinctive, purposeful and, in addition to that, legitimate elements of the English language.

There is no point in setting the aim of this thesis to prove that the discourse-pragmatic *like* has its rightful place in the English language. Many studies have already presented convincing evidence in favour of *like*, for example, Gisle Andersen’s analysis of teenage speech in London, “Pragmatic Markers and Sociolinguistic Variation” (2001), Martin Schweinberger’s doctoral thesis examining *like* in various varieties of English “The discourse marker LIKE: a corpus-based analysis of selected varieties of English” (2014), Kate

¹ Mostly outside the academia, e.g. Gyles Brandreth’s “Love Island’s ‘like’ epidemic” blog post, Jul 28, 2019.

² See Section 2.1 for discussion of terminology and Section 2.3 for division of the functions *like* may perform.

Beeching's analysis of *like* as one of the markers included in her monograph "Pragmatic Markers in British English: Meaning in Social Interaction" (2016), or Alexandra D'Arcy's comprehensive monograph "Discourse-Pragmatic Variation in Context: Eight hundred years of LIKE" (2017). *Like* has been studied from various angles, including its syntax (e.g. D'Arcy, 2005; 2017), its distribution across various speech communities regarding different social factors (e.g. Dailey-O'Cain, 2000; Andresen, 2001; Schweinberger, 2014; Beeching, 2016; D'Arcy, 2017), its historical development and grammaticalisation (e.g. Meehan, 1991; Romaine & Lange, 1991; Buchstaller, 2001; Fleischman & Yaguello, 2004; D'Arcy 2017), or its various discourse-pragmatic functions (e.g. Schouroup, 1983; Underhill, 1988; Blyth et al., 1990; Romaine & Lange, 1991; Miller & Weinert, 1995; Andersen, 2001; Columbus, 2009; Fox & Robles, 2010; Diskin, 2017; inter alia).

How can the present thesis contribute something new to the body of work that has already been done on the subject? The answer lies in the availability of new data provided by the Spoken British National Corpus 2014. The word form *like* ranks as the 13th most frequent in the entire Spoken British National Corpus 2014 (henceforth the BNC2014), a collection of transcripts representing the current stage of spoken British English. It is more frequent than function words such as "in," "so," "they," or "but." Nevertheless, this was not the case approximately 25 years ago. Although frequent, the word form *like* appears at the 40th position in the frequency list of the predecessor to the BNC2014 – the Spoken BNC1994 demographically sampled component (henceforth the BNC1994DS). Such a simple data comparison suggests that significant changes might be happening in the way *like* is used in spoken British English. The discourse-pragmatic functions of the word are assumed to be responsible for the increased frequency of the word. Therefore, the present thesis is based on the assumption that *like* and its discourse-pragmatic functions represent an example of a currently ongoing language change, best captured by the framework provided by the grammaticalisation theory, which is used to describe not only the possible diachronic paths of development but also the synchronic situation involving layers of interlinked functions.

Thanks to the BNC2014 project carried out by Robbie Love, Claire Dembry, Andrew Hardie, Vaclav Brezina, and Tony McEnery from the ESRC Centre for Corpus Approaches to Social Science (CASS) at Lancaster University and Cambridge University Press, it is now possible to conduct a short-term diachronic analysis of spoken data provided by the BNC1994DS and the new, comparable BNC2014 (see Section 3.2.2 for details). The present research aims to determine which functions of *like* lie behind its steep frequency increase by

comparing data gathered around 20 to 25 years apart, represented by the two corpora of spoken British English. The data drawn from the two corpora will allow me to assess and describe the repertoire of discourse-pragmatic functions *like* performs at two distinct points in time and track any related changes in its usage.

2. Theoretical background

The first section of the theoretical chapter addresses the terminological issues connected with the discourse-pragmatic uses of *like* and discourse-pragmatic features of language in general. The second section delimits the environment in which the present phenomenon is used, while the third section offers a comprehensive overview of the propositional and the discourse-pragmatic functions of *like*. The fourth section discusses the attitudes towards the word *like* in the past and their development up to the present. The fifth section briefly describes the grammaticalisation theory in relation to discourse-pragmatic features of language in general and the word *like* in particular, also looking into its history and the potential developmental paths leading to its contemporary uses. The penultimate section focuses on the syntax and scope of the discourse-pragmatic uses of *like*. The theoretical chapter concludes by introducing potential motivating factors for its use in spoken discourse.

2.1 Discourse-pragmatic *like*

Discourse markers, pragmatic particles, pragmatic markers, pragmatic expressions, and many other terms³ have all been used to label the elements of language whose most prominent and distinguishing feature is their low degree or even an absence of propositional meaning. The various discourse-pragmatic functions of *like* have also been treated under a wide array of labels stemming from the terminological division mentioned above. For example, Schouroup's doctoral thesis (1983) treats *like* as a discourse particle with several, mainly evincive⁴, conversational uses (1983: 45–46). To Underhill (1988), *like* is a particle that, among other functions, serves as a marker of focus. Miller & Weinert (1995) avoided using an encompassing label for *like* and addressed it based on its syntactic position and function (e.g. clause-final *like*, focusing device). Andersen examined *like* under the label of a pragmatic marker, which “can be associated with both subjective and textual functions” (2001: 271). Schweinberger (2014) views *like* as a discourse marker with discourse-pragmatic functions. Beeching (2016) approaches *like* under the label “pragmatic marker” that has several sub-functions, including a discourse marking function. For D’Arcy (2017), *like* represents a discourse-pragmatic feature of language, and she focuses on two distinct functions of *like* as a discourse marker (textual)

³ For an overview of the previously employed terminology see for example Beeching (2016: 3) or Fraser (1998: 301)

⁴ “[A] linguistic item that indicates that at the moment at which it is said the speaker is engaged in, or has just then been engaged in, thinking; the evincive item indicates that this thinking is now occurring or has just now occurred but does not completely specify its content” (Schouroup, 1983: 14).

and as a discourse particle (expressive/interpersonal)⁵ (2017: 2). Finally, Diskin (2017) approaches *like* as a discourse-pragmatic marker based on the exhaustive and fitting definition proposed by Pichler (2013), who defines what she calls “the discourse-pragmatic features” as:

a formally heterogeneous category of syntactically optional elements which make little or no contribution to the truth-conditional meaning of their host units and – depending on their scope, linguistic co-text as well as sequential, situational and cognitive context – perform one or more of the following macro-functions: to express speaker stance; to guide utterance interpretation; and to structure discourse. (Pichler, 2013: 4)

For the purposes of the present thesis, I also intend to use the label discourse-pragmatic functions of *like* as an umbrella term to describe all the uses of *like* that do not contribute to the propositional level of discourse. The present analysis focuses on four main D-P categories – the discourse marker, the clause-medial pragmatic marker, the clause-final pragmatic marker, and the quotative marker *like*. The explanation of the labels, their description and examples are available in Sections 2.3.2 and 3.3.3.

2.2 Like in spoken discourse

Considering that the present thesis intends to undertake an analysis of a discourse-pragmatic phenomenon characteristic of spoken discourse based on a corpus of casual conversations, it seems appropriate to describe the features of the mode in which it most often occurs. Discourse, generally, encompasses spoken and written language. The term itself most often refers to language in use, “produced as the result of an act of communication” (Richards & Schmidt, 2010: 173), relating to units larger than a sentence. It is convenient to define spoken discourse in contrast to written texts. Therefore, the features typical of spoken discourse include a lower degree of lexical density, a lower degree of explicitness allowed by shared contextual background, a higher degree of spontaneity, and a consequent high degree of disfluency emerging in the form of pauses, hesitations, repetitions, and repairs. In addition, spoken discourse requires a high degree of interactivity, calling for the use of various devices that help the speakers express attitudes and politeness. Production of spoken discourse often involves a stock of expressions that is “restricted and repetitive” (Biber et al., 2021: 1043), and speakers also frequently employ non-standard, stigmatised, or colloquial language (2021: 1035–1059).

The discourse-pragmatic *like* has been generally viewed as a “colloquial” but also as a “non-standard” (Andersen, 2001: 215–216) or even “ungrammatical” (Underhill, 1988: 234; Blyth et al., 1990: 223) feature of spoken language in the past and the attitudes towards its

⁵ See Traugott (1982) or Brinton (1996)

various uses are described in more detail in the following Section 2.4. However, it is crucial, right from the beginning, not to confuse “informality with ungrammaticality” (Huddleston & Pullum, 2002: 6). This issue, as presented by Huddleston & Pullum, stems from the clash of descriptivism with prescriptivism (2002: 8). If we approach the discourse-pragmatic uses of *like* and even some of the propositional uses of the word (e.g. the conjunction *like*) from a prescriptive point of view, which considers the formal style as the only style that is grammatically correct (2002:8), *like* does not have a prospect of being accepted among “standard” features of the language. On the other hand, the descriptive point of view allows us to embrace the ongoing development of *like* and, more importantly, to accept that “[t]he standard language embraces a range of styles, from formal through neutral to informal” (Huddleston & Pullum, 2002: 8). As such, the discourse-pragmatic *like*, a prototypical feature of spoken, informal discourse presents itself as a functionally versatile feature of language that participates in discourse organisation and cohesion, and “facilitat[es] processes of pragmatic inference” (Andersen, 2001: 264).

To conclude this section, it remains to be mentioned that the use of the discourse-pragmatic *like* should not be stylistically unconstrained. Regarding register and style, the discourse-pragmatic *like* is perhaps most appropriate for casual, intimate, informal conversations, as these are the environments in which it is perceived most favourably, since “it increases likability and rapport because it signals familiarity” (D’Arcy, 2017: 135).

2.3 Repertoire of functions

The present chapter aims to provide an overview of the various uses of *like* that the speakers of English presently have at their disposal. One of the goals of the present thesis is to map and describe the functions of the discourse-pragmatic *like* in spoken discourse as comprehensively as possible. Nevertheless, it is not reasonable to expect the outcome of either the theoretical chapter or the final analysis to be a definitive list of all the possible functions (see Aijmer, 2002: 25–26). Such an outcome is not feasible chiefly due to the heavy dependence of the role *like* performs on the surrounding context and the entailed functional variability. What seems to be a viable endeavour is providing a taxonomy of broader categories based on the syntactic position of *like*, suitable paraphrases, close analysis of the context surrounding it, specific contextual clues, and the previous accounts describing the various discourse-pragmatic functions (e.g. marking non-equivalence, hedging, focusing, ensuring cohesion, introducing quoted material).

The following account of the propositional functions of *like* is based primarily on the evidence offered by the 3rd edition of the Oxford English Dictionary Online (henceforth OED3 Online). Some of the less common and more recent uses are drawn from previous studies (e.g. the comparative complementizer [D’Arcy, 2017] or the general extender [Schweinberger, 2014]). Subsequently, the overview of the discourse-pragmatic uses of *like* is based entirely on the previous work of scholars who have focused on these uses in the past thirty years.

2.3.1 Propositional functions of *like*

The propositional uses of *like* typically contribute to the propositional meaning of the utterances. They cannot be omitted without affecting the grammaticality and syntactic structure of the sentences in which they appear. Their usage is mostly uncontroversial nowadays, even though it might not have been the case in the past. The exception to this may be the adjective and adverb uses that are also analysable as prepositions or conjunctions. Further, it might seem that only the group of discourse-pragmatic functions is presently changing. However, the last twenty years have seen a few innovative uses in new contexts, especially in connection to the spread of social networks (see the verb and the noun *like*). Nevertheless, these are semantic changes, not indicative of grammaticalisation. The following outline of the possible uses is by no means intended to be exhaustive, and to list all the possible nuances of use is out of the scope of the present study⁶.

2.3.1.1 Verb

The lexical verb *like* is one of the commonly used mental verbs expressing the “emotional and attitudinal states” (Biber et al., 2021: 361) of the speakers. Based on the definitions of the verb provided by the OED3 Online, *like* is currently used in various constructions typically conveying the following meanings: “[t]o take pleasure in or be pleased by something” (2a) or “to want or prefer something to be, to do, or to happen” (“like, v.1.” OED3 Online) (2b).

- (2) a. Kincaid *likes* the geisha aesthetic.
(2013: G. Albin *Altered* xvi. 143, OED3 Online)
- b. I’ve never approved of all this drinking out of mugs. What’s wrong with a nice cup and saucer, I’d *like* to know!
(2003: H. Holt *Death in Pract.* [2004] vi. 86, OED3 Online)

⁶ See the OED3 Online, as it offers the most comprehensive, up-to-date account of the various, especially the propositional, uses of the word *like*.

Romaine & Lange (1991: 271) and D’Arcy (2017: 4) also mention the quasi/semi-modal usage of *like* in a construction with “to,” currently associated with Southern AmE. The OED3 Online considers this usage to be adjectival with *like* reanalysed as an auxiliary verb (3) and expressing the sense, “almost or nearly to have done or been.” It may occur in constructions with “be” or “have” in the past tense, with “be”/ “have” omitted, or as a single word (“liketo/ liketa”) (“like, adj., adv., conj., and prep.” OED3 Online.; “like, v.2.” OED3 Online).

- (3) They was the light of Marvelle’s life, and it **like to** killed her to lose them.
(2001: P. Duncan *Moon Women* ii. 40, OED3 Online)

Finally, a new, specific context for the verb *like* emerged during the past twenty years, connected to the spread of social networks and social media (4). This specialised usage is meant “to express approval of or support for by clicking on a particular icon” (“like, v.1.” OED3 Online), and it is exemplified below:

- (4) Be sure to **like** us on Facebook for regular updates.
(2015: *Traverse City [Mich.] Record-Eagle* 27 May 8 c/1 [adv.], OED3 Online)

2.3.1.2 Noun

The OED3 Online lists *like* employed as a noun in two main senses. The first sense (5) of “something of the same kind as that previously mentioned or implied” (“like, n.1.” OED3 Online) is a not as frequently encountered feature of spoken discourse, especially when compared to the verb from which it was derived through conversion (“like, n.1.” OED3 Online):

- (5) Once the rush to get away started, you never saw **the like**.
(2002: J. McGahern. *That they may face* *Rising Sun* [2003] 30, OED3 Online)

The second sense (6a) expresses a “predilection” for something, chiefly used in the plural (“like, n.2.” OED3 Online). A similar sense is conveyed by the noun *like* (6b) in an innovative context of social networks where the noun represents “an expression of approval or support made by clicking on a particular icon” (“like, n.2.” OED3 Online).

- (6) a. The old ones, ah! We knew their foibles, their **likes** and dislikes.
(2005: *Fortune* Apr. 84/1, OED3 Online)
- b. The Refresh campaign..got three and a half million ‘**likes**’ on Pepsi’s Facebook page.
(2011: *New Yorker* 16 May 68/1, OED3 Online)
- c. Your **likes** on Facebook say so much about you.
(2014: T. Payton & T. Claypoole; *Privacy in Age of Big Data* 85, OED3 Online)

In earlier instances of this sense, from 2009–2011 in the OED, the word *like* appears within quotation marks (6b), which indicates that it was necessary to mark *like* in this context as being different from its ordinary usage. Later (6c), *like* appears without quotes, suggesting that it has established itself within this context, and its meaning and reference became sufficiently clear. Hence, it was no longer necessary to mark it as unusual.

2.3.1.3 Adjective

Presently, most adjectival uses of *like* are analysed as examples of prepositions. Analysing these instances either as containing the preposition *like* + complement or as featuring a (transitive)⁷ adjective *like* with an (optional) NP complement does not seem to pose any issues to the contemporary speaker. However, obscuring the adjectival roots of these uses seems to have significantly influenced how researchers approached the historical development of *like*. Most of them⁸ regard the preposition as the incipient stage in the grammaticalisation of *like*, largely disregarding the adjectival and adverbial uses.⁹ Therefore, according to the OED3 Online, *like* is used as an adjective in various constructions to describe something as being “similar; resembling; alike” (“like, adj., adv., conj., and prep.,” OED3 Online) to something else (7a)¹⁰. The adjectival use of *like* is nowadays also common in questions (7b), and it may occur, for example, in the construction “of *like* + noun,” as shown in (7c). *Like* analysable as an adjective also appears, although rarely, in the sense of “probable/likely,” as illustrated by (7d). Finally, typical of Scottish English, Irish English, and northern English varieties is the use in the sense of “appropriate, suitable” used either in synthetic or in analytic comparative form (7e). Inflected forms are seen as chiefly regional, and they do not occur in standard varieties of English (“like, adj., adv., conj., and prep.,” OED3 Online).

- (7) a. Politicians are *like* babies’ nappies – they should be changed often, for the same reason.
(2015: *Church Times* 17 Apr. 3/3, OED3 Online)
- b. What will the human of the future be *like*?
(2001: *Canberra Times* [Nexis] 15 Jan. A15, OED3 Online)
- c. ... but in my experience groups of *like* ability do not produce the best or most imaginative work.
(BNC1994, written component)

⁷ See Maling (1983).

⁸ Meehan (1991), Romaine & Lange (1991), Fleischmann & Yaguello (2004), D’Arcy (2017), etc.

⁹ See Section 2.5 for detailed discussion of this issue.

¹⁰ For a detailed overview of all the relevant adjectival uses of *like*, see the sense A.I. within the entry for “like, adj., adv., conj., and prep.” OED3 Online.

- d. No such plain-dirt evidence of efficiency is **like** to matter.
(1997: *New Yorker* 13 Jan. 72/1, OED3 Online)
- e. It's **mair liker** it tae wear a kilt tae yer waddin.'
(1996: I. Macleod & P. Cairns *Essent. Scots Dict.* [2004] 350/1, OED3 Online)

2.3.1.4 Adverb

Like used as an adverb seems to represent another more ambiguous category. The OED3 Online notes that, as in the case of the adjective *like*, many instances of the adverb *like* may be equally well interpreted as prepositions and, in some cases, as conjunctions. Nevertheless, in all these cases, the adverb *like* expresses chiefly the meaning “in the manner of or in the same way as” (“like, adj., adv., conj., and prep.,” OED3 Online). The adverb can reportedly modify the verb to convey the meaning of similarity or comparison, as in (8a), or it may modify the whole sentence, as in (8b). A clearer analysis is available when the adverb appears accompanied by a preposition (either “to” or “unto”) which introduces the complement. However, these uses are considered archaic (8c). In (8d), the adverb modifies an adjective to express the sense “to the same degree.” Finally, example (8e) shows the adverb with adj. complement, usually collocating with adjectives such as “mad” or “crazy” (“like, adj., adv., conj., and prep.,” OED3 Online). Phrases containing “like mad” (8f) can also figuratively express “high degree” (“mad, adj.,” OED3 Online).

- (8) a. If computers are organised more **like** brains, will they behave more **like** brains?
(1988: *New Scientist* 29 May 61/1, OED3 Online)
- b. **Like** a yodel, it carried through the cluster of her neighbours' houses.
(2002: K. Jamie *Among Muslims* v. 191, OED3 Online)
- c. The Abbess—it must be—was dressed **like to** the lesser nuns.
(2013: J. T. Hennig *Greenwode* [2014] vi. 59, OED3 Online)
- d. You have heard me say often enough, to the victims in **like** unhappy affairs, that I will not turn out of my way.
(2012: L. Shepherd *Solitary House* xxi. 265, OED3 Online)
- e. There he was, running **like** wild, chasing after us.
(2014: E. Goodwin *Contagious* xii. 84, OED3 Online)
- f. Fear is nothing compared with the discomfort... “Your back aches **like** mad.”
(1990: *Sunday Express Mag.* 21 Oct. 20/2, OED3 Online)

There are also many currently used phrases, including the adverb + complement, such as: “like so,” “like this,” “more like it.”

An adverbial use that might be viewed as somewhat problematic regarding its status within the present classification is the so-called “approximator” (9) preceding and modifying “quantifiers and numerical expressions” (D’Arcy, 2017: 9).

(9) Caleb is a little boy. He is *like* three years old.

(personal/8m/2007; D’Arcy, 2017: 10)

In (9) *like* is reportedly paraphrasable as “about” (D’Arcy, 2017: 10) and represents an example of a use that “appears to have achieved a near-lexical status ..., functionally equivalent to the truth-conditional adverbials *roughly* or *approximately*” (Andersen, 2001: 50) and as such it may “affect the truth-conditions in quantified contexts [and] its omission can affect the propositional meaning of the utterance” (D’Arcy, 2017: 10). The approximator, when used in numerical expressions or quantitative NPs, is thus categorised as a propositional function and is not included in the further analysis. Nevertheless, the analysis of similar occurrences of *like* may not be as clear-cut depending on the context. D’Arcy (2017:10) offers example (10a) among those approximative uses that do affect the truth conditions of the utterances in which they appear:

(10) a. The guy weighed *like* a hundred pounds.

(TEA/30f/1973; D’Arcy, 2017: 10)

b. The guy weighted *about/approximately/roughly* a hundred pounds.

c. The guy weighted \emptyset a hundred pounds.

The approximative reading of *like*, functionally on par with adverbs such as “approximately,” “roughly,” and “about,” is undoubtedly plausible in (10b). Nevertheless, another reading, which leans towards a more pragmatic interpretation, is also possible. *Like* could be analysed as a pragmatic marker, providing either focus or signalling non-equivalence regarding the exaggeration in that the numerical expression “a hundred pounds” does not represent an estimate but an idiomatic expression with the sense “very thin.” The latter sense is not conveyed when replacing *like* with other, similar adverbs, as in (10c). In Andersen’s words: “In some cases its omission affects the propositional meaning of the utterance, and in [some] cases, *like* may be considered a borderline case between adverbial and pragmatic marker” (2001: 260). What transpires is that tokens of *like* may not be dismissed as, for the present research irrelevant propositional uses, solely based on their occurrence with numerical expressions or quantitative noun phrases. It is vital always to consult the broader context of each token of *like* to assess its function as accurately as possible.

2.3.1.5 Preposition

As mentioned in the previous two sections, according to the OED3 Online, most of the examples of *like* classified either as an adjective or as an adverb could also be analysed as prepositions. The OED3 Online lists only two uses as not being “susceptible to use in the comparative or superlative; neither [being] found with a prepositional phrase as a complement.” It is the preposition *like* conveying the meaning “in the same way as; as in the case of” (11a) and *like* used to exemplify typical instances of the specified type (11b) or instances typical of a given class, which is paraphrasable by “of the nature or character of” (11c) or “such as” (11d) (“like, adj., adv., conj. and prep.,” OED3 Online).

- (11) a. He, *like* the rest of the department, is in Bar Zero getting disgustingly drunk with Brett and Vince.
(2000: M. Beaumont e 331; OED3 Online)
- b. Other Russian currency types for sale, *like* the poltinas and tympfs, are as obscure.
(2010: *N.Y. Times* [National ed.] 1 Jan. c27/4; OED3 Online)
- c. Your friend is a waste of space. A person *like* him I wouldn't spit on if he was on fire.
(2010: B. Agbaje *Off Endz* ii. 15; OED3 Online)
- d. Let us..consider a country *like* Japan where, after wholesale destruction, four million minimum dwellings are now being programmed.
(1949: *Archit. Rev.* 106 375/1; OED3 Online)

Huddleston and Pullum (2002), for example, note that when *like* operates as a preposition, it is not related to the subject (2002: 608), so when interpreting the meaning, we are aware that, for instance, in (11a), “he” is not likened to “the rest of the department.” Compared to the adjective *like* in (7a), the adjective clearly relates the two entities, establishing that they are similar.

2.3.1.6 Conjunction

The use of *like* as a conjunction, which is in most cases essentially interchangeable with the conjunction “as,” has been and still sometimes is frowned upon, especially in written discourse. As a conjunction, *like* connects two clauses “in the manner that or just as” (12a), and it can also “introduce suppositions,” in which case it is paraphrasable by “as if” (12b) (“like, adj., adv., conj., and prep.,” OED3 Online). As a conjunction, *like* also appears with verbs such as “say” or “tell” (12c), conveying the sense of “in the way that” (“like, adj., adv., conj., and prep.,” OED3 Online).

- (12) a. After university we were supposed to work at the plant and learn the ropes from the bottom up, *like* Dad had done.
(2007: S. Dunne *Reaper* [2009] xxix. 449; OED3 Online)
- b. They ran away to get married, *like* she was a princess and he was a commoner.
(2013: A. Casale *Bone Dragon* [2014] 53; OED3 Online)
- c. Send for your copy now. *Like* we said, it's free.
(1968: *Globe & Mail [Toronto]* 17 Feb. 34 [*adv.*]; OED3 Online)

2.3.1.7 Suffix

The usage of *like* as a suffix is seen to be especially productive when deriving adjectives from nouns. The outcome of this word-forming process is represented by adjectives conveying the sense “similar to or characteristic of” (“-like, suffix.,” OED3 Online) the noun (13a). Less frequently, “-like” operates as an adverbial suffix (13b), forming adverbs with the sense “in the manner of / so as to resemble” (“-like, suffix.,” OED3 Online.). What is particularly interesting about the suffix “-like” is that it is predominantly used ad hoc without forming lexicalised expressions (Biber et al., 2021: 530). The suffix is presently very versatile, and its word-forming potential is not restricted to nouns as the source elements it attaches to. Although not as frequent as with the nominal base, *like* can attach to other adjectives (13c) to produce adjectives of the sense mentioned above or adverbs (13d) meaning “in an adv.-like manner or with the appearance of being adv.-like” (“-like, suffix.,” OED3 Online). The OED3 Online glosses this use as originating in Scottish English and is now being used in colloquial contexts (“-like, suffix.,” OED3 Online).

- (13) a. The prevalence of *schizophrenia-like* symptoms is increased with traumatic brain injury.
(2007: A. H. V. Shapira et al., *Neurology & Clin. Neuroscience* xviii. 229/1; OED3 Online)
- b. A fat, wry-faced bum..sitting *Buddha-like* in the alcove of a cash machine.
(2000: S. Heighton *Shadow Boxer* ii. ii. 150; OED3 Online)
- c. Always real *skinny-like*, he's a stick figure now, whittled thin as a picket.
(2005: J. MacGregor *Sunday Money* iv. 85; OED3 Online)
- d. ‘Erm, not sure,’ I say, *cagey-like*.
(2001: C. Glazebrook *Madolscents* 191; OED3 Online)

2.3.1.8 Comparative complementizer

When used as a comparative complementizer, *like* appears accompanied by a specific set of verbs, namely “seem,” “appear,” “look,” “sound,” and “feel,” and expresses the meaning of similarity and comparison (D’Arcy, 2017: 7). As a comparative complementizer (14a), *like* occurs before a finite subordinate clause and may be replaced by “as if,” “as though,” “that” or be left out (i.e. analysed as “null”; D’Arcy, 2017: 7). D’Arcy further mentions observation by Brook (2016), who reports that the “complementizer *like* with a finite subordinate clause is replacing infinitival structures (i.e. “seems to be”; 2017:8) as in (14b).

- (14) a. This *sounds like* I’m talking about myself an awful lot.
(DCVE/83f/1879; D’Arcy, 2017:7)
- b. It just *seems like* they all get caught up with the wrong things.
(TEA/21f/1982; D’Arcy, 2017:7)

2.3.1.9 General extenders

The term *general extender* was coined by Overstreet to refer to “non-specific extensions of otherwise complete utterances” (1999: 3; as cited in Overstreet, 2019: 1). They are described as being typically found at the end of a phrase or a clause in the following construction: “and/or + vague noun/pronoun + optional comparative phrase” (15a–b). The construction as a whole is optional and functions similarly to discourse markers (Overstreet, 2019: 1). However, *like* cannot be deleted without disturbing the structure of the extender.

- (15) a. I quite like the English food actually I love roasts *and things like that*.
(Overstreet, 2019: 1–2)
- b. Do you remember that’s where Gerry went and got altitude sickness *or something like that*.
(ICE Ireland: S1A-003\$E; Schweinberger, 2014: 117)

I follow Schweinberger (2014: 118) in the decision to treat *like* in these cases as an obligatory element whose omission would render the general extender in which it appears ungrammatical. Therefore, it will not be included in the present analysis of the discourse-pragmatic functions of *like*.

Having described the propositional functions of *like*, it is necessary to clarify how we distinguish between those and the discourse-pragmatic functions of the word. Generally, the discourse-pragmatic functions of *like* are considered not to contribute to the propositional meaning of the sentences in which the speakers decide to employ them. They affect the

procedural meaning of the utterances in which they appear. The following sections will describe this in more detail.

2.3.2 Discourse-pragmatic functions of *like*

The present section describes the repertoire of discourse-pragmatic functions *like* has been observed to perform in spoken discourse and as described by previous studies. Since the labels of these functions vary in literature (see Section 2.1), they are presented under the labels chosen for the purposes of the present study. A theoretical background and mentions of related linguistic concepts accompany each D-P function. Based on the previously identified discourse-pragmatic functions of *like* (e.g. Schouroup, 1983; Underhill, 1988; Meehan, 1991; Andersen, 2001; Schweinberger, 2014; Beeching, 2016; Diskin, 2017; D’Arcy, 2017), the present thesis distinguishes between four, main, discourse-pragmatic functions: discourse marker, clause-medial pragmatic marker, clause-final pragmatic marker, and quotative marker.¹¹ Each of the four categories contains a function-specific sub-classification, described in more detail, along with the methodology and criteria for assessing and assigning each D-P function in Section 3.3.3.

Although I have no ambitions to rectify the terminological and classificatory chaos in which the discourse-pragmatic *like* and similar elements of language exist, I also do not want to complicate the situation any further. Therefore, what I aim to propose is a classification of the D-P functions of *like* based on relatively clear criteria and structure. The main factor distinguishing between the discourse marker, the clause-medial pragmatic marker, the clause-final pragmatic marker, and the quotative marker *like* is their syntactic position and the preferred functional domain in which they operate, as described by Brinton (1996: 37–40). Brinton’s approach is based on Halliday & Hasan’s (1976) notion of the three functional-semantic language components. Leaving the ideational component aside because discourse-pragmatic markers are considered to lack propositional meaning, the functional division takes into account the expanded textual and interpersonal domains of discourse. Based on this, *like* as a discourse marker operates mainly¹² within the textual domain of discourse, fulfilling roles that contribute to discourse construction, structuring and organisation. As a pragmatic marker, *like* operates mainly within the interpersonal domain, which in Brinton’s conception, includes

¹¹ The following list of the D-P functions also includes a discussion of *like* as an infix, which, according to D’Arcy, may represent an emergent new function (2017: 9).

¹² The implication of “not exclusively” is important here due to the fact that “a degree of subjectivity is something all markers express, since any utterance expresses a speaker’s intention to make something manifest to an individual” (Andersen, 2001: 60).

both the subjective (speaker-oriented) and interactive (hearer-oriented) functions. Within the interpersonal domain, the salience of the pragmatic marker *like* lies in its ability to signal subjective evaluation of the following discourse, which transcends into the interactive sphere because it essentially offers cues regarding the intended interpretation of the speaker's utterances. Finally, as a quotative marker, *like* can be considered to straddle the two functional domains, operating simultaneously within both of them, since it contributes to discourse organisation by framing quoted content within the speaker's utterances while signalling its potential subjectivity. Within the interactive component of the interpersonal domain, it conveys these interpretive cues to the hearers. All these discourse-pragmatic functions, regardless of their preferred domain of activity, seem to share a general purpose, which is "clarifying a speaker's communicative intent, be it linguistic, social or both" (D'Arcy, 2017: 1).

2.3.2.1 Discourse marker

The difficulties in labelling the discourse-pragmatic features of language have been discussed in Section 2.1. What transpires is that whatever label is chosen, it is necessary to demarcate its application clearly. The discourse marker *like* (henceforth DM), as would be expected of discourse markers in general, operates mainly within the textual domain of discourse and, as such, contributes to the creation and organisation of discourse structure. Based on this notion, the category of the discourse marker subsumes all the functions of the DM *like* that can be considered to contribute to a coherent and fluent discourse structure. It is vital to keep in mind that "[c]ohesive devices do not themselves create meaning; they are clues used by speakers and hearers to find the meanings which underlie surface utterances" (Schiffrin, 1987: 9). The sub-functions of the DM *like* include a discourse link (16a), which provides the addressees with cues regarding the intended interpretation of the relations that hold between the segments of discourse it connects. These relations may include exemplification, illustration, elaboration, and clarification (D'Arcy 2017:14). Only the discourse linking function fulfils the criteria for a DM as proposed, for example, by Schiffrin (1987) or Fraser (e.g. 1999, 2009b). Nevertheless, when following the general direction set by the division of functions between those operating primarily within the textual domain of discourse and those operating within the interpersonal domain, as proposed by Brinton (1996: 38), it is uncomplicated to include other subfunctions.

Therefore, the present category further subsumes the uses of *like* as a marker of various disfluencies in spoken discourse, which applies to "major breaks in the speech flow or in the

syntax, leading to some sort of disruption” (Crible, 2018: 9). This includes false starts (16b) and self-repairs (16c). Additionally, it includes evincive uses such as hesitations manifested as repetitions, and filled pauses, which may help the speakers, for example, to hold the floor (16d) (Andersen, 2001: 256).

- (16) a. You’d never believe Pig Route. *Like*, you’d need to see the road to believe it.
(MU/73m/1875; D’Arcy, 2017: 14)
- b. But tonight I’ll prob= tomor= *like*, yesterday I went to bed at about ten
(132707/1: 272; Andersen, 2001: 227)
- c. If I leave half past ten it’s goN =, it’s gonna be *like* take us time to go home
cos it’s down the village innit
(139604/1: 62; Andersen, 2001: 227)
- d. Alright. Erm, well *like*, I usually take the train about ... twenty past.
(140810/1: 297; Andersen, 2001: 270)

Besides the discourse functions mentioned above, D’Arcy notes that another discourse function might be emerging, namely an *opener* or a turn-taking device. Its main role would be to signal “that the speaker is taking the floor” (D’Arcy, 2017: 65). Regarding the syntactic properties of the discourse marker *like* it is considered to be independent of the syntactic structure in which it appears, and typically occupies a clause/sentence-initial position.

2.3.2.2 Clause-medial pragmatic marker

The clause-medial pragmatic marker (henceforth PMM) is a clause-internal device, targeting phrases or their parts within speakers’ propositions. The label chosen for this category reflects its syntactic preference. As mentioned in the introduction to this section, the pragmatic marker operates mainly within the interpersonal domain. Generally, it indicates to the hearer that a certain subjective evaluation has been made regarding the following linguistic material on the speaker's part. Taking this cue into account can arguably save the hearer some effort in interpreting the speaker’s utterances. The cues provided by the PMM *like* can be divided into two sub-categories. One would indicate loose literality and hedging, and the other highlight and focus the information that follows the marker (D’Arcy, 2017: 15).

The first sub-category involves the notion of loose literality. How this expression of subjectivity actually manifests in spoken discourse has been shown in detail, notably by Andersen (2001). Andersen (2001) builds upon the notion of “non-equivalence of what is said and what is meant” as proposed by Schouroup (1983: 31). Signalling non-equivalence, or in Andersen’s formulation, the “non-literal resemblance between an utterance and the underlying

thought” (2001: 210) is the fundamental function of the PMM *like* and can explain its role in many contexts. Andersen relies on the framework of Relevance theory (Sperber & Wilson, 1995) and especially on the way this framework deals with “utterances as interpretive expressions of speaker’s thought” (1995: 233). Sperber & Wilson propose that “[t]he optimal interpretive expression of a thought should give the hearer information about that thought which is relevant enough to be worth processing and should require as little processing effort as possible” (1995: 233).

As a consequence of this, “[t]here are thus many situations where a speaker aiming at optimal relevance should not give a literal interpretation of her thought, and where the hearer should not treat her utterance as literal” (1996: 233). According to Andersen, the PMM *like* signals the potential mismatch between what is said (encoded in language) and what is meant (what the speaker wishes to communicate). Such indication makes it easier for the hearer to bridge the gap and, via inference, create “ad hoc concepts” (2001: 232) or context-dependent interpretations that will, to some extent, overlap with what was intended to be communicated in the specific communicative situation.

Andersen recognises two general types of non-equivalence in which the PMM *like* engages, one based on conceptual discrepancies and the other based on linguistic form discrepancies (Andersen, 2001: 230). The former would include cases where the hearers are required to either interpret what is said more loosely (e.g. figurative use of language) as in (17a–b) or to pragmatically enrich the meaning of the encoded expressions (17c) if they are vague and underspecified (Andersen, 2001: 237–239).

- (17) a. Erm, and, yeah two birds I met in Portugal and and then Kathy just *like* stormed out. It was a really insensitive thing to say. Don’t you think?
(142604/1: 62; Andersen, 2001: 237)
- b. Yeah but you imagine it you’re going out with someone and you see them *like* every day. And then during the holidays you won’t be able to see them.
(142604/6: 19; Andersen, 2001: 237)
- c. Well why’s he got on *like* a big thing round his neck?
(142103/4: 371; Andersen, 2001: 239)

The latter, linguistic form discrepancies, would involve cases where the PMM *like* signals that there might be a potentially more appropriate alternative than the one ultimately chosen by the speaker, as in (18), suggesting less-than-full lexical commitment (Andersen, 2001: 243, 295).

- (18) Did erm, did, Daniel just suddenly *like* ask you out or did someone get you together?
(136601/5: 755; Andersen, 2001: 242)

Apart from signalling a potential non-equivalence of what was meant and what was said, the PMM *like* can be seen simply as an indicator that the speaker considers the information that follows *like* important and worth the hearer's processing effort. This leads us to the second sub-function of the clause-medial pragmatic marker *like*, which is a marker of focus. The often-mentioned focus-marking function of the PMM *like* is understood broadly as a pragmatic function highlighting "information which is relatively the most important or salient in the given communicative setting and considered by S to be most essential for A to integrate into his pragmatic information" (Dik, 1997: 326). Focused linguistic expressions can convey information that is deemed new to the addressee. The relation of the D-P *like* and focus has been notably examined by Underhill, who proposed that *like* is a marker of "the most significant new information in a sentence" (1988: 237–238) as in (19).

- (19) Student coming in for help on a homework assignment: I had problems *like* on the second question.
(Underhill, 1988: 239)

However, focused information does not have to equal new information because "S may also focus on a piece of information judged to be already available to A, to put special emphasis on that piece of information" (1997: 326). Miller & Weinert describe *like* as a "non-introducing, non-contrastive focuser that can focus on new or given information or entities" (1995: 379). Finally, Miller adds that the PMM *like* is used "to put the spotlight on the following piece of information and give it additional rhetorical and dramatic force" (2009: 334).

Besides this more general function, there are two relatively specific uses of the focusing PMM *like*. The first one is represented by cases where it precedes a phrase premodified by an intensifier, as in (20). Schweinberger agrees with Fleischman & Yaguello (2004) and notes that "there appears to be a division of labor between LIKE and intensifying adverbs: while LIKE marks focus, the intensifying adverbs serve to convey emphasis" (2014: 108).

- (20) That is *like* really bad slang Spanish.
(ICE Canada: S1A-051\$B; Schweinberger, 2014: 108)

The second one shows that the focused linguistic material can also be represented by exemplification in some cases. In those cases, *like* can be glossed by "for example," as in (21). However, it is vital to note that such use still represents a clause-medial pragmatic marker *like*.

It is not a preposition because the PMM is easily omissible from the utterance without affecting its syntactical or propositional integrity. It is also not an exemplifying discourse-linking DM *like* because it occurs clause medially and does not provide a link between two discourse segments.

(21) Yeah. Because see I- a lotta people *like* in business or other -uh things like that, they get internships y'know for the summers.

(Schouroup, 1983: 36)

Regarding the position of the focusing PMM *like* concerning the domain of discourse where it primarily operates, it is worth saying that Brinton (1996: 38) lists the marking of new/old information among the functions that fall primarily within the textual domain of discourse. However, it should be apparent that the role of the clause-medial pragmatic marker *like* does not lie in discourse structuring or organisation. To make sense of this, Brinton also mentions that “highlighting of various narrative situations is traditionally designated as an ‘emphatic’ or ‘intensive’ function” (1996: 271) that belongs to the interpersonal domain of discourse. Therefore, the PMM *like*, although it is used to mark information that is either new or known, is not used to modify the status of the information. It merely highlights that information, signalling its subjectively assigned salience within the utterance to the hearer, not its “newness.”

To conclude the present section, it appears that the PMM *like* behaves in a manner that is much more similar to an adverb than to a discourse marker, as defined above. Biber et al., treat the PMM *like* as an adverbial of imprecision on par with “sort of” and “kind of” (2021: 863), while Beeching notes that “pragmatic markers behave most like adverbs, and like other manner adverbs, they are not obligatory; indeed, they are eminently omissible” (2016: 227). Therefore, approaching the pragmatic marker as an extension of the adverb *like* and not the discourse marker *like* seems to clarify much of its distributional properties. This is relevant for the discussion of the proposed developmental paths in Section 2.5.2.

2.3.2.3 Clause-final pragmatic marker

The clause-final pragmatic marker *like* (henceforth PMF), whose label indicates its preferred syntactic position, has been described as a distinctive feature of Northern English dialects, Scottish English, and Irish English. Schweinberger (2014) and Miller & Weinert (1995) report that it has a focusing function (22a), guiding “the listener’s attention to parts of utterances which the speaker evaluates as especially important” (Schweinberger, 2014: 105). D’Arcy (2017) notes that it provides “metalinguistic commentary on the preceding statement

... signalling to the listener that the proposition only resembles or approximates reported events” (2017: 13) as in (22b). The metalinguistic commentary may be glossed as “as it were,” “so to speak,” or “in a manner of speaking” (“like, adj., adv., conj., and prep.,” OED3 Online).

- (22) a. That becomes dangerous *like* <ICE-IND:S1A-041\$B> Yeah.
(ICE-IND:S1A-041\$B; Schweinberger, 2014: 106)
- b. We need to smarten it up a bit *like*.
(TEA/76f/1927; D’Arcy, 2017: 13)

Its function can be considered very close to that of the clause-medial pragmatic marker, i.e. can both fulfil a focusing function (22a) and mark certain non-equivalence (22b). In addition, a specific focusing function of the PMF *like* was proposed by Miller & Weinert (1995). They report that the clause-final *like* can operate as a device whose function is “clearing up misunderstanding” (1995: 389) as in (23), where the clause-final *like* marks the explanation that possibly counters any “potential inferences, objections or doubts” (1995: 398).

- (23) [...] it’s really tremendous ‘cos there’s a wee kiddies’ pool you know where my wee girl can swim you know/she has her wings *like* // she jumps right in you know - she’s two and a half and eh - it’s a great place [...]
(Miller & Weinert, 1995: 389)

The segment “she has her wings” clears up the meaning of the previous proposition, in which the speaker states that the little girl can swim – she cannot. The exact meaning and interpretation of both the pragmatic marker and the clause-final pragmatic marker are thus highly dependent on the context in which they have been produced.

Finally, the PMF *like* has also been described as an “invariant tag which is functionally versatile” (Schweinberger, 2014: 280). This is based mainly on the study by Columbus (2009), who identified fourteen relatively different pragmatic functions of *like* used as the invariant tag. The most frequent functions included “post opinion/fact, emphasis, narrative and affirmation of a previous comment” (Columbus, 2009). As such, the clause-final pragmatic marker *like* can be used, for example, to “signal that the hearer may now comment on the statement if [they wish]” (Columbus, 2010a: 93). It also “emphasizes the propositional meaning intended by the speaker, making his or her attitude toward the statement more overt” (2010a: 92). The narrative functions allow the speakers “to acknowledge the listener in the discourse but without meaning to elicit a response (Columbus, 2010a: 93) and the last one is used to confirm a statement made either by the speaker or the hearer, without additional emphasis or expressions of surprise or disbelief (Columbus, 2010b: 299). Therefore, the

pragmatic functions provided by the PMF *like* seem to be more versatile, subsuming both the subjective and the interactive components of the interpersonal domain of discourse.

2.3.2.4 Quotative marker

The fourth D-P function *like* performs is a quotative marker (henceforth QM). Reporting of direct speech in which the quotative marker *like* engages is a typical feature of spoken discourse and particularly conversation. Mayes (1990) observes that direct quotation is preferred in conversation over indirect speech reporting due to the possibility to express “affective elements of meaning [and] to highlight the main points of the narrative by dramatization of events” (1990: 358–359). Biber et al. note that speakers indicate that they are “moving into direct speech mode” (2021: 1113) by using various devices, which are commonly referred to as quotatives/quotative markers/quotative constructions (e.g. Blyth et al., 1990: 225) and serve to introduce and mark quoted speech within a discourse. Traditional quotative constructions involve *verba dicendi* and *verba cogitandi*, such as “say” and “think.” These verbs introduce speech that was actually uttered, thought processes, or inner monologues, respectively (Blyth et al., 1990: 215). As such, they directly indicate the nature of the quoted material. Naturally, speakers are not restricted to these two verbs only. Using verbs such as “ask” or “wonder” may also further specify the content of the quote, and employing verbs such as “scream” or “whisper” allows the speakers to describe how the reported direct speech was produced. Despite the benefits, these more specific verbs are less frequent (Buchstaller, 2013: 34) than their semantically broader counterparts, “say” and “think.”

The long-established repertoire of devices introducing direct speech is considered to be subject to a “rapid and large-scale change via the emergence of new quotatives” (D’Arcy, 2017: 20). The quotative construction composed of “be + *like*” represents one of these relatively novel additions to the quotative system available to speakers of English. However, it is not the only innovation found in the system. An overview of other quotative forms is offered by Buchstaller (2013: 2), who lists ten more “non-canonical” quotatives (e.g. “here’s me,” “be all,” “be pure”) in addition to “be+*like*” that have emerged since the 1970s. What separates “be+*like*” is the fact that none of the other unconventional quotatives has spread so rapidly and so widely across most varieties of English (Buchstaller, 2006: 4). One of the reasons for this expansion has been its versatility (Blyth et al., 1990: 225). It can introduce thoughts or inner monologues (24a) and also direct speech that was actually produced (24b). Furthermore, it can present (mimetic) re-enactments of thoughts, feelings, or attitudes (24c–d) (Fox & Robles, 2010: 716, Buchstaller, 2013: 60–61).

- (24) a. *I'm like*, "God, my family comes to visit me, and Tom and Clotilda are going to want to evict me because they're so noisy!"
(Blyth et al., 1990: 222)
- b. We said it straight to their faces! *We were like* 'We're not going to mess with you, we're not going to hurt you.'
(Dailey O'Cain, 2000: 67)
- c. Y'know every time I.hhh I get together *it's like* ok Felicia, you can do it.
(Fox & Robles, 2010: 716)
- d. Oh! *It was like*'snug, snug, snug'.
(P_3; Buchstaller, 2013: 155)

It has also been proposed that a trend "towards speaking as performance is on the rise" (Fox & Robles, 2010: 735) so that "speakers are more likely to say and I was like 'what is this?' instead of 'and I wanted to know what it was,' than they were, say, 20 years ago" (Streeck 2002, as cited in Fox & Robles, 2010: 735). Another distinguishing feature of the "be+like" quotative construction is its ability to operate both on the textual level of discourse, i.e. marking the "onset of a reported segment" (Andersen, 2001: 251) and on the subjective and interpersonal level. It allows the speakers to implicitly focus the quoted material with the construction and, further, mark the quotes as not being precise, verbatim representations of what was uttered or thought. In this way, the speakers indicate to the hearers how to interpret the presented propositions as well as modify the degree of commitment invested (2001: 251).

Although the quotative marker has been so far described as occurring primarily in the form of the construction "be+like," *like* may occur without a verb (25a) or occur with verbs other than "be" (25b-d). In these cases, *like* accompanies verbs that commonly partake in introducing direct speech or inner monologues on their own, e.g. "say," "think," "go." The status of *like* in these constructions is not straightforward because, as Andersen notes: "in terms of grammatical status, structures of the type "I went *like*" and "I was *like*" differ, because in the former, *like* is a non-obligatory pragmatic marker, while in the latter, *like* is an obligatory component of the grammaticalized quotative complementiser" (2001: 252). Nevertheless, the role of the whole "verb of saying / thinking+*like*" pattern or *like* alone, as in (25b-d), seems to be the same as the more grammaticalised "be+*like*" construction, i.e. to introduce reconstructed material, while indicating "non-identical resemblance" (Andersen, 2001: 252).

- (25) a. But some of them are really catty about it, Ø *like* "God, my husband will see your breasts when you're breastfeeding."
(CC/26f/1968; D'Arcy, 2017: 18)
- b. She was *yelling like* "Oh shit, oh shit!"
(SCVE/30m/1981; D'Arcy, 2017: 18)

- c. And then he *goes like*, sorry man, close the door and get out.
(Andersen, 2001: 269)
- d. She slides down the banister and *says like* blurgh, la blah la blah loo!
(Andersen, 2001: 269)

Finally, it is unclear whether the collocations of *like* with verbs other than “be” represent an earlier step in the development of the quotative *like*. Buchstaller (2013) maintains that it is not the case, as the occurrence of these patterns in her study was very low in comparison to the “be+*like*” construction (2013: 141). Conversely, D’Arcy (2017) suggests that *like*, analysed as a discourse marker, collocating with these verbs, may have preceded the quotative “be+*like*.” However, its function in the early examples was not that of approximation (i.e. signalling that the material is not presented verbatim) but rather that of exemplification (26a–b):

- (26) a. He *said like* “Stored water is just like stored dollars.”
(SCVE/76m/1935; D’Arcy, 2017: 18)
- b. What do you call out to a guy? Do you ever *say like* “Make a meat”?
(PNC/14m/1959; D’Arcy, 2017:18)

2.3.2.5 Infix

D’Arcy reports that there is “incipient evidence for like as an infix” (D’Arcy, 2017: 9). This is problematic for two reasons. Firstly, a discussion could be had about whether there are infixes in English at all. A proper infix is, by definition, a “letter or sound or group of letters or sounds which are added within a word, and which change the meaning or function of the word” (Richards & Smith, 210: 281). Others would prefer if the phenomenon in question were addressed as “expletive insertion,” which might be equally problematic since not all inserts would be expletives. The case when *like*, a free morpheme and not an expletive, separates a word, such as the compound adverb “forever,” could be best described as tmesis, a label serving as a superordinate term as explained by Hegedüs (2013: 164). Secondly, there does not seem to be any further development since the publication of D’Arcy’s monograph in 2017¹³. D’Arcy (2017) presents two examples of this innovative usage of *like*, one example from the Synchronic Corpus of Victoria English (27a) and the second example taken from her personal correspondence (27b). However, the expression “for-*like*-ever,” either hyphenated or written as three separate words, is the only environment where *like* can be found in the BNC2014¹⁴ or

¹³ As of December 2022.

¹⁴ The BNC2014 contains three examples of *like* between *for* and *ever*, transcribed as three separate words.

while searching social media and social networks. Example (27a) seems to be an hapax legomenon, and the function of *like* in this instance is unclear.

- (27) a. Like she's very aware of her feelings but is *un-like-sympathetic* to others.
(SCVE/24m/1987; D'Arcy, 2017: 9)
- b. And I've been trying to get one *for-like-ever!*
(D'Arcy, 2017: 9)

The function of *like* in the case of tmesis between the constitutive elements of “forever” (27b) could be glossed as focus, allowing the speaker to stress the adverb “ever,” highlighting the hyperbole.¹⁵ Regarding the productivity of the insert *like*, “forever” is a compound constituted by the preposition “for” and the adverb “ever.” The OED3 Online mentions that it was “frequently written as either one or two words until the early 20th century” (“forever, adv., n., and adj.” OED3 Online). Therefore, the compound seems more likely to allow the insertion of an element between its constitutive parts. Evidence of *like* being inserted elsewhere was not presently found.¹⁶ Further, *like* as an insert was not attested, for example, in the recent study by Klégr & Vojtěch (2020), who have examined intensifying (expletive) insertion in English and have considerably expanded the list of possible inserts (2020: 41–42). It was neither found in the BNC2014 nor while searching for examples through various social media.¹⁷

2.3.3 The D-value

As was demonstrated in Sections 2.3.1 and 2.3.2, the word form *like* is exceptionally multi-functional. Multifunctionality is also characteristic of the items that both operate on the propositional level of utterances and perform discourse-pragmatic roles in spoken discourse (e.g. discourse markers, pragmatic markers¹⁸). A convenient way to describe these items and to put them in context is to offer their *D-item ratio*, where the *D-item* refers to expressions such as “well,” “oh,” “right,” “like,” and similar. The *D-item ratio* represents the proportion of the discourse-pragmatic uses in relation to the grammatical, propositional uses of the item (see Stenström, 1990: 161-162). Beeching (2016) proposes a slightly modified label *D-value* since

¹⁵ e.g. a spoken example from the British Film Institute (2019). Available at: <https://youtu.be/QYAzGW5UA-g?t=1138>

¹⁶ The only similar, although invented ad hoc, uses of *like* come from a blog post authored by Stan Carey, which is a reaction to D'Arcy's (2017) '*like* as an infix' proposal. Available at: <https://stancarey.wordpress.com/2018/06/16/like-is-an-infix-now-which-is-un-like-believably-innovative/>

¹⁷ e.g. <http://twitter.com>, <http://reddit.com>. Retrieved December 19, 2022.

¹⁸ see Section 2.1 for discussion of the various labels used for these items.

the percentage presented does not describe the ratio of the two uses per se. I will follow Beeching and use the term D-value. While the D-value of items is not automatically directly comparable due to its high dependency on the methodology employed and the material examined (Beeching, 2016: 33–34), it might serve as a unifying concept that allows placement of these items on a scale.

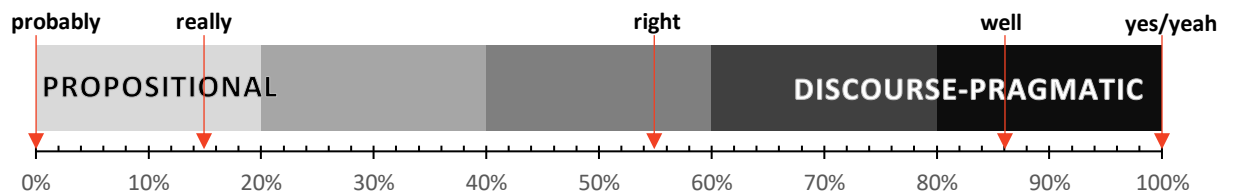


Figure 1: Scale representing the D-value, based on Stenström (1990: 162)

Taking examples directly from Stenström’s analysis of data from the London–Lund Corpus (1990: 162), Figure 1 presents some of the items, with their corresponding D-value expressed in percentages, visualised on a scale. The items range from those having exclusively discourse-pragmatic functions (e.g. “yes/yeah,” “oh”), over those more multifunctional (e.g. “well”), to those genuinely multifunctional in the middle of the scale (e.g. “right”) to items, which predominantly occur in spoken discourse to convey propositional meaning (“really,” and more so “probably”). Additionally, the D-values of various items based on data gathered at different points in time may also provide reference points allowing us to observe possible changes in the way the speakers use the item. The D-value of *like* based on the methodology and data in the present study is discussed in Section 4.2.3. For example, Beeching’s (2016) data suggest the D-value of *like* in the BNC1994DS is 30%, while in the second corpus that she examines, the UWE Role-play corpus (data from 2011–2014), the D-value rises to 60%. Additionally, Andersen (2001), mentioning his own previous research, estimates the D-value of *like* in the COLT to be around 50% (2001: 265–266).

2.4 Attitudes towards *like*

It would not be an exaggeration to say that every speaker of English uses *like*. The word form is so multifunctional and so useful that it is absolutely everywhere. What cannot be readily assumed is that everyone uses the discourse-pragmatic *like*. Despite this, most people seem to be opinionated about its use or misuse and the other people who happen to use it. It has been more than 30 years since *like* started to be perceived as being suddenly everywhere, and laments over its pervasiveness occasionally, yet steadily, emerge to this day. Zwicky (2005a) introduced the concept of *the recency illusion*, a term he coined as a reaction to the unsubstantiated claims that the expression “between you and I” instead of “between you and

me” is a recent innovation. Recency illusion describes “the belief that things YOU have noticed only recently are in fact recent” (Zwicky, 2005a). Closely connected to the recency illusion is another concept postulated by Zwicky, termed *the frequency illusion*, which proposes that “once you’ve noticed a phenomenon, you think it happens a whole lot, even ‘all the time’” (Zwicky, 2005a). However, the frequency illusion may not apply to the specific case of the D-P *like*, since there is evidence of its increasingly rising usage (e.g. D’Arcy, 2017: 137). Yet another illusion suggested by Zwicky (2005b, 2006) concerns *the outgroup/adolescent illusion*, which leads to “falsely assuming that vernacular features are only ever found in the speech of present-day adolescents” (Buchstaller, 2013: 204).

The multifunctionality of *like* and the notion that the word represents an ongoing language change makes it an easy target for those who consider the inevitable language change to be more of a decay of a language¹⁹ rather than natural evolution, as well as those who tend to lean towards prescriptivism. Curiously enough, evidence of its history was ultimately provided by the very people who criticised its use in the past. The prime example of such targeted prescriptivism is *like* used as a conjunction. “The King’s English” (1906) by the Fowler brothers, the predecessor to the famous usage guide “A Dictionary of Modern English Usage” (1926), lists the use of *like* instead of “as” (28) among “vulgarity and colloquialisms.”

(28) Sins that have degraded me, *like* they have many others.
(Fowler & Fowler, 1906: 331)

This misuse is also mentioned 20 years later in the first edition of “A Dictionary of Modern English Usage” (1926) authored by H.W. Fowler, which offers a valuable commentary on this use of *like* (29).

(29) Unfortunately few have observed *like* you have done.
(Fowler, 1926: 334)

Such usage is considered to differentiate between the educated and the illiterate. Although Fowler (1926: 325) acknowledges that this usage of *like* does appear in the writing of several “authors of standing” (e.g. Charles Darwin in (29) and invites the readers to decide for themselves whether to use it or not, but he concludes that those who employ it will be condemned. The second edition (1965) adds mention of “AmE usage” of *like* in place of “as if” (30), which is considered “a practice that still grates on English ears” (Fowler & Gowers, 1965: 335).

¹⁹ e.g. as presented by D’Arcy (2017: 125)

(30) None of them act *like* they belonged to the hotel.

(1965: 335)

The third edition (1996) changes its position on the conjunction *like* admitting that “the resistance to this omnipresent little word is beginning to crumble” and that it “struggles toward an acceptable standard or neutral ground” (Burchfield, 1996: 459). This represents a small victory for *like*. However, the structure of the entry on the use of *like* shows that it was a Pyrrhic victory. The entry is structured into four sections as follows: *Like*: 1. As a conjunction; 2. As a preposition; 3. A hated parenthetical use; 4. Idiomatic phrases. Shifting the focus from the conjunction *like* towards its “parenthetical uses” means that *like* will not be shown much more leniency. Although not claiming that the parenthetical use is an innovation, it is the rising frequency, verging on an epidemic, that triggers such negative attitudes towards the various discourse-pragmatic functions (viewed monolithically, however, including examples of a discourse marker, a clause-medial pragmatic marker, a quotative marker as well as a clause-final pragmatic marker) as exemplified in the book (Burchfield, 1996: 458-459).

The view that the use of the various discourse-pragmatic functions of *like* is not a recent innovation is, therefore, supported not only by the various studies on the topic but also by the attention it has been continually receiving in the past by those invested in guarding the purity of the English language. The OED3 Online offers an example, often quoted in studies on *like*, taken from De Quincey’s *Essay on Style II* (1840),²⁰ in which he denounces the vulgar use of *like*, among other issues:

Sometimes, in Westmoreland, if you chance to meet an ancient father of his valley, one who is thoroughly vernacular in his talk, being unsinged by the modern furnace of revolution, you may have a fancy for asking him how far it is to the next town. In which case, you will receive for answer pretty nearly the following words: —“**Why like, it’s gaily nigh like, to four mile like.**” [emphasis added] Now, if the pruriency of your curiosity should carry you to torment and vex this aged man, by pressing a special investigation into this word like, the only result is likely to be that you will kill him, and do yourself no good. (1840: 398)

As glossed by D’Arcy (2017), De Quincey ascribes negative connotations to these uses of *like* (the functions are ambiguous and may represent a discourse marker, approximative adverb, sentence adverb, or a clause-final pragmatic marker) and associates them with old, uneducated, male speakers living in the countryside of Northwest England (2017: 49). Older, rural, male speakers are not necessarily the pioneers of innovative language and therefore these arguably

²⁰ This example has been cited by Romaine & Lange (1991), Schweinberger (2014), D’Arcy (2017) and others as one of the earliest examples of the clause-final *like*.

discourse-pragmatic uses may be seen as being “already at that time well-entrenched as a feature of the vernacular” (2017: 49). Further, it seems that *like* used in this manner might have been acceptable in the past, if it was not encountered too frequently:

As an occasional device, it was unexceptionable. By the mid-20c., however, its use as an incoherent and prevalent filler had reached the proportions of an epidemic, and it is now scorned by standard speakers as a vulgarism of the first order. (Burchfield, 1996: 459)

The attitude towards the D-P *like* during the 20th century has been negative in general (e.g. D’Arcy, 2017: 127-128), and not even the growing number of studies on the D-P *like* seemed to be able to sway the popular, disapproving opinion. For example, the Lake Superior State University²¹ has been publishing a “List of Words Banished from the Queen’s English for Mis-Use, Over-Use and General Uselessness” annually since 1977, and the D-P functions of *like* have not gone unnoticed. The quotative construction “I’m like” received enough votes to be included in the 1997 list and banished together with expressions such as: “whatever,” “you go, girl,” and “la macarena.”²²

During the 1990s, the first attitudinal studies emerged, investigating the attitudes towards *like* in a more academic-like manner. Blyth et al. (1990) investigated associations with the quotative “be+*like*” at Cornell University, New York. Their respondents considered the quotative to be highly stigmatised and ungrammatical, associated with middle-class teenage girls and described best by labels such as “vacuous, silly, California” and most frequently with the “Valley girl stereotype” (Blyth et al., 1990: 223–225). Dailey-O’Cain (2000) examined the attitudes of 40 upper-middle-class, highly educated respondents towards those using the focus *like* and quotative *like*, also in the U.S., and the results of the study suggest that, again, the prototypical user of *like* is a young female. Comments made by the respondents regarding the use of *like* were predominantly negative, based on the perception that the use of *like* makes the speakers be perceived as uneducated and lazy or associated with “Valley speak” (Dailey-O’Cain, 2000: 69–70). The research also revealed some positive stereotypes associated with the use of *like* since the speakers who used it were seen as more “attractive, cheerful, and friendly” (2000: 73).

Attitudinal research conducted in Britain is represented by Buchstaller (2006), who examined the attitudes of educated British speakers towards the quotative use of *like*. Her

²¹ Buchstaller (2013) mentions the list in connection to the quotative “go.”

²² Available at: <https://www.lssu.edu/wp-content/uploads/2017/05/1997.pdf>

results suggest that what is chiefly perceived as being characteristic of speakers using “be+*like*” is their young age. The respondents in the study did not associate the quotative predominantly with gender, nor did they perceive it as a typical AmE feature. The profile of a typical user of *like* based on the results would be a “lively, cool, carefree, [but also somewhat annoying, young person] with few academic aspirations” (2006: 371-372). Ten years later, Beeching (2016) investigated the attitudes of younger respondents (18–20 years old) versus the attitudes of older respondents (50–70 years old) in Britain.²³ Both groups perceived *like* to mark uneducated speech, the younger group slightly less so than the older group. The younger respondents also perceived the speakers using *like* as being more friendly and more polite, suggesting a generational shift (Beeching, 2016: 150–152; 155).

In summary, the attitudinal studies suggest that while still perceived (usually by highly educated respondents)²⁴ as a trait of mostly uneducated speech, speakers using *like* are gradually becoming regarded as friendly, cool, and even more polite. However, the results reported by the attitudinal studies often directly contradict the results of the accompanying sociolinguistic analyses (e.g. Blyth et al., 1990; Dailey-O’Cain, 2000). Therefore, there is a disparity between the supposed and the attested users of the D-P *like*.

Finally, regarding changes in attitudes, the fourth edition of Fowler’s Dictionary of Modern English Usage was published in 2015. The D-P uses of *like* lumped together in the “hated parenthetical use” section in the third edition gained recognition as not entirely meaningless – the D-P *like* received two separate sections within the entry. One is dedicated to the parenthetical uses, and the second houses the quotative *like*. However, based on the commentary on the parenthetical uses of *like*, the dictionary still disapproves of the spread of the D-P *like*. Despite that, Jeremy Butterfield, the editor of the fourth edition, remains hopeful for the young speakers who currently use it: “One devoutly hopes that the unfortunates hooked in early life will be able to kick this American verbal drug as they mature, but the signs are not good: weaning them off this addiction looks as unlikely as eliminating crack cocaine” (Butterfield, 2015: 481). One question remains: Why would speakers employ the D-P *like* if they risk being perceived as friendly, cheerful, simpletons? A potential explanation is offered in Section 2.7, along with a discussion regarding the motivation for using the D-P *like*.

²³ See Beeching (2016: 40–41) for a detailed description of the respondent groups.

²⁴ Consider the influence of the *outgroup illusion* which involves “[t]hings you view as novel, or simply bad, are characteristic of groups you don’t see yourself as belonging to” (Zwicky, 2006).

2.5 Grammaticalisation of *like*

The present chapter briefly discusses the suitability of the grammaticalisation theory as the framework within which the diachronic development of discourse-pragmatic markers, in general, and *like* in particular, have been approached in previous studies. Subsequently, potential roots of the discourse-pragmatic uses are mentioned based on the previously proposed grammaticalisation clines, focusing on the most recent account presented by D’Arcy (2005, 2017). D’Arcy’s proposal serves as the basis on which it is shown that a particular terminological disorder that can be resolved with the updated data from the OED3 Online bears implications on how the discourse-pragmatic uses of *like* can be approached and disambiguated.

2.5.1 Grammaticalisation and discourse-pragmatic markers

The present thesis aims to reveal a potential short-term diachronic change in the usage of the discourse-pragmatic *like* in spoken discourse based on data gathered approximately 20 to 25 years apart. The origin and development of the discourse-pragmatic functions of *like*, and particularly its most innovative usage as a quotative marker, has been previously approached as being most likely an example of ongoing grammaticalisation (e.g. Meehan, 1991; Romaine & Lange, 1991; Buchstaller, 2002; Fleischman & Yaguello, 2004; D’Arcy, 2005 and 2017). Grammaticalisation, in one of the more recent and broader definitions offered by Hopper & Traugott, refers both to a “subset of linguistic changes whereby a lexical item or construction in certain uses takes on grammatical characteristics or through which a grammatical item becomes more grammatical” and to “a syntactic, discourse pragmatic phenomenon, to be studied from the point of view of fluid patterns of language use” (2003: 2). In order to be able to approach discourse-pragmatic markers within the grammaticalisation theory, it is necessary to assume that discourse-pragmatic markers are, in fact, “members of grammatical categories” (Hopper & Traugott, 2003: 37) and as such a part of the grammar of a language.

Subsequently, to determine whether an item underwent grammaticalisation, Lehmann, in 1982,²⁵ introduced six correlated parameters that represent the “properties of signs” by which it is possible to determine their autonomy, i.e. the degree to which they are grammaticalised (Lehmann, 2015: 132). Underlying these parameters are the processes of attrition, paradigmatisation, obligatorification, condensation, coalescence, and fixation (Lehmann,

²⁵ "Thoughts on grammaticalization," first published in 1982.

2015: 174). According to Hopper, these parameters are “characteristic of grammaticalization which has already attained a fairly advanced stage” (1991: 21). They do not necessarily apply when we attempt to ascertain whether the examined item is representative of grammaticalisation in progress.

To remedy this deficiency, Hopper proposes five complementary principles whose presence could indicate grammaticalisation in its early stages. These principles comprise layering, divergence, specialisation, persistence, and de-categorisation (1991: 22). When attempting to address discourse-pragmatic markers within the grammaticalisation theory, using the framework as described above, it has been observed that these items “exhibit many – but not all – of the changes characteristic of grammaticalization” (Brinton, 2017: 27). Traugott (1995) highlights two areas where the D-P markers, and especially the discourse markers as understood here, do not follow the expected trajectories of development.

The first area involves structural scope, which is expected to decrease with the increasing grammaticalisation of an item. In the case of discourse markers, the scope of the markers might instead increase, as observed in numerous analyses. Therefore, Traugott argues that an increase in scope “must be allowed for in a theory of grammaticalization” (1995: 14). The second issue concerns the loss of syntactic freedom since a lexical item, as it grammaticalises, is expected to become more syntactically fixed. Syntactic fixedness should be seen as indicative of later stages of grammaticalisation and, therefore, not observed in the development of contemporary discourse markers. However, markers may prefer specific syntactic slots, e.g. the clause- or sentence-initial slot for “I mean” (Brinton, 2007: 63) and similar DMs. Finally, Brinton (2007) combines and summarises the approaches of Lehmann (2015), Hopper (1991), and Traugott (1995) and offers an overview of the shifts that apply to the development of discourse (pragmatic) markers that comprise decategorialisation, change from open to closed word class, freezing or ossification of form, desemanticisation, the shift from propositional to pragmatic meaning, the coding or conventionalisation of invited inferences, subjectification, divergence, layering, and persistence (2007: 62).

Turning to the specific case of *like*, its development seems to exhibit all the shifts to some degree (see also D’Arcy, 2017: 65). Regarding decategorialisation and the adjacent change from open to closed word class shifts, *like* has been observed, for example, to start as an adjective and gradually lose some of the characteristic features of this word class (e.g. the ability to be followed by a prepositional complement). Its form is ossified, so it no longer

appears in synthetic comparative or superlative forms in standard dialects of English. *Like* also exhibits desemantisation, connected with the shift from propositional to pragmatic meaning. *Like* becomes more and more semantically reduced but its pragmatic potential rises. The next shift, coding of invited inferences²⁶, is in turn connected to the strengthening of pragmatic content and usage of the word in specific contexts, e.g. the underlying sense of subjectivity when expressing comparison is strengthened to become the primary sense inferred in specific contexts (e.g. the pragmatic marker *like* used as a marker of non-equivalence).

Incidentally, the next shift, represented by subjectification of meaning, is inherent to *like* in many of its propositional and most of its discourse-pragmatic functions. What is more, it seems to intensify with ongoing development. As for divergence, the original lexical form (e.g. the adjective *like*) gives rise to divergent forms that co-exist in the language (e.g. discourse marker and pragmatic marker *like*), while the source form operates in the language as well. Closely connected to divergence is layering, referring to the fact that the layers or functions of *like* tend to accumulate in language when they emerge rather than substituting one another. Finally, persistence is reflected in all the functions of *like*, propositional and discourse-pragmatic since all the uses can be considered to show traces of the original propositional meaning of similarity or comparison. This is evidenced, for example, in the radial model proposed by Buchstaller (2002), who suggests that *like* and its various synchronic uses could be viewed as a network of interrelated meanings stemming from a common semantic core of similarity and approximation (2002: 3). Therefore, *like* exhibits most of the processes typically associated with items considered to be undergoing grammaticalisation. Those processes that cannot be readily observed in the development of *like* are typical of advanced or completed cases of grammaticalisation. It is thus relatively safe to assume that the changes seen in the usage of the word *like* may be approached within the framework of the grammaticalisation theory.

2.5.2 Roots of *like*

Considering the unparalleled versatility and multifunctionality of *like* in contemporary spoken discourse, it is fitting to question what were the developmental paths that have brought us the discourse-pragmatic uses of the word. The widely held assumption is that “[discourse-] pragmatic markers are understood as expressing procedural meaning, and historically they derive from lexical, phrasal, and clausal forms with full content meaning” (Brinton, 2017: 32).

²⁶ A detailed description is offered by Traugott & Dasher (2001: 78).

According to the OED3 Online, the oldest usages of the word form *like* is the Old English verb “lician” meaning “to please, to be pleasing, to suit” (“like, v.1.,” OED3 Online), which is now considered archaic. Although the oldest, the source of the verb *like* is separate from the other uses (e.g. preposition, conjunction, noun), and it does not represent a constitutive element in the development of *like* from its propositional to its discourse-pragmatic functions.

The function forming the substrate from which the other propositional and discourse-pragmatic usages of *like* most likely stem is the adjective. The adjectival use is documented as early as the Old English period OED3 Online, as shown in (31).

- (31) An þæra feower nytena wæs gesewen swilce mannes ansyn, þæt oðer wæs *lic* anre leon hiwe, and þæt þridde stod anum styrce *gelic*.
(OE: Ælfric Lives of Saints [Julius] [1881] I. 332, OED3 Online)²⁷

Even though the second edition of the OED offers an example of an adjectival use from circa 1200, previous accounts posit the preposition *like* as the starting point in their grammaticalisation clines (e.g. Meehan, 1991; Romaine & Lange, 1991; Fleischman & Yaguello, 2004; D’Arcy, 2005 and 2017). All of them, with some minor differences, assume the path to begin from the propositional uses (either preposition or conjunction), giving rise to the textual uses (either conjunction focusing *like*, or quotative *like*), out of which stem the interpersonal/expressive uses (hedging *like* or quotative *like*). This is connected to the interpretation of the adjectival and adverbial uses as prepositional, especially when *like* ceased to be commonly employed while accompanied by the preposition *to* (“like, adj., adv., conj., and prep.,” OED3 Online).

In its current 3rd edition, the OED dates the earliest example of the exclusively prepositional use (an exemplifying usage paraphrasable with “such as”) of the preposition *like* to the year 1561, i.e. mid-16th century. The OED3 Online further suggests that *like* used as a preposition did not emerge sooner than “the mid-16th and late 17th centuries” and “should not be dated earlier (“like, adj., adv., conj., and prep.” OED3 Online). This significant change considerably impacts the way the development of *like* can be analysed. The significance of the adjectival use in the development of *like* and its functions is also supported by the analysis proposed by Valentínyová in her master’s thesis “Grammaticalisation of the adjective ‘like’: processes and boundaries” (2017). She has examined Old English and Middle English data to determine whether *like* shows signs of grammaticalisation from a transitive adjective able to

²⁷ “... one of the four beasts was seen as it were the appearance of a Man, the second was *like* a Lion’s form, and the third stood *like* a Stirk (Calf).” Translation by Skeat (1881: 333).

take nominal complements to a preposition. Her study concludes that such a development is indeed observable and suggests that examples of *like* used in an increasingly preposition-like manner could be found in the English language during the Middle English period and onward (q.v. Valentínová, 2017: 74–76).

The most recent account of the developmental path of *like* has been proposed by D’Arcy (2005, 2017). D’Arcy questions the previously proposed models, especially that of Romaine & Lange (1991). While agreeing with the initial shift of *like* from preposition to conjunction via analogy, D’Arcy disputes the next step, where the conjunction should be the direct source for the discourse markers and, by extension, for the pragmatic markers. Finding this problematic, D’Arcy suggests that the use of *like* as a “sentence adverb”²⁸ might represent the antecedent for the discourse marker *like* (D’Arcy, 2017: 60). The proposed path is thus as follows: “preposition > conjunction > sentence adverb > discourse marker > discourse particle”²⁹ (D’Arcy, 2017: 65).

D’Arcy’s proposed path of development starts from *like* as a preposition, whose scope broadened over the predicate, still containing the semantic core of similarity, as postulated by Buchstaller (2002). The use of *like* as a conjunction was accompanied by an extension of the core meaning to convey the sense of approximation and resemblance. These extended senses were consequently associated with “speaker attitude” (D’Arcy: 2017: 61). The association with speaker attitude gradually strengthened, and it “led to *like* being analysed as an epistemic stance marker ... that began to occur clause-finally, as a parenthetical disjunct” (D’Arcy: 2017: 61). Then, as the function of the sentence adverb became more and more pragmatic, it supposedly developed a discourse-linking function. Since it was essentially an adverbial, its position was not limited to the clause-final slot, and it began to appear clause initially (D’Arcy, 2017: 62). Finally, it is suggested that the discourse marker *like* gave rise to the discourse particle.

D’Arcy’s proposed development of *like* is problematic mainly in that it assumes that the discourse marker, i.e. *like* that “encodes textual relations by relating the current utterance to prior discourse” (D’Arcy, 2017: 14) is the direct predecessor from which the discourse particle, i.e. *like* that “signals subjective information” (2017: 14) started to develop in “a new trajectory” (D’Arcy, 2005: 218). There are two crucial flaws in this approach. Firstly, the claim that “the particle is more semantically bleached than the marker” (D’Arcy, 2017: 160), which

²⁸ D’Arcy uses the label *sentence adverb* in reference to the clause-final, pragmatic uses of *like* (2017: 12–13), labeled *clause-final pragmatic marker* in the current classification.

²⁹ In the present taxonomy, *discourse particle* is equivalent to the *clause-medial pragmatic marker*.

is likely based on the notion that at some point, the discourse marker “developed meanings of elaboration or clarification of discourse intent” (D’Arcy, 2017:62) goes against the generally accepted view of DMs proposed by Schiffrin: “[c]ohesive devices do not themselves create meaning; they are clues used by speakers and hearers to find the meanings which underlie surface utterances” (1987: 9). Secondly, there seems to be a terminological disorder between the labels *adverb* and *conjunction* in relation to *like*.

In her doctoral thesis, D’Arcy notes that “the differences between the two developments are diagnostic of distinct evolutionary pathways” (2005: 219). However, instead of proposing two distinct paths of development starting with the propositional uses of *like*, she suggests that the discourse marker is the onset function at the beginning of the development of the discourse particle. The path, as shown below, should, according to D’Arcy, allow further evolution of *like* into another stage: “discourse marker > discourse particle > __? __” (D’Arcy, 2005: 219). D’Arcy mentions the development of two other items: “soðlice” and “indeed,” which followed the developmental path: “adverb > sentence adverb > discourse marker,” claiming that this is the path she will propose for *like* (2005: 66). Nevertheless, the path ultimately proposed and maintained also in her monograph (2017) begins with a preposition (2005: 206). This is an important observation, which she explains in her thesis as follows:

The use of the term ‘conjunction’ to refer to LIKE when it takes a clausal complement stems from Quirk et al. (1985:661) and Romaine & Lange (1991: 244) and is used here for continuity between the present study and past discussions. It should be noted, however, that this terminology is not definitive, since the OED labels LIKE in its conjunctive function an adverb. Thus, the cline suggested here for the development of LIKE is consistent with those proposed in Traugott (1995) or Brinton [2006].
(D’Arcy, 2005: 71)

This terminological disorder between the labels *adverb* and *conjunction* is potentially the reason for the proposition that the discourse marker is a direct predecessor for the particle. D’Arcy suggests that the discourse marker, which is now parenthetical, with scope over a sentence, linking discourse units, gave rise to the particle (2017: 65), which returned from the clause-external position to target clause- and even phrase-internal slots⁴⁰ (2017: 161–162).

D’Arcy notes that there were two possibilities for the precursor of the particle use, the first was to establish the discourse marker to be the source function, and the second would be the preposition. The particle performs chiefly on the pragmatic, procedural level, indicating, for example, subjectivity. Based on this, D’Arcy assumes that its development requires “intermediate stages, where the beliefs and inferences of speaker and hearer are crucially

activated, and the meaning is no longer dependent solely on logical truth conditions” (2017: 65). As such, “the particle developed from the marker and not from the preposition, but that overlaps in their syntactic context ... led to structural and functional ambiguity” (2017: 65). Therefore, the fact that the preposition and the discourse marker may have appeared in contexts where their function was ambiguous, created the bridging context for the particle to target clause-internal slots and develop further. D’Arcy, unfortunately, does not return to the terminological issue between the “conjunction” and the “adverb” mentioned above. The conjunction, and by extension the preposition *like*, was used only to connect with previous research and what is currently seen as a preposition *like*, and a conjunction *like* was previously commonly analysed as an adjective *like* and an adverb *like*. Viewed in this way, the cline proposed by Traugott (1995) describes one of the potential developmental paths of *like* as a discourse marker without many issues: “clause-internal adverb > sentence adverbial > discourse marker.”

Regarding the pragmatic marker, what is crucial in disentangling the possible developmental paths of *like* is not placing the pragmatic marker in a position suggesting that its origin lies in the discourse marker *like*. As originally proposed by D’Arcy, there are most likely (at least) two evolutionary pathways (2005: 219). one for the discourse marker and one for the discourse particle. While these paths cannot be considered completely separate, as the various propositional and discourse-pragmatic functions overlap to some extent, their common ancestor should be traced back to the adverbial and adjectival uses of the word. Viewing the development of *like* in this way bears implications regarding the synchronic classification of the discourse-pragmatic functions *like* performs and their disambiguation in context. The notion that the adjective *like* is the precursor of the preposition as well as all the other propositional and discourse-pragmatic functions of *like* represents the basis for potential further research, which would ideally result in an updated account of the network of developmental paths that are responsible for the present, discourse-pragmatic uses of *like*. A rigorous diachronic investigation required to do so is, unfortunately, outside the scope of the present thesis.

2.6 The syntax and scope of *like*

Previous studies focusing on the discourse-pragmatic *like* have also investigated its syntactic distribution and preferred slots of occurrence (e.g. Underhill 1988; Andersen 2001, D’Arcy 2005; 2017). Underhill notes that the syntax of *like* is “closely rule-governed” (1988:

243). In his data, clause-medial uses of *like* most often occur within a verb phrase (generally right before the lexical verb), followed by the position before a noun phrase, although it may target adverb phrases or adjective phrases (1988: 243). Sentence- and clause-initial uses of *like* are also attested, but Underhill does not assign a different functional status (e.g. discourse marker versus pragmatic marker) to *like* in these contexts. Andersen (2001) approaches the analysis of the syntactic properties of *like* based on the notion of its *syntactic boundedness* (2001: 273), a parameter correlated with the discourse pragmatic functions *like* performs. The *unbound* occurrences, i.e. the discourse marker, serve mainly linking functions and, as such, favour clause-initial positions (2001: 273). The *bound like*, i.e. the clause-medial pragmatic marker, “may have nearly adverbial status” (2001: 273) and the most frequently occupied slots are represented by the position before a noun phrase as a whole, and within a verb phrase, particularly between the auxiliary verb and the lexical verb. Less frequent contexts in his data include position before and within prepositional phrases, before adjective phrases, and before adverb phrases.

The first three slots, although reported as the most frequent contexts of *like*-insertion, are also the most frequently available slots in English overall (D’Arcy, 2005: 27). D’Arcy’s (2005; 2017) variationist approach to the analysis of the syntactic distribution and development of *like* aimed to determine, among other things, whether this previously proposed, most frequently occupied “group of three” (2005: 162) syntactic slots (i.e. sentence/clause-initial, VP, and NP) indeed represent the most frequent slots for *like*-insertion. In short, D’Arcy explores, within the framework of generative syntax, the syntactic slots characteristic of the discourse marker and the discourse particle, corroborating the previously proposed tendencies. The discourse marker is reported to occur at first in the sentence-initial position, advancing to the slot in front of a (subordinate) clause as a whole, and concluding with the slot between the conjunction and the rest of a subordinate clause (e.g. 2017: 112). The discourse particle was observed most often targeting the slot before a noun phrase. The second most frequent slot for this use of *like* was within a verb phrase (immediately before a *light verb phrase*) (2017: 113).

Regarding the scope³⁰ of the D-P *like*, Underhill (1988) focuses on what kind of material may be introduced by *like*. He determines that its scope ranges from a constituent (e.g. a noun phrase) to a sentence in its entirety (1988: 242–244). For Andersen (2001), the pragmatic scope of *like* can also vary from a “particular sentence component [to] proposition

³⁰ Scope is understood as the pragmatic scope of the D-P *like*, regarding the orientation of the marker and the element it targets (Andersen, 2001: 222).

at large” (2001: 240–241). As such, the scope does not serve to differentiate between distinct D-P uses of *like* in their studies. Schweinberger (2014), on the other hand, embraces scope as a distinguishing factor, drawing a line between *like* with a forward scope either in clause-initial or clause-medial position, *like* modifying the preceding element and thus exhibiting backward scope, and finally non-clausal instances of *like* without an identifiable scope (2014: 149). As for the present study and the classification of the D-P functions of *like*, in the case of the clause-initial uses (represented predominantly by the discourse marker *like*) together with the non-clausal, i.e. clause-external uses (also analysed as instances of the discourse marker *like*), the scope of *like*, as proposed by D’Arcy “is the global level of discourse” (2017: 93) while the clause-medial uses (clause-medial pragmatic marker) of *like* most often “scopes at the local level of the proposition” (2017: 93), targeting the immediately following element. Finally, the clause-final uses of *like* (clause-final pragmatic marker in the current classification) generally scope backwards over the preceding material, whether a word, phrase or the entire proposition (Schweinberger, 2014: 107).

2.7 Why use the discourse-pragmatic *like*?

As shown in Section 2.4 focused on attitudes towards the D-P *like*, its use is highly stigmatised and perceived mostly negatively, especially regarding the level of education of those who employ it. Nevertheless, it has also been shown that *like* is a multifunctional device allowing speakers to use it in many ways ranging from expressing a simple comparison between two objects, linking discourse units to provide cohesion, or expressing subjective evaluation.

Moreover, *like* and its discourse-pragmatic functions are not confined only to English and its varieties. Expressions performing similar roles in spoken discourse may be found in many other languages (Fleischman & Yaguello, 2004: 142). Consider, for example, the Czech words “jako/jakoby” (e.g. Šulecová, 2015), “genre” in Standard French (e.g. Isambert, 2016; Cheshire & Secova, 2018), and “comme” in Canadian French (e.g. Hennecke, 2014), Spanish “como” (e.g. Kerns, 2020), Japanese “nanka” (e.g. Heffernan, 2012) and others.³¹ *Like* and its counterparts are apparently a needed feature of spoken discourse.

The motivation for its use, prevailing over the negative associations it may produce, could be explained by the ideas behind the *Principle of Least Effort*, as discussed by Zipf

³¹ For examples of expressions with equivalent functions to English *like* in other languages see Fleischman & Yaguello (2004: 142–143) or D’Arcy (2017: 23–24).

(1949). In general terms, the Principle of Least Effort means that a person, whatever they do, will always seek ways to do it while investing the least amount of work possible. Zipf (1949: 8) also proposes an analogy involving “tools-and-jobs,” claiming that if certain jobs are to be done, a person will naturally seek tools to perform them and vice-versa. If a person has specific tools, they will seek jobs where they can employ them. Consequently, language resources could be understood as tools available to speakers (1949:19). According to Zipf, an ideal situation for a speaker would be to have a single-word vocabulary. One word expressing all the possible meanings, sparing the speaker “the effort that is necessary to acquire and maintain a large vocabulary and to select particular words with particular meanings” (1949: 20). Such a situation, however, would impose an unbearable amount of work on the part of the hearer, who would not be able to discern the meaning of the speaker’s message. Therefore, a balance must be achieved so that the least effort possible is expended by both sides while accomplishing successful communication.

Zipf’s ideas are very close to the basis of the Relevance theory proposed by Sperber & Wilson (1995). The Principle of Least Effort can be seen as one side of the equation, and the contextual effects achieved as the other. Therefore, the D-P *like* represents a tool that is relatively effortless to use by speakers suitable for various jobs in a multitude of different situations. Simultaneously, the D-P *like* represents a cue “telling the hearer how an utterance is to be understood, thus reducing the processing effort that the hearer must employ in utterance comprehension” (Andersen, 2001: 33).

Like has been employed in the past to perform an increasing number of jobs resulting in an intricate network of functions, and it would seem that the speakers are still actively seeking new ones for this multi-tool of a word. Lessening the amount of effort necessary to produce and convey the intended meaning outweighs the negatives connected with its use. However, it is crucial to consider the hearer, who should not be overburdened. Otherwise, the speaker risks his message not being intelligible. De Quincey claimed that the Westmore man’s use of *like* “is a modifying, a restraining particle, which forbids you to understand any thing in a dangerous, unconditional sense” (De Quincey, 1840: 398). Further, Dailey-O’Cain (2000) reports that some of the respondents in her study noted that the use of *like* “detracts from the message of the speaker and interferes with communication” (2000: 70).

Finally, Butterfield (2015: 481) states that “its overuse will cause the listeners outside the speaker’s immediate circle, wider social group, or age cohort to ignore the content of the message completely.” Butterfield’s statement highlights the fact that the D-P functions of *like*

depend to a degree on a shared contextual background that allows the speakers to infuse it with various procedural meanings that not only ease communication but also build solidarity among the interlocutors (Andersen, 2001: 249). Its territory is thus casual conversation among those speakers who share at least some of the contextual background needed to infer the intended meanings. Employing *like* outside of its preferred territory, i.e. in formal registers, could be considered either stylistically marked usage or a stylistic misstep, which might elicit negative evaluations of those who use it, as discussed in Section 2.4. Therefore, within the appropriate register, the D-P *like* seems to be a valuable feature of spoken language. If used with moderation and caution, it has the ambition not to be a linguistic crutch but a linguistic Swiss Army Knife.

3. Data and methodology

The following chapter is divided into five sections. The first section details the main hypotheses and related research questions, while the second section describes the corpora considered for the research and the corpora eventually employed in the present study. The third section details the data extraction, editing, and classification methods, including the methodology employed regarding the twofold analysis – qualitative and quantitative. The qualitative analysis methods include a description of the discourse-pragmatic functions with glossed, contemporary examples, where available. In addition, it describes and presents the results of inter-rater agreement testing. The methodology of the quantitative analysis details the statistical measures and tests used to evaluate the obtained results. The fourth section discusses the challenges and disadvantages of the chosen approach, and the chapter concludes with a brief comment on the structure of the analytical part of the thesis that follows.

3.1 Hypotheses and research questions

The main hypothesis of the present thesis is that the undeniable rise (from 4 370.59 instances per million words to 13 781.87 instances per million words) in the overall frequency of the word *like*, which can be observed when comparing the BNC1994DS with the BNC2014, is caused by the increase in employing the word *like* to perform discourse-pragmatic functions. Although most of the various discourse-pragmatic uses of *like* were readily available to the native speakers of British English well before the BNC1994 was published (D’Arcy, 2017: 47), the corpus data indicate that a significant growth occurred in the time between the early 1990s and the mid-2010s. It is also hypothesised, because of its status as the newest addition to the list of the discourse-pragmatic functions performed by *like*, that one of the main sources causing this increase is the quotative *like*, which is considered to be spreading from American English into the repertoires of British English speakers (Buchstaller & D’Arcy, 2009: 292). Furthermore, due to its rapid development, *like* is hypothesised to have acquired new discourse-pragmatic uses over time (D’Arcy, 2017: 155), which might be observed in the BNC2014. Based on the above-described hypotheses, the present thesis aims to find answers to the following research questions:

1. The frequency of *like* in spoken discourse seems to be rising significantly. Is the increase caused by the discourse-pragmatic uses of *like*?
2. Which discourse-pragmatic functions of *like* show the most substantial growth?
3. Is the rising frequency the only change? Does *like* acquire new functions in discourse?
4. What are the possibilities of employing *like*?

The answers to the research questions presented above should draw a comprehensive picture of what discourse-pragmatic functions were available to native British English speakers approximately 30 years ago, based on the BNC1994DS and how that repertoire and its usage has changed since then, based on the BNC2014.

3.2 Data

The following sub-chapter offers a brief overview of the corpora of spoken British English currently available for research, along with the reasons why the two corpora (the BNC1994DS and the BNC2014) were chosen over the other options. The second section describes the chosen corpora with notes regarding their comparability and possible obstacles that may be encountered during the analyses.

3.2.1 Corpora of spoken British English

Although there are several corpora of spoken British English currently available, it was necessary to choose the data source best suiting the purposes of the present research, which aims to observe the development of the discourse-pragmatic functions of *like* and to describe its use in contemporary British English. In order to be able to track any development occurring over time, two corpora of spoken British English were required, with at least a 20-year gap between the collection of the data involved. The BNC1994DS was chosen as the base corpus since it is considered to be “one of the biggest [widely] available corpora of spoken British English” (Nesselhauf & Römer 2007, cited in Love et al., 2017: 321). The requirements for the second corpus included the following criteria: a) features spontaneous spoken British English, b) contains as contemporary data as possible, c) is ideally accessible free of charge, and e) offers audio recordings of the transcribed texts.

Several corpora were assessed to find a match for the BNC1994DS. Featuring spoken British English is the paid, British English component of the International Corpus of English (ICE) family, the ICE-GB, released in 1998. The whole corpus contains over one million words, and its spoken part constitutes more than half its size, making it the smallest corpus out of all those mentioned in this section. The spoken data come from 1990–1993, which is very similar to the BNC1994DS. The ICE-GB is fully parsed and was primarily intended to cater to researchers conducting syntactic studies (Nelson, Wallis, and Aarts, 2002: 4). It is primarily the age of the data, its small size, and the corpus design, which renders it incompatible with the aims of the present research. Another contender was the spoken part of the Cambridge International Corpus – the Cambridge and Nottingham Corpus of Discourse in English

(CANCODE), which includes approximately five million words of spontaneous speech collected between 1995 and 2000. The corpus is not freely available to researchers. However, access may be gained if the Cambridge University Press representatives approve a project proposal application³². Although the contents of the corpus, together with its size, would be appropriate for the present research, the age of the data does not provide a sufficiently long time in comparison with the BNC1994DS, and as such, it was not feasible to employ it for the present research. The third possible choice is represented by The British Academic Spoken English (BASE) corpus released in 2008, which contains the most contemporary data (collected between 2000–2005) compared to the previously mentioned corpora. It is also relatively small, with approximately 1.6 million words³³, although the main reason this corpus was not employed was the nature of the data, which is a collection of lectures and seminars, and as such, it does not fulfil the requirement for a corpus of spontaneous speech.

Finally, with the release of the Spoken BNC2014 in 2017, the final choice of the second source was plain enough. Therefore, the corpora providing the data serving as the basis of the present research are the Spoken British National Corpus 1994, complemented by the Spoken British National Corpus 2014. Both the corpora contain spoken “data occurring in informal contexts” (Love et al., 2017: 324), both are available to researchers free of charge, and they can be accessed through a user-friendly environment of the Corpus Query Processor (CQPweb) research portal at the University of Lancaster, which provides a flexible web-based corpus analysis system (Hardie, 2012: 381). Furthermore, the Spoken BNC2014 was designed with the intention to be comparable with the original BNC1994DS, which makes it the most suitable data source. As a final remark, it is fair to say that the BNC1994DS data could be supplanted by the results of previous studies focused on *like* conducted on the corpus (e.g. Andersen, 2001) to amass as much contemporary data for the analyses as possible. However, due to differing methodologies, the present research will analyse two datasets extracted from the abovementioned corpora.

3.2.2 The Spoken British National Corpus 1994 and 2014

Both the selected corpora are synchronic, which means that they provide an insight into what language looks like and how it is used at a specific point in time. Nevertheless, the present

³² The application form is available at: <http://languageresearch.cambridge.org/academic-research-request-form>

³³ Nesi and Thompson, 2006 The British Academic Spoken English Corpus Manual, available at: http://www.reading.ac.uk/AcaDepts/II/base_corpus/base_manual.pdf

research is designed as both synchronic and diachronic since the results obtained from the analyses of the two datasets will be compared in order to observe any changes and development in the usage of the examined phenomenon. The following sections describe the two corpora and mention the disadvantages that may influence the outcomes based on the data contained therein.

3.2.2.1 The BNC1994

The original British National Corpus (the BNC1994) is a monolingual corpus of written and spoken British English, compiled by a consortium of dictionary publishers and academic researchers, led by Oxford University Press (Burnard, 2000: 1) between the years 1990–1994. The data were recorded in the period from 1985 to 1993. The BNC1994 was created with the aim of being a freely available synchronic corpus representative of British English at that time. The whole corpus is annotated for parts of speech (POS) using the CLAWS tagger³⁴ using the C5 tag set. The spoken component of the BNC1994 contains 11 983 120 words in total, and it can be further divided into two components, based on the method of collection and the nature of the data contained in the “Demographically sampled component” and the “Context governed component.”

The demographically sampled component (BNC1994DS) comprises transcriptions of spontaneous conversations (Love et al., 2017: 321) recorded by individuals (124 respondents), who were selected using sampling procedures to ensure equal representation of respondents according to predefined categories such as gender, age, and social class (Burnard, 2000: 12–13). Additionally, the demographically sampled component of the spoken BNC1994 was complemented by data from The Bergen Corpus of London Teenage Language (COLT), which used the same methodology as the BNC1994DS and added approximately half a million words to the total word count. The respondents in the COLT sub-corpus are teenagers aged 13–17, and the data was collected in London in 1993 (Stenström et al., 2002, cited in Love et al., 2017: 322). The contents of the context-governed section of the corpus are divided into:

four equal-sized contextually based categories: educational (e.g. lectures, classroom interactions), business (e.g. sales demonstrations, business meetings), public/institutional (political speeches, sermons, legal proceedings), and leisure (speeches, broadcast chat-shows, sports commentaries). (Burnard, 2000: 14–15)

³⁴ For details see: <http://ucrel.lancs.ac.uk/claws/>

Since the examined phenomenon is characteristic of spontaneous informal speech, the corpus research will be restricted only to the demographically sampled component of the BNC1994.

Finally, the BNC1994DS also offers audio recordings (if accessed through the BNCweb³⁵) of the transcribed conversations, which may help assess and categorise the individual relevant occurrences of *like* comprising the final datasets. Unfortunately, these recordings are frequently missing or misaligned, so the audio does not mirror the individual concordance lines. Despite this drawback, the audio recordings were used where available to either help disambiguate difficult cases or provide additional evidence in the form of basic prosodic information in support of the chosen classification of a specific token³⁶. Underhill (1988: 234), for example, mentions that the discourse-pragmatic uses of *like*, which he calls “non-standard,” cannot be stressed, and Aijmer (2002) notes that prosodic clues such as co-occurring pauses or the occurrence of the item in a separate tone unit may help with identification of its discourse-pragmatic uses (2002: 32–33).

3.2.2.2 The Spoken BNC2014

The Spoken BNC2014 (the BNC2014) contains 11 422 617 words in 1251 recordings, with 668 individual speakers, making it approximately twice as large as the BNC1994DS. The entire BNC2014 is composed of transcripts of data occurring in informal contexts, which were recorded between 2012 and 2016. Content-wise, this is the most prominent difference in design between the two corpora, as the Spoken BNC1994 contains a much greater variety of registers (see the previous Section 3.2.2.1) and the BNC2014 focuses only on informal conversations (Love, 2020: 42). Therefore, research drawing from the context-governed section of the Spoken BNC1994 would not find an especially suitable counterpart in the new BNC2014. The BNC2014 is a synchronic, monolingual, publicly accessible corpus of only spoken British English. The corpus follows the original Spoken BNC1994 design and is tagged for parts of speech (POS) and lemma using the CLAWS tagger. However, the authors decided to use the C6 tagset, replacing the C5 tagset used in the BNC1994 (Love et al., 2017: 339). This change must be considered when comparing data between the two corpora using CQP queries or simple tag queries involving POS tags. In contrast to the demographically sampled selection of respondents who recorded the data for the BNC1994DS, the BNC2014 employed the approach of “public participation in scientific research, [which] allowed anyone interested in

³⁵ <http://bncweb.lancs.ac.uk>

³⁶ It is important to stress that this option was available for a very limited set of tokens and cannot be considered an integral part of the present methodology.

participating in the project to register and to become a contributor of recorded data” (Love et al., 2017: 3–4). This “opportunistic” approach meant that the authors of the corpus were “accepting the data that became available while monitoring the levels of the demographic categories to be alerted to any imbalances that were severe” (Love et al., 2017: 327).

One of the issues regarding the composition of the BNC2014 and its representativeness was reported, for example, by Jensen et al. (2018). They were among the first few researchers who could work with the Spoken BNC2014 (Brezina, Love, and Aijmer, 2018: 4), or more precisely, with the 4 789 185-word sample (the BNC2014S). Jensen et al. (2018: 188) noted that the distribution of speakers concerning social factors is not ideal. In the age category, the 19–29 age group is markedly overrepresented, the category of social grade shows bias towards the A+B and E categories, and the category of dialect is marked by an excessive representation within southern English varieties. This disbalance in the metadata is confirmed by the data available in the manual to the BNC2014 (Love et al., 2018: 20–31). Table 1 below shows the proportions of the overrepresented categories in the final Spoken BNC2014. As Jensen et al. aptly remark, “It is useful to be aware of these imbalances, and a degree of caution is required when extrapolating any findings to the wider population” (2018: 188).

Social factors	Category	No. of categories	Proportion of the whole BNC2014
Age	19–29	11	36.7%
Social grade	A+B+E	6	76.3%
Dialect	south	9 (at level 3)	43.6%

Table 1: Overrepresented categories in the metadata of the BNC2014

To conclude this section, the audio recordings accompanying the transcripts in the BNC2014 were planned to be released³⁷. However, as of December 2022, these recordings are not available. Despite the audio recordings being available only for some of the BNC1994DS data, they represent a source of prosodic information whose value is extendable, to some extent, to the analysis of the BNC2014 dataset.

3.2.2.3 Comparing the corpora

Although both corpora are not without flaws, they represent an exciting opportunity to conduct not only synchronic but also diachronic studies of various linguistic phenomena. With the creation of the BNC2014, its predecessor gained diachronic value because now we have two corpora available, representing spoken British English at two specific points in time, which

³⁷ <http://corpora.lancs.ac.uk/bnc2014/faq.php>

can be compared. We can thus gain insight into the possible changes occurring in spoken British English. Such “diachronic comparability opens up a new precision in historical studies that trace the spreading and diminishing use of linguistic features” (Leech et al., 2009: 28). Comparing data from the BNC1994DS and the BNC2014 will allow scholars to “trace developments over a period as short as thirty years, which ... is long enough to demonstrate a significant change in progress” (Leech et al., 2009: 30). What makes this research design possible and what makes the selected corpora ideal for the present task is particularly their direct comparability on several levels and the fact that despite their flaws, they represent the best currently available sources of spontaneous spoken British English.³⁸ It has been shown in Section 3.2.1 that although other corpora of spoken British English exist, they often cannot be employed as compatible data sources due to their design, contents, size, or other factors.

It has been mentioned that there is an observable rise in the overall frequency of the word *like*. The BNC1994DS contains 21 917 occurrences of the word *like* in total, and its relative frequency reaches 4 370.59 instances per million words. The whole BNC2014 contains 157 425 occurrences of the word *like*. Its relative frequency increased to 13 781.87 instances per million words, suggesting that some changes have occurred and the usage frequency of the word *like*, in general, has grown over the 25 years more than three times. This finding forms the basis of the present research, which attempts to answer the question of what exactly may have caused this increase.

3.3 Methodology

The following sub-chapter starts with an introduction to the methodological frame within which this research is anchored. It is divided into five sections. The first section offers a brief description of the data sampling methods, while the second one describes data editing. The third section presents the methodology of the qualitative analysis and results of the inter-rater agreement test conducted due to the relatively high level of subjectivity involved in the chosen methodology. Finally, the fourth section discusses the methodology of the quantitative analysis of the data dealing with the statistical measures employed and introduces the tools used to determine the statistical significance and effect of the obtained results. ”

The present research is an example of a corpus-pragmatic study. Such studies are “characterized not only by a focus on form and function but also on patterns of variation at

³⁸ Axelsson (2018: 99) points out that there are differences between the data, as the BNC2014 contains mostly conversations in more intimate/familiar settings, while the BNC1994DS contains wider variety of interactions.

social, cultural, and regional levels” (Rühlemann & Clancy, 2018: 4–5). Since the present thesis involves research of a presumably changing pragmatic phenomenon, which is performed on data extracted from two large corpora of spoken language, it is essential to understand that the study requires both quantitative and qualitative analyses. These two approaches cannot operate successfully without one another. Performing only quantitative data analysis would not reveal any information about the usage of the discourse-pragmatic *like*, apart from the increased frequency of use. Similarly, only a qualitative analysis of the data would not allow determining if there are any ongoing changes. Ultimately, “[q]uantitative methods cannot replace qualitative research, but must complement it” (Busse, 2018: 18). Therefore, the methodology employed in the present thesis naturally combines both approaches so that:

the vertical-reading methodology of [corpus linguistics] (instructing computer software to plough through myriads of text samples in search of occurrences of a target item) integrated into the horizontal-reading methodology of pragmatics (weighing and interpreting individual occurrences within their contextual environments).

(Rühlemann & Clancy, 2018: 7)

The present research can also be described as a “short-term diachronic comparable corpus linguistic [research]” (Leech et al., 2009: 28–29), which will hopefully reveal a “short-term diachronic change” (Leech, 2009: 28–29) in the usage of the discourse-pragmatic *like*.

3.3.1 Methodology of data extraction

The present thesis required an analysis of 1000 relevant examples of the studied phenomenon. Since I have drawn data from two corpora, the total number of examples was divided into two datasets, each containing 500 relevant occurrences of the discourse-pragmatic uses of *like*, one extracted from the BNC1994DS and the other from the Spoken BNC2014. The 500 relevant occurrences of *like* were extracted from each corpus using random sampling. The data was extracted from five randomly ordered samples of 500 concordance lines containing the word *like* in the BNC1994DS and five randomly ordered samples of 500 concordance lines containing the word *like*. These samples were extracted from data that were randomised externally, outside of the CQPweb interface. Although the CQPweb interface offers an option to randomise the concordance lines, this randomisation process occurs only once, and afterwards, the concordance lines appear in the same order every time.

The only systematic option is to download all the concordance lines, load them into a spreadsheet program (e.g. Microsoft Excel, LibreOffice Calc) and randomise the lines using an appropriate function. The first 500 concordance lines were extracted and deleted from the

spreadsheet. Subsequently, the data were randomised again. This process was repeated until the set of five times 500 + five times 500 randomly ordered concordance lines were ready for analysis. The ten samples were manually analysed, and each time 100 relevant occurrences of the discourse-pragmatic *like* were extracted and included in the final 500 + 500 datasets. This approach allowed me to make statistical inferences based on the results, especially to estimate what proportion the discourse-pragmatic *like* might represent in both corpora.

3.3.2 Data editing

The first step in the manual analysis of the samples extracted from the corpora was filtering out the propositional uses of *like*. These functions comprise *like* employed as a verb, noun, adjective, preposition, conjunction, and suffix. Furthermore, it applies to *like* employed as a comparative complementizer (D’Arcy, 2017:7), as an adverb of approximation with numeral expressions (Underhill, 1988:241; D’Arcy, 2017:9), and *like* as a part of general extenders (Schweinberger, 2014: 141). These propositional uses of the word *like* are described in detail in Section 2.3.1.

Due to the pragmatic nature of the examined phenomenon, it was impossible to take advantage of the POS tagging in the corpora to help filter out irrelevant occurrences of the word *like*. The relevant tokens are typically tagged as a general preposition (II), general adverb (RR), general adjective (JJ), or even as a base form of a lexical verb (VV0). The decision has been made to rely solely on manual analysis to filter out the retrieved data and to employ only basic query structure in the form of the individual word “like.” The CQP syntax queries or simple queries restricting the outcoming data in any way were not employed since specifying the query to omit any of the tags representing one of the propositional functions may unintentionally remove relevant instances that are only mistagged (32a–b).

- (32) a. S0021: ... and they can’t do that for you *like* the wine is you know for whatever reason it necessitates being in this particular bottle shape or whatever
(BNC 2014)
- b. S0021: ... and_CC they_PPHS2 ca_VM n’t_XX do_VDI that_DD for_IF you_PPY **like_VV0** the_AT wine_NN1 ...
(BNC2014)

Example (32) illustrates the inconsistency in POS tagging in the corpus. The discourse marker *like*, here syntactically unbound, appearing between two unrelated clauses and performing a discourse linking function, is incorrectly tagged as a lexical verb (VV0).

Apart from the propositional functions, all the occurrences of *like* appearing in incomplete or otherwise compromised contexts preventing the analysis from being performed, represented by examples (33) and (34), were also not included in the final datasets.

- (33) S0037: yeah (.) unless it was agreed and that was gonna be like you know
S0084: yeah
S0037: you've got *like*
S0084: or you're going with your best mate or something
S0037: yeah (.) you can't just like press-gang your friends into
(BNC2014)

Andersen (2001) analyses similar occurrences of *like* as instances of discourse marker *like* categorised as a *terminated utterance*, maintaining that “[/]*like* may occur where a speaker cuts off her utterance without resuming it ... [indicating] that the speaker had the intention to continue, but that planning problems ... prevented her from doing so” (2001: 255). There is not enough convincing evidence to consider this an intentional D-P use of the word *like*, marking unfinished utterances. Therefore, similar uses were not included in the final dataset unless the surrounding context provided enough evidence for their analysis. Similarly, tokens of *like* whose function was unanalysable due to insufficient context or transcription issues (34) were all excluded.

- (34) S0345: there's quite a mix in there
S0337: -UNCLEARWORD
S0336: yeah
S0345: *like* -UNCLEARWORD
(BNC2014)

The transcription of the recordings is sometimes inaccurate due to external factors, such as loud background noises or unintelligible speech. This results in incomplete contextual data, which in effect, prevents analysis of the discourse-pragmatic functions *like* may perform. Therefore, such tokens were also excluded from the final datasets. Similarly, during the analysis of the 500-token samples, the audio recordings to the BNC1994DS data were consulted, if available, to aid the evaluation of the function *like* performed. In several cases, the transcript in the corpus did not reflect what was being said in the audio. This does not involve the cases where the audio was misaligned with the text but only those cases where the speakers said something different from what was transcribed in the corpus.

- (35) PS50T: No, oh cos I can't smell anything. The food tastes like to erm cardboard!
You know it's all it's all just one taste.
PS510: Mm.
PS50T: *it's like* a flat taste.
(BNC1994DS)

The conversation transcript in (35) includes the construction “it’s like,” which could be perhaps best analysed as a pragmatic marker, indicating that the following NP is a somewhat imprecise description of what the speaker had in mind. However, these words were never spoken by the speaker. The audio recording does not contain the utterance “it’s like a flat taste.” What can be heard instead is most likely: “flat– flat taste.” The word *like* is, in fact, not there at all. These cases were labelled considered to be imperfect transcription and were excluded from the analysis.

3.3.3 Methodology of qualitative analysis

The qualitative analysis, which set out to determine the discourse-pragmatic function of each occurrence of the D-P *like* in the final datasets, required firmly set criteria. These criteria included the syntactic properties of *like*, the element it targets, the context in which it appears, and also the possibility of its omission without disturbing the propositional content of the utterance in which it appears. The qualitative analysis and assessment of the discourse-pragmatic functions were conducted in two steps. The first step was categorising each instance into the four main discourse-pragmatic categories detailed below. After assigning main category membership to each occurrence of *like*, additional, more fine-grained analysis, specific for each of the main categories, was conducted. Therefore, each occurrence of *like* has been assigned a discourse or pragmatic function and a subfunction based on the taxonomy that has emerged from the following sections.

One of the desired outputs of the present thesis was an overview of the discourse-pragmatic functions *like* performs in spoken British English. Nevertheless, it is crucial to note that the more specific the identification of the various (sub)functions is, the more subjective the interpretation becomes. The following sections offer the characteristics of each discourse-pragmatic category, including the subfunctions, along with examples illustrating the specifics of each discourse-pragmatic category to ensure that the assessment process is as transparent as possible. Four main discourse-pragmatic categories were expected to be found in the data: a discourse marker, a clause-medial pragmatic marker, a clause-final pragmatic marker, and a quotative marker. These categories, along with the pragmatic sub-functions, are based mainly, but not exclusively, on previous research by Schouroup, 1983; Underhill, 1988; Miller & Weinert, 1995; Andersen, 2001; Schweinberger, 2014; and D’Arcy, 2017. The functions, and especially the subfunctions offered here, cannot be considered to represent an exhaustive and definitive list of what the D-P *like* may perform in spoken discourse, as its roles are largely

context-dependent. Nevertheless, the primary outcome of the qualitative analysis can be viewed as representing a classification of the discourse-pragmatic functions the D-P *like* performs that can be (objectively) replicated.

The first step of the qualitative analysis required that the relevant occurrences of *like* found in the final datasets are classified into four main categories. A flowchart shown in Figure 2 was devised to help with the assessment.

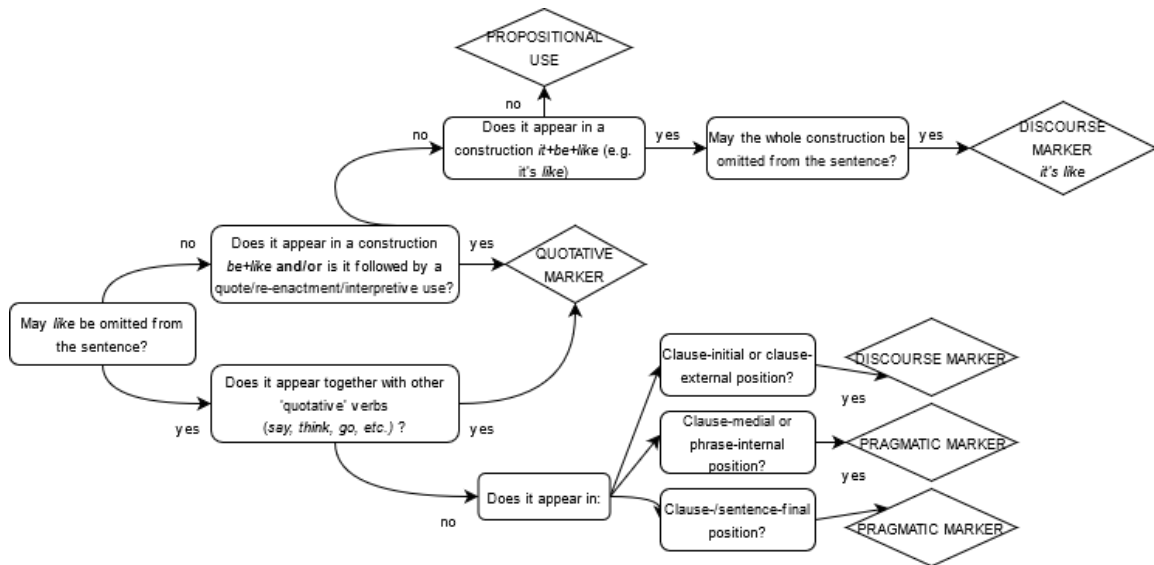


Figure 2: Flowchart facilitating the assignment of the main D-P functions

The identification process starts by assessing the omissibility of *like*³⁹. If a particular occurrence is deemed not omissible, it is very likely that *like* represents a quotative marker⁴⁰. If it can be omitted, it is necessary to examine whether it is integrated into the syntactic structure of the utterance or not and whether it is syntactically bound to an element in the utterance. A token is classified as a discourse marker if it is not integrated and bound to a specific element. In the opposite case, the focus is on the syntactic position of *like*. In the case *like* appears sentence or clause-finally, it is considered an example of a clause-final pragmatic marker. If *like* appears clause or phrase internally, bound to a specific element, it is considered to represent a pragmatic marker. The following sections offer a detailed description of the four categories, along with criteria and characteristics vital for consistent identification of the functions and subfunctions *like* performs in each case.

³⁹ Note that at this point all the propositional uses of *like* (see Section 2.3.1) have already been removed.

⁴⁰ Consider cases where *like* appears together with other quotatives, such as verbs “say” and “think” (“I said *like*”, “I thought *like*”, etc.) *Like* may be omitted from these constructions but they are still considered examples of the quotative marker if it is followed by a quotation or “interpretive use” (see Section 2.3.2.4).

3.3.3.1 Discourse marker

The first discourse-pragmatic category is the discourse marker *like*, which is typically optional, i.e. may be omitted without disturbing the propositional structure of the utterance (Andersen, 2001: 47) and is “syntactically unbound,” which means that it is “external to and independent of syntactic structure” (Andersen, 2001: 273). Typically, it appears clause initially (D’Arcy, 2017: 68). The category comprises three basic subfunctions in the present thesis: a discourse link, a topic orientation marker and a disfluency marker. The methodology of function and subfunction assignment is described in the following paragraphs.

Discourse link

Regarding the discourse link *like*, I follow the approach employed by Fraser (1999, 2009b), based on identifying two discourse “segments⁴¹” linked with the DM *like*. Fraser proposes a simple formula: “S1-DM+S2,” where S1 and S2 are discourse segments, each representing “an Illocutionary Act, although elision may have occurred,” with the important note that “[i]n a sequence of discourse segments S1-S2, a DM must occur as a part of the second discourse segment, S2” (Fraser, 2009b: 297–298). The DM *like* serves to signal and, to some extent, amplify the relations that hold between the segments it links. These relations were analysed, and the instances of DM *like* were grouped accordingly. Based on previous accounts regarding the DM *like*, the relations the marker can signal are exemplification, illustration, elaboration, or clarification (e.g. D’Arcy, 2017: 14). The present classification merges exemplification and illustration since the distinction between these two relations is not clear. Specific paraphrases were devised to facilitate the analysis and distinguish between these uses. In cases where the DM *like* signals *elaboration*, the most fitting paraphrase should be “I should add...” (36). If the DM *like* signals that the relation holding between the segments is *exemplification*, it should be paraphrasable by “for example” or “I should add an example...” (37). Finally, when signalling *clarification*, the suitable paraphrase is “I should clarify/explain (what I mean by that),” as in (38).

- (36) S0245: >>google young Stalin
S0357: >>which is like you know like you don't want to be like oh Stalin was fit but then like he was
S0357: >>he was
S0245: >>for a man who like fucking war crimes and shit you know?
S0357: he was quite fit eh?
S0245: >>yeah

⁴¹ Fraser employs the term “segment” as an umbrella term subsuming concepts such as a “proposition’, ‘sentence’, ‘utterance’ and ‘message’” (1999: 938).

[...]
S0357: *like* probably would bang

(BNC2014)

(37) PS0EB: You remind me of bit, eh, you're like a bit what Joanne's like, except Joanne's better at maths but she's not very good at English, *like* when they were doing *Animal Farm*, I had to explain that it was a parody of the Russian revolution and everything and she just sat there with her mouth open.

(BNC1994DS)

(38) S0439: I'm going
S0439: scary but slutty a little bit
S0441: yeah
S0439: *like* I'm wearing high waisted jeans

(BNC2014)

It has been reported that the discourse linking function may also be fulfilled by the DM “it’s like” (Andersen, 2001: 271). It is structurally similar to the “it’s+*like* enactment” construction found in the category of quotative marker *like* (see Section 3.3.3.4). This similarity may lead to misidentification of the correct D-P function; thus, it is necessary to bear it in mind during the assessment process.

Topic orientation marker

The second subfunction of the DM *like* is a topic orientation marker. The present subcategory has emerged post-analysis and, to my knowledge, has not been systematically described in previous studies focused on the D-P functions of *like*⁴². The difference between the discourse linking function described above is that the DM *like* relates adjacent discourse segments that are part of a single topic, i.e. what is being talked about (e.g. Fraser 2009a: 893). As a topic orientation marker, the DM *like* can reach beyond a single topic and help organise discourse by signalling a relation between non-adjacent discourse segments. Therefore, it can signal a return to a previously discussed topic (39), a digression from the currently discussed topic (40), and it can also introduce a new topic within the discourse by marking the change. For an example of the last function, see example (84) in Section 5.1.2.

(39) PS0GM: I tell you what I, I enjoy doing as well I mean I've only done it while I've, I've been out er abroad with gang of them, *it's like*, you know when everything's quietened down
PS0GM: Mm
PS0GM: everything's closed up, I love to walk in the nude

⁴² Although Andersen mentions that “it’s like” and *like* may serve as “topic continuation devices” (2001: 259) and Schweinberger notes that *like* “can also occur in clause-initial position to introduce or focus on a new topic” (2014: 252).

- (40) PS1C9: and you know the things he gets up to, he, well there's two burglars trying to get into the house, well, he shoots, he shoots them down there both got their little pop guns and that and he, and he flings irons at them and that and, and marbles and ee, ee, you know, then the mother realizes *like when she's on the plane* that she's left her son at home er, the, the film's, the film's good, don't you feel like anything like that? No
(BNC1994DS)

Disfluency marker

The third category of subfunctions performed by the DM *like*, i.e. functions that still primarily contribute to the textual domain of discourse, is marking various types of disfluencies, ranging from false starts and minor self-repairs to repetitions and filled pauses. Previous studies (e.g. Andersen, 2001; D'Arcy, 2017) mention that the D-P *like* fulfils the roles described in this category; however, they do not provide a clear methodological framework allowing replication of their results. Therefore, to identify and describe the structure of a disfluency within an utterance and distinguish among the different types of disfluencies, I follow Shriberg (1994, 1999), who proposes the prototypical structure of a disfluency in spoken discourse as shown in Table 2.

Description	a stretch of speech to be deleted	departure from fluency	editing expression/phrase	resumption of fluency, the intended utterance
Segment label	Reparandum (RM)	Interruption point (IP) ⁴³	Interregnum (IM)	Repair (RR)

Table 2: Disfluency structure, adapted from Shriberg (1999: 619)

The DM *like* occurs in the Interregnum segment (IM) as one of the potential editing expressions and may be accompanied by filled and unfilled pauses, other DMs, or various editing phrases (Shriberg, 1994: 27). When the entire segment comprising the Reparandum and any potential material occurring in the Interregnum slot is deleted, what remains represents the hypothesised intended utterance (Shriberg, 1994: 7–8), which is relevant for all the four types of disfluencies. The different types of disfluencies are usually distinguished based on “correspondences in wording between material in the RM and material in the RR” (Shriberg, 1994: 10), an approach also applied in the present thesis. Therefore, the DM *like* is used to mark disfluencies with no correspondence between the material found in the RM and the RR, i.e. the so-called *false starts* (41), and disfluencies where the material in the RM and the RR does correspond to some extent but the material is modified (an element substituted or inserted), i.e. the so-called *self-repairs* (42). The DM *like* also occurs in the IM segment of

⁴³ Due to the nature of transcription found in the BNC corpora (i.e. the lack of prosodic information), the *Interruption point* is not marked and is disregarded in the analysis.

disfluencies where the material in the RM corresponds to that of the RR, i.e. repetitions (43)⁴⁴. Finally, in the cases where there is no material found in the RM, i.e. there's material only in the IM segment, the DM *like* is considered to function as a pause filler (44).

- (41) S0327: >>I I wouldn't be surprised if it was something that's completely absurd and ridiculous
 S0326: well I heard a *like* well there's something *like* not only that there's a weird statistic about how like seventy-five percent of American CEOs are over six foot four or something

(BNC2014)

1.	<i>well I heard a</i> Reparandum (RM)	<i>like</i> Interregnum (IM)	<i>well there's something</i> Repair (RR)
2.	<i>well there's something</i> Reparandum (RM)	<i>like</i> Interregnum (IM)	<i>not only that here's a weird statistic [...]</i> Repair (RR)

Table 3: Sample analysis of multiple false starts

Example (41) illustrates a “complex disfluency” (Shriberg, 1999: 619), where the material in the RM is abandoned and replaced by a freshly formulated segment several times. Speaker S0326 attempts to formulate their response to the utterance of S0327, starting with the segment “well I heard a,” which represents the first Reparandum. The Interregnum segment is filled by the DM *like* and is followed by the first repair, “well there's something.” The repair is, however, similarly unsatisfactory, so the speaker repeats the edit, again with another instance of the DM *like* in the Interregnum segment, followed by the final repair and what is most likely the intended formulation: “not only that there's a weird statistic about how like seventy-five percent of American CEOs are over six foot four or something.”

In the case of self-repairs, the correction usually occurs within an otherwise well-formed syntactic structure. The material in the RM segment is restricted to a single sentence element, which is modified (either replaced or added) within the RR. Consider example (42), where speaker S0037 talks about a piece of star anise getting in their gums. By attempting to describe the action with the incomplete phrasal verb containing “get,” it is possible to hypothesise that it should have been probably followed by “stuck” or another verb of equivalent meaning. However, the speaker decided to employ a better-fitting verb, so to mark the self-repair, they employed the DM *like*, followed by the correct choice, the verb “to wedge.” In the case of self-repairs, the syntactic structure should not be disrupted by the correction as “the

⁴⁴ The examples used to illustrate the DM *like* marking the various disfluencies were extracted from the BNC2014 but they are not part of the examined BNC2014 dataset.

marker [should] occur between items that are constituents of the same syntactic structure” (Andersen, 2001: 255).

- (42) S0037: >> no cos the (.) well the cos we’ve only got the ones left that are like broken I always end up chewing it and it gets like like wedges itself in my gum it’s like a massive splintery like a bit bit of wood that’s been like dipped in I don’t know what
(BNC2014)

<i>and it</i>	<i>gets</i>	<i>like like</i>	<i>wedges</i>	<i>itself in my gum</i>
	Reparandum (RM)	Interregnum (IM)	Repair (RR)	

Table 4: Sample analysis of a self-repair

The other two types of disfluencies marked by the DM *like*, involve repetitions (43), characterised by (exact) correspondence of the material from in the RM and the material in the RR and the pause filler (44), lacking any material in the RM. They are exemplified, including the sample analysis of their structure, below. They are often accompanied by other DMs, interjections, or filled and unfilled pauses, and the accumulation of these elements may help distinguish these uses from, for example, an utterance initial discourse link or a clause-medial pragmatic marker.

- (43) S0583: why were you running across Sainsbury's car park?
S0587: we were pissed and we were like we were cold as well though
(BNC2014)

<i>we were pissed and</i>	<i>we were</i>	<i>like</i>	<i>we were</i>	<i>cold as well though</i>
	Reparandum (RM)	Interregnum (IM)	Repair (RR)	

Table 5: Sample analysis of a repetition

Example (43) above shows a correspondence of the material found in the RM with the material in the RR, which is subsequently developed further.

- (44) S0037: I quite like uh Indiana Jones
S0115: yeah that’s really a lot of fun *like um you know* racing around in the desert with Nazis chasing you [...]
(BNC2014)

<i>yeah that's really a lot of fun</i>	—	<i>like um you know</i>	—	<i>racing around in the desert with Nazis chasing you [...]</i>
	Reparandum (RM)	Interregnum (IM)	Repair (RR)	

Table 6: Sample analysis of a filled pause

Example (44) shows material only in the IM segment. The DM *like* appears as a part of a larger sequence accompanied by a filled pause *um* and the DM *you know*. The sequence interrupts an otherwise coherent utterance, and its deletion results in what can be seen as the hypothesised intended utterance. The DM *like*, while marking disfluencies, is also considered

to have an evincive function, i.e. “to exhibit the existence of unexpressed thinking at a particular moment of utterance without displaying this thinking in detail” (Schouroup, 1983: 10).

3.3.3.2 Clause-medial pragmatic marker

The clause-medial pragmatic marker (PMM) *like* is also characteristically optional, and its omission does not influence the propositional content of a particular proposition. The PMM is “syntactically bound” (Andersen, 2001: 272–273), typically to the element to its right, with scope over the element to its right. It appears clause-medially or even phrase-internally, and it has been reported to favour syntactic slots in front of a noun phrase and within a verb phrase (Andersen, 2001: 276). Each occurrence of the D-P *like* meeting these requirements, will be considered to represent an instance of a PMM *like*. Based on the theoretical account offered in Section 2.3.2.2, instances of the PMM *like* found in the two examined datasets are further divided into two main sub-categories based on the roles the PMM *like* has been observed to perform in spoken discourse.

Focus marker

The first sub-category subsumes all the examples of the PMM *like* where it precedes a phrase or its part, highlighting it as the most important piece of information within the speaker’s proposition. This subjective accentuation should guide the hearer towards the intended interpretation of the speaker’s utterance, as in (45).

- (45) S0421: did you hear about that erm grain that I don't it's called something it's got a weird and it's like quin- quinoa or something?
S0423: yeah I 've tried cooking it
S0421: have you? well it it's
S0423: >>I think I overcooked it it wasn't nice when I had it
S0421: >>it's rose in popularity in *like* the western world
S0423: yeah it's meant to be
S0421: >>recently
S0423: good for you isn't it?
S0421: >>because it's supposed to be good for you

(BNC2014)

Miller & Weinert (1995) and Miller (2009: 326) have proposed a useful diagnostic providing some evidence that a particular instance of the PMM *like* has a focusing function in the context of its use. This diagnostic involves reformulating the utterances containing an element focused by the PMM *like* into It-clefts or WH-clefts. Therefore, the proposition in (45) could be reformulated as: “It was the western world where it has risen in popularity recently.”

As mentioned in Section 2.3.2.2, the focusing PMM *like* performs two specific functions – *marking intensification*, when it precedes a phrase premodified by an intensifier (46), and *marking exemplification*, when it is used to exemplify discussed concepts and ideas, as in (47), paraphrasable as “for example.”

(46) S0326: he’s *like* very angry

(BNC2014)

(47) PS52G: It depends what you're body's like, you can die of anything.

PS52C: And it also

PS52C: and it also depends what's in Ecstasy cos people put all sorts of shit into Ecstasy nowadays, you know, they just, you know there’s *like* R Rataseed and y you know, stuff that you put on the lawn and, you know cos it, it's cheap isn't it? They can make a fortune, they can sell these tablets and

KP6PSUNK: And sell dud things.

(BNC1994DS)

The present thesis will approach the focusing PMM *like* as the means used by the speakers to highlight what they subjectively consider to be the most salient information within their proposition. It does not matter whether it is information that is new or known. It is the piece of information that is supposedly the most useful for arriving at the intended interpretation of their utterances. In short, the speaker cues the hearer regarding the most effortless interpretational route leading to the intended contextual effects.

Marker of non-equivalence

The second sub-category involves instances of the PMM *like* helping the speaker indicate the presence of a certain discrepancy between what is said and what was meant. This is the factor distinguishing the focusing PMM *like* described above, and the PMM *like* marking non-equivalence. This approach to the qualitative analysis of the PMM *like* is mainly based on Andersen’s study (2001), where he suggests that the PMM *like* is “a marker whose main contribution to utterance meaning is as a signal that the relationship between an utterance and its underlying thought is not a one-to-one relation, but a relation of non-identical resemblance” (2001: 230). The qualitative analysis of the PMM *like* is focused on the linguistic material that follows the marker, which makes it possible to distinguish between two types of use. The first type involves cases where the PMM *like* signals to the hearer that a non-literal interpretation involving an enrichment of meaning is required. The linguistic material that follows the PMM *like* represents vague or underspecified expressions, as in (48).

- (48) KDAPSUNK: I've got the like [unclear] I don't know what it is, they've got *like* the little triangular something on one of the things, its right on the edge of the [unclear] like a little white mark on it, that's [unclear]
 KDAPSUNK: [unclear] I, I get it sometimes, I, I tell you what
 KDAPSUNK: I can't get it off, I've soaked it in [unclear], yeah [unclear]
 (BNC1994DS)

The meaning must be pragmatically enriched in the context of its use to arrive at the largest possible overlap of what the speaker intended and what the hearer interpreted. The example above likely describes an issue involving protein deposits on contact lenses.

The second type also involves linguistic material that requires non-literal interpretation. However, this time, arriving at the intended meaning requires looser interpretation. This includes the figurative use of language, such as hyperboles and metaphors, but also figurativeness in a broader sense (see Andersen, 2001: 232). Apart from figuratively used expressions, it involves seemingly relevant and sufficiently informative expressions that appear to exhibit a “complete overlap, in fact, between the linguistically encoded concept and the concept the speaker wants to communicate (Andersen, 2001: 242). Nevertheless, these expressions would also require looser interpretation due to their potential inaccuracy or inappropriateness in a given context indicated by the PMM *like*. In these cases, the PMM *like* would serve as either a signal of limited epistemic commitment to the expressions the speakers chose, as in (49) or limited lexical commitment, as in (50).⁴⁵

- (49) PS19U: Oh is it oh it was the same, but it was taller, and that sort of buttery cream that was all on top and that had nuts and things
 PS19L: Mm
 PS19U: rather than
 PS19L: we had, I told you, at this meal we went to, on Saturday they had erm carrot cake, but that was completely covered in *like* this cream cheese
 (BNC1994DS)

- (50) S0330: I'm n- I'm I he's been way too rude to too many people and to me like I'm d- I'm fucking done I'm bored of that
 S0331: >>yeah but you yeah no no I was just I was er just saying the third option
 S0330: >>not interested with hanging out with *like* dicks like that
 (BNC2014)

Since the PMM *like* is syntactically bound and occurs clause internally, its syntactic position allows a more detailed analysis of its environment. Each occurrence of *like* was coded

⁴⁵ These uses would be considered instances of *hedging* in other classifications.

depending on whether it occurs phrase initially or phrase internally and which type of phrase was targeted (NP, VP, AdjP, etc.).

3.3.3.3 Clause-final pragmatic marker

The clause-final pragmatic marker (PMF) is again an optional feature of spoken language whose omission will not affect the propositional content of the utterance. The distinguishing characteristic of the PMF *like* is its backward scope. It typically appears in a clause-final position, targeting the preceding proposition (D'Arcy, 2017:13). This use of *like* is not monolithic regarding its pragmatic function. The present classification of D-P functions distinguishes between primarily speaker-oriented and primarily hearer-oriented functions. The speaker-oriented functions include an indication of non-equivalence (50) and the focusing functions where the PMF *like* emphasises the illocutionary force or attitude (51), or clears up misunderstanding (52), the latter proposed by Miller & Weinert (1995: 389).

- (51) S0530: cos you do get a few dodgy questions *like*
S0529: >>I do I know –UNCLEARWORD
S0530: well not even dodgy just strangely interested in certain bits
(BNC2014)

- (52) PS1JP: [...] And this other guy she's going with now he doesn't smile, nothing! He, I I used to hi to him, like he used to work at Wembley as well and I used to go, obviously we were walking, coming out of the place like, and I'd say I'd go, hi there! And he'd go, and he'd just just walk on *like*! Ignore me!
(BNC1994DS)

- (53) PS03W: Yeah, but I mean we've got some Red Stripe
PS03Y: Yeah.
PS03W: have we? A couple of cases or something?
PS03Y: I dunno I've not checked *like*. Terry said she was doing the stock so I left it to her.
(BNC1994DS)

Example (51) represents the PMF *like* used to mark the potential non-equivalence in the preceding statement, paraphrasable as “so to speak.” The speaker may have felt that the expression “dodgy questions” may not be the most appropriate for the occasion, which is supported by the reformulation of the concept in the following turn. Example (51) shows the PMF *like* emphasising the disbelief expressed by the speaker, which can be reformulated in the following way: “I *really* cannot believe he'd just walk on!” Finally, example (53) shows the PMF *like* marking the preceding clause, signalling to the hearer that it represents a piece of additional information that is salient for the interpretation of the speaker's utterance and that should prevent any potential misunderstanding, paraphrasable as “to be clear.”

The primarily hearer-oriented functions of the PMF *like* are represented by the uses of the word as an invariant tag. Columbus's use of the label *invariant tag* (2009, 2010a, 2010b) is all-encompassing and subsumes both speaker- and hearer-oriented functions. In the present analysis, I differentiate between these two; the label is used only for the primarily hearer-oriented functions of the PMF *like*.

It is necessary to note that the approach underlying the qualitative analysis of the PMF, especially concerning its hearer-oriented functions, is based on Columbus's (2009, 2010a, 2010b) approach. However, all the proposed functional categories served only as a starting point of the analysis, and the final categorisation of the data in the present thesis has emerged post-analysis. A similar approach was applied by Columbus herself, highlighting the data-driven nature of her categories (2010b: 299). Therefore, the final analysis separates the hearer-oriented uses among two broader categories, labelled *checking understanding* (54) and *requesting confirmation* (55).

- (54) PS0FS: I went into the back way and and then the laid carpet on the floor look,
as you go in the back way [unclear] concrete.
PS0G0: Yeah.
PS0FS: And they got an old curtain at the back door and then that's all you sort of go
through across the corner of the kitchen and he was making a bouquet of flowers and
er he was setting them all out like and then when he bought it into me it was all set
out in a big thing of cellophane and it 'd got two gold strips [unclear] like
(BNC1994DS)
- (55) S0439: that sounds disgusting
S0451: it is disgusting
S0439: is it like a shot of it or like?
S0451: no so I like fill up a jar full
(BNC2014)

The appropriate paraphrases distinguishing these two uses are “if you know what I mean” in case of the category checking understanding and in the case of the category labelled requesting confirmation the PMF *like* is paraphrasable by a standard question tag, which would be, in the case of example (55) provided above “isn't it.”

3.3.3.4 Quotative marker

The quotative marker *like* is somewhat anomalous in that it cannot be easily omitted from an utterance in which it occurs without disturbing its structure, especially when it appears in a construction with the verb *be* (e.g. “be+*like*,” “was+*like*”) preceded by a subject. Apart from the first and third-person pronouns and NPs, the position of the subject may be filled by “it.” It could represent a “nearly quotative use of *be like*, labelled ‘*it's like*-enactment” (Fox &

Robles, 2010: 716). The material following the construction in these cases “re-enact the thought, feeling or attitude presented rather than describing it” (2010: 716) and “commonly appears in the form of a ‘response cry’” (Goffman, 1978 as cited in Fox & Robles, 2010: 717) such as “*mmm, oh, wow*, sometimes followed by an elaborating sentence” (Goodwin, 1996 as cited in Fox & Robles, 2010: 717). As detailed in Section 2.3.2.4 the category of the quotative marker also includes instances of *like* occurring on its own – without a verb or accompanying other verbs of saying or thinking. Therefore, regardless of the construction in which *like* appears, instances analysed as introducing material that may be generally assessed as a quotation or as an “interpretive use” (Andersen, 2001: 254) will be classified as an example of the quotative marker *like*.⁴⁶

While analysing the relevant occurrences retrieved from the corpora, attention will be given primarily to the content of the quote and then to the grammatical person, tense and temporal reference, and hypotheticality of the quoted material, following the research methodology of Buchstaller (2002), Tagliamonte and Hudson (1999) and Buchstaller and D’Arcy (2009).⁴⁷ The content of the quote may be either a thought, which means that the content was never actually realised outwardly (56) or direct speech that was really uttered (57) (Blyth et al., 1990: 222; Buchstaller and D’Arcy, 2009: 295–296). The grammatical person of the subject preceding the “be+*like*” quotative construction may vary, but it is usually either a first person (56) or a third person (57). Regarding the tense and temporal reference factor, the occurrences of quotative marker *like* will be assessed in terms of the tense and temporal reference of the quotative construction, e.g. having present morphology with a present reference, past morphology with a past reference, or present morphology with a past reference (Buchstaller and D’Arcy, 2009: 303). Finally, the last factor examined would be the hypotheticality of the enquoted material, which is inspired by Buchstaller’s approach (2002: 5–6). Hypotheticality refers to the “probability of the realization” of the enquoted material and specifies the “relationship between the quote and the original utterance” (Buchstaller, 2002: 5). This factor divides the instances of the QM *like* into two categories. The first category, labelled for the purposes of the present thesis *factual*, involves quoted material most likely realised in reality, whether it represents actual speech or thought. The second category, labelled

⁴⁶ This approach, embracing all the patterns under one function, mirrors Andersen’s (2001: 268).

⁴⁷ The present research excludes the “Mimetic re-enactment” factor (Buchstaller and D’Arcy, 2009: 297) from the analysis since it relies on examination of audio recordings and prosodic evidence, which are not universally available for the BNC1994DS and the BNC2014 data.

hypothetical, represents quoted material that “could have been (with various degrees of probability)” (2002: 5) realised in reality⁴⁸.

- (56) S0520: well you’ve been in Scotland so I think
S0519: I was just down at –ANONnameF’s every time I was down at –
ANONnameF I sat in the garden in the sun *I was like* my god this is a different country
(BNC2014)

Example (56) illustrates the speaker describing their state of mind when they realise how pleasant the weather is in Scotland. The content of the quote reflects the speaker’s thoughts, and as such, it is unlikely that it was produced outwardly in that situation. Although it represents a thought or an internal monologue, it would be considered a factual realisation of the enquoted material. This case also represents an example featuring a first-person subject with a past reference and morphology.

- (57) S0084: [...] and I said but mum I’m it’s my money (.) and *she was like* we have to put it in the bank cos then it you know it ge- you get more money (.) and I was like no (.) it’s my money
(BNC2014)

Example (57) represents the quotative *like* introducing direct speech that was actually uttered, which is supported by the surrounding context that represents a part of a conversation between the speaker and their mother, with responses to the propositions introduced by “be+*like*.” This case is also a factual realisation featuring a third-person subject, past reference and morphology.

To conclude this section dedicated to the description of the qualitative analysis methodology, it is worth noting that when assessing the main functions of the D-P *like*, it is desirable to follow the flowchart proposed in Figure 2 because, for example, what appears to be the quotative construction “be+*like*,” may occur in the corpora with a completely different function. Consider the following example:

- (58) S0673: [...] midway through the conversation he went oh my god I’ve gotta at a meeting in minus ten minutes and ran out the room ...as I was *like* halfway through cooking us dinner
(BNC2014)

Unlike the previous examples in this section, in (58) *like* is omissible without disturbing the grammatical structure of the utterance “I was halfway through...,” which indicates that the D-P function of *like* will not be that of a quotative. Further analysis reveals that the material

⁴⁸ For examples of the hypothetical realisation of the enquoted material see Sections 5.4.1.3 and 5.4.2.3.

following *like* does not represent a quote, and the D-P function of *like*, in this case, is a clause-medial pragmatic marker focusing the following expression.

Finally, the present thesis is supplemented with an Appendix comprising the 1000 relevant occurrences of the D-P *like*, glossed over and divided into sections based on the assigned discourse-pragmatic function, mirroring the structure of Chapter 5. It is intended as further support for the presented taxonomy and analyses.

3.3.3.5 Inter-rater agreement

The previous two sections, along with Sections 2.3.1 and 2.3.2 serving as a reference, have hopefully clearly presented the methods employed for the identification of the irrelevant, propositional uses of *like* and the relevant, discourse-pragmatic uses of *like*. This methodology was observed in the process of extracting the 500-token datasets from each corpus. Nevertheless, *like* is notoriously multifunctional, and its discourse-pragmatic functions are highly context-dependent. As such, it represents an instance of the so-called “judgement variable” (Brezina, 2018: 87), whose analysis relies heavily on close reading and subjective evaluation. Good practice in research involving a judgement variable is to conduct an inter-rater agreement test, which assesses the reliability and consistency of the coding scheme in a study (Brezina, 2018: 87).

Inter-rater agreement test was conducted with a second rater, who was given instructions regarding the coding conventions, the basic classification employed in the present study, and an extensive set of examples representing both propositional and discourse-pragmatic uses of *like*. The assessment and subsequent coding of the four main discourse-pragmatic functions *like* performs was based on the flowchart (Figure 2) presented in Section 3.3.3, helping guide the second rater step by step through the process. In most cases, adhering to the flowchart should ensure a correct and consistent assessment of the four main discourse-pragmatic functions. The subfunction identification was not required, and its inclusion in the assessment was disregarded. Two random samples, each representing 3% (thirty instances) of the total 1000 relevant occurrences of *like* required for the present study, were extracted from the BNC2014⁴⁹ for the purposes of the test. The size of the samples was determined to be

⁴⁹ The BNC2014 was selected due to the higher proportion of the discourse-pragmatic occurrences of *like* expected in the corpus, leading to the assumption that the BNC2014 data will supply data containing greater variety of uses in the relatively small sample.

sufficient based on the expected occurrence of the D-P uses of *like* in the corpus (approx. every third token) and was deliberately not larger due to the complexity of the task.

The inter-rater test was conducted two times. The first test has shown raw agreement of 66% (20 agreements vs ten disagreements). Raw agreement of 66% is relatively low. Therefore the coding was discussed, examples were added, and most importantly, the examples in the random sample were presented in a broader context. The second test showed an agreement increase of 6 percentage points, reaching 73% (22 agreements vs eight disagreements). Although Brezina (2018) notes that generally, we should aim “at 80% or more ... [t]he analyst always needs to evaluate the nature of the disagreement and the robustness of coding in the context of a particular study” (2018: 89). The disagreement with the second rater did not exhibit any patterns and most often stemmed from the difficulty of the task and the fact that the instructions and examples cannot possibly account for every type of environment or modification of the attested constructions in which the D-P *like* ultimately occurs. Therefore, the final decision rests on an informed yet still subjective evaluation.

In addition to the raw agreement, Brezina recommends performing an additional statistical test, which accounts for the fact that some percentage of agreement between the raters may always be achieved due to chance (2018: 90). The discourse-pragmatic functions of *like* represent a nominal variable, involving five different values: discourse marker, clause-medial pragmatic marker, clause-final pragmatic marker, quotative marker, and unanalysable instances. The coding was performed by two raters. These conditions are, according to Brezina, suitable for two statistical tests, “Cohen’s κ and Gwet’s AC1” (2018: 91). Based on the coding performed in the second test, Gwet’s AC1 measure showed agreement between the two raters (AC1 = 0.67, $p < 0.001$) while the Cohen’s κ measure showed ($\kappa = 0.64$, $p < 0.001$)⁵⁰. The agreement expressed by Gwet’s AC1 is slightly above the cut-off point ($\alpha = 0.67$) for agreement based on Krippendorff’s recommendations (2012; as cited in Brezina, 2018: 91). In a similar vein, Popping (2019: 63) mentions Landis and Koch’s (1977) interpretation of the strength of the agreement based on the kappa statistics. The observed $\kappa = 0.64$ would appear at the lower end of a category representing “substantial strength of agreement” ($\kappa = 0.61\text{--}0.80$). Krippendorff, Landis and Koch generally recommend the value of agreement to be 0.80 and more. Finally, the p-values deep below 0.001 suggest that the agreement observed was not achieved by chance alone (Brezina, 2018:91). Popping (2019) notes, in a similar fashion to

⁵⁰ The statistical tests were performed using the online application created by K. Gwet, available at: <https://agreestat360.com/>

Brezina, that “the acceptable level of agreement depends on the actual research situation. Some tasks are in some way more difficult than other tasks, and therefore, it might be that one should already be satisfied with a lower amount of agreement” (2019: 64). Since the identification of the D-P functions *like* performs remains a considerably subjective task even with a clear assessment scheme available, it has been decided that the level of agreement, although reaching relatively low values, is sufficient for this study.

3.3.4 Methodology of quantitative analysis

Corpus linguistics is fundamentally a quantitative discipline, and since the present study combines pragmatics with corpus linguistics, quantifying the obtained data is crucial. At this stage of the analysis, following the qualitative analysis, we have two sets of data classified among the specified discourse-pragmatic categories. They detail how the discourse-pragmatic *like* was used approximately 25 years ago and how it is used nowadays in spoken British English, which was one of the goals of the present thesis. Nevertheless, it was the results of the quantitative analysis that allowed for testing the remaining hypotheses upon which the present thesis is built (see Section 3.1). The quantitative analysis offered the data allowing me to determine if the discourse-pragmatic functions of *like* are the cause of the observed increase of *like*'s frequency in the BNC2014 (i.e. to reject the null hypothesis that there is no relation between the discourse-pragmatic uses of *like* and the increase in the overall frequency of the word in the corpus). The data also helped assess which of the discourse-pragmatic functions in question underwent the most prominent change. Simply using the absolute frequencies of the observed categories was not possible, particularly due to the different sizes of the source corpora. Therefore, to be able to interpret the obtained quantitative data correctly, it was vital to employ suitable statistical procedures (Brezina, 2018: 3). The quantifiable data available from both the BNC1994DS and the BNC2014 include:

1. Proportions of the discourse-pragmatic *like* in the corpus (i.e. how large the samples needed to be to extract 100 relevant occurrences).
2. Proportions of the various discourse-pragmatic functions of *like* in a dataset.
3. The number of individual speakers and their contribution to the datasets.

With these types of data available, the quantitative analysis, employing appropriate statistical measures, was set to reveal:

Ad 1. What is the ratio of the propositional functions versus the discourse-pragmatic functions of *like* in each corpus? This was done by calculating the proportion of the discourse-

pragmatic *like* in the five samples used to extract relevant examples of *like* from each corpus (e.g. the number of concordance lines (size) of the five samples that were needed to obtain five times 100 relevant occurrences of *like* from the BNC2014 was: 175; 166; 155; 156; 150.

The proportions were calculated using the formula below:

$$\frac{\text{relevant occurrences in a sample}}{\text{size of the sample}} \times 100$$

The model proportions of the D-P *like* would be 57.14%, 60.24%, 64.52%, 64.10%, and 66.67%. The mean value equals 62.34%. This would mean that out of all the 157,425 occurrences of the word *like* in the BNC2014 corpus, 62.34% (i.e. N = 98 145) of occurrences are discourse-pragmatic uses of *like*. The number of estimated occurrences of the D-P *like* in the whole corpus was normalised to the relative frequency per one million words using the following formula:

$$\text{Relative frequency} = \frac{\text{absolute frequency}}{\text{number of tokens in corpus}} \times \text{basis for normalization}$$

(Brezina, 2018: 43)

The basis for normalisation used in this study is instances per one million words (i.p.m) due to the size of the source corpora.

Ad 2. If the discourse-pragmatic *like* is responsible for the increase in the overall frequency of the word *like* in the BNC2014 and if there are any changes in use (increase/decrease) of the four main discourse-pragmatic categories. The approach was similar to the one described above, as the proportions of the four main categories in the ten samples composing the two datasets were averaged and normalised per one million words.

Ad 3. Finally, the data were also analysed regarding the number of individual speakers and their contribution to the two datasets. This was done to draw attention to the issue of pseudoreplication in the present thesis and corpus linguistics in general.

Statistical significance of the observed differences between the corpora was determined using the log-likelihood (LL) statistic test, which was performed using the “Log-likelihood and effect size calculator” (Rayson, 2016). The cut-off point of significance, corresponding to the value of $p < 0.05$, is $LL = 3.84$, while $LL = 15.13$ corresponds to $p < 0.0001$. Therefore, any LL value higher than 3.84 indicates statistically significant results (Brezina, 2018: 84). The LL value is accompanied by the Log Ratio measure (Hardie, 2014), which “expresses the practical importance of the effect observed in the corpus or corpora” (Brezina, 2018: 14). The Log Ratio effect size measure expresses how many times greater is the value observed in one set of data

(corpus) than the value observed in another set, expressed as a binary logarithm. For example, if a word occurs in two corpora with the same RF, the Log Ratio is 0. If it is two times more frequent, the Log Ratio = 1; four times more frequent, Log Ratio = 2; and so on (Hardie, 2014). Furthermore, the “Calc: Corpus Calculator⁵¹” (Cvrček, 2019) and its module’1 feature – many samples’ was used during the sampling process when determining the proportions of the discourse-pragmatic *like* in the two corpora to “evaluate the reliability of results of manual analysis of a number of random samples” (Cvrček, 2019). This test provides the confidence intervals (CI) that are useful to determine whether the sampling method yields consistent results.

The log-likelihood statistical test, as well as most other significance tests, generally expects independence of all the observations in the data. In corpus research, the independence of observations is almost impossible to achieve since “a corpus, no matter how well sampled, is not a (random) sample of linguistic features [because] linguistic features in the same text are connected with one another” (Brezina, 2018: 112–113). Brezina further notes that the assumption of independence is automatically violated, and it is necessary to bear this in mind since it may cause falsely significant results (2018: 112–113). Apart from the fact that a corpus is not a collection of independent occurrences of linguistic features, there is an issue of pseudoreplication (e.g. Winter, 2011: 2137). A finite number of speakers contributed the texts to the corpus, likely contributing multiple tokens of a particular type. With research designed around the analysis of random occurrences of one relatively frequent linguistic feature, it is almost inevitable that multiple tokens will be contributed by a single speaker in the final datasets, violating the assumption of independence even further. This issue is discussed in Sections 3.4 and 4.1.

As for the present moment, to deal with the pseudoreplication issue to at least some extent, it is assumed that the tokens of the D-P *like* in the final datasets might be considered to represent somewhat independent observations since the relative independence was achieved through the sampling methodology where every token of the word *like* had the exact same probability to be selected to the final dataset.

3.4 Disadvantages of the current approach

The present research is built upon two 500-token datasets drawn from two corpora. One of the main goals of the present thesis was to determine the proportions of the D-P *like* in

⁵¹ Available at: <https://www.korpus.cz/calc/>

relation to the propositional uses of the word *like* within the two examined datasets and, by extension, within the two corpora. It was determined that a random sampling method was one of the most suitable approaches to tackle this task. The random sampling methodology described in 3.3.4 and the methodology of data editing described in 3.3.2 should have ensured that each occurrence of *like* in the BNC1994DS and the BNC2014 had exactly the same chance to be chosen into the final two datasets and, as such secure at least some level of independence of the observations. What the methodology could not control for is who contributed the final 1000 tokens of the DP-*like* into the datasets. This results in the fact that the extracted data suffer from pseudoreplication precisely because the employed methodology focuses primarily on the occurrence of a linguistic form and its function in the corpus rather than on the speakers who produced it. Pseudoreplication occurs when “multiple samples from one experimental subject or one experimental stimulus are treated as independent data points in statistical analyses” (Winter, 2011: 2137). It manifests in the fact that the 1000 tokens of the D-P *like* examined for the purposes of the present thesis, do not represent 1000 independent data points concerning the speakers who have contributed them in the corpora and, by extension, in the datasets. This has to be considered when interpreting the results and reporting their significance. This issue is further discussed in Section 4.1.

Another pressing issue relates to the qualitative analysis of the acquired data and concerns the level of subjectivity involved in evaluating the D-P uses of *like*, which depends heavily on the interpretation of the context in which the word occurs. In light of this fact, the above-described methodology used to identify the various discourse-pragmatic functions of *like* was tested for its reliability (see Section 3.3.3.5 for details). The inter-rater agreement test was conducted to ensure that the identification of the main discourse-pragmatic functions is as consistent and as objective as possible. Nevertheless, having only limited resources, i.e. only textual transcripts of the conversations without access to the recordings for the majority of the data, clearly set criteria for each category and informed linguistic analysis is the best approach currently available.

Finally, as has been discussed above (see Section 3.2.2), the composition of the corpora and their resulting representativeness must be kept in mind before proposing any generalisations regarding the speakers of British English and their ways of employing the discourse-pragmatic *like*. To conclude, the results observed are probably best approached as only representative of the two datasets and, by extension, of the two corpora from which the examined datasets were extracted.

3.5 Structure of the analysis

The methodology described in this chapter has provided the grounds for the twofold analysis of the data. Due to this rather complex approach, the following analysis is divided into two separate chapters, each examining the extracted data from a different angle. Therefore, the quantitative analysis of the datasets is offered first, in Chapter 4, providing answers regarding the frequency of the D-P *like* and the proportions of its four main discourse-pragmatic functions in the datasets. It also provides an overall picture of the representation of each D-P function in both corpora. This is a necessary background for the subsequent, detailed, qualitative analysis of the data in Chapter 5, which illustrates the characteristics of the individual discourse-pragmatic uses, intending to provide a comprehensive overview of the discourse-pragmatic repertoire of the word *like* found in the two datasets.

4. Quantitative analysis

The qualitative analysis of the data was the prerequisite for the present chapter dedicated to the quantitative examination of the results. However, it is crucial to have a general idea regarding the development of the D-P *like* and its functions between the two points in time as represented by the two corpora before delving into the intricacies of the qualitative analysis. The present chapter is divided into two main sections and offers separate quantitative analyses of the data obtained from the BNC1994DS and the BNC2014, as well as a comparative one. In both sections, the data are first approached synchronically, illustrating the linguistic situation at the specific point in time and then viewed diachronically, i.e. compared with each other to reveal possible development or evidence of stability. The first section details the sampling results, which provide the grounds for estimates regarding the two corpora as a whole and examines the changes in the composition of all the roles *like* may perform in spoken discourse. The second section is focused on the discourse-pragmatic uses of *like*, illustrating the representation of the individual D-P functions in the extracted datasets and identifying relevant trends in their development.

One of the aims of the quantitative analysis is to estimate what proportion the discourse-pragmatic *like* represents in the total number of occurrences of *like* in the corpora. This could be revealed either by analysing all the occurrences of the word *like* in the corpus (21 917 tokens in the BNC1994DS and 157 425 tokens in the BNC2014) or by extracting several random samples of data from the corpora. Due to the required 1000 relevant occurrences, I have employed a slightly modified random sampling method. Instead of extracting several smaller samples (commonly samples containing 100 relevant examples of the studied phenomenon), I have retrieved five randomised samples from each corpus, each containing 500 occurrences of the word *like*. The samples were ultimately not analysed in their entirety, but instead, the analysis continued until a set of 100 relevant examples of the discourse-pragmatic uses of *like* was retrieved. Such an approach not only allowed me to retrieve exactly 500 + 500 relevant occurrences of *like* ready for further analysis, but also provided data necessary for estimating the total presence of the D-P *like* in the corpora.

4.1 Individual speakers and dataset composition

The tokens of the D-P *like* that constitute the two datasets examined in the present thesis were extracted from the corpora with the linguistic feature-focused research design in mind, and the speaker metadata were irrelevant for the selection of a token in the dataset. Therefore,

the two datasets include tokens produced by unidentified speakers and multiple tokens contributed by the same speakers. The latter issue is responsible for the limited generalizability of the results obtained from the quantitative analysis due to pseudoreplication.

The BNC1994DS is reported to feature a total of 1 408 individual speakers (Love, 2020: 10) who contributed its 5 014 655 tokens. Table 7 shows the total number of unique speakers in the BNC1994DS 500-token dataset. There are 219 unique speakers (15.55% of all the speakers in the corpus) responsible for the 500 tokens in the dataset. The newer corpus, the BNC2014, comprises data contributed by 668 individual speakers. The dataset retrieved from this corpus features a number of individual speakers that is considerably lower – 158 (the dataset thus features 23.5% of all the speakers in the corpus). Turning back to the number of unique speakers in the two examined datasets, it is possible to compare the ratios of speakers with a different number of contributions to each dataset. This is shown in Table 7 below.

THE BNC1994DS DATASET			THE BNC2014 DATASET		
Contributed tokens (N)	Unique speakers	% of dataset	Contributed tokens (N)	Unique speakers	% of dataset
1	135	27%	1	79	16%
2	38	15.2%	2	26	10.4%
3	13	7.8%	3	16	9.6%
4	12	9.6%	4	9	7.2%
5	4	4%	5	4	4%
6	2	2.4%	6	3	3.6%
7	2	2.8%	7	5	7%
8	3	4.8%	8	3	3.2%
10	3	6%	9	2	3.6%
11	2	4.4%	10	2	4%
12	1	2.4%	11	2	4.4%
13	1	2.6%	12	2	4.8%
14	1	2.8%	16	2	6.4%
19	1	3.8%	18	1	3.6%
22	1	4.4%	20	1	4%
			34	1	6.8%
500	219	100%	500	158	100%

Table 7: BNC1994DS vs BNC2014: number of tokens produced by unique speakers

In the BNC1994DS, speakers responsible for one to five tokens in the final 500-token dataset represent 63.60% of the dataset. Those who contributed 5+ tokens constitute the remaining 36.40%. In the BNC2014, the proportions are 47% for 1–5-token speakers and 53% for those speakers responsible for 5+ tokens in the dataset. On the one hand, the BNC1994DS reportedly features more than double the speakers than the BNC2014. On the other hand, the BNC2014 is more than double the size of the BNC1994DS. It transpires that in the BNC2014, the individual speakers were likely to have contributed more data per capita. Furthermore, the multi-functionality of the D-P *like* means that it is not unusual that a single speaker may use it

several times within one utterance, which in combination with the symptom-like-usage of *like* described in Section 5.1.4, results in monologues as in (59).

- (59) S0439: er first she was grumpy because it felt *like* the whole weekend she was having this com- *like* a competition with me *like* she wanted to prove that she knew Paris better than I knew Paris and I'd be *like* and this is the Louvre yeah well this is actually the main this isn't the main part of the Louvre –ANONnameF the main part of the Louvre is over there but actually we're seeing *like* this part of the Louvre and it was *like* (.) yeah okay that's fine *like* you it was *like* that all weekend and then we went to Galeries Lafayette and we were just spraying the perfume and she turned round and said –ANONnameF you're not allowed to spray the perfume in here I used to work here and I was *like* yeah but you worked here eight years ago you know I've never been told off for spraying perfume *like* we're just having fun and she went and then she got suddenly *like* really *like* even more stropky and then we went to this café and I said to her I was *like* –ANONnameF what's wrong? why are you in a strop? she goes well I'm really pissed off that you snapped at me I was *like* oh god...
(BNC2014)

The lower number of speakers contributing only one token to the dataset extracted from the BNC2014 probably only reflects the larger amount of data contributed by each speaker in the BNC2014. However, it might also indicate a broadening of the functional repertoire available to speakers. It can also be suggested that some speakers markedly overuse this D-P feature in their speech. Nevertheless, the fact that the 1000 tokens of the D-P *like* analysed in this thesis, do not represent 1000 individual speakers has to be borne in mind when interpreting the results.

4.2 Composition of the datasets

The first section of the quantitative analysis sub-chapter explores the composition of the random samples which supply data for the two final datasets. Based on the mean proportions of the relevant and irrelevant tokens of *like*, calculations were made to estimate the proportions and relative frequencies of the D-P *like* and its individual uses in the whole corpora. The comparison of the resulting outcomes consequently points to significant trends in the development of the individual D-P functions.

4.2.1 The BNC1994DS

The original corpus of spoken British English – the BNC1994DS is the smaller one with a total of 5 014 655 words in 153 texts. There are 21 917 tokens of *like* occurring in the corpus (with a relative frequency of 4 370.59 instances per million words [i.p.m.]). These tokens appear in 151 texts out of 153. These figures are included in the query result when searching for the word *like* in the corpus within the CQPweb interface, and include all the possible meanings and uses of the word. While it is possible to instantaneously obtain the

information relating to *like* as a word form regarding its absolute and relative frequencies in the corpus, the matters are more complicated in the case of the discourse-pragmatic *like*, which cannot be searched for in the corpus with any query. Therefore, determining the frequencies with which the D-P *like* occurs in the two corpora relies on manual analysis of random samples extracted from the corpora. Table 8 illustrates the composition of the random samples retrieved from the BNC1994DS. It also provides standard deviation (SD) values, indicating how much the observed figures may differ from the mean values used for further calculations.

THE BNC1994DS DATASET																
	SAMPLE		S1		S2		S3		S4		S5		TOTAL		MEAN	SD
COMPONENTS	(N)	%	(N)	%	(N)	%	(N)	%	(N)	%	(N)	%	(N)	%		
Discourse marker (DM)	34	34%	43	43%	40	40%	44	44%	32	32%	193	38.6%	38.6	5.367		
Clause-medial pragmatic marker (PMM)	40	40%	36	36%	41	41%	29	29%	42	42%	188	37.6%	37.6	5.32		
Clause-final pragmatic marker (PMF)	23	23%	19	19%	14	14%	20	20%	22	22%	98	19.6%	19.6	3.507		
Quotative marker (QM)	3	3%	2	2%	5	5%	7	7%	4	4%	21	4.2%	4.2	1.924		
TOTAL RELEVANT	100	20.66%	100	21.65%	100	21.14%	100	22.52%	100	21.19%	500	21.41%	100			
Propositional uses	333	68.80%	332	71.86%	333	70.40%	310	69.82%	326	69.07%	1634	69.98%	326.8	9.834		
Unanalysable tokens	44	9.09%	26	5.63%	34	7.19%	32	7.21%	42	8.90%	178	7.62%	35.6	7.403		
Bad transcript	7	1.45%	4	0.87%	6	1.27%	2	0.45%	4	0.85%	23	0.99%	4.6	1.949		
TOTAL IRRELEVANT	384	79.34%	362	78.35%	373	78.86%	344	77.48%	372	78.81%	1835	78.59%	367	15.033		
TOTAL SAMPLE SIZE	484		462		473		444		472		2335	100%	467	15.003		

Table 8: BNC1994DS: composition of the dataset – overview

Table 8 shows how many tokens were analysed as propositional uses of *like* (see Section 2.3.1) and how many occurrences were unanalysable based on the criteria detailed in Section 3.3.2. Furthermore, it shows how many occurrences were rejected based on the discrepancies between the audio recordings accompanying some of the tokens.⁵² The last row of Table 8 shows the total sample size, representing the sum of all the occurrences of *like* analysed in each 500-token sample to retrieve 100 relevant discourse-pragmatic occurrences of *like*. The results of this sampling procedure are thus: 484; 462; 473; 444; 472. Employing the Calc: Corpus Calculator's (Cvrček, 2019)⁵³ "1 feature – many samples," the mean of these values is 467 with a standard deviation of 15.003, and the confidence interval (CI) ranging from 448.3 to 485.7 at the significance level $\alpha = 0.05$. Calculating the corresponding proportions of the discourse-pragmatic *like* resulting from the sampling is 20.66%; 21.65%; 21.14%; 22.52%; 21.19%. The mean value of these proportions is 21.41%. Therefore, it is suggested that out of all the tokens of *like* found in the BNC1999DS (21 917 tokens), the actual number of D-P *like* in the corpus would appear within the range of 4513 to 4887 tokens. Using

⁵² The recordings are, according to my knowledge, accessible only through the BNCweb interface.

Available at: <http://bncweb.lancs.ac.uk>

⁵³ Available at: <https://www.korpus.cz/calc>

the mean proportion value, it is estimated that there are 4693 tokens of the D-P *like* in the corpus. The estimate of the relative frequency with which the D-P *like* occurs in the BNC1994 is, therefore, 935.89 i.p.m. The confidence interval, also transformed into percentages, equals 22.30% to 20.59%, and it can be thus expected that the actual proportion of the D-P *like* in the BNC1994DS, will appear in the range between these two values.

4.2.2 The BNC2014

An identical approach was adopted for the analysis of the BNC2014 data. The BNC2014 comprises 11 422 617 words in 1251 texts. There are 157 425 tokens (with a relative frequency of 13 781.868 instances per million words) of the word form *like* in the corpus, which appears in all the 1251 texts. The CQP interface offers an experimental option for testing the dispersion of a word in the corpus. For the word *like*, the scores retrieved using the dispersion function are D-Pnorm: 0.32 and Juilland's D: 0.96, suggesting that the word *like* is distributed evenly in the corpus (Brezina, 2018: 51–52). The same function is available for the BNC1994DS. However, at present, it yields confusing results: D-Pnorm: 0.96 and Juilland's D: 0.89 – the D-Pnorm suggesting extremely uneven distribution while the Juilland's D value indicating even distribution.

Turning back to the BNC2014 data, the notable increase in the relative frequency of the word in the corpus (the RF is approximately three times the RF in the BNC1994S) justifies the need to probe into the possible causes of such growth. The sampling procedure has revealed that the number of instances necessary to obtain the 100 relevant occurrences is markedly lower in each sample (cumulatively 802: 2335), suggesting a higher occurrence frequency for the relevant D-P uses of *like*. The mean value of the five samples (175; 166; 155; 156; and 150) is 160.4; the standard deviation equals 10.015, and the confidence interval ranges from 147.965 to 172.835 at the significance level $\alpha = 0.05$. The proportions corresponding to these values are 57.14%; 60.24%; 64.52%; 64.10%; 66.67%, respectively, with the proportion mean based on the mean value of the five samples reaching 62.34%. This suggests that in the BNC2014, the total number of discourse-pragmatic uses of *like* in the BNC2014 will appear in a range between 91 070 to 106 388 tokens. Using the mean of the observed proportions, the total number of D-P *like* occurring in the BNC2014 is estimated to be 98 145 tokens out of all the occurrences of the word *like* in the corpus (157 425 tokens) rounded up to the nearest whole number. The relative frequency of the D-P *like* is therefore estimated to be 8592.19 i.p.m.

THE BNC2014 DATASET															
COMPONENTS	SAMPLE	S1 (N)	%	S2 (N)	%	S3 (N)	%	S4 (N)	%	S5 (N)	%	TOTAL (N)	%	MEAN	SD
Discourse marker (DM)		25	25%	48	48%	31	31%	38	38%	35	35%	177	35.4%	35.4	8.562
Clause-medial pragmatic marker (PMM)		45	45%	18	18%	41	41%	42	42%	46	46%	192	38.4%	38.4	11.589
Clause-final pragmatic marker (PMF)		5	5%	8	8%	5	5%	2	2%	1	1%	21	4.2%	4.2	2.775
Quotative marker (QM)		25	25%	26	26%	23	23%	18	18%	18	18%	110	22%	22	3.808
TOTAL RELVANT		100	57.14%	100	60.24%	100	64.52%	100	64.10%	100	66.67%	500	62.34%	100	
Propositional uses		59	33.71%	51	30.72%	46	29.68%	43	27.56%	36	24.00%	235	29.3%	47	8.631
Unanalysable tokens		16	9.14%	15	9.04%	9	5.81%	13	8.33%	14	9.33%	67	8.35%	13.4	2.702
TOTAL IRRELEVANT		75	42.86%	66	39.76%	55	35.48%	56	35.90%	50	33.33%	302	37.66%	60.4	10.015
TOTAL SAMPLE SIZE		175		166		155		156		150		802	100%	160.4	10.015

Table 9: BNC2014: composition of the dataset – overview

Regarding the confidence interval, the actual proportion of the discourse-pragmatic uses of *like* in the corpus is expected to appear in the range between 67.58% and 57.85% of all the *like* tokens in the BNC2014. The composition of all the samples extracted from the BNC2014 on which the above calculations are based is detailed in Table 9.

4.2.3 The BNC1994DS vs the BNC2014

Looking at the observed relative frequencies of all the occurrences of the word form *like* in both the corpora, we can see an increase from the 4 370.59 instances per million words in the BNC1994DS to the 13 781.868 i.p.m. in the BNC2014. These figures suggest an increase of 215.33%, which means that the relative frequency (RF) of the word *like* has increased approximately 3.15 times. This increase is statistically significant with (LL = 33450.99; Log Ratio = 1.60). However, if we look at the estimated⁵⁴ relative frequencies of the discourse-pragmatic uses of *like*, the increase is much steeper. Working with the mean values, the proportion of the discourse-pragmatic uses of *like* BNC1994DS is estimated to be 21.41%, while in the BNC2014, the proportion increases to an estimated 62.34%. Expressed in relative frequency per million items, the D-P *like* reaches 935.89 i.p.m. in the BNC1994DS and increases to 8592.19 i.p.m. in the BNC2014. These figures suggest a staggering increase of 818.077%, a statistically significant difference (LL = 44440.01; Log Ratio = 3.20), which means that the D-P *like* is estimated to appear in the BNC2014 9.18 times more frequently per million items. These outcomes suggest that the frequency of the D-P has significantly increased between the two sampling points in time represented by the two corpora. The overall comparison of these findings is presented in Table 10.

⁵⁴ The *estimated* (EST.) frequency refers to the frequency calculated on the basis of the mean values of the confidence intervals.

	Tokens of <i>like</i> in the corpus		D-P <i>like</i>			Irrelevant tokens of <i>like</i>		
	N	RF	Estimated (N)	Estimated (RF)	%	Estimated (N)	Estimated (RF)	%
BNC1994DS	21917	4 370.59	4 693.15	935.89	21.41%	17223.85	3434.7	78.59%
BNC2014	157425	13 781.868	98145.26	8592.19	62.34%	59279.74	5189.68	37.66%
LL		33450.99		44440.01			2442.31	
Log Ratio		1.66		3.20			0.66	

Table 10: BNC1994DS vs BNC2014: estimated distribution of tokens

While the growth of the D-P *like* is undeniable, it is not the case that the propositional uses, such as the verb *to like*, the preposition *like*, or others, would gradually fall out of the repertoires of speakers and be substituted by the discourse-pragmatic ones. The various propositional uses are still employed, and their cumulative relative frequency has also risen when comparing the two corpora, although the rise is not as dramatic. The difference is statistically significant (LL = 2442.31; Log Ratio = 0.66), and its relative frequency has risen approximately 1.5 times.

The observed difference in proportions of the propositional versus the relevant tokens (the D-P uses) found in the data could be used to calculate the D-value (see Section 2.3.3 for details) of the word *like*. The D-value “captures the extent to which markers have discourse functions in relation to their grammatical function and is expressed as a ratio in percentage terms” (Beeching, 2016: 33). Beeching reports the D-value of *like* related to the BNC1994 Sampler to be 32% and 60% in the case of the UWE Role play corpus (data from 2012–2014). The data retrieved for the purposes of the present thesis suggest that the D-value of *like* has risen from 21.41% in the BNC1994DS to 62.34% in the BNC2014. While these D-values are not directly comparable due to different corpora (or corpus parts) used and different methodologies employed to identify the D-P uses of *like*, the rise of the discourse-pragmatic *like* may be observed in both Beeching’s study and the present data. The change in the composition of the roles *like* performs in the two corpora examined in this study is illustrated by Figure 3 below, which shows the development of the D-Value of *like*, showing the shift from predominantly propositional usage to predominantly discourse-pragmatic usage.

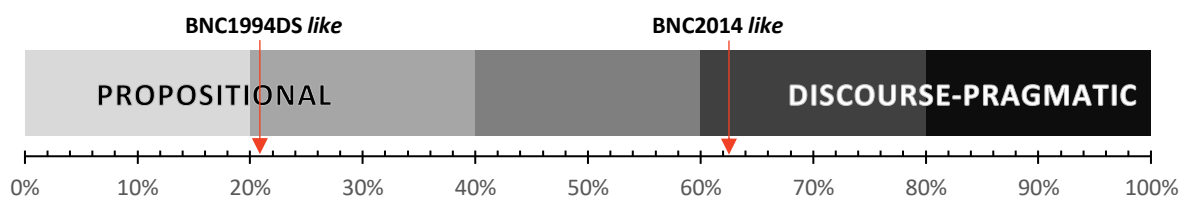


Figure 3: BNC1994DS vs BNC2014: development in terms of the D-value

The discourse-pragmatic functions of *like* used to be marginal, and they were perhaps rightfully considered “non-standard” at the time that is represented by the BNC1994DS (the early 1990s). These D-P functions have, nevertheless, grown to represent the more frequent use of *like*, as observed in the BNC2014 data. The following section will examine the individual discourse-pragmatic functions of *like* and how they have contributed to this rise of the D-P *like*.

4.3 Discourse-pragmatic functions of *like*

The previous section has provided data supporting the hypothesis that the increase in relative frequency observed between the two examined corpora is most likely caused by the increase in the occurrence of the various discourse-pragmatic uses of *like*. The present section aims to investigate the frequencies with which the four main D-P functions occur in the BNC1994DS and the BNC2014, as well as the extent to which their frequencies differ between the two datasets. This analysis is based on the observed mean proportions of the individual D-P functions found in the two 500-token datasets. Based on the figures obtained by calculating the estimated proportions of the individual discourse-pragmatic uses of *like* in all the tokens of *like* occurring in the corpora, it is possible to estimate the total number and the relative frequency of each D-P function in each corpus. Comparing these estimates consequently reveals which D-P functions show the most significant changes.

4.3.1 The BNC1994DS

The distribution of the main discourse-pragmatic functions *like* was observed to perform in the 500-token sample extracted from the BNC1994DS is presented in Table 11 below. The most frequently encountered D-P function is the clause-external discourse marker (DM), with a 38.60% share. It is followed closely by the clause-medial pragmatic marker (PMM), constituting 37.60% of the total 500 relevant examples. The clause-final pragmatic marker (PMF) represents a considerably smaller proportion of the dataset, with 19.60% tokens, and the least frequent D-P function found in the BNC1994DS is the quotative marker, with 4.20%. These percentages represent the mean values observed in the five samples that

constitute the final 500-token dataset, and they can also serve as the starting point for the estimates of the absolute and relative frequencies with which these discourse-pragmatic uses of *like* likely appear in the whole corpus. These figures are also presented in Table 11 below. The corresponding standard deviation values are available in Table 8.

THE BNC1994DS				
D-P FUNCTION	N	%	EST. (N)	EST. (RF; i.p.m.)
Discourse Marker (DM)	193	38.60%	1811	361.25
Clause-medial pragmatic marker (PMM)	188	37.60%	1765	351.89
Clause-final pragmatic marker (PMF)	98	19.60%	920	183.43
Quotative Marker (QM)	21	4.20%	197	39.31
TOTAL	500	100%	4693	935.89
Corpus size	5 014 655			

Table 11: BNC1994DS: distribution of the D-P functions

If we consider the 500-token dataset to be representative of the whole BNC1994DS, it is possible to say that the distribution of the D-P functions of *like* in the corpus reflects the figures presented in Table 11.

4.3.2 The BNC2014

Approaching the discourse-pragmatic uses of *like* in the newer corpus, the BNC2014, in the same way as in its predecessor above, the most frequent D-P function of *like* in the corpus is the clause-medial pragmatic marker, representing 38.40% of the relevant D-P *like* tokens extracted from the corpus. The discourse marker *like* ranks second, with a share of 35.40% from the dataset of 500 analysed D-P *like*. The quotative marker *like* follows with 22%, and finally, the clause-final pragmatic marker contributed only 4.2% of tokens.

THE BNC2014				
D-P FUNCTION	N	%	EST. (N)	EST. (RF; i.p.m.)
Clause-medial pragmatic marker (PMM)	192	38.40%	34743	3041.63
Discourse Marker (DM)	177	35.40%	37688	3299.40
Quotative Marker (QM)	110	22.00%	21592	1890.28
Clause-final pragmatic marker (PMF)	21	4.20%	4122	360.87
TOTAL	500	100%	98145	8592.19
Corpus size	11 422 617			

Table 12: BNC2014: distribution of the D-P functions

Again, if the 500-token dataset is accepted as representative of the BNC2014 corpus, it is possible to extrapolate the findings to the corpus as a whole. The estimated absolute and relative frequency per million words can be seen in Table 12 above.

4.3.3 The BNC1994 vs the BNC2014

While comparing the proportions of the individual D-P uses of *like* in the two datasets and, by extension, in the two examined corpora, it is possible to point out two observations.

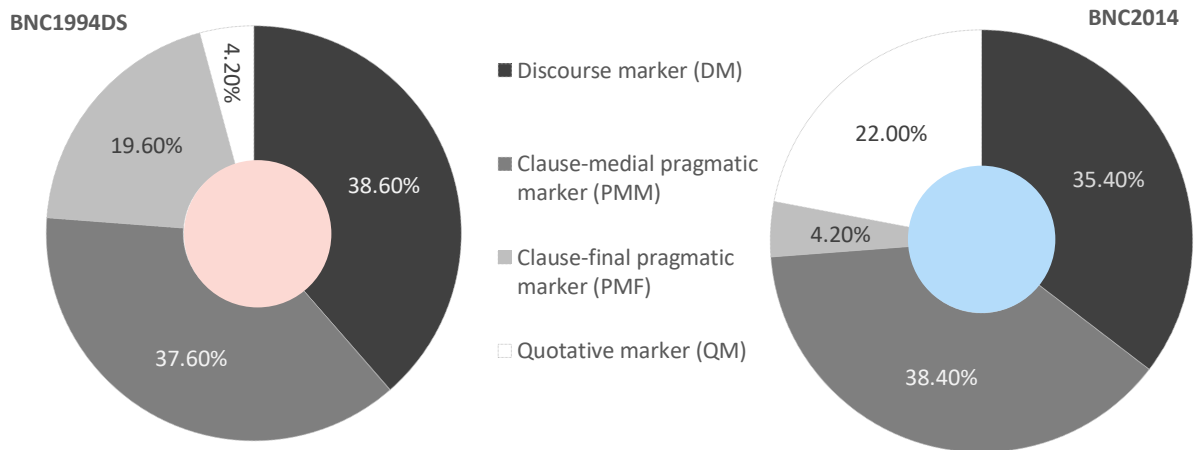


Figure 4: BNC1994DS vs BNC2014: proportions of the D-P functions

First, the two most frequent D-P functions appear in the corpora with very similar proportions – the discourse marker (DM) with 38.60% (BNC1994DS) versus 35.40% (BNC2014) and the clause-medial pragmatic marker (PMM) with 37.60% (BNC1994DS) versus 38.40% (BNC2014). These two D-P functions, although their ranking according to the size of their proportion in the samples has switched, seem to represent discourse-pragmatic features of BrE that have a solid place in the repertoires of the speakers based on the two examined datasets. While their proportion among all the tokens of the D-P *like* uses has not changed significantly during the 20–25-year period that separates the two source corpora Figure 4, their absolute and relative frequencies have soared.

The DM and the PMM cannot be considered innovations in the sense that they would not be available to the speakers of BrE before the 1980s, as seems to be the case with the innovative QM. Examples of the DM have been reportedly attested in BrE in the late 18th century, while examples of the PMM date back to the second half of the 19th century (D’Arcy, 2017: 111–113). Therefore, in the case of the DM and the PMM the main interest did not lie as much in their proportions in the datasets or their frequency of occurrence but rather in what changes have occurred in the way the speakers employ them and what pragmatic roles they fulfil in spoken discourse. Answers to these questions are provided in Sections 5.1 and 5.2 of the qualitative analysis, revealing remarkable stability.

D-P FUNCTION	BNC 1994DS dataset		BNC2014 dataset		LL	Log Ratio	BNC 1994DS	BNC2014	LL	Log Ratio
	N	%	N	%			EST. (RF)	EST. (RF)		
Discourse marker (DM)	193	38.6	177	35.4	0.69	0.12	361.34	3041.60	15171.7	3.07
Clause-medial pragmatic marker (PMM)	188	37.6	192	38.4	0.04	0.03	351.97	3299.42	17206.9	3.23
Clause-final pragmatic marker (PMF)	98	19.6	21	4.2	54.06	2.22	183.46	360.86	393.83	0.98
Quotative marker (QM)	21	4.2	110	22	66.28	2.39	39.285	1890.29	13938.5	5.59
TOTAL	500	100	500	100			936	8592		

Table 13: BNC1994DS vs BNC2014: D-P functions – proportions and estimated RFs

The same cannot be reported regarding the other two D-P functions, the clause-final pragmatic marker and the quotative marker. The proportion of the clause-final pragmatic marker, which represents 19.60% of all the D-P *like* tokens in the BNC1994DS dataset, has decreased considerably to 4.20% in the BNC2014. Such a decrease might suggest that the speakers in the 2010s did not employ the traditional clause-final *like* (PMF) as widely in relation to the rest of the D-P functions as did their counterparts in the early 1990s. Previous studies report that its use in the Northern BrE dialects may be on the decline (Bartlett, 2013, as cited in Diskin, 2017: 147). A possible explanation of the declining proportion observed in the data could be the overlap in the pragmatic (sub)functions, the clause-final pragmatic marker and the clause-medial pragmatic marker perform (focusing and marking non-equivalence) and the connotations associated with its use. The PMF is viewed as a traditionally northern BrE feature that may be falling out of use elsewhere (Schweinberger, 2014: 70, 193).

The opposite development is observed in the case of the quotative marker. The proportion of the quotative marker *like* has grown considerably, showing a statistically significant increase from 4.20% (N = 21) in the BNC1994DS to 22.00% (N = 110) in the BNC2014 (LL = 66.26; Log Ratio = 2.39). The quotative marker is considered to have spread into other varieties of English from American English, where it was first attested in the form of *be+like* “from roughly 1980 onwards” (Buchstaller & D’Arcy, 2009: 300). Andersen (2001: 266) reports the quotative marker to be “relatively infrequent” (representing 7% of his dataset with N = 94)⁵⁵, when examining data from the COLT (a part of the BNC1994). Tagliamonte and Hudson (1999) further report that the quotative marker, regarding the British English variety, shows signs of being in its incipient stages of adoption into the language, based on the data recorded in 1996 in York (1999: 167). The 4.20% (N = 21) observed in the BNC1994DS

⁵⁵ Andersen (2001) conducts his main research on COLT (approx. half a million tokens) and reports the absolute frequency of N = 94, which represents 7% of the D-P *like* tokens he had analysed.

dataset thus corroborates the previous findings relative to the earlier point in time (the early 1990s), while the 22.00% (N = 110) observed in the BNC2014 is in line with the expected spread of the feature.

To summarise, Table 13 also offers the estimated relative frequencies in the corpora, together with the log-likelihood values and Log Ratio effect size. The most frequent uses of *like* in both the corpora, the discourse marker (DM) and the clause-medial pragmatic marker (PMM), exhibit a substantial increase in relative frequency (RF). Based on the calculated Log Ratio values, the DM shows 8.42 times the RF in the BNC2014 compared to the BNC1994DS, while the RF of the PMM has risen 9.37 times. Nonetheless, the largest effect size may be seen in the case of the quotative marker (QM) category, which was already established as the most progressive D-P function experiencing the highest increase in frequency. Its relative frequency has increased from 39.28 i.p.m. in the BNC1994DS to 1890.29 i.p.m. in the BNC2014 (LL = 13938.47; Log Ratio = 5.59). The Log ratio of 5.59 means that the RF has increased more than 48 times. In comparison to the quotative marker, the D-P function that was observed to lower its proportion in the BNC2014 is the clause-final pragmatic marker whose relative frequency exhibits a modest 1.96 times increase (LL = 393.83; Log Ratio = 0.98).

4.4 Conclusions of the quantitative analysis

The quantitative analysis of the two datasets drawn from the two examined corpora, the BNC1994DS and the BNC2014, has revealed that during the approximately 20–25-year period that separates the data, the usage of the word *like* has skyrocketed among speakers of British English. The cause of this surge in the frequency of the word has been confirmed to be its discourse-pragmatic functions. While in the BNC1994DS, *like* was used predominantly in its propositional uses, e.g., as a verb, preposition, conjunction (estimated 69.98%), and the D-P uses represented a much smaller proportion (estimated 21.41%). The ratio of these uses has reversed in the BNC2014, where the propositional uses represent estimated 29.30% and the D-P uses constitute the majority with a 62.34% share. This, together with the estimated absolute and relative frequencies of the D-P *like* in the whole corpora, supports the main hypothesis of the present study, that the increase in the relative frequency of the word form *like* observed between the BNC1994DS and the BNC2014 has indeed been caused by the increase in the use of the D-P functions of *like*. Although all the uses of *like*, discourse-pragmatic and propositional exhibit a significant increase in absolute and relative frequency, the change in frequency with the largest effect size has been observed in the case of the innovative quotative

marker. In contrast, the smallest effect size was observed in the case of the local, clause-final pragmatic marker.

A possible interpretation of these observations is that although the relative frequency of the PMF has risen significantly, the traditionally British D-P use is somewhat overshadowed by the other three D-P uses of *like*. The discourse marker and the clause-medial pragmatic marker represent the most often employed discourse-pragmatic functions of the word *like* in both the corpora without experiencing any significant fluctuation in the proportions with which they were observed in the datasets. As such, they form a solid foundation of the discourse-pragmatic repertoire of the word *like*, which is further supported by the staggering increase of their relative frequencies observed in the BNC2014.

The results provided in this section also offer evidence regarding the hypothesis that the categories of the clause-final pragmatic marker and the quotative marker will exhibit the most significant changes among the examined discourse-pragmatic functions. It is also important to note that the results of the quantitative analysis, especially estimates of the frequencies of the D-P functions of *like*, presented above are only reflective of the present research design, material, and methodology. Nevertheless, using the same material and following the same data extraction methodology, data editing, and adhering to the same classification scheme regarding the D-P functions of *like* as described in Chapter 3, any following research should yield results that would appear within the confidence intervals proposed above.

5. Qualitative analysis

The present chapter approaches the datasets extracted from the BNC1994DS and the BNC2014 and examines them regarding the discourse-pragmatic function performed by the word *like* in each case. The methodology of function assessment, and the relevant criteria, is described in Section 3.3.3. The following sections aim to offer a detailed account of all the functions encountered in the datasets using multiple examples to illustrate the usage. Additional examples are offered in the Appendix in Chapter 9, which contains all the 1000 tokens of the discourse-pragmatic *like* examined for the purposes of the present thesis, each with a brief commentary regarding its supposed role. The Appendix should serve as supplementary evidence supporting the analyses proposed in this section and a potential resource of examples for future research.

Four main categories are analysed: a discourse marker, a clause-medial pragmatic marker, a clause-final pragmatic marker, and a quotative marker. The discourse marker and all the subfunctions the category subsumes operate mainly within the textual domain of discourse, contributing to its cohesion, coherence, organisation, and fluency. The pragmatic marker (both the clause-medial and the clause-final uses) performs mainly on the interpersonal level of discourse, allowing speakers to convey subjective attitudes and evaluations, with the clause-final pragmatic marker additionally allowing them to acknowledge and address the hearer in the communicative situation overtly. The quotative marker is approached as a hybrid function straddling both textual and interpersonal domains because it not only serves to demarcate the line where the speaker's own input to an ongoing discourse ends and a reported segment begins but it also inherently conveys the speaker's attitude or evaluation towards the reproduced segment, whether it represents their own words, thoughts, feelings, or similar contributions of others.

Finally, each section compares the two datasets, allowing us to reveal and examine any potential differences in the usage of each discourse-pragmatic function of *like* that might have occurred in the time that separates the compilation of the two corpora. Although the present chapter is focused on qualitative analysis of the data, it also offers some insights regarding the frequency and proportions of the various functions in the datasets. What is of interest in this quantitative angle are any significant changes (either increase or decrease) in the proportions of the various subfunctions or other examined factors between the datasets.

5.1 Discourse marker *like*

The first discourse-pragmatic function of *like* to be submitted to qualitative analysis is the discourse marker (DM) *like*. The DM *like* performs quite a varied range of roles in spoken discourse, which ultimately results in a functionally heterogeneous category. This category subsumes all the functions that are considered to primarily, but not exclusively, contribute to the textual domain of discourse as proposed by Brinton (1996: 38)⁵⁶. The range of functions performed by the DM *like* can be further divided into three sub-categories based on the analysis of the individual occurrences of the word *like* found in the datasets extracted from the BNC1994DS and the BNC2014. The first sub-category includes the DM *like* employed by speakers as a discourse link, in which case it contributes to discourse cohesion by linking discourse segments and indicating the nature of the relation that holds between them. The second sub-category describes the DM *like* and its uses that serve the speakers to mark their intentions regarding topic orientation within ongoing discourse. Finally, the third sub-category encompasses all the cases in which the DM *like* accompanies various types of disfluencies.

5.1.1 Discourse link

The discourse-linking use of the DM *like* represents what can be seen as the prototypical function usually assigned to discourse markers. As a discourse link, the DM *like* occurs within the following structure “S1-*like*+S2,” i.e. it occupies the position between two discourse segments⁵⁷ and provides cohesive ties along with cues to the interpretation of the semantic relations that hold between them. The discourse-linking role of the DM *like* represents the most frequently employed function in both datasets representing the main function of more than half of tokens in the DM category (BNC1994DS N = 102; 52.8%; BNC2014 N = 92; 52%).

The analysis of the two datasets extracted from the BNC1994DS and the BNC2014 supports the view of the discourse linking DM *like* as a representative of elaborative discourse markers, as defined by Fraser (1996). The elaborative function of the DM *like* is corroborated, for example, by Miller (2009: 330), D’Arcy (2017:14), or Blanchard & Buysse (2021: 6). Elaborative discourse markers are employed to signal that the segment hosting the DM (compulsorily the S2) “constitutes a refinement of some sort on the preceding discourse”

⁵⁶ With the exception of the function in point e) of Brinton’s overview regarding denoting old or new information, which is discussed in Section 5.2 dedicated to the description of the clause medial pragmatic marker.

⁵⁷ Fraser employs the term *segment* as an umbrella term subsuming concepts such as a “‘proposition’, ‘sentence’, ‘utterance’ and ‘message’” (1999: 938).

(Fraser, 1996: 340). Such refinement is conveyed via various strategies. Speakers may provide additional information and details expanding on the preceding proposition, exemplify or illustrate to support their arguments, and reformulate or simplify their original propositions to clarify their intended meaning or the meaning of their parts. The motivation to expand on the information originally proposed in the S1 lies likely in the insufficiency of what was uttered compared to the underlying communicative intention of the speaker. Therefore, the S2, which represents the expansion of the S1, is best seen as an attempt to represent the communicative intention more adequately. The DM *like* contributes to this process by indicating the elaborative relation between the discourse segments.

Such an analysis is informed by the similarities in the use of the discourse linking DM *like* and the DM “I mean.” Crystal & Davy (1975), for example, note that in using “I mean,” speakers gain the means to “clarify the meaning of their immediately preceding expression,” which can be motivated by various reasons ranging from choosing for some reason inappropriate or unsatisfactory expressions or formulations in their utterances to the desire to supplement the initial statement with additional information (1975: 94–95). In the same vein, Schiffrin suggests that “I mean” can signal “both expansions of ideas and explanations of intention” (1987:296). Andersen summarises the idea by proposing that the DM “I mean” is used to “signal that a previous utterance does not achieve exactly the contextual effects that the speaker initially intended, and some clarification or elaboration is required” (2001:79). Finally, Beeching recognises “[c]larification, exemplification, elaboration, and reformulation” (2016: 187) as potential functions of the DM “I mean” but not the DM *like*. The following sections will show that the DMs “I mean” and *like* seems largely interchangeable and that the DM *like* mirrors the discourse-pragmatic roles of the DM “I mean” to a considerable extent.

To distinguish between the often very nuanced elaborative uses of the discourse linking DM *like* it is reasonable to substitute *like* for other constructions or paraphrase the individual occurrences as evidence supporting the present analysis, an approach employed, for example, by Miller (2009: 336). The strategies described below are not intended to represent distinct categories but rather a spectrum of relations in which the discourse link *like* participates. Paraphrasing the individual uses, as exemplified in the following sections, proved to be fundamental for ensuring the accuracy and replicability of the analysis. It has been mentioned that the DMs *like* and “I mean” seems interchangeable in most contexts. However, paraphrasing *like* only with “I mean” would not help to discern the various uses. Other, more specific, formulations were selected for the purposes of the following analysis and are used in the

following paragraphs. In conclusion of this introduction, it is worth reiterating and highlighting the fact that the *DM like* does not have the capacity, on its own, to establish any particular semantic relationship between the segments it connects. It provides an interpretational cue regarding the already existing, underlying relations between them. These semantic relations exist and would be retrievable even in the absence of the *DM like*, as one of the fundamental features of discourse markers is the lack of semantic and propositional content. This is in line with the view maintained by Schiffrin (1987) or Fraser (e.g. 2009b). Finally, it proved crucial to separate cases where the discourse linking *DM like* occurs unaccompanied and those in which the *DM* co-occurs with various other connectives, especially “and,” “but,” “so,” and “because/cos.” These cases are analysed and discussed in detail at the end of the present section dedicated to the discourse linking function.

The following paragraphs exemplify the elaborative strategies in which the discourse linking *DM like* participates. Table 14 provides an overview of the frequencies with which these different strategies were represented in the data, along with the respective proportions. The results show that the *DM like* functioning as a discourse link occurs in both datasets with very similar frequencies whose difference is not statistically significant, even when looking at the individual elaborative strategies. What is statistically significant is the dominance of the category housing instances of the *DM like* signalling elaboration in relation to the second most frequent within both datasets (the BNC1994DS, LL = 15.17; Log Ratio = 1.25 and the BNC2014, LL = 14.61; Log Ratio = 1.32)⁵⁸. All the discourse-linking strategies are described in detail in the following paragraphs, from the most to the least frequently occurring.

DM LIKE	BNC1994DS dataset		BNC2014 dataset		LL	Log Ratio
	N	%	N	%		
Elaboration	62	60.8	56	60.2	0.00	0.01
Exemplification	26	25.5	15	16.1	2.06	0.66
Clarification	14	13.7	22	23.7	2.61	-0.79
TOTAL	102	100%	93	100%		

Table 14: *DM like*: discourse link

5.1.1.1 Signalling elaboration

The first, and arguably the most straightforward way to elaborate is, by definition of the word, to add more (new) information. This strategy is also the most frequent one in both

⁵⁸ The LL values and Log Ratio values mentioned in the main body of text relate to the differences observed within the individual datasets, i.e. relative to the individual functional categories and sub-categories. The values included in the tables in this chapter relate to the difference between the two datasets, i.e. difference between the BNC1994DS and the BNC2014.

datasets. The DM *like* enters the slot between the two relevant segments to indicate that the S2 contains supplementary information useful for accurately interpreting the speaker's communicative intention. The basic structure is, thus, S1 (initial proposition) *like* S2 (additional information). The DM *like* can be paraphrased in these cases as "I should add..." All the examples belonging to this category are offered in Section 10.1.1.1.

Consider example (60) from the BNC1994DS dataset. The speaker talks about a particular type of hairstyle. In an attempt to describe the technique that achieves it, the speaker elaborates on their initial proposition representing the S1, "It's just the way they roll the curler on so I've been told but erm whether it's simple as that or not I don't know."

- (60) PS0LK: Yeah. Well I I want mine permed really for the wedding. I fancy one of these spirally type perms.
PS0LR: Yeah. How do you do that?
PS0LK: It's just the way they roll the curler on so I've been told but erm whether it's simple as that or not I don't know. Mm. You know, *like* they'd have to put a bit of a twist in it I suppose. So it sort of comes out sort of ringlets
PS0LR: Yeah.
PS0LK: rather than a curl. I dunno, I'm gonna try and see if er if Sarah will do it for me.
[...]

(BNC1994DS)

The DM *you know* is most likely used to grab the interlocutor's attention, while the DM *like* provides a cohesive link as well as an interpretational cue that the S2, "they'd have to put a bit of a twist in it I suppose. So it sort of comes out sort of ringlets rather than a curl" represents elaboration on the S1. The speaker expands on the S1 with new information, which is the additional hypothesis regarding the technique behind the "spirally type perm" look. Another example of this strategy in (61) comes from the BNC2014 dataset and shows a discussion about the impropriety of judging the guilt or innocence of a person based simply on the way we perceive their behaviour. Speaker S0644 asserts that such an approach would be faulty. However, they add the S1, "if you can't look at someone (.) there is a reason why you can't." To support their claim, they provide additional information in the S2, "body language has been studied to show that it happens for a reason [...]." In both these cases, the discourse linking DM *like* can be paraphrased as "I should add..." and indicates that the S2 contains supplementary information expanding upon the information contained in the S1.

- (61) S0644: because I just thought his whole demeanour is is guilty
S0607: >>yeah
S0644: and isn't that a bit like some- you can't trust that cos that's just your interpretation of their demeanour you can't judge people based on you think oh yeah he's done it (.) but

S0644: people if you can't look at someone (.) there is a reason why you can't like body language has been studied to

S0607: yeah

S0644: show that it it happens for a reason [...]

(BNC2014)

Another strategy the speakers might employ to elaborate on their arguments is their refinement through the use of adversative compound sentences. This strategy is similar to what Beeching reports for the DM *I mean*, which occurs in the construction "... I mean ... but" and expresses contrastive meaning, which serves to nuance arguments (2016: 188). The present data show that the discourse linking DM *like* participates in an analogous construction "... like ... but..." where the S1 preceding the marker represents the main argument and the S2 refinement in the form of a compound sentence with a contrastive meaning. Consider the example (62) where speaker PS6R8 recounts a situation that involves reconstructed dialogue. It is established that the speaker was very young. To lend credibility to their account of what was said, the speaker nuances their argument in S1, "I always remember" with the compound sentence introduced by the discourse linking DM *like* "I were only little but I remember these things you know."

(62) PS6R8: Well then our er see our Sam had

PS6RC: How do they remember him?

PS6R8: pneumonia. And er well they all sat up. Well I didn't because I weren't old enough like I were only young. But they all sat up with him at night and er he said er to our Emma, We're going out on Saturday night going up [unclear]. [unclear] And she said, No, she said, I can't go tonight she said. I always remember like I were only little but I remember these things you know. [...]

(BNC1994DS)

(63) S0216: >>there's like spirits behind the counter

S0208: alright well I'll just get whatever I find there cos

S0202: yeah

S0208: like I know it's our housewarming and stuff but I'm not gonna be drinking heavily (.) I'll literally fall into a coma if I do I'm so tired but"

(BNC2014)

The speakers in (63) discuss a party they are about to host and the need to buy alcohol. Speaker S0216 suggests they already have some at home, to which S0208 replies, "alright well I'll just get whatever I find there" (S1). The S1 is immediately followed by the connective "cos." Nevertheless, the S2 that follows does not represent the reason for the S1. The S2 contains an adversative compound sentence, refining the main argument. Therefore, although the occasion would call for a proper celebration, due to exhaustion, the alcohol we already have is sufficient.

Finally, example (64) shows that the additional information does not have to be supplied only in the form of a statement but can also be realised by a question.

- (64) S0428: >>yeah (.) yeah –ANONnameF’s seventeen and (.) sh- people think we're the same age
[...]
S0432: I don't know (.) if that's just because she tries to look dress like the rest of us
S0428: she tries to act older
S0432: yeah (.) like cos we've (.) she's had she has got four older sisters so it is like did she kind of (.) I don't know
S0428: like were the clothes passed down to her? I don't know or weren't
S0432: yeah yeah I don't know like but then is it just her looks anyway? (.) *like* would she still look older than she was even if she was the older sister? if that makes sense
S0428: yeah I see what you me
- (BNC2014)

The speakers in (64) discuss the fact that the 17-year-old girl in question looks older than she really is. Speaker S0428, who is 27 years old, based on the corpus metadata, speculates it might be caused by the clothes she wears. Speaker S0432 asks in S1, “[...] is it just her looks anyway?” tentatively suggesting that it is probably just the way she looks. To corroborate the idea, the speaker indicates that they intend to elaborate using the discourse linking DM *like*, which is followed by the S2, “would she still look older than she was even if she was the older sister” also in the form of a question providing the additional refinement of what the speaker meant.

5.1.1.2 Signalling exemplification

The second strategy also involves adding new information to that proposed in the S1, although the S2 takes on a specific form of an example or illustration. The discourse linking DM *like* is paraphrasable simply by “for example” or “I should add an example....” All the instances of this use are offered in Section 10.1.1.2.

- (65) PS0LK: What's his argument now?
PS0LM: I treated her rotten whilst I was studying *like* I wouldn't take time off studying to go and see her or phone her when I saw her as often as I could, every weekend
PS0LK: Like what?
PS0LM: I drove back and saw them
PS0LK: Without having a detrimental effect on the studying, you did what you could
PS0LM: I fitted them, I fitted the studying in and more and he said oh fair enough
- (BNC1994DS)

In example (65), speaker PS0LM describes, in response to PS0LK’s question, that they have been accused of mistreating the female in question. The S1, “I treated her rotten whilst I was

studying,” represents the main argument. However, the speaker determines that it may not be as transparent as possible since the phrase “to treat someone rotten” can include a range of wrongdoings of varying severity. Therefore, it is followed by the exemplificatory S2, “I wouldn't take time off studying to go and see her or phone her [...],” making the chosen phrase and, consequently, the argument in S1 clearer to the hearer. The S2 is linked to the S1 by the DM *like* signalling elaboration, this time paraphrasable by “for example / I should add an example....”

(66) PS0ED: I was good at English, history, sport

[...]

PS0EB: You remind me of bit, eh, you're like a bit what Joanne's like, except Joanne's better at maths but she's not very good at English, *like* when they were doing Animal Farm, I had to explain that it was a parody of the Russian revolution and everything and she just sat there with her mouth open.

(BNC1994DS)

Exemplification can also be employed to provide support and evidence for an argument, as can be seen in (66). Speaker PS0EB compares the addressee with Joanne, who is reportedly good at maths, but not very good at English, meaning the subject called “English language and literature.” The argument representing S1, “she's not very good at English,” could have been easily challenged. To support it, the speaker provides an example in S2, “when they were doing Animal Farm, I had to explain that it was a parody of the Russian revolution and everything, and she just sat there with her mouth open.” The discourse link *like* can be again paraphrased as “for example / I should add an example...” making the relationship between the segments clearer to the addressee.

5.1.1.3 Signalling clarification

The third elaborative strategy concerns elaboration via an explanation of what has been proposed in the S1. The first strategy based on adding supplementary information suggests that the proposition in the S1 was deemed somewhat insufficient for the communicative purposes of the speaker and thus in need of expansion. The present strategy seems to be preferred by the speakers when the S1 or its part is deemed too obscure and, therefore, in need of clarification.⁵⁹ The S2 is used to clarify by reformulating, specifying, or otherwise explaining the meaning that was intended to be conveyed by the S1. The discourse linking DM *like* can be paraphrased as “I should clarify/explain (what I mean by that).” Section 10.1.1.3 offers additional examples of this use.

⁵⁹ Example (72) has shown that this issue can be also resolved by providing examples.

(67) S0644: erm (.) anyway so that just through an absolute spanner in and by the time it got round to doing the work I got fifty percent which is the minimal pass you can get
 S0644: so but and the reason I got that partly is cos you know they do plagiarism now? like they can scan your work to see if it's plagiarised mine was forty percent plagiarised which again was the maximum
 S0607: >>oh no

(BNC2014)

Speakers S0644 and S0607 in (67) discuss various obstacles hindering the writing of a “dissertation” for S0644’s master’s degree. Speaker S0644 poses a question that prepares the ground for their explanation of what contributed to their getting a minimal pass mark for their work. Thus, the discourse linking DM *like* is used to tie the two adjacent discourse segments together while providing cues that the S2 hosting the DM, “they can scan your work to see if it’s plagiarised [...],” represents a clarification of the S1, “[...] the reason I got that partly is cos you know they do plagiarism now?” The necessity to explain the meaning of the S1 lies in the possibly confusing formulation “they do plagiarism now,” which should most likely be “they check for plagiarism now.”

While the example (67) has triggered the need to clarify and explain the meaning in the S1 due to the speaker’s inaccurate linguistic choices, sometimes the necessity to elaborate and clarify comes from being too specific. Consider example (68) below.

(68) S0439: it's Hayden Christensen's quite hot but he can't act his way out of bloody paper bag
 S0441: okay
 S0439: and him and Natalie Portman have I kid you not the worst chemistry they have an even worse chemi- chemistry than Orlando Bloom and Kiera Knightly in Pirates of the Caribbean
 S0441: oh good
 S0439: like wooden doesn't even like describe how painfully dull their acting is in that film
 S0441: okay I'll look forward to that
 S0439: >>he's worse than Pinocchio like on Rohypnol *like* he's that bad

(BNC2014)

Example (68) contains a very creative yet arguably relatively obscure comparative construction expressed by speaker S0439 when discussing the quality of acting in the Star Wars prequels. The construction represents the S1, “he's worse than Pinocchio like on Rohypnol.” While undeniably imaginative, the intended meaning of that comparison could easily remain concealed, so it is clarified by simplifying the intended meaning in the S2, “he’s that bad.” The discourse linking DM *like*, again, provides a signal regarding the relation between the two segments and can be paraphrased as “I should clarify/explain (what I mean by that).” In

examples (67) and (68), the S2 does not add new information as such but rather a modification of what was already proposed.

Finally, clarification of the speaker's communicative intent can stem from the fact that they "simply wish to change their mind," as noted by Crystal & Davy (1975) in their description of the analogous DM *I mean*. The use of the DM *like* in example (69), seems to be motivated precisely by that.

- (69) PS0JA: I've got some gardening gloves at home, I haven't had the chance to use them yet, the weather's been so bad
PS0JC: Yeah, I went out yesterday morning and cleared up the dogs mess
PS0JA: I can't do mine with little one, I got like I'll
PS0JC: Yeah
PS0JA: probably do mine tomorrow morning [...]
[...]
PS0JA: alright? Yes so I'll probably do it
PS0JC: Yeah
PS0JA: **like**, I might not do it, I see how I feel

(BNC1994DS)

After stating that "I'll probably do mine tomorrow morning" and confirming that determination in the S1, "Yes so I'll probably do it," the S1 is suddenly not in line with the speaker's communicative intention, hence the retraction and clarification of their intent in the S2, "I might not do it I see how I feel [...]." Evidence in support of the present analysis is the fact that the S1 and S2 both represent individual and complete illocutionary acts without any surface indication of planning difficulties as it would be in case of self-repairs. Speaker PS0JA has changed their mind regarding the willingness to do the chore. The discourse linking DM *like* therefore provides a cohesive link indicating elaborative relation between the two segments, paraphrasable by "I should clarify...."

5.1.1.4 The DM *like* and the DM *it's like*

Before advancing to the description of the clusters in which the discourse linking DM *like* occurs, it is worthwhile to address the DM that can be considered a direct counterpart of the DM *like*, the DM "it's like." "It's like," as shown in the examples (67–69), signals the same range of semantic relations, from indication of a simple elaboration through added information (70) exemplification (71), to clarification (72), which seems to be in line with Andersen's findings (2001: 213–214).

- (70) PS0PP: Yeah that's right, I mean it's so refined
PS0PN: the [unclear] the ger the
PS0PP: they took all the goodness out of it and then by law they have to put it back

again don't they, to er
PS0RB: Yes, yeah, yeah *it's like* er breakfast cereals are good for you in a way that they've got all the vitamins in for kids ain't they?

(BNC1994DS)

Example (70) shows speaker PS0RB elaborate following the backchannel sequence in the S1, “Yes, yeah, yeah.” The S2 provides additional information, providing cautious support for the speaker’s expression of agreement. The DM *it’s like* is paraphrasable by “I should add....”

- (71) S0300: erm I think my mum's like that too I think it's just the fact that our heads can't take
S0262: yeah
S0300: too much *it's like* if I go into a pub or some or into a shop and you can just hear all these voices
S0262: yeah
S0300: and music playing
S0262: yeah yeah
S0300: and my head just feels like it's gonna (.)
S0262: yeah explode yeah

(BNC2014)

Speaker S0300 in (71) exemplifies a noisy situation that puts strain on them using the DM “it’s like” to link the S2, “if I go into a pub or some or into a shop and you can just hear all these voices and music playing and my head just feels like it's gonna (.) [explode]” to the S1.

- (72) PS0KN: oh it’s massive it was, the house he’s got now is massive
PS13K: I know it is, it's lovely, isn't it?
PS0KN: tres beau, cos there's the living room, *it's like* he's got two living rooms and Richard and his sister and there's a vid there a telly and a video in each of them, buggers

(BNC1994DS)

Finally, in (72), speaker PS0KN has to clarify the proposition in S1, “cos there's the living room,” by choosing a more accurate formulation reflecting the state of affairs (the size of the house) in S2, “he's got two living rooms” with the DM “it’s like,” paraphrasable by “I should clarify....” Removing the DM “it’s like” will not affect the propositional content of the utterances in which it appears, just as it is in the case of the DM *like*. Nevertheless, the degree of cohesion and, subsequently, the coherence of the discourse may be affected. Furthermore, the DM “it’s like” can be considered “to have acquired a formulaic status” (Andersen, 2001: 214) since its constitutive elements do not perform distinct roles and cannot be separated. However, this does not apply in the case of the various connectives with which both *like* and “it’s like” co-occur, which I will address next.

5.1.1.5 Clusters with the linking DM *like*

As a discourse link, i.e. when appearing at the juncture of two related discourse segments, the DM *like* has been reported to co-occur with various connectives very frequently, forming clusters. The present data show this tendency, especially in the case of the BNC1994DS dataset (see Table 15), where it co-occurs with connectives such as “and,” “so,” “but,” and “cos/because.” Andersen has proposed that these clusters, especially “and like,” “cos like,” and “but like,” have achieved an almost formulaic status and seem to work as fixed or semi-fixed expressions” (2001: 285). Therefore, as formulaic expressions, these combinations would be expected to perform roles different from those performed by their constituents. Regarding the analysis of similar clusters, Cuenca & Crible (2019) suggest three possible types of combinations. They propose combinations based on *juxtaposition* “when the DMs do not combine syntactically nor semantically,” *addition* “when the DMs combine locally, but their functions remain distinct,” and finally, *composition* “when the DMs function as a single complex unit and jointly contribute to indicating a discourse function at a global level” (2019:174–175). Andersen’s view of these clusters leans towards composition in Cuenca and Crible’s (2019) taxonomy, suggesting that they operate as a single unit with an essentially elaborative function (2001: 285).

Nevertheless, Andersen’s view has been successfully challenged either by the syntactic analysis offered by D’Arcy (2017: 84–85) or, most recently, by the work of Blanchard & Buysse (2021), which focuses precisely on these clusters. They report that both the elements in such clusters tend to maintain their respective functions. As for the sequencing of the elements in these clusters, both D’Arcy (2017) and Blanchard & Buysse (2021) offer evidence in favour of viewing their order as highly constrained. The preferred structure of the clusters is, thus, “connective + DM *like*,” where the connective signals the semantic relation between the discourse segments and the DM *like* is “concerned with preparing co-participants for (their attitude to or interpretation of) the upcoming proposition” (Blanchard & Buysse, 2021: 17). The analysis of the following examples is based mainly on the work of Blanchard & Buysse (2021) and hopefully provides further evidence supportive of their approach to the analysis of these clusters. Table 15 below provides an overview of the frequency with which the combinations were observed in the two datasets.

DM <i>LIKE</i> – DISCOURSE LINK	BNC1994DS dataset		BNC2014 dataset		LL	Log Ratio
	N	%	N	%		
CLUSTERS						
NONE	52	51	80	87	9.23	0.77
<i>and like</i>	13	12.7	5	5.4	2.91	1.23
<i>so like</i>	12	11.8	0	0	15.43	4.44
<i>but like</i>	10	9.8	2	2.2	5.03	2.17
<i>because/cos like</i>	6	5.9	4	4.3	0.22	0.44
<i>other (you know like, I mean like)</i>	9	8.8	1	1.1	6.56	3.02
TOTAL	102	100%	92	100%		

Table 15: DM *like*: discourse link – clusters

The BNC2014 contains significantly fewer cases where the discourse linking DM *like* co-occurs with other connectives and DMs. After describing the clusters occurring in the data, I will propose a working hypothesis that could potentially explain this decrease.

The most frequently occurring cluster in the data was “and like.” Regarding the individual functions of the elements forming this cluster, the connective “and” typically signals addition. In Fraser’s extensive account of DMs “and” occupies the position of the so-called *primary*, i.e. the main representative of elaborative discourse markers (e.g. 2009b: 301). The primary marker is considered to convey the most basic relation of the category, while the other secondary markers convey more specialised relations (Fraser, 2015: 49). Although not included in Fraser’s taxonomy, the DM *like* can be considered a secondary elaborative discourse marker with several specialised functions (e.g. exemplification, clarification...). In his account focused on the combinatory possibilities of contrastive discourse markers, Fraser (2015) proposes a high combinatory potential of primary and secondary markers of one class. This observation can be potentially applied to elaborative markers. Therefore, the essentially additive connective “and” co-occurs with the explanatory and exemplificatory DM *like*. Although a secondary marker, it can be further argued that at its basis, the discourse linking DM *like* also conveys a basic additive relation. This could provide grounds for a tentative hypothesis reflecting the low frequency with which *like* co-occurs with connectives in the BNC2014 dataset (see Table 15). If *addition* is expressed by both elements of the cluster and the specific relation only by one of them, it would not be amiss to eliminate the redundancy. Therefore, the relation expressed by “and like” can be conveniently signalled by *like* alone. Compare example (73) and examples (60) – (64) above.

- (73) PS51S: She agrees with everything I say, she's never horrible to me, but when you're around she's really horrible to me and like, even though she's agreed with something I've said earlier, she just sort of goes yeah right Cassie ha ha ha it's really funny and takes the piss out of it and you sort of go along with her and I just sort of have to stand there while you two stand there laughing at me and I don't like it [...]

(BNC1994DS)

Therefore, instead of venturing in the direction of becoming a formulaic expression, i.e. moving from addition to combination in Cuenca and Crible's (2019) terms, it could be that the DM *like* alone is capable of providing relevant interpretational cues without interfering with the semantic relation holding between the segments. Nevertheless, should the speaker decide that the relationship between the discourse elements requires more detailed signalling, the speaker may use a cluster including a "connective + the DM *like*" to do so, as in example (74), where the cluster signals a more specific elaborative relation.

- (74) PS0U1: Och! He's really brilliant Bernard! Not like he's just, I'm in the [unclear].
It's you that told me about him wasn't it?
PS0TW: He doesn't [unclear] like that.
PS0U1: He does! And like, he's really, really good! I thought I'd fail [unclear].
He of, no you're okay, you're okay cos you 'll get through and all. What?
(BNC1994DS)

The speaker PS0TW states that not only he does like "it," but he's really good at it. The most suitable paraphrase of the discourse linking DM *like* is "what's more" / "in addition" / "on top of it," while "and" still conveys addition. Such a paraphrase is not felicitous in the cases where the DM *like* signals elaboration by the addition of new information on its own, cf. examples (60), (61), and (64).

The next cluster "so *like*" exhibits the most significant difference between the datasets. Blanchard and Buysse report that the connective "so" signals either result, conclusion, exemplification or introduces a new discourse segment, while the DM *like* indicates that the speaker uses the S2 to elaborate or exemplify (2021: 16).

- (75) PS0EC: Yeah, that was like me, I mean like I'd, I wasn't bad like, cos all the time I was just wearing like polo necks or like shirts with high collars and stuff cos it wasn't actually on my neck it was just like on my, this one.
PS0EB: Mm.
PS0EC: I don't know what that is actually? It's a collarbone [unclear].
PS0EB: Collarbone yeah.
PS0EC: But like erm pyjamas, cos you know I wo, I usually wear those ones with like low neck or like
PS0EB: Yeah.
PS0EC: my babygro or something.
PS0EB: Mm.
PS0EC: **So like**, there was me sort of all of a sudden wearing like old T-shirts and stuff in bed so that I'd got quite high collars and mum was sort of going
PS0EC: aren't your pyjamas clean? Yeah, they're clean but I wanna clear up spots on my back! Yeah, still wanna clear up the spots on my back. Can you see through here mum?
PS0EC: Oh dear!

(BNC1994DS)

Example (75) shows speaker PS0EC describing a situation when they tried to hide the fact they have a hickey on their collarbone from their mother. After setting the scene, the problem comes with the pyjamas they usually wear that would show the mark. In the cluster “so like,” the connective “so” primarily conveys that the following segment is a result of the preceding one, while *like* indicates that the speaker intends to elaborate and add further information. In example (76), speaker S0202 signals similar relation between the S1 and S2 using the DM *like* alone.

- (76) S0205: it's gonna happen (.) there will be another world war and we will kill ourselves
 (.) it's gonna happen ”
 S0202: well the thing is the thing that we were saying about us being small (.) we are an island as well (.) like you could sink us you could not sink Russia
 S0205: no
 S0202: you could use one nuclear you could use maybe ten nuclear bombs on Lon-on England (.) and kill the whole population
 (BNC2014)

This could again point to the direction that, in some cases, the speaker considers the relationship between S1 and S2 to be clear enough to be signalled only by the DM *like*, without the need to make it explicit. The S2, “you could sink us [...]” is quite easily interpretable as a possible result of the S1, “we are an island as well” and does not need an explicit connective (e.g. “therefore”).

Advancing further, the third described cluster is “but like.” The relation that “but” usually conveys as a connective concerns various degrees of contrast, on top of which Blanchard & Buysse add disagreement (2021:12), also interpretable as a type of contrastive relation. The relation signalled by the DM *like* in clusters with “but,” is, again, in its essence, elaborative. Consider the example (77), where speaker PS0TU elaborates on their initial proposition until the intended meaning is understood by the addressee.

- (77) PS0TU: Once one person try and do it, like that's it in school like. It's totally ruined like that.
 KE1PSUNK: Well people will forget anyway.
 PS0TU: Aye. But they wouldn't forget for like, the first day and then [unclear]
 KE1PSUNK: Och! They don't People wouldn't run around sort of being suspicious of you all the time. No!
 PS0TU: **But like** di, people will be finding out at different do you see what I mean?
 Cos they
 KE1PSUNK: Oh aye. Hey! Have you just heard?
 PS0TU: Yeah, that sort of thing. They do their worst. [...]

(BNC1994DS)

Speaker PS0TU uses “but like” to counter and disagree with what the interlocutor proposes and with the way they interpret their previous argumentation, feeling the need to elaborate further to explain what they mean to the interlocutor until they are ultimately understood. The function of the DM *like* in this cluster, is again elaborative, in the line of the paraphrase “I should add...,” while the notion of contrast is indicated by “but.” The BNC2014 dataset also contained an example (78) where the DM *like* links segments whose meanings meant to be in contrast with each other.

- (78) S0256: it's mental but everyone will go through the same thing
 S0316: yeah
 S0256: because it's obviously it's such a s- strict working environment like you have to sign the Official Secrets Act and you have to you can't talk about certain things outside of work if you do you 'll get in trouble and it's really really strict the rules like in some places the rules are there but if you bend them you 'll probably get a bit of a slap on the wrist *like* at ours if you search for
 S0316: >>mm
 S0256: anybody on our system that you 're not supposed to search for you 'll get sacked straight away there's no way around it you will just be sacked
 (BNC2014)

Speaker S0256 in (78) explains that they have to deal with strict rules in their workplace regarding confidential information and security. The S1, “in some places the rules are there but if you bend them you'll probably get a bit of a slap on the wrist,” is followed by the S2, “anybody on our system that you're not supposed to search for you'll get sacked straight away.” The two segments could be linked by an explicit connective such as “but” or “whereas,” indicating the direct contrast between the severity of repercussions faced in other places, i.e. “a bit of a slap on the wrist” and in their place of work “you 'll get sacked straight away.” The contrast is not established by the use of the DM, as has been already mentioned, but is supplied by the propositional content of the utterances representing the discourse segments. Based on that, the notion of contrast might be apparent enough that it is sufficient to link the segments only with the DM *like* signalling elaboration.

The last cluster addressed in this section is “cos/because like.” “Because” as a connective, as well as its shortened form “cos,” generally indicate that the S2 should be interpreted as a cause of the S1. The DM *like*, when co-occurring with “because/cos,” continues to signal elaborative relations.

- (79) S0249: [...] she said should I get her that? or should I get her lots of little things? And I said well I said I was like well j- if you think she 'll really like that I was like I'd just get her that *because like* it's better like to get her something she 'll like than like loads of just little like odd bits and bobs that like

S0246: just take up space

(BNC2014)

Speaker S0249, in example (79), describes a conversation they had. The point of the conversation was deciding whether it is better to buy one thing that the person will really like or to bet on quantity and get them many smaller gifts. The reason for uttering the S1 in that specific situation was the speaker's belief that one bigger gift is better than many smaller ones. It is plausible that the explicit connective "because" is used since the causal relation does not involve content causation (i.e. the fact of the S2 is the cause for the fact in S1) but rather a speech act causation (i.e. the belief/fact of the S2 caused the speech act in the S1) (for details see Fraser 2009b: 307, mentioning Sweetser 1990). Similar examples are discussed by Beeching when analysing the functions of the DM "I mean" and especially one she calls "justification" (2016: 187). The role of the DM *like* stays arguably within the elaborative realm and could be paraphrased as "I should add..." elaborating the reason further.

(80) S0363: >>I know it would be really sad I'd probably cry the whole way round but I feel like I want to go

S0336: it would be worth it I really wanna do Amsterdam actually **like**

S0363: yeah

S0336: when –ANONnameM and –ANONnameF came back

S0363: >>they had a good time

S0336: >>they said they had a great time like I'd love to go

(BNC2014)

Example (80) shows the discourse linking DM *like* signalling the causal relation on its own. Speaker S0336 expresses their desire to visit Amsterdam. The S1, "I really wanna do Amsterdam actually," the reason for that is contained in the S2, "when –ANONnameM and –ANONnameF came back they said they had a great time." The DM *like* in the segment that follows "like I'd love to go" represents another example of *like* signalling conclusion, i.e. "therefore").

Finally, as has been mentioned, when the DM *like* co-occurs in clusters with other connectives, the order in which they appear is reportedly strictly constrained (e.g. D'Arcy, 2017: 171). It is thus expected to find the discourse linking clusters occurring as "connective+DM *like*." Despite this fact, instances where the elements constituting the cluster appeared in reverse order have emerged in the data. Nevertheless, as in (80) below, the relations signalled in such cases seem to be fairly transparent.

(81) S0211: >>yeah so it's just because your voice is really deep like it travels so if you could like after like eleven say just –UNCLEARWORD your voice slightly
S0221: or speak in a higher pitch

[...]

S0211: it's because his voice is really really low like because he has a deep voice it travels further

(BNC2014)

Speaker S0211 requests that another interlocutor is quieter late at night. The request leads to a discussion of what causes speaker S0211 to perceive their voice as loud. Speaker S0221 intervenes with an explanation that the cause is its low pitch. The S1, “it's because his voice is really really low,” represents the cause. However, speaker S0211 has deemed the S1 unsatisfactory. Therefore, the S2, “because he has a deep voice it travels further,” is transparently linked by the DM *like* signalling clarification of the intended meaning paraphrasable by “I should clarify/explain....”

The purpose of the section dedicated to the clusters in which the DM *like* participates was to support the view that both the elements in those clusters seem to retain their function, which they jointly contribute to the discourse. Therefore, the decision to employ one of the clusters instead of the discourse linking DM *like* alone does not seem to be haphazard. Furthermore, in an attempt to provide a potential explanation regarding the differences in frequency of these clusters in the data from the original BNC1994DS and the BNC2014, it has been suggested that the DM *like*, depending on the context and the explicitness of the relations holding between the discourse segments, can occur unaccompanied. It does not seem to be the case that *like* would gain the ability to signal relations beyond elaboration, such as cause, inference, or contrast. The most plausible explanation justifying its occurrence in these contexts is its ongoing grammaticalisation and the related process of semantic bleaching. The DM *like* can appear between any discourse segments whose relation does not have to be explicitly signalled by a dedicated connective because it will not interfere with the interpretation of the relation holding between the segments.

5.1.2 Topic orientation marker

The previous section has shown that the DM *like* is quite productive when providing interpretational cues regarding the semantic relations between (adjacent) discourse segments. As such, the DM *like* can be seen to operate within a singular topic. However, there are cases where the scope of the DM *like* reaches well beyond the adjacent discourse segment and the current topic. Regarding the term, I follow Fraser, who uses *topic* as a general label for the subject of discourse, for what is being talked about (2009a: 893). The number of occurrences

analysable as a topic orientation DM is relatively low, as shown in Table 16, especially compared to the discourse linking function of *like* described in the previous section.

DM <i>LIKE</i>	BNC1994DS dataset		BNC2014 dataset		LL	Log Ratio
	N	%	N	%		
Return to the previous topic	1	25	3	50	0.40	-1.00
Digression	3	75	1	17	2.02	2.17
Introduction of new topic	0	0	2	33	2.04	-1.42
TOTAL	4	100%	6	100%		

Table 16: DM *like*: topic orientation marker

Nevertheless, the analysis of the two datasets has revealed several cases where the function of the DM *like* is best described as a “topic orientation marker” (see Fraser, 2009a). They are characterised as signals speakers use to indicate that the segment following the DM represents either a return to a previous topic, a digression from the current topic, or an introduction to a new topic (2009: 894). The DM *like* is thus able to aid with the organisation and structuring of discourse, allowing speakers to signal their intentions regarding the management of topics within ongoing discourse. As mentioned, for example, by Schiffrin, systematic topic identification is notoriously difficult (1987: 26). However, because the DM *like* serves to signal changes in topic orientation and therefore occurs in the location of topic shifts, the nature of the changes should be relatively easily discernible.

The first example of the DM *like* indicating discourse topic orientation, is represented by the transcript in (82), which shows the DM *like* marking a return to a previously discussed topic.

(82)

1. S0405: >>it was just like (.) yeah (.) I just it was just like oh okay fine I 'll come like er (.) it just seemed like really unnecessary that I invited her whereas – ANONnameM made it across that like I think she expected to be invited erm (.) but like yeah no I l- I like them both so (.) erm
[...]
4. **S0555: I’m just concerned if they just start going at it or something**
5. S0405: who? what?
6. S0555: –ANONnameM and –ANONnameF
7. S0405: what?
8. S0555: I don’t know
9. S0405: what like fucking?
10. S0555: no not I don't know just like aggressive public displays of affection
11. S0405: >>excuse my language (.) I remember okay once were you there? it was at –ANONnameF’s birthday they they were making out at the cinema that was
12. S0555: >>yeah yes yes I remember that
[...]

16. S0555: and he was right next to them and they were just like going
 17. S0405: yeah yeah yeah I know
 18. S0555: >>doing their thing
 19. S0405: and it was like a horror was it a horror movie?
 20. S0555: no it was Mockingjay
 [...]
 34. S0555: do you remember where she just like basically killed everyone in that hospital?
 35. S0405: oh yeah yeah when she shot it down but it hit a hospital
 36. S0555: >>yeah she acted like it was like not her fault
 37. S0555: cos like no one was there and could like hold her responsible
 38. S0405: and they used it for propaganda like it was the enemy ah god (.) it's good though I know I know and that got me into erm Hunger Games like more than the first game did (.) the first film
 [...]
 57. S0555: yeah kinda like loads of people die loads of main characters die
 58. S0405: >>oh jesus (.) does all the stuff about Peter going crazy happen?
 59. S0555: yeah yeah yeah yeah
 60. S0405: oh okay
 61. S0555: all the stuff happens it's just like it looks the way they act it out is different
 62. S0405: yeah? I see (.) ah fair enough
 63. S0555: *like* I'm just concerned that they'll just start going at it I don't know
 64. S0405: I don't think so I think that er I think er (.) they've been together for long enough that they don't [...]
 65. S0555: their their inhibitions are down they continue consuming
 66. S0405: >>yeah I know I'm thinking that alcohol might have an effect on that I don't know how drunk they've been together but

(BNC2014)

Example (82) presents a lengthy conversation in which the speakers discuss who was invited to a party. They are particularly concerned about one couple. Speaker S0555 utters in line 4, “I’m just concerned if they just start going at it or something.” The topic of the following conversation (T1) can be described as “Concerns about friends’ excessive public display of affection” and is highlighted in the transcript. The speakers continue with this topic up to line 18, after which they shift to a discussion about the film that was showing in the cinema. Lines 19 – 62 represent the second topic, “Discussion about the Hunger Games movies.” Finally, in line 63, speaker S0555 uses the DM *like* to introduce a repetition of their previous concern that has initiated the T1 “I’m just concerned that they’ll just start going at it I don’t know,” and the conversation resumes the T1. The repetition of the utterance is possibly a clear enough indication that the previous topic is being resumed after a digression. However, the DM *like* provides an additional, unequivocal signal regarding the topic orientation of the conversation. The DM *like* is paraphrasable in this case with the phrase “like I said (before),” and it may potentially represent what remained after the elision of the phrase in question. To support this

analysis *like* is also substitutable for expressions with a similar function in Fraser’s taxonomy, e.g. “back to my point” (2009a: 894).

The second type of change accompanied by the DM *like* is a temporary digression from a T1. The speakers in example (83) discuss the films they loved when they were young, representing the T1. Speaker S0037 mentions their nana and her cabinet where the films were stored. Before this is revealed, speaker S0037 digresses from the T1, marking the point of departure with the DM *like*. The digression serves to better situate the story about the cabinet in time. After that is concluded, the speaker uses the connective “so” to mark the return to the T1.

- (83) S0037: but I do quite like them and I uh watch them if they're on the telly and stuff (.) but um excuse me yeah (.) I like Calamity Jane c- for c- sentimental reasons same with like a lot of those other films like that like Back To The Future and my nana used to have
S0115: >>I really love Back To The Future it's one my favourites yeah
S0037: my nana used to have like a little cabinet and she would like (.) *like when we were younger cos obviously there's a bit of a gap between me and like me and Tom and then our other cousins (.) so we had like a bit where we were like the only kids if you know hat I mean and like (.) so* when we were younger there would be like crayons and stuff in there but then as we got older it was like uh The Land Before Time (.) back To The Future
(BNC2014)

Finally, the DM *like* can also signal the intention of the speaker to change the current topic, as in (84) below. The speaker expresses concern about their own eyesight. Then, to change the topic, they use the DM *like* to introduce the question, “does anyone here wear glasses?” The intention could be made explicit by the paraphrase “to change the topic / on a different note” (Fraser, 2009a: 895).

- (84) S0530: I’m wondering whether my eyesight’s gonna go *like* do we even does anyone here wear glasses?
S0529: I should wear glasses
(BNC2014)

Although the present category is not very numerous, as demonstrated by the figures in Table 16, the examples in this section have hopefully provided some evidence in support of this additional function of the DM *like*, focusing mainly on discourse organisation. Section 10.1.2 offers additional examples of this use.

Before I conclude this section, it is worth adding that there were several examples of the cluster “but like” serving the speakers chiefly to indicate the intention to return to the previous topic after an interruption, as exemplified in the dialogue in (85)

- (85) PS0EC: She made ee she made a Heather a birthday cake the other day and I I've got say actually this cake was pretty good but like, she had to take it to school! I mean, the girl is sad! If you're gonna take a birthday cake to school I mean, that is sad I isn't it?
 PS0EB: My brain's just died!
 PS0EC: But that is very very sad! *But like er*, she took it sch to school and Scott was giving us a lift to school so didn't have to walk and she's in the car and she's going if this gets if this gets all smashed up Scott I hope you realise I'm blaming you! And she was serious!
- (BNC1994DS)

Nevertheless, since it has been established that in these clusters, its elements retain their individual functions, it is not appropriate to assign the topic orientation function to these instances of the DM *like*. Since it is a role that is attributed to the connective “but” (Blanchard and Buysse, 2021: 12). Therefore, instances such as (85) were considered to represent discourse linking DM *like*, and as such, they are treated and accounted for in the present taxonomy.

5.1.3 Disfluency marker

The third category of functions the DM *like* performs in spoken discourse involves four types of disfluencies: false starts and self-repairs, where the DM *like* marks the correction, but also repetitions marked by the DM *like* and potential pauses filled by the DM *like*, where no overt correction occurs.

DM LIKE	BNC1994DS dataset		BNC2014 dataset		LL	Log Ratio
	N	%	N	%		
Filler	40	20.7	25	14.1	2.05	0.52
False starts	23	11.9	31	17.5	2.22	-0.59
Repetitions	17	8.8	14	7.9	0.06	0.12
Self-repairs	7	3.6	8	4.5	0.22	-0.35
TOTAL	87	100%	78	100%		

Table 17: DM *like*: disfluency marker

Table 17 offers the frequencies with which the various disfluencies occurred in the two datasets. As noted by Shriberg (1994: 9), disfluencies are phenomena that do not have to be limited only to cases in which an error is corrected. The disfluencies in this category are distinguished based on the correspondence of the material found in the segment to be deleted/repeated (RM) and the segment containing the correction/repetition (RR) as described in Section 3.3.3.1. The DM *like* occurs in the Interregnum segment (IM) of the disfluency structure between the Reparandum (RM) and the Repair (RR) itself. In the case of the pause-filling DM *like*, the IM segment is the only one present in an otherwise coherent structure.

As a disfluency marker, the DM *like* provides the speakers with the means to indicate that the “preceding sequence is not relevant for the interpretation of what is about to follow” (Schweinberger, 2014: 116) in the case of false starts and self-repairs. It also helps to achieve as continuous and uninterrupted a flow of discourse as possible by filling potential gaps, which might eventually lead to unwanted loss of floor, with an evincive signal suggesting that the speaker is engaged in thinking and will resume. The following paragraphs offer examples of such usage.

5.1.3.1 Marking false starts

The so-called false start is the first type of disfluency marked by the DM *like*. False starts are characterised by the non-correspondence of the material found in the RM and the RR segments. It means the speaker abandons the originally contributed material (false start) and starts anew (fresh start). When marking a false start, most cases show the DM *like* occurring on its own (86) in the IM segment in both examined datasets. Nevertheless, there were instances where the DM *like* co-occurred with other material in the IM segment, which might suggest additional planning difficulties when producing the intended utterance that requires more time to resolve. Therefore, the IM segment in which the DM *like* participates not only serves to signal the repair but also represents the location the speakers can use to buy more planning time. Section 10.1.3.1 offers additional examples of the DM *like* belonging to this category.

- (86) PS03T: did you hear Jackie had to send her new curtains back
 PS03S: mm, Tracy said
 PS03T: and she had them from May Porteswell. I bet, I bet the plain poor people wanting them for Christmas wouldn't bother to send them, well she kept them for over Christmas.
 PS03S: Well it getting difference now here with most things, I mean now, er none of the shop keepers are sa, *like* they were very helpful in our day weren't they?
 PS03T: oh some of them are now
 PS03S: oh I expect there is, but not in general
 PS03T: well I dunno, they ought to be even more now that fighting, er supposedly fighting for Business
 [...]
 PS03S: no I mean er they went, they did assist didn't ya in a shop
 [...]
 PS03S: yeah what they do now if its, if its not within sight they say we haven't got any thing

(BNC1994DS)

Example (86) shows a conversation where the mention that Jackie had to return her new curtains forces speaker PS03S to reminisce about the good old times when shopkeepers and shop assistants were actually doing their jobs well compared to the situation at the time of the

recording. The RM “I mean now, er none of the shop keepers are sa” is cut off in the middle of a word leaving a fragment. The DM *like* occurs in the IM segment, marking the RM as the false start, which is immediately followed by the RR segment containing the fresh start “they were very helpful in our day weren't they?”

Regarding the lengthier IM segment, example (87) shows the DM *like* co-occurring with filled pauses and the DM “sort of” in the IM segment that separates the RM “they’re so,” which is abandoned by speaker S0328 in favour of the unrelated RR segment “it’s always like late at night and [...]” This segment can be seen as a more removed and intricate fresh start. Instead of continuing with the description of the friends and the cousin in question by ascribing certain qualities to them (i.e. being funny but stush), Speaker S0328 chooses to start anew with a depiction of a specific situation, which should provide support for their initial evaluation of the person as being stush, i.e. conceited.

- (87) S0328: she’s so scary I mean
 S0328: I just call her the stush cousin
 S0331: when did you meet her? at Christmas?
 S0328: I met her quite a few times no like at the –ANONplace
 S0331: oh
 S0328: and her friends
 [...]
 S0328: and they 're all quite funny like but they 're just stush as fuck they're so *er er like erm sort of* it's always like late at night and [...] and - ANONnameM just introduced them then went to like pee or something and just like left me with these girls I was like pretty feeling pretty relaxed and comfortable –UNCLEARWORD it's like I'm normally sort of open to like show people that I'm friendly or like make friends if I want to and erm this chick was just not having a fucking-UNCLEARWORD she was just like
 [...]
 S0328: >>but there was she no- no- nothing like she's li- er she's probably just like shy or something but just stush as fuck I think she's like notoriously like that
 (BNC2014)

Finally, false starts can also accumulate, which results in complex disfluencies, as in example (88) below, which shows that the path to arriving at a satisfactory formulation within one's utterance is sometimes all but straightforward. Speaker S0235 complains about a student who could not be given punishment in the form of afterschool detention because their mother would not allow it. That enabled the student to misbehave without dealing with any consequences. The DM *like* that has occurred in the BNC2014 dataset marks the second false start (RM2), whose correction does not represent the final formulation, as can be seen in Table 18 below. Complex disfluencies containing two or more false starts were found in both datasets.

- (88) S0235: and he does something and the teacher was like right after school detention where you have to obviously check with the parents and the mum was like no and he needs to be home so we could never give him after school detention
[...]
S0235: >>so he could just do whatever he wanted so he was like he would swear he would purposely like so he was this real he should've been a really smart kid who
S0235: who worked really well because he had no friends and his library was
S0198: >>he was the other end of that
S0235: >>but yeah because he knew he could get away with stuff he kinda figured that that was his way in like he could be the naughty kid and ergo he would make friends and it doesn't matter because he 'll never get in trouble really
(BNC2014)

1.	<i>so he was</i> Reparandum (RM1)	<i>like</i> Interregnum (IM1)	<i>he would swear he would purposely</i> Repair (RR1)
2.	<i>he would swear he would purposely</i> Reparandum (RM2)	<i>like</i> Interregnum (IM2)	<i>so he was this real</i> Repair (RR2)
3.	<i>so he was this real</i> Reparandum (RM3)	– Interregnum (IM3)	<i>he should've been a really smart kid</i> Repair (RR3)

Table 18: DM like: analysis of a complex disfluency

5.1.3.2 Marking self-repairs

The second disfluency in whose structure the DM *like* participates involves self-repairs. Self-repairs represent the disfluencies that exhibit some correspondence between the material in the RM and the RR segments. The repair usually constitutes either a substitution or an insertion of a sentence element within an otherwise coherent structure. Unlike false starts, self-repairs were relatively rare in both datasets (see Table 17). All the cases found in both datasets were repairs by substitution. The data did not contain any repair by insertion of a sentence element (see Shriberg, 1994: 15). Despite this fact, this observation does not mean that the DM *like* does not occur with self-repairs by insertion and it is only indicative of the limitation of the present thesis regarding the size of the analysed data. All the examples of this function are offered in Section 10.1.3.2.

- (89) S0520: well not he knows that he does it but he refuses to be apologetic and he refuses to try and change
S0519: mm
S0520: the way that he works and that's not as cool because we've all changed the way that we work you know some some like all of us have our things like –ANONnameF can be too bossy
(BNC2014)

Example (89) shows speaker S0520 correct themselves by substituting one quantifier for another while criticising someone they work with. Speaker S0520 explains the importance

of recognising one's own flawed behaviour and the necessity to amend it. The correction comes when providing support for their argument, first opting for the quantifier "some." However, their argument would be arguably weaker in using "some." Therefore, they correct it to "all," matching the previous clause, "we've all changed the way that we work," and making their case against the person in question much stronger in the sense that "we've all been able to change so why wouldn't he."

When the speakers self-correct, they either immediately substitute the only repaired element, as in (89) or retrace a part of their utterance preceding the correction, as exemplified in (90).

- (90) S0084: [...] –ANONnameF is sat in –ANONnameM's lap er in the in the pub
 (.)now I thought that –ANONnameM had a bit of a thing for her cos er she's really
 pretty and er all lots of boys like her (.) but obviously we'd had a conversation (.) she'd
 never expressed to me oh yeah well I quite like him too or there's something going on
 or whatever (.) there'd been no
 S0041: yeah
 S0084: conversation
 S0041: yeah
 S0084: nothing offered (.) but she did know that I really liked him (.) and even during
 that night she was like why don't you n- you know I'll er leave you two to it or s- well
 something er (.) er
 S0041: like encouraging this
 S0084: yeah (.) and I just think you know you 're not in the playground (.) you're not
 I saw him first he's mine
 S0041: yeah
 S0084: but a bit of decor- *like* a bit of tact

(BNC2014)

Speaker S0084 expresses their annoyance at a female friend because of her involvement with a man the speaker was interested in. They have expected more considerate behaviour from her regarding the matter as evidenced by the utterance "but a bit of decor- *like* a bit of tact," not the "early bird catches the worm" attitude they have witnessed. The RM segment "a bit of decor-" most likely contains a fragment of the word "decorum," which, although suitable in the context, is substituted by the word "tact" in the RR segment in which the speaker retraces back to the beginning of the whole noun phrase. Shriberg mentions that retracing can help the hearer arrive at the intended message when the speaker highlights what has been repaired in the original structure. It can also be more speaker-oriented because the speaker will retrace to the onset of the grammatical unit they are having trouble formulating (1994: 15). Nevertheless, retracing has occurred only two times in the data, once in each dataset. All the other self-repair cases involved sentence element for sentence element substitution without retracing, suggesting that the DM *like* present in the IM segment can be considered a clear-enough signal

that a correction has occurred. This is supported by the fact that in all the cases, the DM *like* is the only item found in the IM segment.

To conclude the analysis of the first two types of disfluencies, the false starts and self-repairs, it is possible to say that the main role of the DM *like* in these structures, is again to indicate the nature of the relationship that holds between two segments of spoken discourse. In these cases, however, the material preceding the marker can be disregarded, and only the following material is relevant for interpreting the speaker's intended meaning (Schweinberger, 2014: 116).

5.1.3.3 Marking repetitions

The third type of disfluency that occurs in spoken discourse accompanied by the DM *like* involves repetitions. These are characterised by (exact) correspondence of the material found in the RM with the material in the RR segment. Technically, no correction occurs in these cases, and when accompanying repetitions, the role of the DM *like* is not to signal that the material in the RM segment is to be repeated or that the RR segment represents a repetition, as it was with the false starts and the self-repairs above. In these cases, the DM's most prominent function would be that of an evincive. The repeated material found in the RR is usually developed further into a coherent structure. It is suggested that the speaker hesitates due to planning difficulties, needing time to think and decide how to proceed. The material found in the RM and repeated in the RR and its length varies. It ranges from a single sentence element, such as the subject "I" in (91), to complex utterances, as in (92). All examples of this usage found in the two datasets are offered in Section 10.1.3.3.

- (91) PS08Y: I hate that programme because I like I tend to come and listen to the content of what they're saying
PS096: Mm.
PS08Y: and they're only saying it for the sake of keeping going.
PS096: Yes [unclear]
PS08Y: And then er so it's never, it's never worth serious attention is it?
(BNC1994DS)
- (92) S0037: like this one says use three and three quarter nee- needles (.) but I don't know what size that needle is (.) I can't remember (.) I've bought that many
S0115: well if this is six point six then (.) so if this is six then that this one that one's probably like sort of half it's probably three isn't it?
S0037: >>yeah I know (.) but they go in like I I know but they go in like quarter (.) like three and three and three quarters three and one quarter three and a half
(BNC2014)

The DM *like* again occurs on its own in the IM segment in the majority of the cases labelled as self-repairs, as in examples (91) and (92) above. Nevertheless, the DM *like* can co-occur with other DMs, interjections, or filled pauses, as in (93). This might again suggest an evincive function of the whole segment, indicating that the speaker needed more planning time to resume with a coherent and fluent structure.

- (93) S0416: I dunno I only found out my friends
 S0417: mm who just looks like they're good in the class? who's like oh er who's got
 all the answers all the time? and and Mr –ANONnameM just you know? usually you
 can tell if the teacher -UNCLEARWORD thinks one of them is good
 (BNC2014)

Therefore, speaker S0417 uses the DM *like* to fill a potential pause within their utterance. The RM “who’s” is interrupted by “like oh er” in the IM. The material from the RM is repeated and developed further in the RR “who’s got all the answers all the time?”

5.1.3.4 Filling pauses

Finally, the last type of disfluency in which the DM *like* engages is characterised by the lack of material in the RM segment, i.e. no material is being corrected or replaced. This also implies the absence of the RR segment. The only segment that is filled in these cases is the IM. It manifests as an interruption of an otherwise coherent utterance. In most cases, the DM *like* does not occur on its own but is accompanied by unfilled and filled pauses, other DMs, interjections, or phrases suggesting planning difficulties and hesitation, such as “I dunno.” The whole segment containing the DM *like*, together with the accompanying material, can be considered to have an evincive function, signalling that the speaker is engaged in thinking following planning difficulties, hesitation or similar troubles involved in speech production. By using the DM *like* to fill potential pauses, as noted by Schouroup, “the speaker suggests that some thought is difficult to formulate. By being explicated, the pause is detoxified, becoming polite and reasonable, an attempt at ex-expression rather than a failure of communication” (1983: 46). Consequently, such signals seem most often to allow the speakers to keep the floor (94). Additional examples of this usage are offered in Section 10.1.3.4.

- (94) S0037: just do like more different things (.) although your mam will just want a
 hundred million thousand vegetables to pour pour all on her plate a big mountain with
 like a massive turkey on the top but (.) I dunno I think if I was (.) I dunno I just think
 uh I think it would be good to do different things (.) like I dunno what about like (.)
 okay I don't like asparagus [...]

S0115: but uh yeah you said uh cauliflower cheese uh broccoli? Cheese? Uh carrots (.) carrot (.) roasted what d' you say uh carrot uh what's a carrot dish? I don't know any carrot dishes to be honest uh (.) apart from carrot cake [...]

(BNC2014)

The speakers in example (94) talk about a traditional Christmas dinner and some alternative meal options. Speaker S0037 suggests that although the interlocutor's mother would want the traditional turkey and vegetables, they would rather eat something different. When attempting to propose an alternative, the speaker encounters serious planning difficulties, as evidenced by the fragmentation of their utterance, including several false starts and filled pauses. The DM *like* co-occurs with an unfilled pause and the phrase "I dunno." The whole IM segment can be analysed as serving an evincive function. The strategy to fill most of the potential gaps in their utterance allowed the speaker to successfully signal to their interlocutor that they intended to continue and, therefore, to hold the floor. Speaker S0115 takes the floor only after speaker S0037 finally suggests something, interestingly not what they would want, but at least something they would not want to eat.

5.1.4 Filler-as-symptom *like*

The examples and analyses of the discourse marker *like* in this section dedicated to disfluencies, have hopefully shown that *like*, even in the cases where it is arguably used to fill potential pauses, does not represent a meaningless pause filler. Speakers employ it not only to signal corrections within their utterances but also to claim, maintain and otherwise manage the floor in conversation, so they are not interrupted by others and accomplish communicating their intended message. Considering the outcomes of analyses in the previous sections dedicated to the discourse linking function and topic orientating function of the DM *like*, it could be argued that the DM *like* proved itself to be a purposive element of spoken discourse with a wide range of functions. Nevertheless, it is vital to remain vigilant and consider whether all occurrences of *like*, especially the pause filler DM *like*, always represent purposeful uses. The fact that *like* does not always have to be used deliberately is proposed below, based on example (95).

- (95) PS51S: Cos every time I turn around yeah cos you two always sort of w looking at me and whispering and, you know, m half the time you have been talking about me cos I've heard you mention my name and it's not very nice.
PS51T: Yeah but me and Catherine really don't talk about you know.
PS51S: You do! People have told me.
PS51T: Well what have I said about you then?
PS51S: I don't know.
PS51T: Well then.
PS51S: But I mean I, I'm not stupid you know.

PS51T: I didn't say you were. Well seriously Cass *like* the only thing *like* that I've ever said about you *like* is that one day in the classroom right there was this picture of this naked woman on the [unclear] right?

PS51S: Mm.

PS51T: And, and I drew some boobs on it and put Cassie next to it. But it was quite funny really.

(BNC1994DS)

Speaker PS51T finds themselves in an uncomfortable situation after being accused of talking about their friend behind their back. In an attempt to justify themselves, speaker PS51T argues that the accusation is unfounded and that there has been only one situation in which the speaker did something less appropriate regarding PS51S. The utterance contains three instances of the pause filler DM *like*. Such usage is perhaps best analysed as a symptom-like usage of the word stemming from the production problems the speaker has encountered in that potentially face-threatening situation. This would support the *filler-as-symptom* view proposed by Clark & Fox Tree (2002: 75), which suggests that a filler, in this case, the word *like*, may sometimes be simply an involuntary symptom of planning problems in speech production and not a purposive signal thereof. While such usage is arguably infrequent in comparison to those uses of the DM *like* with discernible purpose, it certainly should be taken into account that such an intrusive, symptom-like usage does occur and constitutes yet another layer in the complex picture describing the discourse-pragmatic *like*.

5.1.5 Comparing the BNC1994DS and the BNC2014

The DM *like* as a whole represents the most frequently employed discourse-pragmatic function of *like* in the BNC1994DS dataset with (N = 193; 38.60%), and the second most frequent usage in the BNC2014 dataset (N = 177; 35.40%) the slight decrease seen in the BNC2014 is not statistically significant. Table 19 offers an overview of the subfunctions identified within this discourse-pragmatic category. None of the subfunctions exhibits either a decrease or increase in the proportion that would be statistically significant.

DISCOURSE MARKER <i>LIKE</i>	BNC1994DS dataset		BNC2014 dataset		LL	Log Ratio
	N	%	N	%		
SUBFUNCTIONS						
DISCOURSE LINK						
Elaboration	62	32.1	56	31.6	0.01	0.02
Exemplification	26	13.5	15	8.5	2.11	0.67
Clarification	14	7.3	22	12.4	2.55	-0.78
Subtotal	102	52.8%	93	52.6%	0.00	0.01
TOPIC ORIENTATION MARKER						
Return to the previous topic	1	0.5	3	2	1.23	-1.71
Digression	3	1.6	1	1	0.88	1.46
Introduction of new topic	0	0.0	2	1	2.95	-2.12
Subtotal	4	2.1%	6	3.4%	0.59	-0.71
DISFLUENCY MARKER						
Filling potential pauses	40	20.7	25	14.1	2.32	0.55
False starts	23	11.9	31	17.5	1.98	-0.56
Repetitions	17	8.8	14	7.9	0.09	0.16
Self-repairs	7	3.6	8	4.5	0.18	-0.32
Subtotal	87	45.1%	78	44%	0.02	0.03
TOTAL	193	100%	177	100%		

Table 19: DM like: subfunctions – overview

The similarity with which the DM *like* and its subfunctions occurred in the two datasets is remarkable but not surprising. The discourse marker *like* is considered a well-established feature of spoken discourse, and as such, it can be seen to represent a stable foundation of the speakers' discourse pragmatic repertoire. The similarities between the two datasets concern not only the proportions with which the DM *like* and its subfunctions occur in the two datasets but also the range of functions and strategies it performs. The only truly notable difference between the datasets was observed in the case of clusters, in which the DM *like* tends to co-occur with connectives when performing the function of a discourse link that provides cohesive ties and interpretive cues between discourse segments. Although it is considered to contribute primarily to the textual level of discourse, the interactive function is implied in all the uses of the DM. A hypothesis related to ongoing grammaticalisation and further semantic bleaching was proposed in relation to the discourse linking function. However, more data and more focused analysis would be required to make less tentative conclusions. The formulaic DM “it’s like” has been observed to perform analogous roles to that of the DM *like*, although, yet again, further, more focused research would be appropriate to corroborate the assumption that they are markers with essentially identical properties (e.g. Andersen, 2001: 213–214).

5.2 Clause-medial pragmatic marker

The second D-P function of *like* that has been examined is the pragmatic marker *like* occurring clause-medially (PMM). The PMM *like* represents what can be considered another long-standing, staple function in the repertoire of speakers in the BNC1994DS and the BNC2014, as evidenced by both datasets. In the data extracted from the BNC1994DS, the PMM *like* constituted 37.60% (N = 188) of all the tokens, making it the second most frequently employed discourse-pragmatic function. In the BNC2014 dataset, the PMM *like* is the most frequently used function, with a share of 38.40% (N = 192) of the 500 tokens extracted from the corpus.

Before advancing further, it is worth delimiting the position of the PMM *like* within the selected framework analogously to the discourse marker *like* described in the previous sections. Stemming from the overview of the various discourse-pragmatic functions proposed by Brinton (1996: 38), the pragmatic marker, both clause-medial and clause-final, contributes to the interpersonal domain of discourse. The interpersonal domain, in Brinton's conception, subsumes both the subjective and interactive functions of pragmatic markers and therefore involves the "expression of the speaker's attitudes, evaluations, judgements, expectations and demands [...]" (1996: 38) as well as the "means by which the speaker acknowledges and maintains social exchange with the hearer" (1996: 270). The clause-medial pragmatic marker *like* can be considered to operate primarily within the subjective component of the interpersonal domain (e.g. Andersen, 2001: 230). However, there is an implicit overlap into the interactive, hearer-oriented component, i.e. the speaker provides an interpretational cue to the hearer by expressing a subjective evaluation of the following material.

The roles the PMM *like* performs in spoken discourse can be described in basic terms as either a focus marker or a marker of non-equivalence, both targeting phrases or their individual components. As a focus marker, the PMM *like* primarily highlights the importance of a specific piece of information within the speaker's utterance. As a marker of non-equivalence, the PMM *like* signals that the following information will likely require non-literal interpretation. Furthermore, it is possible to view the whole category of the clause-medial pragmatic marker as housing instances of *like* used to highlight specific information in speakers' utterances. The notion of non-equivalence represents an additional layer in the sense that if a literal interpretation of the highlighted information does not yield enough contextual effects to reach optimal relevance for the hearer, another hypothesis involving a non-literal

interpretation will be tested. As such, all the instances of the PMM *like* signalling non-equivalence also indicate that the speaker considers the highlighted information salient.

It should be borne in mind that, as with the DM *like* described above, the PMM itself does not convey any propositional meaning. The PMM *like* does not modify the linguistic material that follows to make it new and important information, to make the following expressions vague, and to make them a figurative use of language within speakers' propositions. The particular expressions would already exhibit these qualities, i.e. representing new or important information, being vague, and being used figuratively. The PMM *like* only signals to the hearer that greater effort is required to interpret them as intended, simultaneously compensating for the expense.

Finally, it is vital to preface the following sections by remarking that the qualitative analysis and categorisation of individual tokens of the PMM *like* has been challenging and has involved a substantial degree of subjective judgement. Trying to recover the subjective evaluation made by the speakers who have produced the utterances found in the two corpora is then entirely dependent on the nature of the material that follows the PMM *like*, relying on clues provided by its formulation, semantic meaning, and especially its meaning in the particular context. Because the focusing function is viewed as inherently present in all the instances of the PMM *like*, only those that suggest the requirement of a non-literal interpretation have been classified within the second category, i.e. the PMM *like* marking non-equivalence.

Despite these difficulties, Table 20 shows the distribution of the PMM *like* according to these two main subfunctions. The qualitative analysis has revealed that the two datasets exhibit remarkable similarities in the overall number of the tokens of *like* found within this D-P category and regarding the two main subfunctions. The differences between the two datasets are not statistically significant. The proportions in which these two subfunctions occurred in this category are also notably similar, and the difference between them is statistically significant in each dataset (the BNC1994DS, LL = 61.93; Log Ratio = 1.79 and the BNC2014, LL = 35.15; Log Ratio = 1.31).

PMM <i>LIKE</i>	BNC1994DS dataset		BNC2014 dataset		LL	Log Ratio
	N	%	N	%		
Focus marker	149	77.6	134	71.3	0.51	0.12
Marker of non-equivalence	43	22.4	54	28.7	1.49	-0.36
TOTAL	192	100%	188	100%		

Table 20: PMM *like*: subfunctions

The following qualitative analysis of all the instances of *like* falling into this D-P category mirrors this basic two-way distinction, which ultimately allowed a more detailed examination of the individual tokens of the PMM *like* in these two sub-categories. Finally, a comparison of the two datasets, regarding the frequency and range of the specific functions and subfunctions, is offered as a conclusion to the present section dedicated to the PMM *like*.

5.2.1 Focus marker

The first sub-category of the clause-medial pragmatic marker is represented by the focusing PMM *like*. This discourse-pragmatic function operates mainly on the interpersonal level of discourse in that it provides the speaker with the means to subjectively qualify a piece of information within their proposition as important and worthy of the hearer's attention. Such an evaluation should, subsequently, guide the addressee towards the intended interpretation of the speaker's utterances. The focusing function has been observed in the examined datasets to represent the majority role of the PMM *like*, as shown in Table 20 above. It can be further divided into a more general focusing function highlighting important information and two more specific focusing functions marking intensification and exemplification.

5.2.1.1 Highlighting important information

As described in Section 2.3.2.2, the present study does not treat the focusing PMM *like* as a marker that exclusively marks new information, i.e. information that is not retrievable from the previous discourse, the background knowledge context, or the situational context. The following qualitative analysis and the examples taken from both the examined datasets attempt to show that the focusing PMM *like* is used to highlight information of the varying degree of newness or familiarity since the constraints on what the speakers can accentuate as subjectively important for the interpretation of their utterances are quite relaxed. The present section also includes examples of the two specific uses of the focusing PMM *like* involving intensification and exemplification and concludes with a brief comment regarding the clusters it has been observed to form and an overview of the phrasal types with which the PMM *like* was involved.

The examples below illustrate that the focusing PMM *like* can highlight a broad range of information, whether it is information that can be considered new, already familiar, or known by the addressee. Determining the status of a particular piece of information in a specific context based on the data from a corpus is immensely difficult and unreliable because it is, for example, impossible to access the interlocutors' background knowledge. Based on the qualitative analysis of the data, I suggest that it is irrelevant to systematically distinguish

whether the information following the focusing PMM *like* represents a brand-new piece of information or information that is only contextually new because it is otherwise a part of the hearer's background knowledge, or whether it is a piece of known information inferable from the context or the surrounding co-text. The focusing PMM *like* is not a marker of informational structure in that sense. Its function is signalling the salience of the following information for the interpretation of the speaker's proposition within its particular context. All the examples of this usage found in the two examined datasets are offered in Section 10.2.1.1.

As mentioned above, determining whether a piece of information is new or already known is difficult. However, there seems to be somewhat reliable diagnostics regarding the distinction between new and known information, at least concerning noun phrases. D'Arcy suggests that it is definiteness that can help distinguish between new and known, although she notes that this is not a categorical effect (2017: 96). The noun phrase represents the most frequent environment in which the focusing PMM occurs in both datasets (see Table 21). Therefore, to showcase the range of the focus marker, the following paragraphs use examples with the PMF *like* in the NP environment. Finally, it is possible to reformulate the utterances shown in the examples below with WH-clefts or It-clefts, which according to Miller & Weinert (1995) and Miller (2009), is "evidence that they have the same discourse function and that *like* also highlights constituents" (2009: 326).

The present data show, regarding the NPs found in the BNC1994DS (N = 76)⁶⁰, that the difference between indefinite NPs (N = 46; 60.5%) and definite ones (N = 30; 39.5%) focused by the PMM *like* is not statistically significant (LL = 3.39; Log Ratio = -0.62). In the BNC2014, of all the NPs focused by the PMM *like* (N = 80),⁶¹ the indefinite noun phrases represent a statistically significant majority (N = 50; 62.5%; LL = 5.05; Log Ratio = 0.74). This would indicate that the PMM *like*, at least concerning concepts encoded within NPs, is used more frequently to introduce information that can be considered new. Nevertheless, this slight preference for indefinite NPs does not mean that the PMM *like* is exclusively a marker of new information, and the examples below show that the PMM *like* can highlight information found anywhere on the scale between new and known.

⁶⁰ Note that the figures represent the absolute frequency of the NPs in the two datasets (N = 76; N = 80) and include the positions preceding an NP, entering an NP, and entering a PP, as seen in Table 21. However, in the case of the BNC1994DS, two instances of *like* within a PP and one instance within an NP were excluded because they targeted an AdjP.

Marking new information

Starting with an indefinite NP, the speaker in (96) uses the PMM *like* to focus information that is arguably mentioned for the first time and is new in the present context. It is highlighted by the PMM *like* to indicate to the hearer that the speaker considers it important for the intended interpretation of their utterance. The focused NP represents the initial stage of radars, a little screen providing little information. Highlighting this fact to the hearer allows the speaker to effectively contrast it with the sophisticated device into which it has developed.

- (96) PS1GF: The prin I mean the principal of radar that's fucking [unclear] fascinating, the did a programme on it,
PS1GE: That's, that's where they go on
PS1GF: and the first sort of thing they ever had was just **like** a little screen it just went blip and that's it, all they could tell you was there was something in their vicinity, it couldn't tell you what direction it was or what height or anything.
PS1GE: That was developed up at [unclear]
PS1GF: Yeah, and then from that they've now got these fucking things that show the direction, the sign, the speed and oh its incredible [...]
- (BNC1994DS)

In (97) below, the speaker uses the PMM *like* to focus the plural indefinite NP “high schools” that occurs within a PP. The highlighted NP represents a piece of new information within that context, information that is used to clarify what period of their life speaker S0254 referred to this whole time, i.e. when they attended high school.

- (97) S0254: >>no it was about cos it must have been about quarter past seven cos I was never have got up bef- before seven
S0253: but bear I mean I guess I mean it wasn't I used to get up at half six for school sometimes earlier but then (.) but then the thing is that sometimes like you have to remember for me it was only we we had to leave for school at quarter to nine (.) to get to –ANONplace from ours
S0254: yeah
S0253: and sometimes like my parents would drive so it was like we'd just get to school at like ten to nine so like to be up at
S0254: >>yeah no I
S0253: >>so we had
S0254: >>think I 'm talking about **like** (.) high schools
- (BNC2014)

The PMM can also occur with the indefinite use of the demonstrative pronoun “this” (D'Arcy, 2017: 96) or the plural “these,” as in (98).

- (98) S0328: and they have a h- they had a receptionist called –ANONnameF [...]
S0328: who literally would just like find really nice wines to pair with the meals for these **like** hot girls that live there
S0329: how did you meet this person? Er
S0328: my friend lives there but the guy who owns the house is really really rich

S0326: he's a banker

S0328: she's just living there temporarily but I think he broke up with his wife and then he just bought this like sick apartment on –ANONplace and filled it with beautiful young girls

(BNC2014)

Speaker S0328 uses the focusing PMM *like* to indicate the importance of the new information within their proposition to the hearer. The focus is on the fact that attractive women were living in the apartment for whom the receptionist provided service. The fact that the apartment was filled with attractive women is one of the most important pieces of information within the speaker's contribution to the conversation, emphasising the extravagance of the banker.

Marking known and familiar information

The examples above have shown that the focusing PMM can highlight new information represented by indefinite NPs. The following examples will show that it is also used to mark information that is either familiar or known. Such information can be considered part of the hearer's background knowledge or situational context, or it can be present in the preceding discourse. i.e. the co-text.

(99) PS6RG: Well, cos of my back last year I couldn't go very far so we thought, where can we go for a break? And we went, we had a nice time. It was great!

PS6TH: Where did you stay?

PS6RG: In erm yes, it's the ring road, in a a a listed building. What was the road called? Do you know as you come into Salisbury and you have to keep going on with the traffic, then it leads up to the bridge where the wa, where the river is. That ro, what's it called? It's got *like* the back of the supermarket, back of the er Marks and Spencers.

PS6RG⁶²: No I don't know what it's [unclear]. No.

(BNC1994DS)

In (99), Speaker PS6RG uses the PMM *like* to focus the definite NP “the back of the supermarket,” referring to the common ground shared with their interlocutor. As such, the information is treated as familiar and known, although it has not been mentioned anywhere in the preceding co-text. PS6RG assumes that this most important information within their proposition will be known to the interlocutor and will represent the missing clue allowing them to identify the street to which PS6RG refers. Unfortunately, the assumption that this piece of information is known to the addressee was probably not true, as evidenced by their reply. In (100), speaker PS51F participates in a conversation that occurs during art class and explains

⁶² The reply is most likely misassigned to speaker PS6RG.

their presence near the students with the recording device, mentioning that it was Robin who wanted the headphones.

(100) KP3PSUNK: Move on please Caroline. Come on you're always going off to talk to people.

PS51F: No it's just that *like* Robin wanted the headphone cos he needs them.

(BNC1994DS)

Andersen observes that “speakers would not use *like* to mark new information of a highly familiar kind, no matter how new” (2001: 247). It is possible to assume that since speaker PS51F did not describe the person identified as “Robin” in a more specific, explicit way (i.e. Robin, my friend / brother / the boy I met yesterday), the identity of that person was considered to be a part of the common ground / situational context of the interlocutors in the conversation. Therefore, the PMM *like* seems to have the ability to focus familiar information. Andersen further proposes that “newness is not a sufficient condition for metalinguistic qualification by means of *like*” (2001: 247). It is precisely due to the fact that the PMM *like* does not mark the information for its newness but for its salience in the particular communicative situation.

Example (101) shows the PMM *like* focusing information represented by a definite NP, which has been already mentioned in the preceding co-text and whose referent can be most likely found in the extralinguistic, situational context of the utterance.

(101) PS4XS: You see that stitch there?

PS4XR: Yeah. You that that was the other purl stitch because erm [unclear] you put your needle [unclear]

PS4XS: [unclear] in front then you just do *like* the stitch, same stitch but backwards.

(BNC1994DS)

The speakers in (101) discuss and practice some knitting techniques. Speaker PS4XS asks the interlocutor if they see a specific stitch, this time referring to the extralinguistic context. In their next turn, they instruct PS4XR to do precisely the stitch that has been just mentioned. The PMM *like* is used to focus the definite NP, highlighting the importance of the information within the speaker's proposition for the hearer.

(102) PS0JA: Of course we went to bed late last night as well

PS0JC: Yeah

PS0JB: Right

PS0JA: He's alright, I didn't get no hassles about *like*, that, no matter how many hours she's awake she never grumbles of being tired

(BNC1994DS)

Finally, the focused information can be something directly retrievable from the preceding co-text, as in (102). Speaker PS0JA talks about their baby, who does not get irritated even when she is tired. They mention that even though they “went to bed late last night as well,” they “didn’t get no hassles” about it. The pronoun “that” serves as the head of the NP and refers anaphorically to the fact that they went to bed late, which is highlighted by the PMM *like*.

All the examples shown above represent instances of the PMM *like* marking focused information within declarative sentences. The sentence type does not represent a constraint for the focusing PMM, and it can also be found in interrogatives (103), where it allows the speaker to amplify the point of their question as well as imperative sentences (104), where it amplifies the point of the instruction, which is specifically what not to do with the lametta in the example below.

- (103) PS05J: How old is she?
 PS05B: She's only eighteen that's that's
 PS05J: Do you let her out I mean does she go out in the evening?
 PS05B: Let her out! Ha ha.
 PS05J: How do you know **like** an eighteen year old is someone responsible
 PS05B: If she wants to go. No
 PS05J: Does she go out in the evenings or anything like that?
 PS05B: No no she's not that sort.

(BNC1994DS)

- (104) S0566[?]: oh yeah don't put too much on
 S0565[?]: >>overloaded with lametta and you can't see anything but blooming
 lametta
 [...]
 S0543: don't no don't do **like** clumps of it
 [...]
 S0561: just dangle it on people actually it works really well

(BNC2014)

5.2.1.2 Marking intensification and exemplification

The qualitative analysis of all the focusing PMM *like* tokens found in the two datasets has revealed two rather specific uses of the PMM *like* concerning the type of focused linguistic material. The first group, i.e. *intensification*, involves noun phrases that are preceded by partitive constructions (105), noun phrases whose heads are premodified by adjectives intensified, for example, by “very,” “really,” “so” as in (106), or predicatively used adjective phrases (107). Additional examples belonging to this category are offered in Section 10.2.1.2.

- (105) S0326: I like Bounty
 S0330: no you do n't eat the Bounty that's foul
 S0328: >>when Napoleon was exiled he took *like*
 S0330: Bountys
 S0328: barrels and barrels of fucking cognac like basically gouted himself to death
 on cognac but like some pr- pretty fine foods
 (BNC2014)
- (106) KP0PSUNK: Have you seen Mark [gap:name]'s erm earphones? Headphones.
 Like in gold, they're sort of I mean they're not real gold, gold plated on the outside.
 [...]
 KP0PSUNK: Well he's got two Walkmans himself, his mum's got one, his
 brother's got one. They're all *like* really flush gits.
 (BNC1994DS)
- (107) S0530: I just love the experience of it
 S0529: mm (.) so do I
 S0530: like sitting there and it's all fancy
 S0529: >>although our cinema's *like* really tiny it's so annoying
 (BNC2014)

Such usage of the focusing PMM *like* was reported by Schweinberger, who considers the co-occurrence of the PMM *like*, particularly with intensifiers, to be evidence of the PMM's focusing function (2014: 108). Schweinberger also agrees with Fleischman & Yaguello's (2004) observation that in similar cases, the PMM *like* marks focus, while the intensification is provided by the adverbs, suggesting a "division of labour" (2014: 108). It is primarily this usage of the focusing PMM *like* where Miller's proposition that *like* provides "additional rhetorical and dramatical force" (2009: 334), further emphasising the following material, resonates the most.

The second group, i.e. *exemplification*, involves instances where the PMM *like* focuses an element within speakers' utterances that can be interpreted as representing an example of a concept, idea or activity that is being discussed. It can be seen as a more informal way to express exemplification than the standard phrases "for example" or "for instance"⁶³. It is omissible and signals to the addressee that what follows is a piece of important information within their proposition, but at the same time, it represents only a partial representation of a more complex idea they have in mind or that they already mentioned. According to Andersen (2001), it might imply a particular type of non-identical resemblance between what is proposed and what is meant, which is the distinguishing property of the next sub-category, the PMM *like* marking non-equivalence. However, in these cases where the PMM *like* highlights the

⁶³ In Czech, a suitable counterpart for *like* in this specific function would be "třeba."

exemplification, a non-literal interpretation is not required. Additional examples of this use are offered in Section 10.2.1.3.

- (108) S0380: yeah I feel like a lot of like expensive restaurants are not even that good
S0326: yeah
S0380: because they just like they have to use like ingredients which are like kind of expensive like they just throw *like* truffle oil on everything and shit
(BNC2014)

In (108), speaker S0380 complains that many expensive restaurants do not offer quality food and that the high prices are only caused by their use of expensive ingredients. The speaker uses the PMM *like* to focus the following NP “truffle oil,” indicating to the hearer that it should be interpreted as an example of the concept that has been just mentioned, illustrating their point.

- (109) S0040: >>it was it was genuinely really good it was like oh this is probably the widest range of vegetarian items
S0094: mm
S0040: in –ANONplace and it’s not even in –ANONplace
S0001: >>and it’s yeah
S0040: but they also had *like* nice bread
UNKFEMALE[??]: mm
S0040: it had all that Nom er Welsh chocolate
S0094: oh right
S0040: stuff (.) veg looked good
S0094: mm
S0040: freezers were well stocked
(BNC2014)

Speaker S0040, in example (109) above, praises a shop they have recently visited. Besides the wide range of vegetarian items, they mention that they “also had *like* nice bread,” focusing the NP that follows the marker. The focusing PMM *like* signals that the NP is particularly important information within their proposition and that it represents an example of the benefits the shop in question offers. Apart from introducing exemplification in the form of a noun phrase, the focusing PMM *like* can perform the same role while preceding prepositional phrases (110) or entering verb phrases (111).

- (110) PS0GM: Cos they're mentally sick or mentally handicapped?
PS0GN: Mentally retarded.
PS0GM: Er me men yeah mentally retarded.
PS0GM: They just need a little help *like* with feeding or or if they throw a tantrum
[unclear]
(BNC1994DS)

Speaker PS0GM uses the focusing PM *like* to highlight the following prepositional phrase “with feeding,” which represents one of the proposed examples that help the speaker clarify

whether they are talking about mentally sick (i.e. having some psychiatric disorder) or mentally disabled people (i.e. with intellectual disability).

(111) PS59G: This one erm it's really good cos they've like, got nice little rooms and tellies in room and like, if like, they come and they're trying to like clean up, the cleaners'll *like*, give them a cloth so they'll think they're helping an that. So it shouldn't be that bad

(BNC1994DS)

Speaker PS59G employs the focusing PMM *like* to highlight the VP “give them a cloth,” which represents an example of an unusual benefit the nursing home in question had in addition to what can be generally expected, i.e. nice rooms, TVs, etc. The staff in the home would go one step further to make the elderly residents feel good by involving them in daily chores to make them feel useful, which is the most important information within the speaker’s proposition. All these instances involving focused exemplification provide the hearers with an interpretational cue in the form of additional, more specific evidence supporting the main proposition in the speaker’s utterance.

5.2.1.3 Clusters with the focusing PMM *like*

Before concluding this section dedicated to the focusing PMM *like*, it is worth mentioning the clusters it was observed to form. It involves only one item – the pragmatic marker “just.” It is expected that the PMM *like* and the PM “just” both retain their respective function when co-occurring. The role of the pragmatic marker “just” is emphatic, most often with downtoning or minimising function, that can be paraphrased as “simply” or “only” (Beeching, 2016: 78–80). This function is exemplified in (112), where the cluster likely indicates that although the information is important as an example of sketchy activities connected with the car sharing service, it should not be interpreted as something overly surprising or controversial. Comparing the frequency of this cluster between the BNC1994DS (N = 5; 3.7%) and the BNC2014 (N = 5; 3.4 %) suggests a tendency of the focusing PMM *like* not to form clusters.

(112) S0326: I I think whenever it sm- smelt of weed I think it was going as like smoke weed
S0383: I like loads of times I got Zipcars it just stunk of weed or people *just like* dealing weed you know cos it's like you're not going to get the number
S0326: yeah take prostitutes in there and stuff

(BNC2014)

5.2.1.4 Position of the focusing PMM *like*

Finally, investigating the type of phrase and the position of the PMM within the speakers' utterances has revealed that the preferred environment for the focusing PMM *like* is a position directly preceding a noun phrase (see Table 21).

PMM <i>LIKE</i> – FOCUS MARKER	BNC1994DS dataset		BNC2014 dataset		LL	Log Ratio
	N	%	N	%		
NP (preceding)	57	42.5	62	41.9	0.01	0.02
NP (entering)	5	3.7	4	2.7	0.23	0.47
PP (preceding)	17	12.7	14	9.5	0.67	0.42
PP (entering)	17	12.7	14	9.5	0.67	0.42
VP (preceding)	9	6.7	9	6.1	0.04	0.14
VP (entering)	13	9.7	21	14.2	1.19	-0.55
AdjP (preceding)	10	7.5	16	10.8	0.87	-0.53
AdjP (entering)	2	1.5	1	0.7	0.45	1.14
AdvP (preceding)	1	0.7	5	3.4	2.53	-2.18
AdvP (entering)	1	0.7	1	0.7	0.00	0.14
Other (clause)	2	1.5	1	0.7	0.45	1.14
TOTAL	134	100%	148	100%		

Table 21: PMM *like*: marking focus – position

The preference for an NP environment can be further strengthened when including the cases where the PMM *like* occurs within prepositional phrases, which in the present data essentially means preceding an NP. In that case, the NP represents the environment in which the PMM *like* occurs in more than half of the tokens in both datasets – in the BNC1994DS (N = 76; 56.7%) and the BNC2014 (N = 80; 54.1%). The verb phrase represents the second most frequent environment. The preference of the PMM *like* for the NP environment has been reported, for example, by Andersen (2001: 276–277). In Underhill's study (1988: 243), the NP represents the second most frequently involved phrase with the focusing PMM *like* following the VP. The analysis has not revealed any tendencies for the PMM *like* to occur in previously unattested or constrained environments. The only unusual position found in the datasets was the focusing PMM *like* emphasising the adverb “nowhere” within the idiomatic expression “out of nowhere,” as is shown in (113), where the speaker highlights the suddenness of the action with the PMM in this somewhat idiosyncratic way.

(113) PS03W: whatever they were using as bait presumably some mackerel or something like that but, but as I was saying you could see it trailing through and then all, suddenly out of *like* nowhere this fish would come and like chase after it

(BNC1994DS)

To conclude this section, it can be said that the focusing clause-medial pragmatic marker *like* is a pragmatic tool whose employment is entirely in the spirit of the principle of

least effort and similar notions underlying the Relevance theory. The PMM *like* offers similar highlighting services to the speakers as, for example, It-clefts or WH-clefts. However, the *like* has the advantage of simple insertion within the clause without the need for any syntactic reorganisation (Miller & Weinert, 1995: 379–380).

5.2.2 Marker of non-equivalence

The second subfunction within the category of the PMM *like* is a marker of non-equivalence. The instances of the PMM *like* contained within the present sub-category are far from homogenous. Nevertheless, it has been shown in Sections 2.3.2.2 and 3.3.3.2 that the notion of non-equivalence or non-identical resemblance between what is said and what is meant can serve as a suitable umbrella concept allowing systematic treatment of the tokens found in this sub-category. The following sections describe the usage of the PMM *like* marking non-equivalence, divided into two main types. One involves non-literal interpretation requiring enrichment, and the other loosening of encoded meaning. Multiple examples are provided to illustrate the usage. The present section concludes with the mention of frequent clusters in which the PMM *like* occurs and an overview of the phrasal environment in which it was observed.

5.2.2.1 Non-equivalence requiring enrichment

The first type represents those instances of the PMM *like* that signal a discrepancy between the speaker's underlying thought and the way the concept was encoded in language, i.e. between what was thought and what was said. It involves using vague and underspecified expressions that require non-literal interpretation, particularly because they are not “specific enough to yield sufficient contextual effects” (Andersen, 2001: 239). A certain degree of pragmatic enrichment is necessary to achieve sufficient contextual effects. The PMM *like* provides a signal to the hearer that is meant to highlight this necessity. Consequently, considering this signal, the hearer will ideally infer “an ad hoc concept that is semantically narrower than the encoded concept” (2001: 239). The vagueness or underspecification might manifest in the speaker's utterance in the form of the so-called “conceptual place-holders replacing a more specific item which the speaker has in mind” (Andersen, 2010: 38), whose usage might stem either from the fact that the speaker does not feel the need to provide a more specific expression, does not know the proper term, cannot remember it or wishes it to remain vague to distance themselves psychologically (2010: 42). Whatever the motivation for using

such vague expressions, the speaker is aware of their potential insufficiency and makes it known to the hearer by prefacing the NP with the PMM *like* as in (114).

- (114) PS04U: Oh its lovely cos the girls in there
PS04Y: Mm
PS04U: with her [unclear]
PS04Y: [unclear] that's Chinese isn't it and the kimono for the Japanese and her a a sash
PS04U: Was the
PS04Y: round the middle?
PS04U: yes, it's
PS04U: yes and they wear a sort of *like* a back thing on the back, is that Chinese?
PS04Y: Oh yes, that's, that's Japanese.

(BNC1994DS)

Example (114) shows the PM *like* co-occurring with the PM “sort of.” Together they indicate that the following NP “a back thing” is a vague representation of the concept the speaker has in their mind. Nevertheless, as evidenced by the following utterance of the addressee PS04Y, this vague description was enough for them to infer the intended meaning of the expression “a back thing,” which in this specific context most likely refers to the ornamental knots that are used to tie an obi belt on a kimono. This means that the hearer was able to pragmatically enrich the meaning, so it ultimately yielded sufficient contextual effects (Andersen, 2001: 239).

- (115) S0034: there'd be a little steel ball that went ding ding ding ding ding ding ding ding (.) hit *like* you know xylophone things of whatever (.) and as it fell down it would fall in the right rhythm (.) so it
S0050: that's really cool
S0034: would fit in with the music (.) and the guy just sort of walked along by the side of it doing

(BNC2014)

In (115), speaker S0034 describes a music video to the song “This Too Shall Pass” by the band OK Go. They use the PMM *like* to mark the NP “xylophone things,” indicating a non-equivalence between what they had in mind and the expression used. The NP is a vague description of the concept, and some pragmatic enrichment on the part of the addressee is required to interpret it as intended. The response of speaker S0050, “that’s really cool,” suggests that they were able to enrich the meaning of the vague expression for it to yield enough contextual effects for them. It is actually irrelevant that, in reality, the “xylophone things” in question were water-filled glasses being hit by spoons. This example shows that using vague expressions and marking them with the PMM *like* to further underline their intended interpretation might require less effort on the speaker’s part in producing the utterance and also less effort on the hearer’s part in interpreting the utterance while achieving sufficient contextual

effects in comparison to a situation where the speaker would have to explain the same concept in more specific terms.

Besides the conceptual place-holders occurring in the form of an NP (premodifier+*thing*), the speakers might use obviously underspecified formulations, as in (116).

(116) S0253: I was thinking about –ANONnameF with her baba cos it wasn't it *like* maternity was hit quite bad quite hit quite hard?

S0254: maternity pay? I've no idea

S0253: no no I mean like maternity were like (.) amongst the biggest

S0254: oh maternity services

(BNC2014)

Speaker S0253 uses the PMM *like* to indicate a potential non-equivalence between what they had in mind and the expression used that seems to be, at first glance, an NP. However, the further context of its use rendered it incomprehensible to the hearer. To make sense of what speaker S0253 had in mind and what they wanted to convey, speaker S0524 needed to test another hypothesis in the process of interpreting the speaker's meaning. It was necessary to reinterpret the expression as an adjective and add a head noun, enriching the meaning. Nevertheless, their first attempt was unsuccessful, and speaker S0253 did not mean “maternity pay.” They tried to provide more information, where the use of “were” probably triggered the correct direction of enrichment in speaker S0254, i.e. that speaker S0253 is talking about maternity services.

Finally, the vagueness or underspecification of an expression might manifest only in a specific context, i.e. what could be seen as an informative enough expression in one context would require pragmatic enrichment in another. Consider the example (117) below.

(117) PS0LL: Can you put the stuff on the walls?

PS0LK: Erm I'm not gonna put them on the walls. They've got you know *like* these big boards, free standing boards

PS0LL: Yeah.

PS0LK: they have.

PS0LL: Like a pin board thing?

PS0LK: Yeah. Gonna have some of them there's three I think and they're really long ones. [...]

(BNC1994DS)

Speaker PS0LK talks about visiting their new office, where they would do coding. They reply to PS0LL's question, explaining that they will not put “the stuff” on the office walls but instead on “these big boards.” The NP is marked by the PMM *like*, indicating a potential non-

equivalence between what has been said and what the speaker meant, which, in effect, signals that its interpretation requires particular attention on the hearer's part. The inadequacy of the original NP is further supported by the speaker's own immediate supplementation of additional details regarding the concept. Speaker PS0LL is then shown successfully enriching the meaning of the NP and checking with speaker PS0LK if their hypothesis is correct. Therefore, although in this particular context, the NP "these big boards" was underspecified and did not initially yield sufficient contextual effects, there might be contexts where it would be informative enough and not require any enrichment. This sets similar examples apart from the ones containing the conceptual place-holder, which would require some enrichment in most contexts.

5.2.2.2 Non-equivalence requiring loosening

The second type of linguistic material that might require non-literal interpretation, which will be signalled by the PMM *like* is represented by expressions used figuratively, which would include the "use of metaphor, hyperbole and other tropes that are found in the literature, but also the more trivial, but highly common, figurative uses of everyday conversation" (Andersen, 2001: 232). Underhill mentions similar usage as "setting off unusual notions," where the PM indicates that the following expression or idea within the speaker's proposition should not be interpreted literally (1988: 241). It would also include expressions introduced by the PMM *like*, whose intended interpretation does not involve a loosening of the conceptual meaning as such. The looser interpretation would involve the speaker's commitment to the accuracy and appropriateness of the expression within its particular context. The PMM *like* in these cases generally indicates to the hearer that the intended direction of interpretation would involve "knocking out certain features from a lexically encoded concept" (Andersen, 2001: 239).

When the PMM *like* precedes expressions that represent figurative use of language, it is taken as a cue for the hearer to be attentive and refrain from interpreting them at their face value. Consider the following example:

- (118) S0336: >>it wasn't very nice and erm (.) so we were like running around so by the time I got
 S0336: there everybody cos obviously we had to be seated by half past two so I got there at like twenty-five to everybody was already seated I'm **like** baking hot by this point cos I've just like ra-
 S0346: >>yeah and the stress as well

S0336: >>I basically just like walked a mile in like yeah horrible erm and -
ANONnameF was like oh did you get your photo done? well no because I was just
running

(BNC2014)

Example (118) shows speaker S0336 describing their state as being “baking hot” following some running around a graduation ceremony. This adjectival phrase represents a hyperbole, exaggerating their condition. Therefore, the PMM *like* which precedes it can be interpreted as indicating that the figuratively used expression should be interpreted loosely. As is the case with all the instances of the PMM *like* marking non-equivalence, the PMM can also be considered to mark the expression as important within the speaker’s proposition.

(119) PS0EC: I looked at it and it was just like sort of, light brown and I thought oh that's not too bad! I got home and it was *like*, glowing and I'm thinking oh my God! There was like, arrows pointed to it still!

PS0EB: I mean, I only had that one on my neck and I thought and like I was I was [unclear]!

PS0EC: Wi, with your polos on!

(BNC1994DS)

In (119), speaker PS0EC describes a love bite that they received. They use the PMM *like* to mark the lexical verb “glowing” within the VP. The verb is used figuratively and should be, therefore, interpreted loosely. In other words, the love bite was very visible, but it could not have been literally glowing because bioluminescence of such intensity is unlikely in humans. The PMM again fulfils double service, signalling that a loose interpretation of the expression is appropriate and lending the situation a more dramatic effect by highlighting this unusual notion.

(120) S0208: I always wear knickers underneath everything my pyjamas

S0202: feels weird wearing them like not wearing them right?

S0208: >>it does it just feel like you're naked

S0202: yeah

S0208: if there’s not something there tightly snugging our *like* lumpy bits and stuff I’m like I feel naked exposed

(BNC2014)

Example (120) shows a conversation about wearing underwear under pyjamas. Speaker S0208 maintains that it is vital to have something underneath, “tightly snugging our *like* lumpy bits,” where the NP is most likely a creative, idiosyncratic way to refer to the fatty areas around the person’s hips. The PMM *like*, occurring within an NP, signals that a less-than-literal interpretation is needed to achieve an intersection of what was meant by the speaker and what is ultimately interpreted by the hearer.

Moving from the figurative use of language, we approach the cases where the PMM *like* indicates the necessity for a less-than-literal, looser interpretation based on the idea that the speaker might not “vouch for all aspects of the encoded meaning” (Andersen, 2001: 303). These examples would represent occurrences of the PMM *like* indicating the “need and desire to avoid full commitment to the expressions they choose, either reflecting a genuine conceptual discrepancy between what was said and what was meant or suggesting a less-than-full lexical commitment to the appropriateness of an expression” (Andersen, 2001: 295). These examples are the closest to what would be otherwise considered to represent hedging. Examples (121) and (122) show the speakers using the PMM *like* to signal that what follows may not be accurate in the specific context.

(121) PS07F: I’ve never heard of him! Michael Bolton?

KBTPSUNK: Actually, oh he’s a good singer!

PS07F: Never heard of him.

PS07H: He’s *like* a rock ballad si I dunno [unclear]. White. Good!

(BNC1994DS)

Speaker PS07H uses the PMM *like* to signal that the NP “a rock ballad si[nger]” may not accurately describe Michael Bolton. They signal that there might be a limitation to their epistemic commitment to the proposed information. Interestingly, in reality, “a rock ballad singer” would be the most accurate description of who Michael Bolton is.

(122) S0547: can't remember the last time I had beans though thankfully

S0548: asparagus has its own flavour

S0549: it’s a bit weird (.) you can only have it like three days in a year (.) like a panda

S0548: >>mm (.) mm yeah

S0547: a panda?

S0549: mm (.) fert- there’s only they fertilise something like two days in a year

S0547: mm

S0549: it’s *like* only once every three years or something

(BNC2014)

Similarly, in (122), speaker S0549 employs the PMM *like* to indicate a limited epistemic commitment to their awkwardly formulated claim that pandas fertilise (meaning “ovulate”) “only once every three years.” The extender “or something” that follows further adds a sense of an approximation to the phrase. The speaker’s desire to limit the commitment to the accuracy of their proposition was justified in this case because, in fact, pandas ovulate only once a year and can conceive for two or three days around ovulation⁶⁴. In these cases, as

⁶⁴ <https://www.nationalgeographic.com/animals/article/150820-giant-pandas-national-zoo-animals-science>

evidenced by the examples, the PMM *like* signals to the hearer that a looser interpretation of the proposed information is necessary as if the speaker would instruct them to “take it with a pinch of salt.”

Finally, the need for less-than-literal interpretation might be signalled by the PMM *like* in cases where the speaker might use an expression that can be considered potentially inappropriate in the specific context of its use. The speaker would then signal a less-than-full lexical commitment to the expression used (see Andersen, 1991:303). This is exemplified in (123) and (124).

(123) PS51S: I like Lucy actually she’s really coo cool she is. I dunno i if everyone else is not doing anything, then I’ll come. Like if there’s something better going on I suppose [unclear] I dunno.

PS51T: [unclear] and then like [unclear] like even if I still have to go cos [unclear].

PS51S: Well just say just say no, cos I mean she can't *like* fucking rule your life. [...] (BNC1994DS)

Speaker PS51S reacts to PS51T’s utterance in which they essentially advise PS51T to be more assertive. The PMM *like* occurs within a VP, preceding an expletive “fucking,” which is used to emphasise the rest of the verb phrase. The PMM *like* most likely indicates to the hearer to interpret the VP loosely while simultaneously marking the use of the expletive to soften its force. Finally, in the last example of this section, the conversation revolves around an episode of a children’s TV show, “Horrid Henry.” Speaker S0655 uses the PMM *like* again within a VP, to indicate that the gerund used may not be an appropriate expression to employ in the context of a children’s show, i.e. in the sense of being sexually attracted to someone.

(124) S0655: and then so he left great aunt Gretel's

S0653: mm

S0655: he was pleased with themselves and then he remembered that girls stopped *like* fancying him because of the shoes or like

S0655: ooh he’s a little girly

(BNC2014)

5.2.2.3 Clusters with the PMM *like* marking non-equivalence

Compared to the modest tendency to form clusters seen in the case of the focusing PMM *like*, Table 22 shows that the PMM *like* marking non-equivalence is more prone to co-occur with other PMs. Both the datasets show that the present subfunction of the PMM *like* occurs significantly more frequently without any accompanying pragmatic marker when looking at the difference between the *NONE* category and all the others either separately or

combined (the BNC1994DS, LL = 26.20; Log Ratio = 2.32 and the BNC2014, LL = 18.29; Log Ratio = 2.13).

PMM <i>LIKE</i> – MARKER OF NON-EQUIVALENCE	BNC1994DS dataset		BNC2014 dataset		LL	Log Ratio
	N	%	N	%		
CLUSTERS						
NONE	45	83.3	35	81.4	0.01	0.03
<i>sort of</i>	8	14.8	3	7.0	1.36	1.09
<i>kind of</i>	0	0.0	4	9.3	6.51	-3.33
<i>just</i>	1	1.9	1	2.3	0.03	-0.33
TOTAL	54	100%	43	100%		

Table 22: PMM like: marking non-equivalence – clusters

The most common counterpart to the PMM *like* marking non-equivalence in the BNC1994DS, is the PM “sort of,” while in the BNC2014, it is the PM “kind of.” Aijmer considers both these PMs “knowledge markers or evidentials referring broadly to ‘attitudes towards knowledge’” (2002: 175). In that way, they are almost identical to the function of the PMM *like* signalling limited epistemic or lexical commitment.

(125) PS02G: I wouldn't live with your father if he took drugs, I'll tell you be dead.

PS02X: They don't taste of nothing if they're capsules.

PS02Y: They do.

PS02X: Perhaps [unclear] cos there's usually *sort of like* a thin plastic

PS02Y: Do you wanna taste one?

(BNC1994DS)

Speaker PS02X in (125) uses the PMM *like* accompanied by the pragmatic marker “sort of” to show limited epistemic commitment to the accuracy of the NP “a thin plastic” in that specific context, which is justified because capsule covers are not made of plastic but out of gelatine or cellulose-based materials that are digestible. In the cluster “just like” mentioned in Section 5.2.1.3, the pragmatic functions of both PMs were treated as distinct. In the case of “sort of like,” it is not easy to make a similar claim. It is possible to perform a simple test that involves removing one of the PMs and determining whether the pragmatic function would change. Such a test seems to indicate that both the PMs have the same effect, i.e. indicating a certain non-equivalence, resulting in the need to interpret the marked phrase with caution regarding the speaker’s epistemic commitment.

(126) S0007: um (.) and and yeah you had to kind of almost er earn your keep (.) so the first like year er year to eighteen months was kind of me just trying to fit in (.) um (.) being from my background of working here I'd always be like kind of really *kind of like* blow my own trumpet quite bubbly compared to everyone else

S0007: and a bit more personality

S0018: mhm

S0007: and that sometimes counted against me (.) and I would never had ever had a

er get told off or had er disciplinary action (.) but I think I had a reputation as being a bit of a chatter

(BNC2014)

Speaker S0007 in (126) above uses the PMM *like* accompanied by the PM *kind of* to indicate a non-equivalence between what they had in mind and the expression used, signalling less than full lexical commitment. The speaker's caution is justifiable because the idiomatic VP "blow my own trumpet" is not used accurately in this specific context. The phrase "to blow one's own trumpet" means to brag/to boast, which may not convey the sense they have intended in this context, i.e. being extroverted and talkative. The preceding co-text also suggests some planning difficulties, evidenced by the repetition of the PM "kind of." Similarly to the example (125) above, removing either "kind of" or *like* does not seem to change the interpretational cue intended by the speaker. Therefore, it might be the case that both the PMs "sort of" and "kind of" form clusters with *like* in which their almost identical pragmatic functions combine and reinforce (e.g. Jucker et al., 2003: 1747)

5.2.2.4 Position of the PMM *like* marking non-equivalence

Finally, regarding the position of the PMM *like* marking non-equivalence in relation to the phrases it marks, the PMM again shows a preference for the environment of a noun phrase. Combining all the relevant categories (i.e. *preceding/entering NP* and *entering PP*), the NP represents a majority of 72.2% (N = 39) in the BNC1994DS and a 65.1% majority (N =28) in the BNC2014. None of the differences observed between the two datasets is statistically significant.

PMM <i>LIKE</i> – MARKER OF NON-EQUIVALENCE	BNC1994DS dataset		BNC2014 dataset		LL	Log Ratio
	N	%	N	%		
NP (preceding)	27	50.0	19	44.2	0.17	0.18
NP (entering)	6	11.1	7	16.3	0.47	-0.55
PP (preceding)	0	0.0	1	2.3	1.63	-1.33
PP (entering)	6	11.1	2	4.7	1.29	1.26
VP (preceding)	6	11.1	2	4.7	1.29	1.26
VP (entering)	5	9.3	3	7.0	0.15	0.41
ADJP (preceding)	3	5.6	7	16.3	2.69	-1.55
ADJP (entering)	0	0.0	0	0.0	0.00	-0.33
ADVP (preceding)	1	1.9	2	4.7	0.61	-1.33
ADVP (entering)	0	0.0	0	0.0	0.00	-0.33
Other (clause)	0	0.0	0	0.0	0.00	-0.33
Total	54	100%	43	100%		

Table 23: PMM *like*: marking non-equivalence – position

It has been shown that the present subfunction of the PMM *like* is very effectively analysed through the general notion of non-equivalence or non-identical resemblance of thought and utterance, as suggested by Schouroup (1983) and Andersen (2001). Turning back to the Principle of Least Effort and, by extension, to the Relevance theory, the PMM *like* marking non-equivalence, has a dual effect. It allows the speakers to conserve the effort in producing and encoding their utterances because it enables them to use expressions that might not be accurate in the specific context of their use, that can be underspecified and vague, expressions that represent a less-than-literal usage, and also expressions that might be somewhat inappropriate in a given utterance. It serves the speakers to make it known to their interlocutors that the information marked in this way will require special attention and likely more effort on their part in interpreting and decoding the intended message, which represents the second effect.

5.2.3 Comparing the BNC1994DS and the BNC2014

The clause-medial pragmatic marker *like* is the only D-P function of *like* where it was viable and relevant to examine its relationship to the clausal elements to which it is considered to be bound. The PMM, as observed in the present data, stays true to its label, targeting primarily individual phrases or their parts within clauses. As shown in the individual sections dedicated to the two subfunctions of the PMM *like* there is a preference for an NP environment, which is in line with previously reported results (e.g. Andersen, 2001). There were only three cases in all the data in which the PMM *like* had a scope over a clause. However, in these instances, the clause is part of a phrase as in (127), where the clause represents a complement of the preposition “of.”

- (127) S0144: but it's a needle in a haystack how can you stop it? for the million er millions of people that post some something how can you actually check it? Because you can't you can't set up a computer program to check that kind of thing it has to be done with a hu- a human
 S0024: mm can't they can't a computer program check the wavelengths of *like* what's contained within video?

(BNC2014)

Table 24 shows an overview of the positions the PMM *like* was found in the data, regardless of the subfunction it performs. None of the categories shows a difference between the two corpora that would be statistically significant.

CLAUSE-MEDIAL PRAGMATIC MARKER <i>LIKE</i>	BNC1994DS dataset		BNC2014 dataset		LL	Log Ratio
	N	%	N	%		
POSITION						
NP (preceding)	84	44.7	82	42.7	0.08	-0.07
NP (entering)	11	5.9	11	5.7	0.00	-0.03
PP (preceding)	17	9.0	15	7.8	0.17	-0.21
PP (entering)	23	12.2	16	8.3	1.41	-0.55
VP (preceding)	15	8.0	11	5.7	0.70	-0.48
VP (entering)	18	9.6	24	12.5	0.74	0.38
AdjP (preceding)	13	6.9	22	11.5	2.15	0.73
AdjP (entering)	2	1.1	1	0.5	0.36	-1.03
AdvP (preceding)	2	1.1	8	4.2	3.73	1.97
AdvP (entering)	1	0.5	1	0.5	0.00	-0.03
Other (clause)	2	1.1	1	0.5	0.36	-1.03
TOTAL	188	100%	192	100%	0.04	0.03

Table 24: PMM like: position – overview

Regarding the potential of the PMM *like* to form clusters with other pragmatic markers, the qualitative analysis has shown that when performing the focusing subfunction, the PMM *like* can co-occur with the emphatic “just.” In such cases, both the PMs are considered to retain their respective functions. When operating as a marker of non-equivalence, the PMM *like* formed clusters with “sort of” and “kind of.” In those cases, the PMs seem to reinforce each other's function and, as a consequence, they signal non-equivalence jointly. Despite these observations, as shown in Table 25, a statistically significant majority of PMM *like* tokens has occurred unaccompanied in the BNC1994DS dataset (LL = 160.97; Log Ratio = 3.64) as well as in the BNC2014 data (LL = 171.06; Log Ratio = 3.78).

CLAUSE-MEDIAL PRAGMATIC MARKER <i>LIKE</i>	BNC1994DS dataset		BNC2014 dataset		LL	Log Ratio
	N	%	N	%		
CLUSTERS						
NONE	174	92.6	179	93.2	0.00	-0.01
<i>sort of</i>	8	4.3	3	1.6	2.46	1.45
<i>kind of</i>	0	0.0	4	2.1	5.46	-2.97
<i>just</i>	6	3.2	6	3.1	0.00	0.03
TOTAL	188	100%	192	100%		

Table 25: PMM like: clusters – overview

It has been mentioned at the beginning of this section dedicated to PMM *like* that based on the observed frequency of occurrence in the two datasets, the PMM can be seen as a discourse-pragmatic function firmly established in the repertoires of speakers represented by the BNC1994DS and the BNC2014. As shown in Table 26, the only statistically significant difference between the results obtained from the two datasets can be observed in the subcategory of the PMM *like* marking non-equivalence, which requires enrichment of meaning. Therefore, the BNC1994DS dataset contains a significantly larger proportion of cases where the PMM precedes conceptual place-holders and other vague and underspecified phrases.

Otherwise, the datasets exhibit notable similarity regarding the various subfunctions and types of usage of the PMM *like*. Within the datasets, the statistically significant majority belongs to the focusing function in the BNC1994DS (LL = 35.15; Log Ratio = 1.31) and in the BNC2014 as well (LL = 61.93; Log Ratio = 1.79).

CLAUSE-MEDIAL PRAGMATIC MARKER <i>LIKE</i>	BNC1994DS Dataset		BNC2014 dataset		LL	Log Ratio
	N	%	N	%		
SUBFUNCTIONS						
FOCUS MARKER						
Highlighting important information	106	79.1	100	67.1	1.39	0.24
Marking exemplification	18	13.4	28	18.8	1.26	-0.48
Marking intensification	10	7.5	21	14.1	2.91	-0.92
Subtotal	134	71.3%	149	77.6%	0.51	-0.12
MARKER OF NON-EQUIVALENCE						
Requiring loosening	28	51.9	33	76.7	2.34	-0.57
Requiring enrichment	26	48.1	10	23.3	4.19	1.05
Subtotal	54	28.7%	43	22.4%	1.49	0.36
TOTAL	188	100%	192	100%	0.04	-0.03

Table 26: PMM *like*: subfunctions – overview

To conclude this section, the clause-medial pragmatic marker *like* has not undergone any significant changes regarding the composition of the functions that this discourse-pragmatic category subsumes. Speakers of British English employed it 30 years ago and continue to do so, as evidenced by the data drawn from the BNC1994DS and the BNC2014. It serves them chiefly to highlight the salient parts of their utterances and signal certain types of non-equivalence between the speaker’s underlying thought and how they express their utterances. As subjective as these uses of the PMM *like* in their essence are, they, in the end, also serve as interpretational cues to the hearers. The ultimate effect of the PMM *like* is not leaving the hearers in the dark, expending copious amounts of effort to make sense of what the speaker intended to convey, which can be seen as a remedial strategy restoring some of the balance between the production effort expended and the interpretational effort required.

5.3 Clause-final pragmatic marker

The third category among the D-P functions that the word *like* performs in spoken discourse is represented by the clause-final pragmatic marker⁶⁵ (PMF). The label of this category is deliberately reminiscent of the previous one, the clause-medial pragmatic marker, because, as regards its function, they share certain properties. Both pragmatic markers essentially allow the speakers to subjectively evaluate and comment upon the targeted

⁶⁵ Cf. D’Arcy’s label “sentence adverb” (2017: 12), which might carry an undesirable implication of a propositional usage. This is also discussed by Schweinberger (2014: 121–122).

linguistic material and thus provide an interpretational cue to the hearer. Nevertheless, it is convenient to treat these two functions as separate categories. The key distinguishing feature of the PMF is its backward scope. Therefore, whereas the PMM scopes over the following linguistic material on its right side, the scope of PMF, based on the methodology of assessment in the present thesis, concerns only the material that directly precedes it on the left. The backward scope of the PMF also allows it to fulfil an additional function of an invariant tag, which is unique to this category.

The PMF also shows a slight divergence from its clause-medial counterpart regarding the domains of discourse within which it primarily functions. As its clause-medial counterpart, the PMF operates mainly within the complex interpersonal domain. Nevertheless, while the hearer-oriented (interactive) function is best seen as only implied in the case of the PMM, the PMF exhibits the capacity to fulfil both, i.e. “one which is [primarily] speaker-oriented (subjective) and one which is [primarily] hearer-oriented (interactive)” (Brinton, 1996: 271). I propose to distinguish the individual functions of the PMM *like* precisely based on this division. Therefore, there are functions of the PMF that are mainly subjective and speaker-oriented, so that they either express the speaker’s “attitude or reaction to the preceding discourse,” which includes expression of tentativeness and hedging / non-equivalence (Brinton, 1996: 37). Concerning the interactive component, the PMF performs functions targeted towards the hearer, these include checking understanding, requesting confirmation, and expressing politeness (1996: 38). It is also possible to say that the primarily subjective, speaker-oriented function implies to some extent the interactive, hearer-oriented one and vice versa.

Before proceeding to the description of this discourse-pragmatic function of *like*, it is worth repeating that the previous two categories were confirmed to represent the foundation of the discourse-pragmatic repertoire of British English speakers regarding the word *like*. With the PMF, the qualitative analysis ventures into the D-P categories that show a significant difference in frequency of use based on the proportion of this function in the two examined datasets. The absolute frequencies and the associated proportions of the PMF *like* in both datasets were observed to be as follows: (N = 98; 19.6%) in the BNC1994DS and the (N = 21; 4.2%) BNC2014. It is essential to remind that even though the two datasets show a significant difference regarding the frequencies of this marker, with the figures markedly lower in the BNC2014, it does not mean that the use of the PMF would be on the decline. Its estimated relative frequency has also risen, and considerably so, see Table 13 and Table. Nevertheless, the PMF exhibits the smallest increase in use relative to the other three D-P functions of *like*.

The pragmatic function of the PMF *like* as it has been most often approached in previous research, falls within the boundaries of the definition offered by the OED:

Used conversationally to qualify a preceding [...] statement, suggesting that the statement is approximate, or signifying a degree of uncertainty on the part of the speaker as to whether an expression is pertinent or acceptable: ‘as it were’, ‘so to speak’, ‘in a manner of speaking’. Also used simply as a filler, or as an intensifier used to focus attention on the statement retrospectively. (“like, adj., adv., conj., and prep.,” OED3 Online)

While the functions mentioned in the OED3 Online are salient ones, the present qualitative analysis of the two datasets, and especially the BNC1994DS data, builds upon the findings of two additional studies, Miller & Weinert (1995) and Columbus (2009). Hopefully, it provides additional evidence supporting the direction of analysis which their work set out.

The following qualitative analysis treats the tokens of the PMF *like* as belonging to two categories – uses that are primarily speaker-oriented and uses that are primarily hearer-oriented. The speaker-oriented pragmatic functions of the PMF *like* subsume the expression of subjective evaluations and attitudes towards the preceding discourse, including limited epistemic or lexical commitment, emphatic function, and helping to clear up any potential misunderstanding. The primarily hearer-oriented pragmatic functions are represented by the PMF used as an invariant tag, serving to check understanding with the hearer or request confirmation of the speaker’s assumptions and hypotheses. The following sections provide a detailed overview of the pragmatic functions the PMF was observed to perform in the examined data and mention the PMF’s potential to form clusters with other markers. Finally, it concludes with a brief summative comparison of the results between the two datasets.

The assignment of function to each token of *like* within the PMF category was chiefly informed by potential paraphrases that make its role within a particular context more overt. The OED3 Online definition readily includes potential paraphrases usable for function verification, especially if the PMF marks non-equivalence. Suitable paraphrases are suggested in each category and were employed to ensure consistency in function assignment in combination with a close analysis of the broader co-text and context.

CLAUSE-MEDIAL PRAGMATIC MARKER <i>LIKE</i>	BNC1994DS dataset		BNC2014 dataset		LL	Log Ratio
	N	%	N	%		
ORIENTATION						
Speaker-oriented uses	50	51.0	10	47.6	0.04	0.10
Hearer-oriented uses	48	49.0	11	52.4	0.04	-0.10
TOTAL	98	100%	21	100%		

Table 27: PMF *like*: orientation

The qualitative analysis, as mentioned above, has approached all the tokens of the PMF *like* found in the two datasets as performing either a function that is primarily speaker-oriented or primarily hearer-oriented. Table 27 shows no statistically significant difference between these two types of uses of the PMF in the BNC1994DS (LL = 0.04; Log Ratio = 0.06), nor in the BNC2014 (LL = 0.05; Log Ratio = -0.14). A similar observation is valid for the comparison between datasets, which is indicative of a rather stable set of functions performed by the PMF in both corpora.

5.3.1 Speaker-oriented PMF *like*

The speaker-oriented functions of the PMF *like* are, in essence, similar to those performed by the clause-medial pragmatic marker *like*. However, they are not equal. When marking focus or non-equality, the PMF *like*'s ability to target specific elements of the speaker's utterances is limited due to its relatively rigid position on the right periphery of clauses or sentences. It does not enjoy the same mobility as the PMM. Despite this fact, the speakers can use the PMF *like* to mark the material that precedes it as salient for the interpretation of their utterances and, more specifically, to clear up any potential misunderstanding. Furthermore, the PMF *like* can be used for emphasis or to express certain reservations regarding the speakers' commitment. Both functions can be considered more specialised uses of the PMF used as a focus marker.

5.3.1.1 Focus marker – clearing up misunderstanding

The first category of the mainly speaker-oriented functions the PMF *like* performs in spoken discourse is based on the work of Miller & Weinert (1995: 389) and Miller (2009), who describe the use essentially as “clearing up misunderstanding.” They propose that the speakers can retroactively mark their utterances to be interpreted as “countering potential inferences, objections or doubts” (1995: 389). For the purposes of the present qualitative analysis, it is proposed that all the tokens of the PMF *like* found in this speaker-oriented category, can be paraphrased as “(just/so) to be clear” or with “don't get me wrong.” All the examples belonging to this category are offered in Section 10.3.1.1.

As illustrated by the conversation in (128), speaker PS01C uses the PMF *like* to highlight the WH-clause as salient for the interpretation of their intended meaning, i.e. the quality of the coal is pertinent to the batch that was brought in the most recently, not any other. In this way, the speaker can single out the information that they subjectively consider to be especially worthy of the speaker's attention. It is paraphrasable by “(just/so) to be clear.”

(128) PS01C: No that's right, it's small coal like, what they fetch last lot *like*

PS01A: Mm.

PS01C: and it all sticks together like that when you put it on

PS01A: Mm

PS01C: in a big clump.

(BNC1994DS)

The second example (129) in this category has speaker PS01A talk about the potential benefits of Communism. To prevent any potential misunderstanding or misinterpretation of what they propose, they retroactively highlight the sentence “I know it's not a right good thing” using the PMF *like*. It is paraphrasable as “(just/so) to be clear” or even “don't get me wrong” in this example.

(129) PS01A: You know what I mean. Instead of having all these different mortgage companies, Abbey National and that, the government have er, have er, a whatsname to do it, they're wouldn't be half and a quarter. I mean, it happens all over the world, you know, in in the in the especially in the whatsname countries.

PS01F: I know.

PS01A: Communist countries. Everything's owned by the by the government and er, I know it's not a right good thing, like, but if it could work properly, it would be a damn good thing.

(BN19994DS)

5.3.1.2 Focus marker – providing emphasis

Apart from highlighting specific clauses and sentences to prevent misunderstanding, the PMF *like* functions as what seems to be a versatile emphasiser. The PMF *like* appears to have the ability to underscore and emphasise the illocutionary force or the accompanying attitude and emotions of the preceding utterance, as exemplified in (130), (131), and (132). Additional examples of this usage are offered in Section 10.3.1.2. A paraphrase suitable for all the occurrences of the PMF *like* with this function is not available. However, most of the utterances can be reformulated with the emphasis represented by the intensifier “really,” as shown below. The first conversation shows speaker PS18E asking their interlocutor a simple WH-question. Under normal circumstances, asking a question implies an interest in obtaining the relevant information. The PMF *like*, especially with interrogatives, can emphasise the illocutionary force, i.e. “I *really* want to know where Paddy Ashdown is from.”

(130) PS18E: Where's er where's
PS18H: Yeah .
PS18E: Paddy Ashdown from *like*⁶⁶?
PS18H: He's er
PS18H: Irish .
PS18E: From Galway I think he is.

(BNC1994DS)

The conversation in (131) involves a declarative sentence, conveying surprise or disbelief, emphasised by the use of the PMF *like*. Speaker PS1EU complains that they had to pay an increased tax, which they find unfair due to the discussed circumstances, i.e. “I *really* cannot believe that I still had to pay the new increase!”

(131) PS1EU: yes, if they'd have done it from, say, the first of April fair comment
like, I wouldn't of said
[...]
PS1EU: of said nothing, oh well it's gone up, it's gone up like!
PS1EN: Yeah.
KCFPSUNK: I know.
PS1EU: But I paid for the first of March so I've lost li literally fourteen days haven't
PS1EN: Yes.
PS1EU: I?
PS1EN: Yes.
PS1EU: But I still had to pay the new increase *like*!

(BNC1994DS)

Finally, the example (132) below shows the PMF emphasising a declarative sentence that conveys the speaker's annoyance and disappointment regarding the fact that the interlocutor, along with some others, ate all of S0417's biscuits, using the PMF to emphasise the emotion, i.e. “I'm really annoyed [at the fact you ate all of them] because the biscuits weren't even opened!”

(132) S0417: we ate all the biscuits
S0415: who did?
S0417: me –ANONnameM and –ANONnameM
S0415: what what biscuits?
S0417: the shortbread ones
S0415: hey they weren't even opened this this morning *like*
S0417: >>I know
S0415: they weren't even open

(BNC2014)

⁶⁶ Czech counterparts to this usage of the PMF *like* would be “vůbec” or “vlastně” used as pragmatic markers.

5.3.1.3 Marker of non-equivalence

The speaker-oriented functions of the PMF *like* include an indication of certain non-equivalence regarding the preceding linguistic material. Although not abundant (see Table 29), the datasets contained instances where the PMF was used to retroactively indicate a potential non-equivalence of thought and utterance, signalling either a need for non-literal interpretation as in (133) or acknowledgement of the speaker's limited lexical commitment to the preceding linguistic material as in (134). Additional examples found in the two examined datasets are offered in Section 10.3.1.3.

- (133) PS1C1: You can't compromise your feelings just because of the money.
PS1JP: Yeah. But I mean it's not just that, she's killing herself for the job *like*! Sa, she her eyes are getting blacker every time and she she just seems to be in her books all the time, and everything now. I mean, she doesn't stop work, she never stops work! She goes on and on and on!
PS1C1: Well when you're being paid for doing a job that's the price you pay if you want to keep in work.
(BNC1994DS)

In (133), speaker PS1JP uses the PMF *like* to qualify the preceding clause, indicating non-equivalence between what the speaker had in mind and how they encoded their utterance that manifests in the figuratively used predicate. It is a hyperbole, an exaggeration of the situation. Figurative language, as seen in similar examples in the previous section dedicated to the PMM *like*, requires a non-literal, looser interpretation on the hearer's part. In this case, the clause must be interpreted that the person in question puts themselves under immense work-related strain, which has a negative effect on their appearance and possibly health, but not literally killing themselves doing it. The PMF *like* is paraphrasable as “so to speak.”

Example (134) offers a discussion about bariatric surgery, which represents an example of the PMF *like* used to indicate non-equivalence retroactively, this time regarding the suitability of the chosen expression in the given context. The clause “they cut them open,” i.e. the fact that the people are being operated on, is formulated rather crudely and requires some softening. The PMF *like* is again paraphrasable as “so to speak,” and the speaker is essentially signalling to the hearer that a less-than-full lexical commitment to the appropriateness of an expression (Andersen, 2001: 293) is involved.

- (134) PS0PP: Staple the stomach, yeah. Do they, they must do it
 PS0PN: Good grief
 PS0PP: inside obviously
 PS0RB: Yeah
 PS0PP: Yeah
 PS0RB: they cut them open *like* and it's a big scar right the way down there
 (BNC1994DS)

The primarily speaker-oriented pragmatic functions of the PMF *like* have been shown to allow the speakers to prevent potential misunderstandings by supplying additional explanatory information and to mark the preceding material as salient for the overall interpretation of their contribution to the conversation. The speaker-oriented PMF *like* also emphasises the illocutionary force of their utterances and amplifies the accompanying emotions and attitudes. Finally, it gives the speakers the means to retroactively qualify their utterances, indicating non-equivalence between what was meant and the resulting utterance, signalling the need for cautious interpretation on the hearer's part.

5.3.2 Hearer-oriented PMF *like*

The following section is dedicated to the pragmatic functions of the PMF *like* oriented primarily towards the hearer. While the clause-medial pragmatic marker *like* in general and the subjective, speaker-oriented pragmatic functions of the clause-final pragmatic marker *like* in particular only imply an interactive, hearer-oriented function, the two following categories where the PMF *like* is used as an invariant tag, take notice of the hearer and acknowledge them within the communicative situation more overtly. Brinton's overview of discourse-pragmatic functions subsumes all the interactive, hearer-oriented roles of pragmatic markers under one bullet point, proposing that they can serve "interpersonally, to effect cooperation, sharing, or intimacy between speaker and hearer, including confirming shared assumptions, checking or expressing understanding, requesting confirmation, expressing deference, or saving face (politeness)" (1996: 38). The pragmatic function of the PMF *like* in the cases provided below is very similar to the PM "you know," which has been described as a marker serving "to create common ground between speakers – or, indeed, to create fictive common ground; by using it, the speaker pretends shared knowledge and can make a bid for intimacy" (Beeching, 2016: 98).

The following examples attempt to show that the speakers employ the PMF *like* to perform all the functions mentioned by Brinton (1996) to a certain extent save expressing overt deference. The qualitative analysis of the hearer-oriented pragmatic functions relies on the approach employed by Columbus (2009, 2010a, 2010b), who suggested a data-driven approach

to the final categorisation of the individual tokens. The qualitative analysis of all the tokens resulted in the decision to separate the mainly hearer-oriented tokens of the PMF *like* into two broader functional categories, viz., *checking understanding*, and *requesting confirmation* of the speaker's assumptions and hypotheses.

5.3.2.1 Invariant tag – Checking understanding

The most frequently occurring hearer-oriented function of the PMF *like* in the present data, is checking understanding with the hearer. This category subsumes uses ranging from acknowledging the hearer in the communicative situation where the speaker might not intend to elicit an actual response from them (Columbus, 2010a: 93) as in (135) to situations where the hearer can respond but is not obliged to (136), to situations where some sort of hearer's response is desirable, either in the form of a backchannel (137) or in supplying the potentially missing element of meaning (138). I suggest that a suitable paraphrase helping in the identification of the cases falling within this category is something along the line of "if you know what I mean." All the examples of this use are offered in Section 10.3.2.1.

In (135), speaker PS03S tells quite a lengthy story. Usually, in similar situations, some sort of feedback provided by the hearer is appropriate, indicating that they are still listening and following the story. The PMF *like* is, however, used in a different direction. It is supplied by the speaker, and as Columbus proposes, it represents "the opposite of a minimal response, in that rather than saying, 'Keep talking, I'm listening,' to the discourse partner, it says, 'Keep listening, I'm (still) speaking'" (2010a: 93). The paraphrase "if you know what I mean" is also suitable here, however, in comparison to the one proposed by Columbus, it implies the potential for the hearer's intervention in the story.

(135) PS03S: And er I was out with him, his er his dad was dead his elder brother was crippled, and he had a job of is wo Wilkinson and Phil Kilpacks next door, he did something with the sweets and jam I think. And, he couldn't walk properly. And er he er we used to go there and play with, you know, three or four hours and keep him company, *like*. And er we, one of the few times my dad came to Foundry Lane he I got a book, I think it were called Tiger Tim [...]

(BNC1994DS)

In the second example of this category (136), speaker S0421 talks about Albert Camus and tries to explain the tenets of existentialism, proposing examples of the basic questions around which the existentialist philosophy revolves. This effort is framed by the PMF *like*, used as an invariant tag, checking understanding with the hearer but not requiring a direct reaction, which is supported by the fact that speaker S0423 responds with a follow-up question but not

a backchannel or a response relevant to the material marked by the invariant tag PMF *like*. It can be suitably paraphrased as “if you know what I mean.”

(136) S0421: and he's quite existential so within existentialism it's erm (.) like about being and well you know like existence like what why are we why do we exist *like*?

S0423: so do you have to understand a bit about that philosophy to understand the book?

(BNC2014)

Both the examples above represent uses of the PMF *like* where the checks for understanding can be seen as “more generalised expressions of conversational involvement that are not responded to” (Andersen, 2001: 102). The following two examples represent cases where the PMF *like* can be seen as a signal inviting the hearer to react in some way if deemed appropriate. In (137), speaker PS1ES explains the advantages of living in a smaller apartment, especially regarding the overall lower expenses. Adding the PMF at the end of their question represents an invitation to the hearer to react or comment on it. Speaker PS1EN apparently agrees with PS1ES’s line of thought, which is expressed by the simple backchannel “Yeah.”

(137) PS1ES: Well it's it all adds up don't it *like*? You're heating costs is less. If you had

PS1EN: Yeah.

PS1ES: a smaller place.

PS1EN: Yeah.

PS1ES: You're lighting costs are less.

(BNC1994DS)

Finally, in (138), the speaker uses the PMF *like* not only to check understanding or to invite the hearer to provide a reaction or a comment, but they seem to employ it to indicate that they have encountered some production difficulties which might require the hearer to expend more effort in the interpretation of the speaker's intended meaning.

(138) PS04K: And it, [unclear] had it for one twenty five. I mean back here. I can remember [unclear]. And it [unclear] load your trolley. You know you load your trolley up then, you have to take a trolley round *like*.

PS04B: Oh like a supermarket. Of course yeah.

(BNC1994DS)

Speaker PS04K uses the PMF *like* as an invariant tag not only to check understanding but to indicate to the hearer that there is a need to supply the term describing the concept the (elderly) speaker PS04K cannot remember, which is a supermarket. This is evidenced by PS04B’s reply in which they supply the coveted term and express understanding. The paraphrase “if you know what I mean” seems still suitable in this case, and it could be possibly extended into “if you know what I mean, please tell me.”

5.3.2.2 Invariant tag – Requesting confirmation

The second category of the mainly hearer-oriented pragmatic functions of the PMF *like*, labelled *requesting confirmation*, contains the uses of the pragmatic marker that are the closest to canonical question tags (Columbus, 2010b: 301). It subsumes the uses of the PMF *like* in a range of contexts, from situations where the “speaker believes they share the same information as the hearer” (2010b:301) and requests confirmation of this belief to instances where it is likely that “the speaker believes the hearer knows something better than they do and asks for verification” (2010b: 301). Additional examples of this use are offered in Section 10.3.2.2. Instances of the PMF *like* included in this category perform functions similar to standard question tags. This is supported by the replies of the interlocutors in the example conversations below. In addition to that, all the instances included within the present sub-category of the PMF *like* seem to be paraphrasable as the standard reversed-polarity question tags.

- (139) PS1HH: Yeah when he comes home he’s lonely. And I've a feeling he's lonely over there and all
PS1HH: Well not, not really now he's, he's a harmless wee fella like he is harmless.
PS1HP: Has he got any bigger like cos he was small *like*?
PS1HH: No well he's not, no I would say he has a bit, yeah.

(BNC1994DS)

The first example (139) of this sub-category shows a conversation about a person that is described as being small. Speaker PS1HP asks if they “got any bigger,” justifying the question by expressing their belief that they were small. This belief is arguably something that they consider to be a shared assumption with the hearer. Using the PMF *like* as an invariant tag, marking the subordinate clause, they ask speaker PS1HH for verification of this assumption. Speaker PS1HH confirms it implicitly by replying that the person has not gotten any bigger. The PMF *like* essentially adds an interrogative force to the subordinate clause and is paraphrasable by the question tag “wasn’t he?” Requesting the hearer to confirm what is presented as something that is essentially a part of the interlocutors’ shared background context helps “to effect cooperation, sharing, or intimacy” (Brinton, 1996: 38) between them.

The following three examples show the PMF *like* marking information that may or may not be an assumption the interlocutors share. As such, it would represent the use mentioned by Columbus (2010b: 301), where the speaker supposes that the hearer has more information than them. This supposition projects into the suitable paraphrase of the PMF *like* in such cases. While above, the fitting paraphrase was represented by the standard question tag alone, in these cases, it is suitable to supplement it with the conjunction “or.”

- (140) S0661: yeah but most of the work can be done
 S0663: >>sh- (.) up here?
 S0661: >>while she's up here (.) and she's got her studio space w- in that college where she can work on whatever –UNCLEARWORD thing
 S0663: >>oh yeah yeah that's good that's so will that?
 S0662: >>well it's a space that she's got to work in (.) that she n- she's d- she's there now anyway like?
 S0661: yeah she went she's been there for a few weeks now
- (BNC2014)

In the conversation above (140), speaker S0662 uses the PMF *like* as an invariant tag, again adding an interrogative force to a declarative clause, seeking (dis-)confirmation of their assumption. The speakers discuss a person who travels from relatively far away (potentially Manchester, based on the metadata) to London for work. Speaker S0662 assumes that “she’s there now anyway” and marks this assumption with the PMF *like*, indicating to the hearer that they require their input. This can be motivated by the desire to support the intimacy between them. However, it is equally likely that it is motivated by the genuine desire to have their assumption confirmed as (in)correct. The PMF *like* is paraphrasable as a canonical, opposite-polarity question tag + optional “or” resulting in “or isn’t she” tag in this case.

The third example of this category, represented by the conversation in (141) below, shows perhaps more clearly that speaker PS04K assumes that the hearer possesses more information than them, i.e. that the assumption may not be a shared one, which is ultimately evidenced by the disconfirmation of their assumption. The interlocutors discuss different options where to shop for good value groceries. Speaker PS04K assumes that an (employee) card is needed to shop in a particular store to get better prices. Using the PMF *like*, they indicate to the hearer that their (dis)confirmation is required. The PMF *like* is paraphrasable by “or isn’t it.”

- (141) PS04K: [unclear] somebody works there is it? They've got to have their card?
 PS04B: It's Carol, Carol erm [unclear]
 PS04K: No I meant to say it's somebody that works there is it? **Like**
 PS04B: No he works on the channel tunnel. But he just they give them out cards from [unclear]
 PS04K: Oh they give them out, oh.
- (BNC1994DS)

Finally, the last example in this category shows that the need for (dis)confirmation of the assumption can be emphasised by accompanying the PMF *like* with the conjunction “or” explicitly.

(142) S0349[??]: it does kind of by the time it gets round to do doing Christmas again we've kind of gone out t
 S0336: >>yeah
 S0349[??]: >>plan it sort of thing and just get on with it and you 've got targets so
 S0336: >>what do you do about like things like birthdays? are they just kind of
 S0349[??]: >>we
 S0336: >>going on the background? *or like*
 S0349[??]: >>well erm (.) we've been doing some of like the everyday stuff or just
 S0336: >>yeah
 S0349[??]: >>like birthdays and stuff but they do that in the studios

(BNC2014)

Speaker S0336 asks the hearer about their job, which seems to be designing greeting cards. They are interested in knowing whether other occasions, such as birthdays, get backgrounded during the busier periods, such as before Christmas. This represents their assumption that they request to be confirmed by the hearer using the PMF *like* + “or,” prompting them to either confirm or to supply the alternative, which the hearer in their response does.

The current category, *requesting confirmation*, and the instances of the PMF *like* therein seem to be the most direct and overt way to acknowledge and incorporate the hearer within the communicative situation achievable by the D-P *like*. Compared to *checking understanding*, where the hearer’s actual response or reaction was merely desirable, in the present category, it is necessary because the speaker’s communicative intention is not fulfilled without the hearer’s confirmation or alternative information.

5.3.3 Clusters with the PMF *like*

Regarding the potential of the PMF *like* to form clusters with other PMs, it is not surprising that the only marker observed to occur by its side in the two datasets is the PM “you know.” “You know,” as has been mentioned above, represents a pragmatic marker that is considered to fulfil a similar set of pragmatic functions and which can occupy the same position at the right periphery of clauses and utterances. Despite this fact, in the statistically significant majority of cases, the PMF *like* occurred unaccompanied in both datasets, in the BNC1994DS in the proportion of 87.8% to 12.2% (LL = 62.99; Log Ratio = 2.84) and the BNC2014 in 95.2% of cases to 4.8% (LL = 21.07, Log Ratio = 4.32). The differences between the datasets are not statistically significant.

CLAUSE-FINAL PRAGMATIC MARKER <i>LIKE</i>	BNC1994DS dataset		BNC2014 dataset		LL	Log Ratio
	N	%	N	%		
CLUSTERS						
NONE	86	87.8	20	95.2	0.11	-0.12
<i>you know</i> (hearer-oriented PMF <i>like</i>)	7	7.1	0	0.0	2.72	1.58
<i>you know</i> (speaker-oriented PMF <i>like</i>)	5	5.1	1	4.8	0.00	0.10
TOTAL	98	100%	21	100%		

Table 28: PMF *like*: clusters – overview

Regarding their function, it is likely that when the PMF *like* and the PM “you know” co-occur in cases where the PMF *like* has one of the primarily hearer-oriented pragmatic functions above, they reinforce each other and together, they “enjoin the interlocutor to share or collude in the speaker’s opinions” (Beeching, 2016: 97) as in (143) below. Removing one or the other PM from the utterance does not seem to alter the pragmatic function conveyed.

- (143) PS029: It don't go broadcasting anywhere it's it's a research team.
 PS02B: Yeah. It's good there [unclear] innit?
 PS029: And they just pick out certain words that people use and they want different people's, different, you talk different. *Like you know*
 PS02B: Oh yeah that's right.

(BNC1994DS)

However, the data also contained occurrences where the PM “you know” occurred alongside the PMF *like* performing the speaker-oriented functions, for example, the emphasiser. Consider the conversation in example (144) below. The PMF *like* can be seen to emphasise the preceding statement, i.e. “It is *really* surprising that none of Jackie’s family came to the wedding,” and the PM “you know” to check for understanding with the hearer. Therefore, in similar cases, it seems that their respective functions are best analysed separately, which means that removing one of the PMs can potentially alter the pragmatic meaning conveyed.

- (144) PS0RB: That's how she met him at relatives party.
 PS0PP: Oh! Well what about the
 PS0RB: Distant rel relatives like.
 PS0PP: well it's more likely that she's gonna see one of the relatives than him, isn't it?
 PS0RB: Mm. That's true, yeah! His aunty, I think it was. But whether she'll be very sympathetic to Jackie none o none of Jackie's family came to the wedding, *like you know!*
 PS0PP: Mm.
 PS0RB: Anyway, she's got the hots for this feller down there that she used to go out with he's about forty eight or something like that [...]

5.3.4 Comparing the BNC1994DS and the BNC2014

To conclude the section dedicated to the clause-final pragmatic marker *like*, it can be said that although the proportion of this function is markedly lower in the BNC2014 dataset, it is still a pragmatic function with a firm place in the repertoires of speakers as represented by the two corpora. This discourse-pragmatic category also includes the only explicitly interactive functions of the word *like* represented by the two groups of hearer-oriented uses employed to check understanding with the hearer and to request confirmation of presented assumptions.

Table 29 offers a quantitative overview of the pragmatic functions described in the previous sections. The results suggest that no innovative function has emerged in the BNC2014 data and that none of the observed functions has fallen out of use. There are no statistically significant differences among the subfunctions of the PMF *like*. The least frequently employed function of the PMF *like* is signalling non-equivalence. This can be likely explained by the fact that this function is also performed by the PMM *like*, which can target the relevant material with more precision clause-internally.

CLAUSE-FINAL PRAGMATIC MARKER <i>LIKE</i>	BNC1994DS dataset		BNC2014 dataset		LL	Log Ratio
	N	%	N	%		
SUBFUNCTIONS						
HEARER-ORIENTED FUNCTIONS						
Checking understanding	41	85.4	7	63.6	0.55	0.42
Requesting confirmation	7	14.6	4	36.4	1.91	-1.32
Subtotal	48	49.0	11	52.4	0.04	-0.10
SPEAKER-ORIENTED FUNCTIONS						
Clearing up a potential misunderstanding	23	46.0	3	30.0	0.54	0.62
Marking emphasis	22	44.0	4	40.0	0.03	0.14
Marking non-equivalence	5	10.0	3	30.0	1.99	-1.58
Subtotal	50	51.0	10	47.6	0.04	0.10
TOTAL	98	100%	21	100%		

Table 29: PMF *like*: subfunctions – overview

The clause-final pragmatic marker *like* does not represent an innovation within the list of all the discourse-pragmatic functions *like* fulfils in spoken discourse. On the contrary, it has been most often described as “the ‘traditional’ (and obsolescing) British pattern” (D’Arcy, 2005: 5). The current data suggest that the rise of the PMF *like* has not been as vigorous as was observed in the case of the previous D-P categories, the discourse marker and the clause-medial pragmatic marker. It somewhat lags behind. However, it is certainly not dropping out of use and getting obsolete. It was shown to function similarly to the PMM, providing subjective evaluations of relevant linguistic material, ranging from marking salience to indicating non-equivalence, with the exception that it can do it retroactively. More importantly, it provides the

speakers with interactive functions unique to this category, allowing them to acknowledge and overtly involve the hearers in the interpretational and sometimes even in the production processes of their utterances. Since the methodology of the present study resulted in a very limited set of occurrences that could be analysed, the understanding of the way the PMF *like* is nowadays employed would, without a doubt, benefit from a study focused solely on this particular pragmatic marker, performed on contemporary, spoken, British English data.

5.4 Quotative marker

The last discourse-pragmatic function of *like* examined in the present thesis is the quotative marker (QM) *like*. The function it fulfils in spoken discourse is quite specific compared to those of the DM, PMM, and PMF *like* described in the previous sections of the qualitative analysis. Turning yet again to Brinton (1996) and the idea of anchoring the individual D-P functions of *like* within the textual domain and the interpersonal domain of discourse, which subsumes the subjective and interactive functions of D-P markers (1996: 38–39), it seems that the QM *like* encompasses both the domains. It has been argued that textually, it serves “as a demarcation marker, indicating the onset of reported segment” (Andersen, 2001: 251). This means that it contributes to the organisation and structuring of ongoing discourse, which in effect, aids in achieving its cohesion and coherence. Within the interpersonal domain, the QM *like* allows the speaker to indicate their subjective attitudes towards the quoted material. This includes signalling “non-equivalence of what is reported and the actual utterance” (Buchstaller, 2002: 4), resulting in limiting the speaker’s commitment to the “form and content of the quote” (2002: 4). These subjective functions necessarily project into the interactive component of the interpersonal domain because it is through these subjective evaluations and expressions of attitudes that the speaker can cue the hearer regarding the intended interpretation of their utterances.

Although it has been mentioned that the quotative marker *like* and the constructions in which it appears are somewhat anomalous in that they cannot be omitted as easily as the other D-P functions of *like* described above, it is not for reasons related to the propositional content of the utterances in which it occurs. Removing the quotative construction or only the QM *like* will affect the textual and interpersonal meaning. Textually, the quoted material would lose its framing and interpersonally, any potential subjective evaluation of the quotation as well as the resulting hint indicating the intended direction of interpretation to the hearer, would be lost. Nevertheless, it could be argued that the intended meaning and successful interpretation of the linguistic material as a quotation would still be possible. In effect, omission of the QM *like*

would only make it more difficult and consequently require more effort on the part of the hearer to interpret the speaker’s message as intended. As with the DM, PMM, and the PMF *like*, even the QM serves only as an interpretive cue, hinting at something that would be otherwise still retrievable.

The analysis of the tokens identified as performing the role of a quotative marker draws mainly from the approach proposed by Tagliamonte & Hudson (1999) and adopted and adjusted by Buchstaller & D’Arcy (2009). These two studies focus on analysing several linguistic factors regarding the quotative constructions in which *like* participates, most notably the content of the quote along with the grammatical person and tense of the quotative construction. These three factors are examined in the present thesis, including hypotheticality of the quoted material, which is an additional factor examined only by Buchstaller (2002: 6).

Compared to the other D-P uses of *like*, the quotative marker *like* is supposed to represent the newcomer that is captured in its initial stages of growth in the BNC1994DS and observed in full bloom in the BNC2014. The quantitative analysis has provided evidence for this claim which is in line with previous research on the topic. The present data and their qualitative analysis show that, although not robustly, the QM *like* is represented in the BNC1994DS dataset. Nevertheless, the analysis of the selected factors does not corroborate the results observed, for example, by Tagliamonte & Hudson (1999) or Buchstaller & D’Arcy (2009), who report that in the incipient stages, the constructions with QM *like* favour 1st person contexts and introduce thoughts or inner monologues (e.g. Buchstaller & D’Arcy, 2009: 306).

Proceeding to the qualitative analysis of all the tokens of the QM *like* found in the two datasets, it is the first examined factor, the content of the quote that also serves as the main distinguishing factor allowing the division of all the instances of the QM *like* into two main groups. The first one contains all the quotative constructions featuring the QM *like* that introduce mostly “outwardly realized verbal action, i.e. speech” (Buchstaller & D’Arcy, 2009: 295), while the second group contains tokens of the QM *like* that introduce quoted material which “may represent a thought, a state of mind, or inner monologue and therefore may be interpreted as never having been uttered” (Blyth et al., 1990: 222). The remaining factors are therefore discussed within both these sub-categories separately.

QUOTATIVE MARKER <i>LIKE</i>	BNC1994DS dataset		BNC2014 dataset		LL	Log Ratio
	N	%	N	%		
Actual speech	20	95.2	76	69.1	1.53	0.46
Thought	1	4.8	34	30.9	6.46	-2.70
TOTAL	21	100%	110	100%		

Table 30: QM *like*: content of the quote

Both the datasets show a statistically significant difference between the two types, with the preference for employing the quotatives with the *QM like* to report actual speech over thoughts, inner monologues, or generally attributable sentiments (the BNC1994DS, LL = 21.07; Log Ratio = 4.32 and the BNC2014, LL = 16.45; Log Ratio = 1.16). Regarding the difference between datasets shown in Table 30, it is apparent that the contrast between the single occurrence of *QM like* reporting thoughts / inner monologues in the BNC1994DS and the 34 occurrences in the BNC2014 necessarily means a significant increase in proportion in the BNC2014 data. This would normally indicate that the *QM like* expanded its scope over time from primarily introducing quotations representing actual speech to contexts where the speaker would use it to report their thoughts or inner monologues. Nevertheless, this observation based on the present data describes a tendency which is exactly the opposite of what has been reported in previous research on the topic. This issue is discussed further in Section 5.4.3.

5.4.1 Reporting actual speech

The first sub-category contains tokens of the *QM like* in quotative constructions reporting utterances that represent speech that was actually produced or would have been produced if a hypothetical situation described by the speaker had occurred. It also includes tokens of *QM like* reporting what was in the original context of a written proposition, and these instances are discussed at the end of the present section. All the examples belonging to the present category are offered in Section 10.4.1.

Previous studies make a note of the fact that it is not an easy task to determine whether the quoted material does indeed represent an utterance that was actually produced or only a representation of the speaker's inner monologue, which is especially difficult for the quotative constructions featuring the 1st person singular pronoun "I" (e.g. Ferrara & Bell, 1995: 279). Ideal evidence in support of analysing the content of the quote as a rendition of actual speech is generally the presence of full adjacency pairs, as in (145) below. Speaker S0439 employs the *QM like* to reconstruct a whole stretch of conversation between themselves and another speaker consisting of several turns. In other cases, the fact that the quoted material has been spoken out loud can also be explicitly indicated by the speaker ("I said to...") as in (146). Evidence can also be found in the surrounding context or in the formulation of the quoted material as exemplified by (147) where speaker S0638 directly addresses the interlocutor by name and then comments on the effect their utterance has produced (e.g. "and you did cheer up a bit").

(145) S0439: I went round to –ANONnameF's yesterday cos –ANONnameF hates packing cos she's going back to –ANONplace she was like I walked in and she was like *I was like* what's wrong –ANONnameF? she goes I don't know what to pack and I was like well have you er c-ategorised your clothes? you know into like just T-shirts trousers something like that she goes no

(BNC2014)

(146) S0544: the sauce is done –UNCLEARWORD

S0543: I'm checking it now

S0560: oh for fuck's sake

S0542: I said to –ANONnameF *I was like* –ANONnameM is not gonna be happy

(BNC2014)

(147) S0638: and it's great and they do that you know the distr- and they're going to do the Hula

S0632: yeah

S0638: >>yeah HulaS0638: and *I'm like* oh there's a funny bit now –ANONnameF you can stop crying stop and you did cheer up a bit you just finally settled down and then they did the scene where he comes back a ghost

(BNC2014)

5.4.1.1 Grammatical person and attribution of enquoted material

The quotative constructions within this category usually occur as “subject + be (or another verb of saying) + *like*.” However, the subject may be elided and therefore only implied and recoverable from the surrounding context as in (148). Such cases are classified as if the elided subject was present, i.e. the case of (148) is included among the 3rd person (“he”/“she” or NP) category in Table 31 below.

(148) S0330: >>here you go and so she and then she like took her pot of tea up to ANONnameM and *was like* (.) can you put some more hot water in this?

(BNC2014)

QM <i>LIKE</i> – ACTUAL SPEECH	BNC1994DS dataset		BNC2014 dataset		LL	Log Ratio
	N	%	N	%		
1 st person sg. (<i>I</i>)	4	20.0	31	40.8	2.16	-1.03
1 st person pl. (<i>we</i>)	1	5.0	1	1.3	0.83	1.93
2 nd person (<i>you</i>)	2	10.0	2	2.6	1.66	1.93
3 rd person (<i>he/she</i> or NP)	7	35.0	33	43.4	0.28	-0.31
3 rd person (<i>it</i>)	6	30.0	4	5.3	7.23	2.51
3 rd person pl. (<i>they</i> or NP)	0	0.0	5	6.6	2.34	-1.40
TOTAL	20	100%	76	100%		

Table 31: QM like: actual speech – grammatical person

The results indicate that there is a slight preference for third-person subjects. Nevertheless, the differences between 1st and 3rd person subjects, compared individually or cumulatively within the individual datasets, are not statistically significant (the BNC1994DS,

LL = 3.68; Log Ratio = -1.38 and the BNC2014, LL = 1.36; Log Ratio = -0.39).⁶⁷ The only statistically significant difference between the datasets occurred in the 3rd person category featuring the impersonal pronoun “it,” whose functions are discussed below. The decrease in proportion in the BNC2014 only suggests that when reporting actual speech, speakers in the BNC2014 are less likely to use the impersonal 3rd person pronoun “it” in relation to the other options than were their counterparts in the BNC1994DS.

Rather than relying only on the grammatical person encoded into the quotative construction, the results of the qualitative analysis suggest that it is more telling to distinguish between the so-called *animator* and *author* of the quoted material, an approach suggested by Jones & Schieffelin (2009) based on Goffman’s (1981) conception of speaker roles in interaction. Assuming the role of the animator, the speaker would be the one doing the reporting, while the content of the quote would be attributable to the author. The important notion here is that the speaker can either report material authored by other speakers or assume both roles simultaneously, i.e. be the one who reports and whose contribution is being reported.

The alignment between the grammatical person encoded in the quotative construction and the authorship of the quoted material is usually quite transparent. The first-person singular pronoun “I” would indicate that the speaker assumes both the available roles, i.e. they, as animators, provide renditions of utterances of their own authorship. Analogously, employing third person singular pronouns “he”/ “she” would signal that the animator and the author are two different entities and the quoted material represents a contribution of another speaker.

This is especially important when accounting for the uses of the empty “it” and also the 2nd person pronoun “you,” where the relation between the animator and the author of the quoted material might not be sufficiently clear. Regarding the use of the 3rd person pronoun “it,” the BNC2014 dataset contained one example where it fulfils the same role as “she” or “he” would. Therefore, the speaker in (149) uses the quotative construction “it+be+*like*” to introduce a rendition of actual speech authored in the original context by another speaker.

- (149) S0324: like when she was around on the weekend and she was ill and she didn’t talk apart from the time when we were talking about how tall she was
S0325: >>yeah
S0324: and *it was like* yeah all my family are midgets and I was like right okay yeah but like I’m taller than most of my family and they’re not midgets

⁶⁷ These values were obtained by merging the 1st person sg. and the 1st person pl. categories into one (BNC1994DS, N = 5; BNC2014, N =32) and all three 3rd person categories into one (BNC1994DS, N = 13; BNC2014, N =42).

S0325: yeah exactly I wouldn't be like to my mum and be like
S0324: you're a midget you're a midget
S0325: yeah but I don't understand like how people are so tall?

(BNC2014)

The motivation for employing the 3rd person impersonal pronoun “it” instead of “she” in (149) is not very clear since the surrounding context shows that speaker S0324 can understand the standard usage of the quotative, cf their response, “I was *like* right okay.” A potential explanation for using the impersonal pronoun might be the desire to achieve even further detachment from the material that the speaker quotes. They might have perceived it as somewhat controversial and feel uncomfortable talking about it (i.e. using the pejorative term “midget”).

Other instances of the “it+be+*like*” quotative construction introduce what is arguably a rendition of actual speech, but it is not attributable to a single speaker. It is attributable to more speakers, i.e. either the animator plus some other interlocutors (150) or a group of other speakers excluding the animator (151). These instances also most likely represent what Fox & Robles (2010) describe as “it’s *like* + enactments.” Nevertheless, it has been mentioned in Section 3.2.2 that due to the unavailability of audio recordings, especially for the data in the BNC2014, the “mimetic re-enactment” factor examined in previous studies focused on QM *like* will not be analysed in the present thesis. Lacking the necessary evidence to be able to determine confidently whether the quotation also “encodes mimetic content” (Buchstaller & D’Arcy, 2009: 297), these and similar examples are arguably best approached within the present taxonomy scheme and methodology as instances of actual speech, since they occur in a context where they represent responses to utterances spoken by other interlocutors. Despite that, they are included in a separate sub-category in Table 32 below, indicating that the notion of generalised attribution of authorship regarding the quoted material sets them apart from the rest of the more typical uses within this category.

(150) KPVPSUNK: Real weird.

PS586: And we nipped out there, and sort of looked up at him, and *it was like, oh hi,* we like go, is it safe up there?

KPVPS000: Yeah.

(BNC1994DS)

(151) S0387: he just said to us have you voted? And I was like I haven't voted but did any of you vote? *It's like nah*

S0200: >>hey guys (.) I said yeah we voted and he was like ah well damn shame

S0387: I said to –ANONnameM I should have said made you pose for me in our

(BNC2014)

Usage similar to (150) is represented by the use of a “we+be+like” quotative construction in (152), where speaker S0393 reports a reaction constituting non-lexicalised sounds “oh oh [...]” which would be attributable to them + some other interlocutors in the original context.

- (152) S0391: what else did you know about them?
S0392: knew that he was from New Zealand
[...]
S0392: >>then then when –ANONnameM says to him er
S0545: >>–UNCLEARWORD? No
S0392: >>so whereabouts in New Zealand are you from? He says did I tell you that?
Or have you just guessed my accent?
S0393: *we were like* oh oh –UNCLEARWORD
S0397: >>and it was like oh it’s your accent yeah
(BNC2014)

Finally, the authorship of the quoted material, which can be attributed to a group of other speakers, excluding the speaker/animator as in (151) above, can also be achieved via quotative constructions with the QM *like* containing 3rd person plural subjects (153).

- (153) S0208: and this is the year that we decided to go to –ANONplace so we actually drove through –ANONplace for once and I was asleep and then I woke up and my sister was really trying to –UNCLEARWORD do you know where we are? I was sort of looking around and I was like no
S0208: *and my parents were like* really? Do you do you want to look out that that window so I looked out and I just saw the castle and I was like are we really here? Is it real? Is it real?
(BNC2014)

It is unlikely that both the persons referred to as *parents* would, in unison, perform the utterances quoted by speaker S0208. As such, the quoted material most likely represents an approximate and generally attributable rendition of what has been said in the original context.

The usage observed in the data shows either a narrative use of a generic “you,” which adds to the interactivity of the discourse by involving the hearer as in (154) or represents a potential utterance in a hypothetical situation. Speaker PS586 recounts a situation where the quoted material “excuse me,” although introduced by a quotative construction with “you,” is attributable to them in their role of an animator because “sometimes, the reference is to the speaker's rather than the hearer's life or experiences” (Quirk et al., 1985: 354).

- (154) PS6RY: Well, it’s amazing what people will buy.
KPVPSUNK: I know.
PS586: You get couples who shop together and then they get addicted to your car boot, and they want everything and it’s quite amusing.
PS586: I've had people, I've, I've driven up and it’s in the pouring rain, and you've people just, they hoard round your car as you drive up. You can't actually get things

out of your car. And you take out a box of stuff and they're sorting through the stuff and *you're like*, excuse me, and you're trying to get your tables out (BNC1994DS)

The 2nd person pronoun “you” also occurs as a subject in constructions with the QM *like* introducing material attributable to the animator, i.e. the speaker reporting it. However, it is meant to represent an utterance of another speaker/anyone in general, in a future or hypothetical situation (155). It is worth sorting these cases, although they have not occurred in high numbers, into a separate category *Animator+another speaker*, as seen in Table 32.

(155) S0638: people that get on and the people that get promoted are all the ones that know how to play the game
 S0632: >>maybe that’s why it’s shooting yourself in the foot when people are like oh can you take on this project? *you'll be like* oh yeah yeah I haven't you know I've got time to do it you've gotta be like well I I
 S0638: >>oh I dunno
 S0632: >>I really I really wanna help you out and I'm excited about this project but I I'm snowed at the moment I'm completely snowed (BNC2014)

Speaker S0632 invokes a hypothetical dialogue to illustrate their point. They maintain that to advance in one’s career, one must know “how to play the game.” Directly refusing to accept additional work without any redress is seen as disadvantageous. Speaker S0638 suggests a potential utterance that one would produce in that hypothetical scenario.

The results obtained from the analysis of the grammatical person encoded in the quotative construction can be presented with regard to the relationship between the animator and the authorship of the enquoted material, i.e. to whom can the quotation be attributed (Table 32). This approach shows better whether the speakers prefer to employ the quotative constructions with the QM *like* to introduce renditions of their own previously produced or hypothetically produced utterances or such utterances of other speakers.

QM LIKE – ACTUAL SPEECH	BNC1994DS dataset		BNC2014 dataset		LL	Log Ratio
	N	%	N	%		
Animator (<i>I</i>)	4	20.0	32	42.1	2.38	-1.07
Animator + another speaker (<i>you, we, it</i>)	4	20.0	4	5.3	3.33	1.93
Another speaker (<i>he, she, it, NP</i>)	9	45.0	35	46.1	0.00	-0.03
Group of other speakers (<i>they, NP</i>)	3	15.0	5	6.6	1.16	1.19
TOTAL	20	100%	76	100%		

Table 32: QM *like*: actual speech – attribution of the enquoted material

The results indicate that there is a slight preference within both datasets for quotative constructions with the QM *like* that introduce the speech of another speaker in particular and

others in general if the first two categories (*Animator*, and *Animator + another speaker*) are merged into one (BNC1994DS, N = 8; BNC2014, N = 36) and the remaining two (*Another speaker*, and *Group of other speakers*) as well (BNC1994DS, N = 12; BNC2014, N =40). However, the differences within datasets are not statistically significant (the BNC1994DS, LL = 0.81; Log Ratio = -0.58 and the BNC2014, LL = 0.21; Log Ratio = -0.15). Even when comparing the two datasets, the differences between the merged categories do not reach statistical significance, i.e. comparing the general *Animator* (LL = 0.19; Log Ratio = -0.24) versus *Others* (LL = 0.15; Log Ratio = 0.19) between the corpora. These non-significant differences might be simply reflective of the dialogical nature of conversation, whether actual or reported, requiring representation of both (at minimum) participants in an interaction, i.e. the speaker themselves and the addressee(s), which manifests itself in the relative immutability over time.

5.4.1.2 Tense and temporal reference

The second examined factor, the tense of the verb within the quotative construction and temporal reference of the quotation, either manifests in the morphology of the verb within the quotative construction, or it can be implied by the surrounding context. Buchstaller & D’Arcy report a preference for a “past tense–past reference” match in BrE in quotatives featuring the QM *like* (2009: 308). The second available option is the historic present, i.e. a mismatch between the present morphology and past reference of the quotation (156). The historic present “describes the past as if it is happening now: it conveys something of the dramatic immediacy of an eye-witness account” (Quirk et al., 1985: 181) and involves “actions and activities that have past temporal reference are encoded with non-past tense morphology” (Buchstaller & D’Arcy, 2009: 297).

QM LIKE – ACTUAL SPEECH	BNC1994DS dataset		BNC2014 dataset		LL	Log Ratio
	N	%	N	%		
Historic present	5	25.0	20	26.3	0.01	-0.07
Present	0	0.0	1	1.3	0.47	0.93
Past	9	45.0	46	60.5	0.71	-0.43
Future (will/would)	3	15.0	6	3.9	0.76	0.93
NONE	3	15.0	3	7.9	2.50	1.93
TOTAL	20	100%	76	100%		

Table 33: QM like: actual speech – tense

The results observed in the two examined datasets are in line with the previous reports. As seen in Table 33, the speakers who have contributed the tokens of the QM *like* to the

BNC1994DS dataset seem to favour quotative constructions featuring the QM *like* that exhibit concord between the tense of the verb and the temporal reference of the quotation (e.g. “I was like”). Nonetheless, the difference between the *Past* and Historic present categories is not statistically significant (LL = 1.16; Log Ratio = -0.85). Similar results were obtained by analysing the BNC2014 dataset, where the *Past* category also represents the largest proportion of data. Nevertheless, this time, the difference between this and the second most frequent category (*Historic present*) is statistically significant (LL = 10.53; Log Ratio = 1.20). This indicates that the preference for quotative constructions with past morphology and past reference has been retained over time in BrE as evidenced by the BNC2014.

(156) KPVPUNK: Yeah, he is, he’s very easily led, Ryan, you know, and he’s very into, you know, getting on with the gang. Which is really sad. But erm, he’s a little shit called me, he he’s called me a college crappy, he goes why don't you go back, he goes, why don't you go back to college, you college crappy. He went, you're just a drop-out, you're just sponging off the government. I was like, shut up, Ryan. *He’s like, I know your sort.*

(BNC1994DS)

It was the BNC2014 dataset that contained the only instance of what could be analysed as quotative construction with present tense morphology and present temporal reference (157). Speaker S0041 talks about getting excited if they fare better than others or if they can keep up with the tempo they have set on the treadmill in general. In that case, they would utter something along the line of “yes (.) hah (.) take that treadmill.” Therefore, it can be taken as a rendition of actual speech in a habitual situation, i.e. “what I usually say.” This usage is also mentioned by Buchstaller & D’Arcy (2009: 303).

(157) S0041: and then he slowed down a bit (.) um (.) and then he kept up again (.) and then at the end when I sprinted it he didn't keep up (.) but he carried on like but he stayed on the treadmill for longer when I got off
 S0041: yeah (.) but it was really funny (.) cos you could see like once I got off (.) cos I get a bit excited if I win if I win the treadmill
 S0084: win
 S0041: (.) I get really excited (.) *I 'm like yes (.) hah (.) take that treadmill*
 S0084: nice
 S0041: and because I can barely breath at the time obviously saying that virtually wipes me out
 S0041: um
 S0084: that's a nice feeling though

(BNC2014)

5.4.1.3 Hypotheticality

The following paragraphs are inspired by Buchstaller's (2002) methodology, where she examines the quotatives in her study with regard to a hypotheticality continuum. This continuum comprises various degrees of probability with which the enquoted material, here representing actual speech, was, in reality, realised in some previous context (2002: 5–7). This approach can be seen as complementary to the tense/temporal reference factor since it shows, from a slightly different perspective, what purpose the QM *like* quotative constructions serve. Such perspective is also helpful in order to be able to account for instances that represent hypothetical scenarios. Because although they have not been outwardly produced, i.e. uttered in some previous or current context, they do not represent renditions of thoughts or inner monologues. I have decided to sort the QM tokens into two categories, whose criteria are not identical to Buchstaller's (2002). Therefore, the first category here, labelled *factual*, contains examples of quoted speech that had been realised within some context at some point before the reporting, as in (158).

- (158) S0235: I feel really bad calling him –ANONnameM because obviously he didn't choose that name his horrible p- horrible parents did so he said to him he was like you know I'm completely happy just calling you –ANONnameM if you want me to call you –ANONnameM or you know whatever you want
S0198: >>he was like
S0236: >>call me –ANONnameM
S0235: >>and ***he was like*** no my name is –ANONnameM you have to call me –ANONnameM (.) it's insane

The second type of realisation, the *hypothetical* category, contains instances that are yet to happen or could potentially happen in a hypothetical situation. The category of hypothetically realised quotations includes all the instances of “will /would + *like*” constructions. Rather than representing reports of what was uttered in the past, these represent examples of habitual yet hypothetical utterances (160) but also utterances (157) related to the description of habitual behaviour or behaviour characteristic for some specific circumstances (see Quirk et al., 1985: 228), predictions of what could be said in a (hypothetical) future (159) and finally renditions of hypothetical utterances that are unlikely to be ever performed (161).

- (159) PS0BD: Is this the start of a new series then?
PS0BE: Yeah it's vile int it? Is that it?
PS0BA: I'm not sure. Tell you the viewing figures will go down by half as soon as you see there's three old dears ***it'll be like*** oh see what, see what else is on love!
(BNC1994DS)

Speaker S0336 describes a sudden change in their state of mind that usually happens when they visit their parents or their partner's parents. At some point, they would simply want to leave, and the content of the quote likely represents an example of what they would usually actually utter in the situation. As such it is considered a rendition of actual speech within a hypothetical situation in the present classification.

(160) S0336: I I I get like –ANONnameM thinks it's really weird but I I (.) there's a moment like when we whenever we go back to either of our parents' house are I'll be really really happy and then there'll be a moment where I've just had enough and it will be such an instant moment and *I'll be like right we'll go* (.) and I've literally just like it's just got to a point where I feel like (.) no I've had enough now [...]
(BNC2014)

Finally, the speakers in (161) discuss the hypothetical scenario in which they meet Prince Philip. Not only is the whole situation unlikely to happen, but it is doubtful that if the scenario had happened, speaker S0439 would have actually uttered, “oh my god you're the best person ever,” especially following an offensive remark on the part of Prince Philip.

(161) S0439: >>it is pretty cool though if I met Philip I'd be I'd be absolutely I'd be so happy
S0444: >>if he said something to you you'd be even happier
S0439: I would cry I'd be s-
S0444: something offensive you'd be like I love you
S0439: >>even if yeah even i- even if –UNCLEARWORD something offensive to me *I'd be like oh my god you're the best person ever*
(BNC2014)

QM LIKE – ACTUAL SPEECH	BNC1994DS dataset		BNC2014 dataset		LL	Log Ratio
	N	%	N	%		
REALISATION						
Factual	15	75.0	67	88.2	0.33	-0.23
Hypothetical	5	25.0	9	11.8	1.64	1.08
TOTAL	20	100%	76	100%		

Table 34: QM like: actual speech – realisation

Both the datasets exhibit a very similar distribution of the two types of realisation, with the *factual* category representing a statistically significant majority in both (the BNC1994DS, LL = 5.23; Log Ratio = 1.58 and the BNC2014, LL = 50.07; Log Ratio = 2.90). The differences in proportions between the two datasets are not significant, i.e. when reporting actual speech with the QM like, speakers of BrE have preferred to report the utterances that were performed in reality in the past, as evidenced by the BNC1994DS data and continue to do so, based on the BNC2014 dataset.

Regarding the verb with which the QM *like* forms the quotative construction, the BNC1994DS dataset shows a greater variety, so it occurs not only in “be+*like*” constructions but also in “go+*like*” (162) and “say+*like*” (163) quotatives.

(162) PS555: Picks everything up. It's a bit of a bummer really but you know when you've got it on and you're talking, cos I was telling jokes and you get carried away and you start thinking wah and you start telling all the jokes and everything there's a, a lot of swearing on this tape, a lot of swearing, a lot of swearing. First there's Shelley, cos first of all I didn't want to talk in it, you know, *I just went like yeah, yeah, yeah*, no, sort of like yes, I wanna talk down it all the time, I want them to hear my voice! And you know you get carried away you start swearing don't you?

(BNC1994DS)

(163) PS6RW: [...] and like we drove past there one time and there was a woman standing outside, *she said like, oh what do you want*, I was like, oh well, we've come to see the house [...]

(BNC1994DS)

In these cases, the QM *like* might be assessed as allowing the speaker to signal certain non-equivalence between what was produced in the original context and what is presented in the quotation. It either concerns the formulation used or its content, indicating that it does not have to represent a verbatim representation of the original message and that the speaker's commitment might be limited. Accompanying the prototypical verb of saying with *like* in “say+*like*” and “go+*like*” constructions may also add a further dramatic effect to the quoted material (Blyth et al., 1990: 222).

The difference between “be” and “say” is not significant within the BNC1994DS dataset (LL = 1.49; Log Ratio = 0.87). Conversely, the BNC2014 dataset exhibits a clear, statistically significant preference for “be” in quotatives with the QM *like* introducing actual speech (LL = 76.17; Log Ratio = 4.54). The statistically significant difference regarding the verb “say” is also observed between the two datasets (see Table 35), suggesting that the speakers, over time, began to lean towards quotative constructions with “be + *like*” when reporting actual speech to the detriment of the constructions featuring the classic verbum dicendi “say + *like*,” based on the present data.

QM <i>LIKE</i> – ACTUAL SPEECH	BNC1994DS dataset		BNC2014 dataset		LL	Log Ratio
	N	%	N	%		
be	11	55.0	70	92.1	2.86	-0.74
say	6	30.0	3	3.9	8.77	2.93
go	1	5.0	0	0	3.14	2.93
NONE	2	10.0	3	3.9	0.95	1.34
TOTAL	20	100%	76	100%		

Table 35: QM like: actual speech – accompanying verb

It is worth noting that the decision to keep these other quotative constructions in the data might be one of the reasons for the extremely low occurrence of QM *like* reporting thought/inner monologues in the BNC1994DS dataset. Additionally, there were cases where the verb was elided, which were found in both datasets. The elision did not prevent identifying the remaining elements as representing a quotative construction since the surrounding context provided additional cues, as in (164).

(164) S0084: oh (.) so today in the office I got a card that said do not open until the twenty-ninth (.) and I was like Julie should I just open it now? And *she like yeah* (.) so I opened it now (.) so this is the card (.) I don't like cats as you might know
(BNC2014)

To conclude this section, it has been mentioned that this sub-category also includes examples of quotative constructions with the QM *like* introducing quotations of what can be considered written, not spoken, content. I propose that as long as it is a message that was perceivable in the original context (165) or would be perceivable in a hypothetical context (166), i.e. could be heard or read, it belongs within the present sub-category. As a thought or an inner monologue, the message would be inaccessible to others in the original context of its occurrence.

(165) S0632: I was reading a recipe I think for panna cottas and it involved raw egg whites
S0638: mm
S0632: and just at the end *it said like* the elderly pregnant women and babies shouldn't eat raw egg
S0638: right
S0632: and it didn't say children it said babies
(BNC2014)

In (165), speaker S0632 recalls a piece of information in a panna cotta recipe, using “said+like” quotative construction to report it to the addressee. This seems to be an extension of the usually present tense use of the verb “say,” described in the OED3 Online as generally indicating that “there is (a particular comment or form of words, or certain information) contained in a piece of writing, text” (“say, v.1 and int.,” OED3 Online). The last example of this section (166)

shows speaker S0336 proposing that they could easily text another person sending the message specified in the quotation introduced by “be+like.” It adds to the versatility of the quotative constructions with the QM *like*.

(166) S0336: it'd be fairly easy me for me to probably text –ANONnameF and ***be like*** oh I don't suppose you're around this weekend? I've got nothing to do I I might come down to –ANONplace for the day do you wanna do lunch or something?

(BNC2014)

5.4.2 Reporting thoughts, inner monologues, attitudes

The nature of the content enquoted using the quotative constructions featuring the QM *like* serves as the main distinguishing factor, structuring the account of the qualitative analysis of this marker. Therefore, the description of cases where the QM *like* introduces actual speech is followed by the cases involving the speakers' thoughts, sentiments, and internal monologues, their current or past interlocutors, as well as unspecified groups of others. Expressions of attitudes and sentiments are included based on the study of Tagliamonte and Hudson, who would consider cases where the quotative construction with the QM *like* “reported an attitude or a general feeling of the narrator or group of people” (1999: 156) an example of the present sub-category. It can be a rendition of what they really thought or a verbalisation of the feeling they felt at that specific moment in past which is being talked about. The present section examines the same factors as the previous one, i.e. grammatical person encoded in the construction, attribution of the enquoted material, verb tense and temporal reference, hypotheticality of realisation, as well as the verbs that, together with the QM *like*, form these quotative constructions. All the examples belonging to this category are offered in Section 10.4.2.

Identifying reported thoughts or internal monologue proved to be even more difficult than the identification of reported speech. However, the criteria applied in the previous category can also be applied here, only conversely. The absence of responses or expected elements of adjacency pairs could be indicative of a thought/inner monologue, as well as the absence of direct address to interlocutors. Finally, the speaker can overtly indicate that the quotation was likely not uttered (167).

(167) S0209: and I completely took off my makeup like you could see spots I'm not saying like if you're insecure like that's fine but then everyone in then everyone in the comments was like oh my god you look exactly the same with and without makeup and ***I was like*** that's cos she's wearing makeup but I'm not going to say it cos then you look like a bitch

(BNC2014)

In (167), speaker S0209 explicitly mentions that the quotation introduced by the quotative construction with the *QM like* represents their internal monologue that was not actually uttered, or to be more specific regarding this particular example, written as a comment and posted online.

The qualitative analysis of the tokens within the *QM* category has revealed that only one token from the BNC1994DS dataset can be analysed as representing quoted thought/inner monologue or generally attributable sentiment of others. This fact is in sharp contrast with previous studies of the *QM like*, which report that especially in the incipient stages of its diffusion, which the BNC1994DS data arguably represent, the *QM like* is preferred for prefacing quoted material that represents “internal dialogue” (Tagliamonte and Hudson, 1999: 167).

The only instance where the *QM like* could be interpreted as introducing a rendition of an internal monologue found in the BNC1994DS is represented by (168). It features the typical *verbum cogitandi* “to think.” The quoted thought, whose part was originally produced in some previous context is formulated in a way that it is simultaneously interpretable in the context of the animator as a question to the other interlocutor. The quotative construction could be said to have a past morphology with present reference, a relation that has not occurred in Buchstaller and D’Arcy’s study (2009). It is the only example of the *QM like* that fits within the present category in the BNC1994DS and, in addition to that, quite an unusual one.

(168) PS04U: Has her mum pulled her out? Or does she still go?

PS04X: She still goes.

PS04U: St she still goes? *I kept thinking like* did you definitely didn't talk in that exam?
You swear on it?

PS04X: Swear on my life.

(BNC1994DS)

The following qualitative analysis will primarily comment on the data in the BNC2014 for obvious reasons. The obtained results allow me to summarise the tendency to which the data point as a preface to the whole sub-category. Therefore, it can be said that the speakers responsible for the tokens of the *QM like* within the BNC1994 dataset, only rarely use the quotative marker *like* to introduce reported thoughts, internal monologues or generally attributable sentiments of others. The situation observed in the BNC2014 cannot provide insights other than an overall increase in usage.

5.4.2.1 Grammatical person and attribution of the enquoted material

Turning to the analysis of the BNC2014 dataset regarding the grammatical person used in this sub-category, it is apparent that in contrast to constructions introducing actual speech, the 1st person singular pronoun “I” exhibits clear dominance when introducing thoughts and inner monologues.

QM <i>LIKE</i> – THOUGHT	BNC1994DS dataset		BNC2014 dataset	
	N	%	N	%
GRAMMATICAL PERSON				
1 st person sg.	1	100	24	70.6
1 st person pl.	0	0.0	1	2.9
2 nd person	0	0.0	3	8.8
3 rd person (PRON or NP)	0	0.0	0	0.0
3 rd person (it)	0	0.0	2	5.9
3 rd person pl (PRON or NP)	0	0.0	4	11.8
TOTAL	1	100%	34	100%

Table 36: QM like: thought – grammatical person

The differences between the proportions of both the 1st person subject categories (N = 25) and the 3rd person categories combined (N = 6) are statistically significant (LL = 12.51; Log Ratio = 2.06). Interesting, but not surprising, is the lack of any instances of quotative constructions with the QM *like* with 3rd person subjects (“he”/ “she” or NPs), which indicates that it is not a viable way of conveying states of mind of other individual speakers (cf. “she thought...”). Nevertheless, it seems to have the ability to convey a generally attributable sentiment of an unspecified group of others, described in the sub-section dedicated to the relationship between the subject and authorship of the quoted material.

(169) S0439: >>a bloody decent salary to do it yeah (.) well it’s er like I've told you like all the time like I think you need life experience to be a teacher and I just don't I couldn't imagine going straight now into becoming an educator **I was like I can barely educate myself**
 S0439: like I barely know how to survive as an adult in an in an adult working life as it is how can I teach seventeen year olds to (.) become adults when I 'm barely an adult myself? (.) well that’s what I feel

(BNC1994)

In (169), speaker S0439 repeats what he has already told the interlocutor, sharing their internal struggles regarding their career choice to become a teacher. The quoted material introduced by the quotative construction with the QM *like* represents a rendition of that internal monologue, expressing how they felt. As such, it can be argued that it has not been uttered in the original context.

Mirroring the previous sub-category dedicated to the description of the QM *like* in construction introducing actual speech, the grammatical person factor is also complemented by the analysis of the relationship between the author of the quoted material and the animator, i.e. the speaker who reports it.

QM <i>LIKE</i> – THOUGHT	BNC1994DS dataset		BNC2014 dataset	
	N	%	N	%
Animator (<i>I</i>)	1	100	26	76.5
Animator + another speaker (<i>you</i>)	0	0.0	1	2.9
Another speaker (<i>you</i>)	0	0.0	3	8.8
Group of other speakers (<i>they, everyone</i>)	0	0.0	4	11.8
TOTAL	1	100%	34	100%

Table 37: QM *like*: thought – attribution of the enquoted material

Most instances within the BNC2014 dataset exhibit concurrence of the animator and author roles. Represented, for example, by (169) above, the speaker is the author of the thought that is later reported by them in a different context using the quotative construction featuring QM *like*. Figures presented in Table 37 hint at the fact that this is not the only possibility. Own thoughts and internal monologues can also be introduced by “it+be+*like*” (170).

- (170) S0618: I sort of ignored her until she was old enough to hold a proper conversation erm never held her when she was a baby (.) in fact yeah I was round a friend’s house a few months back in Northern Ireland so it must’ve been before I no yeah it must’ve been before I left must’ve been about August time and was introduced to her baby granddaughter and she just sort of plonked this thing
 S0619: >>oh no I’ve never h- I’ve never held a child –UNCLEARWORD
 S0618: >>in my arms **it’s like** shit what do I do now? you know –UNCLEARWORD
 (BNC2014)

Thoughts of others can be relayed using the 2nd person pronoun “you+(be)+*like*” quotative construction, as in (177) at the end of the present section. It is also possible to express a generally attributable sentiment of self and others using “we+be+*like*,” as shown in (171).

- (171) S0632: >>I think we started to throttle back a bit when we got to Kernville cos we'd
 S0635: we did
 S0632: >>had so many intense days
 S0635: uhu
 S0632: that **we were just like** you know what let's not try and do too much we've got a nice place to chill out by the river we can just sit back
 S0635: >>yeah
 S0632: and catch our breath a bit
 S0635: uhu
 S0632: but we did do something every day

(BNC2014)

Although it has been mentioned that it is unlikely that a speaker would present a thought or an internal monologue of another individual in the form of a rather vivid direct speech using the QM *like*, it is possible to relay the sentiments of an unspecified group of others using this quotative frame, as in (172).

(172) S0325: and Miss –ANONnameN when we came back in year eight we were like miss these chopping boards smell of vomit and she was like oh that's cos they were left wet over the summer holidays and *everyone was like* (.) oh
 S0324: yeah (.) yeah I just prefer to do it in my home
 S0325: yeah and not dirt-
 S0324: >>when I know everything's clean
 (BNC2014)

Example (172) illustrates the usage described by Tagliamonte & Hudson (1999). Compared to the generally attributable actual speech represented by examples (151) and (152) in the previous section, the generally attributable feeling or attitude does not occur within a stretch of discourse that could be analysed as an actual reconstructed dialogue between speakers. Speaker S0325 in (172) describes their return to school after the summer holiday, only to find disgusting chopping boards in the cooking class. Following the explanation by the teacher, the speaker relays the sentiment shared by the class by uttering a non-lexicalised sound “oh” to convey the generally attributable expression of disgust regarding the smelly chopping boards. It is unclear whether the speaker/animater shared the sentiment due to the previous use of (inclusive) *we*, and therefore this example is categorised within the category *Group of other speakers* in Table 37.

5.4.2.2 Tense and temporal reference

Advancing further to the tense and temporal reference factor, Table 38 indicates that the preference for quotative constructions with QM *like* that have past morphology with past reference observed in the previous sub-category is retained even when reporting thoughts and inner monologues in the BNC2014 dataset. The difference between the *Past* and *Historic present* categories is statistically significant (LL = 10.63; Log Ratio = -1.94).

QM LIKE – THOUGHT	BNC1994DS dataset		BNC2014 dataset	
	N	%	N	%
Historic present	0	0.0	6	17.6
Present	0	0.0	2	5.9
Past	1	100	23	67.6
Future (will/would)	0	0.0	3	8.8
TOTAL	1	100%	34	100%

Table 38: QM like: thought – tense

Other options included the use of “will/would” in the quotative construction, which is again more relevant regarding the degree of hypotheticality of realisation, discussed and exemplified in (176) below.

(173) S0041: and then I felt a bit bad (.) and we were sat in the car together (.) and she was close proximity (.) and **I was like** oo oo this is gonna be weird (BNC2014)

In example (173) above, speaker S0041 relays their own thought that was on their mind in the past context when they were in the car. This example represents the most typical way in which speakers use quotative constructions with the QM *like* to frame renditions of thoughts in dialogues.

(174) S0328: [...] I'm trying like to prove to them that I'm not a fucking idiot right and like I just forwarded that email cos we was leaving the house (.) and I didn't check the subject title was lol this colour
S0328: lol this colour
S0328: and then it was like all of our conversations like retarded you know it's like (.) well like the blue it was like
S0328: it's like we were just talking in like fucking like numericals and like text speak
S0328: you know it was like fucking re-like sayings like lol this colour
S0328: ***I'm like*** oh man I really need them to not know I'm a dick (.) it's so hard
S0328: I felt like fucking –ANONnameF cos I wrote back and I wa- cha- I wrote I thought I could change the thread if he hadn't opened it yet you know you can edit the subject?

Speaker S0328 in (174) describes a professional mishap involving a forwarded email. Instead of sending the colleagues an email with a proper description in the subject line, at least making it seem like an original message, the speaker forwarded one that said, “lol this colour,” which according to them, went against the professional image they were trying to create for themselves. Using the quotative construction that involves the use of the historic present tense “I’m like,” they introduce the expression of frustration they felt in the past context regarding upkeeping of that image “oh man I really need them to not know I'm a dick [...]”

5.4.2.3 Hypotheticality

Closely related to the tense and temporal reference factor is the degree of hypotheticality involved in the realisation of the quoted material. Table 39 reveals that the preference is to use the QM *like* to introduce factual thoughts and representations of internal monologue, i.e. those that can be evaluated as actually having occurred in some past context.

QM LIKE – THOUGHT	BNC1994DS dataset		BNC2014 dataset	
	N	%	N	%
Factual	1	100	29	85.3
Hypothetical	0	0.0	5	14.7
TOTAL	1	100%	34	100%

Table 39: QM like: thought – realisation

The difference between the two types is statistically significant (LL = 18.74; Log Ratio = 2.54). Both the examples above (173) and (174) are representative of factual realisations. Hypothetical realisations most often involve the quotative constructions “will/would+be+like” in a similar way as described in the previous sub-category of QM *like* reporting actual speech but also constructions with present morphology and future reference (175).

(175) S0209: anal

S0208: anal yeah –UNCLEARWORD

S0202: well you 're talking about anal on the recording right now so

S0210: they 're going to think it's like *they're like* the most used word in conversation anal

UNKMULTI[?]: anal

(BNC2014)

The speakers in (175) are trying to skew the representativeness of the BNC2014 by repeating the word “anal,” attempting to make the researchers think that the most used word in conversation is “anal.” Speaker S0210 uses the QM *like* in the quotative construction “they+be+like,” introducing a rendition of a hypothetical and generally attributable thought, “the most used word in conversation anal.” Further on the hypotheticality scale is the dialogue in (176), where speaker S0492 uses the quotative construction with the QM *like* to introduce a hypothetical thought of another speaker, i.e. what they thought the interlocutor would have thought in the past context.

(176) S0604: I'm not I'm not second guessing you

S0492: >>so I thought *you'd be like* well she's really like she didn't she's really trying to struggle those ones together so dress is a bit too obvious so it must be tie and cotton

S0604: >>how can a clue

S0604: >>be too good? too obviously

To conclude the present sub-category, Table 40 provides an overview of the verbs that have occurred in the quotative constructions featuring the QM *like*. Whereas the previous sub-category of QM *like reporting actual speech*, exhibited some variety, especially in the BNC1994DS dataset, the QM *like reporting thoughts*, has occurred in the majority of the cases in constructions with “be.”

QM <i>LIKE</i> – THOUGHT	BNC1994DS dataset		BNC2014 dataset	
	N	%	N	%
be	0	0.0	33	97.1
think	1	100	0	0.0
NONE	0	0.0	1	2.9
TOTAL	1	100%	34	100%

Table 40: QM *like*: *thought* – *accompanying verb*

One example in the BNC2014 dataset occurred with the verb elided, as seen below in (177). Speaker S0530 uses the construction “you+(be)+*like*” to introduce a quotation that represents a hypothetical thought attributable either to the speaker/ animator and/or the interlocutor due to the use of the 2nd person pronoun “you” with a generic reference, in the sense of *anyone in the situation*. As such, it represents an example categorised in the category *Animator + another speaker* in Table 37.

- (177) S0530: after the half term (.) I think if there’s any moment (.) that you can feel (.)
you'd mentally be able to jump back in it's (.) this week after the break
S0529: >>mm (.) yeah (.) no I agree
S0530: >>and obviously it it doesn't work out (.) if it doesn't work out then you'll
know then (.) but if you don't go back (.) after this week if *you just like*
S0529: >>mm
S0530: what if I had (.) turned it around that week? (.) sort of thing you know?
(BNC2014)

5.4.3 Comparing the BNC1994DS and the BNC2014

The QM *like* represents a discourse-pragmatic function of *like* that has been in the spotlight of numerous studies, from the early 1980s up to the present, especially due to its observed spread from American English (Tagliamonte & Hudson, 1999: 149) throughout different varieties of English. The results obtained from the two datasets examined for the purposes of the present thesis are in line with the previously conducted research, mainly in terms of quantity of the QM *like* in both corpora.

The frequency and the proportion of the QM *like* is significantly lower in the BNC1994DS dataset (N = 21; 4.2%), which contains data from 1985–1993 in comparison to the BNC2014 dataset (N = 110; 22%), with data collected between 2012–2016⁶⁸. The increase observed between the two datasets is in line with previous research, reporting low frequencies of occurrence in BrE data in its incipient stage (e.g. Andersen, 2001: 268–269; Beeching, 2016:

⁶⁸ See Table 43 and Section 4.3.3 or for the analysis of what the increase means regarding relative frequency of the quotative marker in the data.

138, 144) with the frequency increasing with time (e.g. Tagliamonte & Hudson, 1999) up to present time, when it represents an indispensable part of speakers' quotative repertoires (see Buchstaller, 2013: 6).

The qualitative analysis of several factors connected with its use, viz. the grammatical person, authorship attributability, tense and temporal reference of the quotes, hypotheticality of realisation, and accompanying verbs, has yielded results that, in some respects, paint a picture of the QM *like* in BrE that is opposite of what has been expected. Buchstaller & D'Arcy mention that initial accounts of the QM *like* from the 1980s in the AmE variety described the QM *like* primarily as a marker introducing internal dialogue (2009: 296). This preference has been corroborated by the initial stages of diffusion into other English varieties, such as the BrE examined here⁶⁹. It has also been reported that this constraint regarding the content of the quote weakens over time (2013: 103). This would mean that the present BNC1994DS dataset would be expected to contain some tokens of the QM *like*, which would, in the vast majority of the cases, introduce renditions of thoughts, internal monologues and similar states of mind that were not outwardly realised in their original context.

QUOTATIVE MARKER <i>LIKE</i>	BNC1994DS dataset		BNC2014 dataset		LL	Log Ratio
	N	%	N	%		
SUBFUNCTIONS						
ACTUAL SPEECH						
Self	8	40	36	47.4	0.15	0.22
Others	12	60	40	52.6	1.73	0.65
Subtotal	20	95.2	76	69.1	1.53	0.46
THOUGHT						
Self	1	100	27	79.4	4.47	-2.37
Others	0	0	7	20.6	2.45	-1.42
Subtotal	1	4.8	34	30.9	6.46	-2.70
TOTAL	21	100%	110	100%		

Table 41: QM *like*: subfunctions – overview

Despite this expectation, the proportions of QM *like* introducing actual speech and the QM introducing thought, were 95.2% versus 4.8% in the BNC1994DS. Although the methodology employed in the present thesis is not directly comparable with the previous research on the topic (mostly variationist studies), the approach adopted for coding the various factors should yield somewhat comparable results in the QM category. It has been mentioned that including quotative constructions containing verbs other than “be” in the present analysis may have influenced the results. This, however, does not change the fact that none of the 11 tokens of “be+*like*” in the BNC1994DS dataset represents quoted thought. I do not have a

⁶⁹ See Buchstaller (2013: 103) for an overview of previous research.

satisfactory explanation of these findings nor robust evidence that would substantiate any claims that the situation in the BNC1994DS is indeed diametrically different. Buchstaller, interestingly, reports similar results in her study involving Tyneside English data (2013: 172–175), with actual speech being reported more frequently than renditions of thoughts. However, she counts a specific construction “PERSONAL PRONOUN + *BE* + *like* + *that/this* + *gesture*” (2013: 174) as reporting of actual speech, which makes the obtained results incomparable with the results of the present analysis. Therefore, it would be a worthwhile endeavour to investigate the BNC1994DS corpus with a specific focus on the quotative constructions with the QM *like* and their analysis regarding the content of the quote they introduce.

The observations regarding the other factors are closely connected with the main distinction between QM *like* reporting actual speech, and the QM *like* reporting thought. Previous research reports that in BrE “thought is favored over speech and first persons are favored over third persons” (Buchstaller & D’Arcy, 2009: 306). If the predominant type is the report of thoughts, it follows that the quotative constructions would involve a majority of 1st person subjects. The present results show a statistically significant prevalence of QM *like* introducing actual speech in both datasets, and no statistically significant differences between 1st person and 3rd person subjects were found. Therefore, the result of the present qualitative analysis cannot corroborate the claim that “at least in the initial stages of the diffusion of *be like* beyond AmE, the ‘classic factors’ of content and person may be universal constraints operating on this form” (2009: 306).

The only examined factor providing results that corroborate findings of the previous studies on the topic mentioned above is the tense and temporal reference of the quoted material, which showed a preference for the “past morphology with a past reference” type of quotative construction in BrE in comparison to the more interactive historic present favoured for example in the AmE variety (Buchstaller & D’Arcy, 2009: 308).

The qualitative analysis of the data contained in the BNC1994DS dataset has obscured rather than clarified the picture showing the ways speakers employed the QM thirty years ago. Conversely, the BNC2014 dataset provides ample evidence of the current variability of content it can introduce. It ranges from the report of own and other speaker’s actual past utterances to predictions of utterances, to renditions of hypothetical utterances that are unlikely to be ever produced, to reports of messages that were originally conveyed in writing. Regarding the second sub-category, the range includes own thoughts and states of mind, sentiments and attitudes generally attributable to others, non-lexicalised sounds conveying these types of

content and finally, all these types extended into hypothetical contexts. It has also been shown that the quotative construction does not have to be present in its full “typical” form, i.e. “subject + be (or another verb of saying/thinking) + *like*,” and that the subject or the verb can be elided without causing serious interpretational issues. However, it has to be noted that correct identification of function is strongly dependent on the surrounding context.

The general cue provided by the quotative constructions with the QM *like* to the addressee, is essentially to pay attention to any possible shifts in the deictic centre of the ongoing conversation, whether it means shifts to another individual, some other time, or some other (hypothetical) place and situation. The variability of the content it can introduce, combined with the ability of the QM *like* to indicate a certain type of non-equivalence with an inherent focusing function in these cases, makes the QM *like* a valuable tool. The QM *like* can be considered to require relatively low production effort on the part of the speaker (cf. the rather constrained verbs “say” or “think”), while simultaneously not requiring much effort on the part of the addressee in interpreting the speaker’s intended meaning.

5.5 Conclusion of the qualitative analysis

The qualitative analysis of all the D-P *like* tokens found in the two 500-token datasets, one extracted from the BNC1994DS and one from the BNC2014, has set out to provide an overview of the discourse-pragmatic functions *like* can perform in spoken discourse. It was hypothesised that by performing the qualitative analysis on data from the late 1980s to early 1990s represented by the BNC1994DS dataset with the data from the mid-2010s represented by the BNC2014 dataset and comparing the outcomes, it would not only be possible to capture a wider breadth of the various D-P functions *like* can perform but also uncover potentially new, emerging uses.

What the qualitative analysis of the data actually revealed is that the repertoire of the discourse-pragmatic functions is remarkably constant. The present qualitative analysis has not provided evidence of any innovative uses of the D-P *like*, apart from its use as a topic orientation marker, a subfunction within the DM category. No instances of what could be considered a turn-taking device or an infix, as proposed by D’Arcy (2017) and described in Sections 2.3.2.1 and 2.3.2.5, were observed in the two datasets. The examined data showed no evidence of any distinct, incipient use that could not be included in the taxonomy of D-P functions established in the methodology Section 3.3.3. This does not mean that the qualitative analysis and the discourse-pragmatic functions identified and described therein represent a

fully comprehensive account of the D-P capabilities of the word *like*. It merely shows the range of functions that the present methodology was able to capture within the examined data.

The four main D-P categories were approached during the analysis based on the differences in their preferred functional domain, based on the framework proposed by Brinton (1996). This made it possible to approach the discourse marker *like* as operating primarily within the textual level of discourse, the pragmatic marker in general as operating primarily within the interpersonal level, and the quotative as straddling both the textual and the interpersonal levels of discourse. The subsequent, more fine-grained analysis of the subfunctions of the D-P *like* within each category made it possible to reveal a unifying element among them. An element permeating all the uses is the implicit (in the case of the PMF used as an invariant tag explicit) presence of the interactive, hearer-oriented functions belonging to the interpersonal domain of discourse.

Whether it is the DM *like* linking discourse segments, it makes it clearer to the hearer how to interpret the relation between them. In case of the DM filling pauses, it indicates to the hearer that the speaker wishes to retain their turn. Regarding the PMM *like* and its focusing function, it results in signalling to the hearer which part of the utterance they should concentrate on when interpreting the contextualised speaker meaning of the utterances. With the additional level of non-equivalence, the signal is to interpret the utterances cautiously. The QM *like* can indicate changes in the deictic centre within the utterance and mark where the current speaker's contribution ends and a quoted material begins. And finally, with the PMF the speakers can elicit direct feedback from the hearer, ensuring that the interpretation of their utterances goes in the intended direction. What follows is that all the discourse-pragmatic functions of *like* can be subsumed under one all-encompassing label – an interpretive cue.

The content of the cue is determined by the context in which the D-P *like* occurs. This fully context-dependent use of *like* is possible only due to its propositional content / semantic meaning being mostly bleached. The qualitative analysis revealed hints of this process being ongoing, for example, in the linking DM category. The DM *like* showed the tendency not to occur accompanied by other connectives in the BNC2014 dataset, which suggests increasing context dependency of its function (see Section 5.1.1.5). Similarly, the QM *like* showed the tendency not to occur with other reporting verbs (especially “say”) in the BNC2014 dataset, preferring to occur as the propositionally empty and contextually flexible “be+*like*.” The lack of semantic content makes the D-P *like* an extremely versatile element of spoken discourse. Finally, it should be clear that the D-P *like* is a pragmatic phenomenon par excellence, with no

effect or contribution to the propositional content of the utterances in which it appears in any of its discourse-pragmatic functions and its meaning determined entirely by context. Table 42 offers a simplified overview of the main discourse-pragmatic functions of *like* based on the evidence provided by the present qualitative analysis.

Main D-P function	Position	Subfunction	Description of function	Remarks	
Discourse marker (DM)	Clause external, clause-initial	Discourse link	Provides cues regarding the relation of two (adjacent) discourse segments	Signals relations such as elaboration, exemplification, and clarification. It may be accompanied by connectives (<i>and, but, cos</i> , etc.)	
		Topic orientation marker	Provides cues regarding topic orientation and organisation	Can introduce a new topic, mark the return to the previous topic after a digression, or mark the digression.	
		Disfluency marker	Provides cues regarding the speaker's planning and thought processes and associated disfluencies	Marks false starts, self-repairs, repetition, fills potential pauses. Serves an evincive function. It may be accompanied by other DMs or unfilled/filled pauses (<i>um, er</i> , etc.).	
Clause-medial pragmatic marker (PMM)	Clause-medial, phrase internal	Focus marker	Provides cues facilitating the interpretation of the speaker's utterance.	Marks the following linguistic material as the most salient for the interpretation of the speaker's meaning. It can specifically mark intensification or exemplification.	
		Marker of non-equivalence		Marks the following linguistic material as requiring non-literal interpretation based either on enrichment or loosening of meaning.	
Clause-final pragmatic marker (PMF)	Clause-final / sentence-final	Speaker-oriented functions	Provides cues facilitating the interpretation of the speaker's utterance.	Focus marker – clearing up misunderstanding	
				Focus marker – emphasis	
				Marker of non-equivalence	
		Hearer-oriented functions	Explicitly involves the hearer in the interpretational process	Invariant tag – checking understanding	Serves to check understanding with the hearer.
				Invariant tag – requesting confirmation	Serves to request confirmation of the speaker's assumptions.
				Reporting actual speech	Marks reports of actual speech of self and others. Usually occurs in the construction "I/he/she was <i>like</i> ."
Quotative marker (QM)	Preceding quoted material	Reporting thoughts, inner monologues, attitudes	Provides cues facilitating the interpretation of the following linguistic material as representing a quotation	Marks reports of thoughts, inner monologues, attitudes and mental processes of self and others. Usually occurs in the construction "I +was+like."	

Table 42: D-P like: functions – overview

Additionally, an overview of the frequencies with which the four main D-P functions and their subfunctions occurred in the two datasets is offered in Table 43. The table offers absolute frequencies, proportions of the individual categories in the 500-token datasets, and also the estimated absolute and relative frequencies (i.p.m) in the two examined corpora (see Section 4.2 for reference on how these figures were calculated).

DISCOURSE-PRAGMATIC <i>LIKE</i>	BNC1994DS dataset		BNC2014 dataset		LL	Log Ratio	BNC1994DS		BNC2014	
	N	%	N	%			EST. (N)	EST. (RF)	EST. (N)	EST. (RF)
DISCOURSE MARKER LIKE										
DISCOURSE LINK										
Elaboration	62	12.4	56	11.2	0.31	0.15	582	116.0	10992	962.3
Exemplification	26	5.2	15	3	2.99	0.79	244	48.7	2944	257.8
Clarification	14	2.8	22	4.4	1.79	-0.65	131	26.2	4318	378.1
Subtotal	102	20.4	93	18.6	0.42	0.13	957	190.9	18255	1598.1
TOPIC ORIENTATION MARKER										
Return to the previous topic	1	0.2	3	0.6	1.05	-1.58	9	1.9	589	51.6
Digression	3	0.6	1	0.2	1.05	1.58	28	5.6	196	17.2
Introduction of new topic	0	0	2	0.4	2.77	-2.00	0	0.0	393	34.4
Subtotal	4	0.8	6	1.2	0.40	-0.58	38	7.5	1178	103.1
DISFLUENCY MARKER										
Filling potential pauses	40	8	25	5	3.49	0.68	375	74.9	4907	429.6
False starts	23	4.6	31	6.2	1.19	-0.43	216	43.0	6085	532.7
Repetitions	17	3.4	14	2.8	0.29	0.28	160	31.8	2748	240.6
Self-repairs	7	1.4	8	1.6	0.07	-0.19	66	13.1	1570	137.5
Subtotal	87	17.4	78	15.6	0.49	0.16	817	162.8	15310	1340.4
TOTAL (DM)	193	38.6	177	35.4	0.69	0.12	1811	361.2	34743	3041.6
CLAUSE-MEDIAL PRAGMATIC MARKER LIKE										
FOCUS MARKER										
Highlighting important information	106	21.2	100	20	0.17	0.08	995	198.4	19629	1718.4
Marking exemplification	18	3.6	28	5.6	2.19	-0.64	169	33.7	5496	481.2
Marking intensification	10	2	21	4.2	3.99	-1.07	94	18.7	4122	360.9
Subtotal	134	26.8	149	29.8	0.80	-0.15	1258	250.8	29247	2560.5
MARKER OF NON-EQUIVALENCE										
Requiring loosening	28	5.6	33	6.6	0.41	-0.24	263	52.4	6478	567.1
Requiring enrichment	26	5.2	10	2	7.37	1.38	244	48.7	1963	171.8
Subtotal	54	10.8	43	8.6	1.25	0.33	507	101.1	8441	738.9
TOTAL (PMM)	188	37.6	192	38.4	0.04	-0.03	1765	351.9	37688	3299.4

Table 43: D-P like: frequency of (sub)functions – overview

DISCOURSE-PRAGMATIC <i>LIKE</i>	BNC1994DS dataset		BNC2014 dataset		LL	Log Ratio	BNC1994DS		BNC2014	
	N	%	N	%			EST. (N)	EST. (RF)	EST. (N)	EST. (RF)
CLAUSE-FINAL PRAGMATIC MARKER LIKE										
HEARER-ORIENTED FUNCTIONS (Invariant tags)										
Checking understanding	41	8.2	7	1.4	26.66	2.55	385	76.7	1374	120.3
Requesting confirmation	7	1.4	4	0.8	0.83	0.81	66	13.1	785	68.7
Subtotal	48	9.6	11	2.2	25.03	2.13	451	89.8	2159	189.0
SPEAKER-ORIENTED FUNCTIONS										
Clearing up a potential misunderstanding	23	4.6	3	0.6	17.45	2.94	216	43.0	589	51.6
Marking emphasis	22	4.4	4	0.8	13.72	2.46	206	41.2	785	68.7
Marking non-equivalence	5	1	3	0.6	0.51	0.74	47	9.4	589	51.6
Subtotal	50	10	10	2	29.11	2.32	469	93.6	1963	171.9
TOTAL (PMF)	98	19.6	21	4.2	54.06	2.22	920	183.4	4122	360.9
QUOTATIVE MARKER LIKE										
ACTUAL SPEECH										
Self	8	1.6	36	7.2	19.27	-2.17	75	15.0	7066	618.6
Others	12	2.4	40	8	15.91	-1.74	113	22.5	7852	687.4
Subtotal	20	4	76	15.2	34.83	-1.93	188	37.5	14918	1306.0
THOUGHT										
Self	1	0.2	27	5.4	30.19	-4.75	9	1.9	5300	464.0
Others	0	0	7	1.4	9.70	-3.81	0	0.0	1374	120.3
Subtotal	1	0.2	34	6.8	39.44	-5.09	9	1.9	6674	584.3
TOTAL (QM)	21	4.2	110	22	66.28	-2.39	197	39.3	21592	1890.3
TOTAL (D-P like)	500	100	500	100			4693	935.9	98148	8592.2

Table 43 (continued): D-P like: frequency of (sub)functions – overview

6. Discussion

The present thesis focused on the discourse-pragmatic functions of the word *like* in spoken discourse and has employed a twofold analysis to address four main research questions concerning its use. The first question was whether the apparent increase in the frequency of the word *like* as observed in the BNC2014 had been caused by its discourse-pragmatic uses. The quantitative analysis of the two datasets, one extracted from the BNC1994DS and the other from the BNC2014, examining data gathered approximately 30 years apart, allowed me to conclude that the answer is a firm yes. The increase has been caused by the discourse-pragmatic uses of *like*. The increase in the occurrence of the discourse-pragmatic functions has been so vigorous that the D-value, a ratio of the propositional versus the discourse-pragmatic uses, of the word *like* has shifted from 21.41% of D-P uses in the BNC1994DS to 62.34% in the BNC2014. The results of the quantitative analysis also provide an answer to the follow-up question – which D-P functions have exhibited the most substantial growth? It is essential to note that the relative frequency of all the main discourse-pragmatic categories of *like* has experienced statistically significant growth. However, it was the quotative marker *like*, which, according to the quantitative analysis of the data, increased its estimated relative frequency more than forty-eight times in the BNC2014.

In comparison to that, the D-P function, which has shown the smallest increase in its use, is the traditionally British, clause-final pragmatic marker *like*. The PMF has been described as becoming obsolete and falling out of use. The present data suggest that this is not the case. Its relative frequency has increased over time in the BNC2014, although only about two times in relation to the relative frequency estimated for the BNC1994DS. Therefore, although all the functions exhibit an astonishing volume increase, the quotative marker *like* represents the greatest quantitative difference between the two datasets. This proposition immediately calls for further research that would validate it, i.e. examining more recent, spoken British English data, which would be expected to show a less marked increase in use or even a tendency to stabilise.

The next two questions posed at the beginning of the present research were the driving force for the qualitative analysis. After establishing that the discourse-pragmatic uses of *like* are indeed responsible for the overall increase in frequency observed in the BNC2014, it seemed natural to inquire whether the increase in frequency of the D-P *like* represents the only change that has occurred. To be able to answer this question, a thorough and detailed analysis

of each occurrence of the D-P *like* in the broader context of its use was conducted. It required a complex methodology ensuring that the discourse-pragmatic functions and subfunctions were assigned in each case as reliably and as consistently as possible. The qualitative analysis resulted in two synchronic surveys of the D-P functions, the first describing the situation in the late 1980s to early 1990s and the second in the early to mid-2010s. A comparison of the results has revealed remarkable stability and uniformity of the speakers' repertoires. Therefore, no truly innovative functions were identified in the data, and the increase in its frequency remains the most drastic change. Nevertheless, there was an exception in the category of the discourse marker *like*, which includes a "Topic orientation marker" subfunction. This function, to my knowledge, has not been systematically described in previous studies. However, the tokens of *like* having this function could be simply taken as discourse markers without further specification of its function in the less detailed taxonomies used in previous studies.

This brought the analysis to the broadest question posed, which was, "What are the possibilities of employing the D-P *like*?" The answer to this question cannot be anything other than a reference to the whole Chapter 5 dedicated to the description and illustration of the four main discourse-pragmatic categories along with all the subfunctions contained within them.

Despite that, one of the outcomes of the qualitative analysis deserves a separate mention. It concerns the observation regarding the D-P category of the quotative marker *like*. One of the key features examined in this category was the content of the quote introduced by the quotative constructions with the QM *like*. Based on previous research, the QM *like* was considered to be in its incipient stages of spread in the BrE variety at the time represented by the data in the BNC1994DS dataset. As such, the QM *like* was expected to primarily introduce reported thought and internal monologues. However, this expectation was not met since, in the present thesis, it exhibited characteristics of an already established quotative *like*, save its frequency of occurrence. As discussed in Section 5.4.3 in more detail, a satisfactory explanation for this finding is not available at this point. However, as such, it represents an ideal venture for future research. Using the BNC1994DS or similar corpus and conducting an analysis focused on the type of the quoted material could reveal whether the present results are simply anomalous or whether the situation regarding the initial stages of the QM *like* in the BrE variety, was different than previously reported.

It can be said that the qualitative analysis of the data has confirmed the notable heterogeneity of the discourse-pragmatic functions *like* performs. It revealed the need to

approach each D-P function with its own individual set of identifying criteria and methodology of analysis. This provides evidence not only to the fact that the individual discourse-pragmatic uses are constrained and separable from each other but also to the fact that their pragmatic content, their purpose, is directly tied to the context of their use. It is chiefly the context that determines what the discourse-pragmatic role of the D-P *like* is. The D-P *like* itself, does not have any propositional meaning. It is an empty vessel in that sense. What it does have is a significant discourse-pragmatic potential that needs to be disambiguated and contextualised in each occurrence as it is necessary with any other element of the speaker's meaning. Apart from the syntactic position and scope of the D-P *like*, the approach to differentiating among the four main functions was based on Brinton's study and her idea to deal with the various discourse or pragmatic markers and their functions in relation to their preferred domain of discourse, which involves the textual and the interpersonal domains (1996: 37–39). This approach revealed that even though the primary domain of activity may change with each discourse-pragmatic function *like* performs in a particular context, the interactive element of the interpersonal level of discourse seems to underlie all its uses in some form. This fact allows me to propose that, in general, the D-P *like* can be treated as an interpretive cue provided to the hearers by the speakers. This is in line with the way discourse-pragmatic features of the language are viewed by D'Arcy, who proposes that "their global purpose in clarifying a speaker's communicative intent, be it linguistic, social or both" (2017: 1) and how pragmatic markers are viewed by Andersen, who suggests that "they contribute to relevance by telling the hearer how an utterance is to be understood, thus reducing the processing effort that the hearer must employ in utterance comprehension" (Andersen, 2001: 33).

In section 2.3, addressing the attitudes towards those who use D-P *like* in their speech, one more question was asked, which is closely connected to the deductions above. The question inquired: "Why would speakers use the D-P *like* if that meant being perceived as friendly, cheerful, simpletons?" The possible underlying motivation has been proposed in Section 2.9 and maintained throughout the study. The D-P *like* is a versatile tool, suitable for many jobs in different situations, to invoke again the metaphor proposed by Zipf (1949). Nevertheless, it is crucial to understand what kind of tool it is. The D-P *like* seems to be best treated as an interpretive cue allowing the speakers, in the spirit of the Principle of Least Effort and, by extension, in the spirit of Relevance theory, to minimise the costs of utterance production while achieving desired contextual effects with the added benefit to facilitate understanding and therefore minimise the interpretive costs on the hearer's part. The D-P *like* is highly context-

dependent, which relates not only to the way its functions are ultimately interpreted but also to the circumstances in which it is appropriate to use it. It is, therefore, best suited for contexts where the interlocutors have a relatively high level of shared background knowledge, i.e. casual, informal conversations between familiars.

It is also essential to mention the limitations of the present approach. The limitations stem from two main sources. Firstly, it is the very nature of the D-P *like* and its various uses. Its functional, positional, and contextual versatility prevents an exhaustive account of all its functions because it is inevitable that some of its more nuanced roles would escape even the most meticulous analysis. Therefore, the present thesis cannot make any claims as for the exhaustiveness and comprehensiveness of the account describing the discourse-pragmatic functions *like* performs in spoken discourse. Although the methodology of the qualitative analysis of the data has been devised to rely on objectively assessable criteria that should ensure replicability of the results as much as possible, there is a significant element of subjectivity present in the final analysis and permeates the classification and assessment of the individual tokens of the D-P *like* due to its high context-dependency. The subjectivity of the assessment is apparent, especially in the more nuanced sub-categories concerning the potential intended meaning of the speakers, which is based on a close analysis of the surrounding context. Primarily to address this issue, an Appendix comprising all the analysed tokens of the D-P *like*, grouped in accordance with the taxonomy used in the present thesis with a brief gloss regarding the assigned function in each case, is supplied in Chapter 9. Secondly, it must be stated that the results obtained from the twofold analysis are objectively relevant and valid only regarding the analysed datasets. Any generalisation of the results is hampered by the underlying issue of pseudoreplication, as discussed in sections 3.5 and 6.1. Nevertheless, the assumptions routinely made in corpus linguistics concerning the representativeness of the source data and the methodology used to obtain a random sample of the D-P *like* from both corpora could allow for the application of the results to a more general and broader population. Therefore, only after taking these limitations into account the results of the present study involving the use of the D-P *like* could be taken as reflecting the usage of this feature by speakers of British English in general.

Finally, apart from the suggestions for further research tied to specific issues in the present thesis, which were already mentioned in the present section or elsewhere (e.g. Section 5.3.4), it can be said that valuable insights could be achieved by analysing different types of data. For example, a corpus of online communication (such as chat room, and forum messages)

or even more suitably an instant-message-based corpus. It is the speech-like written mode of communication which, I believe, could reveal much about some of the salient D-P functions of *like*, especially those playing a role in the negotiation of meaning between the speaker and the addressee. Assuming a future availability of additional, curated, spoken British English data, the D-P *like* represents a feature which can be periodically revisited while still expecting it to yield new insights. This, of course, applies to other varieties of English as well.

7. Conclusion

The present thesis has attempted to tackle a quantitative and qualitative analysis of the discourse-pragmatic functions the word *like* performs in spoken British English. The qualitative analysis of the D-P functions with the level of detail offered in the present thesis has not been, to my knowledge, conducted in any other variety of English or in another language. It is probably because such a task may seem overly subjective, being based on unfounded interpretations of what the speaker might have meant in a specific context, together with what the hearer might have interpreted. This exact reason is mentioned, for example, by D'Arcy (2005: 127), who provides a quote from Poplack & Tagliamonte's work (1999: 321) to explain her decision not to consider the various pragmatic functions of *like* in detail in her study, suggesting that "such nuances tend to reside in speaker intent and hearer inference, both of which are inaccessible to the analyst." Therefore, the qualitative analysis of the data, informed by previous studies on the present topic and by studies focused on other discourse and pragmatic markers, represents the foundation of the present thesis. Each discourse-pragmatic category required a specific methodological approach drawn from various sources and a focused analysis of a set of unique criteria. Employing suitable paraphrases and paying close attention to a considerable amount of surrounding context for each of the one thousand occurrences of the D-P *like* has allowed me to treat and categorise the functions of *like* in a fashion that is not arbitrary and entirely reliant on the analyst's subjective evaluation of the speaker's intent and the hearer's interpretation. I believe that the proposed classification accurately captures the discourse-pragmatic functions of *like* that have occurred in the examined data, and I also believe that the methodology of their assessment can be successfully replicated. Subsequently, it was the qualitative analysis that made it possible to assess the D-P *like* quantitatively and provide insights regarding the changes in the frequency of its use over time. I maintain that such a dual approach with an emphasis on qualitative analysis of the data is desirable when examining discourse-pragmatic features of spoken discourse, provided that clear criteria are defined and adhered to consistently.

I remain hopeful that the present thesis has provided some valuable insights into the manner the discourse-pragmatic *like* had been and is used. The outcomes of the thesis strongly suggest that the discourse-pragmatic *like* is unlikely to be eradicated from the repertoire of speakers, which represents a fact that might displease those who would under any circumstance consider it a blight blemishing spoken discourse.

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⁷⁰ Data cited herein have been extracted from the British National Corpus Online service, managed by Oxford University Computing Services on behalf of the BNC Consortium. All rights in the texts cited are reserved.

10. Appendix

The appendix to the present thesis comprises all the 1000 instances of the discourse-pragmatic *like* comprising the datasets extracted from the BNC1994DS and the BNC2014. The individual occurrences are grouped into categories reflecting the structure of Chapter 5 – Qualitative analysis and provide additional examples for each D-P function. Each occurrence of *like* is briefly glossed over to demonstrate how it was analysed.

10.1 Discourse marker

10.1.1 Discourse link

10.1.1.1 Signalling elaboration

BNC1994DS

<p>1. PSOLM: Have you told her about it [unclear] or not? PSOLK: No, I've I I did think at one time whether to pass a note, bye! Whether to the pass PSOLM: Bye! PSOLK: through him to her PSOLM: Yeah. PSOLK: but erm unless she had said something, he never came back and said oh Angela says hello, if she had of done PSOLM: Oh, [unclear] yeah! PSOLK: I might have you know, <i>like</i> I PSOLM: Yeah. PSOLK: knew it was her birthday on Halloween cos it always stuck in my mind PSOLM: Ha oh, was it? PSOLK: and I thought, shall I send a card, and I thought no, cos that many years have gone by PSOLM: That's it. PSOLK: so I've never done anything, but he's moved and he's been back and seen us.</p>	<p>Speaker PSOLK uses the DM like to relate two discourse segments. The S2, "I knew it was her birthday on Halloween cos it always stuck in my mind" represents an elaboration on the S1, "[...] if she had of done I might have you know."</p>
<p>2. KBWPSUNK: I'm enjoying the job. It's [unclear] PS087: Yeah. If you could just bring it here. KBWPSUNK: just bring it here. PS087: Yeah. PS087: <i>Like</i> if you came straight out, what sort of time would you get home then? You know, if it was sort of five minute's stroll down the road? PS08D: He's been home at, it's been about half past six [unclear] evening.</p>	<p>Speaker PS087 uses the DM like to relate two discourse segments. The S2, "if you came straight out, what sort of time would you get home then?" represents an elaboration on the S1, "If you could just bring it here."</p>

3.	<p>PSOKP: Two eight thing. Er, just this this woman came round to the door last night and said well er, you know the in bi English Dictionary? Well it's a a dictionary on the spoken word. Like some people use other other words to mean different things. PSOKV: Oh yes! PSOKP: And they're trying they're trying to compile one of these things. It's a load of fucking crap to be quite honest as far as I'm concerned! And she said swear and what have you!</p>	<p>Speaker PSOKP uses the DM like to relate two discourse segments. The S2, "some people use other other words to mean different things." represents an elaboration of the S1, "Well it's a a dictionary on the spoken word."</p>
4.	<p>PS01B: Well, they have right tiny little scales, coming off their feathers, PS01F: Oh. PS01B: for the feathers to open out, like it's like wax.</p>	<p>Speaker PS01B uses the DM like to relate two discourse segments. The S2, "it's like wax" represents an elaboration on the S1 "Well, they have right tiny little scales, coming off their feathers, for the feathers to open out."</p>
5.	<p>PSORR: She doesn't use the upstairs at all does she? PSORS: No. PSORR: She can't. PSORS: She just uses like, the kitchen and the PSOPP: Mm. PSORS: the front room, yeah. PSOPP: Just a few rooms, like this. PSORR: Like that's hard work for Maureen cos she has to go down and help her. PSOPN: Mm. PSOPP: Mm. PSORR: You know, sort her meals out and then come back home that's why she wants them to move in with her, cos they got like a little self contained flat there</p>	<p>Speaker PSORR uses the DM like to relate two discourse segments. The S2, "that's hard work for Maureen cos she has to go down and help her." represents an elaboration on the non-adjacent question S1, "She doesn't use the upstairs at all does she?"</p>
6.	<p>PSOU1: Yeah! I knew him when he had a mohican. I knew PSOU1: and I knew him when PSOTU: He was sort of saying [unclear]. PSOU1: I know, like he's I put his [unclear] on like, he he used to really make me laugh, like some of the things he'd come out with, like PSOTW: He [unclear] PSOU1: are so funny! Did you ever remember with him with his ha, with his hair extensions?</p>	<p>Speaker PSOU1 uses the DM like to relate two discourse segments. The S2, "some of the things he'd come out with, like are so funny!" represents an elaboration on the S1, "[...]he used to really make me laugh."</p>
7.	<p>PS6R8: pneumonia. And er well they all sat up. Well I didn't because I weren't old enough like I were only young. But they all sat up with him at night and er he said er to our Emma, We're going out on Saturday night going up [unclear]. [unclear] And she said, No, she said, I can't go tonight she said. I always remember like I were only little but I remember these things you know. [...]</p>	<p>Speaker PS6R8 uses the DM like to relate two discourse segments. The S2, "I were only little but I remember these things you know" represents an elaboration on the S1, "I always remember."</p>
8.	<p>PS008: printer. You you've got an ordinary photocopier and an offset. The ordinary photocopier works out a bit more expensive. PS007: Mm. PS008: But you see, using the offset [unclear] that case be I don't know what's [unclear] PS002: Well he'll generally want about seventy copies. PS008: Yeah. In that way it works out much better. PS002: Mm. PS008: Because there's an example there, you know, hundred two hundred, whatever you want. There's an example there. PS002: Mm. PS008: Like, I just [unclear] really that we could reduce the scale of costing. A little bit.</p>	<p>Speaker PS008 uses the DM like to relate two discourse segments. The S1, "Yeah. In that way it works out much better. [...] There's an example there" represents an elaboration on the S2, "I just [unclear] really that we could reduce the scale of costing. A little bit."</p>

9.	KPOPSUNK: The cleaner upstairs, she asked me to find out what kind of cakes everybody liked cos she's buying every single person an individual, like you know, a single cake for everybody. Not like a big one to share <i>like</i> she's buying everybody a cake each. It's fucking brilliant.	Speaker KPOPSUNK uses the <i>DM like</i> to relate two discourse segments. The S2, "she's buying everybody a cake each" represents an elaboration on the S1, "she's buying every single person an individual, like you know, a single cake for everybody. Not like a big one to share."
10.	PS555: Well, as far as I'm concerned Nick's a cunt. As simple as that. he he's he, he's a he's a user and he can't take it when he's dumped and he can't take being told the truth, <i>like</i> he's an idiot. And he likes to talk about you.	Speaker PS555 uses the <i>DM like</i> to relate two discourse segments. The S2, "he's an idiot" represents an elaboration on [...] Nick's a cunt. As simple as that. he he's he, he's a he's a user and he can't take it when he's dumped and he can't take being told the truth"
11.	PS1C1: But she wasn't any trouble though. PS1C5: No, but she PS1C2: No. PS1C5: sat on her own, Anthony came PS6TL: Are you sure? PS1C5: to me and said, ah! Mum that lady's crying! I said, leave her alone, she's alright, I said, she's happy <i>like</i> she's like that. And then somebody else came and said she was er I think PS6TL: Mm. PS1C5: it was young Victoria	Speaker PS1C5 uses the <i>DM like</i> to relate two discourse segments. The S2, "she's like that." represents an elaboration on the S1, "[...] she's alright, I said, she's happy."
12.	PS1BL: Dunno. I haven't seen her. I apparently walked straight past her, but I don't think she saw that. <i>Like</i> , he didn't point her out to me till I'd gone past her. See?	Speaker PS1BL uses the <i>DM like</i> to relate two discourse segments. The S2, "he didn't point her out to me till I'd gone past her" represents an elaboration on the S1, "[...] I haven't seen her. I apparently walked straight past her [...]."
13.	PS55U: Suspenders. PS55T: yeah an and bra and G-string I went right right, then I said oh by the way I'm not erm I'm not doing house swimming this year, I'm not going to give you the, the pleasure yeah right and they were going oh no you have to do it, you have to do it, I was going yeah right cos I do actually want that again <i>like</i> last year it was just such a nightmare.	Speaker PS55T uses the <i>DM like</i> to relate two discourse segments. The S2, "last year it was just such a nightmare." represents and elaboration on the S1, "I was going yeah right cos I do actually want that again." S2 represents an ironic remark.
14.	KPFPSUNK: My mum hates Jimmy because of that. KPFPSUNK: My mum doesn't my mum no, it's like my brother, my brother [unclear] Jimmy's really nice. KPFPSUNK: Does he? KPFPSUNK: Like yeah, because <i>like</i> about what he did you know he was staying up with [unclear] and all this and like giving him money and looking after Andrew [unclear] so he goes for my parents Jimmy's really nice. KPFPSUNK: Well my dad reckons he's really nice anyway. Dunno whether my mum does.	Speaker KPFPSUNK uses the <i>DM like</i> to relate two discourse segments. The S2, "about what he did you know he was staying up with [unclear] and all this and like giving him money [...]" represents an elaboration on the S1, "Like yeah."
15.	PS0FH: Well that isn't bloody half of what we paid. Yeah I'm paying for mine monthly, but I won't disturb fourteen thousand seven hundred. PS0FG: Perhaps perhaps he's got a an agreement. <i>Like</i> perhaps he bought the ground and the caravan, and then they had an agreement that er Stone Park would er b you know let it, be responsible for when they let it or something.	Speaker PS0FG uses the <i>DM like</i> to relate two discourse segments. The S2, "perhaps he bought the ground and the caravan, and then they had an agreement [...]" represents an elaboration on the S1, "Perhaps perhaps he's got a an agreement."
16.	PS5AA: If you wanna say no, fuck off! You were turning your head away weren't you? PS5A1: Yeah. But I couldn't, <i>like</i> I was pissed anyway, know what I mean? PS5AA: No you weren't. Bollocks! It's not important	Speaker PS5A1 uses the <i>DM like</i> to relate two discourse segments. The S2, "I was pissed anyway [...]" represents an elaboration on the S1, "But I couldn't."

<p>17. KCNPSUNK: Well having said, what, what is it all about? It's because the [unclear] no, no water heater should be in the bathrooms! [...] KCNPSUNK: No cos they haven't done this one because it shouldn't be in here! PSOFF: Even in the fire? KCNPSUNK: Yeah. PSOFN: Right. KCNPSUNK: Yeah, I mean, it shouldn't be in here, <i>like</i>, that's why they haven't that's why they've put it there. That's why they hung on the to the shipment cos these aren't supposed to be in the bathrooms.</p>	<p>Speaker KCNPSUNK uses the DM like to relate two discourse segments. The S2, "that's why they haven't that's why they have put it there." represents an elaboration on the S1, "[...] it shouldn't be in here. "</p>
<p>18. PS1EU: So I went to tax it with the fifty five quid as I thought! I had to pay the new increase! [...] PS1EU: Yeah. Sixty pound fifty it cost me for six months! PS1EN: Yeah. And what is it now? [...] PS1EM: And what is this [unclear] [unclear]? PS1EU: Sixty pound fifty. [...] PS1EU: <i>Like</i> I, I've taxed this PS1EU: from the first of March like. PS1EN: Yeah. Yeah.</p>	<p>Speaker PS1EU uses the DM like to relate two discourse segments. The S2, "[...] I've taxed this from the first of March like." represents an elaboration on the S1, "Sixty pound fifty."</p>
<p>19. PS0U1: and I said, you know, like it's really, really expensive, my daddy was complaining about how much the fees are, <i>like</i> they're really expens, so Margot says och! Well you should have said, she said, because my uncle owns half of Gleneagles! PS0TU: What's she fucking [unclear] PS0U1: It's the old [unclear]! Have you seen what Gleneagles is like? Fuck! It is, it is a trust!</p>	<p>Speaker PS0U1 uses the DM like to relate two discourse segments. The S2, "they're really expens, [...]" represents an elaboration on the S1, "and I said, you know, like it's really, really expensive, my daddy was complaining about how much the fees are."</p>
<p>20. KPAPS000: Perhaps after five minutes here and there revising those [unclear] from other lessons so you don't forget it. Right. Page fifty [unclear] what colour, we're going to do this er Right. I know we've done it [unclear] but there are various objects pictures on page fifty. Taken from left to right and put a colour to it add a colour. <i>Like</i> for example er [unclear]. You choose a different one from there. Somebody get a different colour [unclear].</p>	<p>Speaker KPAPS000 uses the DM like to relate two discourse segments. The S2, "for example er [unclear]. You choose a different one from there. Somebody get a different colour [unclear]." represents an elaboration on the S1, "taken from left to right and put a colour to it add a colour."</p>
<p>21. PS0U1: Och! He's really brilliant Bernard! Not like he's just, I'm in the [unclear]. It's you that told me about him wasn't it? PS0TW: He doesn't [unclear] like that. PS0U1: He does! And <i>like</i>, he's really, really good! I thought I'd fail [unclear]. He of, no you're okay, you're okay cos you'll get through and all. What?</p>	<p>Speaker PS0U1 uses the DM like to relate two discourse segments. The S2, "he's really, really good" represents an elaboration on the S1, "He does!"</p>
<p>22. PS51S: She agrees with everything I say, she's never horrible to me, but when you're around she's really horrible to me and <i>like</i>, even though she's agreed with something I've said earlier, she just sort of goes yeah right Cassie ha ha ha it's really funny and takes the piss out of it and you sort of go along with her and I just sort of have to stand there while you two stand there laughing at me and I don't like it..</p>	<p>Speaker PS51S uses the DM like to relate two discourse segments. The S2, "even though she's agreed with something I've said earlier, she just sort of goes yeah right Cassie ha ha ha it's really funny and takes the piss out of it [...]" represents an elaboration on the S1, "but when you're around she's really horrible to me."</p>
<p>23. PS6R7: Yeah! It was Rodney and Delroy. They took me out, took me out of the bed and just dropped me! And in the morning, yeah, you have to wake up earlier [unclear] they'd bring the hosepipe and they'd wake you up with cold water and you'd have to have a cold shower and everything [unclear] And sometimes they, they put, they'd used [unclear] I got, I got done the worse [unclear] and, <i>like</i>, I just woke up cos I felt cold. And I woke up and I found myself that I was the only one.</p>	<p>Speaker PS6R7 uses the DM like to relate two discourse segments. The S2, "I just woke up cos I felt cold [...]" represents an elaboration on the S1, "[...] I got done the worse [unclear]."</p>

24.	<p>PS0EC: You must of seen her round town. Well she's got the most gorgeous ginger hair! Really thick, quite long, bit longer than mine. PS0EB: I don't know her but PS0EC: It is really nice and like, she's the most gorgeous looking girl you've seen in your life!</p>	<p>Speaker PS0EC uses the DM like to relate two discourse segments. The S2, "she's the most gorgeous looking girl you've seen in your life" represents an elaboration on the S1, "[...] It is really nice"</p>
25.	<p>PS0EC: Remember him? PS0EB: No. PS0EC: He goes, well anyway, he's this like, really really mad bloke! He goes to er, Ian and like, Ian's gone to him, oh hello Mr [gap:name], you know, and he's gone ooh, don't call me Mr [gap:name], he's from Wales you see! PS0EB: He's not Welsh</p>	<p>Speaker PS0EC uses the DM like to relate two discourse segments. The S2, "Ian's gone to him, oh hello Mr. [...]" represents an elaboration on the S1, "He goes to er, Ian."</p>
26.	<p>PS0EB: I feel really sorry for her actually PS0EB: cos I'm I know if I had it I'd just feel really awful if I had BO PS0EC: Yeah I know! Same as me. That's why I always hate that people tell me! Like, even if it meant writing them anonymous note, you know! And like, you always think to yourself like you always think to yourself, yeah, you know I would tell someone and if it's what you would PS0EB: I can't!</p>	<p>Speaker PS0EC uses the DM like to relate two discourse segments. The S2, "you always think to yourself like you always think to yourself, yeah, you know I would tell someone [...]" represents an elaboration on the S1, "That's why I always hate that people tell me! Like, even if it meant writing them anonymous note [...]."</p>
27.	<p>PS0EC: Let's face it you fancy him don't you? He knows that! And PS0EB: Mm mm PS0EC: like he just I mean he just you know, he's there isn't he, at the time? PS0EC: He thinks like, okay fair enough lets have a bit of snog you know, fair enough, whatever else! But like PS0EB: He's so funny though! He cracked me up, he goes like, like with that I mean</p>	<p>Speaker PS0EC uses the DM like to relate two discourse segments. The S2, "he's there isn't he, at the time" represents an elaboration on the S1, "Let's face it you fancy him don't you? He knows that!" The S2 is preceded by a disfluency segment "he just I mean he just you know."</p>
28.	<p>KVPSUNK: It hasn't been that busy, it's not busy. KVPSUNK: Isn't it? KVPSUNK: It's just not like home, at home. Like if I worked at home on Saturday night, and I worked at home on a Sunday lunch-time it would be really, really busy all the time, and like there's four areas to cover in [unclear] and there's only two areas and I think its too [unclear]</p>	<p>Speaker KVPSUNK uses the DM like to relate two discourse segments. The S2, "there's four areas to cover in [unclear] and there's only two areas and I think its too [unclear]" represents an elaboration on the S1, "[...] it would be really, really busy all the time."</p>
29.	<p>PSOX9: you know like that one of Howard's jumper PSOX8: Yeah, yeah PSOX9: well they've got it so that the colours in the middle PSOX8: Sort of mingle PSOX9: mingle PSOX8: Yeah PSOX9: and like you've sort of got a yellow and a green, they've put like an olive in that, an olive colour, but I haven't got colours that I can PSOX8: No PSOX9: mix like that</p>	<p>Speaker PSOX9 uses the DM like to relate two discourse segments. The S2, "you've sort of got a yellow and a green [...]" represents an elaboration on the S1, "well they've got it so that the colours in the middle mingle."</p>
30.	<p>PS4XT: Wheyey. We should go on that? PS4XP: Why? PS4XR: Why [unclear] PS4XP: Yeah but you wouldn't get chosen. PS4XT: Yeah we would. PS4XP: You'd set it up and like they'd choose someone else or something. PS4XT: I would. PS4XT: Cos the other two are burks and you wouldn't.</p>	<p>Speaker PS4XP uses the DM like to relate two discourse segments. The S2, "they'd choose someone else or something" represents an elaboration on the S1, "Yeah but you wouldn't get chosen. You'd set it up."</p>

<p>31. PS11J: and like when he cleans them, all he does is change like that pump thing and wipe the glass. PS11J: Well he does that so often. And <i>like</i> when he cle does the water he just changes half of it and you know keeps half in and just wipes the glass, just wipes the glass off. Because he said the water PS11J: he said is cleaned cos it all goes in that pump thing PSOFE: Yeah. PS11J: it's the glass you've gotta wipe so that's all he does.</p>	<p>Speaker PS11J uses the <i>DM like</i> to relate two discourse segments. The S2, "when he cle does the water he just changes half of it and you know keeps half in and just wipes the glass, just wipes the glass off [...]" represents an elaboration on the S1, "and like when he cleans them, all he does is change like that pump thing and wipe the glass. [...]"</p>
<p>32. KC5PSUNK: I mean yet, she ain't set foot in the house for fucking year like, you know she's a horrible cow, and <i>like</i> when we went in the church, when we went in the crematorium er you had, she had a nice, big one up on the hill is it Arnold's? KC5PSUNK: Yeah. KC5PSUNK: and we went in and like the vicar greets you at the door don't he and she was like [unclear] up to the vicar like, you know, she's more fucking heavier than thou</p>	<p>Speaker KC5PSUNK uses the <i>DM like</i> to relate two discourse segments. The S2, "when we went in the church [...]" represents an elaboration on the S1, "you know she's a horrible cow."</p>
<p>33. PS56E: My friend's having a birthday party, and she hasn't invited me. PS56D: Who? KPLPSUNK: you don't deserve that. PS56E: Because no told me, because <i>like</i> I've known her for all my life. PS56D: Well who's the friend, who is she? PS56E: Jenny</p>	<p>Speaker PS56E uses the <i>DM like</i> to relate two discourse segments. The S2, "I've known her for all my life" represents an elaboration on the S1, "My friend's having a birthday party, and she hasn't invited me." PS56E elaborate on the reason why she feels upset.</p>
<p>34. KSWPSUNK: Her Mum give, her Mum gave her thirty pounds one Saturday, for nuffink right. She don't spend no money. Her Mum gives her enough money. Cos her Mum won a lot of money. You know these scratch and win cards, well her Mum got a lot of money anyway. She gives PS6SK: How much, how much she got? PS6SH: She got, she only won ten thousand, but like I mean, not ten thousand, yeah ten thousand, yeah ten thousand but <i>like</i> she's got a lot of money anyway like.</p>	<p>Speaker PS6SH uses the <i>DM like</i> to signal elaboration following the return to the previous topic marked by <i>but</i>. Speaker KSWPSUNK (possibly misassigned PS6HS) is interrupted by PS6SK asking "How much, how much she got?" Speaker PS6HS replies and concludes their reply by returning to the previous topic "she's got a lot of money anyway like."</p>
<p>35. PSORS: Mm. We bought er a solid door for the front. [...] PSORR: And somebody's gonna do the windows aren't they? PSORS: Yeah. But <i>like</i>, wi with the door Dave's mum's sister was rubbing it in to try and say to his nan that we were kicking her out and so she got a bit funny over it! So we sort of like trying to hang on for the time being about the door. She's coming round, sh you know, she understands it's for her benefit as well because the doors on the council houses they're like that, just [unclear] rotten!</p>	<p>Speaker PSORS uses the <i>DM like</i> to signal elaboration following the return to the previous topic marked by <i>but</i>. Speaker PSORS is interrupted by PSORR's question "And somebody's gonna do the windows aren't they?" PSORS replies with the backchannel "Yeah" and returns to the previous topic "wi with the door Dave's mum's sister was rubbing it in [...]"</p>
<p>36. PS576: You know, I thought of being that once but I wouldn't mind it in the wards, but I wouldn't wanna be in the operating theatre. I don't know why. See, blood don't put me off or anything, but PS571: You don't have to go into the theatre for so long I think. PS576: Mm mm. PS571: But then you can sa, you can specialize you see. I mean, some nurses go into the theatre all the time once they've qualified, so PS576: Yeah. PS571: I think that they'll have to go in you'll have to go into each area. PS576: But <i>like</i> I mean, I don't mind the blood or whatever, and if they were doing little things I could handle it but like, like on that op op, operation that woman was having the other day and they cut her open and they just pulled.</p>	<p>Speaker PS576 uses the <i>DM like</i> to signal elaboration following the return to the previous topic marked by <i>but</i>. The <i>DM like</i> co-occurs with the connective <i>but</i> utterance initially, indicating a return to the previous topic "I don't mind the blood or whatever [...]" after speaker PS576 was interrupted by PS571. <i>I mean</i> indicates clarification.</p>

<p>37. KPVPS002: Oh, what a pain in the arse, you have to go downstairs. KPVPSUNK: Yeah. So, in the mornings, [unclear] KPVPSUNK: Is there space for a fridge? KPVPSUNK: Not really. There'd be a space on the wall, perhaps small fridge, one of those small little ones, so you can just put the bare essentials in. But <i>like</i>, erm, in the holiday, sort of sometimes if I get up late, I'll come downstairs, and my mother's brought everything up, like the milk, the butter and cheese and br er bread's upstairs, but. But otherwise, I've got to go downstairs. Or if my mother comes up, and I'm sort of just getting up, she says, oh do you want me to bring stuff up, or ideally, I usually say or I'll come downstairs and get breakfast. But that's what I hate, I've got to go downstairs to get my breakfast.</p>	<p>Speaker KPVPSUNK uses the <i>DM like</i> to signal elaboration following the return to the previous topic marked by but. KPVPSUNK is interrupted by the question (likely misassigned KPVP002) "Is there space for a fridge?" KPVPSUNK replies and then returns to the previous topic "n the holiday, sort of sometimes if I get up late, I'll come downstairs [...]."</p>
<p>38. PS0TU: Once one person try and do it, like that's it in school like. It's totally ruined like that. KE1PSUNK: Well people will forget anyway. PS0TU: Aye. But they wouldn't forget for like, the first day and then [unclear] KE1PSUNK: Och! They don't People wouldn't run around sort of being suspicious of you all the time. No! PS0TU: But <i>like</i> di, people will be finding out at different do you see what I mean? Cos they KE1PSUNK: Oh aye. Hey! Have you just heard? PS0TU: Yeah, that sort of thing. They do their worst. You get those people [unclear]</p>	<p>Speaker PS0TU uses the <i>DM like</i> to relate two discourse segments. The S2, "[...] people will be finding out at different do you see what I mean?" represents an elaboration on the S1, "Once one person try and do it, like that's it in school like. It's totally ruined like that."</p>
<p>39. PS0EB: But PS0EC: now! PS0EB: like everyone's jealo, a, like everyone's jealous of me at school and I wouldn't say I'm over tall! But PS0EC: No. PS0EB: <i>like</i> you know, loads of people are smaller than me!</p>	<p>Speaker PS0EB uses the <i>DM like</i> to relate two discourse segments. The S2, "loads of people are smaller than me!" represents an elaboration on the S1, "like everyone's jealous of me at school and I wouldn't say I'm over tall."</p>
<p>40. PS0EC: She made ee she made a Heather a birthday cake the other day and I, I've got say actually this cake was pretty good but like, she had to take it to school! I mean, the girl is sad! If you're gonna take a birthday cake to school I mean, that is sad isn't it? PS0EB: My brain's just died! PS0EC: But that is very very sad! But <i>like</i> er, she took it sch to school and Scott was giving us a lift to school so didn't have to walk and she's in the car and she's going if this gets if this gets all smashed up Scott I hope you realise I'm blaming you! And she was serious! I was thinking</p>	<p>Speaker PS0EC uses the uses the <i>DM like</i> to signal elaboration following the return to the previous topic marked by but. PS0EC is interrupted by PS0EB's turn "My brain's just died!," to which they react by "But that is very very sad!" After that they return to elaborate on their previous topic "she took it sch to school and Scott was giving us a lift to school."</p>
<p>41. PS58K: If you put that inside si, [unclear]. PS58N: Yes probably. What? PS58K: Cos you're so far away. Your mum's dead! Diddle ee doo, diddle ee ooh, doo. It's only a muffled sort of thing. PS58N: Oh yeah. PS58K: I reckon that, that was a good id, I bet no one else has thought of that idea you know. PS58N: Why should you though? PS58K: Yeah but <i>like</i> if wanna catch someone out, like you go say you were talking to Scott and I wanted to find out something and like I go Scott, and like I'll be going up close to him, I'm literally doing this, I'm going Scott? PS58N: I don't give a toss [unclear]</p>	<p>Speaker PS58K uses the <i>DM like</i> to relate two discourse segments. The S2, "if wanna catch someone out" represents an elaboration on the S1, "bet no one else has thought of that idea you know." The S2 represents an elaboration on why it could be useful to conceal a microphone in that way.</p>
<p>42. PS560: What happened, what happened with the sweets then? KPJPSUNK: Oh it's stupid! [...] PS560: Cos that was only just ten minutes going back. KPJPSUNK: I thought erm, oh well [unclear] cos <i>like</i>, I explained yesterday there was no way we could have them because of there was only the pair. This is stupid! [unclear]</p>	<p>Speaker KPJPSUNK uses the <i>DM like</i> to relate two discourse segments. The S2, "I explained yesterday there was no way we could have them because of there was only the pair [...]" represents an elaboration on the S1, "I thought erm, oh well [unclear]." Justification for uttering the S1 signalled by <i>cos</i>.</p>

43.	<p>PS0LR: What? No, I don't know why [unclear], it must do. The sides always seem thinner and shorter than the back.</p> <p>PS0LK: Yeah, cos <i>like</i> these bits as well, like some</p> <p>PS0LR: Yeah.</p> <p>PS0LK: of those are your fringe bits growing down aren't they? So that they make it as though, as though it doesn't just go fringe and then down, it sort of</p> <p>PS0LR: Yeah.</p> <p>PS0LK: a little bit</p> <p>PS0LR: I know what you mean.</p> <p>PS0LK: stepped.</p>	<p>Speaker PS0LK uses the <i>DM like</i> to relate two discourse segments. The S2, "these bits as well, like some of those are your fringe bits growing down aren't they?" represents an elaboration on the backchannel in the S1, "yeah."</p>
44.	<p>PS0X8: two million winners, three ain't there recently?</p> <p>PS0XA: Yes, oh that's the er, you can't win any more on</p> <p>PS0X8: No, that's what I mean there have been three big ones very recently, cos <i>like</i> syndicate won it and the old lady won it and that other woman, that younger woman won it right what I've done, all bits together what time do you think we'll be back?</p>	<p>Speaker PS0X8 uses the <i>DM like</i> to relate two discourse segments. The S2, "syndicate won it and the old lady won it and that other woman, that younger woman won it right [...]" represents elaboration on the S1, "[...] there have been three big ones recently."</p>
45.	<p>PS4YY: You can get a, you know that Hollywood bowl,</p> <p>PS500: I've got over, I've got twenty.</p> <p>PS4YY: If you get over a certain number you get a jacket.</p> <p>PS500: I know, I've got a jacket.</p> <p>[...]</p> <p>PS501: What jacket [unclear]</p> <p>PS4YY: That Hollywood bowl.</p> <p>PS501: is it quite a nice one?</p> <p>PS4YY: Yeah.</p> <p>PS500: It's the check one in n it?</p> <p>PS4YY: No it was diff different, they've got two different types. That's cos <i>like</i> if you get three hundred points you get a jacket. That's wicked man.</p>	<p>Speaker PS4YY uses the <i>DM like</i> to relate two discourse segments. The S2, "if you get three hundred points you get a jacket" represents an elaboration on the S1, "No it was diff different, they've got two different types."</p>
46.	<p>PS01U: Bet she'll go and buy it</p> <p>PS01V: Yeah</p> <p>PS01T: Mm</p> <p>PS01V: but er they've still had a, a lot of money put to it themselves</p> <p>PS01U: I see</p> <p>PS01V: because you see all this bloody expensive Aga, they won't be</p> <p>PS01V: towards that council, I mean <i>like</i> she's gonna have it tough again you know what I mean?</p> <p>PS01U: She always does, doesn't matter what she gets it's got to be different to anybody else's and</p> <p>PS01V: Yeah, yeah, yeah</p> <p>PS01U: she'll get what she wants</p>	<p>Speaker PS01V uses the <i>DM like</i> to relate two discourse segments. The S2, "she's gonna have it tough again you know what I mean?" represents an elaboration on the incomplete S1, "they won't be towards that council."</p>
47.	<p>PS1AD: We'll get a doggy bag for Elaine.</p> <p>PS1AG: Don't want a doggy bag.</p> <p>PS1AD: I could put it in a double one. Trying to think what else you'd need to take for [unclear]. I mean <i>like</i> do you take a lot of stuff every time you go to the van?</p> <p>PS1AA: No.</p>	<p>Speaker PS1AD uses the <i>DM like</i> to relate two discourse segments. The S2, "do you take a lot of stuff every time you go to [with the] the van?" represents an elaboration on the S1, "Trying to think what else you'd need to take for [unclear]."</p>

<p>48. PS0EC: Yeah, that was like me, I mean like I'd, I wasn't bad like, cos all the time I was just wearing like polo necks or like shirts with high collars and stuff cos it wasn't actually on my neck it was just like on my, this one. PS0EB: Mm. PS0EC: I don't know what that is actually? It's a collarbone [unclear]. PS0EB: Collarbone yeah. PS0EC: But like erm pyjamas, cos you know I wo, I usually wear those ones with like low neck or like PS0EB: Yeah. PS0EC: my babygro or something. PS0EB: Mm. PS0EC: So <i>like</i>, there was me sort of all of a sudden wearing like old T-shirts and stuff in bed so that I'd got quite high collars and mum was sort of going PS0EC: aren't your pyjamas clean? Yeah, they're clean but I wanna clear up spots on my back! Yeah, still wanna clear up the spots on my back. Can you see through here mum? PS0EC: Oh dear!</p>	<p>Speaker PS0EC uses the DM like to relate two discourse segments. The S2, "there was me sort of all of a sudden wearing like old T-shirts and stuff in bed [...]" represents an elaboration on the S1, "But like erm pyjamas, cos you know I wo, I usually wear those ones with like low neck or like my babygro or something."</p>
<p>49. PS586: When Phil and I, the first time we'd been skiing together, so that was last, not last year [unclear] KPVPS000: Two years ago. PS586: not since we'd been married, but, erm, and erm, it was in the March wasn't it, just before we announced our engagement. And erm, we hardly got to see as much of each other, because we were like, in this group of ten people, and then, and so <i>like</i> one time we skied off piste, and we just had this massive snowball fight off piste, it was like really funny. All these [unclear] mouth full of snow, made you feel like, I was wearing, I was wearing er, cos it's really hot, I was just wearing er er, thermal fleece, and it was like the thermal fleece was actually covered with [unclear] KPVPSUNK: [unclear] with it. PS586: Yeah. Nightmare.</p>	<p>Speaker PS586 uses the DM like to relate two discourse segments. The S2, "one time we skied off piste, and we just had this massive snowball fight off piste, it was like really funny." represents an elaboration on the S1, "When Phil and I, the first time we'd been skiing together!"</p>
<p>50. PSOLK: [...] But, you know PSOLM: Amazing isn't it? PSOLK: when you think what you dream of, good God! Bev's got this book of dre, mystic book of dreams or something it's called [...] PSOLK: and it's the biggest load of rubbish you've ever seen but [...] PSOLK: it's all in alphabetical order, all different objects PSOLK: or whatever. PSOLM: They say, yeah. Well some people really need them! PSOLK: So <i>like</i>, we have a hell of a good laugh like, we go in and like, my dreams don't usually dawn on me till around lunch, I always say quick, give us the book! I dreamt about a black cat, a black cat left the room!</p>	<p>Speaker PSOLK uses the DM like to relate two discourse segments. The S2, "we have a hell of a good laugh like [...]" represents an elaboration on the S1 starting with "Bev's got this book of dre, mystic book of dreams."</p>

51.	<p>KPVPSUNK: A very popular pub, yours, isn't it, why do you think that is? Is it because [unclear] KPVPSUNK: The area, I mean, we back onto a big council estate. KPVPSUNK: Really? KPVPSUNK: And then there's another housing estate over the other side of us as well. KPVPSUNK: Is there not any pubs [unclear]. KPVPSUNK: No. no. I don't think so. KPVPSUNK: Yeah, I mean, the next pubs are right over the side of the hospital, KPVPSUNK: Really? KPVPSUNK: all the way along to the Windmill, so, <i>like</i> the area we cover, there's a lot of people, and like, the middle part, it's very nice up there, you might, really attracts middle-class people, that we get out, for middle-class, middle-aged people that could go and sit in there for a drink.</p>	<p>Speaker KPVPSUNK uses the DM like to relate two discourse segments. The S2, "the area we cover, there's a lot of people [...]" represents an elaboration on the S1, "The area, I mean, we back onto a big council estate.," to which the speaker returns after the digression.</p>
52.	<p>PS527: And then he went into the bathroom locked the door and it was just silent. And, like, we left him there for about five minutes and we just didn't hear a thing PS527: Yeah. PS527: cos we were wo, we all got really worried, we're like, Mark. [...] PS527: So of course, it was deadly silent in there for like erm oh it won't get cold! I've just heard what you said. Oh dear. I'm on the ball tonight. PS527: Someone is slowing up. PS527: It's getting late. So, <i>like</i> we all, we're all set to barge the door down. We're banging on the door going Mark, are you alright? And there was no answer. So we thought I, so we said look, we're gonna have to break it down. Course we like, started banging the door and all of a sudden we heard this really like, laugh, you know Mark PS527: Oh God!</p>	<p>Speaker PS527 uses the DM like to relate two discourse segments. The S2, "we all, we're all set to barge the door down. We're banging on the door going Mark, are you alright? [...]" represents an elaboration on the non-adjacent S1, "So of course, it was deadly silent in there for like erm [...]"</p>
53.	<p>PS0EC: [...] And say that I've busted my bra strap! So she goes, oh don't worry about it. Like, we go into the loo and like, you can mend it. PS0EB: Mm. PS0EC: So of course I've thought oh yeah that's all, okay, I thought, cos like, some of them have got the loop actually on the, the like on the top of the cup haven't they? PS0EB: Mm. PS0EC: Did this one? No! The loop's attached to the end of the strap! It's a bit of the cup that's actually come apart, unsewn! So that meant I had to get the part of the, the top bit of the cup, thread it through the hoo, the hoop and then tie it in a knot! So <i>like</i>, you can imagine I had to have all the strap completely undone so like the, the buckle was like down here!</p>	<p>Speaker PS0EC uses the DM like to relate two discourse segments. The S2, "you can imagine I had to have all the strap completely undone so like the, the buckle was like down here!" represents an elaboration on the S1 "The loop's attached to the end of the strap [...]" and then tie it in a knot."</p>
54.	<p>PS6U1: [unclear] no one's actually talking. PS51S: Yeah I know but who gives a shit. PS6U1: And where's your microphone? PS51S: It's here, I, I forget that it's recording so <i>like</i> when people aren't talking I just sort of think fuck it.</p>	<p>Speaker PS51S uses the DM like to relate two discourse segments. The S2, "when people aren't talking I just sort of think fuck it. " represents an elaboration on the S1, "I forget that it's recording."</p>

55.	<p>PS576: And er like she said, aren't you Vicky? And she goes no Miss. Erm, you can't be a nurse till you're eighteen.</p> <p>PS571: No. No, you can't go in as a stu er, student.</p> <p>PS576: So <i>like</i> you know, she's gonna stay on do A levels and then go into it.</p> <p>PS571: Mm mm.</p> <p>PS576: Because she might as well have some A levels just in case or whatever. But erm you know, ah you know, she's, you know I can understand that actually, she's being quite sensible about it, she said, there's nothing else I wanna do and I might as well do something I enjoy. You know, you've only got one life haven't you, when you comes down to it?</p>	<p>Speaker PS576 uses the DM like to relate two discourse segments. The S2, "she's gonna stay on do A levels and then go into it." represents an elaboration on the S1, "Erm, you can't be a nurse till you're eighteen. "</p>
56.	<p>PSOLR: Yeah. How do you do</p> <p>PSOLR: that?</p> <p>PSOLK: It's just the way they roll the curler on so I've been told but erm whether it's simple as that or not I don't know. Mm. You know, <i>like</i> they'd have to put a bit of a twist in it I suppose. So it sort of comes out sort of ringlets</p> <p>PSOLR: Yeah.</p> <p>PSOLK: rather than a curl. I dunno, I'm gonna try and see if er if Sarah will do it for me. You know the the [unclear]?</p>	<p>Speaker PSOLK uses the DM like to relate two discourse segments. The S2, "they'd have to put a bit of twist in it I suppose [...]" represents an elaboration on the S1, "it's just the way they roll the curler[...]."</p>
57.	<p>PS527: Why you're lovely! Actually I had one of the, when we went out with Robert I had a Phall which is erm <i>it's like</i> you get all, all those different di, dishes</p> <p>PS527: obviously not got, you get like little amounts, I don't know how big, erm</p> <p>PS527: Yeah.</p> <p>PS527: and little pots with each one.</p>	<p>Speaker PS527 uses the DM it's like to relate two discourse segments. The S2, "you get all, all those different di, dishes [...]" represents an elaboration on the S1, "[...] when we went out with Robert I had a Phall [...]."</p> <p>The DM it's like simultaneously represents the fresh start following the RM "which is" with the filled pause erm in the IM.</p>
58.	<p>PSOPP: Yeah that's right, I mean it's so refined</p> <p>PSOPN: the [unclear] the ger the</p> <p>PSOPP: they took all the goodness out of it and then by law they have to put it back again don't they, to er</p> <p>PSORB: Yes, yeah, yeah <i>it's like</i> er breakfast cereals are good for you in a way that they've got all the vitamins in for kids ain't they?</p>	<p>Speaker PSORB uses the DM it's like to relate two discourse segments. The S2, "breakfast cereals are good for you in a way that they've got all the vitamins in for kids ain't they?" represents an elaboration on the backchannels in the S1, "Yes, yeah, yeah."</p>
59.	<p>PSOHN: But it was the same when Palace scored and exactly the same thing happened didn't it? Why do they lapse? It's weird.</p> <p>PSOHM: Yeah, it's well they do say both sides that it's the most dangerous time straight after a goal. I mean often, times you see teams equalize immediately. You know <i>it's like</i>, you sometimes you can go a whole game like seventy minutes of a game and no-one's had a goal scoring chance</p> <p>PSOHN: Yeah.</p> <p>PSOHM: and then someone scores and the guy goes in straight calmly and scores straight away</p>	<p>Speaker PSOHM uses the DM it's like to relate two discourse segments. The S2, "you sometimes you can go a whole game like seventy minutes of a game and no-one's had a goal scoring chance" represents an elaboration on the S1, "Yeah, it's well they do say both sides that it's the most dangerous time straight after a goal [...]."</p>
60.	<p>PS4YY: [...] I know it has to end someday, but it doesn't I mean <i>it's like</i> everyone thinks like that, it really annoys me, everybody, right who's about our age yeah, they just go out with someone knowing that one day it's gonna end, they're just waiting for the day, and that you know, you should go out with someone with the intentions of being with them forever I know that sounds pathetic, but it's true, [...]</p>	<p>Speaker PS4YY uses the DM it's like relate two discourse segments. The S2, "everyone thinks like that [...]" represents an elaboration on the S1, "[...] I know it has to end someday." It is preceded by a complex disfluency.</p>

61.	<p>PS6U9: Because I cannot find a fucking man. PS55T: There aren't any nice men here. PS6U9: I know, they're boys. PS55T: They're prepubescent dicks basically PS6U9: Yes no they don't have dicks, they have little knobs. KPHPSUNK: [unclear] so stupid. KPHPSUNK: [unclear] they're not used to girls being round till they're PS55V: Yeah. PS55T: in the sixth form. PS55V: Yeah and also it's like if you [unclear] a personality here then you're doomed.</p>	<p>Speaker PS55V uses the DM it's like to relate two discourse segments. The S2, "if you [unclear] a personality here then you're doomed." represents an elaboration on the S1, "Yeah and also."</p>
62.	<p>PS1BY: And I ain't having him round! Erm [gap:name] I've got, what other boys are there? Who else hangs in our, oh Phil, I'm not gonna invite Phil! PS1K5: He'll just say prayers in the corner, you know! PS1BY: Do you reckon I should get Phil? PS1K5: He'll have the sinner box and everyone's gone upstairs and have their bit of nooky, they can all come down and confess to him! PS1BY: Yeah! Do you reckon Phil? PS1K5: Dunno, invite who you like! PS1BY: Oh sod it! Put him down. Er ha PS1K5: It's like er, nobody dislikes [unclear]? PS1BY: Nobody dislikes him, but nobody knows him!</p>	<p>Speaker PS1K5 uses the DM it's like to relate two discourse segments. The S2, "nobody dislikes [unclear]?" represents an elaboration on the S1, "Dunno, invite who you like!"</p>

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1.	<p>S0144: [...] oh it was one of his mates it was the Champions League final or something (.) and his mate said oh do you wanna come and watch it? he was like well we haven't got tickets what are you talking about? it's in Germany or something he goes oh yeah I I can get tickets like I've got you know mates in the sponsorship or whatever (.) erm (.) and I'll just charter out of a private plane do you wanna go? and like within a couple of hours they'd gone to the airport hired out a private jet flew to I dunno Munich or something</p>	<p>Speaker S0144 uses the DM like to relate two discourse segments. The S2, "I've got you know mates in the sponsorship" represents an elaboration on the S1, "I can get tickets."</p>
2.	<p>S0439: >>I ran li- the whole way S0451: >>oh god S0439: like I didn't even stop like a little bit like I slowed down I definitely got slower but I I was like so conscious not to stop</p>	<p>Speaker S0439 uses the DM like to relate two discourse segments. The S2, "I didn't even stop a little bit [...]" represents an elaboration on the S1, "I ran li-the whole way."</p>

3.	<p>S0336: it's hard though isn't it? I've got a couple of people like that who (.) like never seem to get in touch S0350[?]: no S0336: >>like it feels really rude to like kind of say oh I'm not gonna make any effort anymore but you get to a point where you just think I actually can not be bothered anymore [...] S0350[?]: >>but thing is like he's not he can't be that busy S0336: no S0350[?]: that's what like and he doesn't like he'll just obviously obviously with work the work and then he'll probably see his girlfriend but he doesn't I don't even know if he's been doing much else really S0336: no S0350[?]: it's hard S0336: >>it is hard <i>like</i> when people get into relationships and stuff S0350[?]: thing is he's always been like that though</p>	<p>Speaker S0336 uses the <i>DM like</i> to relate two discourse segments. The S2, "when people get into relationships and stuff" represent an elaboration on the S1, "it is hard."</p>
4.	<p>S0216: >>there's like spirits behind the counter S0208: alright well I'll just get whatever I find there cos S0202: yeah S0208: <i>like</i> I know it's our housewarming and stuff but I'm not gonna be drinking heavily (.) I'll literally fall into a coma if I do I'm so tired but</p>	<p>Speaker S0208 uses the <i>DM like</i> to relate two discourse segments. The S2, "I know it's our housewarming and stuff but I'm not gonna be drinking heavily" represents an elaboration on the S1, "I'll just get whatever I find there cos."</p>
5.	<p>S0278: >>well I'm surprised they booked you there cos er you're not go na upset anybody there even if you are the wrong way round <i>like</i> it's not like it's a main road</p>	<p>Speaker S0278 uses the <i>DM like</i> to relate two discourse segments. The S2, "it's not like it's a main road" represents an elaboration on the S1, "well I'm surprised they booked you there [...]."</p>
6.	<p>S0198: oh when I was sitting down with my brother –ANONnameM like he had a few cans of beers anyway but it got to a point in the evening when I was like I've gotta turn this off it's getting too bad I don't he can't record that anymore S0192: this is perfect for us though <i>like</i> S0198: >>don't need to know what you're doing on your S0192: we don't have to go for any job interviews I don't need to dress up smart we've already I mean I was only home for a week</p>	<p>Speaker S0192 uses the <i>DM like</i> to relate two discourse elements. The S2, "we do not have to go for any job interviews [...]" represents an elaboration on the S1, "this is perfect for us though."</p>
7.	<p>S0192: >>if if you go to the Middle East I mean we will be earning about two K maybe two and a half Ks so that's twenty-five grand a year or something but you can apparently save eighty per cent of what you earn there S0198: so you're not they pay for your accommodation S0192: >>so you can save like fifteen hundred pounds S0198: >>you're not spending money on S0192: >>sixteen hundred pounds a month [...] S0192: >>but we know that we need to calm down S0235: >>so it's gonna be yeah but that's what I mean <i>like</i> you're gonna save S0198: >>yeah yeah S0235: shits loads of money on that</p>	<p>Speaker S0235 uses the <i>DM like</i> to relate two discourse segments. The S2, "you're gonna save shit loads of money" represents an elaboration on the S1, "that's what I mean."</p>
8.	<p>S0216: >>but you table check them as well and then you're like is everything alright with your meal and they go yeah (.) and then they tell you at the end just so they can get a free one [...] S0216: I know the people that do it now <i>like</i> I'm</p>	<p>Speaker S0216 uses the <i>DM like</i> to relate two discourse segments. The S2, "I'm you know seeing people [...]" represents an elaboration on the S1, "I know the people that do it now."</p>

	S0202: getting wise to it yeah S0216: >>you know seeing people uhu	
9.	S0380: that's a good thing though S0326: yeah I know but it's you know she I think it's hard to understand <i>like</i> it's different from being like different when you're like ni- seventeen S0380: yeah does she not want to get married ever?	Speaker S0326 uses the DM like to relate two discourse segments. The S2, "it's different being like different when you're like ni- seventeen." represents an elaboration on the information given in the S1, "[...] I think it's hard to understand."
10.	S0439: I know it's strange though when you're saying about how whether the written word is different from the spoken word because mine is so different <i>like</i> S0432: yeah S0439: I am very British in my emails I think like I'm very not formal but I'm very like nice and like	Speaker S0439 uses the DM like to relate two discourse segments. The S2, "I am very British in my emails [...]" represents an elaboration on the S1, "whether the written word is different from the spoken word because mine is so different."
11.	S0587: >>you can't really film like typical day for me'd be like sometimes (.) I've gotta be careful here [...] S0587: so you're like o- on a good day when you don't have lectures er early morning you're gonna wake up at like ten or something and you lounge about for a bit you get up you have a shower and I get back into my pyjamas S0587: might do a bit of work if I've got a lecture I have to get dressed and I go out have a lecture and then just come back get into my pyjamas again S0587: and er that'd be it <i>like</i> you couldn't film that	Speaker S0587 uses the DM like to relate two discourse segments. The S2, "you couldn't film that" represents elaboration on the whole description constituting the S1 starting from "on a good day when you don't have lectures [...]" to "and er that'd be it."
12.	S0363: >>I know it would be really sad I'd probably cry the whole way round but I feel like I want to go S0336: it would be worth it I really wanna do Amsterdam actually <i>like</i> S0363: yeah S0336: when -ANONnameM and -ANONnameF came back S0363: >>they had a good time S0336: >>they said they had a great time like I'd love to go	Speaker S0336 uses the DM like to relate two discourse segments of their utterance. The S2, "when ANONnameM and -ANONnameF came back, they said they had a great time [...]" represents an elaboration on the S1, "[...] I really wanna do Amsterdam actually."
13.	S0529: >>cos oh my god with like crisps I've had that so many times like people behind me like with packets of crisps S0530: >>packages and things and it's er S0529: >>and it's like constantly S0530: >>yeah S0529: <i>like</i> I get you can do it every so often like quietly but S0530: I'm always S0529: >>more constantly S0530: >>discreet when I dip into my bag I'm always like	Speaker S0529 uses the DM like to relate two discourse segments. The S2, "I get you can do it every so often like quietly [...]" represents an elaboration on the S1, "I've had that so many times like people behind me like with packets of crisps and it's like constantly."
14.	S0560: yeah that at that point like people would be against that but personally in my opinion like UNKMALE[??]: -UNCLEARWORD UNKMALE[??]: if that's a better reality for you <i>like</i> fucking go for it mate UNKMALE[??]: like the Matrix like red pill blue pill or whatever like that that touches on it doesn't it?	The unidentified speaker UNKMALE[??] uses the DM like to relate two discourse segments. The S2, "fucking go for it mate" represents an elaboration on the S1, "if that's a better reality for you." The DM like occurs in a place usually occupied by <i>then</i> in similar statements.
15.	S0041: I don't mind (.) I think of peo- I figure people judge me all the time so (.) long as I don't say it to say it to someone's face or offend someone then I don't think it's any problem S0084: well I probably I try not to (.) I think if I know what it's like (.) but then I suppose I can't help it <i>like</i> we all like everybody has like bitching sessions S0041: mm	Speaker S0084 uses the DM like to relate two discourse segments. The S2, "we all like everybody has like bitching sessions" serves as an elaboration on the S1, "but then I suppose I can't help it."

<p>16. S0432: yeah (.) no er (.) because I wasn't there for fireworks they had something in (.) they might (.) that might be the same day I can't remember (.) I think it was actually because it was the day after I saw the ones at night and I was like what? why are you doing it in the day? and it was just (.) and there was like a massive crowd like (.) I am like oh it was just really noisy and sounded like you were in a war zone or something S0428: >>no it wasn't (.) yeah (.) yeah (.) it's really strange cos at the beginning I was like I don't get this but then the year after I was like I love it and now I really like it but I think it's so different <i>like</i> it is such a different concept than we'd have (.) like just setting off fireworks in the day and you can't see them just for noise but erm I think cos I wa- I was I spent like quite a lot of time working on that square so obviously like we just couldn't you couldn't have a lesson and like people couldn't get to lessons like</p>	<p>Speaker S0428 uses the <i>DM like</i> to relate two discourse segments. The S2, "it is such a different concept than we'd have [...]" represents an elaboration on the S1, "I think it's so different."</p>
<p>17. S0439: we went to this erm we went to –ANONplace it's like by the seaside somewhere in Suffolk somewhere S0451: >>oh nice oh –UNCLEARWORD yeah S0439: and my best friend came up for the day and he picked me and –ANONnameF up and he took us it sounds really sad but he loves castles it's really weird he's like a generically really good looking guy he's muscley he plays rugby <i>like</i> he's rugged S0451: >>yeah erm I'm a bit actually that's a wa- that's a good thing that he like is that interested in S0439: >>yeah but he's like a nerd who's into castles</p>	<p>Speaker S0439 uses the <i>DM like</i> to relate two discourse segments. The S2, "he's rugged [...]" represents an elaboration on the S1, "he's like a generically really good looking guy he's muscley he plays rugby."</p>
<p>18. S0262: –ANONnameM imagine <i>like</i> you don't need to imagine cos you are going through it but imagine other people who are getting to the point now where they haven't done that shift in their early thirties of actually getting into the thing that they want to be in they're actually now going shit if I don't fucking do this now by the age of sometime forty I'm probably going to be doing this job for the rest of my fucking life S0261: well I I think it's fair to say a lot of people leave their their position their current job working for somebody else and and they pick up pick up their own thing and they cramp their own business and they act as consultants that they but they're operating within their own discipline (.) they (.) they take</p>	<p>Speaker S0262 uses the <i>DM like</i> to relate two discourse segments. The S2, "you don't need to imagine cos you are going through it" represents an elaboration on the S1, "imagine," Elaborating and justifying the speech act in the S1.</p>
<p>19. S0192: board games today are insane <i>like</i> I've my friends bought me a Battlestar Galactica one it's crazy it's like a crazy it just shits on like old games it's really it's to a taken board games to a different level S0199: oh my goodness</p>	<p>Speaker S0192 uses the <i>DM like</i> to relate two discourse segments. The S2, "I've my friends bought me a Battlestar Galactica one it's crazy it's like a crazy it just shits on like old games [...]" represents an elaboration on the S1, "board games today are insane."</p>
<p>20. S0202: like do you know them G four S guys? S0214: yeah S0202: they get bonuses if they're robbed S0215: yeah S0214: do they? S0202: <i>like</i> if they get robbed by someone they get a bonus S0215: nice one S0202: >>and they get like a few weeks off and a pay rise</p>	<p>Speaker S202 uses the <i>DM like</i> to relate two discourse segments. The S2, "if they get robbed by someone they get a bonus [...]" represents an elaboration and emphasis on the S1, "they get bonuses if they're robbed."</p>
<p>21. S0439: just like yeah she's such an ugly bitch S0441: she's horrible S0439: <i>like</i> it's never gonna last come on like S0441: never gonna never gonna be as good as you S0439: no like come on like he's been going out with her for what? like six months? S0439: never gonna work</p>	<p>Speaker S0439 uses the <i>DM like</i> to relate two discourse segments. The S2, "he's been going out with her for what? like six months? never gonna work" represents an elaboration on the S1, "like it's never gonna last come on like."</p>
<p>22. S0041: >>I really want two slices but then I I'm not gonna look great in the S0084: yeah (.) <i>like</i> that wai- the waistband's quite forgiving though on those though isn't it? S0041: yeah (.) yeah it is but you don't want the bulge that's the thing you don't want the bulge (.) and I've got enough bulge to go around as it is</p>	<p>Speaker S0084 uses the <i>DM like</i> to relate two discourse segments. The S2, "that wai- the waistband's quite forgiving though on those though isn't it?" represents an elaboration on the backchannel representing the S1, "yeah."</p>

<p>23. S0245: >>google young Stalin S0357: >>which is like you know like you don't want to be like oh Stalin was fit but then like he was S0357: >>he was S0245: >>for a man who like fucking war crimes and shit you know? S0357: he was quite fit eh? S0245: >>yeah [...] S0357: <i>like</i> probably would bang</p>	<p>Speaker S0357 uses the <i>DM like</i> to relate two discourse segments. The S2, "probably would bang" represents an elaboration on the S1, "he was quite fit eh?"</p>
<p>24. S0530: I always feel guilty immediately S0529: >>I just don't deserve for her to spend money on me like that I really don't like it's not and I don't know what to get her either <i>like</i> I'm just so bad at present giving I just (.) oh S0530: >>'d be excellent at present giving if I had money</p>	<p>Speaker S0530 uses the <i>DM like</i> to relate two discourse segments. The S2, "I'm just so bad at present giving [...]" represents an elaboration on the S1, "[...] I don't know what to get her either."</p>
<p>25. S0202: you used to watch it with your dad? S0203: I'm not gonna lie –UNCLEARWORD play football –UNCLEARWORD play football S0202: so what is the attraction? <i>like</i> I can understand –UNCLEARWORD S0203: right now not much –UNCLEARWORD but last night we were talking about it and there's a lot of fucking er –UNCLEARWORD in football like you wouldn't believe the amount of tactics and like thought goes into it</p>	<p>Speaker S0202 uses the <i>DM like</i> to relate two discourse segments. The S2, "I can understand [...]" represents an elaboration on the information given in the S1, "so what is the attraction?"</p>
<p>26. S0202: I really fucking hate Bradford and I'll tell you why because fucking they all just segregate themselves S0216: yeah S0202: <i>like</i> they don't make any effort to integrate into British society and it really pisses me off because I'm like if I went over to erm any n- erm Western cou- not Western erm Eastern European country or whatever and I didn't integrate I would S0219: >>well not just Eastern European any country S0202: yeah like UNKFEMALE[??]: yeah S0202: if didn't integrate like you would be an outcast in society but here it's okay for people to do that I really fucking hate it</p>	<p>Speaker S020 uses the <i>DM like</i> to relate two discourse segments. The S2, "they don't make any effort to integrate into British society [...]" represents an elaboration on the S1, "I really fucking hate Bradford and I'll tell you why because fucking they all just segregate themselves."</p>
<p>27. S0275: I know there was bloody ninety-four episodes (.) that's not much S0276: >>was not (.) okay there was yeah S0275: and only six seasons that's nothing S0276: exactly <i>like</i> there was a hundred episodes in the thir- in the after four and a bit seasons of Friends S0275: I thought it was as it was on for as long as friends S0276: no friends was ten years S0275: yeah I literally thought it was ten fifteen years</p>	<p>Speaker S0276 uses the <i>DM like</i> to relate two discourse segments. The S2, "there was a hundred episodes in the thir- in the after four and a bit season of Friends" represents an elaboration on the backchannel representing the S1, "exactly," as the speaker provides additional information in support of the agreement with S0725's proposition.</p>
<p>28. S0441: they they might say (.) pay the next one then do it after that S0439: yeah (.) yeah (.) it's annoying <i>like</i> we could just leave it and the other people could pay it but S0441: >>I know S0439: they don't (.) like if you give us thirty pounds a month we'll just</p>	<p>Speaker S0439 uses the <i>DM like</i> to relate two discourse segments. The S2, "we could just leave it and other people could pay for it" represents an elaboration on the S1, "[...]it's annoying."</p>
<p>29. S0222: tried about three times choked on my own lung every time and I just like why? why? why? it's expensive and it hurts S0208: yeah no literally no point to it and you stink and you get yellow teeth and your clothes smell and I just (.) I am stupid <i>like</i> I know I'm fully aware but I'll I'll stop gradually S0222: >>does –ANONnameM? S0208: erm (.) yeah he's stopped though like well kind of he's on like one a day sort of (.) so</p>	<p>Speaker SS0208 uses the <i>DM like</i> to relate two discourse segments. The S2, "I know I'm fully aware [...]" represents an elaboration on the S1, "I am stupid."</p>

<p>30. S0325: >>fifteen hours of science oh S0324: not really S0325: like S0324: >>fif- fifteen hours oh S0325: I don't know why I did it? why did I do it? like I'm not regretting it that much I still want to do it but (.) once I start doing it because I'm not even that good at science I kid myself like I mean top set really good but I actually don't get any of it</p>	<p>Speaker S0325 uses the DM like to relate two discourse segments. The S2, "I'm not regretting it that much [...] represents an elaboration on the S1, "I don't know why I did it? [...]."</p>
<p>31. S0037: mm (.) the weeks are flying past though aren't they S0084: mm S0037: like it feels like it's just after Christmas S0084: mm (.) mm (.) I know (.) well I was talking to someone about something something happening in March (.) and I was like March is like it's the month after next (.) and I was like S0037: uh-huh S0084: Christ it's next week</p>	<p>Speaker S0037 uses the DM like to relate two discourse segments. The S2, "it feels like it's just after Christmas" represents an elaboration on the S1, "[...] the weeks are flying past though aren't they."</p>
<p>32. S0202: >>and they took t- –ANONnameF is the loudest person I've ever heard in my m- fucking life S0202: and especially when she's fucking crying (.) cos she m- cries every night every time she has a drink she comes home crying S0207[??]: >>yeah S0202: and she –UNCLEARWORD she comes home crying S0204: >>imagine screaming like that when you've had a drink? S0202: but S0204: why bother? S0202: like they u- everyone used to think I were a cunt and then I like made some more friends stay over and listen to it and they're just like how the fuck do you live with this like?</p>	<p>Speaker S0202 uses the DM like to relate two discourse segments. The S2, "they u- everyone used to think I were a cunt [...] represents an elaboration on the S1, "and she –UNCLEARWORD she comes home crying [...]."</p>
<p>33. S0619: >>I know I feel really really responsible I need to email S0618: >>no S0619: him this weekend and be like S0618: sorry S0619: sorry S0618: no but don't though because S0619: >>no I know I'm only kidding like I know it's not my fault</p>	<p>Speaker S0619 uses the DM like to relate two discourse segments. The S2, "I know it's not my fault" represents an elaboration on the S1, "[...] I'm only kidding."</p>
<p>34. S0256: it's mental but everyone will go through the same thing S0316: yeah S0256: because it's obviously it's such a s- strict working environment like you have to sign the Official Secrets Act and you have to you can't talk about certain things outside of work if you do you'll get in trouble and it's really really strict the rules like in some places the rules are there but if you bend them you'll probably get a bit of a slap on the wrist like at ours if you search for S0316: >>mm S0256: anybody on our system that you're not supposed to search for you'll get sacked straight away there's no way around it you will just be sacked</p>	<p>Speaker S0256 uses the DM like to relate two discourse segments. The S2, "in some places the rules are there but if you bent them you'll probably get a bit of a slap on the wrist like at ours if you search [...] an elaboration on the S1, "[...] it's such a strict working environment [...]."</p>
<p>35. S0644: and isn't that a bit like some- you can't trust that cos that's just your interpretation of their demeanour you can't judge people based on you think oh yeah he's done it (.) but S0644: people if you can't look at someone (.) there is a reason why you can't like body language has been studied to S0607: yeah S0644: show that it it happens for a reason it's based on –UNCLEARWORD I can't stick to one subject ah</p>	<p>Speaker S0644 uses the DM like to relate two discourse segments. The S2, "body language has been studied [...]" represents an elaboration on the S1, "[...] if you can't look at someone there is a reason why you can't."</p>

<p>36. S0202: to have blood in your knickers (.) and they were like (.) we know you've got a man living with you (.) like (.) who's not their dad (.) has he been interfering with them? S0219: six or seven (.) fuck S0202: >>like (.) has s- yeah like something has something been going on? and she was just like no no and like she were like there distraught panicking cos she thought she knew this guy and S0216: yeah S0202: this guy had done this to her kids and stuff (.) and erm she were like no no the (.) I- (.) I don't (.) think so but I don't know like he looks after them when I'm at work like he could have whatever (.) and then she went home and she went and looked in our knicker drawers (.) and to see if there were any more or any wash baskets and (.) basically she found (.) some socks some knickers and some T shirts and stuff with blood on (.) basically what had happened me or my sister (.) in the middle of night had had nosebleed grabbed the nearest thing to us put it on our nose (.) put it back and gone back to sleep</p>	<p>Speaker S0202 uses the DM like to relate two discourse segments. The S2, "he looks after them when I'm at work [...]" represents an elaboration on the S1, "I don't (.) think so but I don't know."</p>
<p>37. S0208: in the the little blue room that you stayed in the beginning S0202: oh right yeah S0208: he slept in there erm like we did a test like I told him about it and he is the same like he doesn't really believe like he would never ever pay attention when I would tell him and I'd be scared and stuff and try and get reassurances and he just didn't really care at all</p>	<p>Speaker S0208 uses the DM like to relate two discourse segments. The S2, "I told him about it [...]" represents an elaboration on the S1, "[...] we did a test."</p>
<p>38. S0432: I don't know (.) if that's just because she tries to look dress like the rest of us S0428: she tries to act older S0432: yeah (.) like cos we've (.) she's had she has got four older sisters so it is like did she kind of (.) I don't know S0428: like were the clothes passed down to her? I don't know or weren't S0432: yeah yeah I don't know like but then is it just her looks anyway? (.) like would she still look older than she was even if she was the older sister? if that makes sense S0428: yeah I see what you me</p>	<p>Speaker S0432 uses the DM like to relate two discourse segments. The S2, "would she still look older than she was even if she was the older sister?" represents an elaboration on the S1, "yeah yeah I don't know like but then is it just her looks anyway?"</p>
<p>39. S0041: so (.) and yeah I prefer not to do that cos that (.) I prefer to just have my independence but S0086: well if needs must I mean if that's if you really can't stand the job (.) like the thing is with this is that you thought there was an end light at the end of the tunnel (.) like you're gearing up come the summer that's it I'm gone from the hotel it's gonna be good I'm going to start my new career (.) now all that's toppling down a little bit (.) not saying it's over</p>	<p>Speaker S0086 uses the DM like to relate two discourse segments. The S2, "you're gearing up come the summer [...]" represents an elaboration on the S1, "[...] you thought there was an end light at the end of the tunnel."</p>
<p>40. S0S0205: it's gonna happen (.) there will be another world war and we will kill ourselves (.) it's gonna happen S0202: well the thing is the thing that we were saying about us being small (.) we are an island as well (.) like you could sink us you could not sink Russia S0205: no S0202: you could use one nuclear you could use maybe ten nuclear bombs on Lon- on England (.) and kill the whole population</p>	<p>Speaker S0202 uses the DM like to relate two discourse segments. The S2, "you could sink us you could not sink Russia" represents elaboration on the S1, "[...] we are an island as well."</p>
<p>41. S0417: have you finished it yet? S0416: no or i- or like (.) er book three part two we're on chapter (.) just starting chapter fourteen S0417: okay S0416: yeah I do like it I just find it quite hard to to (.) to kind of (.) figure out what's happening really (.) like sometimes you get a bit muddled up (.) like (.) like what?</p>	<p>Speaker S0416 uses the DM like to relate two discourse segments. The S2, "sometimes you get a bit muddled up (.) like (.) like what?" represents an elaboration on the S1, "[...] I just find it quite hard to to (.) to kind of (.) figure out what's happening really."</p>

<p>42. S0336: no and I mean dad she sends me poems and stuff like all the time like (.) and and prose and it's just like it's how I I just don't even know h- it's just it's the ramblings of a mad woman and like she asks me for feedback on her work and just like really? like S0336: what am I meant to say to this? like S0343: what has she actually made this stuff up? S0336: yeah she's doi- like she's got got really into her creative writing and like I don't ever wanna give her negative feedback because it's obviously proving a very valuable like outlet for her like she for her to like write her feelings down and stuff but I just think Christ like the stuff y- like everything she has to do is overly promiscuous and overly sexual and just quite dark as well and I'm just like this is like [...] S0336: >>everything she does is just like it's for the shock factor [...]</p>	<p>Speaker S0336 uses the DM like relate two discourse segments. The parenthetical structure in S2, "like I don't ever wanna give her negative feedback because it's obviously proving a very valuable like outlet for her [...]" represents an elaboration on the S1, "she's got got really into her creative writing." The structure is framed by the construction (<i>and</i>)<i>like...but</i>.</p>
<p>43. S0202: >>cos like (.) I mean me and him were friends before we went to uni (.) like S0207: >>you and -ANONnameM? S0202: >> like (.) yeah we were friends and like the time we've been together talking all the time S0202: >>and then as soon as like (.) they decided they didn't like me he started being so horrible like some of the things they were saying just nasty like</p>	<p>Speaker S0202 uses the DM like to relate two discourse segments. The S2, "the time we've been together talking all the time" represents an elaboration on the S1, "[...] yeah we we're friends."</p>
<p>44. S0423: but it's it's so (.) you know being English is just so helpful S0421: >>cos everyo- cos even at the tiny stations S0423: >>cos everybody knows a little bit [...] S0421: but over here if you were a I dunno like say a town station (.) there's like (.) a man sat in the booth who probably only speaks English S0423: well very probably S0421: >>you know? and like if you weren't from a foreign country that'd be so difficult</p>	<p>Speaker S0421 uses the DM like to relate two discourse segments. The S2, "if you weren't from a foreign country that'd be so difficult" represents an elaboration on the S1, "but over here if you were a I dunno like say a town station (.) there's like (.) a man sat in the booth who probably only speaks English."</p>
<p>45. S0008: people used to come in and buy stuff off him S0013: yeah S0008: and he was like at the he had a sort of a caravan there a bench with a vice on it and a few tools and like when he weren't busy they'd be dismantling you know like electric motors and everything like that you know set right in the money from the -UNCLEARWORD and you know stripping cable and</p>	<p>Speaker S0008 uses the DM like to relate two discourse segments. The S2, "when he weren't busy they'd be dismantling you know like electric motors and everything like that [...]" represents an elaboration on the S1, "he had a sort of a caravan there a bench with a vice on it and a few tools."</p>
<p>46. S0325: [...] I just I watched her putting away her stuff and I was actually a bit worried like she's got like OCD or something S0324: I know S0325: literally she is S0324: >>it's just she just S0325: >>so her bag is so neat it's like she puts it in like that and she's like S0324: yeah and like she S0325: >>and when she gets everything out she ta- S0324: >>she gets out her glasses case she opens it she takes them off and she folds it S0324: carefully puts her glasses on [...] S0325: yeah but whereas we just like chuck everything like oh god</p>	<p>Speaker S0324 uses the DM like to relate two discourse segments. The S2, "she she gets out her glasses case she opens it she takes them off and she folds it [...]" represents an elaboration on the backchannel in the S1, "yeah."</p>
<p>47. S0249: or do you think I should get? she er had something else in mind I can't remember what it was erm or should I get her no she said should I get her that? or should I get her lots of little things? and I said well I said I was like well j- if you think she'll really like that I was like I'd just get her that because like it's better like to get her something she'll like than like loads of just little like odd bits and bobs that like S0246: just take up space</p>	<p>Speaker S0249 uses the DM like relate two discourse segments. The S2, "it's better like to get her something she'll like than like loads of just little like odd bits and bobs [...]" represents an elaboration on the S1, "[...] I was like I'd just get her that."</p>

48.	<p>S0487: >>but isn't that like a horrible thing? it's like we're so overworked we have to like take this poison so we can like feel like we connect on a deep level when actually we're like dumbing ourselves down I just and like I don't know I just think there's no good in it cos like sometimes I'm like oh yeah drinking like join in but then like as soon as you remember like look at white most white middle aged people like their faces their noses their skin their blood it's like from drinking that's why they're so like bloated and like desensitised</p>	<p>Speaker S0487 uses the DM like to relate two discourse segments. The S2, "sometimes I'm like oh yeah drinking like join in [...]" represents an elaboration on the S1, "[...] I just think there's no good in it."</p>
49.	<p>S0556: >>I swear some exams they just put in some random stuff that they think students should know but it's not on the syllabus [...] S0556: >>–ANONnameM and –ANONnameM biology or chemistry I dunno S0555: >>chemistry is like so yeah chemistry is like that cos like chemistry's better cos they they teach you and then you have to apply the principles to other stuff that you haven't ever heard of before</p>	<p>Speaker S0555 uses the DM like to relate two discourse segments. The S2, "chemistry's better [...]" represents an elaboration on the S1, "[...] chemistry is like that."</p>
50.	<p>S0041: and if you want to go in the morning S0084: mhm S0041: cos you know like you'll be up before me anyway (.) then give me a shout at about half nine S0084: okay S0041: Cos we'll have to leave here at about tenish S0084: mhm S0041: bit later (.) ten quarter past ten (.) um (.) to be at the baths for half ten (.) and if you</p>	<p>Speaker S0041 uses the DM like to relate two discourse segments. The S2, "you'll be up before me anyway (.)" represents an elaboration on the S1, "and if you want to go in the morning."</p>
51.	<p>S0632: we're not sticking in one hotel we're S0635: no we've got a lot to see S0632: >>hopping from island to island S0635: yeah S0632: >>and making sure we fit in as much as possibly can it's like we can't have a relaxing holiday we have to S0635: I think S0632: >>keep moving around</p>	<p>Speaker S0632 uses the DM like to relate two discourse segments. The S2, "we can't have a relaxing holiday [...]" represents an elaboration on the S1, "hopping from island to island and making sure we fit in as much as possibly can."</p>
52.	<p>S0336: so I think the I think they both pay like three hundred pound a month or something and that's their that's their mortgage and their bills so it's cheap for –ANONnameF even cheaper for –ANONnameF cos she's laughing like (.) she's got somebody else paying off her mortgage for her (.) but S0362: yeah how would do you like –UNCLEARWORD you do know that if you move in with me like (.) I will be sort of like using your money to S0336: >>yeah S0362: pay off my mortgage you can do it the option's there but I don't ever want to think like oh my god I you've got so much money and I haven't S0336: yeah (.) it's awkward and I don't know you know like if it got to a point where –ANONnameF thought oh all of a sudden like actually I want my space like this is my house like can you get out like it's awkward</p>	<p>Speaker S0336 uses the DM like to relate two discourse segments of their utterance. The S2, "if it got to a point where –ANONnameF thought oh all of a sudden like actually I want my space [...]" represents an elaboration on the S1, "its awkward [...]."</p>
53.	<p>S0689: Harley-Davidsons are really expensive aren't they? S0688: I think they are I think it's their reputation really I don't –UNCLEARWORD so S0689: no that's the only like motorbike company I know of though in n it? like (.) I suppose like Kawasaki (...)</p>	<p>Speaker S0689 uses the DM like to relate two discourse segments. The S2, "I suppose like Kawasaki" represents an elaboration on the S1, "no that's the only like motorbike company I know of though innit?"</p>
54.	<p>S0560: yeah the thing is like knowing er humans and shit like if it's the same humans that are in that Matrix world that are coming out to the outside one it wouldn't be any better really would it? S0542: no S0560: like cos humans are kind of shit in a way</p>	<p>Speaker S0560 uses the DM like to relate two discourse segments. The S2, "humans are kind of shit in a way" represents an elaboration on the S1, "[...] if it's the same humans that are in that Matrix world [...] it wouldn't be any better [...]."</p>

<p>55. S0644: so he'd catch a few and he'd swap some with his friends sometimes like for other things S0607: yeah S0644: and one night he bought he tried some of this fish off the fisherman he bought it or had it cooked at his restaurant where he was staying or whatever he said oh that is amazing that fish he said it's the best fish I've ever had he said why don't you why don't you get more fish? <i>like</i> go out more get more fish then you could sell more of them</p>	<p>Speaker S0644 uses the DM like to relate two discourse segments. The S2, "go out more get more fish then you could sell more of them" represents an elaboration on the S1, " he said why don't you why don't you get more fish?"</p>
<p>56. S0439: >>yeah you get endorphins S0444: >>it's like we were saying too it's like I was saying to you like earlier but it was that the mind set – UNCLEARWORD a bit weird but <i>it's like</i> a lot of the stuff that they've been –UNCLEARWORD at the hospital is kind of like (.) stuff that saps you of energy but also gives you energy at the same time? so it's like seeing a friend S0439: yeah seeing friends saps your S0444: >>can drain energy S0439: >>yeah yeah</p>	<p>Speaker S0444 uses the DM it's like to relate two discourse segments. The S2, " a lot of the stuff that they've been –UNCLEARWORD at the hospital is [...] stuff that saps you of energy but also gives you energy [...]" represents an elaboration on the S1, "[...]it was that the mind se – UNCLEARWORD a bit weird."</p>

10.1.1.2 Signalling exemplification

BNC1994DS

<p>1. PSOLM: I can't believe it PSOLK: What's his argument now? PSOLM: I treated her rotten whilst I was studying like I wouldn't take time off studying to go and see her or phone her when I saw her as often as I could, every weekend PSOLK: Like what? PSOLM: I drove back and saw them PSOLK: Without having a detrimental effect on the studying, you did what you could PSOLM: I fitted them, I fitted the studying in and more and he said oh fair enough</p>	<p>Speaker PSOLM uses the DM like to relate two discourse segments. The S2, "I wouldn't take time off studying to go and see her [...]" represents an exemplification of the S1 "I treated her rotten whilst I was studying."</p>
<p>2. PS50W: Just hit that there and put a couple of spaces PS50T: ad that's what the tab stop does? PS50W: Yeah see them all the tab regardless of the, the length, <i>like</i> the one after iron will be a long one PS50T: Mm, mm PS50W: and after calcium will be a short</p>	<p>Speaker PS50W uses the DM like to relate two discourse segments. The S2, "the one after iron will be a long one" represents an exemplification of the S1, "Yeah see them all the tab regardless of the, the length."</p>
<p>3. PS0J1: Mind you I think she owns the place myself. PS0J7: Ha! PS0J1: <i>Like</i> when the boss is around she goes ooh! PS0J7: She's as bad as me and you!</p>	<p>Speaker PS0J1 uses the DM like to relate two discourse segments. The S2, "when the boss is around she goes ooh!" represents an exemplification of the S1, "Mind you I think she owns the place myself."</p>
<p>4. PSORB: So if you look, and they, and they say the more mono unsaturates it's got is better for you isn't it, rather than polyunsaturates cos it's broken down either further isn't it? [...] PSOPN: Well the article I read in it, it said erm, you know you can drink gallons of it, I mean I don't know PSOPP: You've got to be a blooming chemist now to de, de, decipher all these labels. PSORB: Well I suppose <i>like</i> PSOPP: Yeah PSORB: if you were born in the Mediterranean you would of been eating that stuff anyway and you'd never have, think about it</p>	<p>Speaker PSORB uses the DM like to relate two discourse segments. The S2, "[...]if you were born in the Mediterranean you would of been eating that stuff anyway [...]" represents exemplification supporting the S1, "Well I suppose."</p>

5.	<p>PS0SH: Mm, yeah. I think PS0SB: And they PS0SH: when we're out, you know when there's nobody here PS0SB: Mm. PS0SH: <i>like</i> when we're all sitting in the front room at night and then they sa I think they chirp away to each other quite happily, you know. PS0SB: Ah ah! He don't know what to play with next, his mirror or his swing.</p>	<p>Speaker PS0SH uses the DM like to relate two discourse segments. The S2, "when we're all sitting in the front room at night [...]" represents an exemplification of the S1, "when we're out, you know when there's nobody here [...]."</p>
6.	<p>PS0BB: I said, [unclear], I said I'm sorry it's a no-smoking area. And he looked at me, give me a really horrible look as well! Felt like going you know, how when somebody put a lot of hate in their eyes? PS0BA: That's very, bad as what you give PS0BB: No. PS0BA: me every day. PS0BB: I can't do it. You know <i>like</i> th if you look at someone and they always say your eyes are the souls o yo, like your soul aren't they? You can always read people's eyes, especially with your kind of facial expressions, cos the eyes always tell the truth. And he looked u like he really hated me!</p>	<p>Speaker PS0BB uses the DM like to relate two discourse segments. The S2, "if you look at someone and they always say your eyes are the souls o yo, like your soul aren't they?" represents an exemplification of the non-adjacent S1, "Felt like going you know, how when somebody put a lot of hate in their eyes?"</p>
7.	<p>PS0EF: Oh! Didn't walk home with me cos I had to go I was [unclear] and wa, was going to the other side. How come the [unclear] had the school photo in it? PS0EB: Was it? Mu mine [unclear]! PS0EF: I've got a bad habit of shouting like that today. <i>Like</i> in science today I goes oh for God!</p>	<p>Speaker PS0EF uses the DM like to relate two discourse segments. The S2, "in science today I goes oh for God!" represents an exemplification of the S1, "I've got a bad habit of shouting like that today."</p>
8.	<p>PS0EB: You remind me of bit, eh, you're like a bit what Joanne's like, except Joanne's better at maths but she's not very good at English, <i>like</i> when they were doing Animal Farm, I had to explain that it was a parody of the Russian revolution and everything and she just sat there with her mouth open.</p>	<p>Speaker PS0EB uses the DM like to relate two discourse segments. The S2, "when they were doing Animal Farm, I had to explain that it was a parody of the Russian revolution [...]" represents an exemplification of the S1, "she's not very good at English."</p>
9.	<p>PS0DM: Oh I don't like it when he's nights. PS0DP: I paint my nails, I do what I wa I can do what I wanna do. <i>Like</i> if I sit there painting my nails he'll say what started that? What are you doing that for now? Dog don't like the smell of that like, but [unclear] how you are PS0DN: Yeah I know.</p>	<p>Speaker PS0DP uses the DM like to relate two discourse segments. The S2, "if I sit there painting my nails he'll say what started that?" represents an exemplification of the S1, "[...] I do what I wa I can do what I wanna do."</p>
10.	<p>PS0CG: I don't mind going silver. PS0CK: That's right. PS0CG: This is natural silver on the temples. PS0CK: That's right. Yeah, <i>like</i>, look here you see look. PS0CG: Yes, yes you've got a silver.</p>	<p>Speaker PS0CK uses the DM like to relate two discourse segments. The S2, "look here you see look" represents an exemplification supporting the backchannel in the S1, "Yeah."</p>
11.	<p>PS57T: Acts like a complete dick to try and get attention. And then he went slightly relaxed and now he's being a dick again. <i>Like</i>, you know, this morning in erm language he jumps off a table screaming, ow, ow, ow! No. For a start he shouldn't have been on the table. Secondly, he doesn't need to [unclear] that's just stupid.</p>	<p>Speaker PS57T uses the DM like relate two discourse segments. The S2, "you know, this morning in erm language he jumps off a table screaming, ow, ow, ow!" represents an exemplification of the S1, "[...] now he's being a dick again."</p>

<p>12. PS0LK: Yeah. And the other thing is of course that Mrs [gap:name] is d doing like she's taking the, the modern musicals and things that have been, you know, down in London, like Cats and Starlight Express and things and she's trying to imitate those, well there's no way she could ever get it as good so she's better off doing something completely different. You know, something more traditional, you know like maybe doing a few things out of The Sound of Music. KD8PSUNK: Yeah. PS0LK: Or, you know, that people ooh yes, that's it, The Sound of Music. I think that'd go down bett or I mean even <i>like</i> when we did the pantomimes, you remember Cinderella we did? PS0LK: I mean it was brilliant really wasn't it?</p>	<p>Speaker PS0LK uses the DM like to relate two discourse segments. The S2, "when we did the pantomimes, you remember Cinderella we did?" represents an exemplification of the S1, " I think that'd go down bett [...]." Offers an example of what would have gone down better than the modern musicals she's trying to imitate.</p>
<p>13. PS0SB: Oh I can't wear jeans now. When I've lost weight. There's a Weightwatchers opened in the school. Oh! PS0SH: Oh I know, I went the first night. [...] PS0SB: I'm trying to diet on my own. Well I've been doing it for a PS0SH: In fact PS0SB: fortnight. PS0SH: I mean it's okay <i>like</i> if you're getting weighed with other people, and yes, it's quite nice and you've got the encouragement and everything, but when all's said and done, dieting dieting is all down to willpower. It don't matter how much PS0SB: I know. PS0SH: at any class, you can't buy that.</p>	<p>Speaker PS0SH uses the DM like to relate two discourse segments. The S2, "if you're getting weighed with other people, [...]" represents an exemplification of the S1, "[...] it's okay."</p>
<p>14. PS0GF: You have to make up words from the letters that they've er but in that order. Like that erm erm I can't think of any! Er PS0GG: Big words? PS0GF: Well no! PS0GG: Could be anything at all. PS0GF: But they've gotta be in that order. PS0GG: H L T PS0GF: <i>Like</i> it's gotta start with a P, then it's gotta have a P before the, before the H. PS0GG: Mhm. PS0GF: If you see what I mean?</p>	<p>Speaker PS0GF uses the DM like to relate two discourse segments. The S2, "it's gotta start with a P, then it's gotta have a P before the, before the H." represents an exemplification of the S1, "You have to make up words from the letters that they've er but in that order [...]" But they've gotta be in that order."</p>
<p>15. PS04U: What did she get an honours in then? Ballet? PS04X: Modern. And bare necessities. Good facial expressions. PS04U: Oh. PS04X: <i>Like</i> she sort of goes erm like you know you do that? Most of them just keep, just go like that yeah and she sort of goes mm mm mm mm she sort of sways.</p>	<p>Speaker PS04X uses the DM like to relate two discourse segments. The S2, "she sort of goes erm like you know you do that? [...]" represents an exemplification of the S1, "Modern. And bare necessities. Good facial expressions."</p>
<p>16. PS04U: but they, they won't, they took two days off last week and they sat indoors for two days, they've got a love, you know there fantastic couple, really fantastic, they'll do anything for you, but it's like Dave, Dave's always saying take up golf, go swimming PS04Y: Oh it's so sad, yes. PS04U: you know, and, if <i>like</i>, she, she'll take all the grand children to the pantomime, but Dave won't go he's er, over at his dad, you know, he'll stay and have a sleep. [...] PS04U: [unclear]. They've got no hobbies, no interests.</p>	<p>Speaker PS04U uses the DM like to relate two discourse segments. The S2, "[she takes] she, she'll take all the grand children to the pantomime, but Dave won't go [...]" represents exemplification of the S1, "[...] Dave's always saying take up golf, go swimming."</p>

<p>17. KPVSUNK: So I, I erm, I had a lovely walk through there, and then we went out the other side of it, and it's Highgate Cemetery. KPVSUNK: And, this cemetery is like, this, erm, George Eliot's buried there, Karl Marx is buried there, KPVSUNK: Mm. KPVSUNK: there's all these famous people that are buried there. And er we didn't actually go in, but I'd love to go back one day and have a look, KPVSUNK: Yeah. KPVSUNK: because <i>like</i>, there there's a picture of the gravestone of Karl Marx outside and it looks really amazing, and some of the places, some of these graves that have, some of the, like tributes, are just enormous.</p>	<p>Speaker KPVSUNK uses the DM like to relate two discourse segments. The S2, "there's a picture of the gravestone of Karl Marx outside and it looks really amazing [...]" represents an exemplification of the S1, "And er we didn't actually go in, but I'd love to go back one day and have a look."</p>
<p>18. PS0EC: I mean well I thought to myself, God what a life! I mean, I know it's not her fault but <i>like</i>, every Wednesday she has all the people from the college bridge [unclear] go to her house to play bridge. I mean the kid's PS0EB: Poor kid! PS0EC: just sat there on the sofa! I mean, okay, he goes to bed about, what, eight o'clock or whatever? But like, I mean God, do you know I'd really hate that! I mean, I used to hate it with like having flipping anyone come up to our house when I was little!</p>	<p>Speaker PS0EC uses the DM like to relate two discourse segments. The S2, "every Wednesday she has all the people from the college bridge [unclear] go to her house to play bridge." represents an exemplification of the S1, "[...] God what a life! [...]."</p>
<p>19. PS586: Yeah, it's like you could actually, I mean once my mum had pointed it out, I'd never had noticed, but you walked into the bathroom and you thought, yeah, KPVSUNK: Mm. PS586: they are different colours. But <i>like</i>, obviously the bath and shower, cos they're plastic, they're not going to be exactly the same colours, so that's quite good, you can get away with that. But the two sinks the bidet and the toilet, were all like different shades, and you just like, yes, but is this all supposed to be the same thing.</p>	<p>Speaker PS586 uses the DM like to relate two discourse segments. The S2, "obviously the bath and shower, cos they're plastic, they're not going to be exactly the same colours, so that's quite good, you can get away with that." represents exemplification of the S1, "I'd never had noticed, but you walked into the bathroom and you thought, yeah, they are different colours."</p>
<p>20. PS04U: [...] I mean look at James. He don't do no studying and he gets A's for maths. Lee's done all that studying. Weeks and weeks and weeks and he gets a C. James just I mean <i>like</i> now you say to James are you studying? No. But he'll come out with an A in maths. And Lee will have done all that revision and he won't come out with an A. [...]</p>	<p>Speaker PS04U uses the DM like to relate two discourse segments. The S2, "now you say to James are you studying?" represents an exemplification of the S1, "He don't do no studying and he gets A's for maths [...]."</p>
<p>21. PS0DP: when I lost my weight with slimming we were try I was losing two pounds a week and I weren't starving, I was still drinking and it come off and I lost, I lost about I think it was about eighteen pounds, it was over a stone. I s I was still only down to sort of eleven stone, but if I get to like ten stone PS0DM: Yeah. PS0DP: something but I'm not a small person. I mean <i>like</i> you're quite small framed aren't you so, if you went up to ten stone you'd look huge PS0DN: Yeah. PS0DP: but ten stone something KCAPSUNK: I used to be eleven stone. PS0DP: and I look quite slim because I'm not a small person.</p>	<p>Speaker PS0DP uses the DM like to relate two discourse segments. The S2, "you're quite small framed aren't you so, if you went up to ten stone you'd look huge" represents an exemplification of the S1, "I s I was still only down to sort of eleven stone, but if I get to like ten stone something but I'm not a small person."</p>
<p>22. KPVSUNK: Do you know, the slightest thing that's out of the ordinary, they'll charge you for doing it. <i>It's like</i> you haven't, if you wanna get money out, but you haven't got your card, it's not your branch, you get charged KPVSUNK: Yeah. KPVSUNK: for taking money out. I got charged when I did it in Newmarket.</p>	<p>Speaker KPVSUNK uses the DM it's like to relate two discourse segments. The S2, "you haven't, if you wanna get money out, but you haven't got your card, it's not your branch, you get charged" represents an exemplification of the S1, "Do you know, the slightest thing that's out of the ordinary, they'll charge you for doing it."</p>
<p>23. PSORB: I mean, he was getting something out of the cupboard, ha nothing to do with me! But er, Laura likes him <i>like</i>, you know, she says Jamie pinched my crisps before, you know just imagine all these little girls [unclear] giggling!</p>	<p>Speaker PSORB uses the DM like to relate two discourse segments. The S2, "she says Jamie pinched my crisps before, you know just imagine all these little girls [unclear] giggling!" represents an exemplification of the S1, "[...] Laura likes him."</p>

24.	<p>PS586: My mum's the sort of person who 'll just argue with anything, if she thinks she'll argue with anybody, or anything if she thinks that she's being swindled, so <i>like</i>, she even went to the extent of having, they, we had an extension built [...] [...] PS586: What I was saying was, just that like, they had all these pieces of furniture in there, it was supposed to be a suite, but my mum, my mum got round and tell you every single piece that was a different colour or the wrong shape, or didn't fit on the pedestal properly, or this and that, and she had the whole lot changed at least three times.</p>	<p>Speaker PS586 uses the DM like to relate two discourse segments. The S2, "she even went to the extent of having, they, we had an extension built [...]" represents an elaboration on the S1, "My mum's the sort of person who 'll just argue with anything, if she thinks she'll argue with anybody, or anything if she thinks that she's being swindled."</p>
25.	<p>PS1DS: Six times three is eighteen or three times six is eighteen. PS1DR: I know what I've done. I've put the, I thought it was er okay. Six. PS1DS: And division is shared by. So you got to do eighteen shared by six is three and eighteen PS1DR: Have you got PS1DS: shared by three is six. PS1DR: So <i>like</i>, you go one, two, three, four, five, six six times you swap PS1DS: Three. PS1DR: six times three PS1DS: times three is eighteen</p>	<p>Speaker PS1DR uses the DM like to relate two discourse segments. The S2, "you go one, two, three, four, five, six six times you swap six times three" represents an exemplification of the S1, "And division is shared by. So you got to do eighteen shared by six is three and eighteen shared by three is six." produced by PS1DS.</p>
26.	<p>PS01F: I think it's the way he looks, like, if you know what I mean, you know <i>like</i> he could pull his face and like, look over glasses, I mean, he did it to me when [unclear] did it to Johnny. He probably thought [unclear] like. PS01B: He's like me dad, er me dad, he never had no patience, and our Colin's just like him.</p>	<p>Speaker PS01F uses the DM like to relate two discourse segments. The S2, "he could pull his face and like, look over glasses [...]" represents an illustration of the S1, "I think it's the way he looks [...]"</p>

BNC2014

1.	<p>S0198: >>yeah S0192: >>then we can kind of if not come to where we are maybe meet in our holidays <i>like</i> meet somewhere in Europe S0236: >>mm S0192: or something like that</p>	<p>Speaker S0192 uses the DM like to relate two discourse segments. The S2, "meet somewhere in Europe" represents an exemplification of the S1, "[...] maybe meet in our holidays."</p>
2.	<p>S0612: oh yeah er we turned I was like we're turning our phones off as soon as we got there it was like I don't want to be known [...] S0612: it's funny how much you do rely on it though like you feel uncomfortable after a while you're like well what happens if something's happened to my dad? and it's like well you know that used to like you say it used to happen where if anything was major you'd hear S0610: you would hear somehow yeah <i>like</i> they would just find out but people would just find out the hotel you're at like like S0428: yeah they would though</p>	<p>Speaker S0610 uses the DM like to relate two discourse segments. The S2, "they would just find out but people would just find out the hotel you're at like like" represents an exemplification of the S1, "you would hear somehow yeah."</p>
3.	<p>S0487: no I don't it's different if it's like a hot chocolate in the evening drink S0488: like a hot toddy S0487: >>yeah but I think mum mum's like drinks it habitually like with dinner but she's like mad <i>like</i> we went out it's like it was like five do you remember in Chelsea? we're having like hummus and she can't s- like not blurt out that she needs a wine and then order one it's like</p>	<p>Speaker S0487 uses the DM like to relate two discourse segments. The S2, "we went out it's like it was like five" represents an exemplification of the S1, "[...] she's like mad."</p>

4.	S0179: no no that's right (.) er (.) but S0058: yeah she really should've taken more opportunities (.) <i>like</i> when she was gonna destroy the um the what's it? She could've surely shot the guy with a spear –UNCLEARWORD	Speaker S0058 uses the DM like to relate two discourse segments. The S2, “when she was gonna destroy [...] She could've surely shot the guy with a spear [...] represents an exemplification of the S1, “[...] she really should've taken more opportunities.”
5.	(.) S0530: >>but I've always had small boobs and like it used to annoy me but now like actually S0529: >>treasure it S0530: <i>like</i> if I I see the my my sister has to hold hers when she goes upstairs	Speaker S0530 uses the DM like to relate two discourse segments. The S2, “if I I see the my my sister has to hold hers when she goes upstairs” represents exemplification of the S1, “I've always had small boobs and like it used to annoy me but now like actually.”
6.	S0254: yeah I'm the same I just forget so then I just wear what I wore last week cos it's S0253: it's there S0254: still fresh in my mind yeah S0253: yeah I just go through phases of having clothes I wear so it's like S0254: like yeah S0253: <i>like</i> I used to wear this cardigan all the time and I wear the same two t-shirts I bought those shirts I wear those shirts all the time and	Speaker S0253 uses the DM like to relate two discourse segments. The S2, “I used to wear this cardigan all the time [...]” represents exemplification on the S1, “[...] I just go through phases of having clothes I wear so [...].” The DM is repeated here, occurring once in the construction <i>it's like</i> , followed by a standalone instance of <i>like</i> .
7.	S0252: I went they've done their very best to try and limit car usership S0251: >>um hm um hm S0252: <i>like</i> I think ah some of the staff might well have to pay up to four hundred pounds a year to parking permit which S0251: yes S0252: obviously is quite a lot of money just for a parking space S0251: I know S0252: and they sort of try to discourage it by ah encouraging staff to car share or S0251: mm S0252: erm if they surrender their pass they get a hundred and fifty pounds to spend on a bike or something like that so	Speaker S0252 uses the DM like to relate two discourse segments. The S2, “[...]some of the staff might well have to pay up to four hundred pounds a year to parking permit [...]” represents an exemplification of the S1, “ they've done their very best to try and limit car usership.”
8.	S0530: >>and he made me s- like even when I was miserable er he didn't stop me from being depressed but he made it a hell of a lot better S0529: >>yeah they really pets really do have a huge impact I think (.) on people's health I think S0530: >>mm yeah definitely <i>like</i> sometimes instead of lying in my bed I'd just come downstairs mm to my conservatory and just lie on the rug and the cat would just S0529: >>yeah S0530: lie –ANONnameN would just lie next to me S0529: well see if like S0530: >>and just snuggle up	Speaker S0530 uses the DM like to relate two discourse segments. The S2, “sometimes instead of lying in my bed I'd just come downstairs mm to my conservatory and just lie on the rug [...]” represents an exemplification supporting the S1, “[...] yeah definitely.”
9.	S0084: that's not what this is (.) it turns out she said he was really rough with her S0037: oh S0084: like when he was pissed S0037: really? S0084: <i>like</i> in the middle of the night he tried it on with her and she was like oh my God what are you doing?	Speaker S0084 uses the DM like to relate two discourse segments. The S2, “in the middle of the night he tried it on with her [...]” This represents an exemplification of the S1, “he was really rough with her [...] like when he was pissed.”

10.	<p>S0140: >>we used to always watch (.) oh right (.) why don't they just why don't they just leave the original it sounds so much better S0077: >>and they sometimes change the things on it S0100: yeah (.) it does it does it does S0140: it sounds so much better (.) <i>like</i> some of the Germans wo- if you watch German films some of the German words sound much better (.) like they sound they sound funnier in German when it's like dubbed into English or the French ones (.) cos it just doesn't doesn't sound (.) it just doesn't sound right</p>	<p>Speaker S0140 uses the DM like to relate two discourse segments. The S2 "some of the Germans wo- if you watch German films some of the German words sound much better]" represents an elaboration on the S1, "it sounds so much better."</p>
11.	<p>S0256: so I still understand how to use it from picking it up straightaway because I know how to use my phone S0316: >>mm S0255: mm S0256: you know and I think that's it <i>like</i> I tr- I tried to explain (.) erm –ANONnameM next door has got a Freeview box like a re- recording Freeview box S0255: >>mm S0256: and he's been trying to record stuff S0255: he's eighty-three S0256: yes he's eighty-three he's been trying to record stuff and he then can't get it back and can't find it when it's been recorded so I said I'd go round and show him how to do it [...]</p>	<p>Speaker S0256 uses the DM like to relate two discourse segments. The S2, "I tr- tried to explain [...]" represents an exemplification of the S1, "[...] I think that's it." The S2 is a story providing support for the validity of S0256's claim.</p>
12.	<p>S0300: erm I think my mum's like that too I think it's just the fact that our heads can't take S0262: yeah S0300: too much <i>it's like</i> if I go into a pub or some or into a shop and you can just hear all these voices S0262: yeah S0300: and music playing S0262: yeah yeah S0300: and my head just feels like it's gonna (.) S0262: yeah explode yeah</p>	<p>Speaker S0300 uses the DM it's like to relate two discourse segments. The S2, "if I go into a pub [...]" represents an exemplification of the S1, "it's just the fact that our heads can't take too much." The S2 represents an example of the noisy situations in question.</p>
13.	<p>S0146: [...] and they were looking for houses and she's just a little bit of a nutcase I think she had absolute insecurity issues (.) I think that like it's really weird <i>like</i> um she came to one birthday party of mine (.) this is when you were in Spain and um it was a couple of years ago when I lived with –ANONnameM and –ANONnameF before I moved in here S0018: mm hm S0146: and um she came and everything and it was fine and so (.) you know I was trying to build on you know on a new friendship you know bringing her into the fold a bit for –ANONnameM's sake and all of that (.) but then like when they started going through difficulties like she every Saturday morning for some reason she would like message me on a Saturday morning at like eight thirty in the morning and like you know when you could see someone's online? S0018: un mm S0146: I was like oh for fucks sake I've just woken up S0018: hi (.) s- stalker</p>	<p>Speaker S0146 uses the DM like to relate two discourse segments. The S2, "she came to one birthday party of mine [...]" represents elaboration on the S1 "I think she had absolute insecurity issues (.) I think that like it's really weird."</p>

<p>14. S0230: yeah they've got like footpath the instead of the road going up there it's made into a footpath and they drive over the footpath S0229: over the footpath S0198: mm S0230: to go up the side roads S0198: to cut to cut up the side road S0230: mm S0229: if you know where you're going it's so quick and easy but <i>like</i> me and mum we never had a bloody clue S0230: no S0229: there's nothing in English</p>	<p>Speaker S0229 uses the <i>DM like</i> to relate two discourse segments. The S2, "me and mum we never had a bloody clue" represents an exemplification of the S1, "if you know where you're going it's so quick and easy."</p>
<p>15. S0453: this guy at work this American guy who's switched off and doesn't give a shit and doesn't do anything cos he wants to leave S0454: mm S0453: and he he just is physically there but mentally absent and lazy <i>like</i> when he I give him something to help with he just comes and say yeah so how do you do this? and he did that today oh how do I? I said look it's just in that document go and look at it and he could tell that I was not my usual self</p>	<p>Speaker S0453 uses the <i>DM like</i> to relate two discourse segments. The S2, "when he I give him something to help with he just comes and say yeah so how do you do this? [...]" represents exemplification of the S1, "and he he just is physically there but mentally absent and lazy."</p>

10.1.1.3 Signalling clarification

BNC1994DS

<p>1. PS040: you know. What sort of paint is it that? PS03W: Well these damn, these bloody tiles cost a fortune! They say just I mean we, yo th there's bits and pieces of like you know PS040: Yeah, I mean PS03W: <i>like</i> you have to redo some of tiles but a lot of them [unclear].</p>	<p>Speaker PS03W uses the <i>DM like</i> relate two discourse segments. The S2, "you have to redo some of tiles but a lot of them [unclear]." represents a clarification of the S1, "there's bits and pieces of like you know."</p>
<p>2. PS0JA: I can't do mine with little one, I got like I'll PS0JC: Yeah PS0JA: probably do mine tomorrow morning hello Janet KD1PSUNK: Hiya PS0JA: alright? Yes so I'll probably do it PS0JC: Yeah PS0JA: <i>like</i>, I might not do it, I see how I feel PS0JC: Oh how was, how was your leggings you got from here?</p>	<p>Speaker PS0JA uses the <i>DM like</i> to relate two discourse segments. The S2, "I might not do it, I see how I feel" clarifies the speaker's communicative intention presented in the S1, "Yes so I'll probably do it." The S1 is retracted.</p>
<p>3. PS0GM: But you see there's a lot, there's so many different ways of making sangria, I mean you can make it real rough <i>like</i> just cheap wine, what it should be, cheap wine, sugar and, and fruit, I don't when I make it I put rum or whisky liqueurs PS0GM: sugar and erm Tia er not Tia Maria, creme d' banana or something like that, yeah and erm plenty of ice cubes</p>	<p>Speaker PS0GM uses the <i>DM like</i> to relate two discourse segments. The S2, "just cheap wine, what it should be, cheap wine, sugar and, and fruit, I don't when I make it I put rum or whisky liqueurs [...]" represents a clarification of the S1, "there's so many different ways of making sangria, I mean you can make it real rough." The S2 clarifies what makes the sangria in question rough.</p>
<p>4. KBXPS000: says to him, but we're not blind also are we? And then he replied that well just because you think you're not blind, then you must be PS1DW: Mm</p>	<p>Speaker KBXPS000 uses the <i>DM like</i> to relate two discourse segments. The S2, "it's reversed they thought they, they, the words, so they must of been if that's how it is" represents a clarification of the S1, "And then he replied that well just because you think you're not blind, then you must be."</p>

	KBXPS000: you know <i>like</i> it's reversed they thought they, they, the words, so they must of been if that's how it is	
5.	PS18E: That's probably why it takes fifteen to eighteen months to get a a result. PS18L: To get there. PS18L: It's not gonna help the patient like, at the time, <i>like</i> , at the time if your patient complains, something will be done. PS18J: What happens there and then? PS18L: If your patient complained, like, I dunno PS18E: Probably be dead by the time	Speaker PS18L uses the DM like to relate two discourse segments. The S2, "at the time if your patient complains, something will be done." represents a clarification of the S1, "It's not gonna help the patient like, at the time."
6.	KPVPSUNK: It hasn't been that busy, it's not busy. KPVPSUNK: Isn't it? KPVPSUNK: It's just not like home, at home. <i>Like</i> if I worked at home on Saturday night, and I worked at home on a Sunday lunch-time it would be really, really busy all the time, and like there's four areas to cover in [unclear] and there's only two areas and I think its too [unclear]	Speaker KPVPSUNK uses the DM like to relate two discourse segments. The S2, "if I worked at home on Saturday night, and I worked at home on a Sunday lunch-time it would be really, really busy all the time [...]" represents a clarification of the S1, "It's just not like home, at home."
7.	PS142: [unclear]. Had a really good time out there PS141: Did you? PS142: Went all over the Great Barrier Reef. PS05V: Yes, yes. PS141: Was it nice? PS142: Yes it's nice, <i>like</i> it's winter out there. PS141: It is now. PS142: And it's seventy degrees out there in the winter, well I was going round in a T-shirt, they all thought I was mad. They think it's [unclear] cold, but me, it's hot [...]	Speaker PS142 uses the DM like to relate two discourse segments. The S2, "it's winter out there" represents a clarification of the S1, "Yes it's nice."
8.	PS535: Right Craig, can I ask you a personal question about Craig? PS5AK: Er, depends PS535: Do you think, do you think he's really nice looking? <i>Like</i> , really, really gorgeous? PS5AK: I suppose he's alright. Yeah.	Speaker PS535 uses the DM like to relate two discourse segments. The S2, "really, really gorgeous" represents a clarification of the question in S1, "Do you think, do you think he's really nice looking?"
9.	PS6R8: I don't like abortions but to me it depends on the circumstances. <i>Like</i> an ordinary married woman or something like that, if it's a matter of life and death.	Speaker PS6R8 uses the DM like to relate two discourse segments. The S2, "an ordinary ordinary married woman or something like that, if it's a matter of life and death." represents a clarification of the S1, "I don't like abortions but to me it depends on the circumstances." Clarifies what is meant by the circumstances.
10.	PS0BK: You know I'd never really valued the the erm the truth in that term, straight heads do definitely think very differently. Andy's a real mate he just kept saying straight heads er for all the times when I might have said oh, I couldn't really talk to some people last night and he'd say what you mean straight heads? [unclear] he's right. Totally different wavelength man. PS0BL: It's not just, I don't, well I d I don't think it's PS0BK: No it's not just straight heads but <i>like</i> quite a lot of the time it is straight heads.	Speaker PS0BK uses the DM like to relate two discourse segments. The S2, "quite a lot of the time it is straight heads." represents a clarification of the S1, "No it's not just straight heads."
11.	PS0KN: oh it's massive it was, the house he's got now is massive PS13K: I know it is, it's lovely isn't it? PS0KN: tres beau, cos there's the living room, <i>its like</i> he's got two living rooms and Richard and his sister and there's a vid there a telly and a video in each of them, buggers	Speaker PS0KN uses the DM it's like to relate two discourse segments. The S2, "he's got two living rooms [...]" represents a clarification of the S1, "[...] cos there's the living room."

12.	<p>KP6PSUNK: No no my dad thinks, he said he, he just said, he said cos when he was at Wellington he said there was this one boy and he used to go out under a bush or something and smoke and smoke and smoke all the time and stuff and he knew and everyone knew you see and he said that's fine, you know, you can go and do things like that as long as you don't get caught but like doing things like that in house and, and <i>it's like</i> you're the ideal for the removes and the younger people in the school, it's like they see all the upper, lower and upper sixth smoking and screwing and they think God we want to go, we want to go and try it out, you know, cos that's [unclear] sheep</p>	<p>Speaker KP6PSUNK uses the <i>DM it's like</i> to relate two discourse segments. The S2, "they see all the upper, lower and upper sixth smoking and screwing and they think God we want to go, we want to go and try it out" represents a clarification of the S1, "[...] you're the ideal for the removes and the younger people in the school [...]."</p>
13.	<p>PS1DY: he couldn't manage to think and I've never learnt how to manage to, that erm, the engine, so we got rid of the boat and then our son he's got a big boat, he's got a real speedboat, a real big one and Julian he's got a smaller speedboat, so both of the boys go there, when we go camping we always have a good time because it's all a family affair <i>like</i>, you know, always get together and erm go on, on a boat, fishing, having fresh mackerels come back and clean them up and fry them straight fresh from the sea, never tasted as fresh, fresh as, fresher fish than, than</p>	<p>Speaker PS1DY uses the <i>DM like</i> to relate two discourse segments. The S2, "[...] always get together and erm go on, on a boat, fishing, having fresh mackerels" represents a clarification of the S1, "[...] because it's all a family affair."</p>
14.	<p>KPVPSUNK: Lovely shops and everything, and er, it's all like round corners and everything, really, and some of these, dad's sort of, he marked the most that's open on Sundays. There, there's one street, it just like Gaps and everything, <i>like</i>, you know, it's a really lovely road, you know, and erm, it's just a really lovely area altogether. He showed me some really nice places, and then we went to this park, I can't remember what the park's called. We stopped off there, had hot chocolate and a piece of spinach quiche, but I was, and erm, and he treated me, which was quite amazing, and then erm,</p>	<p>Speaker KPVPSUNK uses the <i>DM like</i> to relate two discourse segments. The S2, "it's a really lovely road [...]" represents a clarification of the S1, "There, there's one street, it just like Gaps and everything."</p>

BNC2014

1.	<p>S0423: >>Hans Christian Andersen was his original? like The Ugly Duckling and stuff like that? I think it was wasn't it? S0421: >>I think it was yeah S0423: >>he he was a storyteller (.) his his stories rather than (.) reworking fairy tales S0421: >>but but the erm yeah (.) yeah I know but I don't think (.) I think a lot of them now like the ones we know now (.) erm they are changed a lot the Grimms changed them quite a lot cos they used to (.) add in like different things that they wanted to (.) and then the publishers insisted on different things in later editions as well (.) so (.) whether they can be considered (.) like you know like fairy tales (.) any more S0423: >>yeah S0421: <i>like</i> they are kind of very much a product of Grimm</p>	<p>Speaker S0421 uses the <i>DM like</i> to relate two discourse segments. The S2, "they are kind of very much a product of Grimm" represents a clarification of the S1, "think a lot of them [...]" the Grimms changed them quite a lot cos they used to (.) add in like different things that they wanted to [...] whether they can be considered (.) like you know like fairy tales (.) any more."</p>
2.	<p>S0439: it's Hayden Christensen's quite hot but he can't act his way out of bloody paper bag S0441: okay S0439: and him and Natalie Portman have I kid you not the worst chemistry they have an even worse chemistry than Orlando Bloom and Kiera Knightly in Pirates of the Caribbean S0441: oh good S0439: like wooden doesn't even like describe how painfully dull their acting is in that film S0441: okay I'll look forward to that S0439: >>he's worse than Pinocchio like on Rohypnol <i>like</i> he's that bad</p>	<p>Speaker S0439 uses the <i>DM like</i> to relate two discourse segments. The S2, "he's that bad" represents a clarification of the S1, "[...]he's worse than Pinocchio like on Rohypnol."</p>
3.	<p>SS0041: I was like okay er what's she into and she said reading (.) I said oh the Hunger Games books are really pop culture because they're in the cinema and they're very easy to read <i>like</i> a twelve-year-old could read it</p>	<p>Speaker S0041 uses the <i>DM like</i> to relate two discourse segments. The S2, "a twelve-year-old could read it" represents a clarification of the S1, "they're very easy to read."</p>

4.	<p>S0290: so do you think that you do you not think that it might be easier to learn if your friends speak German to you? you're forced into learning?</p> <p>S0291: yeah but everybody speaks English at school</p> <p>S0290: isn't but it's Germany surely I mean I know they choose to but surely generally speaking they have to speak German</p> <p>S0291: yeah they do but they also want to speak English <i>like</i> people who want to speak English – UNCLEARWORD so like if there's an option to speaking English to an English speaker or speaking German to an English speaker it's going to be English isn't it?</p>	<p>Speaker S0290 uses the DM like to relate two discourse segments. The S2, "people who want to speak English" represents a clarification of the S1, "yeah they do but they also want to speak English." Clarifies to whom the pronoun <i>they</i> refers.</p>
5.	<p>(...) S0530: so you have to apply for an overdraft then?</p> <p>S0529: erm (.) yeah but it's not like a big</p> <p>S0530: okay</p> <p>S0529: >>a big kind of thing <i>like</i> it's really easy to get (.) you just kind of (.) do it (.) it</p>	<p>Speaker S0529 uses the DM like to relate two discourse segments. The S2, "it's really easy to get" represents a clarification of the information given in the S1, "it's not like a big kind of thing."</p>
6.	<p>S0439: I'm going</p> <p>S0439: scary but slutty a little bit</p> <p>S0441: yeah</p> <p>S0439: <i>like</i> I'm wearing high waisted jeans</p>	<p>Speaker S0439 uses the DM like to relate two discourse segments. The S2, "I'm wearing high waisted jeans" represents a clarification of the S1, "I'm going scary but slutty a little bit."</p>
7.	<p>S0208: [...] no I'm sorry like (.) not to sound selfish but when I moved over there there was no one there (.) S0202: >>to help you</p> <p>S0208: to tell me how to do it I was like you're a fucking child <i>like</i> at that age you don't give a shit</p> <p>S0202: >>no</p>	<p>Speaker S0208 uses the DM like to relate two segments. The S2, "at that age you don't give a shit" represents a clarification of the S1, "you're a fucking child."</p>
8.	<p>S0428: >>I think it would be quite</p> <p>S0432: I might try it too (.) and then you can like there's a water park (.) there's volc- I think you can go like on a v- volcano trip <i>like</i> you can cos there's volcanoes in the area [...]</p>	<p>Speaker S0432 uses the DM like to relate two discourse segments. The S2, "you can cos there's volcanoes in the area" represents a clarification of the S1, "I think you can go like on a v- volcano trip."</p>
9.	<p>S0324: >>imagine if I like asked my mum and my dad to like pack my bag and do my hair for me</p> <p>S0325: >>yeah her dad literally packs her bag in the morning <i>like</i> the bag is downstairs</p> <p>S0324: >>oh that's funny</p>	<p>Speaker S0325 uses the DM like to relate two discourse segments. The S2, "the bag is downstairs" represents a clarification on the S1, "yeah her dad literally packs her bag in the morning." The S2 implies that she doesn't even interact with the bag, it waits for her pre-packed.</p>
10.	<p>S0144: no it's a really thin pub (.) very thin</p> <p>S0024: thin pub thin</p> <p>S0144: <i>like</i> literally you walk in and you've got two people standing in front of you who are waiting at the bar</p>	<p>Speaker S0144 uses the DM like to relate two discourse segments. The S2, "literally you walk in [...]" represents an elaboration on the information given in the S1, "no it's a really thin pub (.) very thin."</p>
11.	<p>S0041: like I could do it with my eyes closed</p> <p>S0084: yeah well I think the grass is always greener isn't it? <i>Like</i> you've got thick then you want think hair if you've got curly hair you want straight hair (.) like you are probably never gonna be satisfied</p> <p>S0041: no (.) I nearly had a perm not long ago</p>	<p>Speaker S0084 uses the DM like to relate two discourse segments. The S2, "you've got thick then you want think [sic] hair [...]" represents a clarification of the S1, "[...] " I think the grass is always greener isn't it."</p>
12.	<p>S0202: [...] a black girl erm that she were friends with erm died she were crossing the road and a car were coming one way</p> <p>S0202: and a car going that way and she got hit by both <i>like</i> she got sandwiched between them both and got chucked up in the air and she were dead like instantly [...]</p>	<p>Speaker S0202 uses the DM like to relate two discourse segments. The S2, "he got sandwiched between them both [...]" represents a clarification of the S1, "a car were coming one way and a car going that way and she got hit by both."</p>
13.	<p>S0596: it's it's different like I would actually not even be able to register what you were asking me</p> <p>S0597: okay</p> <p>S0596: <i>like</i> I would just be like I don't even understand</p> <p>S0597: –ANONnameF can add numbers now sort of</p> <p>S0596: that's good for her</p>	<p>Speaker S0596 uses the DM like to relate two discourse segments. The S2, "I would just be like I don't even understand" represents a clarification of the S1, "[...] I would actually not even be able to register what you were asking me."</p>

14.	S0040: but I had a look at it just before we left S0094: mm S0040: and it's set as if it came out the shop S0094: oh no way S0040: <i>like</i> everything's in perfect corners	Speaker S0040 uses the DM like to relate two discourse segments. The S2, "everything's in perfect corners" represents a clarification of the S1, "[...] and it's set as if it came out the shop."
15.	S0439: yeah like I I- it took me a long time to fall in love with him <i>like</i> we dated for like eight or nine months before like I actually was in love with him S0451: >>really? okay S0439: like I don't fall in love very quickly it takes me a long time but yeah he was important to me we dated for four years he was the first person I ever loved	Speaker S0439 uses the DM like to relate two discourse segments. The S2, "we dated for like eight or nine months before like I actually was in love with him" represents a clarification of the S1, "[...]it took me a long time to fall in love with him."
16.	S0202: and then there's a fence and a pub and just like some empty ground sort of a field and erm at the bottom of the field there's an old fence that you have to jump over to get on to this field cos it's meant to be the primary school's field <i>like</i> they own it and erm we were just sat at the top of the field and we were all just sat chilling out I sat with my boyfriend and everyone else was just sat with whoever and we were all just sat chatting	Speaker S0202 uses the DM like to relate two discourse segments. The S2, "they own it" represents a clarification of the S1, "it's meant to be the primary school's field."
17.	S0530: what you get free music for six months? S0529: >>I don't know I don't really know how it works like I have some free songs on here but not many S0530: >>where did you get that from like student stuff or? S0529: >>no it's not student it's just Apple Music <i>like</i> when they launched they did a three month trial for six months for everyone	Speaker S0529 uses the DM like to relate two discourse segments. The S2, "when they launched they did a three month trial for six months for everyone" represents a clarification of the S1, "no it's not student it's just Apple Music."
18.	S0154: [...]ANONnameF told -ANONnameM that it was his pony and he like he doesn't go in the field with it but he like walks up and makes it trot up and down the field <i>like</i> he's in the other side and he really loves it and obviously he can't ride it well he rode it yesterday but he can't ride it by himself (.) so his mum's bought Smurf as well for him	Speaker S0154 uses the DM like to relate two discourse segments. The S2, "he's in the other side [...]" represents a clarification of the S1, "[...]he doesn't go in the field with it but he like walks up and makes it trot up and down the field."
19.	S0644: erm (.) anyway so that just through an absolute spanner in and by the time it got round to doing the work I got fifty percent which is the minimal pass you can get S0644: so but and the reason I got that partly is cos you know they do plagiarism now? <i>like</i> they can scan your work to see if it's plagiarised mine was forty percent plagiarised which again was the maximum S0607: >>oh no	Speaker S0644 uses the DM like to relate two discourse segments. The S2, "they can scan your work to see if it's plagiarised [...]" represents a clarification of the S1, "[...] do you know they do plagiarism now?"
20.	S0246: they're always on the phone together and like last night it was like what? half past eleven or something and no it was later than that and I could hear him on the phone to him and I was like please don't be talking dirty cos like I don't want to hear that shit I actually don't but -ANONnameM's got like a really annoying voice as well like not in a horrible way but in a horrible way because he's like his voice is dead <i>like</i> it's not like gravelly it's just there's something about it it goes right through me cos it's quite monotone but like it's like erm and that's all I can hear through the wall and it really irritates me and I'm just like shut up shut up I don't understand how you have so much to say to each other shut up	Speaker S0246 uses the DM like to relate two discourse segments. The S2, "it is not like gravelly [...]" represents a clarification of the S1, "[...] his voice is dead."
21.	S0441: >>she smokes as well which surprises me S0439: really? S0441: yeah S0439: that really surprises me S0441: <i>like</i> (.) needs to go out for a fag break smokes	Speaker S0441 uses the DM like to relate two discourse segments. The S2, "needs to go out for a fag break smokes" represents a clarification of the S1, "she smokes as well which surprises me." Clarifies that she is a serious smoker.
22.	S0222: it's cos he's just so funny I can't help it S0211: it's because his voice is really really low <i>like</i> because he has a deep voice it travels further	Speaker S0211 uses the DM like to relate two discourse segments. The S2, "because he has a deep voice it travels further" represents a clarification of the S1, "it's because his voice is really really low."

10.1.2 Topic orientation marker

BNC1994DS

1.	PS1C9: and you know the things he gets up to, he, well there's two burglars trying to get into the house, well, he shoots, he shoots them down there both got their little pop guns and that and he, and he flings irons at them and that and, and marbles and ee, ee, you know, then the mother realizes <i>like</i> when she's on the plane that she's left her son at home er, the, the film's, the film's good, don't you feel like anything like that? No	Speaker PS1C9 uses the DM like to mark a digression from the current topic. The DM like introduces a parenthetical clause "when she's on the plane," which serves to provide background information in the speaker's story.
2.	<p>KPVPSUNK: So I, I erm, I had a lovely walk through there, and then we went out the other side of it, and it's Highgate Cemetery. [...] KPVPSUNK: Erm, and so, we had a good old walk around there, and like this place where she was, I swear it's Highgate Cemetery where she was talking, PS586: Oh, really? KPVPSUNK: and like she was pointing different things out about this cemetery, and, I mean, you know, you there can't be many cemeteries PS586: No. KPVPSUNK: Oh. KPVPSUNK: and erm, mum was sorry that Mark had been on about it, she said, oh I bet that's where he goes, and erm, <i>like</i> the park beside it was just lovely, KPVPSUNK: Yes. KPVPSUNK: the whole thing, really, really nice area, and er, all just minutes away from central London, you know.</p>	Speaker KPVPSUNK uses the DM like to mark a return to the previous topic after a digression. The S2, "the park beside it was just lovely [...]" returns the conversation back to the point of digression likely at the end of S1, "we had a good old walk around there [...]."
3.	PSOX8: Sue was on about her daughter living with that bloke <i>like</i> , I don't know if it was the same bloke, I just dunno, yes it is, yes it is, it's gotta be the one, when she broke her shoulder, it's gotta be, anyway he got no job and Sarah got this good job apparently wherever it is, I can't remember where it was	Speaker PSOX8 uses the DM like to mark a digression from the present topic "I don't know if it was the same bloke, I just dunno, yes it is, yes it is, it's gotta be the one, when she broke her shoulder, it's gotta be." The digressive segment is framed by <i>anyway</i> .
4.	<p>PS0GM: I tell you what I, I enjoy doing as well I mean I've only done it while I've, I've been out er abroad with gang of them, <i>it's like</i>, you know when everything's quietened down PS0GM: Mm PS0GM: everything's closed up, I love to walk in the nude</p>	Speaker PS0GM uses the DM it's like to mark a return to the previous topic after a digression "I mean I've only done it while I've, I've been out er abroad with gang of them."

BNC2014

1.	<p>S0115: >>I really love Back To The Future it's one my favourites yeah S0037: my nana used to have like a little cabinet and she would like (.) <i>like</i> when we were younger cos obviously there's a bit of a gap between me and like me and Tom and then our other cousins (.) so we had like a bit where we were like the only kids if you know what I mean and like (.) so when we were younger there would be like crayons and stuff in there but then as we got older it was like uh The Land Before Time (.) back To The Future</p>	Speaker S0037 uses the DM like to signal a digression from the current topic. The T1 "Talking about grandmother's cabinet" is interrupted by the T2 "Anchoring the story in a specific time."
2.	<p>S0530: I'm wondering whether my eyesight's gonna go <i>like</i> do we even does anyone here wear glasses? S0529: I should wear glasses S0530: have you got bad eyesight? S0529: yeah I have long sightedness so stuff I don't know how that works is there –UNCLEARWORD</p>	Speaker S0530 uses the DM like to signal a topic change (introduction of a new topic). The T1 "wondering about the state of my eyesight" changes to T2 "inquiry about the eyesight of others."

3.	<p>S0416: in Team America there's pol- you know that song America yeah UNKFEMALE[?]: I don't know S0416: yes that's what it's from because I'll show you the first well I'll tell the first five minutes <i>it's like</i> there's like this little –UNCLEARWORD and he's like a pupp- he's he's not like erm muppets puppets but like (.) a puppet where like the person is extremely –UNCLEARWORD those kind and like it's like a little kid going frere jacques frere jacques and he bumps into like this like big Arabic guy and he's like de ne ne ne ne but –UNCLEARWORD and then he goes terrorists and then Team America come in like America and they go like sleigh rides helicopters jeeps and like rockets [...]</p>	<p>Speaker S0416 uses the DM <i>it's like</i> to signal a topic change (introduction of a new topic). The segment T1"[...] I'll tell the first five minutes" represents a general introduction, while the T2 "it's like there's like this little –UNCLEARWORD and he's like a pupp- he's he's not like erm muppets puppets but like (.) a puppet [...]" represents the body of the story.</p>
4.	<p>S0555: >>can I can I just ask my que- let me start with my question S0405: >>yeah yeah (.) yes S0555: <i>like</i> I I was just I just asked –ANONnameM I just asked –ANONnameM erm (.) erm and and and –ANONnameM you as well S0402: >>everyone yeah S0555: yeah just all of you all the audience</p>	<p>Speaker S0555 uses the DM <i>like</i> to return to the previous topic after a brief digression caused by the interruption of S0405.</p>
5.	<p>S0555: I'm just concerned if they just start going at it or something S0405: who? what? S0555: –ANONnameM and –ANONnameF [...] S0405: >>excuse my language (.) I remember okay once were you there? it was at –ANONnameF's birthday they they were making out at the cinema that was S0555: >>yeah yes yes I remember that S0405: >>I remember that it was like S0555: I remember that I remember that (.) and was –ANONnameN like next to them or was that –ANONnameM? S0405: no no I think it was –ANONnameM S0555: and he was right next to them and they were just like going S0405: yeah yeah yeah I know S0555: >>doing their thing S0405: and it was like a horror was it a horror movie? S0555: no it was Mockingjay [...] S0405: >>oh jesus (.) does all the stuff about Peter going crazy happen? S0555: yeah yeah yeah yeah S0405: oh okay S0555: all the stuff happens it's just like it looks the way they act it out is different S0405: yeah? I see (.) ah fair enough S0555: <i>like</i> I'm just concerned that they'll just start going at it I don't know</p>	<p>Speaker S0555 uses the DM <i>like</i> to signal a return to the previous topic. The T1 "Friends' excessive public display of affection" is interrupted by T2 "Discussion about the Hunger Games movies." Speaker S0555 uses the DM <i>like</i> to mark a return to the T1 represented by the discourse segment introduced by the DM.</p>
6.	<p>S0179: over a week without food (.) you know you realistically could wait it out S0058: um but of course would they let you (.) <i>like</i> for the whole point your your idea about running to the edge and just being the fastest (.) she did (.) but they stopped her by the fire (.) so that if like if you'd hid underground they'd be like oh well she's obviously gonna win let's s- sort of get her out (.) and they'd have come up with something (.) some way of getting you out S0179: this is true (.) um</p>	<p>Speaker S0058 uses the DM <i>like</i> to signal a return to the previous topic. The speakers discuss potential survival strategies in the Hunger Games world. T2 is represented by "Discussing a hiding strategy." The topic shifts back to T1 "Outrunning the danger strategy" is marked by the DM <i>like</i>.</p>

10.1.3 Disfluency marker

10.1.3.1 Marking false starts

BNC1994DS

1.	<p>PSOMG: Dianne told me the score so anyway you're <i>like</i> a friend can go with you. You're driving. PSOMJ: Ah? PSOMG: So in a way, like someone can go with you and all if you want. PSOMJ: Can they?</p>	<p>Speaker PSOMG uses the DM like to mark a false start. The RM "you're" is abandoned and replaced by the RR "a friend can go with you." with the <i>DM like</i> in the IM.</p>
2.	<p>PS527: When the weather's nice it's just lovely, really nice PS527: Oh it's beautiful! Yes. PS527: It's just and it's so, it's <i>like</i> it was raining the other day when we went to go out and just could not be bothered. It was really</p>	<p>Speaker PS527 uses the DM like to mark a false start. The RM "It's just and it's so, it's" is abandoned and replaced by the RR "it was raining the other day when we went to go out [...]." with the <i>DM like</i> in the IM.</p>
3.	<p>PS03S: Well it getting difference now here with most things, I mean now, er none of the shop keepers are sa, <i>like</i> they were very helpful in our day weren't they? PS03T: oh some of them are now</p>	<p>Speaker PS035 uses the DM like to mark a false start. The RM "I mean now, er none of the shop keepers are s" is abandoned and replaced by the RR "they were very helpful in our day weren't they" with the <i>DM like</i> in the IM.</p>
4.	<p>PS0EB: My brother, my brother really wants to [unclear] did, did you know Pete like, phoned me up yesterday PS0EC: Yeah. PS0EB: and like I thought, I had to make up an excuse why I went out! Cos ever, <i>like</i> my mum and my brother were in when I got home. So I came home and I goes PS0EB: and he go and mum goes where have you been? I goes, oh there's been arguments again! Oh there's you spend all your time sorting out other people's arguments and I'm not as thick as that!</p>	<p>Speaker PS0EB uses the DM like to mark a false start. The RM "Cos, ever" is abandoned and replaced by the RR "my mum and my brother were in when I got home" with the <i>DM like</i> in the IM.</p>
5.	<p>KVPSUNK: Yeah, he's very keen, KVPSUNK: Three times a week or something. KVPS001: He's there every time I'm there. But he's like, he's always doing, <i>like</i> he's never like comes up the lanes or anything, or swims about. KVPSUNK: No.</p>	<p>Speaker KVPS001 uses the DM like to mark one of the false starts within a complex disfluency segment. The whole RM "he's like, he's always doing" is abandoned and replaced by the relatively coherent RR "he's never like comes up the lanes or anything, or swims about" with the <i>DM like</i> in the IM.</p>
6.	<p>PS0EB: Like, my dad le, <i>like</i> I was doing the crossword or something my dad leant over me and I went, yeah, oh really! PS0EC: Yeah. PS0EB: I haven't actually got a neck [unclear]!</p>	<p>Speaker PS0EB uses the DM like to mark a false start. The RM "my dad le" is abandoned and replaced by the RR "I was doing the crossword or something my dad leant over me and I went, yeah, oh really!"</p>
7.	<p>PS0TV: You know PS0TU: pillock! PS0TV: and he all he took was, <i>like</i> it was funny he got accepted into Oxford decided he was gonna buy him a bottle of champagne.</p>	<p>Speaker PS0U2 uses the DM like to mark a false start. The RM "You know and he all he took was" is abandoned and replaced by the RM "it was funny he got accepted into Oxford [...]" with the <i>DM like</i> in the IM.</p>
8.	<p>PS0FP: How many bottles does he have? PS0RM: Well he got through fifty quid on Saturday and Sunday so that's forty pints in n it? That's twenty pints each day [unclear] PS0FP: What and forty pints in a night! PS0RM: No forty pints in two <i>like</i> Saturday afternoon and Saturday night, Sunday afternoon and Sunday night, he got through forty pints or perhaps just under forty pints but that's it. PS0FP: Well is he an alcoholic?</p>	<p>Speaker PS0RM uses the DM like to mark a false start. The RM "in two" is abandoned and replaced by the RR "Saturday afternoon and Saturday night, Sunday afternoon and Sunday night, he got through forty pints or perhaps just under forty pints but that's it.."</p>

9.	<p>PS01U: No they're up the er, back of beyond, you never see a soul! PS01V: Don't you? PS01U: No! They're all like yo <i>like</i> it's, it's a biggish estate, but they're all new houses PS01V: Oh!</p>	<p>Speaker PS01U uses the DM like to mark a false start. The RM "They're all like" is abandoned and replaced by the RR "[...] it's a biggish estate, but they're all new houses." with the DM like in the IM.</p>
10.	<p>PS51T: Yeah but I get really pissed off as well cos I well I, I won't like when I'm with other people like and I talk about other pe <i>like</i> when I talk about Jenny and then I feel sort of like really two faced when I like start talking to Jenny and stuff.</p>	<p>Speaker PS51T uses the DM like to mark a false start. The RM " I well I, I won't" is abandoned and replaced by the RR "when I'm with other people like and I talk about other pe like when I talk about Jenny and then I feel sort of like really two faced when I like start talking to Jenny [...]" with the DM like in the IM.</p>
11.	<p>PS0W2: Well I don't know, er up in the loft PS0W9: Oh PS0W2: er, I mean you know it's, there looks like some <i>like</i>, it's almost like jumble isn't it? PS0W9: It does doesn't it? PS0W2: Well if there's stuff that's you know, you don't want and it's all right for jumble, I mean if you want it for jumble take it, but if not we'll have it for jumble, I mean you know it's erm PS0W9: It's all the same kind of thing</p>	<p>Speaker PS0W2 uses the DM like to mark one of the false starts (RM2) of their utterance. The RM1 "I mean you know it's" is abandoned and replaced by the RM2 "there looks like some," which is also abandoned and replaced by the RR "it's almost like jumble isn't it?" with the DM like in the IM.</p>
12.	<p>PS04U: Would you write it like an actual, can you fit it in a diary or have you got to write it, the date, just, just like a proper diary? PS04W: I'm not sure. PS04U: You should really do it like a, <i>like</i> make a little folder thing up and then date it Monday, you know PS04W: Yeah.</p>	<p>Speaker PS04U uses the DM like to mark a false start. The RM "You should really do it like a," is abandoned and replaced by the RR "make a little folder thing up and then date it Monday [...]" with the DM like in the IM.</p>
13.	<p>PS1CX: That I can get repaired, rather KB9PSUNK: Ah! PS1CX: than just erm, I <i>like</i>, reason I'm going for that one is my washer is very similar looking KB9PSUNK: Yeah. PS1CX: and it and it, you know, it's about the only one that looks anything like it.</p>	<p>Speaker PS1CX uses the DM like to mark a false start. The RM "rather than just erm I" is abandoned and replaced by the RR " reason I'm going for that one is my washer is very similar looking" with the DM like in the IM.</p>
14.	<p>PS0AN: When you think about it, yeah he was So what's been wrong over the weekend then you had a cold or? PS0AJ: I got erm, <i>like</i> erm, I can't remember what you call it now, it's sort of like tricky erm, [unclear], all in me PS0AN: Brain. PS0AJ: confused [unclear], all in my tubes it is, and I had a temperature and that</p>	<p>Speaker PS0AJ uses the DM like to mark a false start. The RM "I got" is abandoned and replaced by the RR " I can't remember what you call it now [...]" with " erm, like erm" in the IM.</p>
15.	<p>PS6U6: Has she ever come to your house since? PS4YX: No. PS6U6: When was this? When did she come? PS4YX: Oh ages ago. Since then I I've <i>like</i> say I missed ten Fridays yeah? Before she came. Now I've only missed five. So I've cut down. You know what I'm saying. PS6U6: Yeah. PS4YX: I'm less addicted.</p>	<p>Speaker PS4YX uses the DM like mark a false start. The RM "Since then I I've " is abandoned and replaced by the RR "say I missed ten Fridays yeah? Before she came [...]" with the DM like in the IM.</p>
16.	<p>PS0PN: what the bloody hell's this she said? I said they're PS0PN: feet and inches, what do you want, oh, oh he said er, he's a fellow, he's a fellow of about thirty you know PS0RD: The one I've got is er, is <i>like</i>, they call it a bilingual it's, it's metric and PS0PN: Yeah you can, yeah, but I think me in inches I know it's a PS0RD: Oh I do, I do and my mates is on er, of course they've been brought up with the metric system you see and he's PS0PN: Yeah, I'm not interested in it, it's stupid really, cos it's easy</p>	<p>Speaker PS0RD uses the DM like to mark a false start. The RM "is er, is" is abandoned and replaced by the RR "they call it a bilingual it's, it's metric and" with the DM like in the IM.</p>

17.	<p>PS51S: That's just me it's that if your first name, although I'll probably cross that out. PS51S: I know, but I just <i>like</i> they said you don't have to put your names on just pissing about. Put down like erm arse or something. PS51S: Yeah. PS51U: You have to write your name down every time.</p>	<p>Speaker PS51S uses the <i>DM like</i> to mark a false start. The RM "I just" is abandoned and replaced by the RR "they said you don't have to put your names on just pissing about. [...]" with the <i>DM like</i> in the IM.</p>
18.	<p>PS58J: She used to send us erm <i>like</i> I think, she didn't send us one this year though, she's erm like, wherever she is she'd send us a Christmas card, an Easter card [unclear] she didn't say where she is or anything. PS6SM: Did, do you know, do you know if she's been with someone? PS58J: No. I haven't heard from her since last summer.</p>	<p>Speaker PS58J uses the <i>DM like</i> to mark a false start. The RM "She used to send us" is abandoned and replaced by an RR "I think, she didn't send us one this year[...]" with "erm like" in the IM.</p>
19.	<p>PS0BL: You know I'm, in some ways you know I'm so glad I've never had <i>like</i> well before you know it used to bother me that I'd never had a long-term relationship and that PS0BK: Yeah. PS0BL: erm because it's something other people have and now, now I'm quite happy with myself and feel a lot more sure about the way I think and what I want PS0BK: Mm. PS0BL: erm it doesn't bother me in the slightest because I know that I would prefer maybe to be on my own than to be [unclear] restricted by someone.</p>	<p>Speaker PS0BL uses the <i>DM like</i> to mark a false start. The RM "You know I'm, in some ways you know I'm so glad I've never had " is abandoned and replaced by the RR "well before you know it used to bother me that I'd never had a long-term relationship [...]" with the <i>DM like</i> in the IM.</p>
20.	<p>PS6SM: Are you sure she's not working? PS58J: I don't think so [unclear] she's erm slow, she's, she's <i>like</i> erm, she has to go to a special school PS6SM: Oh, Charlotte [unclear]</p>	<p>Speaker PS58J uses the <i>DM like</i> to mark a false start. The RM " she's, she's" abandoned and replaced by the RR "she has to go to a special school," with "like erm" in the IM.</p>
21.	<p>PS0TU: And there's the bit PS0U3: so that when he gets up [unclear] PS0TU: [unclear] three of my frets on the bottom string that you can't bend up, I don't know what's wrong. And you hit it and it bends up and it just dies and I've been sitting <i>like</i>, I mean I, I definitely don't think that it is anything with the way I hold it in like cos I've been sitting going and I just, just hit it and it goes ee, it just dies so you can't bend, that's on [unclear] too. [unclear]</p>	<p>Speaker PS0TU uses the <i>DM like</i> to mark a false start. The RM "and I've been sitting" is replaced by the RR "I definitely don't think that it is anything with the way I hold it [...]" with "like, I mean I," in the IM.</p>
22.	<p>PS0U1: You know like, i it's just sort tha, I know that, but I know that story tonight was a fib you know PS0TU: Of course. PS0U1: about er, the erm one you know <i>like</i>, because you i, it just wouldn't happen! PS0U1: You know like she's she just wanted to be the daughter like. You know if yo [unclear] PS0TW: Ah that was the one there was two painters or something</p>	<p>Speaker PS0U1 uses the <i>DM like</i> to mark one of the false starts (RM1) of their utterance. The RM1 "about er, the erm one you know" is abandoned and followed by the RM2 "because you i" with the <i>DM like</i> in the IM. The RM2 is also abandoned and finally replaced by the RR " it just wouldn't happen!"</p>
23.	<p>PS0LL: Run away. PS0LK: he were running by the shed to eat it! PS0LM: Aye! PS0LK: Like, as if it was fri, you know, <i>like</i> I would think to myself, if I didn't know that, I don't think they would mistreat it. PS0LM: No. PS0LK: But you think it had had a good kicking or something, wouldn't you?</p>	<p>Speaker PS0LK uses the <i>DM like</i> to mark a false start. The RM "as if it was fri" is replaced by the RR "I would think to myself, if I didn't know that, I don't think they would mistreat it.," with "you know, like" in the IM.</p>

BNC2014

1.	<p>S0530: if you go back to your other work if you you probably work really hard at English like you (.) it sounds like you fucking like (.) went for that (.) grade S0529: mm (.) yeah (.) I suppose S0530: >>and maybe S0529: think I did S0530: yeah S0529: but it's just (.) you like do you think that I can actually get this back? S0530: >>and y- yeah (.) yes (.) of course I ca- I wouldn't be saying this to you now</p>	<p>Speaker S0529 uses the DM like to mark a false start. The RM “it's just (.) you” is abandoned and replaced by the RR “do you think that I can actually get this back?”</p>
2.	<p>S0554: but it 'll finish so quickly cos Jager you can't have what is you can't have as a drink you have it as a shot S0405: yeah yeah yeah S0554: it's er S0405: I just don't think that aftertaste would be nice is it? S0554: no it is nice S0405: really? oh S0554: >>you and you really can't remember? S0405: er I I remember like like some leaf shit that's what I remember I remember like but I just tried to down it that was the thing cos er I wanted to just drink it yeah</p>	<p>Speaker S0405 uses the DM like to mark a false start. The RM “I remember” is abandoned and replaced by the RR “but I just tried to down it that was the thing [...]” with the DM like in the IM.</p>
3.	<p>S0024: yeah but I don't really understand Moodle S0144: yeah I had a look on their website and it and the videos were shit S0024: (.) yeah (.) what did I find out? I mean right it gave you like there's some (.) did you log in as the trial person? The demo? S0144: yeah</p>	<p>Speaker S0024 uses the DM like to mark one of the false starts (RM1) within their utterance. The RM1 “it gave you” is abandoned and replaced by the RM2 “there's some” with the DM like in the IM, which is also abandoned, followed by an unfilled pause in the IM and replaced by the RR “did you log in as the trial person? [...].”</p>
4.	<p>S0423: and if people around the world started saying we want potatoes S0421: from England S0423: farmers would sell it to the highest bidder S0421: yeah S0423: and er we'd just have to start paying higher prices although we we have so much variety here S0421: yeah S0423: >> we can eat anything S0421: >>well yeah but over there like it it must be coming from like poor places and S0423: yeah S0421: they're like well (.) they probably have other stuff but that was like the main thing that they ate every day and then S0423: yeah it's probably their staple diet isn't it?</p>	<p>Speaker S0421 uses the DM like to mark a false start. The RM “over there” is abandoned and replaced by the RR “it it must be coming from like poor places [...]” with the DM like in the IM.</p>
5.	<p>S0330: if is this and then the next one I was like is this really how you categorize all Indian food? cos I was really angry that he was just like dismissed it as curry cos it's like S0328: >>yeah S0330: this is a fucking this is like biryani is like a is meant to be like a celebration meal and it had like fucking rose petals and –UNCLEARWORD S0328: >>what happened? he didn't get laid and he blamed it on the food?</p>	<p>Speaker S0330 uses the DM like to mark a false start. The RM “this is a fucking this is” is abandoned and replaced by the RR “biryani is like a is meant to be like a celebration meal [...]” with the DM like in the IM. The RR contains further disfluencies.</p>

6.	<p>S0439: I on Saturday made I was making brownies I don't know why I ended up binning them they didn't taste very good but erm and I had like I wasn't wearing a bra I was wearing a thin strap top these trousers so baggy trousers that strap top had cake mixture all over me I hadn't showered I was literally the grimmest you could ever be in your entire life and the window cleaner came to the door and I was just like hello S0439: and you know when you just like no human being ever wants to see this or be seen dressed like this and you know when you both look at each other and you're like (.) oh great</p>	<p>Speaker S0439 uses the DM like to mark a false start. The RM “you know when you just” is abandoned and replaced by the RR “no human being ever wants to see this [...]” with the DM like in the IM.</p>
7.	<p>S0324: >>we need to be quick S0325: yeah or it was just S0324: >>even though we're probably not going to be able to do it S0325: yeah S0324: it's better to S0325: but also because and like obviously if they thought oh okay it's oversubscribed (.) erm who's done it before? oh okay –ANONnameF and –ANONnameF have done it before for two years we've done it before for one year and everybody else is new then they'd say okay well we should get rid of them because they</p>	<p>Speaker S0325 uses the DM like to mark a false start. The RM “but also because and” is abandoned and replaced by the RR “obviously if they thought oh okay it's oversubscribed (.) erm who's done it before?” with the DM like in the IM.</p>
8.	<p>S0328: –ANONnameM's like I'm going to ch- and putting at retarded like the one bit I did read was like when he changed the home page text it was like I'm not saying that that's so lame S0383: no but half the shit as well the thing that's really annoying is like when people propose stuff like maybe this will be a good idea and just be like I want this I want his and that kind of shit you can't be like oh maybe I want this and it's like actually no I want this and</p>	<p>Speaker S0328 uses the DM like to mark a false start (RM2). The RM1 “ANONnameM's like I'm going to ch-” and the incoherent RM2 “and putting at retarded” are abandoned and replaced by the RR “the one bit I did read [...]” with the DM like in the IM.</p>
9.	<p>S0115: >>I'm not I'm not s- I'm not like I don't wanna be squeamish although I am a bit squeamish with blood but I wouldn't wanna be too squeamish I w- I'd be like I'd wanna be more like S0037: yeah S0115: trying to help like I suppose if TE you know if you were having a child and uh something something had gone wrong or something I'd like to know a bit of the medical side so</p>	<p>Speaker S0115 uses the DM to mark a false start (RM2). The RM1 “I w- I'd be” and the RM2 “I'd wanna be more” are abandoned and finally replaced by the RR “trying to help [...]” with the DM like in the IM.</p>
10.	<p>S0328: and like tense like (.) I've been on a roller coaster once (.) I was just like it was horrible (.) I was like so uncomfortable and unhappy couldn't wait for it to end S0383: >>and you have to sit in those like gross like sweaty plastic chairs</p>	<p>Speaker S0328 uses the DM like to mark a false start. The RM “I was just” is abandoned and replaced by the RR “it was horrible” with the DM like in the IM.</p>
11.	<p>S0530: like (.) a good th- a good therapist or a good counsellor (.) makes a really really good S0529: yeah S0530: difference to you like (.) and I think having ones that are quite like particularly when you're young young counsellors as well like S0529: yeah</p>	<p>Speaker S0530 uses the DM like to mark a false start. The RM “I think having ones that are quite” is replaced by the RR “particularly when you're young [...]” with the DM like in the IM.</p>
12.	<p>S0255: and we actually had them so they were running round the house and it was r- it was ridiculous you know –ANONnameF was there with a S0259: >>wow S0255: with a walking stick trying to get them and oh it was really funny S0259: that's like that's like pied piper S0255: I know and it was it was because she was like you could hear it and it was just so every time you had to do anything any cooking or anything you had to like wi- disinfect all the tops</p>	<p>Speaker S0255 uses the DM like to mark a false start. The RM “she was” is abandoned and replaced by the RR “you could hear it [...]” with the DM like in the IM.</p>
13.	<p>S0583: I don't wanna start digging in –ANONnameF's garden S0585: no yes S0586: we've binned twi- like I cos I had two chickens and one of them died and we binned that I thought that was a bit of a like unceremonious goodbye to a we- S0585: >>yeah yeah oh S0583: >>oh we we we buried when we had er our guinea pigs we buried our guinea pigs</p>	<p>Speaker S0586 uses the DM like to mark a false start. The RM1 “we've binned twi-” is abandoned and replaced by the RR “cos I had two chickens [...]” with the DM like in the IM.</p>

<p>14. S0454: this geography teacher I work with cos geography teachers are often a bit sort of left leaning but he <i>like</i> I had to observe and teach he was my mentor S0466: oh S0454: >>and I remember him telling a story about how he'd gone to the supermarket to buy a bag of potatoes and as he got to the checkout the checkout girl said oh they're buy one get one free so you you can go and get another one from erm</p>	<p>Speaker S0454 uses the DM like to mark a false start. The RM "but he" is abandoned and replaced by the RR "I had to observe and teach [...]" with the <i>DM like</i> in the IM.</p>
<p>15. S0383: I just always give them to people on birthdays cos like they're easy to get –UNCLEARWORD S0328: –UNCLEARWORD for Valentine's Day S0383: wait do you give if you give someone a scratch card what terms and conditions do you <i>like</i> if (.) do you get fifty percent if they win?</p>	<p>Speaker S0383 uses the DM like to mark a false start. The RM1 "what terms and conditions do you" and the RM2 "if (.)," are abandoned and replaced by the RR "do you get fifty percent if they win? ," with the <i>DM like</i> in the IM.</p>
<p>16. S0192: lovely S0235: >>so he could just do whatever he wanted so he was like he would swear he would purposely <i>like</i> so he was this real he should've been a really smart kid who S0198: >>yeah S0235: who worked really well because he had no friends and his library was</p>	<p>Speaker S0235 uses the DM like to mark one of the false starts (RM1) within their utterance. The RM1 "he would purposely" with the <i>DM like</i> in the IM and the RM2 "so he was this real" are both abandoned and replaced by the RR "he should've been a really smart kid [...]."</p>
<p>17. S0619: and I'm really sort of anticipating that one day that it's gonna slowly slowly collapse and close in on my head S0619: you know like one of those <i>like</i> I don't know what they're called Venus flytrap on my head S0618: >>yeah the Venus flytrap of umbrellas I like that</p>	<p>Speaker S0619 uses the DM like to mark a false start. The RM "[...] one of those" is abandoned and replaced by the RR "I don't know what they're called [...]" with the <i>DM like</i> in the IM.</p>
<p>18. S0668: yeah it was a good day out S0493: we've got that polaroid somewhere S0668: yeah it's it's in a box somewhere I think S0493: >>I don't think I could do that for so- I don't think I could drink for twelve hours now (.) no cos we bought a disposable camera didn't we? S0668: yeah (.) but yeah no I mean (.) tho- those are depressing read that list S0493: yeah christ (.) ignorance is bliss I wouldn't <i>like</i> if I come home now I wouldn't go to –ANONplace city centre at all</p>	<p>Speaker S0493 uses the DM like to mark a false start. The RM "I wouldn't" is abandoned and replaced by the RR "if I come home now I wouldn't go to –ANONplace city centre at all" with the <i>DM like</i> in the IM.</p>
<p>19. S0587: cos you went to uni that was like so far away S0585: yeah see don't get oh don't get me started on that maybe that should be New Year's resolution not to think about that not to <i>like</i> no cos I don't dwell on it anyway S0587: you're having a conversation with yourself I'm not sure</p>	<p>Speaker S0585 uses the DM like to mark a false start. The RM "not to" is abandoned and replaced by the RR "no cos I don't dwell on it anyway" with the <i>DM like</i> in the IM.</p>
<p>20. S0344: what? so I can't just spend any time with my boyfriend S0336: >>but that tech- S0344: >>on my on my own? S0336: >>but technically that is a pl- <i>like</i> what you guys had was a plan like even though it was a planned kind of do nothing it was a plan S0337: >>you still made plans</p>	<p>Speaker S0336 uses the DM like to mark a false start. The RM "but technically that is a pl-" is replaced by an RR "what you guys had was a plan[...]" with the <i>DM like</i> in the IM.</p>
<p>21. S0336: >>properly I wanna get like strong like I don't even like don't even wanna do like (.) I don't even really fancy I mean I will do the sort of like fitness S0337: >>running and S0336: >>fitness stuff but like I'm I'm I actually <i>like</i> I really wanna get strong like S0337: what pump some weights?</p>	<p>Speaker S0336 uses the DM like to mark a false start. The RM "I'm I'm I actually" is abandoned and replaced by the RR "I really wanna get strong [...]" with the <i>DM like</i> in the IM.</p>

22.	S0415: literary predictive kind of model like in science fiction can go a couple of ways but that's there are major recurring themes in science fiction and it's often proven to be very predictive when it comes to the ways societies evolve and and it drives things in science that but like a lot of them there's a couple of things <i>like</i> where first of all you've got to move from like a scarcity model to a post-scarcity model[...]	Speaker S0415 uses the <i>DM like</i> to mark one of the false starts within their utterance. The RM1 “that but,” the RM2 “a lot of them,” and the RM3 “there's a couple of things,” with the <i>DM like</i> in the IM followed by the RM4 “where,” which ultimately replaced the RR “first of all you've got to move from like a scarcity model to a post-scarcity model [...]”
23.	S0555: have you ever S0405: >>yeah S0555: been on a train where there's been a ticket collector? S0405: >>yeah S0556: yeah S0402: >>yeah like twenty twenty-five times S0555: really? S0402: yeah S0405: jesus S0556: yeah but you take the train like it's you know you're <i>like</i> when you're the train do it now S0405: you're on a train now	Speaker S0556 uses the <i>DM like</i> to mark a false start. The RM1 “yeah but you take the train” and the RM2 “it's you know you're” is abandoned and replaced by the RR “when you're the train do it now” with the <i>DM like</i> in the IM.
24.	S0328: I met her quite a few times no like at the –ANONplace S0331: oh S0328: and her friends S0331: bonk yet? S0328: and they're all quite funny like but they're just stush as fuck they're so er er <i>like</i> erm sort of it's always like late at night and and –UNCLEARWORD and and –ANONnameM just introduced them then went to like pee or something and just like left me with these girls I was like pretty feeling pretty relaxed and comfortable – UNCLEARWORD it's like I'm normally sort of open to like show people that I'm friendly or like make friends if I want to and erm this chick was just not having a fucking –UNCLEARWORD she was just like	Speaker S0328 uses the <i>DM like</i> to mark a false start. The RM “they're so” is abandoned and replaced by the RR “it's always like late at night [...]” with “er er like erm sort of” in the IM.
25.	S0655: >>yeah and he had to go back to his and he had to go back to his sleep S0654: for a hundred years [...] S0653: that's kinda like a fairytale S0654: but they made it erm but they made erm <i>like</i> if he ever got thirsty S0653: mm S0654: there's some water for him and in case he got scared of the dark they'd get some they gave him some light so they might S0653: >>ah S0654: and I'm not sure if fairies ever die?	Speaker S0654 uses the <i>DM like</i> to mark a false start. The RM “but they made” is abandoned and replaced by the RR “if he ever got thirsty...there's some water...” with the <i>DM like</i> and a filled pause in the IM. This false start is part of a complex disfluency segment.
26.	S0421: >>they don't eat them but I think in general if I'm was gonna avoid something it would be spicy food cos whenever I've eaten anything spicy it's hurt S0423: yeah S0421: but not necessarily like it's not always caused by <i>it's like</i> cos sometimes it would be like caused by whatever I don't know erm or sometimes like fried food I try to avoid like with oil	Speaker S0421 uses the <i>DM like</i> to mark one of the false starts (RM2) of their utterance. The RM1 “but not necessarily” is followed by the RM2 “it's not always caused by,” which is replaced by the RR “cos sometimes it would be like caused by [...]” with the DM <i>it's like</i> in the IM.
27.	S0362: because we hea- we heard about it (.) and er like and she said I really just <i>like</i> there's these tickets coming up and like I think it's gonna be really hard to get ti- like they're coming up blah-blah this day like shall we do it? I was like yeah yeah we'll do it we'll do and she like rings me the next day going you will never believe it but like I've found a place where they're actually selling them now like I'm gonna buy them I was like yeah do it sweet best we say that was the best day of our life	Speaker S0362 uses the <i>DM like</i> to mark a false start. The RM “I really just” is abandoned and replaced by the RR “there's these tickets coming up and like I think it's gonna be really hard to get ti- like they're coming up [...]”

28.	<p>S0541: well I don't yeah cos erm it's all a bit last minute with Airbnb I've had two bookings S0540: yeah S0541: and it's always a bit kind of <i>like</i> erm no I did have some notice on the last one actually but the first one I hadn't like hardly any notice two days one day so it's kind of hard to know S0540: oh I see but anyway I mean it otherwise you know I mean it's all you know it's free anyway so you know but you know I wanted to show you how to use this</p>	<p>Speaker S0541 uses the <i>DM like</i> to mark a false start. The RM “and it's always a bit” is abandoned and replaced by the RR “no I did have some notice on the last one actually [...]” with “kind of like erm” in the IM.</p>
29.	<p>S0488: >>but do you to me like a processed like burger or like loads of processed biscuits it's like kind of the same body abuse for like m- momentary pleasures like drinking loads of like beer S0487: really? S0488: maybe worse like beer is like S0487: >>I don't at all S0488: >>oh well a lot more of <i>like</i> (.) beer's a much more natural process or like wine (.) that they've been making forever and like (.) er like it's horrible like processed fats and like palm oil which is all like biscuits and stuff that's in biscuits that's why it's even though I was thinking like oh alcohol is so bad for psoriasis [...]</p>	<p>Speaker S0488 uses the <i>DM like</i> to mark a false start. The RM “oh well a lot more of” is abandoned and replaced by the RR “beer's a much more natural process [...]” with the <i>DM like</i> and an unfilled pause in the IM.</p>
30.	<p>S0450: the breeze like one of my friends was wearing li- the thinnest leather jacket and er she had like erm a scarf and a with a round her wrapped round her like her ears because it was she felt that cold S0439: yeah S0450: but it was so nice just getting you know <i>it's like</i> it's er but you know when you go on holi- you kind of just wanna see the sea so it feels like S0439: >>yeah</p>	<p>Speaker S0450 uses the <i>DM like</i> to mark a false start. The RM “just getting” is abandoned and replaced by the RR “when you go on holi- you kind of just wanna see the sea [...]” with the segment “you know it's like it's er but you know” in the IM.</p>
31.	<p>S0326: so I also talked about how (.) how it was a diff- (.) a really different experience to read it on a page or to listen to it (.) because it looks (.) like u- when I said about the rhythm (.) erm (.) it sounds all like regular but if you look at it it's got all these dashes [...] S0329: yeah but you know that there are (.) it's (.) it's a mistake to think that she was just a naïve crazy batshit w- woman S0326: no that's exactly I know S0329: yeah S0326: cos it also there's some (.) got (.) this at this thing you had to erm talk about your poem and then there's like (.) people s- <i>like</i> –ANONnameM was there you know to try and (.) cha- challenge you on it and stuff S0329: yeah</p>	<p>Speaker S0326 uses the <i>DM like</i> to mark one of the false starts (RM2) within their utterance. The RM1 “then there's” with another instance of the <i>DM like</i> plus an unfilled pause in the IM is abandoned and replaced by the RM2 “people s-,” which is finally replaced by the RR “–ANONnameM was there [...]” with the <i>DM like</i> in the IM.</p>

10.1.3.2 Marking self-repairs

BNC1994DS

1.	<p>PS0BB: I can't do it. You know like th if you look at someone and they always say your eyes are the souls o yo, <i>like</i> your soul aren't they? You can always read people's eyes, especially with your kind of facial expressions, cos the eyes always tell the truth. And he looked u like he really hated me!</p>	<p>Speaker PS0BB uses the <i>DM like</i> to mark a self-repair within their utterance. The RM “the souls o yo,” is replaced by the RR “your soul” with the <i>DM like</i> in the IM.</p>
2.	<p>PS03S: Piece piece piece of coal as long as that, you see that fire? PS03T: Mm. PS03S: Piece of coal as long as that, a foot wide and foot, <i>like</i> a foot square we pulled off a [unclear] PS03T: And that's three feet that's the length of it.</p>	<p>Speaker PS03S uses the <i>DM like</i> mark a self-repair within their utterance. The RM “and foot” is replaced by the RR “a foot square” with the <i>DM like</i> in the IM.</p>

3.	<p>PS1J6: And he, he says erm he didn't really study that much because he was going, <i>like</i>, he was erm doing languages and er because they they were, moaned at him for not keeping up cos of this project, quite a few of them, you know</p> <p>PS1C1: Yeah.</p> <p>PS1J6: and he took philosophy and got A in it!</p>	<p>Speaker PS1J6 uses the DM like to mark a self-repair within their utterance. The RM "he was going" is replaced by the RR "he was erm doing languages [...]" with the <i>DM like</i> in the IM.</p>
4.	<p>PSOHN: But it was the same when Palace scored and exactly the same thing happened didn't it? Why do they lapse? It's weird.</p> <p>PSOHM: Yeah, it's well they do say both sides that it's the most dangerous time straight after a goal. I mean often, times you see teams equalize immediately. You know it's like, you sometimes you can go a whole game <i>like</i> seventy minutes of a game and no-one's had a goal scoring chance</p> <p>PSOHN: Yeah.</p> <p>PSOHM: and then someone scores and the guy goes in straight calmly and scores straight away.</p>	<p>Speaker PSOHM uses the DM like to mark a self-repair within their utterance. The RM "a whole game" is replaced by the RR "seventy minutes of a game" with the <i>DM like</i> in the IM.</p>
5.	<p>PS1C1: I mean, if she had a marriage with him and she had the relationship and now you're a good friend to him, and you're a friend to her, she's probably very jealous of the fact that you're</p> <p>PS1JP: Mm.</p> <p>PS1C1: friends with her ex-husband.</p> <p>PS1JP: Yeah. Well, could be. I thought of that. I [unclear], things keep going through my head every time my head's <i>like</i> it got this little what do you call it in, one of those erm like a live wire, just keeps going up and down and all the time. I'm trying to work out why she's mad all the time, why she's she's down on everything. And I can't understand her, I can't keep up with her! You know?</p>	<p>Speaker PS1JP uses the DM like to mark a self-repair within their utterance. The RM "my head's" is replaced by the RR "it," with the <i>DM like</i> in the IM.</p>
6.	<p>PS527: It's just and it's so, it's like it was raining the other day when we went to go out and just could not be bothered. It was really</p> <p>PS527: Mm.</p> <p>PS527: pelting down. Oh it was when we were gonna go to the cinema and I phoned Marion and I said no, I really can not be bothered, it's just pouring down with rain, had to</p> <p>PS527: Yeah.</p> <p>PS527: get the bus and I thought, oh er so luckily Lisa sa, <i>like</i> they said, oh don't be silly we'll come and get you. So luckily, they like drove round and picked me up</p>	<p>Speaker PS527 uses the DM like to mark a self-repair within their utterance. The RM "Lisa sa" is replaced by the RR "they said," with the <i>DM like</i> in the IM.</p>
7.	<p>KE1PSUNK: No, back on again. [unclear] just started, aye. [unclear] ah swimming on Monday nights and I'm doing training another three times a week</p> <p>PS0TU: I'd love to do th I'm really unfit, I mean <i>like</i> totally unfit. Sitting here I've got a pot belly and no fucking muscles</p>	<p>Speaker PS0TU uses the DM like mark a self-repair within their utterance. The RM "really unfit" is replaced by the RR "totally unfit," with "I mean like" in the IM.</p>

BNC2014

1.	<p>S0336: >>big jobby erm and er like I said I'd already done loads of research so I knew that their their prices for like pretty much every model they were like the cheapest by like quite a long way like they were all really really cheap cars erm (.) so I went and I like I said just I I actually test drove two cos I like (.) I had my heart set on getting a Fiesta I really wanted a Fiesta <i>like</i> a new shaped Fiesta</p> <p>S0362: >>I know –ANONnameF's mother's got one really nice</p>	<p>Speaker S0336 uses the DM like to mark a self-repair within their utterance. The RM "a Fiesta" is followed by the <i>DM like</i> in the IM. The RR contains a repair by insertion "a new shaped Fiesta."</p>
2.	<p>S0520: well not he knows that he does it but he refuses to be apologetic and he refuses to try and change</p> <p>S0519: mm</p> <p>S0520: the way that he works and that's not as cool because we've all changed the way that we work you know some some <i>like</i> all of us have our things like –ANONnameF can be too bossy</p>	<p>Speaker S0520 uses the DM like to mark a minor self-repair within their utterance. The RM "some some" is replaced by the RR "all" with the <i>DM like</i> in the IM.</p>

3.	S0254: I just wanna sit and have a chat and have a cup of tea and then by the time I've done all that I've completely lost any motivation to go out or S0253: >>yeah S0254: go for a run and when you're settled down like settled in and it's nice and warm and you just don't wanna go out again do you? S0253: no	Speaker S0254 uses the DM like to mark a minor self-repair within their utterance. The RM “settled down” is replaced by the RR “settled in” with the DM like in the IM.
4.	S0275: he's in the army? S0276: yeah like he's Korean like you ha- like they have to go to the army for like two years S0275: oh my god	Speaker S0276 uses the DM like to mark a minor self-repair within their utterance. The RM “you ha-” is replaced by the RR “they have [...]” with the DM like in the IM.
5.	S0439: er first she was grumpy because it felt like the whole weekend she was having this com- like a competition with me like she wanted to prove that she knew Paris better than I knew Paris [...] I've never been told off for spraying perfume like we're just having fun and she went and then she got suddenly like really like even more stropky and then we went to this café and I said to her I was like –ANONnameF what's wrong? why are you in a strop? she goes well I'm really pissed off that you snapped at me I was like oh god	Speaker S0439 uses the DM like to mark a minor self-repair within their utterance. The RM “really” is replaced by the RR “even more” with the DM like in the IM.
6.	S0084: yeah (.) and I just think you know you're not in the playground (.) you're not I saw him first he's mine S0041: yeah S0084: but a bit of decor- like a bit of tact	Speaker S0084 uses the DM like to mark a self-repair within their utterance. The RM “a bit of decor” is replaced by the RR “a bit of tact” with the DM like in the IM.
7.	S0255: >>with that yeah and then with the donations at the funeral we did about another thousand so we had about a thousand going to each S0315: >>oh that's brilliant S0255: >>so yeah we were and and we were so pleased S0315: overwhelmed S0255: and that basically would've paid for some like er you know certain things for somebody else and you think yeah	Speaker S0255 uses the DM like mark a self-repair within their utterance. The RM “some” is replaced by the RR “certain” with “ <i>like</i> er you know” in the IM.
8.	S0326: but I dunno if you would need to do it sort of S0327: >>shall I do it one at a time? S0326: yeah I think so let's make a n- like write down S0327: make a note	Speaker S0326 uses the DM to mark a self-repair within their utterance. The RM “let's make a n-” is replaced with the RR “write down” with the DM like in the IM.

10.1.3.3 Marking repetitions

BNC1994DS

1.	PS0N3: But you need, erm especially a man you need to have the PS0N4: Of course you do PS0N3: you need to have those like those PS0N4: and Mars Bars and Mars Bars PS0N3: No you don't need to have Mars Bars	Speaker PS0N3 uses the DM like to fill a potential pause within their utterance. The RM “those” is followed by the DM like in the IM. The material from the RM is then repeated in the RR “those” and although unfinished due to the interruption of speaker PS0N4, the repetition suggests an evincive function.
2.	PS0BL: And he never, we never really we never, we never discussed things, you know, we talked, we never discussed things really. PS0BK: Mm. PS0BL: I never felt like I never felt animated talking to him, you know if you talk to someone you get really, you really get animated and [unclear]	Speaker PS0BL uses the DM like to fill a potential pause within their utterance. The RM “I never felt” is followed by the DM like in the IM. The material from the RM is repeated and developed further in the RR “I never felt animated talking to him [...],” suggesting an evincive function.

3.	<p>KPVPSUNK: I tell you though, if you're gonna hurt yourself skiing, you can really hurt yourself. Because, I've, I've been in it, and I was like in these like, really tight ski pants, they're like a pair of like, [unclear] like really badly, like sprained your legs. And I went over, and I <i>like</i>, I went, my skis stayed on, and I like somersaulted over and my skis stayed on and I pulled the whole of my leg, it was black from just above my knee to there and it's like just black my whole leg.</p>	<p>Speaker PS0CR uses the <i>DM like</i> to fill a potential pause within their utterance. The RM "I" is followed by the <i>DM like</i> in the IM. The material from the RM is repeated and developed further in the RR "went, my skis stayed on to relate two discourse segments."</p>
4.	<p>PS52C: Erm yeah they do tend to but I have seen er a friend of mine had a really nice smart one, it was erm it was black, it was just plain black and it had really thin straps and erm it went down, it was a V or something here? And erm it was erm like silky material so it looked really, it, it wasn't chiffon it was erm no it was sort of satiny silky, it wasn't real silk but it was like shiny stuff, and it sort of went in, in and it went a V down there and then it like flowed down and it was very short and because it was a si but it d it wasn't tight, I mean it sort of clung, it showed her waist but it didn't, you know, it exaggerated her waist but it didn't <i>like</i> it didn't cling anywhere else really and it just looked quite, it was flowing and it was, it was really smart and it was, I, the sort of erm the material would be erm sort of almost like und er like my pyjamas that, it was that in black kind of halfy satiny silky stuff.</p>	<p>Speaker PS52C uses the <i>DM like</i> to fill a potential pause within their utterance. The RM "it didn't" is followed by the <i>DM like</i> in the IM. The material from the RM is then repeated and developed further in the RR "it didn't cling anywhere else really [...]."</p>
5.	<p>PS6U1: Oh we will, we're gonna keep together till we're very wealthy. Hopefully. PS6U1: No well we'll, look we're getting quite, we're getting quite a lot of erm attention. PS51S: [unclear] I don't mean like sort of you wish [unclear] like you wish that you <i>like</i> you'll become rich or something. PS6U1: I do wish that [unclear]</p>	<p>Speaker PS51S uses the <i>DM like</i> to fill a potential pause within their utterance. The RM "you" is followed by the <i>DM like</i> in the IM. The material from the RM is repeated and developed further in the RR "you'll become rich or something.," suggesting an evincive function.</p>
6.	<p>PS088: Mum is Christopher ten feet? PS087: No not ten PS08A: The size PS087: size ten, you're <i>like</i> you're size thirteen PS087: you're shoe was size twelve and a half but we have to buy thirteens for trainers</p>	<p>Speaker PS087 uses the <i>DM like</i> to fill a potential pause within their utterance. The RM "you're" is followed by the <i>DM like</i> in the IM. The material from the RM is then repeated in the RR and developed further "you're size thirteen you're shoe was size twelve and a half but we have to buy thirteens for trainers," suggesting an evincive function.</p>
7.	<p>PS01A: That's what I mean, so what you're actually getting for your, thousand pound isn't a lot of money. PS01F: No. I think it's covered for like, like you say, <i>like</i> for some reason, say you had a fire, and you had to stop work. PS01A: Yeah. PS01F: I think it's covered for that. Covered for personal injury, er, covered for hundred thousand, for like, that's what trailers, [unclear] they've got [unclear] trailers in. It's covered for everything.</p>	<p>Speaker PS01F uses the <i>DM like</i> to fill a potential pause within their utterance. The RM "for" is followed by the sequence "like, like you say, like" in the IM. The material from the RM is repeated and developed further in the RR "for some reason, say you had a fire, and you had to stop work.," suggesting an evincive function.</p>
8.	<p>PS6SH: Billy'd have to be, yeah, this is what I'm saying, and then we <i>like</i> we'd move up so Emma sit next to him, but she wouldn't knowing her. PS6SG: What, she'd sit with sitting on her own?</p>	<p>Speaker PS6SH uses the <i>DM like</i> to fill a potential gap within their utterance. The RM "we" is followed by the <i>DM like</i> in the IM. The material from the RM is then repeated and developed further in the RR "we'd move up so Emma sit next to him [...].," suggesting an evincive function.</p>
9.	<p>PS0EC: like ooh can we have it in bath please? Cos you know what I mean that's as you know I, I can't even lie in a bath any more, it's not fair! Fiona was saying to me today at school, oh Emma can I have a bit of your height please? I was thinking, oh yeah I'll just chop my legs off at the knee shall I? It's really bad PS0EB: But PS0EC: now! PS0EB: like everyone's jealo, a, <i>like</i> everyone's jealous of me at school and I wouldn't say I'm over tall! But PS0EC: No. PS0EB: like you know, loads of people are smaller than me!</p>	<p>Speaker PS0EB uses the <i>DM like</i> to fill a potential pause within their utterance. The RM "everyone's jealo, a," is followed by the <i>DM like</i> in the IM. The material from the RM is then repeated and developed further in the RR "everyone's jealous of me at school and I wouldn't say I'm over tall!," suggesting an evincive function.</p>

<p>10. KPOPSUNK: It's just [gap:name]'s such a cheapskate. KPOPSUNK: This school is so cheap! We have <i>like</i>, we have hundreds of crap facilities rather than just a few good ones. KPOPSUNK: And we can't even get a decent piece of grub round this place now.</p>	<p>Speaker KPOPSUNK uses the DM like to fill a potential pause within their utterance. The RM “We have” is followed by the <i>DM like</i> in the IM. The material from the RM is then repeated and developed further in the RR “we have hundreds of crap facilities rather than just a few good ones,” suggesting an evincive function.</p>
<p>11. KPVPSUNK: They're just so big, it's incredible. You just can't envisage, you know, why and how they managed to afford such extravagant graves, and it's like on two sides of a road, on one side you can only go in, and if you're on a guided tour, erm, otherwise you've got to, be like, somebody to do with the grave. KPVPS002: Really? KPVPSUNK: You know er personally attached to the grave, or go on a guided tour, and er, like you've got to wear certain bits of clothing, you gotta be <i>like</i>, you gotta be properly dressed, er, you're not allowed to eat or drink in there, there's all these things, like, you know, really [unclear]</p>	<p>Speaker KPVPSUNK uses the DM like to fill a potential gap within their utterance. The RM “ you gotta be” is followed by the <i>DM like</i> in the IM. The material from the RM is then repeated and developed further in the RR “you gotta be properly dressed [...],” suggesting an evincive function.</p>
<p>12. KR1PSUNK: The worst is KR1PSUNK: the worst is when you're on a carriage which is packed with J F S kids cos they're <i>like</i>, they're just lying down [unclear] KR1PSUNK: and they dragged two of them in and there's about ten people in the other side of the carriage in about this much space and there's like two J F S kids lying on the floor in the middle of the carriage</p>	<p>Speaker KR1PSUNK uses the DM like to fill a potential pause within their utterance. The RM “they're” is followed by the <i>DM like</i> in the IM. The material from the RM is then repeated and developed further in the RR “ they're just lying down [unclear],” suggesting an evincive function.</p>
<p>13. PS1GF: yeah there was an actor erm [unclear] and he was playing Russian roulette with [unclear] and he put it up to his temple, pulled the trigger the blank went off, bloody blew his brains in. The thing is, if they always give you [unclear] and you, your, nine times out of ten what they do is <i>like</i>, is either, they either put a can over there or a beer or something, they put it over the end of the, the [unclear] weapon [unclear] pull the trigger and that, even with a flash that can [unclear] go like that [...]</p>	<p>Speaker PS1GF uses the DM like to fill a potential pause within their utterance. The RM “is” is followed by the <i>DM like</i> in the IM. The material from the RM is repeated and developed further in the RR “is either [...],” suggesting an evincive function.</p>
<p>14. PS08Y: I hate that programme because I <i>like</i> I tend to come and listen to the content of what they're saying PS096: Mm. PS08Y: and they're only saying it for the sake of keeping going. PS096: Yes [unclear] PS08Y: And then er so it's never, it's never worth serious attention is it?</p>	<p>Speaker PS08Y uses the DM like to fill a potential pause within their utterance. The RM “I” is followed by the <i>DM like</i> in the IM. The material from the RM is repeated and developed further in the RR “ I tend to come and listen to the content of what they're saying[...], suggesting an evincive function.</p>
<p>15. PS01A: I mean, even that, you're gonna you you gonna be insured for breaking in and break-ins and PS01F: Yeah, I think it's everything. I think it's [unclear] PS01A: That's what I mean, so what you're actually getting for your, thousand pound isn't a lot of money. PS01F: No. I think it's covered for <i>like</i>, like you say, like for some reason, say you had a fire, and you had to stop work.</p>	<p>Speaker PS01F uses the DM like to fill a potential pause within their utterance. The RM “for” is followed by the sequence “like, like you say, like” in the IM. The material from the RM is repeated and developed further in the RR “ for some reason, say you had a fire, and you had to stop work,” suggesting an evincive function.</p>
<p>16. PS57A: a friend of mine, a friend of mine lives in Beirut like erm [unclear] apparently now though it's like, I mean Beirut, parts of Beirut are getting like Beverley Hills PS57A: No but like the [unclear] all they do is they keep <i>like</i>, you know, they keep a gun in their car. PS57A: No apparently, yeah, [unclear] my dad used to carry a gun around so like they'd go, they'd go out to like a restaurant, yeah</p>	<p>Speaker PS57A uses the DM like to fill a potential pause within their utterance. The RM “ they keep” is followed by the <i>DM like and the DM you know</i> in the IM. The material from the RM is repeated and developed further in the RR “they keep a gun in their car.,” suggesting an evincive function.</p>
<p>17. PS6U1: But now it's sort of, well no it's based very much on American sort of New York [unclear] PS6U1: Yeah. PS6U1: cos in New York they sort of <i>like</i> they have a chat [unclear] and the wo they've got some nice looking bird, right, and some sort of normal bloke off the street and they just sort of talk about New York and show lots of pictures of it</p>	<p>Speaker PS6U1 uses the DM like to fill a potential pause within their utterance. The RM “they” is followed by “sort of like” in the IM. The material in the RM is repeated and developed further in the RR “they have a chat,” suggesting an evincive function.</p>

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1.	<p>S0624: >>it's so funny S0626: yeah S0624: but like I love <i>like</i> I love the like wry observation how weird it is S0627: >>here come the Romanians S0624: coming to the UK</p>	<p>Speaker S0624 uses the DM like to fill a potential pause within their utterance. The RM “I love” is followed by the <i>DM like</i> in the IM. The material from the RM is repeated and developed further in the RR “I love the like wry observation how weird it is [...]”</p>
2.	<p>S0026: oh we have a sandwiches lady in our office S0120: oh S0120: how sexist S0179: we have a sandwiches building S0026: no she just she like she <i>like</i> she actually exists (.) she does just come round and sell sandwiches</p>	<p>Speaker S0026 uses the DM like to fill a potential pause within their utterance. The RM “she” is followed by the <i>DM like</i> in the IM. The material from the RM is repeated in the RR and developed further “she actually exists,” suggesting an evincive function.</p>
3.	<p>S0330: cos it's like well you can't just not work you'll lose your job (.) but that's how it works you know you can't just li- like not turn up S0328: apart from actually when I was <i>like</i> (.) when I was doing like proper bullshit jobs when I was like fifteen and sixteen and I worked at Greggs (.) then I like just took the phone off the hook and went to a festival S0330: yeah but that's different</p>	<p>Speaker S0328 uses the DM like to fill a potential pause within their utterance. The RM “when I was” is followed by the <i>DM like</i> accompanied by an unfilled pause in the IM. The material from the RM is repeated and developed further in the RR “when I was doing like proper bullshit jobs when I was like fifteen and sixteen ,” suggesting an evincive function of the IM segment.</p>
4.	<p>S0345: >>what happens in it? S0336: it's basically it's Ryan Gosling and he li- the whole thing is that he drives <i>like</i> he drives pr- kind of kind of semi-professionally so he does S0345: >>oh I think I have seen it</p>	<p>Speaker S0336 uses the DM like to fill a potential pause within their utterance. The RM “he drives” is followed by the <i>DM like</i> in the IM. The material in the RM is repeated and developed further in the RR “he drives pr-kind of kind of semi-professionally so he does,” suggesting an evincive function.</p>
5.	<p>S0444: I'm making my choices and you know S0439: that's the thing like S0444: and it's the kind of thing that as long as you (.) if you thought that I was making a completely wrong choice further down the line –UNCLEARWORD S0439: I would s- S0444: you would say something and I w- I S0439: I would tell you yeah like that's why like I never pretend with you like (.) like yeah like today in the car when I s- <i>like</i> when I said like that I wasn't impressed with him I wasn't gonna lie to you like erm but (.) I like on the day like even after everything after like all of last year when like he said he didn't have a spark with you like all of that</p>	<p>Speaker S0439 uses the DM like to fill a potential pause within their utterance. The RM “when I s-” is followed by the <i>DM like</i> in the IM. The material from the RM is repeated and developed further in the RR “when I said like that I wasn't impressed with him [...],” suggesting an evincive function.</p>
6.	<p>S0228: >>oh man I'm gonna buy you that book at the weekend mate that is a good book it's about running it's crazy I never thought I'd read a book about running but S0192: did you say you were going to borrow me that book? S0228: I'm gonna buy you that book mate S0192: oh buy me S0228: yeah mate S0192: I thought you said you were going to borrow me the book and I was like S0228: it's about running and these <i>like</i> these people he will he'll just make you think about running in a completely different way like Tarahumara and Copper Canyons so you can run like eighty miles a day</p>	<p>Speaker S0228 uses the DM like to fill a potential pause within their utterance. The RM “these” is followed by the <i>DM like</i> in the IM. The material from the RM is repeated and developed further in the RR “these people [...],” suggesting an evincive function.</p>
7.	<p>S0336: >>we we hummed and harred for ages cos we knew we were we were pretty sure we wanted to se- <i>like</i> send you away but it was S0337: >>I knew yeah shall I say where I was gonna send them? we probably were S0336: >>well it was a hundred miles away</p>	<p>Speaker S0336 uses the DM like to fill a potential pause within their utterance. The RM contains a fragment “se-” which is replaced by the RR “send” with the <i>DM like</i> in the IM. The material in the RM is likely a fragment of the same verb, suggesting an evincive function.</p>

8.	<p>S0405: but anyway what was I saying? so I <i>like</i> I'm a big fan of Eminem that's all I'm going to say S0402: >>no ah S0403: >>he's good actually I must be fair S0405: >>I yeah I I S0402: my favourite is Will Smith and that's just it</p>	<p>Speaker S0405 uses the DM like to fill a potential pause within their utterance. The RM “I” is followed by the <i>DM like</i> in the IM. The material from the RM is repeated and developed further in the RR “I'm a big fan of Eminem that's all I'm going to say,” suggesting an evincive function.</p>
9.	<p>S0115: the problem with that is that you're sort of destroying the gold aren't you cos like once you've eaten it it's not really possible to re- to r- re- to retrieve the S0037: >>but does it come out though? It can't just <i>like</i> (.) it can't just hang out in your body S0115: >>your uh your word cloud on this is gonna be good isn't it?</p>	<p>Speaker S0037 uses the DM like to fill a potential pause within their utterance. The RM “It can't just” is followed by the <i>DM like</i> and an unfilled pause in the IM. The material from the RM is repeated and developed further in the RR “it can't just hang out in your body,” suggesting an evincive function of the IM segment.</p>
10.	<p>S0208: >>if a girl gets (.) breast implants and stuff like (.) no matter what like I just I kind of see that as shallow because you're just <i>like</i> well you're obviously doing that and it's not just for you like they lie and say (.) I'm getting the surgery for me it's not S0202: >>it depends how big they go S0208: >>it's it's doing it to get it's like attention seeking cos you like the attention from the opposite sex or (.) whoever (.) you're doing it for other people</p>	<p>Speaker S0208 uses the DM like to fill a potential pause within their utterance. The RM “you're” is followed by the <i>DM like</i> co-occurring with the DMs <i>just</i> and <i>well</i> in the IM. The material in the RM is repeated and developed further in the RR “you're obviously doing that and it's not just for you [...],” suggesting evincive function.</p>
11.	<p>S0324: what's the matter with having two basses? erm (.) so I think she'd prefer doing it on her own cos then she can learn the bass and she can learn the guitar and she doesn't need to worry about what –ANONnameF says S0325: yeah I really want to learn the guitar like (.) and then it's like do you erm (.) it's have you started learning the guitar? you were like well I sort of know it and it's <i>like</i> it's very important everyone should be able to play the guitar it was like well I could play the ukulele it's like</p>	<p>Speaker S0325 uses the DM like to fill a potential pause within their utterance. The RM “it's” is followed by the <i>DM like</i> in the IM. The material from the RM is repeated and developed further in the RR “it's very important [...],” suggesting an evincive function.</p>
12.	<p>S0488: wanted her to get treatment? (.) like it wasn't like the dad (.) pushed that on her? S0487: no I think <i>like</i> (.) I think the mum at first wanted but also knew that the possibilities of recovery were so low</p>	<p>Speaker S0487 uses the DM like to fill a potential pause within their utterance. The RM “I think” is followed by the <i>DM like</i> and an unfilled pause in the IM. The material from the RM is repeated in the RR and developed further “I think the mum at first wanted [...].”</p>
13.	<p>S0037: like this one says use three and three quarter nee- needles (.) but I don't know what size that needle is (.) I can't remember (.) I've bought that many S0115: well if this is six point six then (.) so if this is six then that this one that one's probably like sort of half it's probably three isn't it? S0037: >>yeah I know (.) but they go in <i>like</i> I I know but they go in like quarter (.) like three and three and three quarters three and one quarter three and a half</p>	<p>Speaker SS0037 uses the DM like fill a potential pause within their utterance. The RM “but they go in” is followed by the <i>DM like</i> co-occurring with the DM <i>I know</i> in the IM. The material from the RM is repeated and developed further in the RR “but they go in like quarter (.) like three and three and three quarters [...],” suggesting an evincive function.</p>
14.	<p>S0416: I dunno I only found out my friends S0417: mm who just looks like they're good in the class? who's <i>like</i> oh er who's got all the answers all the time? and and Mr –ANONnameM just you know? usually you can tell if the teacher –UNCLEARWORD thinks one of them is good</p>	<p>Speaker S0417 uses the DM like to fill a potential pause within their utterance. The RM “who's” is followed by “like oh er” in the IM. The material from the RM is repeated and developed further in the RR “who's got all the answers all the time?,” suggesting an evincive function.</p>

10.1.3.4 Filling pauses

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<p>1. PS0EB: Isn't Scott down there? PS0EC: No, he's gone to a play at the college and a yeah I was er <i>like</i> when I realised that had come on I thought does he know? Just don't say anything! PS0EC: And thought that they were picking his nose [unclear]! PS0EB: Maybe he's not in!</p>	<p>Speaker PS0EC uses the DM like to fill a potential pause within their utterance. The IM segment "a yeah I was er like" occurs within an otherwise coherent utterance, suggesting an evincive function.</p>
<p>2. KPVPUNK: Preview is where you get the press going along, don't you? PS586: It's usually, erm, you know, <i>like</i> a dress rehearsal, KPVPUNK: Yeah. PS586: where it ha it gets a reaction between the audience and the erm, [unclear]</p>	<p>Speaker PS586 uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> occurs in a sequence "erm, you know, like" within an otherwise coherent utterance, suggesting an evincive function.</p>
<p>3. PS0NE: Well they keep the soup hot or keep the soup cold. [unclear] KDPPUNK: For how long? All PS0NE: Well er erm once they're opened they're alright for about an hour. KDPPUNK: Oh I see. PS0NE: <i>Like</i> it's like they're like thermos flasks. PS0NF: Oh yes. PS0NE: But they carry food.</p>	<p>Speaker PS0NE uses the DM like to fill a potential pause at the beginning of their utterance. The <i>DM like</i> occurs as a part of a sequence "Like it's like" preceding an otherwise coherent utterance, suggesting an evincive function.</p>
<p>4. PS51T: Well what have I said about you then? PS51S: I don't know. PS51T: Well then. PS51S: But I mean I, I'm not stupid you know. PS51T: I didn't say you were. Well seriously Cass like the only thing like that I've ever said about you <i>like</i> is that one day in the classroom right there was this picture of this naked woman on the [unclear] right? PS51S: Mm. PS51T: And, and I drew some boobs on it and put Cassie next to it. But it was quite funny really.</p>	<p>Speaker PS51T uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> interrupts an otherwise coherent utterance, suggesting an evincive function. There are two more identical cases within the same utterance.</p>
<p>5. KPVP001: So we went in the door, and just sort of said, yeah we had, we'd kept it ages hadn't we? And we said erm, we said, oh, we've brought this bottle, to er, because erm, and we explained, <i>like</i> whatever, PS6RY: Mm. KPVP001: I mean, to open it, they, they just sort of didn't twig, but like, they're the sort of people that [unclear] wine, cos Mark's got a really bad influence on these people, he gets them he gets everybody really drunk.</p>	<p>Speaker KPVP001 uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> occurs within a very fragmented utterance containing numerous discourse markers and filled pauses, suggesting planning difficulties.</p>
<p>6. PS6U1: I don't know his basic name. PS6U1: Well my dad said it was someone who was on but I don't know who it was PS6U1: I think it was <i>like</i>, it was just like yeah just like Steed from erm like PS51T: Dan can [unclear]? PS6U1: the Avengers or something but more camp.</p>	<p>Speaker PS6U1 uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> occurs as a part of a longer sequence, interrupting an otherwise relatively coherent utterance, suggesting an evincive function.</p>
<p>7. PS527: But if we, what she has done is soured the relationship with us PS527: Mm mm. PS527: between Claire and Steve, and also between Claire, Steve PS527: Well it's PS527: and herself. PS527: Yes. Which is such a shame because <i>like</i>, we all, wi, we all get on really well with William.</p>	<p>Speaker PS527 uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> occurs as a part of a sequence "like, we all, wi,," within an otherwise coherent utterance, suggesting an evincive function.</p>

8.	<p>PS51W: The secret of drinking is just to know when to stop, you know you've just got</p> <p>PS51S: I know.</p> <p>PS51W: gotta recognize when you get to a certain stage that <i>like</i> if you drink any more you're gonna be ill.</p>	<p>Speaker PS51W uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> occurs between two conjunctions, within an otherwise coherent utterance, likely serving an evincive function.</p>
9.	<p>PS0RC: but I mean surely, in the long term</p> <p>PS0PN: Course!</p> <p>PS0RC: but that co</p> <p>PS0PP: [unclear] idea he doesn't drink beer, so you can have his for</p> <p>PS0RC: Well no, [unclear] but I mean like</p> <p>PS0PN: But that's the key word is the long term Ken!</p> <p>PS0RC: <i>like</i> you sell, you sell that back to them that that pays the man's wages that is doing it!</p>	<p>Speaker PS0RC uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> occurs as a part of a longer sequence "I mean like like" preceding a repetition followed by an otherwise coherent utterance, suggesting an evincive function.</p>
10.	<p>PS0V4: Yeah. Erm Oh I was just trying to remember what, what was said. Something to do with Ah Jerry said something quite good about availability. Erm <i>like</i> you can't although peop people will go for jobs, now produce proof of jobs they've applied for. You can't tell whether they really want the jobs or not.</p>	<p>Speaker PS0V4 uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> co-occurs with a filled pause <i>erm</i> clause initially, followed by a disfluent segment. The speaker then continues with a coherent utterance, suggesting an evincive function of the DM.</p>
11.	<p>PS0LU: So what we haven't made any progress on beyond, on that side of things is erm if we do the coding over in Caernarvon, where that will be.</p> <p>PS0LK: Yeah. Erm <i>like</i> I think we all sort of ruled out er [unclear]</p> <p>PS0LU: I don't think it's big enough is it?</p>	<p>Speaker PS0LK uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> co-occurs with a filled pause <i>erm</i>, preceding an otherwise coherent utterance, suggesting an evincive function.</p>
12.	<p>KP3PS000: Yeah I can get her to wait down sort of at the other end.</p> <p>PS51F: Right. Erm well <i>like</i> I usually take the train about</p> <p>KP3PS000: I meet Emma at [unclear]</p> <p>PS51F: twenty past</p> <p>KP3PS000: I meet Emma at half past.</p> <p>PS51F: Twenty past eight. So you you meet her at half past?</p>	<p>Speaker PS51F uses the DM like to fill a potential pause within their utterance. The DM occurs as a part of a sequence "Erm well like" utterance initially, preceding an otherwise coherent utterance, suggesting an evincive function.</p>
13.	<p>PS0L2: Oh. So I couldn't bring it in?</p> <p>PS0L6: Well yes, you could. I mean it's just <i>like</i> it's You know, obviously you're not going to stick each other to the [unclear]</p> <p>PS0L6: Well I mean you might do. I don't know but</p> <p>KDBPSUNK: That's the yellow one.</p> <p>PS0L6: Unless it's properly supervised at all times.</p>	<p>Speaker PS0L6 uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> occurs as a part of a longer sequence "I mean it's just like it's You know" preceding an otherwise coherent utterance, suggesting an evincive function.</p>
14.	<p>PS0EC: But, I really do like, I'm, I'm always [unclear]</p> <p>PS0EB: He's a really nice person! I mean the I mean, <i>like</i>, I mean, people say it that a personality makes up for like, looks or whatever, and with hi, he's the only person I've ever met where it really really does!</p> <p>PS0EC: Yeah.</p>	<p>Speaker PS0EB uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> occurs as a part of a longer sequence "I mean the I mean, like, I mean" preceding an otherwise coherent utterance, suggesting an evincive function.</p>
15.	<p>PS01F: Well, it's like, I mean <i>like</i>,</p> <p>PS01A: It works.</p> <p>PS01F: I'm [unclear] me and Colin are settling down a lot compared to what we were five year ago [...].</p>	<p>Speaker PS01F uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> occurs as a part of a longer sequence "Well, it's like, I mean like" utterance initially, preceding an otherwise coherent utterance, suggesting an evincive function.</p>
16.	<p>PS51W: Well because you were giving me feedback so I [unclear]</p> <p>PS51S: Oh right I didn't, I thought I just left it there. No the thing is I mean <i>like</i> Z Z Z Zed's, Zed's, Zed's not just a boyfriend to me because he's a real good friend of mine as well. [unclear] what was that?</p>	<p>Speaker PS51S uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> occurs as a part of a longer disfluent sequence "I mean like Z Z Z Zed's, Zed's," followed by an otherwise coherent utterance, suggesting an evincive function.</p>

<p>17. PS02G: I'm not a great one for chips and and fish [unclear] PS02L: No. PS02G: I mean I <i>like</i>, if I do fish usually I, I do it myself. PS02L: Yeah well I do. I like it, it's best isn't it?</p>	<p>Speaker PS02G uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> co-occurs with the DM <i>I mean</i>, followed by an otherwise coherent utterance, suggesting an evincive function.</p>
<p>18. PS51W: but ever since I've never been able to handle it like I drink, sort of shove a few PS51S: But you drink whisky though. PS51W: Oh whisky's easy. PS51S: Yeah I know I mean <i>like</i> I ca I, I can't, I can't hold down my spirits, I can hold down erm lager though. Well I dunno, I can't work out what I can drink best. PS51W: The secret of drinking is just to know when to stop, you know you've just got PS51S: I know. PS51W: gotta recognize when you get to a certain stage that like if you drink any more you're gonna be ill.</p>	<p>Speaker PS51S uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> occurs as a part of a longer disfluent sequence “I mean like I ca I, I can't,” followed by an otherwise coherent utterance, suggesting an evincive function.</p>
<p>19. PS1JP: it's only cos he's had it done up and that. And erm her place is oh, it's just really lovely inside, everything! You know, really warm, the fire's on, everything and and nice and cosy and everything like. And, and I think is it that because she left him? I was trying to think of all these things like she's done like. I dunno, I'm just, I give up on her anyway! I haven't seen her for two weeks now. Trying to pack up seeing her now! It's <i>like</i> er er but now I've heard her telling this lie again, I mean, oh, I'm thinking of going and seeing her again.</p>	<p>Speaker PS1JP uses the DM like to fill a potential pause within their utterance. The DM <i>it's like</i> occurs as a part of a longer sequence “It's like er er,” followed by a coherent utterance, suggesting an evincive function.</p>
<p>20. PS1GF: No [unclear] PS1GE: yeah, but PS1GF: well PS1GE: the only way that I can retaliate, towards him, to show him my [unclear] [unclear] cracking up there. PS1GF: Don't you see by ha don't you see by not retaliating, you're already showing us something it's just a personal opinion I have I've <i>it's like</i>, I dunno if you have the se [unclear] erm i if people are taking the mickey out of you, ignore them. PS1GE: Yeah, that's right.</p>	<p>Speaker PS1GF uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> occurs as a part of a complex disfluent segment “I've it's like, I dunno if you have the se [unclear] erm i “ followed by a coherent utterance, suggesting an evincive function.</p>
<p>21. PS555: Well you can just look at him and do his voices, look! Well, I, you know I totally dis I think Chinese is much better than like Indian, you know, because, you know, they just can't get the noodles just cooked right PS55G: Josephine! Shut up! PS555: just <i>like</i>, you know, and it's bloody downright disgusting! I, I mean, you know,</p>	<p>Speaker PS555 uses the DM like to fill a potential pause within their utterance. The DM occurs as a part of a longer sequence “just like, you know,” within an otherwise coherent utterance, suggesting an evincive function.</p>
<p>22. PPSOPN: And that's what I disagreed with. PSOPP: It is. PSOPN: I I said PSOPP: It is [unclear] PSOPN: you can't compare the ca, the power <i>like</i> just say in a place like Turkey which is absolutely rotten! They got no law at all, or very little with, with the PSORC: Well it's corruption!</p>	<p>Speaker PSOPN uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> co-occurs with the phrase just say and is followed by an otherwise coherent utterance, suggesting an evincive function.</p>
<p>23. PS562: That's the thing, the thing is like, and like er, he's Billy's been given a lot of scope though, erm, to just go out and do his own thing and he thinks like a, as a, I was speaking to like his er course tutor and it is erm Councillor [gap:name] and Katie was saying that Billy thinks that because he's got, he's got this, this wee job now that like, he's er he's the street cred you know, he's cool. PS560: Mhm. PS562: But he's not. Erm and he seems to think that er er, because he's got this freedom and he's got this street cred that like er, wo women will just fall over him. PS560: And go out and spend his money. PS562: Well that's it, you know</p>	<p>Speaker PS562 uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> occurs as a part of a disfluency segment “like er, wo” interrupting an otherwise coherent utterance, suggesting an evincive function.</p>

24.	<p>PS19M: you only want something simple don't ya? PS19L: Oh aye, she's gonna put <i>like</i> er erm, you know, trailing stuff over the fence, I suppose that's what we'll use as well to brighten it up a bit look at that, int that a waste? She's taking one mouthful out of that</p>	<p>Speaker PS19L uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> occurs as a part of a longer sequence “like er erm, you know” followed by an otherwise coherent utterance, suggesting an evincive function.</p>
25.	<p>PS6SM: And we gotta, <i>like</i> KPWPSUNK: Thank you. PS6SM: erm write our own chapter. We gotta write own chapter two. I'm writing it the same as she writes her book.</p>	<p>Speaker PS6SM uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> co-occurs with a filled pause <i>erm</i> followed by an otherwise coherent utterance, suggesting an evincive function.</p>
26.	<p>PS043: then that transport you could ask about putting it back on again. PS03W: I mean what a what I think I'll probably do is if we can get <i>like</i> erm something that's obviously our crowd and then either putting, say, Stella back on or something like that PS043: Mm.</p>	<p>Speaker PS03W uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> co-occurs with a filled pause <i>erm</i> followed by an otherwise coherent utterance, suggesting an evincive function.</p>
27.	<p>PS1GF: And we wouldn't let her have the points till she came back and finished the other twenty. Quite a funny game. There's this thing called sex maniacs. Sex maniacs version of Trivial Pursuit. PS1GE: Oh yeah. PS1GF: <i>Like</i> erm can't remember them erm. Oh fucking hell, I was gonna try and remember some of the questions to bring in but I didn't. Oh yeah, what's the things like, what is what is the highest phallic symbol in France?</p>	<p>Speaker PS1GF uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> co-occurs with a filled pause <i>erm</i> and an unfilled pause, preceding otherwise coherent utterance, suggesting an evincive function.</p>
28.	<p>PS0EC: Yeah say I can do it Wednesday nights, apart from that, you know it's too bad sort of thing! So I think I'm gonna change my nights this, of staying in to either Mo, Monday and Wednesday or Tuesday and Wednesday something like that. I don't know really! But like, <i>like</i> erm that'd be quite good because if I go to someone else's house like, you don't wanna be sort of like, messing about with all, all the stuff, you haven't got anything to mess about with, do your hair or whatever can you?</p>	<p>Speaker PS0EC uses the DM like to fill a potential pause within their utterance. The <i>DM</i> co-occurs with a filled pause <i>erm</i> followed by an otherwise coherent utterance, suggesting an evincive function.</p>
29.	<p>PS6TL: She's crazy! Driving me mad! Then she erm she told me a lie this time as well! I erm, did something to her friend <i>like</i> erm you know, this lad she's supposed to be going with, I dunno what she's doing with him or anything. And I'm not bothered if she's, cos she, he's er, she's he's, she's going out with him or anything.</p>	<p>Speaker PS6TL uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> occurs as a part of a longer sequence “like erm you know” followed by an otherwise coherent utterance, suggesting an evincive function.</p>
30.	<p>PS1GE: but then again since, up, up until the mid forties we had nothing to fear from the because they, they didn't have much of an army themselves, they had millions and millions of men but no resources or facilities to build it PS1GF: The Germans feared them PS1GE: yeah because they had, that, that's why PS1GF: shear weight of numbers PS1GE: that's why, that's why during the first World War, Germany made a categor categoric statement that Russia should start disarming, she was mobilising [unclear] PS1GF: yeah but shear weight of numbers <i>like</i> I mean America, America and Britain PS1GE: [unclear] Red army PS1GF: American and Britain are partly responsible for the way the Russians are now cos we finance most of their industry in the second World War</p>	<p>Speaker PS1GF uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> co-occurs with the <i>DM I mean</i> followed by repetition, suggesting an evincive function.</p>

31.	<p>PS04U: And I said yeah but then she's got no house to lead to a</p> <p>PS04Y: Mm. And you're at the mercy of the landlord putting the rent up Brenda. I mean I know that people have been hit by the mortgage rise and of course in my lifetime I've never known anything like this. Nobody has.</p> <p>PS04U: Well <i>like</i> I mean I said to him I don't think, you know I mean it was just ideas I think he said I'm not saying do it.</p> <p>PS04Y: Yes. And I'm glad of people's ideas because</p> <p>PS04U: But I said I don't think it's a good idea. And and I said he's got, you know she'd have nothing to leave. And he said yeah but both her children are</p>	<p>Speaker PS04U uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> occurs as a part of a longer sequence “Well like I mean” preceding an otherwise coherent utterance, suggesting an evincive function.</p>
32.	<p>PS5A1: Can you get a bus home?</p> <p>PS5A3: Oh yeah! From my [unclear] house. They were talking, and talking, and they decided to watch T V, I'm sitting there like, <i>like</i>, and I'm showing that I'm bored, you know, I'm falling asleep and then everything, and, there's like smoke coming out of my nose! I'm like really vexed out! It's so unfair! I was there till ten o'clock! Ten o'clock!</p>	<p>Speaker PS5A3 uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> co-occurs with another instance of the <i>DM like</i>, preceding an otherwise coherent utterance, suggesting an evincive function.</p>
33.	<p>PSORB: I don't think he did anything in his later years did he? Laurence Olivier to, sort of, equal what [unclear]</p> <p>PSOPP: No.</p> <p>PSORB: Any of the films I've seen is all erm</p> <p>PSOPP: Well erm there's Richard the Third of course, and er</p> <p>PSORB: No I mean, when he was <i>like</i> you know [unclear] Boys from Brazil, I mean</p> <p>PSOPP: Oh yes!</p>	<p>Speaker PSORB uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> co-occurs with another DM <i>you know</i> preceding an otherwise relatively coherent utterance, suggesting an evincive function.</p>
34.	<p>KPOPSUNK: Yeah! And then if he asks you what you're doing just say it's for <i>like</i>, you know, a project we're supposed to be doing.</p> <p>KPOPSUNK: No cos it's meant to be normal conversation.</p>	<p>Speaker KPOPSUNK uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> co-occurs with the DM <i>you know</i>” as a part of a sequence “ like, you know,” preceding an otherwise coherent utterance, suggesting an evincive function.</p>
35.	<p>PSOJA: and she'll go and get the milk out and say I've just got myself a glass of milk mum, oh right, okay not even aware that she's gone out to the fridge you know, fair enough we say ah, you don't do you? No he was good yesterday though at the pictures, we took them out and they were like really good, we brought all the cartons home didn't we? Cos they've got <i>like</i> you know Bugs Bunny on all the cartons up there</p>	<p>Speaker PSOJA uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> co-occurs with another DM <i>you know</i>, preceding an otherwise coherent utterance, suggesting an evincive function.</p>
36.	<p>PS0EB: Wait here, I'll catch up with him. Ah there he is!</p> <p>PS0EB: But er but er yeah, so but <i>like</i>, she's been saying to me cos she's been thinking about whether she is or not she er she's been like [unclear] like everywhere there's babys and prams and everywhe, on the telly and everything, do you know what I mean?</p> <p>It's been really bad actually and er</p> <p>PS0EF: Yeah, but unless she'd done it with him she wouldn't be panicking that much!</p>	<p>Speaker PS0EB uses the DM like to fill a potential pause within their utterance. The DM like occurs as a part of a longer sequence “But er but er yeah, so but like,” utterance initially, followed by an otherwise coherent utterance, suggesting an evincive function.</p>

37.	<p>KBEPSUNK: Hey. Tell Betty how big that erm thing of Roses was in Woolworths. PS04G: Like that. KBEPSUNK: Bloody big. PS04B: Was that a jar? PS04G: No it was like a KBEPSUNK: No this was a plastic PS04G: it was a plastic container. PS04B: What like that? KBEPSUNK: Well, <i>like</i>, like PS04B: Bloody hell. PS04G: I reckon you could use it as a waste paper basket afterwards. PS04B: Blimey. That big.</p>	<p>Speaker KBEPSUNK uses the <i>DM like</i> to fill a potential pause within their utterance. The <i>DM like</i> occurs as a part of a sequence “Well, like, like” following a question, suggesting an evincive function.</p>
38.	<p>KP3PS000: Not [unclear] thick you're not. You're not that thick. I mean you're not thick like. Thick in what way tell me. Cos there's lots of ways of being thick. PS51F: Well <i>like</i> yeah well like don't really work hard you know. KP3PS000: That's that's nothing to do with thickness anyway but you know you're just saying that.</p>	<p>Speaker PS51F uses the <i>DM like</i> to fill a potential pause within their utterance. The <i>DM like</i> occurs as a part of a longer sequence “Well like yeah well like ,” utterance initially, suggesting an evincive function.</p>
39.	<p>PS01E: I sa we thought maybe she were saying PS01D: Well I don't say damn. PS01E: down instead. PS01A: Oh! I forgot them little green men. PS01E: Can you hear her saying it? I'm wondering if she's saying down you know, <i>like</i> cos they fall down she saying up, and then she's damn.</p>	<p>Speaker PS01E uses the <i>DM like</i> to fill a potential pause within their utterance. The <i>DM like</i> co-occurs with the DM <i>you know</i> and an unfilled pause, interrupting an otherwise coherent utterance, suggesting an evincive function.</p>
40.	<p>PS1AG: Oh oh PS1A9: they will. PS1AG: course they will. Yeah. Well I say, you don't have to buy the shampoo. I did, because I want to keep it PS1A9: Yeah. PS1AG: sh and she said that that shampoo will last me approximately three to four months. PS1A9: Well that, you can't grumble at that can you? PS1AG: And you use, you know, <i>like</i> a, the size of a pea cos it's so concentrated.</p>	<p>Speaker PS1AG uses the <i>DM like</i> to fill a potential pause within their utterance. The <i>DM like</i> co-occurs with another DM <i>you know</i>, interrupting an otherwise coherent utterance, suggesting an evincive function.</p>

BNC2014

1.	<p>S0249: you don't need to tell me twice I hope you're back when she's going to on holiday so I'm not on my own S0246: when is it? like t- they had a S0249: I don't actually know for definite cos she talks about them just like yeah whatever S0246: if it's <i>like</i> the like the if it's like not dead late in April then I can probably come and stop with – ANONnameN but like I'll just stay in and like just do revision</p>	<p>Speaker S0246 uses the <i>DM like</i> to fill a potential pause within their utterance. The DM occurs as a part of a larger disfluency segment “like the like the if it's like” within an otherwise coherent utterance, suggesting an evincive function.</p>
2.	<p>S0627: >>I didn't like I didn't like those like that like those like intimacy dramas S0624: >>yeah (.) yeah S0627: >>so I like quite extr- I extracted myself quite a lot S0624: I can imagine you'd do that S0627: erm so <i>like</i> I ha- and I had so I had like I had like a group of friends who were really nice (.) but like I didn't really I was like definitely like p- I like never got involved in their drama like I was like very peripheral</p>	<p>Speaker S0627 uses the <i>DM like</i> to fill a potential pause at the beginning of their utterance. The DM occurs as a part of a longer sequence “erm so like I ha- and I had so I had like” preceding an otherwise coherent utterance, suggesting an evincive function.</p>

3.	<p>S0037: is he? Is it him though or is it a spoof one cos the spoof ones are my favourite S0115: well I probably think he he has he has like a <i>like</i> a main official one maybe S0037: >>there's like a (.) well I know I've got like President Obama on Twitter but it's obviously not him it's like</p>	<p>Speaker S0115 uses the DM like to fill a potential pause within their utterance. The <i>DM</i> occurs as a part of a longer disfluent segment “he has like a like” within an otherwise coherent utterance, suggesting an evincive function.</p>
4.	<p>S0655: Nick Grimshaw is on er is S0653: but that's Radio One isn't it? S0655: >> <i>like</i> he's (.) yeah erm and it also does have music S0653: but I I listened to Radio One this morning and Tim Peake wasn't on it S0654: no it's it's on another Radio Two</p>	<p>Speaker S0655 uses the DM like to fill a potential pause within their utterance. The <i>DM</i> occurs as a part of a longer disfluent segment “er is like he's (.) yeah erm” preceding an otherwise relatively coherent utterance, suggesting an evincive function.</p>
5.	<p>S0482: and you said I I remember you saying I thought I remember you saying something like but that's not really what we're after S0483: >>no no no no no you you said there's lots of beaches nearby and I said we we wouldn't be really travelling around much as in <i>like</i> you know not planning on S0482: >>oh sorry I misinter- S0483: yeah you did</p>	<p>Speaker S0483 uses the DM like to fill a potential pause within their utterance. The <i>DM</i> co-occurs with the <i>DM you know</i>, preceding an otherwise coherent utterance, suggesting an evincive function.</p>
6.	<p>S0202: and I'm just like people like that seriously don't deserve to live in England like S0216: yeah S0202: even th- and that were an English guy (.) <i>like</i> th- like he doesn't deserve to live here if he's gonna be so intolerant like that I don't want people like that in the soci- in our society</p>	<p>Speaker S202 uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> occurs as a part of a sequence “like th- like” preceding an otherwise coherent utterance, suggesting an evincive function.</p>
7.	<p>S0037: just do like more different things (.) although your mam will just want a hundred million thousand vegetables to pour pour all on her plate a big mountain with like a massive turkey on the top but (.) I dunno I think if I was (.) I dunno I just think uh I think it would be good to do different things (.) <i>like</i> I dunno what about like (.) okay I don't like asparagus but</p>	<p>Speaker S0037 uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> occurs as a part of a sequence “(.) like I dunno” preceding an otherwise relatively coherent utterance, suggesting an evincive function of the IM segment.</p>
8.	<p>S0008: >>yeah we've got this bloke who can kill a hundred and something you know Taliban whether or not he knew they were Taliban from you know S0012: that's right S0008: nine hundred nine hundred yards away S0012: that's right yeah S0008: and <i>like</i> you know and he just sort of like would pop them off and he was made into a hero but then (.) a few days later of course the Mirror or the Sun discovered that the Brits had this bloke who'd killed even more people this sniper bloke S0012: oh god S0008: who'd killed even more people</p>	<p>Speaker S0008 uses the DM like to fill a potential pause within their utterance. The <i>DM</i> occurs as a part of the sequence “and like you know and” preceding an otherwise relatively coherent utterance, suggesting an evincive function.</p>
9.	<p>S0624: and it's a social history so it's got all but like the way that like it's more than that it's nuanced of like how it's put together and its form which makes it so fucking –UNCLEARWORD S0627: it's also –UNCLEARWORD I also it's like lots of like it's lots of like pieces of er just <i>like</i> –UNCLEARWORD of like empty landscapes like dotted with like S0624: yeah –UNCLEARWORD S0627: power stations or like you know like kind of like fifties like housing like social housing</p>	<p>Speaker S0627 uses the DM like to fill a potential pause within their utterance. The <i>DM</i> occurs as a part of a sequence “er just like” within an overall very fragmented utterance, containing multiple iterations of the <i>DM like</i>, suggesting an evincive function.</p>

10.	<p>S0007: he's the um lead coach S0018: oh okay S0007: so like –ANONnameM's the sports manager and er oversees obviously all those areas (.) where –ANONnameF's like food and beverage (.) but um yeah –ANONnameM's kind of my my opposite in that sense so S0018: okay S0007: but I think er <i>like</i> –ANONnameM compared to me like he er cos er as a supervisor I'm I'm I'd like to think I'm I'm very lenient (.) and perhaps they they they take advantage of that (.) whereas –ANONnameM they wouldn't dare like take the mick with him</p>	<p>Speaker S0007 uses the DM like to fill a potential pause within their utterance. The DM co-occurs with a filled pause <i>er</i> and the phrase <i>I think</i> preceding an otherwise coherent utterance, suggesting an evincive function.</p>
11.	<p>S0417: she's a worker isn't she –ANONnameF? or she seems like she er S0475: >>mm oh –ANONnameF's an up and at them person wow yes S0417: >>she's er <i>like</i> er yeah S0475: yeah S0476: but erm S0475: erm S0476: but an- so anyway I'm not gonna worry about them any more S0475: yeah S0476: but they may come because her job starts in mid-November</p>	<p>Speaker S0417 uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> occurs as a part of a longer disfluent sequence “she er she's er like er yeah,” suggesting an evincive function.</p>
12.	<p>S0509: how's it selling? S0510: well it's not been brilliant actually S0509: right S0510: er it's been half half full S0509: mm S0510: half houses but I mean <i>like</i> the audience yesterday even though there was like sixty-five –UNCLEARWORD about a hundred and twenty –UNCLEARWORD S0509: >>yeah it's a hundred and something S0510: >>yeah yeah erm they were really they were our best audience yet actually yesterday</p>	<p>Speaker S0510 uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> co-occurs with the DM <i>I mean</i> interrupting an otherwise coherent utterance, suggesting an evincive function.</p>
13.	<p>S0337: >>it's so short short-staffed right (.) so you know they closed S0338: >>yeah S0337: closed the office in –ANONplace yeah? S0338: >>yeah S0337: that was like S0338: >>is that guy still with you the one at –ANONplace? S0337: they've he's he's just just got a promotion and became manager [...] S0337: erm (.) yeah so I got that what was I saying? (.) what was I saying? <i>it's like</i> what was I talking about? oh yeah so –ANONplace closed (.) and I think that was about forty or fifty jobs that went yeah? all that work moved up to –ANONplace S0338: >>yeah yeah</p>	<p>Speaker S0337 uses the DM <i>it's like</i> to fill a potential pause within their utterance. The DM occurs as a collocation “its like” introducing one of the questions speaker S0337 poses to themselves while trying to return to their previous topic after the interruption by S0338 “is that guy still with you the one at –ANONplace?”</p>
14.	<p>S0439: very beautiful place (.) did like it a lot (.) erm yeah sorry carry on with what you were saying S0444: no –UNCLEARWORD that much but erm (.) yeah so like going to the gym I'm like right I'm I just I just you know it's that kind of it's <i>like</i> you know –UNCLEARWORD to make someone feel better and it's all about that payoff and it's like S0439: >>yeah you get endorphins</p>	<p>Speaker S0444 uses the DM like to fill a potential pause within their utterance. The DM occurs in a lengthy, disfluent segment “I'm like right I'm I just I just you know it's that kind of it's like you know” preceding a relatively coherent segment of the speaker's utterance, suggesting an evincive function.</p>

15.	<p>S0326: I don't like it always seems to strike me like as sort of like neo liberal nightmare places S0382: what? li- Sydney? S0326: yeah kind of like not very like S0382: neo liberal (.) but S0326: like very pr- sort of privatised and S0382: oh I see I'm just talking about (.) buildings I mean S0326: >>oh like architecture?</p>	<p>Speaker S0326 uses the DM like to fill a potential pause within their utterance. The DM occurs within a larger, disfluent segment “kind of like not very like like very pr-” preceding what seems to be the beginning of a coherent utterance, suggesting an evincive function.</p>
16.	<p>S0428: re- what and like erm for birthday presents like wrapping them in –UNCLEARWORD no S0479: >>no well the assistant thinks he's got some sort of like erm OCD thing cos like everything every little toy even like dunno like a little bouncy ball gets wrapped in plastic like a cling film plastic S0428: >>really? maybe cos it's a toy shop so they don't want the children having dirty toys</p>	<p>Speaker S0479 uses the DM like to fill a potential pause within their utterance. The DM like occurs as a part of a sequence “like dunno like,” interrupting an otherwise coherent utterance, suggesting an evincive function.</p>
17.	<p>S0320: erm and she keeps my eyebr- she keeps your eyebrows so they fit your face and she goes for more sort of bushy rather than like erm just a standard this is what your eyebrows should be S0323: >>I've never had my eyebrows done yeah yeah</p>	<p>Speaker S0320 uses the DM like to fill a potential pause within their utterance. The DM co-occurs with a filled pause erm within an otherwise coherent utterance, suggesting an evincive function.</p>
18.	<p>S0671: well S0671: well I dunno like like er S0670: >>how much stuff? things will affect it S0671: no no it's a serious point like erm S0671: like the er S0670: –UNCLEARWORD S0671: >>I dunno thinking about people er I dunno other situations like storms or</p>	<p>Speaker S0671 uses the DM like to fill a potential pause within their utterance. The DM like occurs as a part of a sequence “like erm like the er” preceding an otherwise relatively coherent utterance, suggesting an evincive function.</p>
19.	<p>S0207[??]: I'm really sorry now I have to leave this on my plate S0202: I always if I have a big breakfast cos I don't normally eat in t' morning normally I'll have like erm (.) like a protein shake (.) and I'm not really a big eater like through the day it's normally the night time that I eat S0204: >>mm</p>	<p>Speaker S0202 uses the DM like to fill a potential pause within their utterance. The DM like occurs as a part of a sequence “like erm (.) like,” suggesting an evincive function.</p>
20.	<p>S0439: wouldn't be as bad as marrying like S0440: Chinese that would be the end of the world S0441: yeah S0439: like I dunno like an Isis S0440: yeah you could become a S0439: >>a terrori- S0440: >>a jihadi bride</p>	<p>Speaker S0439 uses the DM like to fill a potential pause within their utterance. The DM like occurs as a part a sequence” like I dunno like” interrupting an otherwise coherent utterance, suggesting an evincive function of the segment.</p>
21.	<p>S0203: yeah yeah but you know what I mean? just like black pants and just like nipple tape and me and – ANONnameM are turning around like oh look at this anyway this guy bent over in front of them and goes oh jump on me back jump on me back so this girl like a big high or whatever jumps on his back and he don't think he looks strong enough to like get her up on his back so it's like like like up his back like ah trying to hold on like S0203: at least hold me up sort of thing he's not –UNCLEARWORD ah gonna do it for about four minutes we were watching this awkward awkward like situation thing like what is going on here? and she she like he like let her down and he turned round to her like ah I love you ah you're like you're the one and all this and she's like fuck me like it's a festival like you just</p>	<p>Speaker uses the DM it's like to fill a potential pause within their utterance. The DM like occurs as a part of a sequence “it's like like” within an otherwise relatively coherent utterance, suggesting an evincive function.</p>
22.	<p>S0037: stupid thing? S0115: silly silly accident wasn't it? S0037: well I yo know like the bike man when I told him about it like you know he he screwed my lamp on like so it's fixed like it doesn't move a centimetre</p>	<p>Speaker S0037 uses the DM like to fill a potential pause within their utterance. The DM like, co-occurring with the DM <i>you know</i>, preceding an otherwise coherent utterance, suggesting an evincive function.</p>

23.	<p>S0439: yeah but the reason like I kind of pulled back and never really liked him was because I didn't know that he liked me S0444: >>mm S0439: like he never he was like yeah but I did like you like I bought you some lip gloss I was like what the fuck? S0439: <i>like</i> you know I mean girls er girls need to be told</p>	<p>Speaker S0439 uses the DM like to fill a potential pause within their utterance. The DM occurs as a part of a sequence “like you know I mean” followed by a repetition, preceding a coherent segment of the utterance, suggesting an evincive function.</p>
24.	<p>S0037: anyway some Saudi prince has bought an Airbus for himself from the French company who make Airbus S0115: yeah? S0037: and had it customized so that it includes for example a Turkish bath double you know queen-size bedrooms S0115: so if he needs if he wants a Turkish bath like he might S0037: >>A swimming pool conference room S0115: if if he if his own Turkish bath was broken then he'd have to get in his plane and fly it just so he could use a Turkish bath? S0037: well he could just probably use while it wasn't flying S0115: he'd have to fly it like round round the block or something S0037: aye S0115: come back up like on his uh S0037: >> well I think he could probably use it when he wasn't flying (.) but basically this kind of basically <i>like</i> you know like they do on cruise ships where it's like just opulence?</p>	<p>Speaker S0037 uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> occurs as a part of a larger, disfluent segment “(.) but basically this kind of basically like you know” preceding an otherwise coherent utterance, suggesting an evincive function.</p>
25.	<p>S0416: yeah mum everyone (.) everyone's been and went S0416: and er (.) do you not like everyone? S0417: but they're like S0416: >> <i>like</i> you know you know you know –ANONnameM S0417: >>I bet when they do they're not gonna meet the girls again are they? S0416: >>you know? (.) yeah they are</p>	<p>Speaker S0416 uses the DM like to fill a potential pause within their utterance. The <i>DM like</i> occurs as a part of a longer sequence “like you know you know you know” preceding an anonymised proper name, suggesting an evincive function.</p>

10.2 Clause-medial pragmatic marker

10.2.1 Focus marker

10.2.1.1 Highlighting important information

BNC1994DS

1.	<p>PS51S: does it make any sense, like you could at least sort of fall back on the toilet or something. PS6U1: Yeah are they gonna have a big assembly where, where <i>like</i> Mr, Mr [gap:name] goes now I'm sorry there's PS51S: Yeah he goes no shitting allowed on the floor. PS6U1: no shitting on the floor in the toilets.</p>	<p>Speaker PS6U1 uses the <i>PMM like</i> to focus the following NP "Mr. [gap:name]," highlighting the importance of the information within their proposition. The focus is on the particular person who would make the announcement.</p>
2.	<p>KPVPSUNK: But, like if it's been out on the deck, the only things off the deck that they can save, is <i>like</i> Ratatouille, they save that, erm, and like [unclear] but it's unused [unclear] KPVPSUNK: Mm. KPVPSUNK: nothing else really. everything else has to be thrown out.</p>	<p>Speaker KPVPSUNK uses the <i>PMM like</i> to focus the following NP "Ratatouille," highlighting the importance of the information within their proposition. The focus is on the fact that the only thing from the deck that could be saved is specifically the ratatouille.</p>
3.	<p>KP3PSUNK: Move on please Caroline. Come on you're always going off to talk to people. PS51F: No it's just that <i>like</i> Robin wanted the headphone cos he needs them. KP3PSUNK: Is that mine? PS51F: No it's mine. That is mine. Gone no. I gave my last one to [gap:name] didn't I [gap:name]?</p>	<p>Speaker PS51F uses the <i>PMM like</i> to focus the following NP "Robin," highlighting the importance of the information within their proposition. The focus is on the fact that it was Robin in particular, who wanted the headphones because he needed them.</p>
4.	<p>PS03S: Well yes you, you know the De Mont the stage and the organ and all that? It looked just like that PS03T: Mind that glass! PS03S: er and the man was sitting there at a looked like a lot of PS03T: A telephone [unclear] PS03S: looked like a great big piano, you know, with <i>like</i> the buttons and he were doing this and they've got every country within range on the wa on whatever it was, wall or a gantry, and if that wasn't too, too good he, he were doing something and it come up. And, and, and all, he'd got all countries ' television er going, you know, so you could look at any country at the moment, the moment it was producing.</p>	<p>Speaker PS03S uses the <i>PMM like</i> to focus the following NP "the buttons," highlighting the importance of the information within their proposition. The focus is on the fact that the control room looked like console of the Saint-Etienne-du-Mont organ, save the buttons.</p>
5.	<p>PS0E2: Yeah, so er we want to get <i>like</i> a corner PS0DX: Yes it is Charlie PS0E2: laundry cupboard like just PS0DX: with, with a PS0E2: a wood one, whi whi white wood one. So if we have [unclear] cupboard to go on there.</p>	<p>Speaker PS0E2 uses the <i>PMM like</i> to focus the following NP "a corner laundry cupboard," highlighting the importance of the information within their proposition. The focus is on the specific type of cupboard the speaker wants to buy.</p>
6.	<p>PS6U9: My plane ticket's even paid for I don't pay a cent to be here. PS55T: Really? PS6U9: Yeah. PS55T: You're not paying <i>like</i> school fees or anything? PS6U9: No. I mean I have to pay for my books at the end of the year but that's all. PS55T: Jesus Christ!</p>	<p>Speaker PS55t uses the <i>PMM like</i> to focus the following NP "school fees," highlighting the importance of the information within their question. It represents the information gap they presume the addressee can fill.</p>
7.	<p>PSOBT: Yeah th but I must admit it wasn't like that all hours of the day, they had, they just had massive lulls when they all just sort of sat there and playing like computer games and just did nothing. PSOBL: Yeah. I think also where I was wasn't <i>like</i> the main trading bit, I think it's PSOBT: Yeah. PSOBL: like the research department.</p>	<p>Speaker PSOBL uses the <i>PMM like</i> to focus the following NP "the main trading bit," highlighting the importance of the information within their proposition. The focus is on the fact that the speaker's workplace was not in the main trading part of the company but instead in the research department.</p>

8.	<p>PS0EC: He said it to Andy though, and I mean I don't, I don't know, Andy really surprises me because like he always seems to be <i>like</i>, the quiet one doesn't it? I mean, when we're all like, laughing and joking and everything he's like, oh yeah really in with it but when everyone's like arguing or whatever he he</p> <p>PS0EB: Mm.</p> <p>PS0EC: doesn't get involved because everything revolves round him doesn't it?</p> <p>[...]</p> <p>PS0EC: Everybody seems to Andy seems to know everything! Like, Andy knows about me! And like, Scott told me and thinking about it if I'd of been in in the frame, frame of mind that I'm in know for example, I would of sort of pah! What right has he got to know or anything? But like, I don't mind cos I know he won't say anything.</p>	<p>Speaker PS0EC uses the <i>PMM like</i> to focus the following NP "the quiet one," highlighting the importance of the information within their question.</p>
9.	<p>PS527: What else have you bought, clothes then?</p> <p>KP5PSUNK: No I haven't finished yet.</p> <p>KP5PSUNK: Cos I've bought <i>like</i> posh jeans.</p> <p>PS527: Oh! How much did they cost you?</p> <p>KP5PSUNK: Come on cowboy!</p> <p>KP5PSUNK: I dunno. About thirty five pound.</p> <p>PS527: Are they</p> <p>KP5PSUNK: I thought they'd be more expensive than that.</p>	<p>Speaker KP5PSUNK uses the <i>PMM like</i> to focus the following NP "posh jeans." highlighting the importance of the information within their proposition. The focus is on the jeans because they represent yet another article of clothing they have bought.</p>
10.	<p>KPHPSUNK: [...] I went down to see Will at ten o'clock after [unclear]</p> <p>PS55T: Yeah? Yeah?</p> <p>KPHPSUNK: my parents had gone</p> <p>KPHPSUNK: so I tap on the window, had just gone past and I was just about to go in his room, you know, cos he's standing there [unclear] and I just tapped on the window [unclear] come outside Nick [unclear] had just walked by and Rick and [unclear] were talking [unclear] you know it's not <i>like</i> the dead of night and everything's quiet</p> <p>PS55T: Yeah.</p> <p>KPHPSUNK: he said to me it's a bit late to go knocking on windows isn't it, and I was like I didn't say anything I just thought well</p>	<p>Speaker KPHPSUNK uses the <i>PMM like</i> to focus the following NP "dead of night," highlighting the importance of the information within their proposition. The focus is on the fact that it wasn't too late in the evening.</p>
11.	<p>PS0LK: I can remember, we used to have <i>like</i> mints in a bowl, lovely mints didn't we and erm potat, and we used to have the mints just in the bowl and I remember boiled potatoes, you remember erm, you know like, when we, when we were coming like and I can see everything now and I can see me little bowl and everything</p>	<p>Speaker PS0LK use the <i>PMM like</i> to focus the following NP "mints in a bowl," highlighting the importance of the information within their proposition.</p>
12.	<p>PS0JA: Of course we went to bed late last night as well</p> <p>PS0JC: Yeah</p> <p>PS0JB: Right</p> <p>PS0JA: He's alright, I didn't get no hassles about <i>like</i>, that, no matter how many hours she's awake she never grumbles of being tired</p>	<p>Speaker PS0JA uses the <i>PMM like</i> to focus the following NP "that," which refers anaphorically to the previous utterance and highlights the importance of the information within that proposition. The focus is on the fact that the baby copes with staying up late without any problems.</p>
13.	<p>PS04U: And then with my tongue the way it is. They're the only ones that I can have. [unclear] they've got. Try one.</p> <p>PS04Y: Mm.</p> <p>PS04U: And then they've got <i>like</i> iron and</p> <p>PS04Y: Nice.</p> <p>PS04U: It's got recommend, it's got the recommended daily amount of vitamins in it.</p> <p>PS04U: And the recommended daily amount of iron in it.</p>	<p>Speaker PS04U uses the <i>PMM like</i> to focus the following NP "iron," highlighting the importance of the information within their proposition. The focus is on the fact that the supplement in question contains iron in particular as well as the recommended dose of vitamins.</p>

14.	<p>PSOLL: [...] And the nearest place to go to a skip then is in Queensferry. PSOLR: Oh. PSOLL: And if you just tip it outside the gates they're gonna fine you two thousand pound. PSOLR: Oh good god [unclear] PSOLK: Why are they gonna have somebody watching? PSOLL: Well he reckons they're gonna have <i>like</i> security there and everything.</p>	<p>Speaker PSOLL uses the <i>PMM like</i> to focus the following NP "security," highlighting the importance of the information within their proposition. The focus is on the fact within the speaker's reply that security is expected at the location.</p>
15.	<p>PSOBT: Yeah. PSOBL: like the research department. PSOBT: Yeah. I should imagine it could get quite frantic anyway. PSOBL: Yeah, I know th th th there's three floors of it and I was, I was on <i>like</i> the bottom floor so PSOBT: It's quite interesting though sort of thinking</p>	<p>Speaker PSOBL uses the <i>PMM like</i> to focus the following NP "bottom floor," highlighting the importance of the information within their proposition. The focus is on the fact that the speaker was specifically on the lowest floor out of the three floors that were there.</p>
16.	<p>PS1GF: The prin I mean the principal of radar that's fucking [unclear] fascinating, the did a programme on it, PS1GE: That's, that's where they go on PS1GF: and the first sort of thing they ever had was just <i>like</i> a little screen it just went blip and that's it, all they could tell you was there was something in their vicinity, it couldn't tell you what direction it was or what height or anything. PS1GE: That was developed up at [unclear] PS1GF: Yeah, and then from that they've now got these fucking things that show the direction, the sign, the speed and oh its incredible [unclear] sonar's been going longer than radar [...]</p>	<p>Speaker PS1GF uses the <i>PMM like</i> to focus the following NP "a little screen," highlighting the importance of the information within their proposition. The focus is on the fact that originally there was only a little screen on radars, not providing much information.</p>
17.	<p>PSO4U: There are a lot Carla she is so tired. PSO4W: Yes. PSO4U: Cause on a Friday night [unclear] all week she's in and Thursday night Friday night Saturday and Sunday it's all <i>like</i> rehearsals for the Sound of Music. PSO4W: Yes yes Are you going to slacken down the dancing a bit when she's in secondary school?</p>	<p>Speaker PSO4U uses the <i>PMM like</i> to focus the following NP "rehearsals for the Sound of Music," highlighting the importance of the information within their proposition. The focus is on the fact that the rehearsals take up quite a lot of time in the speaker's daughter's schedule, being the reason for her fatigue.</p>
18.	<p>PSO3W: Saturday night there's gonna PSO40: Yeah. PSO3W: be a thousand people in. That's how we used to do it. PSO40: Ah yeah. PSO3W: So er can they get, yeah, they get eleven, twelve PSO40: How many's [unclear]? PSO3W: Er I think they le it's nine hundred PSO3Y: The PSO3W: isn't it? Is the <i>like</i>, legal limit. They've, they put like twelve, thirteen PSO40: [unclear] on a night. PSO3W: they've put twelve, thirteen hundred in. But, when, when they can but you've ju i in the Empire if you, if you've I don't know actually, i before they before they messed about with all the raised seating and everything, if it had been just left open like the Old Floral Hall, like it was you'd have got seventeen</p>	<p>Speaker PSO3W uses the <i>PMM like</i> to focus the following NP "legal limit," highlighting the importance of the information within their proposition. The PMM allows the speaker to emphasise the NP contrasting the "legal limit" with the actual capacity of the venue.</p>
19.	<p>PSOLK: What damn sort of contraption's that? Joanne's brought it? PSOLL: Well it just winds up and it pushes a wedge forward and splays them out. PSOLR: I got it, it's cos I think it was for a a thinner shoe mind [unclear] PSOLL: Well it's for <i>like</i> a a narrower shoe, a woman's shoe, [unclear]</p>	<p>Speaker PSOLL uses the <i>PMM like</i> to focus the following NP "a narrower shoe," highlighting the importance of the information within their proposition. The focus is on the fact that the contraption is meant for a narrower shoe, which represents a more suitable description than "a thinner shoe" of PSOLR.</p>
20.	<p>PSOG2: Mine's never gone mouldy. But I mean PSOFS: No it ain't. PSOG2: we bought a <i>like</i> some strawberry jam in in Superkey the other week and I had [...] PSOG2: Anyway, I had to throw half of it away last week</p>	<p>Speaker PSOG2 uses the <i>PMM like</i> to focus the following NP "some strawberry jam," highlighting the importance of the information within their proposition. The focus is on the fact that it was a random, unknown jam, which went bad in contrast to the homemade one which "has never gone mouldy."</p>

21.	<p>PS03W: it it, it never worked in a sense that it wasn't commercially viable PS040: No. PS03W: but things like Kenny Ball and that we'd had PS040: Yeah. PS03W: and we had like the ta trestle tables in all these alcoves and people came and actually booked a meal</p>	<p>Speaker PS03W uses the PMM like to focus the following NP "the trestle tables...," highlighting the importance of the information within their proposition. The focus is on the fact that the alcoves were furnished specifically with trestle tables.</p>
22.	<p>PS1GE: How much do it cost? KDAPSUNK: About, three quid full works, but about PS1GE: Yeah. KDAPSUNK: pound fifty or something for like a shampoo and rinse I mean I'd use it if I go in there.</p>	<p>Speaker KDAPSUNK uses the PMM to focus the following NP "a shampoo and rinse," highlighting the importance of the information within their proposition. The focus is on the fact that the services provided for that price are a good deal, contrasting it with the more expensive service available at the car wash previously.</p>
23.	<p>PS125: We've got five weeks [unclear] discouraged from taking more than a fortnight at a time. PS126: Hmm hmm. In Belgium many people do take three weeks at a time PS125: Really? PS126: Hmm. Sometimes here in London. PS0H7: Really? PS126: Yes. [...] PS126: They live for like one holiday which is the summer holiday to stay away you know?</p>	<p>Speaker PS126 uses the PMM like to focus the following NP "one holiday," highlighting the importance of the information within their proposition. The focus is on the fact that in Belgium the preference is to take one long holiday in contrast to multiple shorter ones.</p>
24.	<p>PS0N5: I've got another girl that does all my buying PS0N4: Mm PS0N5: of the toys and that, she goes around all the PS0N5: and buys decent stuff PS0N4: Mm PS0N5: and I'm running it and doing like the advertising for it</p>	<p>Speaker PS0N5 uses the PMM like to focus the following NP "the advertising for it," highlighting the importance of the information within their proposition. The focus is on the tasks that the speaker does personally, putting them in contrast to the activities performed by the other people the speaker mentions.</p>
25.	<p>PS0MC: It's the Harberton PS0MA: The Harberton The Ulster Operatic use th erm no, but I mean, I a, because I wasn't a member it was like one show was okay, and the pantomime as well. But I mean, you really have to be, like, a member before like if you were starting to like, want to do all the shows they'd want you PS0MD: No, but I mean, no one ever really does all the shows. PS0MA: I know. But say, ma, maybe if you did the pantomime and then the next one coming up I mean er er er, th, I think they'd actually ask you like, your membership money.</p>	<p>Speaker PS0MA uses the PMM like to focus the following NP "a member," highlighting the importance of the information within their proposition. The focus is on the fact that it is necessary to be an official, paying member of the amateur musical company in order to perform with them more frequently.</p>
26.	<p>PS1FH: I sent mine, I took that it was out. I said give us screwdriver, I'll do it here and now. He says, why? I says, well it seems daft taking it back, to fetch it back. He said, I'm not failing you on it. I said no, but yo you've got your marks on your wall I said I can cha do it now. But this one I can do mesen. PS1FG: But PS1FC: Yeah. PS1FG: I mean PS1FC: Yeah. Dipped lights though, it's just like a guess. PS1FH: Not if I've got it set. We know they're wrong.</p>	<p>Speaker PS1FC uses the PMM like to focus the following NP "a guess," highlighting the importance of the information within their proposition. The focus is on the fact that properly aligning the car's dipped headlights is essentially based on guesswork.</p>
27.	<p>PS0TU: No. I was playing last night [unclear] Gotta learn this [unclear] album I used to have ages and ages ago [unclear] fucking [unclear]. I was really annoyed last night, I was getting really [unclear] There was all this like down tuning and up tuning like all over the place [unclear] That looks like Bart Simpson's dad</p>	<p>Speaker PS0TU uses the PMM like to focus the following NP "down tuning and up tuning," highlighting the importance of the information within their proposition. The focus is on the reason why the speaker was annoyed.</p>

<p>28. PS527: I just like, I just like, I know places, like I was told when I was meeting the girls yesterday, I didn't know what road I was going on I was just telling like, people names of the pubs and luckily this, <i>like</i>, bloke behind me getting on the bus, said oh you need a like, a seventy P or something and that's when I knew where I was going and everyone's like telling me where to get off, everyone gestures to me. I'm, they must think I'm so thick [...]</p>	<p>Speaker PS527 uses the <i>PMM like</i> to focus the following NP "bloke behind me...", highlighting the importance of the information within their proposition. The focus is likely on the expression used, allowing the addressee to interpret it as referring specifically to someone younger.</p>
<p>29. PS52C: Definitely camera. I'm gonna bring my camera back. KP6PSUNK: we can blow up the photos if they're <i>like</i> quite good ones PS52C: Yeah! KP6PSUNK: and stick them all over the room.</p>	<p>Speaker KP6PSUNK uses the <i>PMM like</i> to focus the following NP "quite good ones," highlighting the importance of the information within their proposition. The focus is on specifying which photos would be worth enlarging.</p>
<p>30. PS0DP: Liz the one who's married to the farmer from [unclear] right? The night before she got married we went over the house to take all her presents over PS0DP: Mm? PS0DL: Chris [gap:name], is that his name? PS0DP: He's er <i>like</i> a landscape gardener. He's got a big farm in [unclear] but he's like a land but Barry [gap:name] is a landscape PS0DP: gardener as well isn't he? PS0DL: [unclear] a coalman, a landscape gardener you name it.</p>	<p>Speaker PS0DP uses the <i>PMM like</i> to focus the following NP "a landscape gardener," highlighting the importance of the information within their proposition. The focus is on the contrast between the two occupations - a farmer and a landscape gardener.</p>
<p>31. PS57T: Yeah well I haven't really got time. But erm I need to get some rope cos I'm doing, finally I'm doing that act for my cousin's birthday who's nearly two PS57T: She is nearly two. PS57V: Can she put up with that? PS57T: Erm, erm I'm supposed to do a show for <i>like</i> her birthday. [...]</p>	<p>Speaker PS57T uses the <i>PMM like</i> to focus the following NP "her birthday," highlighting the importance of the information within their proposition.</p>
<p>32. PS0EG: Cos [unclear] [gap:name] had it done, he never washes his, like erm went for about four months without washing his hair and it, it really did reek. It was horrible, it just smelt. PS0EB: If you leave it for so long though PS0EG: Really bad. PS0EB: it starts cleaning itself and it's alright then. PS0EG: Well his didn't. PS0EB: But you have to leave it for <i>like</i> months.</p>	<p>Speaker PS0EB uses the <i>PMM like</i> to focus the following NP "months," highlighting the importance of the information within their proposition. The focus is on corroborating the fact that it does take months for the hair to start cleaning itself.</p>
<p>33. PS0E2: It was something like that. Or an open top thing something like that. But I remember going on it and I had those transfers on my arms PS0DY: [unclear]? PS0E2: You know, <i>like</i> the transfers you get PS0DY: Oh yeah! PS0E2: that the real tattoos and that. I remember I had this one on my arm and we were we, I was wearing a short sleeved t-shirt and there was some Americans sat behind and I said, ca, I can just always remember one thing Gosh! Her pa her parents letting her have a tattoo and [unclear]!</p>	<p>Speaker PS0E2 uses the <i>PMM like</i> to focus the following NP "the transfers," highlighting the importance of the information within their proposition. The focus is on the fact that the transfers looked like real tattoos.</p>
<p>34. PS57A: I can't read your handwriting. PS57A: Yeah yeah yeah. PS57E: times X plus four [unclear] PS57A: Oh shit I thought that was a two. That's an X then. PS57E: So have I. KPPPSUNK: What's that thing with <i>like</i> all the Us and Vs and</p>	<p>Speaker KPPPSUNK uses the <i>PMM like</i> to focus the following NP "all the Us and Vs," highlighting the importance of the information within their question. It represents the information gap they presume the addressee can fill.</p>

35.	<p>PS586: Yes, yes, so would I, you know, right in the centre of the action, I thought we had brilliant seats. KPVSUNK: Thing is though, you get an overall picture PS586: Yeah, whereas we get <i>like</i> the action right next to them. KPVSUNK: you can probably be, be facing it and just the articulation's more. PS586: Where sometimes we had the back of the heads and [unclear] KPVSUNK: cos like you probably saw a completely different play to us.</p>	<p>Speaker PS586 uses the <i>PMM like</i> to focus the following NP "the action right next to them," highlighting the importance of the information within their proposition. The focus is on the advantage that distinguishes their seats from the other option mentioned by KPVSUNK.</p>
36.	<p>PS1GE: If you can manage to get one photo of a gunmen in all that crowd, how many more were there they didn't get a photo of you know, erm, so that's bull shit for a start the [unclear] said that they only fired upon identified targets, going on motorbikes, and erm, I mean the thing is, the para's are a highly disciplined, highly trained [unclear] apparently at a [unclear] you weren't even allowed to go out there without at least five years experience [unclear] yeah, they were [unclear] soldiers, they need [unclear] and I can't believe that they negligibly [unclear] you know, cos there was women and children there, and nearly all of them had wives and kids, you know, and there was reports from <i>like</i> the Irish saying oh yeah, they were mixing body er, care and body [unclear] people and fucking laughing and joking over dead bodies [...]</p>	<p>Speaker PS1GE uses the <i>PMM like</i> to focus the following NP "the Irish," highlighting the importance of the information within their proposition. The focus is on who reported the events.</p>
37.	<p>KPVPS002: You just can't single in any of them, but next year there doing single language, aren't they? KPVPSUNK: Yeah. KPVPS002: [unclear] drama [unclear] KPVPSUNK: Or they're doing single [unclear] KPVPSUNK: They're doing it now, they're doing [unclear] KPVPSUNK: Single Irish. KPVPSUNK: I didn't think it was all subjects, I thought it was just history KPVPSUNK: No. KPVPSUNK: I thought it was <i>like</i> history and English [unclear] and erm,</p>	<p>Speaker KPVPSUNK uses the <i>PMM like</i> to focus the following NP "history and English," highlighting the importance of the information within their proposition. The focus is on the fact that while one of the unidentified speakers thought it is possible to have only history as a single major, the other thought it was history and English.</p>
38.	<p>PSOLK: Or, you know, that people ooh yes, that's it, The Sound of Music. I think that'd go down better or I mean even like when we did the pantomimes, you remember Cinderella we did? PSOLK: I mean it was brilliant really wasn't it? KD8PSUNK: Yeah PSOLK: For <i>like</i> such a amateur er company to do, but people loved it because they they understood everything that was going on. There was dancing in it, there was singing in it.</p>	<p>Speaker PSOLK uses the <i>PMM like</i> to focus the following NP "such a amateur company," highlighting the importance of the information within their proposition. The focus is on the fact that an amateur company is capable of producing a brilliant play.</p>
39.	<p>PSOM4: Now the payments are, are different. I mean you do get more than forty pence to do a parcel. What we do is we pay Grattan forty pence across the board. PSOM5: Yeah. PSOM4: There's no specific time for delivery, that's where the bulk of the work is so if we're talking an average round being twenty five parcels a day between Grattan and Next Directory. PSOM5: Right. PSOM4: Now those Next Directory customers, they pay for a delivery service whereas with <i>like</i> the Grattan and it's free you don't they pay for delivery and we guarantee that they will get forty eight hour delivery service PSOM5: Yeah I've got a Next Directory.</p>	<p>Speaker PSOM4 uses the <i>PMM like</i> to focus the following NP "the Grattan," highlighting the importance of the information within their proposition. The focus is on the fact that in contrast to the Next Directory, delivery service is free with Grattan.</p>

<p>40. PS52C: Tape three. Why have I got tape three in here? I must have tape two I mean tape one. PS52F: Maybe Charlotte's taken it. PS52C: Oh my God I've lost it! All that work, well oh here we are, tape one and tape three so I must have only done t two tapes, not very impressive. PS52F: When's it gotta be in? PS52C: Tomorrow. PS52F: She won't be mad. PS52C: But I mean Kathy [gap:name]'s only done <i>like</i> one side apparently</p>	<p>Speaker PS52C uses the <i>PMM like</i> to focus the following NP "one side," highlighting the importance of the information within their proposition. The focus is on the fact that Kathy has done far less work in contrast to the present speaker.</p>
<p>41. PS01U: No! They're all like yo like it's, it's a biggish estate, but they're all new houses PS01U: but they're all in little cul-de-sacs. You know, there's only PS01V: Oh! PS01U: like there's one, two, three, four, five, six and then <i>like</i> seven.</p>	<p>Speaker PS01U uses the <i>PMM like</i> to focus the following NP "seven," highlighting the importance of the information within their proposition. The focus is on the final number of the enumeration.</p>
<p>42. PS0CG: remember the PSOCK: yeah, PS0CG: shoulder-less purses on, on a PSOCK: yeah, yeah. PS0CG: well they are now, my daughter now has a proper bum bag, but this was just a school, purse for school, just for break time. PSOCK: Oh yeah, yeah. PS0CG: And I use that in the summer, when I don't want big pocket's PSOCK: Yeah, yeah, good idea. PS0CG: I think [unclear]. PSOCJ: Keep your hands free PSOCK: I must have washed me hands. PSOCL: You have to think when you've got, <i>like</i> me with my two little grand daughters, you know. PS0CG: That's right, you need three hands. [unclear].</p>	<p>Speaker PS0CL uses the <i>PMM like</i> to focus the following NP "me and my two little grand daughters," highlighting the importance of the information within their proposition. The focus is on the specific situation where it would be inconvenient to use a shoulderless bag.</p>
<p>43. PS53C: the vitamins, and erm it was a criminologist that [unclear] it could help you mentally. Yeah, best thing. And wh what they did, they carried out this test and they er [unclear] in American and they erm were giving him the pills. They carried out this test and er I think [unclear] escaped, went down by eighty five percent PS53H: Oh right PS53C: and general behaviour we was really a lot improved because erm they had taken all their normal food like Mars bars and stuff like that and replaced it with like healthy food and er all the coke machines they replaced with <i>like</i> fresh fruit drinks. Like the can [unclear]</p>	<p>Speaker PS53C uses the <i>PMM like</i> to focus the following NP "fresh fruit drinks," highlighting the importance of the information within their proposition. The focus is on the fact that the unhealthy options were replaced with specific healthy ones.</p>
<p>44. PS0FP: Cos you see we was lucky how we got our bricks didn't we? Weren't PS0FS: yeah. PS0FP: we Geoff? [...] PS0FP: and he said well he'd PSOG7: Oh. PS0FP: got a load of brick, where did he have them [unclear] PS0FS: He had it, he got caught [unclear] by he got er PS0FS: there's <i>like</i> a big pallet all surrounded and he got a big pond down the bottom it's erm near Grimston Common [...] PS0FP: So we bought his bricks.</p>	<p>Speaker PS0FS uses the <i>PMM like</i> to focus the following NP "a big pallet," highlighting the importance of the information within their proposition. The focus is on providing a satisfactory answer to the question "where did he have them" posed by PS0FP.</p>

45.	<p>PS51S: Dunno people have said like that [unclear] will last a really short time or a really long time, but what's considered a short time I know what a long time is, a long time is like sort of four months three sort of four months onwards in n it for <i>like</i> people our age, what would a short time be they?</p> <p>PS51S: Yeah, we've been out we've gone out for six weeks tomorrow.</p>	<p>Speaker PS51S uses the <i>PMM like</i> to focus the following NP "people our age," highlighting the information within their proposition. The focus is on the fact that the idea of what can be considered a long time applies specifically to the speaker's peers (age-wise).</p>
46.	<p>PS03W: I tell you what [unclear] we had Laura, Jean's daughter had erm a nurses ' dinner here it was about, the they wanted to come on a, on a disco night but</p> <p>PS040: Mm.</p> <p>PS03W: they wanted a meal beforehand</p> <p>PS040: Yeah. Yeah.</p> <p>PS03W: so we did <i>like</i> a meal for, I think there was about thirty of them</p> <p>PS040: Yeah.</p> <p>PS03W: and we put them onto that area</p> <p>PS040: Yeah.</p> <p>PS03W: and er and I said to Laura, ah I know, I'll put so I'll, I'll, I'll put something on the big screen so you know, some videos whatever. I said, ooh! I'll tell you what, I've got Live Aid all taped on you know, from years ago</p> <p>PS040: Mm.</p> <p>PS03W: so she said oh that 'll be good! So I put Live Aid on. Course, I'm sat in the office like this, and they're all sitting down to their lovely fo five course meal and of course great! First couple of bands on, then it stops and shows about quarter of an hour starving kids!</p>	<p>Speaker PS03W uses the <i>PMM like</i> to focus the following NP "a meal," highlighting the importance of the information within their proposition. The focus is on the fact that the people in question were there to eat.</p>
47.	<p>PS0TU: Once one person try and do it, like that's it in school like. It's totally ruined like that.</p> <p>KE1PSUNK: Well people will forget anyway.</p> <p>PS0TU: Aye. But they wouldn't forget for <i>like</i>, the first day and then [unclear]</p> <p>KE1PSUNK: Och! They don't People wouldn't run around sort of being suspicious of you all the time. No!</p>	<p>Speaker PS0TU uses the <i>PMM like</i> to focus the following NP "the first day," highlighting the importance of the information within their proposition. The focus is on the fact that although people might eventually forget, they would not specifically, during the first day.</p>
48.	<p>PS1K5: I'm sure if you look round you can get a lot of electrical goodies cheap, or just as cheap in other places.</p> <p>PS1BY: Yeah. Cos people still</p> <p>PS1K5: If you want a really place, there's a place in Bristol, Richersan they're de dirt cheap.</p> <p>[...]</p> <p>PS1K5: I wonder if they, they used to do Hi-fi</p> <p>PS1BY: Oh!</p> <p>PS1K5: and this sort of thing. They don't do that.</p> <p>PS1BY: Oh right.</p> <p>PS1K5: You can get a <i>like</i>, a similar one to this, perhaps not as good as this one but buy it for twenty quid nearly.</p> <p>PS1BY: Not bad!</p> <p>PS1K5: It's about that.</p> <p>PS1BY: Yeah, that's a nice one isn't it?</p> <p>PS1K5: No with twin cassette decks.</p>	<p>Speaker PS1K5 uses the <i>PMM like</i> to focus the following NP "a similar one to this," highlighting the importance of the information within their proposition. The focus is on the fact that a similar cassette player can be had cheaply if some effort is invested.</p>

<p>49. PS01A: What you mean them security lights? PS01C: No. PS01B: That white [unclear]. PS01C: They've got erm they've got like wall lights like ours but with white balls on PS01B: You know like [unclear]. PS01C: and there's three on then they've got a light on outside of outhouse. When I come Sunday night they were all lit up! It were PS01B: Mm. PS01C: like Blackpool tower!</p>	<p>Speaker PS01C uses the PMM like to focus the following NP "wall lights like ours," highlighting the importance of the information within their proposition. The focus is on clarifying the description of the lights to PS01A, contrasting them with the security lights proposed in PS01A's question.</p>
<p>50. PS01F: Yeah. When you were on about that love, what pa was saying about, you know, like every night, that our kids, when, they had their pyjamas on, and they're like, to get hold, [unclear] I'm lying watching television, I'm usually falling asleep, but I put the kids, [unclear] you know. And er, last time I I get in touch, me mum told me, [unclear] turned round and says to me, I don't want [unclear] any more mum, I says why, he says, oh she won't let me have pillow [unclear] and then I then I think if summat else [unclear] brought to light, I [unclear] kill her</p>	<p>Speaker PS01F uses the PMM like to focus the following NP "every night," highlighting the importance of the information within their proposition. The focus is on the fact that it was said about every night.</p>
<p>51. PS09V: well he apparently spoke to erm, he had quite a lengthy conversation with Ron Atkinson apparently, cos Atkinson used to be the manager of Tettron didn't he? And he was telling them you know what a good club it could be, it's the ground PS09V: they opened their own ground as well you see, but that was PS09V: and, I mean don't, he's upset that PS09V: a wound up, I mean if there was a league team like Kettering, Kettering like the fourth division, that would be brilliant be nearer to go wouldn't it?</p>	<p>Speaker PS09V uses the PMM like to focus the following NP "the fourth division," highlighting the importance of the information within their proposition. The focus is on the specification of which team is meant.</p>
<p>52. PS0PP: See the saw marks, mm PS0PP: mm, that's right, because there were like lines across where they PS0PN: And you've got different sort of saw marks some of er them PS0PN: saw, which er, is obvious a machine, they even had band saws apparently at the end of the last century, cabinet makers band saws oh I've never seen, all I've ever seen is the big ones for mills you know the logs, these ones for er, obviously for timber erm</p>	<p>Speaker PS0PP uses the PMM like to focus the following NP "lines across," highlighting the importance of the information within their proposition. The focus is on the fact that different saw marks would indicate different tools used.</p>
<p>53. PS05J: How old is she? PS05B: She's only eighteen that's that's PS05J: Do you let her out I mean does she go out in the evening? PS05B: Let her out! Ha ha. PS05J: How do you know like an eighteen year old is someone responsible</p>	<p>Speaker PS05J uses the PMM like to focus the following NP "an eighteen year old," highlighting the importance of the information within their question. It represents the information gap they presume the addressee can fill.</p>
<p>54. PS4XS: You see that stitch there? PS4XR: Yeah. You that that was the other purl stitch because erm [unclear] you put your needle [unclear] PS4XS: [unclear] in front then you just do like the stitch, same stitch but backwards.</p>	<p>Speaker PS4XS uses the PMM like to focus the following NP "the stitch," highlighting the importance of the information within their proposition. The focus is on the fact that the stitch in question is the one to which the speaker has just directed the addressee's attention in the extralinguistic context.</p>
<p>55. PS0EC: And it was there a week, oh well, at the last, the last thing I saw of it was like, Monday night and when did he give it me? The Sat, the we, the Saturday a week before! And I swear, it really hurt! And it right on [unclear] as well, just there!</p>	<p>Speaker PS0EC uses the PMM like to focus the following NP "Monday night," highlighting the importance of the information within their proposition. The focus is on the time when the speaker last noticed the love bite in question.</p>
<p>56. PS5A1: I knew what it was. I knew what it was. It was nothing [unclear]. On the other page yeah it had a picture of like this chart yeah and it had the picture of a grapefruit in all this sharing, you had to just draw that. PS5A1: My drawing's enough crap cos I I was buzzed when I was doing that.</p>	<p>Speaker PS5A1 uses the PMM like to focus the following NP "this chart," highlighting the importance of the information within their proposition. The focus is on the specific contents of the page the speaker is describing.</p>

57.	<p>KPVPSUNK: and put your heel down and it clips up the back, it was like KPVPSUNK: Yeah KPVPSUNK: clamp from the middle, and erm, I used to carry <i>like</i> down the thing and I just got really out of control, went all over the place, like skis up in the air and one of them came off and the thing, actually, ripped off er, bottom of my boot. Like this metal plate in the skis</p>	<p>Speaker KPVPSUNK uses the <i>PMM like</i> to focus the following PP “down the thing,” highlighting the importance of the information within their proposition. The focus is on the fact that they continued to go down the slope.</p>
58.	<p>PSOE2: Th, the trouble with Felix is when you’re doing something he likes to be there. [...] PSOE2: I’ll have to wallpaper your bathroom, then paint it, I then have to touch up the door cos it’s that kind of paint and I had it <i>like</i>, on the top of the loo, I was doing it up a bit, and the next thing I saw was Felix coming onto the back of the wind ah PSODY: Oh! PSOE2: window and I sort of pinged the cat’s tray, you know, if I shut the door and walked back in and hid the paint on the side, and on a couple of occasions he was painting that window and suddenly this cat appeared outside</p>	<p>Speaker PSOE2 uses the <i>PMM like</i> to focus the following PP “on top of the loo,” highlighting the importance of the information within their proposition. The focus is the fact that the paint up in the described location.</p>
59.	<p>PSODN: Now I love eggs [unclear] but I thought eggs KCAPSUNK: and then it was salad PSODN: binded you. KCAPSUNK: They do. They do bind you PSODP: But you’d have to take something to make you KCAPSUNK: but the thing is you can you eat fruit in between see Hayle so you’re having you know, you your roughage. PSODP: Yeah your roughage with that yeah. PSODN: Oh I see. KCAPSUNK: As well <i>like</i> in between.</p>	<p>Speaker KCAPSUNK uses the <i>PMM like</i> to focus the following PP “in between,” highlighting the importance of the information within their proposition. The focus is on the fact that it is important to eat fibrous foods not only with the eggs in question but also in between meals.</p>
60.	<p>PSOED: I think they do have to go in, you have to go into each area PSOEB: But like, I mean I don’t mind the blood or whatever, and if they were doing little things, I could handle it, but like, <i>like</i> on that op, operation that woman was having the other day and they cut her open and they just pulled PSOED: Well they do PSOEB: and that, that, that’s the thing that makes me retch, not the cutting, it’s when they just pull it apart PSOED: Well I know PSOEB: when it rips ooh, they could of cut it</p>	<p>Speaker PSOEB uses the <i>PMM like</i> to focus the following PP “on that operation,” highlighting the importance of the information within their proposition. The focus is on the specific operation the speaker saw, which represents a situation that includes the procedure they would not handle.</p>
61.	<p>PS1CX: Nothing much, but oh look at the erm things with the brooches! PS1D1: Oh int it nice! They’re nice! Got ages in. PS1CX: Yeah. That’d be nice to get <i>like</i>, for Teresa, cos she never did get a PS1D1: No. PS1CX: pendant did she?</p>	<p>Speaker PS1CX uses the <i>PMM like</i> to focus the following PP “for Theresa,” highlighting the importance of the information within their proposition. The focus is on the fact that it is specifically Theresa.</p>
62.	<p>PS05B: Ahm well I have had uh yeah I mean I have had people if I’d really wanted to but I mean we’ve had baby sitters and things like that. I mean I’d prefer really to find a teenager. An eighteen year old or something like that eighteen seventeen eighteen nineteen year old something like that who would like you know a fiver or tenner. PS05B: Have your neighbours got? PS05J: Where we are now ahm there are all ahm either very young or very old. Natalie! They’re either very young or very like young families or <i>like</i> about in their eighties.</p>	<p>Speaker PS05J uses the <i>PMM like</i> to focus the following PP “about in their eighties,” highlighting the importance of the information within their proposition. The focus is on the fact that in contrast to the babysitters that are too young the only other available option is people that are too old.</p>

63.	<p>PS57A: No apparently, yeah, [unclear] my dad used to carry a gun around so like they'd go, they'd go out to like a restaurant, yeah KPPPSUNK: [unclear]? PS57A: my dad <i>like</i> in South Africa my dad was telling me, when they went out at night, yeah, like if they were going to a restaurant he'd take a kni he'd take his gun with him and keep, it's fucking odd man like my dad walking around with a nine millimetre [unclear] strapped to his [unclear]</p>	<p>Speaker PS57A uses the <i>PMM like</i> to focus the following PP "in South Africa," highlighting the importance of the information within their proposition. The focus is on the location to which the rest of the proposition is relevant, i.e. It was specifically in South Africa, where he carried a gun.</p>
64.	<p>PS0H9: Yeah, well he's, when he first says to me he says right he says er, this was when I first got an inkling that he was gonna check the mileage you know <i>like</i> for the future, and it says erm, where do you wanna go to? I says er when was it, he says where do you wanna go from? I says Scotland, he says where? To Nottingham, where do you wanna go by? I says Dublin he says I can't it's gotta be in Geordie then he says erm he says well where do you wanna go through? I says well Blackpool then, did all the routes you know, tell you all the routes that you can take for you know, and that took what fifteen seconds, twenty seconds or something to work that out, maybe there's not a lot to er alternatives</p>	<p>Speaker PS0H9 uses the <i>PMM like</i> to focus the following PP "for the future," highlighting the importance of the information within their proposition. The focus is on the reason for checking the mileage.</p>
65.	<p>PSOLK: I said you know what she's been <i>like</i> with this young girl at college you thought PSOLM: Yes! PSOLK: there was something going on, whether or not there was, I don't know I said she couldn't [unclear] in a couple of years time, she said I dunno, she says she's only twenty six PSOLM: Oh is she? PSOLK: said it wouldn't make any difference to her you know whether PSOLM: No. PSOLK: it was a relationship with a feller! [...]</p>	<p>Speaker PSOLK uses the <i>PMM like</i> to focus the following PP "with this young girl," highlighting the importance of the information within their proposition. The focus is on the fact that the woman in question was dating a girl when in college.</p>
66.	<p>PSOLK: Wha, silly fool! No sympathy with people like that! And the best laugh is erm my mum, <i>like</i>, with Laddie like Laddie wouldn't hurt a fly and she can hear the postman sometimes, my mum get back! Get back! Get back! Just cos he's barking like a welcome.</p>	<p>Speaker PSOLK uses the <i>PMM like</i> to focus the following PP "with Laddie," highlighting the importance of the information within their proposition. The focus is on the fact that the best laugh comes from a situation involving the speaker's mum and the dog, Laddie in particular.</p>
67.	<p>PS0E2: Erm, she's a very aggressive person! PS0DX: Oh right. PS0E2: And manner PS0DY: Oh yeah. PS0E2: not, not even <i>like</i> in the right situation, she's like just aggressive all the time and nobody particularly gets on with her or likes her because of this. And, they do say that they don't feel that unless she changed her personality</p>	<p>Speaker PS0E2 uses the <i>PMM like</i> to focus the following PP "in the right situation," highlighting the importance of the information within their proposition. The focus is on the fact that the person's aggressivity is not channelled in appropriate situations, which supports the initial evaluation of them being a very aggressive person in general.</p>
68.	<p>PS576: I woke up, last night and Mark had had a really bad dream he was crying his eyes out PS577: Why? PS576: I don't understand sometimes, <i>like</i> with nightmares, but like I can't seem to remember them and I left [unclear]. PS577: Ah ah ah! PS576: But I just think I must have had PS577: Stress. PS576: a really bad nightmare. PS577: When I'm stressed I get really bad nightmares.</p>	<p>Speaker PS576 uses the <i>PMM like</i> to focus the following PP "with nightmares," highlighting the importance of the information within their proposition. The focus is on the fact that it is nightmares in particular.</p>

69.	<p>PS029: I gotta finish the kitchen off with the Polyripple. PS02D: The Polyripple. PS029: But the bathroom [unclear] bathroom PS029: it's only <i>like</i> from the tile to the ceiling. It's only about PS02D: Yeah like [unclear] bit in there. PS029: Yeah. It's only half way round look.</p>	<p>Speaker PS029 uses the <i>PMM like</i> to focus the following PP "from the tile to the ceiling," highlighting the importance of the information within their proposition. The focus is on the specification of the area that needs to be covered.</p>
70.	<p>PS0EC: So there's me like I'm sat in first lesson we have P E last lesson sat in the first lesson and I'm th, I've thought God my bra strap feels really lose! So I'm right I thought oh my God! There's a gap in between, they're not attached any more! PS0EC: What would you do? [unclear]. I mean, like, okay it wasn't bad I mean let's face it and I'm not exactly flipping Dolly Parton am I? [unclear]! PS0EC: [unclear] exploding everywhere wouldn't she! But like, I was thinking this is gonna be so embarrassing <i>like</i> in P E! With ha half a bra on!</p>	<p>Speaker PS0EC uses the <i>PMM like</i> to focus the following PP "in PE," highlighting the importance of the information within their proposition. The focus is on the fact that the situation is especially embarrassing due to it occurring during a physical education class.</p>
71.	<p>KPVPSUNK: [unclear] awful. The thing is, that I can go, for then, weeks and weeks with like six or seven hours, KPVPSUNK: Yes, that would be great. KPVPSUNK: and then the first day I stop, I've usually got flu, I'm exhausted, I can't get out of bed, I feel rotten, but if I keep going for like, three weeks to a month, just on six hours, that's fine, but the first day I stop I'm <i>like</i>, in bed for a week ill usually.</p>	<p>Speaker KPVPSUNK uses the <i>PMM like</i> to focus the following PP "in bed for a week ill...," highlighting the importance of the information within their proposition. The focus is on the fact that the speaker falls ill after periods of insufficient sleep.</p>
72.	<p>PS0EB: I can hold it down till I get to the toilet I can. PS0EC: He was far too pissed though, Andrew was. Julian really made me laugh though cos I he was just fine wasn't he? And he was just wandering round and then he just went bleugh and bombed in the garden PS0EF: I didn't see him actually bomb. I saw him <i>like</i> on the right, on the path and I goes I goes what you do I goes [unclear] gonna be sick. He goes alright then. He goes Helena Julian's being sick. [unclear]</p>	<p>Speaker PS0EF uses the <i>PMM like</i> to focus the following PP "on the right," highlighting the importance of the information within their proposition. The focus is on the fact that the speaker did not see the person in question throw up directly.</p>
73.	<p>PS527: like if anybody else saw it it just looks like a piece of dirt. And it was, honestly, it was such a mess and Angie and I were like, oh this isn't our room. Oh this isn't our room. We had to like tell her about five times so they knew it wasn't our room as we <i>like</i> took this guy in it was like books, everything was, there was so much crap on the floor, we had to get through to get to the radiator so that our next door neighbour could try and like stop it from leaking.</p>	<p>Speaker PS527 uses the <i>PMM like</i> to focus the following VP "took this guy in," highlighting the importance of the information within their proposition. The focus is on the fact that they made sure that everyone knew that the room they were about to enter with the guy helping them stop the leaking radiator is not theirs.</p>
74.	<p>PS1FC: Usually they ring before ten past KCXPSUNK: Oh. PS1FC: but they've had quite a good dinnertime today so I think they're letting her stop a bit longer. What time do you usually go in? PS1FJ: About twenty past one. PS1FJ: Yeah I usually <i>like</i> give them chance to get in class and get [unclear] PS1FJ: and then I go in you see.</p>	<p>Speaker PS1FJ uses the <i>PMM like</i> to focus the following VP "give them the chance to get in class," highlighting the importance of the information within their proposition.</p>
75.	<p>PS51V: Who's gonna watch the new film that's coming out with erm Judy Garland [unclear] PS51S: Judy Garland? PS6U1: Is it a [unclear] that <i>like</i> moves around on er wheels? PS51S: So what is it? PS51V: No I don't mean Judy Garland I mean PS6U1: Liza Minelli? PS51V: the girl that PS51S: Liza Minelli, her daughter? PS51V: No the girl PS6U1: The girl, the girl that, the [unclear] PS51V: nothing at all nothing at all to do with erm Liza Minelli or Judy Garland</p>	<p>Speaker PS6U1 uses the <i>PMM like</i> to focus the following VP "moves around on er wheels," highlighting the importance of the information within their question. It represents the information gap they presume the addressee can fill.</p>

76.	<p>PS050: Might be the stat playing up. PS04U: There thermostat? [...] PS050: from the erm tank see what it does once PS04U: How much long do they last? PS050: when it get's up well who knows, sort of thing once it gets up to temperature PS04U: Mm. PS050: it like sends the thing down the old wiring and flicks the boiler off the same as with the heating once it gets up to temperature the boiler will cut off.</p>	<p>Speaker PS050 uses the PMM like to focus the following VP “sends the thing down...,” highlighting the importance of the information within their proposition. The focus is on the fact that the plumbing problem may lie in the thermostat sending instructions to the boiler to switch off when it should not.</p>
77.	<p>PS1J6: er, my orthopaedic pillows PS1C1: Mm. PS1J6: one of those, only just a round one to go round your neck. And it like warms your neck up. Cos I tried one of [unclear]. But this is smashing! PS1C1: Oh! It's like a little neck rest for when you're sitting PS1J6: Yes! PS1C1: in the chair.</p>	<p>Speaker PS1J6 uses the PMM like to focus the following VP “warms your neck up,” highlighting the importance of the information within their proposition. The focus is on the fact that warming up the neck area is a key feature of the neck pillow in question.</p>
78.	<p>PS0H9: and I just got through the traffic lights first thing in the morning and there was two light PS0H9: I couldn't believe it both of them and they'd smashed into each other PS0H9: Really? PS0H9: and there were bits of fibreglass all over the street PS0H9: Oh PS0H9: and two halves of car like laying on the side.</p>	<p>Speaker PS0H9 uses the PMM like to focus the following VP “laying on the side,” highlighting the importance of the information within their proposition. The focus is on the surprising aftermath of the crash witnessed by the speaker.</p>
79.	<p>PS18K: you know, things like that and then we'll see another horse in the field and Canter goes, ooh ooh PS18K: it's all so everything PS18E: Mm. PS18K: it's, it's, it's on a different level, it really is. And because you could, you could just like ride away and not come back ever. Even when you come back PS18K: you feel much better. You feel, oh I really enjoyed that. And it's a different kind of enjoyment, but, I mean I've never played squash</p>	<p>Speaker PS18K uses the PMM like to focus the following VP “ride away,” highlighting the importance of the information within their proposition. The focus is on the unique feeling of freedom horseback riding provides to the speaker.</p>
80.	<p>KP6PSUNK: Probably me cos er I think I was a bit provoking last night, what I was wearing. [...] KP6PSUNK: What were you wearing? KP6PSUNK: No I like had leggings on and everyone was like in the shack oh spot the legs [...]</p>	<p>Speaker KP6PSUNK uses the PMM like to focus the following VP “had leggings on,” highlighting the importance of the information within their proposition. The focus is on the specific article of clothing that the speaker considers to be provocative.</p>
81.	<p>PS1GE: Quantum Leap. KDAPSUNK: No. PS1GE: Brilliant programme that! KDAPSUNK: Is there any time sheets in the tray, do you know? PS1GE: No idea he's gone from being a Jewish rabbi last night and he's he's sort of gone okay we'll leap now out of, so he's leapt out of that one and he's leapt straight into a fucking little boy's erm body right, and he's a mongoloid poor little soul and he's a downs syndrome kid. KDAPSUNK: Yeah Is this all played by [unclear] then? PS1GE: No no, it's like played by the same actor KDAPSUNK: So how can he then PS1GE: Well wha what he does is is he looks at himself in the mirror something like that and er he sees sees the body he's jumped into.</p>	<p>Speaker PS1GE uses the PMM like to focus the rest of the VP “played by the same actor,” highlighting the importance of the information within their proposition. The focus is on the fact that although the characters change (a rabbi, and a kid with a developmental disability) it is still played by the same actor. See Quantum Leap, Season 2 Episode 8 “Jimmy.”</p>

82.	<p>PS6U1: [unclear] starts to work. Oi think of a project for me that I can do for the next seven weeks. [...] PS6U1: I've got it marijuana's legalized and you've gotta do an advert campaign. PS6U1: Yeah. PS6U1: Yeah go on, go on. PS6U1: Smoke Afghan! PS6U1: Yeah right. PS6U1: Afghan camel skin. PS6U1: Yeah do [unclear] PS6U1: That'd be so wicked. [unclear] PS6U1: Yeah because then you could have that, you could like have a story board for that advert that you thought of. PS6U1: Yeah Dan, yeah you could do you know, we gave one ounce of normal hash and one ounce of super zippo Afghan blue</p>	<p>Speaker PS6U1 uses the PMM like to focus the rest of the VP "have a story board," highlighting the importance of the information within their proposition. The focus is on the fact that the advertisement idea would result in a drawn storyboard, representing the perfect art project pitch. Note: The turns are not assigned properly in this transcription.</p>
83.	<p>PS6U1: [unclear] imagine that but just done in complete black with white lines, yeah, like sort of like if [unclear] with white lines going down PS6U1: Yeah. PS6U1: picture of just like that yeah but this geezer's like got skiing glasses on and this huge joint and like all these [unclear] attachments just going like that look like broccoli [unclear] but like that yeah.</p>	<p>Speaker PS6U1 uses the PMM like to focus the rest of the VP "got skiing glasses on," highlighting the importance of the information within their proposition. The focus is on the distinguishing characteristics of the person in question.</p>
84.	<p>PS0E2: Know wha do you know what about I remember about that holiday? I just remembered the caravan, and like, we had the floods on the [unclear] Valley and everything like that and you all had the caravan okay, and on the way home in that petrol station! [...] PS0E2: The caravan, we'd like, made sure that nothing happened cos we were renting it, and then as we went through a petrol station, on the way home PSODY: It did!</p>	<p>Speaker PS0E2 uses the PMM like to focus the rest of the VP "made sure nothing happened," highlighting the importance of the information within their proposition. The focus is on the fact that they had specifically taken care of their caravan, due to it being a rental car, which unfortunately did not prevent an accident from happening.</p>
85.	<p>PS18E: there's a horse erm in some of the fields just coming out of Morpeth towards Newcastle and I saw, pardon me as I was on the bus like yesterday coming into Morpeth and this horse just shot out of nowhere and it was really enjoying itself! It was like galloping along! PS18L: as if it was racing. Yeah.</p>	<p>Speaker PS18E uses the PMM like to focus the rest of the VP "galloping along," highlighting the importance of the information within their proposition. The focus is on the surprising fact that the horse was suddenly seen running alongside the bus.</p>
86.	<p>PS54T: Well I can't do it now, I've got to pay something like six-ninety. PS54V: You've gotta pay two quid, two pound no three pounds. PS54T: Three ten on the tubes yeah. PS54V: It's only one-thirty for me. PS54T: I know, exactly, you're so sad. PS54V: Jock [unclear] skint. PS54T: Well it's not as if you've like come into loads of money when you suddenly turn sixteen is it? PS54V: I think you should be about eighteen. [unclear] PS54T: Well they just [unclear] more money that's all.</p>	<p>Speaker PS54T uses the PMM like to focus the rest of the VP "come into loads of money...," highlighting the importance of the information within their question. It represents the information gap they presume the addressee can fill.</p>
87.	<p>PS52C: She's not very attractive when she's done up but she's attractive when she's like sweating it out in her cycling shorts PS52F: That's one thing I wish I looked good in sports cl Sara [gap:name] looks good in sports clothes. So does Kate [gap:name].</p>	<p>Speaker PS52C uses the PMM like to focus the rest of the VP "sweating it out," highlighting the importance of the information within their proposition. The focus is on the circumstance in which the speaker considers the person in question attractive, contrasting it with the occasion when "she's done up."</p>

88.	<p>PS05B: Therefore if we don't actually want to live in the same place as the residents, which I certainly wouldn't want to do, right. We'd have to buy two [unclear] adjoining. Yeah. So that either means [gap:name] providing it, or something further down the scale [unclear]. I mean that's, huge. That to be honest is, is somebody who's <i>like</i>, been doing this for ten years and has already got themselves like half a million pounds of worth of equity. You know it's a huge property. PS05F: But you would need a large property to do what you want? KBHPSUNK: I don't think so.</p>	<p>Speaker PS05B uses the <i>PMM like</i> to focus the rest of the VP "been doing this for ten years," highlighting the importance of the information within their proposition. The focus is on the relevant experience of the person in question.</p>
89.	<p>PS0F8: I mean, what's a, what does that look like, [unclear] an ordinary house, council house PS0FA: Mm. PS0F8: in n it? Fifty eight thousand? Well, [unclear]! PS0FA: I'd be looking for sixty five for ours, if we were to put it on the market, I mean we're not PS0F8: Oh yeah. PS0FA: we're not, <i>like</i>, intending to sell it at all but</p>	<p>Speaker PS0FA uses the <i>PMM like</i> to focus the rest of the VP "intending to sell it...," highlighting the importance of the information within their proposition. The focus is on the fact that despite the proposition stating how much money they would like to get for their house, they are not planning to sell it.</p>
90.	<p>PS0EB: No but you see I couldn't tell you at the start because you'd sound, you wouldn't have said half the things you did say. PS0EG: I would. PS0EB: And you've gotta, you've gotta <i>like</i> talk totally normally you see.</p>	<p>Speaker PS0EB uses the <i>PMM like</i> to focus the rest of the VP "talk totally normally," highlighting the importance of the information within their proposition. The focus is on the fact that it is necessary to talk normally as if they were not being recorded.</p>
91.	<p>PS0EH: I was kneeling down and you had just fallen on the floor. PS0EC: Had I? [unclear] oh good oh. PS0EH: That's a nice one, yeah. Emma just <i>like</i> sprawled on her back and Scott with his back to the camera obviously just about to undo his flies and pork her.</p>	<p>Speaker PS0EH uses the <i>PMM like</i> to focus the following ADJP "sprawled on her back," highlighting the importance of the information within their proposition. The focus is on the fact that Emma is in this unladylike position in the photo.</p>
92.	<p>PS1BY: Oh mine are graphic enhanced as well PS1K5: which is equal main, you know, well for me they are PS1K5: these bar graphs are <i>like</i> three D you know</p>	<p>Speaker PS1K5 uses the <i>PMM like</i> to focus the following ADJP "three D," highlighting the importance of the information within their proposition. The focus is on the specific way in which these bars are rendered.</p>
93.	<p>PS586: Whereas if it had been standing room, we really would have been standing. KPVPSUNK: I agree with like [unclear] PS586: There was a couple of people KPVPSUNK: when we went to see Fear, PS586: Yeah KPVPSUNK: and it was <i>like</i> standing, and you'd be sitting on the steps PS586: there were a couple of people standing, weren't there? KPVPSUNK: cos it was really small. Mm.</p>	<p>Speaker KPVPSUNK uses the <i>PMM like</i> to focus the following ADJP "standing," highlighting the importance of the information within their proposition. The focus is on the fact that despite the tickets for the play being standing-room-only, most people would actually sit on the steps.</p>
94.	<p>PS19P: it's nice it's just like, it's a sleeveless top, white, they had it in <i>like</i> lilac, jade and navy, erm and it's got, it's navy shorts with it PS19L: Mm PS19P: and like a big tie through the, the waist and the top is like white edge with navy and it's got like a sailor collar at the back PS19P: to fasten a black bin bag</p>	<p>Speaker PS19P uses the <i>PMM like</i> to focus the following ADJP "lilac, jade and navy," highlighting the importance of the information within their proposition. The focus is on the fact that the white shirt in question was also available in other colours.</p>
95.	<p>PS19P: so er, he goes off and he comes back with three samples then, well one of them, it has been in the window as well, but it's a very definite diamondy shape PS19L: More PS19P: no quite big shaped diamond but it's in <i>like</i> pastel pink and pastel blue and it's very, very pastely colours PS19L: Can't remember those PS19P: but I would imagine down on a floor it would look very, the diamonds would be too much if you</p>	<p>Speaker PS19P uses the <i>PMM like</i> to focus the following ADJP "pastel pink and pastel blue," highlighting the importance of the information within their proposition. The focus is on the specific colouring of the carpet in question.</p>

96.	<p>PS0EC: I wasn't even gonna tell Scott I had n't come on! But then he kept going on about how brilliant your party was gonna be and everything and I'm sat there thinking let's face it, if I come on between you know, because like, it would have been alright cos I'd be finished like, today or tomorrow and then it would have been <i>like</i> nice and ready for the party!</p> <p>PS0EB: Mm.</p>	<p>Speaker PS0EC uses the <i>PMM like</i> to focus the following ADJP "nice and ready," highlighting the importance of the information within their proposition. The focus is on the result of the hypothetical situation described by the speaker.</p>
97.	<p>PS0TU: I'd love to do th I'm really unfit, I mean like totally unfit. Sitting here I've got a pot belly and no fucking muscles</p> <p>KE1PSUNK: That's what Robert wants then, to do a bit of training and start like getting [unclear]</p> <p>PS0TU: I'm not <i>like</i> overly fat or anything, I'm the right weight for what I'm, for my height like but I've just got a pot belly [unclear]</p>	<p>Speaker PS0TU uses the <i>PMM like</i> to focus the following ADJP "overly fat," highlighting the importance of the information within their proposition. The focus is on the fact that the speaker does not consider themselves to be obese but simply out of shape.</p>
98.	<p>PS527: Oh it's alright.</p> <p>PS527: but it just doesn't seem to be working very effectively. I mean, obviously it's off now but erm</p> <p>PS527: Is</p> <p>PS527: Angie's one is really <i>like</i> hot and will dry things whereas this one takes a bit longer.</p>	<p>Speaker PS527 uses the <i>PMM like</i> to focus the following ADJP "hot," highlighting the importance of the information within their proposition. The focus is on the fact that in comparison to the radiator the speaker has, Angie's radiator emits sufficient heat.</p>
99.	<p>PS51F: D'ya reckon I'm thick?</p> <p>KP3PS000: Yeah.</p> <p>PS51F: No honestly.</p> <p>KP3PS000: Well thick in what way like?</p> <p>PS51F: Well <i>like</i> thick.</p> <p>KP3PS000: Not [unclear] thick you're not. You're not that thick. I mean you're not thick like. Thick in what way tell me. Cos there's lots of ways of being thick.</p>	<p>Speaker PS51F uses the <i>PMM like</i> to focus the following ADJP "thick." There is an obvious misunderstanding of the intended meaning of the word "thick" in the conversation. The speaker's attempt to clarify the intended meaning by emphasising the expression, which does not seem to be ambiguous to them does not work, as supported by the further inquiries of the interlocutor.</p>
100.	<p>PS52G: The flared ones I don't, I c never seen a <i>like</i> smart, the tight ones</p> <p>PS52C: I have.</p> <p>PS52G: look smarter don't they?</p>	<p>Speaker PS52G uses the <i>PMM like</i> to focus the following ADJP "smart," highlighting the importance of the information within their proposition. The focus is on the fact that the "flared dresses" are not stylish whereas the "tight ones" usually are.</p>
101.	<p>PS09E: it's basic but I mean it is a nice</p> <p>PS09H: Yeah</p> <p>PS09E: clean</p> <p>PS09H: No I've got a [unclear]</p> <p>PS09E: reliable set.</p> <p>PS09H: Hitachi chassis type job but er the tube's gone.</p> <p>PS09E: Yeah. Well you see that was <i>like</i> mint that one.</p> <p>PS09H: So I'm just after the tube really.on.</p>	<p>Speaker PS09E uses the <i>PMM like</i> to focus the following ADJP "mint," highlighting the importance of the information within their proposition. The focus is on the condition of the TV set.</p>
102.	<p>PS53C: Is Beth really <i>like</i> isolated now I'm at boarding school?</p> <p>PS53H: Oh she misses you obviously, more than she more than she'll erm admit cos you're very you were very close anyway weren't you, as brother and sister</p> <p>PS53C: Yeah I suppose</p> <p>PS53H: But erm, she's coping okay, she's got some, she's made some good friends at school. She's had two or three of them home to stay and things. So she's not doing too badly</p>	<p>Speaker PS53C uses the <i>PMM like</i> to focus the following ADJP "isolated," highlighting the importance of the information within their question. It represents the information gap they presume the addressee can fill.</p>
103.	<p>KPVPSUNK: You just die in an avalanche.</p> <p>KPVPSUNK: I think I'd ski better if I was drunk, actually.</p> <p>KPVPS000: I, I found I skied better in the afternoon, now.</p> <p>KPVPSUNK: Was you <i>like</i>, scared?</p> <p>KPVPSUNK: I was petrified the time I went skiing.</p>	<p>Speaker KPVPSUNK uses the <i>PMM like</i> to focus the following ADJP "scared," highlighting the importance of the information within their question. It represents the information gap they presume the addressee can fill.</p>

104.	PS0X8: Anyway er Liz said can you come over <i>like</i> today so Bev said yes what does it entail? Liz got quite cross you know she's quite oh bugger it, you know, and er she said to Liz what's the hours? Oh I dunno you'll have to talk to Ian, she said I've been working Les done, er Les, Les told me eleven till three, it was half past eleven till three and er, so Bev was alright	Speaker PS0X8 uses the <i>PMM like</i> to focus the following ADVP "today," highlighting the importance of the information within the reported question. The focus is on the fact that the speaker wanted Bev to come specifically today.
105.	PS0KY: Cos I did ea, by Monday I felt sick and I eat quite a lot at the weekend which was [unclear] good, but Tuesday I start at placement and we, although <i>like</i> we talk, we don't have, like a, conversation we [unclear] as well and there wasn't really anything to record, saying yesterday [unclear] to record and PS0L2: Did you record here yesterday? PS0KY: [unclear] and she's, what's that?	Speaker PS0KY uses the <i>PMM like</i> to focus the following clause "we talk," highlighting the importance of the information within their proposition. The focus is on the contrast that although they talk to each other, they do not in fact hold a substantial conversation worth recording.
106.	PS555: [...] I'm so scared of spiders [unclear] I hate them! [...] PS555: [unclear] no, but the spiders, I remember that one that got, was on the daddy-longlegs and he was just sitting there and he wouldn't move and no one would walk down the stairs, so we were just giving it pouf pouf and all throwing things at him trying to get him to go. I'm sure he knew we were trying to get rid of him because he wouldn't go! He just stood there. He's looking at us, probably thinking [unclear] I think [unclear] and you know my cousin, Lee? He had one and he just let it run across his hand, a big hairy one, just let it run across his hand, all up his arm, playing with it and people think I'm sick for having pet rats! And my cousin's sitting with a spider mhm nice little spider [unclear] nasty! I can understand <i>like</i> you picking one up to get rid of it if you're not scared of it, but playing with one, keeping it as a pet!	Speaker PS555 uses the <i>PMM like</i> to focus the following clause "you picking one up to get rid of it..." highlighting the importance of the information within their proposition. The focus is on the contrast of the fact that this action is acceptable, whereas keeping a spider as a pet is not.

BNC2014

1.	S0144: if they start questioning that then they they lose their empowerment (.) and they have to put a lot of work in to do the research [...] S0144: hm (.) I was gonna say something then (.) I've forgotten what it was (.) hm [...] S0144: ah critical thinking (.) that's what I was gonna say S0024: what? S0144: um (.) I dunno like going out there and doing the research is the same as <i>like</i> critical thinking (.) it's it's part of our education that just isn't um enforced	Speaker S0144 uses the <i>PMM like</i> to focus the following NP "critical thinking," indicating the importance of the information within their proposition. The focus is on the fact that "critical thinking" is precisely the concept they we're thinking of to compare with the research they have described earlier.
2.	S0566[?]: oh yeah don't put too much on S0565[?]: >>overloaded with lametta and you can't see anything but blooming lametta S0561: >>I think –UNCLEARWORD it doesn't sit straight S0543: it I thought you just have to just sort of chuck it on so it can be like natural (.) no never mind S0543: it doesn't look good S0561: well you've you've chucked creatively (.) have you chucked creatively? [...] S0543: don't no don't do <i>like</i> clumps of it [...] S0561: just dangle it on people actually it works really well	Speaker S0543 uses the <i>PMM like</i> to focus the following NP "clumps," highlighting the importance of the information within their proposition. The focus is specifically on what not to do with the lametta.

3.	<p>S0557: >>I would really like to see Michael McIntyre there –UNCLEARWORD S0539: oh yeah that would be great [...] S0557: we could go actually we could have a look for tickets S0539: yeah that'd be good S0557: I bought his new DVD as <i>like</i> a little stocking filler for my parents –UNCLEARWORD S0539: oh nice what you gonna get your mum and dad for Christmas? S0557: I've got my mum a spa day</p>	<p>Speaker S0557 uses the <i>PMM like</i> to focus the following NP “a little stocking filler for my parents,” indicating the importance of the information within their proposition. The focus is on the fact that the CD represents only small gift in contrast to the main gift - the spa day. This is supported by the S0539's inquiry about what they are going to get the parents for Christmas that follows.</p>
4.	<p>S0208: erm well I tried I quit for like three weeks at the beginning of summer when I was ill and then two weeks half way through summer when I was ill and then two weeks before I came home but then (.) you know so it's just so easy I know it's really bad as well but it's like after a meal best thing about like my actual favourite part of a meal is <i>like</i> the cigarette afterwards which is really sad</p>	<p>Speaker S0208 uses the <i>PMM like</i> to focus the following NP “the cigarette afterwards,” highlighting the importance of the information within their proposition. The focus is on the fact that the speaker considers the best part of a meal to be specifically the cigarette smoked after.</p>
5.	<p>S0197: it's like a base in North Wales er I think it might be Bol Afaloo which like have been the north part of the Snowdon on one side of the mountain is the driest part of Wales and then the other side of the mountain is the wettest part of this part of Wales and like about two miles difference between the two and it's just amazing and that's just all coming off the coast with the the high and the low pressure [...] S0197: >>it just dumps on the the other side of the mountain S0192: it has that in erm to a bigger degree in Latin America [...] S0192: running down the entire coast of Chile I mean the border of Chile and Argentina is just mountains like the Andes mountain chain runs all the way down and the Chile side is <i>like</i> part of the direst part of the world like the Atacama Desert gets like no rain whatsoever it the only in fact it has n't rained in the Atacama Desert for thousands of years</p>	<p>Speaker S0192 uses the <i>PMM like</i> to focus the following NP “part of the direst part of the world,” highlighting the importance of the information within their utterance. The focus is on the fact that due to the rain shadow, the location in question is extremely inhospitable.</p>
6.	<p>S0529: I think also it's because we have more kind of understanding of mental illness S0530: yeah yeah S0529: and there's less I mean the stigma hasn- has n't gone at all like I'm not suggesting that but S0530: >>mm S0529: people have definitely become more aware of it S0530: definitely S0529: yeah S0530: I feel like I honestly like I know I thought like I was depressed a few years ago I really didn't actually know the depth of it until <i>like</i> S0529: >>mm S0530: this year</p>	<p>Speaker S0530 uses the <i>PMM like</i> to focus the following NP “this year,” highlighting the importance of the information within their proposition. The focus is on the specific time the speaker realised how seriously depressed they were.</p>
7.	<p>S0084: what when you're on the ship? S0041: yes S0084: I don't know if you can take all the shoes (.) and really would you need to? Cos I don't think the sex shoes are really gonna be necessary on the ship (.) because that might actually kill you (.) imagine <i>like</i> tiny little galley ways and like those tiny little S0041: mm (.) –UNCLEARWORD heels S0084: circular stairs S0041: yeah S0084: you will die (.) er and you might fall on someone's head and impale them with your heel S0084: and I'm pretty sure that might be some sort of sackable offence (.) heel to the head S0041: Heel to the head (.) how did he die? Heel to the head</p>	<p>Speaker S0084 uses the <i>PMM like</i> to focus the following NP “tiny little galley ways,” highlighting the importance of the information within their utterance. The focus is on the places commonly found on a ship that would be very dangerous to navigate in high heels.</p>

8.	<p>S0331: yeah cos otherwise we'd've been like S0330: >>I thought we S0330: no –UNCLEARWORD S0331: >>if it was <i>like</i> S0331: us three and –ANONnameM was asleep we'd've been like oh S0330: yeah that's true S0331: it was quite late and we were all feeling a bit –UNCLEARWORD</p>	<p>Speaker S0331 uses the <i>PMM like</i> to focus the following NP “us three,” highlighting the importance of the information within their proposition. The focus is on the hypothetical scenario where the situation involves specifically “us three.”</p>
9.	<p>S0144: yeah but a lot of it is to do with genetics of the teeth S0024: yeah S0144: I mean your family's they've all got bad teeth S0024: thanks (.) mm S0144: no but it's true though S0024: mm S0144: I remember <i>like</i> a girl we worked with in –ANONplace (.) and then we met her again in erm – ANONplace (.) erm S0024: in where? what? S0144: in –ANONplace S0024: >>oh (.) oh yeah yeah yeah S0144: she said she never brushed her teeth (.) S0024[??]: wow S0144: they were all perfectly in line I you know they (.) erm I don't think she ever got any food stuck in between them they were like perfectly formed (.) erm but she's she doesn't brush them (.) and she has n't got any fillings or anything</p>	<p>Speaker S0144 uses the <i>PMM like</i> to focus the following NP “a girl we worked with in –ANONplace,” highlighting the importance of the information within their utterance. The PM indicates that the information should be a part of the common ground shared by the speakers.</p>
10.	<p>S0326: there might be people who wanna stay for a week but they're like they're like s- s- s- no I'm not gonna stay in something that only costs that much money S0330: yeah they're doing the wrong searches S0328: wouldn't stay in that shithole S0328: I asked for –ANONnameM's pictures cos I thought they'd be really good and then I just put them up cos they looked you know sunny and then I looked and there was <i>like</i> washing everywhere S0328: like full of washing S0326: let me see S0328: it's a washing house</p>	<p>Speaker S0328 uses the <i>PMM like</i> to focus the following NP “washing,” highlighting the importance of the information within their proposition. The focus is on the fact that contrary to the positive way the pictures in question looked at first, they actually showed a lot of mess, lots of washing in particular.</p>
11.	<p>S0417: >>they'll often the think they're encouraged to speak Irish as much as possible everywhere S0475: right right right S0417: and that's why they you know partly keep <i>like</i> the sides separate they have separate lunch areas the Irish-speaking side S0475: >>okay S0417: and the English</p>	<p>Speaker S0417 uses the <i>PMM like</i> to focus the following NP “the sides,” highlighting the importance of the information within their proposition. The focus is on the fact that “the sides,” i.e. Irish and English speakers are kept separate.</p>
12.	<p>S0198: >>there's a lot of there's a lot of S0235: >>mm S0198: th- there's a lot of problems in <i>like</i> poor places of course that when tourists start to all go to one place because it's recommended then the rest of all the other poor villages aren't seeing any of that money</p>	<p>Speaker S0198 uses the <i>PMM like</i> to focus the following NP “poor places,” highlighting the importance of the information within their proposition. The focus is on the specific places to which the problem pertains.</p>
13.	<p>S0275: that's not good for my diet S0275: they –UNCLEARWORD zero calories S0275: they're –UNCLEARWORD zero calories but <i>like</i> a whole heap of sugar (.) you know?</p>	<p>Speaker S0275 uses the <i>PMM like</i> to focus the following NP “a whole heap of sugar,” highlighting the importance of the information within their proposition. The focus is on the fact that contrary to the candy in question containing zero calories, they are in fact full of sugar.</p>

14.	<p>S0041: yeah and I've had that belt since I was seventeen S0084: oh my god (.) that's awesome S0041: >>seventeen (.) you know it's like my favourite belt (.) it's really not very fashionable now but it just fitted perfectly on that hook (.) –UNCLEARWORD on the tighter hook</p>	<p>Speaker S0041 uses the PMM like to focus the following NP “my favourite belt,” highlighting the importance of the information within their utterance.</p>
15.	<p>S0530: and you've had a lot of time f- like to yourself which is gonna make it kind of more difficult (.) to get back int- like (.) like for you now like (.) the abnormal is normal S0529: mm S0530: so like not doing is the norm (.) which isn't your fault at all</p>	<p>Speaker S0530 uses the PMM like to focus the following NP “not doing,” highlighting the importance of the information within their utterance.</p>
16.	<p>S0619: erm I really wasn't going to go because I felt oh well you know ten thirty is still kind of early for the holidays you don't need to go but I woke up at a quarter past seven and oh I'm awake I'll go to the gym I think I woke up –ANONnameM and his girlfriend and I'm really really quiet in the mornings I'm a very sort of quiet house person but I think I woke them up and I was like balls but they were getting up anyway to go they went to like –ANONplace S0618: >>no (.) yeah (.) yeah (.) oh were they? for the day? S0619: no for the night S0618: oh good S0619: yeah they are staying in a hostel that someone found online or recommended to them S0618: cool</p>	<p>Speaker S0619 uses the PMM like to focus the following NP represented by an anonymised place, indicating the importance of the information within their utterance. This is supported by the fact that the addressee focuses their follow-up questions precisely on that information.</p>
17.	<p>S0594: –ANONnameF it's your turn S0592: oh okay S0602: whoever bet like the fives was that you –ANONnameF? S0592: yes</p>	<p>Speaker S0602 uses like to focus the following NP 'the fives', highlighting the importance of the information within their proposition. The NP serves to identify a person within a group of people playing Trivial Pursuit.</p>
18.	<p>S0417: thorn (.) they should call it like erm wrestling wrestling names [...] S0416: me gusta rino S0417: do you know what me gusta means? S0416: me like S0417: yeah S0416: me gusta rino fran S0418: look S0417: >>what's rino? S0416: I don't know S0417: why are you saying that? S0416: I don't know S0415: dog S0417: what's that got to do with anything? S0416: I don't know he's a wrestler (.) he's like a gusta rino</p>	<p>Speaker S0416 uses like to focus the following NP “a gusta rino,” highlighting the importance of the information within their proposition. The focus is on the fact that although non-sensical, the phrase <i>simply</i> represents a potential nickname for a wrestler and indicates that this is an idiosyncratic use of language.</p>

19.	<p>S0451: that no they're just tablet like so when I erm eat something with like fat or calories in it S0439: >>oh yeah S0451: I need to take those otherwise my body doesn't digest it S0439: okay S0451: >>it's just like pointless but yeah and I'm I wouldn't normally have a protein shake after S0439: yeah S0451: fifteen minutes of cardio and foam rolling but erm I'm genuinely more er like food S0439: yeah S0451: cos I I had erm this morning obviously after doing <i>like</i> weights and things S0439: yeah yeah S0451: but erm I was expecting to do a bit more than I did</p>	<p>Speaker S0451 uses the <i>PMM like</i> to focus the following NP "weights and things," highlighting the importance of the information within their proposition. The focus is on the type of exercise the speaker was doing, which resulted in eating more food, requiring them to take the tablets in question.</p>
20.	<p>S0084: so I had my date with the chav on Sunday S0041: oo (.) god (.) yes (.) jesus (.) how did that go? S0084: it was f- it was really fun actually (.) but um he's not a love interest at all (.) he's really he's <i>like</i> a proper cheeky chappy (.) he's really cute (.) but um no it's not it's not love it's not love</p>	<p>Speaker uses the <i>PMM like</i> to focus the following NP "a proper cheeky chappy," highlighting the importance of the information within their proposition. The focus is on the positive evaluation on the person that contrasts with the fact that they do not represent a love interest for the speaker.</p>
21.	<p>S0328: and they have a h- they had a receptionist called –ANONnameF [...] S0328: who literally would just like find really nice wines to pair with the meals for these <i>like</i> hot girls that live there S0329: how did you meet this person? er S0328: my friend lives there but the guy who owns the house is really really rich S0326: he's a banker S0328: she's just living there temporarily but I think he broke up with his wife and then he just bought this like sick apartment on –ANONplace and filled it with beautiful young girls</p>	<p>Speaker S0328 uses the <i>PMM like</i> to focus the following NP "hot girls," highlighting the importance of the information within their proposition. The focus is on the fact that the women in question were attractive.</p>
22.	<p>S0336: they're d- they're they're qu- er they're there's a couple of them now that have got quite cliquey so like obviously –ANONnameF's living with –ANONnameF and –ANONnameF's <i>like</i> best mates with –ANONnameF and then like –ANONnameF and –ANONnameF bum –ANONnameF as well so before you know it like those five are just inseparable at the moment</p>	<p>Speaker S0336 uses the <i>PMM like</i> to focus the following NP "best mates," highlighting the importance of the information within their utterance. The focus is on the new information that describes the relationship that links the third person to the first two.</p>
23.	<p>S0106: I started going to –ANONplace Church about two weeks after it was finished (.) so it was S0141: really? Well done (.) that's very good timing S0106: so I've heard the stories of <i>like</i> the cold winters [...]</p>	<p>Speaker S0106 uses the <i>PMM like</i> to focus the following NP "the cold winters," indicating the importance of the information within their proposition. The focus is on the that they are aware of the stories, i.e. that they share this background knowledge.</p>
24.	<p>S0587: avocado and tuna? S0584: >>–ANONnameF –ANONnameF's tried it and she doesn't like it S0587: I I actually spread on toast in France S0643: yeah you mush it up S0584: >>avocado? S0587: yeah only <i>like</i> a thin layer you didn't taste it very much</p>	<p>Speaker S0587 uses the <i>PMM like</i> to focus the following NP "a thin layer," highlighting the importance of the information within their proposition. The focus is on the fact that there was not a large amount of avocado on the toast.</p>

25.	<p>S0330: >>it's gonna be bad but I don't think that like (.) there are Jewish jokes and then there are Jewish jokes right? S0328: this is like old Jews telling jokes S0330: >>yeah but also like those S0328: >>so there's like S0330: >> really crude ones S0328: >>Jew jokes about Jew people not like (.) anything like anti-Semitic you know S0331: mm S0330: yeah (.) and the really like horrible ones that make you feel really uncomfortable aren't funny</p>	<p>Speaker S0328 uses the <i>PMM like</i> to focus the following NP “Jew jokes about Jew people,” highlighting the importance of the information within their proposition. The focus allows the speaker to contrast the harmless Jewish jokes with the distasteful ones.</p>
26.	<p>S0369: [...] anyhow grandma came to me she said just come and er I want you to have a look at something (.) so tootled off there and there's this big table with all these books on like and er she said what is – UNCLEARWORD? (.) she said what do you think they'd be any help to –ANONnameM? and they were fifty P each I said well (.) we can easily find out can't we? so I got them and I've brought them S0368: mm S0369: and it is er er it looks as though they've never been used don't it –ANONnameF? S0368: mm S0251: >>there's a lot of textbooks like tha- S0368: well that's fifty pence each if he didn't want them he can just S0369: >>and yeah of course S0251: >>no S0368: >>get rid of them S0369: really it they're <i>like</i> the A level and AS S0368: oh right yeah S0252: >>business erm er business studies</p>	<p>Speaker S0369 uses the <i>PMM like</i> to focus the following NP “the A level and AS [...] business studies” indicating the importance of the information within their proposition. The NP specifies the type of books which are very cheap for the price mentioned.</p>
27.	<p>S0212: did you see the erm the scandal about erm four fourteen thousand fourteen hundred kids in the police getting sexually assaulted? S0202: yeah ... S0202: well the funny thing is right? (.) my grandad he's <i>like</i> a political activist cos he's retired and he's bored erm S0202: and so he's become a political activist and he told me at Christmas about Cliff Richard and touching loads of little kids up in Yorkshire I was like oh whatever grandad yeah okay then like just agreeing with him and I was like you're full of shit like you're a conspiracy theorist I don't believe you ... S0202: like and erm he fucking he were right like all this shit's come out about Cliff Richard and my grandad told me about it like si- about eight months ago</p>	<p>Speaker S0202 uses the <i>PMM like</i> to focus the following NP “a political activist” highlighting the importance of the information within their proposition.</p>

28.	<p>S0653: I'm very worried because I can't draw like I really can't draw so she wa- she's asked people on Twitter to all draw a chair well that's how it started J- Jackie Morris who's an illustrator was so inspired by Nicola's poem that she drew a chair and they're trying to get as many people to draw chairs as possible but yes I have a bit of an issue because I can't draw (.) but what kind of chairs are you guys drawing? [...]</p> <p>S0654: gonna do lots and lots of chairs well that would be very good</p> <p>S0653: yeah it would be lovely there's no right or wrong</p> <p>S0655: I'll do different ones</p> <p>S0654: maybe she might be sh- I think she might be really happy because we've done lots of chairs not one chair [...]</p> <p>S0655: I'm going to do a green stool</p> <p>S0653: a green stool? okay oh I see <i>like</i> different styles?</p> <p>S0655: yeah different types of chairs</p> <p>S0653: that is a very good idea</p>	<p>Speaker S0653 uses the <i>PMM like</i> to focus the following NP "different styles," highlighting the most important information within their question. The focus of the question is on clarifying the meaning of a prior utterance produced by S0655 "I'll do different ones," i.e. to disambiguate whether "different" meant "another" or "various."</p>
29.	<p>(...) S0421: did you hear about that erm grain that I don't it's called something it's got a weird and it's like quin- quinoa or something?</p> <p>S0423: yeah I've tried cooking it</p> <p>S0421: have you? well it it's</p> <p>S0423: >>I think I overcooked it it wasn't nice when I had it</p> <p>S0421: >>it's rose in popularity in <i>like</i> the western world</p> <p>S0423: yeah it's meant to be</p> <p>S0421: >>recently</p> <p>S0423: good for you isn't it?</p> <p>S0421: >>because it's supposed to be good for you</p>	<p>Speaker S0421 uses the <i>PMM like</i> to focus the following NP "the western world," highlighting the important information within their proposition, i.e. Quinoa has risen in popularity recently, especially in the western world.</p>
30.	<p>S0253: I think I I used to I used to just like some things were such treats to watch like I used to The Smur- cos the The Smurfs were on so early in the morning you had to get up really early to watch it [...]</p> <p>S0254: >>no it was about cos it must have been about quarter past seven cos I was never have got up bef- before seven</p> <p>S0253: but bear I mean I guess I mean it wasn't I used to get up at half six for school sometimes earlier but then (.) but then the thing is that sometimes like you have to remember for me it was only we we had to leave for school at quarter to nine (.) to get to -ANONplace from ours</p> <p>S0254: yeah</p> <p>S0253: and sometimes like my parents would drive so it was like we'd just get to school at like ten to nine so like to be up at</p> <p>S0254: >>yeah no I</p> <p>S0253: >>so we had</p> <p>S0254: >>think I'm talking about <i>like</i> (.) high schools</p>	<p>Speaker S0254 uses the <i>PMM like</i> to focus the following NP "high schools," highlighting the importance of the information within their utterance. Specifying what period in their life they are talking about.</p>

31.	<p>S0628: yeah we just got a cleaner S0624: mm S0628: >>it's like the best thing ever S0624: yes cos in principle I'm quite like anti S0628: so am I actually S0624: >>cleaners I think like I I don't [...] S0628: I definitely agree and I actually don't really think it's necessary if you live in <i>like</i> a shared house and everyone cleans</p>	<p>Speaker S0628 uses the <i>PMM like</i> to focus the following NP "a shared house," highlighting the importance of the information within their utterance. The focus is on the fact that in contrast to living on your own, a cleaner is not necessary in a shared house.</p>
32.	<p>S0689: I've never been to Amsterdam what's Amsterdam like? S0690: it's quite nice actually I keep thinking I keep flying through Amsterdam and thinking I don't never stop and or get S0688: >>like to take you to Anne Frank and see Anne Frank's place S0689: >>it's it's a weird country though isn't it? cos like isn't <i>like</i> drugs legal and loads of stuff? S0688: cannabis is</p>	<p>Speaker S0689 uses like to focus the following NP "drugs legal" highlighting the importance of the information within their question, representing the information gap they presume the addressee can fill.</p>
33.	<p>S0211: they constantly get killed –UNCLEARWORD killed [...] S0214: >>but that were by a a white oak stake that [...] S0214: but the other one's erm gone off somewhere so there's Klaus [...] S0211: I think you're behind I think you need to catch up S0208: that's pretty much like season three</p>	<p>Speaker S0208 uses the <i>PMM like</i> to focus the following NP "season three" highlighting the importance of the information within their proposition.</p>
34.	<p>S0135: I've haven't seen you in well not it's not ages S0084: it's been about two months S0135: yeah I haven't seen –ANONnameF in <i>like</i> years</p>	<p>Speaker S0135 uses the <i>PMM like</i> to focus the following NP "years," highlighting the importance of the information within their utterance.</p>
35.	<p>S0544: >>it's ganache S0543: why is it always just one oh wait I thought it was just one person on the other team then <i>like</i> the name wasn't changing for a while Ings caster sugar Bolognaise rabbit S0544: >>caster S0542: caster sugar</p>	<p>Speaker S0543 focuses the NP "the name," highlighting the importance of the information within their proposition.</p>
36.	<p>S0167: >>Royal Shakespeare Company that could sounds quite fun S0375: that would be really fun but what do you do at digital marketing what would you do? S0167: >>it's just like it means marketing but you do it online so I guess it's just <i>like</i> the modern marketing S0375: is marketing something you wanna do then? is marketing cos I thought you wanted to do more sort of publishing and writing</p>	<p>Speaker S0167 uses the <i>PMM like</i> to focus the following NP "the modern marketing," highlighting the importance of the information within their utterance. The focus is on the fact that the digital marketing class can be considered basically modern marketing in general.</p>
37.	<p>(...) S0422: it's a good hospital S0423: is that where they teach in as well? S0422: >>yeah S0421: yeah –ANONplace has connections with it to do <i>like</i> the nursing programmes so although I mean – ANONplace's not well not many people want to go to –ANONplace but if you want to do nursing then it's good because of the hospital</p>	<p>Speaker S0421 uses the <i>PMM like</i> to focus the following NP "the nursing programmes." Highlighting the importance of the information within their proposition. The NP is the point of the answer.</p>
38.	<p>S0607: yeah (.) thank god it's S0644: >>erm S0607: got to <i>like</i> the end of the afternoon because now it's manageable the heat S0644: I just can't believe how much like Cornwall it is and I love Cornwall (.) look over the dunes</p>	<p>Speaker S0607 uses the <i>PMM like</i> to focus the following NP "the end of the afternoon," highlighting the importance of the information within their proposition.</p>

39.	<p>S0008: that road is just jammed with cars S0013: yeah S0008: you know these big four wheel (.) four wheel four by fours with people dropping off you know Topsy and Mopsy to go to school [...] S0008: and picking them up again (.) and of cause in the even- in the afternoons they have <i>like</i> the infant class finish off half an hour before the sec- (.) you know the the the primary school S0013: >>right S0012: yeah (.) yeah yeah S0008: and so like there's cars parked there for about an hour (.) cos people get there really early to get a place to park</p>	<p>Speaker S0008 uses the <i>PMM like</i> to focus the following NP “the infant class,” marking the importance of the information within their utterance.</p>
40.	<p>S0086: >>you're a knob (.) yeah (.) grace has put a lot of weight on has n't she? I le- unless I just forgot how big she was before but her legs looked really big S0041: did they? S0086: mm (.) <i>like</i> her thighs (.) maybe those really unattractive trousers S0041: I was going to say do you think they were really the trousers (.) I don't know</p>	<p>Speaker S0086 uses the <i>PMM like</i> to focus the following NP “her thighs,” highlighting the importance of the information within their proposition. The focus is on the specific body part that made the speaker think about the weight gain.</p>
41.	<p>S0450: >> (...) mm (.) no but I wish I could bake well like stuff (.) I've been watching <i>like</i> the British Bake-Off like it's the first year I've actually watched it S0439: >>me too (.) love the Bake-Off S0450: and like every every week I'm like yeah I'm gonna bake t- like tonight or tomorrow like and take it to work or something (.) but then you end up like making a cake and then just eating them</p>	<p>Speaker S0450 uses the <i>PMM like</i> to focus the following NP “the British Bake-off,” highlighting the importance of the information within their proposition. The focus is on the fact that the specific show has motivated the speaker to bake (but not to share).</p>
42.	<p>S0041: if I c- if I choose to go in a submarine they'll just give me five grand for going on it in the first place [...] S0041: and you're not allowed to make a nose a noise a lot of the time (.) because the vibrations S0046: the vibrations (.) yeah S0041: other people can hear you S0084: oh huh S0041: so like the Viper you're not allowed to make a noise (.) they've got <i>like</i> certain times (.) most of the day they're not um even allowed to speak S0084: shitting hell S0041: yeah S0084: what kind of a life is that? S0041: mental life S0084: five grand though</p>	<p>Speaker S0041 uses the <i>PMM like</i> to focus the following NP “certain times,” highlighting the importance of the information within their proposition. The focus is on the fact that that there are specific time periods when you cannot make noise when aboard of the submarine in question.</p>
43.	<p>S0325: yeah and then I I saw on a picture that did s- some girl was giving her tea like a massive box of tea [...] S0324: origami Stitch or S0325: mm S0324: >>or something that would be so cool S0325: mm S0324: origami St- yeah or something like that that's not <i>like</i> tea S0325: mm (.) it's very unoriginal S0325: and she gets so much tea and like (.) but then also they have so much but then I wouldn't know what actually to do with all of the stuff that people got me</p>	<p>Speaker S0324 uses the <i>PMM like</i> to focus the following NP “tea,” highlighting the importance of the information within their proposition. The focus is on the fact that the gift in question should be anything but tea.</p>

44.	<p>S0423: well –ANONnameF has one she’s got a record player and records S0421: cos I li- cos I like the look of the gramophones S0421: but I’d want to be buying like Beethoven or something I don’t like I don’t like the pop ones S0423: >>mm S0421: obviously like cos they have pop ones S0423: >>but you’re thinking <i>like</i> the old fashioned gramophones S0421: yeah S0423: from like victorian era S0421: and put like Mozart on cos that’s what they played on them</p>	<p>Speaker S0423 uses the <i>PMM like</i> to focus the following NP “the old fashioned gramophones” highlighting the importance of the information within their proposition. The focus is on the fact that it is specifically the old-fashioned gramophones that S0421 likes.</p>
45.	<p>S0555: but the first but the first episode we were talking about (.) sexism [...] S0555: >>how did we (.) how did we start it? S0402: >>I went for a piss for like twenty seconds I came back S0555: >>we started on racism? (.) what was it about racism? S0405: oh I I I think I asked the question do you believe in reverse racism or something like that? S0555: oh no cos we cos we started with we started the whole thing with <i>like</i> sexism cos I was we we started discussing whether it was innate that males and females were different S0405: >>oh yeah yeah yeah S0555: and that went on to like (.) that developed</p>	<p>Speaker S0555 uses the <i>PMM like</i> to focus the following NP “sexism,” highlighting the importance of the information within their proposition. The focus is on the fact that it was indeed the topic of sexism with which they started the conversation.</p>
46.	<p>S0441: yeah we didn’t go to the beach much though cos it was so hot by the beach S0439: oh really? S0441: there’s a beach obviously <i>like</i> in the resort so you can just walk down to the beach but S0439: yeah yeah S0441: the erm the pool was a bit nicer [...]</p>	<p>Speaker S0441 uses the <i>PMM like</i> to focus the following PP “in the resort,” indicating the importance of the information within their proposition. The focus is on the fact that the beach was a part of the resort, so conveniently close, yet they opted for the pool anyway due to the temperature.</p>
47.	<p>S0154: and then we came out of that and then we went to (.) this erm clan one there wasn’t like scary there was like this woman up in the trees in a net and like S0013: oh S0154: she was just sitting there and then she move when she you were <i>like</i> under her and she’d be like help me help me just kept on screaming help me S0154: and just like right so you just carry on walking and then there’s like people who like jump out at you (.) erm S0154: but they’re not actually that scary</p>	<p>Speaker S0154 uses the <i>PMM like</i> focus the following PP “under her,” highlighting the importance of the information within their proposition. The focus is on the fact that the woman sitting up in the tree started screaming at the precise moment when they found themselves under her.</p>
48.	<p>S0336: they just cancelled it so I had no I had no phone service so I’m walking around in the middle of Germany on my own with no form of contact whatsoever I’ve never been so scared in my entire life I literally like I’ve I’ve walked at such a pace to get back to my B and B and I shut the door and I didn’t leave again <i>like</i> until the next morning when I was all packed up and ready to go and I rang down and asked for a taxi and I was like</p>	<p>Speaker S0336 uses the <i>PMM like</i> to focus the following PP “until the next morning,” highlighting the importance of the information within the proposition. The focus is on the fact that the speaker did not leave their room until it was time to leave the foreign country.</p>

49.	<p>S0532: yeah that is the only difference and she's got a really nice view [...] S0529: oh god it is I hate our carpet S0532: I actually don't mind it cos it matches my high school but (.) erm yeah no oh she's really lucky cos she's like on the top floor of one of the file things and she opened up the s- S0529: >>l'd love to be higher up S0530: mm S0532: >>erm she basically opened it's like a like a very narrow carpark that's just got a load of trees in front of it so she just sees tree tops from her window S0529: >>mm mm S0532: and she that's so nice cos I see a path S0532: I see a busy path</p>	<p>Speaker S0532 uses the PMM like to focus the following PP "on the top floor of one of the file things," highlighting the importance of the information within their proposition. The focus is on the fact that the other person lives on a higher floor, so they have nicer view out of their window.</p>
50.	<p>S0336: >>I definitely think I definitely think she'll be first cos I just think like I get the impression – ANONnameM's like in the headspace to do it S0350[?]: yeah S0344: do you think? S0336: yeah</p>	<p>Speaker S0336 uses the PMM like to focus the following PP "in the headspace to do it," highlighting the importance of the information within their proposition. The PP represents the reason why the speaker thinks the woman in question will be the first to get married.</p>
51.	<p>S0326: well yeah it's kind of to understand any sort of Greek drama you really have to understand the context that they're performed in which is a really like grand public ceremony put on by the state where you have all these rituals before S0382: always? S0382: right S0326: yeah there's two main ones the Lenaia which is just just it's before the before the weather's alright to sail so it's just Greeks and the Great Dionysia which is sort of the whole Greek world S0382: the Great? S0326: Dionysia S0382: Dionysia S0326: and then you have you know you have things like at the Great Dionysia you have a sort of parade of the war orphans of that year you have all the sp- you have lots of sacrifices</p>	<p>Speaker S0326 uses the PMM like to focus the following PP "at the Great Dionysia," highlighting the importance of the information within their proposition. The focus is on the specification about which of the two festivals mentioned previously is being talked about.</p>
52.	<p>S0323: and then I decided to have new nails [...] S0323: and then you use the colour S0320: yeah S0323: and e- in between each time you cure it for like a minute two minutes S0320: >>oh okay S0323: and then you there's a top coat S0320: yeah S0323: and then you clean all your nails and they're all shiny and nice and then there's a nourish one as well which you just which is like for your cuticles</p>	<p>Speaker S0323 uses the PMM like to focus the following PP "for your cuticles," highlighting the importance of the information within their proposition. The focus is on the fact that in contrast to all the products and procedures applied on their nails, the target of the nourish is specifically the cuticles.</p>
53.	<p>S0324: also I think –ANONnameM got a haircut such a S0325: >>he did yeah S0325: yeah he did S0324: oh S0325: but he didn't get it cut much at like at the front S0324: at the front yeah it's exactly the same</p>	<p>Speaker S0325 focuses the following PP "at the front," highlighting the importance of the information within their proposition. The focus is on the area where ANONnameM's haircut has not changed much, in contrast to other parts.</p>

54.	S0144: yeah I remember in Vietnam S0142: yeah? S0144: we used to go to work and the security guards (.) like in Vietnam they erm they smoke bongos constantly	Speaker S0144 uses the <i>PMM like</i> to focus the following PP “in Vietnam,” highlighting the importance of the information within their proposition. The focus is on the fact that the information they propose about the security guards is particular for security guards in Vietnam.
55.	S0439: yeah it’s really bad and eating Skittles is a bit of a disaster cos I have to like colour coordinate them S0432: oh do you? S0439: yeah S0432: do you have <i>like</i> in different pots? S0439: yeah I have like a little lines then like odd ones I have to like have (.) like little –UNCLEARWORD with	Speaker S0432 uses like to focus the following PP “in different pots,” highlighting the importance of the information within their question. The point of the question is to validate the hypothesis regarding the way S0439 colour coordinates their Skittles.
56.	S0587: they’re getting married did I say it? S0585: yeah yeah you told me cos we were sa- we were talking well I was maybe you weren’t listening then erm we said they that they must have got engaged <i>like</i> in –ANONplace S0587: aye S0585: cos I rem- I remember you telling me when they got engaged	Speaker S0585 uses the <i>PMM like</i> to focus the following PP “in –ANONplace,” highlighting the importance of the information within their proposition. The focus is on the fact that the engagement must have happened particularly in the anonymised place.
57.	S0653: was everybody cross that he? S0655: erm S0653: destroyed something? S0655: he didn’t destroy anything S0653: oh I thought you said he blew something up S0655: no that was a Creeper S0654: >>no you kill Creepers <i>like</i> in Minecraft S0653: you can kill Creepers in Minecraft? S0655: yeah and they blow stuff up	Speaker S0654 uses the <i>PMM like</i> to focus the following PP “in Minecraft,” highlighting the importance of the information within their proposition.
58.	S0058: I had somebody ring me up yesterday and she was very sweet but she rings me up a lot and asks me things that she knows (.) and then doesn’t like she’s oh I’ll submit the files today and then just has n’t submitted them <i>like</i> for the last three days (.) erm but still rings me quite a lot erm and basically says is there going to be any work after the deadline and said well erm I said there is the possibility of further work and I will be contacting people who have been involved in this project if and when that that happens (.) you know very diplomatically (.) erm	Speaker S0058 uses the <i>PMM like</i> to focus the following PP “for the last three days,” highlighting the importance of the information within their proposition. The focus is on the fact that although the person in question promised to do the task <i>today</i> , three days have passed and nothing happened.
59.	S0383: did you did you see that Derren Brown when he like there was this guy that was terrified of flying and he like it was over a really long period of time and then he <i>like</i> hypnotised him and then he got on the plane and they faked like an emergency on the plane and they hypnotised him not to knocked him out and put him in a flight simulator and he had to like land the plane it was really amazing [...]	Speaker S0383 uses the <i>PMM like</i> to focus the following VP “hypnotised him,” highlighting the importance of the information within their proposition. The focus is on the fact that the person was hypnotised.
60.	S0041: (...) oh no (.) rob (...) Yeah she’s a bit mad (.) they’re all a bit mad S0084: and she’s talking about them moving in together (.) S0041: I think they just <i>like</i> gather all the weirdos together S0084: makes good TV I suppose is their thinking	Speaker S0041 uses the <i>PMM like</i> to focus the following VP “gather all the weirdos together,” highlighting the importance of the information within their proposition. The focus is on the fact that it is precisely the simple act of putting weird people together in a house ensures a good reality TV show.
61.	S0439: and we were told when we were merging that our team was erm (.) we were going to get reduced er reduce the amount of projects we’re doing and increase our workload <i>like</i> to compensate so we were having some of our projects taken away right that has n’t been the case we I used to have erm like sixteen projects erm and apparently we’re not having new job descriptions and we’re not having any pay rises and I’m a bit like well that’s not very fair and then my boss like my head of department she got a promotion recently S0440: yeah S0439: and I bet she got a salary increase	Speaker S0439 uses the <i>PMM like</i> to focus the following VP “to compensate,” highlighting the importance of the information within their proposition. The focus is on the purpose of the actions mentioned by the speaker represented by the INF.

62.	<p>S0494: it's what? S0493: holiday o'clock S0494: yeah exactly (.) it's manana time S0493: yeah (.) you know what? manana <i>like</i> means tomorrow but also this morning (.) so as a as a word to describe the time it's really useless because if you say S0492[??]: >>—UNCLEARWORD S0493: I'll see you manana S0496[??]: mm S0493: that could be S0494: >>it's either S0493: I'll see you this morning or I'll see you tomorrow</p>	<p>Speaker S0493 uses the <i>PMM like</i> to focus the following VP “means tomorrow,” highlighting the importance of the information within their proposition. The focus is on the fact that the meaning of “manana” is ambiguous.</p>
63.	<p>S0336: it 'll be it I think it will be better as summer comes along as well because it's one of those things like during the winter everybody's in the house like (.) everybody's kind of hibernating like you said they're in bed at before nine and all this kind of stuff like but as soon as it's nice weather you can you can do more things of an evening like you know —ANONnameF might be more inclined to <i>like</i> go out and like even if it's S0362: mm S0336: just for a walk or whatever like</p>	<p>Speaker S0336 uses the <i>PMM like</i> to focus the following VP “go out,” highlighting the importance of the information within their proposition. The focus is on the potential result of better weather, which is -ANONnameF going out more.</p>
64.	<p>S0530: no I'm good (...) by the way my test actually went okay [...] S0530: yay thank you it was I was just like ace well ace —UNCLEARWORD that bit I S0529: >>yeah S0530: I think because that's the part of English language that I really <i>like</i> (.) revised really hard</p>	<p>Speaker S0530 uses the <i>PMM like</i> to focus the following VP “revised really hard,” indicating the importance of the information within their proposition.</p>
65.	<p>S0324: actually that is kind of polite for her S0325: is it? S0324: yeah cos normally she'd just <i>like</i> stare at them and be like (.) get out S0325: I can actually imagine her doing that</p>	<p>Speaker S0324 uses the <i>PMM like</i> to focus the following VP “stare at them,” indicating the importance of the information within their proposition. The focus is on the fact that the person in question would simply stare, which is a different behaviour from the one mentioned in the context.</p>
66.	<p>S0208: erm I used to always get flights over to —ANONplace <i>like</i> to go to concerts and stuff stay with —ANONnameF and then he'd pick me and —ANONnameF up and take us as our sort of chaperone sort of thing S0202: >>mm (.) yeah S0208: to the concerts and we went to Bullet for My Valentine</p>	<p>Speaker S0208 uses the <i>PMM like</i> to focus the infinitive VP “to go to concerts” highlighting the importance of the information within their proposition. The focus is on the fact that the speaker used to fly there to specifically go to concerts.</p>
67.	<p>S0326: I I think whenever it sm- smelt of weed I think it was going as like smoke weed S0383: I like loads of times I got Zipcars it just stunk of weed or people just <i>like</i> dealing weed you know cos it's like you're not going to get the number S0326: yeah take prostitutes in there and stuff</p>	<p>Speaker S0383 uses the <i>PMM like</i> to focus the following VP “dealing weed,” highlighting the importance of the information within their proposition. The focus is on the fact that people weren't necessarily simply smoking weed in the rental van but in contrast were using the vans to sell the drug out of them.</p>
68.	<p>S0235: and you help people that own the job and so it's it's almost working at a job and you find the candidate and you split fifty fifty but (.) a friend of ours —ANONnameF who worked in she worked for like high street kind of recruitment and her manager would <i>like</i> steal erm (.) cVs from her and like take them over and would like lock down her computer and like S0198: >>oh that's just in in in jobs that S0192: >>cos it's commission there's a bit of a fight yeah really</p>	<p>Speaker S0235 uses the <i>PMM like</i> to focus the following VP “steal CVs from her,” highlighting the importance of the information within their proposition. The focus is on the shocking practices done by the manager to achieve better results themselves.</p>

69.	<p>S0115: oh right uh yeah I mean well well I think I suppose that that's just something that that that you know kids do isn't it though they they go through that that phase you know maybe when they're at college or something and they uh they just sort of go round you know go- going mad and discovering uh discovering alcohol and um uh S0037: >>yeah (.) yeah (.) I know S0115: and sort of but they're throwing up because th- because the stomachs <i>like</i> aren't used to the alcohol so they just throw up everything</p>	<p>Speaker S0115 uses the <i>PMM like</i> to focus the following VP "aren't used to the alcohol," highlighting the importance of the information within their utterance."</p>
70.	<p>S0276: he's my favourite even though he's not the best looking he's such a dork he just sits and he just eats all the time like in one of their in one of their TV shows like they were supposed to be looking he was supposed to go out and buy groceries but he went he spent all the money on food cos he was hungry S0275: >>that's like you S0275: he could've still got the groceries and made something S0276: he wanted to eat so he was just at a children's playground <i>like</i> sitting on those one of those squish- not squishy S0275: >>squidgy erm S0276: >>you know those rocking things? yeah not S0275: >>like the see seesaw (.) ah mini seesaw</p>	<p>Speaker uses the <i>PMM like</i> to focus the following VP "sitting on those...," highlighting the importance of the information within their proposition. The focus is on the fact that the child went to sit on the seesaw to eat alone.</p>
71.	<p>S0598: >>you're allowed to like use sources that your teachers have directed you to and reference those S0592: >>yeah S0598: but you're not allowed to <i>like</i> reference my lecturer (.) at university said this S0596: >>my lecturer told me</p>	<p>Speaker S0598 uses the <i>PMM like</i> to focus the following VP "reference my lecturer," highlighting the importance of the information within their proposition. The focus is on the specific restriction regarding the sources they can use.</p>
72.	<p>S0652: >>there's a there's a no it's not I came across one S0653: right S0652: erm S0655: hedgehog video S0652: a little hedgehog in the kitchen with a little plastic ball with a bell in it and it's <i>like</i> chasing it round it's really cute</p>	<p>Speaker S0652 uses the <i>PMM like</i> focus the rest of the VP "chasing it round" highlighting the importance of the information within their proposition. The focus is on the fact that the hedgehog actively plays with the ball.</p>
73.	<p>S0416: and then that's that? S0417: yeah so you've gotta <i>like</i> not just leave it without putting the ignition on otherwise the gas is erm gas is dangerous without being ignited S0416: >>so you've gotta gotta be like this and then you go like this this and then click that</p>	<p>Speaker S0417 uses the <i>PMM like</i> to focus the rest of the VP "not just leave it without putting the ignition on," highlighting the importance of the information within their proposition. The focus is on the specific thing that must not be done.</p>
74.	<p>S0135: >>yeah (.) but do you know what though? I was saying to –ANONnameF the other day some days I I could go three days without spending a single cent because I say say like someone has <i>like</i> got food in the house and I would walk to work and I wouldn't go out (.) I could literally go there days without spending money (.) here day in day out I've got my train fare</p>	<p>Speaker S0135 uses the <i>PMM like</i> to focus the rest of the VP "got food (in the house)," highlighting the importance of the information within their proposition. The information is one of the main reasons allowing the speaker not to spend any money during the day.</p>
75.	<p>S0037: like you know I think they would be good then because like big big print books are really heavy (.) if you wanted to buy a novel but in large print it's gonna be like book like massive heavy book S0115: >>yeah (.) yeah S0037: but with a Kindle you can <i>like</i> make the print bigger (.) just make it bigger yourself so</p>	<p>Speaker S0037 uses the <i>PMM like</i> to focus the rest of the VP "make the print bigger," highlighting the importance of the information within their proposition. The focus is on the fact that in contrast to having an enormous book with bigger print, Kindle conveniently allows changing the font as needed.</p>

<p>76. S0604: for an action discard a card to draw the card with the same colour when from the player discount pile [...] S0603: >>it's er but I mean looking at these kind of pl- add-ons S0603: it would only be I think this soldier guy would be good combined with the resear- the researcher so that he could <i>like</i> keep these in circulation so you can S0603: I you can get them out of the S0604: >>mm S0603: disc card and then to the researcher</p>	<p>Speaker S0603 uses the <i>PMM like</i> to focus the rest of the VP “keep these in circulation,” highlighting the importance of the information within their proposition.</p>
<p>77. S0430: it's a Jack Whitehall show S0428: I've I've <i>like</i> seen it advertised S0430: yeah S0428: but never actually watched it</p>	<p>Speaker S0428 uses the <i>PMM like</i> to focus the rest of the VP “seen it advertised,” highlighting the importance of the information within their proposition. The focus is on the fact that the speaker is aware of the show but has not but has not seen it.</p>
<p>78. S0439: how can she afford all these holidays if she always moans that she's <i>like</i> gonna die in or a pauper? S0481: well she told me she took her thirty thousand pounds when she finished work S0439: and spent it all</p>	<p>Speaker S0439 uses the <i>PMM like</i> to focus the rest of the VP “gonna die [...] a pauper,” highlighting the importance of the information within their proposition. The focus is on the fact that the person in question often complains</p>
<p>79. S0428: so we stayed there in the woods in –ANONplace and then out we booked the e- the wrong airport for – ANONplace so we had to on the wrong side of the fjord the –ANONplace fjords S0058: >>right S0428: we had to <i>like</i> drive down for four hours S0058: right S0428: and then we caught a boat across from so we drove down to –ANONplace</p>	<p>Speaker S0428 uses the <i>PMM like</i> to focus the rest of the VP, “drive down for four hour.” The focus is on the difficulty that a mistake of booking a flight from a wrong airport resulted into.</p>
<p>80. S0324: >>there's millions of people they probably wouldn't have S0325: >>yeah S0324: >>remembered S0325: all the judges are like oh yeah we remember you really? do you? S0324: yeah S0325: oh S0324: yeah well you can't really expect them to <i>like</i> remember</p>	<p>Speaker S0324 uses the <i>PMM like</i> to focus the rest of the VP “remember,” highlighting the importance of the information within their proposition. The focus is on the fact that the judges in a talent show cannot be expected to remember contestants from previous seasons.</p>
<p>81. S0228: >>the guy who take who took it yeah get this right? tea we have it all the ti- I don't know if I told you we drink it all the time don't we? you think British tea S0192: yeah S0228: to get tea from China was a fucking mission an English guy who was employed by Kew Gardens went to China S0192: >>I've heard of this he had to <i>like</i> sneak the plant out and like some shit S0228: >>yeah yeah well he lived there for like years and years could speak Mandarin (.) dressed up in Chinese clothes had like shaved head with the pony tail and he had to smuggle it out and he had to get some and smuggle it out of the country</p>	<p>Speaker S0192 uses the <i>PMM like</i> to focus the rest of the VP “sneak the plant out,” highlighting the importance of the information within their proposition. The focus is on the fact that the tea plant was taken out of the country secretly and illegally, which is the most important thing the speaker remembers about the story.</p>
<p>82. S0084: I have to get you to sign that consent form ... S0037: um (.) well I can just send the two in and then it doesn't really make any difference (.) I can whatever S0084: yeah yeah S0037: just comes back to me anyway S0084: Cos I think I have to get them I have to <i>like</i> hand deliver them or send them security</p>	<p>Speaker S0084 uses the <i>PMM like</i> to focus the rest of the VP “hand deliver them” to highlight the importance of the information within their proposition.</p>

<p>83. S0592: I was saying for for my first essay I got all my research done cos it's really annoying because you have to you have to search for things outside of your lecture notes S0592: so so like look at cos you have to have to read journal articles of of the actual research itself S0598: >> I never read a full journal article S0592: yeah yeah I I I don't read the I don't <i>like</i> read it thoroughly I just skim and look at the important points but mainly I just read the abstract and see if it will fit with my essay erm (.) but I I had to search for those so I did that like a week I think before my essay was due like it was all done so all I had to do was (.) think of a way to fit them in and reference them in my essay so I was like yeah I'm proud of myself</p>	<p>Speaker S0592 uses the <i>PMM like</i> to focus the rest of the VP "read it thoroughly," highlighting the importance of the information within their proposition. The focus is on the fact that the speaker, just like the interlocutor S0598 never reads the research articles in full.</p>
<p>84. S0468: and she said ah spent all my money travelling on magic mushrooms I was like S0467: sorry? S0468: yeah like what like what? I've done some recently [...] S0467: I mean people like have all these like preconceptions that you're gonna <i>like</i> do stupid things but like S0468: >>mm S0467: like walking round no one's gonna like look at us and think that the the you know you're acting weird or anything like that</p>	<p>Speaker S0467 uses the <i>PMM like</i> to focus the rest of the VP "do stupid things," highlighting the importance of the information within the proposition.</p>
<p>85. S0331: no he was fine but we we had a few beers (.) but I got called into work S0328: n- erm S0330: no I don't think I've ever <i>like</i> had a conversation longer than three minutes with him S0331: no he's funny he was being funny</p>	<p>Speaker S0330 uses the <i>PMM like</i> to focus the rest of the VP "had a conversation longer than three minutes with him," highlighting the importance of the information within their proposition. The focus is on the fact that in contrast to S0331, who "had a few beers" with that person, S0330 never had a more substantial encounter with them.</p>
<p>86. S0219: I don't really get alcohol poo S0216: on what a fucker S0219: >>I don't know if I do anyway S0216: >>it fucking ruins my stomach S0202: yeah I had a massive one this morning it stunk UNKFEMALE[?]: >>oh S0202: absolutely stunk S0208: my one this morning was really good it was <i>like</i> solid like a normal poo and it didn't smell cos I was in S0202: yeah S0208: a public toilet in –ANONplace so I was like putting loads of toilet paper down I waiting for people to flush like –UNCLEARWORD</p>	<p>Speaker S0208 uses the <i>PMM like</i> to focus the following ADJP "solid," highlighting the importance of the information within their utterance. The focus is on the fact that the consistency of the speaker's stool was not out of the ordinary, contrasting it with the one described by their interlocutor.</p>
<p>87. S0115: they are very like quite s- quite hot aren't they? S0037: they are S0115: but not <i>like</i> chilli hot sort of pepper hot S0037: >>no (.) peppery (.) like tickle your nose</p>	<p>Speaker uses the <i>PMM like</i> to focus the following ADJP "chilli hot" indicating the importance of the information within their proposition. The focus is on the specification of the nature of the spiciness.</p>
<p>88. S0469: oh my god that's really creepy they're just shaped like babies S0437: >>these are like the original ones S0438: mm S0469: edible babies S0438: >>got to eat them head first S0437: yeah surely that should be illegal now? S0437: I just mean you know the way like now they don't sell those little <i>like</i> fake cigarette sweets any more S0469: oh my god there are loads of those S0437: >>cos it encourages you to smoke yeah I've not seen them in years like the chocolate ones with the rice paper round the outside that actually look</p>	<p>Speaker S0437 uses the <i>PMM like</i> to focus the following ADJP "fake," highlighting the importance of the information within their proposition. The focus is on the fact that those candy cigarettes in question were only imitating real ones.</p>

89.	S0024: and they've got that really good school here (.) which is <i>like</i> renowned in the whole of -ANONplace S0144: oh really? S0024: yeah yeah it's a good school	Speaker S0024 uses the <i>PMM like</i> to focus the following ADJP "renowned in the whole of -ANONplace," highlighting the importance of the information within their proposition. The ADJP provides evidence for the speaker's evaluation of the school as being "really good."
90.	S0423: so you just have to tell them you're in pain S0421: yeah but then when you go into the doctor's it's just like they don't mind like [...] S0421: and the receptionist thinks oh you know? like but like for all like if someone's going in and they're <i>like</i> not necessarily in pain and they can see something that's wrong with them and then the receptionist like oh no you're going to have to wait two they might be in agony by the time they've waited two weeks	Speaker S0421 uses the <i>PMM like</i> to focus the following ADJP "not necessarily in pain," highlighting the importance of the information within their proposition. The focus is on the fact that people can go to the doctor without having to be in pain, yet still need help.
91.	S0026: I mean the only other thing you could use is air S0120: yeah S0026: but it's not <i>like</i> easy enough to transfer to -UNCLEARWORD S0120: right S0026: it 'll be typically be ninety degrees (.) -UNCLEARWORD the exhaust gases could be like pre-catalytic converter they could be like four hundred degrees or something	Speaker S0026 uses the <i>PMM like</i> to focus the following ADJP "easy enough" highlighting the importance of the information within their proposition. The focus is on the disadvantage of using air as an alternative engine coolant.
92.	S0037: this company in Nottingham or Derby or where Sheffield or something has been doing that (.) and they were saying so anyway I w- this thing I was reading with was on about this like customization of like jumbo planes and stuff and (.) apparently like Donald Trump obviously has got like a Boeing Seven whatever Seven Five Seven or Seven Three Seven or something (.) some big plane (.) and he's had like all of his replaced with like massive luxury seats with the Trump family crest <i>like</i> sown into everything and gold everywhere and S0115: well he's got a gold statue of himself has n't he I mean S0037: well I went in S0115: that man's achieved a lot but he's he's also made himself look extraordinarily vain and uh greedy	Speaker S0037 uses the <i>PMM like</i> to focus the following ADJP "sown into everything," highlighting the importance of the information within their proposition. The focus is on the fact that a superior technique was used to in contrast to other possible cheaper ways (e.g. printed).
93.	S0115: Yeah I mean Three's sort of the most uh S0037: >>the most what? S0115: I guess it's sort of (.) is it <i>like</i> the most highbrow of the four? S0037: I dunno I mean it depends what you think of hig-brow is like S0115: >>whereas Radio One is the is the most hip and then Radio Two is like yeah for sort of middle aged people um	Speaker S0115 uses the <i>PMM like</i> to focus the following ADJP "the most highbrow," highlighting the most important information within their question, representing the information gap they presume the addressee can fill.
94.	S0254: it's like they've made the S0253: >>why is red hot? S0254: >>Coke green now haven't they? (.) not <i>like</i> actually green but there's a Coke called Coke green S0253: right and what's the S0254: >>which is erm S0253: >>what's the gimmick? S0254: it's it's natural sug- like	Speaker S0254 uses the <i>PMM like</i> to focus the following ADJP "actually green," highlighting the importance of the information within their proposition. The focus is on the fact that despite the name, the drink in question is not green in colour.
95.	S0104: yeah it's all short isn't it? S0374: >>she's cut it all short S0376: >>oh is it? S0374: and it's <i>like</i> layered and it's all really nice	Speaker S0374 uses the <i>PMM like</i> to focus the following ADJP "layered," highlighting the most important information within their utterance. The focus is on the fact that although the hairstyle is all short, it is also layered.

96.	<p>S0146: [...]And then we guessed and then we like had to guess and then one of them ended up y- eh working for the BBC and so he started chatting he's like oh didn't you work blah blah blah and actually in the same in the way that these are there was only one filing cabinet that divided us (.) it was we were sat next to each other in an open plan office and and didn't recognise him at all (.) and eh then –ANONnameF was saying because he worked for Gardener's World and Points of View and –ANONnameF was like are you sure that's not the guy that –ANONnameF went on a date with? Cos –ANONnameF went on a date with a guy that worked for Gardener's World and subsequently whenever we walked to like –ANONplace we had to walk <i>like</i> quickly past his road or by pass it in case we see him</p>	<p>Speaker S0146 uses the <i>PMM like</i> to focus the following ADVP “quickly,” highlighting the importance of the information within their proposition. The focus is on the fact that they had to get through the location as fast as possible.</p>
97.	<p>S0587: erm and there's drink left on the table from the night before –ANONnameM leaves pretty much full can of Carling that he opened the night before but erm didn't drink and then he puts the laptop on the like table like this and er here in the lounge S0643: yeah S0587: and then I think –ANONnameF just <i>like</i> accidentally knocked the can of Carling with her foot spills all over –ANONnameM's laptop breaks it (.) erm so who is at fault? is it –ANONnameF for knocking over the can of Carling? or is it for –ANONnameM just le- er and this is like the evening of the next day as well S0643: is is was that –ANONnameM's Carling?</p>	<p>Speaker S0587 uses the <i>PMM like</i> to focus the following ADVP “accidentally”[sic], highlighting the importance of the information within their proposition. The focus is on the fact that the action was not intentional, which is relevant for the following discussion.</p>
98.	<p>S0326: >>right guess where's the world's centre of sperm donation? [...] S0331: it's a with like a moneymaking thing cos in Denmark you can do it way more than you can do it here and you get paid <i>like</i> quite well so a lot of these guys go like most days S0328[?]: no they don't no S0331: well how like twice a week or something?</p>	<p>Speaker S0331 uses the <i>PMM like</i> to focus the following ADVP “quite well,” highlighting the importance of the information within their proposition. The focus is on the fact that donating sperm is a lucrative activity in Denmark.</p>
99.	<p>S0115: >>Three duvet days? S0037: so you can use them as holiday if you want (.) but apparently people use them for those days when they feel <i>like</i> unproductive S0115: okay (.) but you don't always know though before you've gone in do you? [...] S0037: >>you could like be like I haven't done anything any more today I can't do this afternoon I'm just gonna home like</p>	<p>Speaker S0037 uses the <i>PMM like</i> to focus the following ADVP “unproductive,” highlighting the importance of the information within their proposition. The focus is on the fact that people use their duvet days specifically in situations when they feel unproductive, not just as a regular, additional day off.</p>
100.	<p>S0144: but it's a needle in a haystack how can you stop it? for the million er millions of people that post some something how can you actually check it? because you can't you can't set up a computer program to check that kind of thing it has to be done with a hu- a human S0024: mm can't they can't a computer program check the wavelengths of <i>like</i> what's contained within video? S0144: what?</p>	<p>Speaker S0144 uses the <i>PMM like</i> to focus the following WH-clause “what's contained in the video,” highlighting the importance of the information within their utterance.</p>

10.2.1.2 Marking intensification

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1.	<p>PS126: It's quite well it's fun because I you know the people and you see them once or twice a year and it's it's nice to see them back and talk PS125: Yes PS126: but the procession for us is like the most boring thing because we we just walk on the Grand Place for about five minutes</p>	<p>Speaker PS126 uses the PMM like to focus the following NP "the most boring thing ," further emphasising the degree of the quality they assign to the activity in question.</p>
2.	<p>KPVPS000: There's a big Chinese er department store opened up, wasn't there? KPVPSUNK: There is one in London, just off erm, Leicester Square as well. There's like only Chinese and Japanese people in the shop. We walked in, and we felt like going, sorry, as if we were like disturbing something. We walked out again. It was really weird.</p>	<p>Speaker KPVPSUNK use the PMM like to focus the following NP "only Chinese and Japanese people," further emphasising the fact that there were only Asian customers in the store in question.</p>
3.	<p>PS1CX: Well it isn't only that I mean er we don't provide the food when they're at home, do we? I mean we can't keep going shopping every week for, erm providing like all the meal or do we? Yes I suppose we do don't we? Yeah, yeah I suppose we do as long as we keep some you, like you keep something in for breakfast and PS1D0: Oh it 'll work out.</p>	<p>Speaker PS1CX uses the PMM like to focus the following NP "all the meal," further emphasising the degree expressed by the quantifier.</p>
4.	<p>PS527: Not like this. This is proper, proper stuff. PS527: Oh. PS527: We had nice erm when I went to Angie's they did like proper Tandoori chicken with, they made up and erm all these other, they did a er chick pea and something else like Indian thing. Really, really nice.</p>	<p>Speaker uses the PMM like to focus the following NP "proper Tandoori chicken," further emphasising the quality of the meal.</p>
5.	<p>PS59C: Is that John's van there out the front? PS59B: Aye that white thing is years old PS59C: I thought, cos there's a car up road with it, must of been stood there like all the bad weather PS59B: Oh PS59C: ee and you want to see the colour of it</p>	<p>Speaker PS59C uses the PMM like to focus the following NP "all the bad weather," further emphasising the degree expressed by the determiner.</p>
6.	<p>PS59B: Have you finished your pink one or wha no KROPSUNK: No been [unclear] on it, like it's got all any, all numbers down side what you use for which [unclear] [...] KROPSUNK: Apparently like all numbers I used to only use B three and A one PS59H: Can you knit a new one? KROPSUNK: I thought that's all the programme PS59B: Me? KROPSUNK: had on it, but it's got about eight on it</p>	<p>Speaker KROPSUNK uses the PMM like to focus the following NP "all numbers," further emphasising the degree expressed by the quantifier. The focus is on the fact that the two numbers were the only ones used by the speaker, instead of the eight that were there.</p>
7.	<p>KPOPSUNK: Have you seen Mark [gap:name]'s erm earphones? Headphones. Like in gold, they're sort of I mean they're not real gold, gold plated on the outside. [...] KPOPSUNK: Well he's got two Walkmans himself, his mum's got one, his brother's got one. They're all like really flush gits.</p>	<p>Speaker KPOPSUNK uses the PMM like to focus the following NP "really flush gits," further emphasising the quality expressed by the ADJ "flush," i.e. very wealthy (idiots).</p>

8.	<p>KPHPSUNK: Well like he walked up towards like facing the direction where they were standing PS55T: Yeah, exactly. KPHPSUNK: and you could see Jim's like, his body shape KPHPSUNK: Yeah you could tell [unclear] KPHPSUNK: cos you know like he wasn't close enough to the trees KPHPSUNK: No. KPHPSUNK: there was like the light between them, and they were <i>like</i> KPHPSUNK: so obvious there's a person over there, and he was, he looked and then he, he just walked, walked off towards his house.</p>	<p>Speaker KPHPSUNK uses the <i>PMM like</i> to focus the following ADJP "so obvious" further emphasising the evaluation of the situation.</p>
9.	<p>PS0EC: I said that's he went to this party and he he was <i>like</i> really hard and he was really drunk and he gave Scott, Noel and Ian a love bite like for a joke! He just decided to do just for a laugh! PS0EB: Oh, how sick! Ah what a gay!</p>	<p>Speaker uses the <i>PMM like</i> to focus the following ADJP "really hard," further emphasising the proposed quality.</p>
10.	<p>PS03Y: Oh! Sure can. PS03W: get it, you see, but i it's fantastic watching cos you know they were they, they it was sort of going along the PS040: Yeah. PS03W: whatever they were using as bait presumably some mackerel or something like that but, but as I was saying you could see it trailing through and then all, suddenly out of <i>like</i> nowhere this fish would come and like chase after it</p>	<p>Speaker PS03W uses the <i>PMM like</i> to focus the following ADVP "nowhere," which is a part of an idiomatic expression "out of nowhere," the scope of the <i>PMM like</i> is likely over the whole idiom, further emphasising the manner in which the action happened, i.e. unexpectedly and suddenly.</p>

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1.	<p>S0255: >>yeah I remember when I was at school with our tie it was the fashion everyone used to have it in a really really big knot [...] S0256: >>I used to have it like loose but no I wasn't S0255: yeah S0256: wasn't part of the crowd that did the <i>like</i> real big knots or anything so I didn't bother</p>	<p>Speaker S0256 uses the <i>PMM like</i> to focus the following NP "real big knots," further emphasising the quality of the tie knot that distinguished one group of students from another.</p>
2.	<p>S0037: no but do you know what I mean? They've got to like chop things and like S0115: yeah (.) yeah yeah I mean I guess well er they probably have <i>like</i> masses of stuff like frozen as well or or S0037: I don't know S0115: they have to make it in bulk or something so like a bit pot or something</p>	<p>Speaker S0115 uses the <i>PMM like</i> to focus the following NP "masses of stuff," further emphasising the amount of stuff that the speaker presupposes must be frozen in a restaurant kitchen to keep it operational.</p>
3.	<p>S0416: paintballing is probably the the best one to do cos that's the most cool thing (.) cos you don't kill each other and you just can go through the woods and there 'll be like a tank that 'll fire <i>like</i> massive paintballs at you S0417: then there's then there's war would you like to go to war? S0416: no I'm not stupid you get nothing out of war (.) there are people in my class that think they should go to war but they're they're they're as dumb as bricks</p>	<p>Speaker S0416 uses the <i>PMM like</i> to focus the following NP "massive paintballs," further emphasising the quality, i.e. size, of the paintballs in question.</p>

4.	<p>S0212: so do you live in like a good neighbourhood or is it what's it like around where you are? S0202: erm well I come from a good neighbourhood somewhere called –ANONplace erm which is <i>like</i> really fancy area really posh er but now I live in somewhere called –ANONplace which is not which is like (.) it's really close to the hospital and the town centre but it's sort of (.) the street we live on is like a residential area it's not like studenty or owt like that there's</p>	<p>Speaker S0202 uses the <i>PMM like</i> to focus the following NP “really fancy area,” further emphasising the degree modifying the quality of the neighbourhood.</p>
5.	<p>O381: >>she got so freaked (.) no I think what did her in is she taught this course on erm Deleuze and what's the other guy's name? S0382: Derrida S0381: Derrida and S0382: Deleuze and Guattari S0381: >>a third year S0382: oh S0381: and she just S0382: >>well I think flipped S0381: she did she went off the deep end I don't know what was in those books S0382: no it's true I mean in one sense it's trivial that every person receives a different meaning from the S0381: well there has to be <i>like</i> a lot of overlap though</p>	<p>Speaker S0381 uses like to focus the following NP “a lot of overlap,” further emphasising the expressed quantity.</p>
6.	<p>S0383: >>that was <i>like</i> my favourite thing on computer games when you had to like choose your S0328: avatar? S0383: avatar</p>	<p>Speaker S0383 uses the <i>PMM like</i> to focus the following NP “my favourite thing on computer games,” emphasising the fact that avatar creation was their most-liked activity when playing computer games.</p>
7.	<p>S0328: but I mean erm I looked through even just like the very very <i>like</i> first page of what's available in erm in Greece and everything is insanely cheap and then like just to compare like looked at several other countries and like S0331: yeah S0328: it's completely different it's like</p>	<p>Speaker S0328 uses the <i>PMM like</i> to focus the following NP “first page...,” further emphasising the fact that real estates are very cheap in Greece.</p>
8.	<p>S0253: yeah no yeah I mean I do like Chinese food and like I guess I'm just not a massive like fan of it it's not <i>like</i> the first thing I think about S0254: no it's not your preferred food what's your favourite S0253: my favourite food S0254: yeah S0253: cookie crisps cereal</p>	<p>Speaker S0253 uses the <i>PMM like</i> to focus the following NP “the first thing,” emphasising that Chinese food is not their number one favourite food.</p>
9.	<p>S0328: >>when Napoleon was exiled he took <i>like</i> S0330: Bountys S0328: barrels and barrels of fucking cognac like basically gouted himself to death on cognac but like some pr-pretty fine foods</p>	<p>Speaker S0328 uses the <i>PMM like</i> to focus the following NP “barrels and barrels of” in the following NP, emphasising the quantity expressed by the quantifier.</p>
10.	<p>S0328: but now I'm just like woah woah woah woah woah are you still joking? cos it seems really real now it's funny you know erm –ANONnameF is making her wedding dress you know –ANONnameF? S0383: yeah S0328: and erm she makes these <i>like</i> amazing dresses like really really detailed and she was talking about it she's like yeah about me and –ANONnameM we're looking erm –UNCLEARWORD I dunno –UNCLEARWORD seamstresses are if if they're all that good so I was looking at it it's like I don't want it to look handmade you know I want it to look and I was like machine made? she's like yeah</p>	<p>Speaker S0328 use the <i>PMM like</i> to focus the following NP “amazing dresses,” further emphasising the quality expressed by the adjective.</p>
11.	<p>S0291: so like it's so it's like such a small world so when I went to Spain he was there –ANONnameF was there and then <i>like</i> loads of other friends and loads of friends had gone out to Spain for summer because like their parents live really far away like one of my friends is from Serbia and his parents have just moved to South Africa so he went to Spain for the whole of the summer</p>	<p>Speaker S0291 uses the <i>PMM like</i> to focus the following NP “loads of other friends,” further emphasising the quantity expressed by the quantifier.</p>

<p>12. S0557: >>what shall we do for graduation? I wanna do something special S0539: I don't know there aren't like that many nice places to eat in –ANONplace S0557: well no I'd maybe we could go away for the weekend to celebrate S0539: yeah that'd be nice</p>	<p>Speaker S0539 uses the PMM like to focus the following NP “that many nice places to eat,” further emphasising the fact that the options in –ANONplace are limited.</p>
<p>13. S0405: >>and then he lit- he like came very close to it but he handled it so well he was just like girls just go outside for two minutes get in the right frame of mind but then he went into like (.) you're gonna have to do presentations in your working life and if you just do shits and giggles you're gonna lose your job and all this shit like I don't know it was like really weird like you know you know how we lose it when S0555: >>yeah S0405: when like –ANONnameM says something that but in front of –ANONnameM it's just like what? (.) it's like really weird experience S0555: I've never had –ANONnameM except for like in year eight</p>	<p>Speaker S0405 uses the PMM like to focus the following ADJP “really weird,” further emphasising their evaluation of the described situation.</p>
<p>14. S0326: Lucan's sort of like he's like sort of like it's also interesting how he reacts to epic cos he he really wants to like tear it apart S0382: right S0326: and till right at the end he –UNCLEARWORD doesn't like S0382: that's right S0326: he's like very angry</p>	<p>Speaker S0326 uses the PMM like to focus the following ADJP “very angry,” further emphasising the proposed quality.</p>
<p>15. S0624: have you been to her house yet? S0628: no I really wanna go and see it S0624: mm S0628: yeah I really wanna go have to invite myself round S0624: >>it's like very proper S0628: is it? sounds really nice S0624: >>it's very proper I realised though like [...] S0624: I just like I don't earn anywhere near enough money to own a proper house yet it's things like my next move I have to go back a bit cos like the only way you can stay in those kind of houses which are very nicely finished and da da da but you have to have nice shit to go in them otherwise it looks weird and like that's what I've been feeling that at –ANONnameN's as well like</p>	<p>Speaker S0624 uses the PMM like to focus the following ADJP “very proper,” further emphasising the degree of qualification of the house in question. “Proper” in this case describes the house as being decent, nice.</p>
<p>16. S0588: I've a delightful little hairdresser's up the road it's just [...] S0588: your bog standard hairdresser's it's not pretentious S0590: >>and what does she charge for a cut? S0588: erm seventeen pounds [...] S0589: >>yeah but –ANONnameF used to spend like eighty quid S0588: yeah it would be eighty S0589: >>and be in there for like most of the day [...] S0588: and it's like S0616: yeah S0588: >> absolutely not very good</p>	<p>Speaker S0588 uses the PMM like to focus the following ADJP “absolutely not very good,” further emphasising the degree of evaluation of the situation, i.e. despite the high price, the hairdresser's services are absolutely not of a great quality.</p>

17.	<p>S0441: I can be like that especially if they're overripe even if I'm in a banana phase and they're overripe I can't</p> <p>S0439: no yeah same</p> <p>S0441: >>it makes me feel sick they have to be <i>like</i> perfect</p> <p>S0439: mm yeah I don't like them green but I don't like them yellow I like them in between</p> <p>S0441: yeah but brown? no</p> <p>S0439: no god no</p>	<p>Speaker S0441 uses the <i>PMM like</i> to focus the following ADJP "perfect," further emphasising the desired quality of the bananas in question.</p>
18.	<p>S0530: I just love the experience of it</p> <p>S0529: mm (.) so do I</p> <p>S0530: like sitting there and it's all fancy</p> <p>S0529: >>although our cinema's <i>like</i> really tiny it's so annoying</p>	<p>Speaker S0529 uses <i>like</i> to focus the following ADJP "really tiny," further emphasising the expressed degree of the qualification of the cinema, i.e. its size.</p>
19.	<p>S0585: >>it is nice yeah I do like Costa</p> <p>S0587: if I if I had the money then I would</p> <p>S0584[??]: probably yeah</p> <p>S0587: it's that</p> <p>S0583: >>what?</p> <p>S0587: everything's <i>like</i> so expensive</p>	<p>Speaker S0587 uses the <i>PMM like</i> to focus the following ADJP "so expensive," further emphasising the degree of qualification of the coffee shop prices.</p>
20.	<p>S0192: >>yeah I've only read about that</p> <p>S0235: >>the same that like if you get <i>like</i> a real thick Scottish accent I haven't got a clue</p> <p>S0236: he could be saying anything</p>	<p>Speaker S0235 uses the <i>PMM like</i> to focus the following ADJP "a real thick," further emphasising the required quality of the Scottish accent.</p>
21.	<p>S0115: >>heartbeat was like s- Heartbeat was like seven till eight or something on Sunday</p> <p>S0037: well I think Heartbeat was on on different days but (.) we had um (.) so we had a living room actually not too dissimilar to this and like the sofa used to be against the wall like this but when like um London's Burning and that came on we used to pull the sofa round <i>like</i> right next to the TV and all get on like watch it</p> <p>S0115: >>Uh what happened in it like?</p> <p>S0037: to what?</p> <p>S0115: what happened in London's Burning then?</p> <p>S0037: London's Burning was a programme about like uh fire fighters (.) from from uh a particular station</p>	<p>Speaker S0037 uses the <i>PMM like</i> to focus the following ADVP "right," emphasising the proximity of the sofa and the TV.</p>

10.2.1.3 Marking exemplification

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1.	<p>PS6RG: Well, cos of my back last year I couldn't go very far so we thought, where can we go for a break? And we went, we had a nice time. It was great!</p> <p>PS6TH: Where did you stay?</p> <p>PS6RG: In erm yes, it's the ring road, in a a a listed building. What was the road called? Do you know as you come in to Salisbury and you have to keep going on with the traffic, then it leads up to the bridge where the wa, where the river is. That ro, what's it called? It's got <i>like</i> the back of the supermarket, back of the er Marks and Spencers.</p> <p>PS6RG: No I don't know what it's [unclear]. No.</p>	<p>Speaker PS6TF uses the <i>PMM like</i> to focus the following NP "the back of the supermarket," which serves as an example of what can be found on the street, and which might help the addressee to identify which street exactly the speaker has in mind.</p>
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2.	<p>PS03W: Right, that's and the disco console was open to the public so the public could just wander in and tap the D J on the back and tu change his records for him or whatever. It's a stupid opera so we've fenced that in. Erm but this is the area up here Anne, that I was sort of thinking that we could if we can, some kind of trellis or something around this raised area here you could actually open this bit as the, as a pub on a</p> <p>PS040: With what? Sorry!</p> <p>PS03W: as a sort of pub, you know, on a Saturday and Sunday in the season. Food and that. You know, and with a big screen you can have <i>like</i> sport or Grandstand or</p> <p>PS040: Right.</p> <p>PS03W: ro music videos or whatever you wanna do. Get satellite in and get M T V on. Mind you, the satellite's gonna cost three hundred quid! Roughly.</p>	<p>Speaker PS03W uses the <i>PMM like</i> to focus the following NP "sport," which represents an example of the programmes for which the big screen in question can be used.</p>
3.	<p>KBCPSUNK: Oh right. Mind you, it is a cold place isn't it, Blackpool?</p> <p>PS1A9: Oh it is! And it was er, it was quite amazing when we were going on the motorway we saw these cars with erm er er there was <i>like</i> Pakistani erm and Turkish flags flying and when we got, er when we was going at the night time to Blackpool it was crammed! Er, it was end of Ramadan you see, and, and they'd all descended upon er</p> <p>KBCPSUNK: Oh I see, yeah.</p> <p>PS1A9: Blackpool, and it was like muldoons weren't it Gordon?</p>	<p>Speaker PS1A9 uses the <i>PMM like</i> to focus the following NP "Pakistani and Turkish flags," which likely serves as an example of Muslim countries represented during the celebrations of the end of Ramadan.</p>
4.	<p>PS586: Finished it all, and then, I just decided then I sorted out my washing, and then I decided what part I was gonna do, I'd narrowed it down to either topic, task or topic erm, stable features, which are, sort of, erm, self confidence and things, and erm, how you you express yourself, and then a third one is <i>like</i> sex an and gender and age.</p> <p>PS5AF: Do you have to do all this from the tapes that have been recorded.</p>	<p>Speaker PS586 uses the <i>PMM like</i> to focus the following NP "sex an and gender and age," which serves as an example of information required to accompany audio recordings the speaker made. Note the redundancy "sex and gender."</p>
5.	<p>PS0FS: [...] But when when they showed you in the house there was just <i>like</i> old cardboard boxes just sort of thrown in the corner and and just sort of paper carrier bags and polythene bags just sort of slung there. You've never seen nothing like it. I mean it looked like the house had been derelict for forty years. But they was living amongst it. Never seen nothing like it in me life. And the stench must have been terrible.</p>	<p>Speaker PS0FS uses the <i>PMM like</i> to focus the following NP "old cardboard boxes," which represent an example of the mess found in the house.</p>
6.	<p>PS04U: Because by the time, it it's like Peter. I mean the fact is he's got so much money. Erm I mean he he he's bought, I mean the presents he's bought to be honest I mean I think oh my god what a waste.</p> <p>PS04Y: Mm.</p> <p>PS04U: I mean he's bought <i>like</i> bubble kits. Giant bub I know they were about twenty nine pound [unclear] I saw.</p>	<p>Speaker PS04U uses the <i>PMM like</i> to focus the following NP "bubble kits," which represents an example of an expensive yet useless gift for the speaker.</p>
7.	<p>PS0NS: He still plays with wee men, you know he, he will have this strip of board [unclear]</p> <p>PS0NR: Yeah.</p> <p>PS0NS: and he would have all these wee men and <i>like</i> different huts, and this is all set out and he's a brilliant [unclear] drawer, I've never seen him draw</p>	<p>Speaker PS0NS uses the <i>PMM like</i> to focus the following NP "differnt huts," which represents an example of what other things composed the toy set.</p>
8.	<p>PS52G: It depends what you're body's like, you can die of anything.</p> <p>PS52C: And it also</p> <p>PS52C: and it also depends what's in Ecstasy cos people put all sorts of shit into Ecstasy nowadays, you know, they just, you know there's <i>like</i> R Rataseed and y you know, stuff that you put on the lawn and, you know cos it, it's cheap isn't it? They can make a fortune, they can sell these tablets and</p> <p>KP6PSUNK: And sell dud things.</p>	<p>Speaker PS52C uses the <i>PMM like</i> to focus the following NP "Rataseed," which represents an example of the cheap, widely available substance added to ecstasy pills. Note: the correct spelling of the substance is "Raticide."</p>
9.	<p>PS04B: We went out Saturday night. We got up the top there [unclear]. Up here where up you know going up towards <i>like</i> Wellings way. And a bloody car was in front like that. [...]</p>	<p>Speaker PS04B uses the <i>PMM like</i> focus the following NP "Wellings Way," which serves as an example of the street that can be found in the direction the speaker refers to.</p>

<p>10. PS0X8: That would be nice, you won't want that much for the sleeve PS0X8: of black, so, do anything with black for ages PS0X9: I saw your Andrew the other day PS0X8: Eh? PS0X9: I would think Andrew doing some PS0X8: Probably would PS0X9: three pound balls and three pound thirty, er three pound twenty seven PS0X8: How much was it nine? Yeah it was nine, that's right, no it could be quite interesting actually, and then the other way PS0X9: Or then you'd do <i>like</i> the four, four, four flares PS0X8: Yeah PS0X9: flat back</p>	<p>Speaker PS0X9 uses the <i>PMM like</i> to focus the following NP "the four, four, four flares," which serves as an example of a knitting pattern the speaker might use.</p>
<p>11. PS0BY: I thought about you, about what time was it, about ten o'clock and I thought well it's no good gasping for air, she'll soon be able to have some yeah. KC8PSUNK: [unclear] but as I was saying erm, it was erm when you think I sort of tend to worry if I see <i>like</i> Neville you know</p>	<p>Speaker KC8PSUNK uses the <i>PMM like</i> to focus the following NP "Neville," which serves as an example of the people the speaker is worried about when drinking.</p>
<p>12. PS04Y: It was them. Tin of biscuits. PS04U: Mm. Who is it? PS04Y: Erm. Glynis and Bob. And I think I'd better get those in Stowmarket because I'm not gonna be able to carry all this lot up PS04U: No. And they will be heavy. PS04Y: Mm. PS04U: And they're, they're probably the ones you got Marie are too fancy. PS04Y: Oh yes they are. That, the family PS04U: Just go into <i>like</i> Safeways or somewhere.</p>	<p>Speaker PS04U uses the <i>PMM like</i> to focus the following NP "Safeways," which serves as an example of a store where it is more convenient and cheaper to buy the tin of biscuits in question.</p>
<p>13. PS01V: Your sister got some didn't she PS01T: Yeah PS01V: she got two wardrobes and one dressing table in middle PS01U: Yeah Hygiena they are PS01V: Oh PS01U: and erm, then she's got <i>like</i> white satin curtains with frill and all white lace to match bumpers that in cot, she's got a white cot, white satin festoon with frills, oh it looks bloody gorgeous, white satin lightfitting to match PS01V: Mm PS01U: with all lace on, she got it all from same place</p>	<p>Speaker PS01U uses the <i>PMM like</i> to focus the following NP "white satin curtains...," which serves as an example of the home decor product the speaker's sister bought.</p>
<p>14. PS0GM: Cos they're mentally sick or mentally handicapped? PS0GN: Mentally retarded. PS0GM: Er me men yeah mentally retarded. PS0GM: They just need a little help <i>like</i> with feeding or or if they throw a tantrum [unclear] PS0GM: Yeah [unclear] mentally handicapped more than mentally sick. You see the ones I wanted PS0GM: Yeah. PS0GM: to do. I wanted to work with people that had had er severe depression. Ex alcoholics, schizophrenics</p>	<p>Speaker PS0GM uses the <i>PMM like</i> to focus the following PP "with feeding," which represents an example of the tasks with which the people in question might need a little bit of help.</p>
<p>15. PS59G: This one erm it's really good cos they've like, got nice little rooms and tellies in room and like, if like, they come and they're trying to like clean up, the cleaners 'll <i>like</i>, give them a cloth so they'll think they're helping an that. So it shouldn't be that bad.</p>	<p>Speaker PS59G uses the <i>PMM like</i> to focus the following VP "give them a cloth," which represents an example of the positives the nursing home in question had, i.e. making the elderly residents feel useful.</p>

16.	<p>PS52C: But, and we've got to get some excellent ones. When I went into erm the annexe the walls, erm like i in Albans, honestly the walls are just covered in photos, you know, and they're not so much people outside school but people in school, you know, there's all the little, there are all the kind of groups, people and couples and it's really sweet. Really nice.</p> <p>KP6PSUNK: [unclear] cos that looks pretty good. So if we just get like some stupid photo and we can <i>like</i> dress up and put [unclear] make up on and really look really pathetic and we can do our little you know, dot dots on there</p> <p>PS52C: Yeah we've got to do that.</p>	<p>Speaker KP6PSUNK uses the <i>PMM like</i> to focus the following VP "dress up," which serves as an example of activities the speaker and the others can do for the photo.</p>
17.	<p>PSODN: You don't really need a big bathroom do you?</p> <p>PSODP: Oh I dunno, if you see a big bathroom it's nice.</p> <p>PSODL: It's nice to have a big bathroom [unclear]</p> <p>PSODM: It is lovely, oh it would be nice.</p> <p>PSODP: Yeah. It is if you see it.</p> <p>PSODN: It's lovely <i>like</i> to have plenty of cupboard space for all your towels and all that.</p> <p>PSODP: Like in mine I've got a cur er a wicker unit thing that I stack towels on and whatever right? But you've got that, the toilet and the bath and that's it [unclear]</p> <p>PSODM: That's me Lyn mine's exactly the same.</p>	<p>Speaker PSODN uses the <i>PMM like</i> to focus the following INF VP "to have plenty of cupboard space...," which serves as an example of an advantage a big bathroom has.</p>
18.	<p>PSOED: Yeah, he was in the club tonight</p> <p>PSOEB: Mr or young</p> <p>PSOED: They're doing well</p> <p>PSOEB: is it, ah, they used to be su, according to everyone he was such a so and so, he er, he's, he used to be barmy, he was like the clo, close barmy man and he used to <i>like</i> chase people around with bricks and stuff and everyone used to hate him and like Julian and Andy used to beat him up all the time</p> <p>PSOED: How old is he?</p> <p>PSOEB: Dunno, seventeen, eighteen</p>	<p>Speaker PSOEB uses the <i>PMM like</i> to focus the rest of the VP "chase people around with bricks," which represents an example of the actions due to which the person in question is considered to be crazy.</p>

BNC2014

1.	<p>S0529: >>is that watercolour?</p> <p>S0530: I think so</p> <p>S0529: cool</p> <p>S0530: she does this oh there's a really good one in her history that I really liked I can't remember where it is but she does <i>like</i> maps and</p> <p>S0529: >>wow</p> <p>S0530: where is the cool one that I loved and she showed me?</p>	<p>Speaker S0530 uses the <i>PMM like</i> to focus the following NP "maps," serving as an example of the art the person does, i.e. watercolour maps.</p>
2.	<p>S0445: fifty basically how it works is if you're a alu- you can pay to be an alumni in –ANONplace or –ANONplace as well?</p> <p>S0326: I dunno I l've never heard about this actually</p> <p>S0445: >>it's like fifty pounds and then your BA matures into a master's</p> <p>S0327: is that so?</p> <p>S0445: yeah but it will have letters after it saying <i>like</i> –ANONplace</p> <p>S0327: I see and you can't if you don't pay your fifty pounds?</p>	<p>Speaker S0445 uses the <i>PMM like</i> to focus the following NP representing an anonymised place, which most likely replaces a name of a university, whose abbreviation serves as an example of what will appear in the non-academic Oxbridge MA degree in question.</p>

3.	<p>S0324: oh yeah well it is better on the Mac cos then we can do it easier and you can come round and we can do it S0325: >>okay (.) yeah S0324: and if I realised if the sound isn't very good so if you just hear <i>like</i> background noise you can always use this microphone and just record our voices again</p>	<p>Speaker S0324 uses the <i>PMM like</i> to focus the following NP “background noise,” which serves as an example of what represents the bad quality of the sound.</p>
4.	<p>S0018: and very good work or y- your target is to lay out your work S0049: so you can put your logo on there? S0018: yeah (.) you can put anything on there (.) she used to put <i>like</i> little er little pictures of the Eiffel Tower</p>	<p>Speaker S0018 uses the <i>PMM like</i> to focus the following NP “little pictures of the Eiffel tower,” which serves as an example of something that can be printed out on labels.</p>
5.	<p>S0330: who asked for a discount? S0328: well like it was just er er w- it sounds very tight to say it but I was just I w- noticed the other day that like obviously there's a lot of people that work in –ANONplace and there's a lot of shops that I never go into you know never buy anything from <i>like</i> the furniture shop or whatever</p>	<p>Speaker S0328 uses the <i>PMM like</i> to focus the following NP “the furniture shop...,” which serves as an example of shops they have never visited,</p>
6.	<p>S0008: and uh then we said well you know why don't we just get in touch with uh S0012: house cleaners? S0008: yeah or well um not house cleaners exactly but something like the Sally Army or something like that or S0012: –UNCLEARWORD Or <i>like</i> Help The Aged or something</p>	<p>Speaker S0012 uses the <i>PMM like</i> to focus the following NP “Help the Aged” representing a name of a charity, serving as an example of an organisation the speaker has in mind.</p>
7.	<p>S0254: definitely so it amazes me how specific some difficulties can be like specific parts of your brain that do really specific things S0253: yeah S0254: and then like weird little things we can have er deficit in naming something but you know what it is you just can't name it you can't see moving pictures or S0253: yeah S0254: <i>like</i> Oliver Sacks type stuff</p>	<p>Speaker S0254 uses the <i>PMM like</i> to focus the following NP “Oliver Sacks type stuff,” which serves as an example of the neurological difficulties the speaker talks about.</p>
8.	<p>S0008: and especially when you think you know you can get these sort of like modern trimmers and things like that [...] S0008: but I have got one little electric one which I've got from –ANONnameF's mum (.) which has got like the string like really thin sort of S0012: yeah S0008: one point one or something (.) but that works alright S0012: yeah S0008: has to have a little battery thing S0012: is there? S0008: >>like yeah (.) that's alright for going round <i>like</i> the edges of the the er vegetable garden</p>	<p>Speaker S0008 uses the <i>PMM like</i> to focus the following NP “the edges,” which represents an example of the lighter tasks for which the battery powered trimmer in question is best to be used.</p>
9.	<p>S0627: okay I'm gonna go on a sunbed then S0626: >>what? to lighten your hair? S0627: yeah S0626: why do you wanna lighten it? can you not just run <i>like</i> lemon juice through it –UNCLEARWORD on the sunbeds? S0624: no that's that's not how it works S0627: I want blonde I want it a bit blonder S0626: why don't you just dip it in cat's piss?</p>	<p>Speaker S0626 uses the <i>PMM like</i> to focus the following NP “lemon juice,” which serves as an example of an alternative procedure that might lighten S0627's hair in contrast to going to a sunbed.</p>

10.	<p>S0040: >>it was it was genuinely really good it was like oh this is probably the widest range of vegetarian items S0094: mm S0040: in –ANONplace and it’s not even in –ANONplace S0001: >>and it’s yeah S0040: but they also had <i>like</i> nice bread S0040: it had all that Nom er Welsh chocolate S0094: oh right S0040: stuff (.) veg looked good S0094: mm S0040: freezers were well stocked</p>	<p>Speaker S0040 uses the <i>PMM like</i> to focus the following NP “nice bread,” which serves as an example of the benefits the store in question has.</p>
11.	<p>S0175: but you could do that as the quiet game S0109: mm S0175: you could have pictures and facts on bits of paper and they’ve got to match them up (.) so they have <i>like</i> a picture of superheroes (.) there’s a picture of nemesi s (.) a picture of sidekicks (.) there’s a page of sidekicks (.) a page of facts or something (.) don’t know what the facts are anything to do with (.) but anyhow</p>	<p>Speaker S0175 uses the <i>PMM like</i> to focus the following NP “a picture of superheroes,” which serves as an example of what could be included in the game in question.</p>
12.	<p>S0530: oh you’ve not got your ears pierced? S0529: no I did have and then I took them out cos I had like I didn’t have an infection I just like got scared I would get an infection S0530: >>mm S0529: and then just took them out cos it hurts putting them in S0530: >>it does hurt it does hurt S0529: >>when you’ve just got them done no one tells you that S0530: it can be pretty painful to be honest S0529: yeah my friends have got <i>like</i> nose rings and stuff I’m like that does that not hurt?</p>	<p>Speaker S0529 uses the <i>PMM like</i> to focus the following NP “nose rings,” which serves as an example of the concept in question - the piercings.</p>
13.	<p>S0037: those knitted plant holders that I’ve made S0115: yeah they’re pretty bright aren’t they? S0037: well they’ll attract the um be- bumble bees S0115: yeah well I mean I guess they will but I don’t know for certain (.) But because they’re bright you’re just guessing that they’ll be more attractive to S0037: well (.) you know like have you ever done it where you’ve worn <i>like</i> a bright shirt? S0115: you’ve got like what? S0037: where you’ve worn like a bright shirt and then you’ve been like bothered by wasps</p>	<p>Speaker S0037 uses the <i>PMM like</i> to focus the following NP “a bright shirt,” which serves as an example of an article of clothing that should attract wasps, highlighting the importance of the information within their question.</p>
14.	<p>S0198: >>it is brutal teaching in public schools S0235: >>oh my god it was so horrible S0198: >>it’s brutal S0235: and er cos they try and like make you aware of everything that’s going on of like the books like the students who want books of <i>like</i> the kids that are in your class who are being like abused by their parents and S0198: >>mm S0235: stuff like that and they literally don’t hold back I had like five or six child protection meetings and the shit they came up in that I literally had no faith left in humanity in the end</p>	<p>Speaker S0198 uses the <i>PMM like</i> to focus the following NP “the kids that are in your class who are being like abused by their parents,” which serves as an example of the things “they make you aware of.”</p>

15.	<p>S0380: yeah I feel like a lot of like expensive restaurants are not even that good S0326: yeah S0380: because they just like they have to use like ingredients which are like kind of expensive like they just throw <i>like</i> truffle oil on everything and shit</p>	<p>Speaker S0380 uses the <i>PMM like</i> to focus the following NP “truffle oil,” which serves to exemplify the pretentiously expensive ingredient mentioned in the preceding proposition.</p>
16.	<p>S0439: and I was like I just can’t do it like I c- I don’t have the the balance or the core (.) strength to do it (.) I can do it against a wall (.) no problem S0441: yeah S0439: but not S0441: it’s really hard S0439: yeah (.) I’ve never been able to do <i>like</i> cartwheels and stuff like that though even when I was a child I couldn’t do them</p>	<p>Speaker S0439 uses the <i>PMM like</i> to focus the following NP “cartwheels,” which represents an example of a move the speaker cannot do.</p>
17.	<p>S0018: Really? S0146: it’s really unnerving when I um looked at it and I can’t remember what year but when I had n’t actually I d- you know when me and –ANONnameM break up (.) then um everyone’s like go onto a dating website (.) just start meeting other people you don’t need to date them it would just be good for you to (.) and I was like look I’m not joining anything and I just like had this sneaky peek at the Guardian Soulmate site and then I recognised <i>like</i> an ex colleague from London and somebody else which I thought I knew and then I thought no this is too close to home S0004: pretty small world</p>	<p>Speaker S0146 uses the <i>PMM like</i> to focus the following NP “an ex-colleague from London,” which serves as an example of the people the speaker saw on the online dating site, highlighting the importance of the information within their proposition.</p>
18.	<p>S0555: the thing is like in lesson I don’t pay attention S0405: uhu S0555: and then after s- and then I never rev- I never I haven’t looked at any of <i>like</i> the syllabus or anything because I’ve just been doing coursework S0405: yeah (.) I see I see I see S0555: so I have no idea what we’re doing in biology</p>	<p>Speaker S0555 uses the <i>PMM like</i> to focus the following NP “the syllabus,” which represents an example of the important course-accompanying material that the speaker has not looked at.</p>
19.	<p>S0257: so where’s the most embarrassing place your phone can ring? or most inappropriate place? S0258: oh mine’s always ringing S0257: >>weddings funeral anything in church of course er S0258: >>yeah oh yeah anythi- S0255: mm S0258: yeah in church yeah S0255: mm S0258: some some I guess a funeral would wouldn’t it be? or <i>like</i> a S0255: mm S0258: a wedding</p>	<p>Speaker S0258 uses the <i>PMM like</i> to focus the following NP “a wedding” which serves as an example of the place inquired by speaker S0257.</p>

20.	<p>S0423: I think there must be a breed of pig Gloucestershire S0421: oh yeah the Gloucester Old Spot S0423: Old Spot that's the one S0421: ah S0423: well maybe you can have a Gloucestershire Old Spot sandwich S0421: no I don't think they eat them do they? S0423: well yeah what else do you have them for? S0421: are they not in like pig shows for like beauty? [...] S0423: >>you have these shows [...] S0423: >>for them and compare them but it doesn't mean you don't eat them S0421: oh yeah I suppose pigs S0423: >>that's what all farming's about S0421: >>what else are they for? S0423: isn't it? S0421: no but you get like cows for like milk but I suppose pigs S0423: >>well yeah S0421: you just eat them don't you? S0423: yeah I don't think you you milk pigs –UNCLEARWORD</p>	<p>Speaker S0421 uses the PMM like to focus the following NP “cows for like milk,” which serves as an example of an animal that has multiple uses to humans, i.e. providing meat and milk, in contrast to the Gloucester Old Spot pigs, which are not, according to S0421 killed for meat and they are unable to figure out what other use the pigs might have.</p>
21.	<p>S0326: I only thought about that when I saw it I was like I was so I was con- so confused S0326: the first time I saw that I was like L must've thought it was their birthday or something but it actually happens like every couple of weeks they get like a box full of like S0328: >>oh my goodness S0326: >>chocolate and like S0330: that's what happens to –ANONnameM S0326: socks S0331: yeah it's true actually</p>	<p>Speaker S0326 uses the PMM like to focus the following NP “socks,” which serves as an example of the contents of the care-packages in question.</p>
22.	<p>S0115: er well the it Christmas pudding yeah it would have that cos it's sort of suet isn't it (.) I mean it would have depending probably on the temperature that he ate it er (.) but I think you're supposed to mix it with other stuff (.) like other pr- S0037: what do you mean? S0115: the you know the sauces [...] S0037: >>what what if you're eating it with brandy butter you mean? Like that's not going to take away S0115: well not necessarily brandy but you could have like rum sauce or custard or ice cream or S0037: uh-huh (.) maybe ice cream S0115: >>some some kind of cream vanilla cream or something but er erm</p>	<p>Speaker S0115 uses the PMM like to focus the following NP “rum sauce,” which serves as an example of a possible option with which to eat the Christmas pudding in question.</p>
23.	<p>S0054: I mean of course you're marketing it to British people of course you're gonna use British hops (.) but S0119: well it's like saying eh you know when you make like Guinness it's like oh yeah we use wa- water from the Liffy it's like you don't use what from the freaking Lithy you're making not Guinness S0054: yeah</p>	<p>Speaker S0119 uses the PMM like to focus the following NP “Guinness,” representing an example of a product made from local ingredients.</p>

24.	<p>S0281: well don- what's the percentage of people who vote <i>like</i> in the last election? S0355: erm (.) I wouldn't know S0281: >>no? S0355: I wouldn't know I think it's in the last general election S0281: yeah S0355: I would think it's pretty small I I would think probably I I don't know I would hazard a guess and say possibly sixty percent possibly I don't know but that's only a guess and that cou- those statistics are easily found out nowadays with computers</p>	<p>Speaker S0281 uses the <i>PMM like</i> to focus the following. PP "in the last election," which serves as an example on which the S0355 could demonstrate their knowledge regarding the election.</p>
25.	<p>S0262: but yeah we did it with this BNB thing we could have we could have genuinely could have if you'd erm moved out there as a proper well I suppose –UNCLEARWORD so we could have just rented it out – UNCLEARWORD S0388: yeah S0262: or you could <i>like</i> walk down the coasts (.) come in every now and then and see the place when there's a change of but if you get people in for the –UNCLEARWORD you're really going to have do the place – UNCLEARWORD to get a get –UNCLEARWORD from it –UNCLEARWORD</p>	<p>Speaker S0262 uses the PMM like to focus the rest of the VP "walk down the coasts," serving as an example of a potential activity in a hypothetical scenario where the speaker would rent a house and then run it as a BNB.</p>
26.	<p>S0437: I once recorded an entire interview on my phone S0438: uhu S0437: erm cos I was writing for erm like a student newspaper erm and just interviewed erm my friend – ANONnameM who's my academic brother but was also <i>like</i> hosting some showing and doing loads of crap and (.) I was like let's interview him but it worked really well on my Iphone</p>	<p>Speaker S0437 uses the <i>PMM like</i> to focus the rest of the VP "hosting some showing...," which serves as an example of the activities that were the reason why the speaker considered the person a suitable candidate for an interview apart from being their "academic brother."</p>
27.	<p>S0084: turns out enrolling on the electoral r- roll um I- means gives you better credit rating (.) cos they can find you S0041: yes S0084: Cos I've got a really bad one S0041: gives you a better one? S0084: yeah (.) because it basically means that you're traceable S0041: oh S0084: like so you're not gonna <i>like</i> spend loads of money and then disappear (.) cos my credit rating was bad (.) like I was refused a credit card and I wanted to know but like three years ago and I wanted to know why (.) and I requested it from credit er Experian thing (.) two pounds (.) and then they'd give you all this information (.) but it's really unclear (.) like</p>	<p>Speaker S0084 uses the <i>PMM like</i> to focus the rest of the VP "spend loads of money ...," which represents an example of the actions that are unlikely to happen after a person has registered to vote, which raised their credit rating.</p>
28.	<p>S0511: >>lots of other people had n't heard the wor- and then the kids said they'd never heard the word banjaxed S0515: no I think it's quite Irish S0516: mm S0512: what's it say? S0511: >>oh is it Irish? S0512: >>what is it what is it again? S0511: bugged basically S0512: >>oh S0511: it's when something's <i>like</i> broken or and it's some S0515: >>had it S0511: >>something else has gone wrong</p>	<p>Speaker S0511 uses the <i>PMM like</i> to focus the following ADJP "broken," which represents an exemplification of the possible definition of the word "banjaxed."</p>

10.2.2 Marker of non-equivalence

10.2.2.1 Non-literal, requiring enrichment

BNC1994DS

1.	<p>PSOLL: Can you put the stuff on the walls? PSOLK: Erm I'm not gonna put them on the walls. They've got you know <i>like</i> these big boards, free standing boards PSOLL: Yeah. PSOLK: they have. PSOLL: Like a pin board thing? PSOLK: Yeah. Gonna have some of them there's three I think and they're really long ones.</p>	<p>Speaker PSOKY uses the <i>PMM like</i> to mark the NP "these big boards," indicating a potential non-equivalence between what they had in mind and the expression used. This is supported by the following attempt to specify the boards in question. Some pragmatic enrichment on the part of the addressee is required to interpret it as intended.</p>
2.	<p>PSOE2: Well it's, in the bedroom we're gonna paper it, Anaglypta and paint. PSODY: Yeah. PSOE2: Because, what? Something, we don't wanna pa paint the walls cos there's so many <i>like</i> bits that are wrong with the walls but we want if we Anaglypta it, it wo PSODX: Yeah. PSOE2: it won't show them up. [...]</p>	<p>Speaker PSOE2 uses the <i>PMM like</i> to mark the following NP "bits," indicating a potential non-equivalence between what the speaker had in mind and the expression used. Some pragmatic enrichment on the part of the addressee is required to interpret it as intended.</p>
3.	<p>PSOGG: what's a french tickler? It's one of those fucking ticklers in n it? PSOGK: It's <i>like</i> a feather thing in n it PSOGG: It is in n it? PSOGK: on the top, Ken Dodd used to have one PSOGK: He did PSOGG: A tickling stick, yeah</p>	<p>Speaker PSOGK uses the <i>PMM like</i> to mark the following NP "a feather thing," indicating a potential non-equivalence between what they had in mind and the expression used. The NP is a vague description of the concept and some pragmatic enrichment on the part of the addressee is required to interpret it as intended.</p>
4.	<p>PS1GF: he walks in and there's this fucking big <i>like</i> contraption thing there like, you know, and she's standing there KDAPSUNK: get us a thingy PS1GF: stiletto heels, fucking whips and stuff, she says right get in, what, [unclear] and he's fucking on this thing and he's going round and round and round he says I think I maybe in love, you know, he fucking come out and he's looking really awful and meanwhile this James Ritter character he was suppose to, he's stopped the robbery and sent the police and their all going wow what a guy, fucking great stuff, that is a funny film</p>	<p>Speaker PS1GF uses the <i>PMM like</i> to mark the following part of the NP "contraption thing', indicating a potential non-equivalence between what the speaker had in mind and the expression used. The NP is a vague description of the item and some pragmatic enrichment on the part of the addressee is required to interpret it as intended. See the film Real men (1987) for a visual representation of the "contraption thing" in question.</p>
5.	<p>PSORB: And then they got this PSOPP: haven't got the PSORB: big like gun in <i>like</i> a staple thing it was, but it was a la, it was an extended one, fitted inside this rubber hose and then, clamp it and they only have a little bit of stomach left so they can't eat proper meals</p>	<p>Speaker PSORB uses the <i>PMM like</i> to mark the NP "staple thing," indicating a potential non-equivalence between what the speaker had in mind and the expression used. The NP is a vague description of the item and some pragmatic enrichment on the part of the addressee is required to interpret it as intended. The precise term describing the item in question is possibly a surgical stapler.</p>
6.	<p>PS527: Not like this. This is proper, proper stuff. PS527: Oh. PS527: We had nice erm when I went to Angie's they did like proper Tandoori chicken with, they made up and erm all these other, they did a er chick pea and something else <i>like</i> Indian thing. Really, really nice.</p>	<p>Speaker PS527 uses the <i>PMM like</i> to mark the following NP "Indian thing," indicating a potential non-equivalence between what the speaker had in mind and the expression used. The NP is a vague description of the item and some pragmatic enrichment on the part of the addressee is required to interpret it as intended., i.e. to imagine some other Indian food item.</p>

7.	<p>KDAPSUNK: I've got the like [unclear] I don't know what it is, they've got <i>like</i> the little triangular something on one of the things, its right on the edge of the [unclear] like a little white mark on it, that's [unclear] KDAPSUNK: [unclear] I, I get it sometimes, I, I tell you what KDAPSUNK: I can't get it off, I've soaked it in [unclear], yeah [unclear]</p>	<p>Speaker KDAPSUNK uses the <i>PMM like</i> to mark the following NP "the little triangular something," indicating a potential non-equivalence between what they had in mind and the expression used. The NP is a vague description of the concept and some pragmatic enrichment on the part of the addressee is required to interpret it as intended. The described issue likely involves protein deposits on contact lenses.</p>
8.	<p>PSOEC: I re, I'd I mean, I don't fancy him, no fair enough he's ugly in my opinion! PSOEB: Yeah. PSOEC: But, I really do like, I'm, I'm always [unclear] PSOEB: He's a really nice person! I mean the I mean, like, I mean, people say it that a personality makes up for <i>like</i>, looks or whatever, and with hi, he's the only person I've ever met where it really really does!</p>	<p>Speaker PSOEB uses the <i>PMM like</i> to mark the following NP "looks," indicating a potential non-equivalence between what they had in mind and the expression used. The NP is a vague description of the concept and some pragmatic enrichment on the part of the addressee is required to interpret it as intended, i.e. bad looks, unattractiveness.</p>
9.	<p>PSO2G: as I say when it was sunlight shining through the bloody thing on his face. Mm they've had a special, they had a skylight blind made. PSO2H: Mm mm. PSO2G: They couldn't have an ordinary one cos it would hang down. Has to be on a runners on the side as well otherwise it would just fall down. PSO2H: Side yeah so it [unclear] fall [unclear] PSO2G: Yeah. PSO2H: Mm. PSO2G: It's got a, you know <i>like</i> a frame what you put in along.</p>	<p>Speaker PSO2G uses the <i>PMM like</i> to mark the following NP "a frame," indicating a potential non-equivalence between what they had in mind and the expression used. The NP is a vague description of the concept and some pragmatic enrichment on the part of the addressee is required to interpret it as intended.</p>
10.	<p>PSO3W: So it's a it's a nice place cos it's like it they do a great spread of I mean you can go for <i>like</i> a nice meal there, but you can like also eat, you know dips and [unclear] PSO40: Yeah. PSO3W: hamburger</p>	<p>Speaker PSO3W uses the <i>PMM like</i> to mark the following NP "a nice meal," indicating a potential non-equivalence between what they had in mind and the expression used. The NP is a rather vague description of the concept and some pragmatic enrichment on the part of the addressee is required to interpret it as intended. The nice meal would probably include fish or the shark that is being talked about prior and it would stand in contrast to the more ordinary meals mentioned after.</p>
11.	<p>PSOLK: Mickey Rooney! Mickey Rooney have you heard of him? PSOLL: Yeah. PSOLK: He's a little feller isn't he? That's who I mean, not Mickey Rourke! Who's Mickey Rourke? PSOLL: He's that erm American actor [unclear]. PSOLK: What's he been in? PSOLL: I dunno. PSOLK: I know he's got <i>like</i> stubbly PSOLL: Dunno. PSOLK: designer stubble type stuff. PSOLL: He's an arsehole [unclear]!</p>	<p>Speaker PSOLK uses the <i>PMM like</i> to mark the following NP "stubbly designer stubble type stuff," indicating a potential non-equivalence between what the speaker had in mind and the expression used. The NP is a rather vague description of the look and some pragmatic enrichment on the part of the addressee is required to interpret it as intended.</p>
12.	<p>PSOX8: Erm that's only what I heard, that's all! I don't think it's a massive place that you know, I I just think it's <i>like</i> a warehouse thing. A [unclear]. PSOX9: Yeah. PSOX8: A [unclear] might be the word. I don't know! But it was no different from me starting work up here that time</p>	<p>Speaker PSOX8 uses the <i>PMM like</i> to mark the following NP "a warehouse thing," indicating a potential non-equivalence between what the speaker had in mind and the expression used. The NP is a vague description of the concept and some pragmatic enrichment on the part of the addressee is required to interpret it as intended.</p>

13.	<p>PS0BT: Yeah he did. PS0BK: and that er he was er cos er last week there was supposed to be one of these big <i>like</i> rave things on and it was cancelled at the last minute. PS0BT: [unclear] shut down by the [unclear]</p>	<p>Speaker PS0BK uses the <i>PMM like</i> to mark a part of a NP “rave things,” indicating a potential non-equivalence between what they had in mind and the expression used. The NP is a vague description of the concept and some pragmatic enrichment on the part of the addressee is required to interpret it as intended, i.e. likely a rave festival, rave party or similar.</p>
14.	<p>PS53H: Yeah, the way the ice formed on this car when I was trying to get the snow off off the windscreen and the ice and everything that was er, no I personally think it’s too cold. It’s bitter out. I mean this sort of er, we’re inside the care here with the blower on gives you a false impression PS53C: Yeah. Dad you know [unclear] they don’t do <i>like</i> your instructors thing for driving PS53H: Don’t they? PS53C: No, but if you get in [unclear] then you’re allowed to like have it round [gap:address] PS53H: Oh right. That’s private ground isn’t it? You don’t need a licence you see on private ground to drive a car, you don’t have to be a certain age either.</p>	<p>Speaker PS53C uses the <i>PMM like</i> to mark the following NP “your instructors thing for driving,” indicating a potential non-equivalence between what the speaker had in mind and the expression used. The NP is a vague description of the concept and some pragmatic enrichment on the part of the addressee is required to interpret it as intended.</p>
15.	<p>PS04U: Oh its lovely cos the girls in there PS04Y: Mm PS04U: with her [unclear] PS04Y: [unclear] that’s Chinese isn’t it and the kimono for the Japanese and her a a sash PS04U: Was the PS04Y: round the middle? PS04U: yes, it’s PS04U: yes and they wear a sort of <i>like</i> a back thing on the back, is that Chinese? PS04Y: Oh yes, that’s, that’s Japanese. PS04U: Yeah Japanese shop I think it is.</p>	<p>Speaker PS04U uses the <i>PMM like</i> to mark the NP “a back thing,” indicating a potential non-equivalence between what they had in mind and the expression used. The NP is a vague description of the concept and some pragmatic enrichment on the part of the addressee is required to interpret it as intended, i.e. the ornamental knot of an obi belt.</p>
16.	<p>PS1HH: Oh Willy er Willy you’ll get nowhere like that. Cos he would maybe, you see you’ve gotta say now, would that fella take anything from me for er you know helping me if he’s decent and he won’t then you help him. But don’t let them make a pig of you. PS1HK: Cos [unclear] like that and then there was the, like a <i>like</i> a barrel thing PS1HP: Mhm PS1HK: in the middle? He wanted me to put that bit on, you know there are the two bolts</p>	<p>Speaker PS1HK uses the <i>PMM like</i> to mark the following NP “a barrel thing,” indicating a potential non-equivalence between what the speaker had in mind and the expression used. The NP is a vague description of the concept and some pragmatic enrichment on the part of the addressee is required to interpret it as intended.</p>
17.	<p>PS0X9: Yeah, that’s why I think if I did all the jacquard in the cerise PS0X8: Mm PS0X9: that would show up beautiful PS0X8: Mm, yeah I think it would PS0X9: because what they’ve done on that pattern, why they’ve got so many different colours, where it mixes so you’ve got your red and your PS0X8: Mm PS0X9: green, they’ve got <i>like</i> an orangey PS0X8: Yeah PS0X9: you know where it crosses</p>	<p>Speaker PS0X9 uses the <i>PMM like</i> to mark the incomplete NP “an orangey,” indicating a potential non-equivalence between what the speaker had in mind and the expression used. The ADJ “orangey” is in itself a vague expression, conveying the sense of “having the qualities” of an orange colour, i.e. not exactly orange. Some pragmatic enrichment on the part of the addressee is required to interpret it as intended.</p>

18.	<p>PS126: And, and, I asked did you have a perm done and she said no. PS0H7: Really? PS126: Oh it's wonderful. PS0H7: Does she put [unclear] or something? PS126: Yes, she does, she has no, not curls, she has like one of those blow er hair driers PS0H7: I hope not, I see. PS126: you know with the, with the large, [unclear]. PS126: It's <i>like</i> a round thing</p>	<p>Speaker PS126 uses the <i>PMM like</i> to mark the following NP "a round thing," indicating a potential non-equivalence between what they had in mind and the expression used. The NP a vague description of the item and some pragmatic enrichment on the part of the addressee is required to interpret it as intended. The specific term would be likely a diffuser.</p>
19.	<p>PS01D: We had a medical aspects test. PS01B: She don't half have some time off them bloody, that teaching staff! PS01D: So we had an extra hour for dinner. So we had a walk round town. The dinner hour was spent revising for a test we're supposed to be having on. We've got some you've got to learn these terms PS01B: I wished you'd know, you could have took them Milky Way for PS01D: She give us all these, <i>like</i> diseases and we had to learn parrot learn them the definition for them cos she were giving us a test on them. She said, not to bother. Spent an hour revising these things! And, she said oh, we're not having the test today.</p>	<p>Speaker PS01D uses the <i>PMM like</i> to mark the NP "diseases," indicating a potential non-equivalence between what they had in mind and the expression used. The NP is likely a vague description of the terms in question and some pragmatic enrichment on the part of the addressee is required to interpret it as intended.</p>
20.	<p>PS6RB: Well I was telling dad that at work Mark's just got <i>like</i> two speaker things. One's for listening and one's talking into. [...] [...] PS6R8: Oh they put it out in to see if anybody's talking about him do they? PS6RB: Well not specifically for that. PS6RD: Well what's it in aid of? PS6RB: It's for what it is it's if say like Mark or the staff were upstairs PS6RD: Mm. PS6RB: and the residence are downstairs PS6RD: Mm. PS6RB: if somebody needed erm a member of staff PS6R8: Oh it has to be on all the time has it? PS6RB: they would hear them.</p>	<p>Speaker PS6RB uses the <i>PMM like</i> to mark the following NP "two speaker things," indicating a potential non-equivalence between what they had in mind and the expression used. The NP is a vague description of the items and requires some pragmatic enrichment on the part of the addressee is required to interpret it as intended.</p>
21.	<p>PS51S: you know Sherry? Sherry would do something like that because apparently she's always walking down the streets and like taking her top off and showing her tits to everyone and sort of <i>like</i> pulling her trousers down. PS51T: I know she goes to the [unclear] with the door open when all the other kids [unclear] PS51S: Yeah I know I er it, I bet it was her sitting on the toilet floor.</p>	<p>Speaker PS51S uses the <i>PMM like</i> to mark the following VP "pulling her trousers down." The description of what Sherry does is left somewhat underspecified, i.e. it is not clear what exactly does it mean that she is "pulling her trousers down." Some pragmatic enrichment on the part of the addressee is required to interpret it as intended.</p>
22.	<p>PS51S: I won't let them listen to it, completely confidential PS6U1: I mean do they get your name and address and everything? PS51S: Ha? PS6U1: The people who <i>like</i> got you to do it get your name and address and everything?</p>	<p>Speaker PS6U1 uses the <i>PMM like</i> to mark the following VP "got you to do it," indicating a potential non-equivalence between what they had in mind and the expression used. The VP is a vague description of the referents and some pragmatic enrichment on the part of the addressee is required to interpret it as intended., i.e. the researchers.</p>
23.	<p>KE1PSUNK: Do you know that bit where he was ha looking over the diving board and stuff? That was Jonathan to a T. We went swimming with Jonathan the other night and he got up on the top board and sort of and he was sort of <i>like</i> hanging on to the bar like this [unclear] looking over PS0TU: Oh god, that's [unclear] like. KE1PSUNK: and he couldn't do it and the worse thing was everybody in the pool had gone go on</p>	<p>Speaker KE1PSUNK uses the <i>PMM like</i> to mark the rest of the VP "hanging on to the bar," indicating a potential non-equivalence between what the speaker had in mind and the expression used. The V "hanging" represents a vague description of the action and would require some pragmatic enrichment on the part of the addressee. This is supported by the fact that the speaker likely physically shows what they meant.</p>

24.	<p>PSOLK: Oh! The wicker ones [unclear] they've been thrown out have they? The wicker basket thing have you? PSOLR: No, probably chewed it all up! PSOLK: What are you like! PSOLR: She was teasing, oh it's probably the PSOLK: Yeah. PSOLR: wrong time for her. They've gotta have those <i>like</i> cushiony ones that you can wash. PSOLK: Oh! PSOLR: The [unclear]. PSOLK: My laddie's got one of them like brown, very tough plastic</p>	<p>Speaker PSOLR uses the <i>PMM like</i> to mark the ADJP “cushiony,” indicating a potential non-equivalence between what they had in mind and the expression used. The ADJP “cushiony” conveys the sense of “having the qualities of a cushion” and some pragmatic enrichment on the part of the addressee is required to interpret it as intended.</p>
25.	<p>PS52F: Yeah I used to like, we used to see each other sort of and I PS52C: For a long time? PS52F: No, no well the weird part PS52C: How long? PS52F: it was <i>like</i> spaced it was just like, I dunno, not long at all just a PS52C: Well roughly how long? PS52F: couple of things we saw each other and then over a space of about two months we saw each other probably about three times</p>	<p>Speaker PS52F uses the <i>PMM like</i> to mark the following ADJP “spaced,” indication a potential non-equivalence between what they had in mind and the expression used. The expression used may require some pragmatic enrichment to arrive at the intended interpretation, i.e. spread out over a period of time.</p>
26.	<p>KVPSUNK: Yeah, that's nice. I like little theatres. KVPSUNK: Tiny. KVPSUNK: They weren't like, you kept changing the places so, like, you have the whole cast <i>like</i>, away from you, and then you'd have them facing you.</p>	<p>Speaker KVPSUNK uses the <i>PMM like</i> to mark the following ADVP “away from you,” indicating a potential non-equivalence between what they had in mind and the expression used. The ADVP provides a rather vague description of the situation and some pragmatic enrichment on the part of the addressee is required to interpret it as intended, i.e. away from you as in facing away from you. See the specific seating arrangement of the Orange Tree Theatre in Richmond.</p>

BNC2014

1.	<p>S0034: there'd be a little steel ball that went ding ding ding ding ding ding (.) hit like you know xylophone things of whatever (.) and as it fell down it would fall in the right rhythm (.) so it</p> <p>S0050: that's really cool</p> <p>S0034: would fit in with the music (.) and the guy just sort of walked along by the side of it doing</p>	<p>Speaker S0034 uses the PMM like to mark the following NP "xylophone things," indicating a potential non-equivalence between what they had in mind and the expression used. The NP is a vague description of the concept and some pragmatic enrichment on the part of the addressee is required to interpret it as intended. Nevertheless, the speakers discuss a music video by the band OK Go and the "xylophone things" in question are misremembered water-filled glasses being hit by spoons.</p>
2.	<p>S0416: >>I don't really under- understand what (.) what</p> <p>S0417: uhu</p> <p>S0416: the like bubble things are coming off there</p>	<p>Speaker S0416 uses the PMM like to mark the NP "bubble things," indicating a potential non-equivalence between the expression used and the concept described. The NP is a vague description of the concept and some pragmatic enrichment on the part of the addressee is required to interpret it as intended.</p>
3.	<p>S0222[?]: how did you get them put in?</p> <p>S0216: er it's kinda minging they do like a hole punch thing and take a like a cylinder of skin out</p> <p>S0220: I'm not taking responsibility if it jumps on me</p>	<p>Speaker S02016 uses the PMM like to mark the NP "a hole punch thing," indicating a potential non-equivalence between what they had in mind and the expression used. The NP is a vague description of the item and some pragmatic enrichment on the part of the addressee is required to interpret it as intended.</p>
4.	<p>S0416: and also there's there's a there's like these really cool things where you have like tennis racket things and you'd just like but they're made out of like soft stuff and you put them over these holes and it goes like do do do do do..]</p>	<p>Speaker S0416 uses the PMM like to mark the following NP "tennis racket things," indicating a potential non-equivalence between what they had in mind and the expression used. The NP is a vague description of the items and some pragmatic enrichment on the part of the addressee is required to interpret it as intended.</p>
5.	<p>S0253: I was thinking about -ANONnameF with her baba cos it wasn't it like maternity was hit quite bad quite hit quite hard?</p> <p>S0254: maternity pay? I've no idea</p> <p>S0253: no no I mean like maternity were like (.) amongst the biggest</p> <p>S0254: oh maternity services</p>	<p>Speaker S0235 uses the PMM like to mark the following NP "the maternity," indicating a potential non-equivalence between what they have in mind and the expression used. The NP is a vague description of the concept and some pragmatic enrichment on the part of the addressee is required to interpret it as intended. This is supported by the interlocutor's inquiry and final realisation what exactly the speaker talks about - the maternity services, therefore a successful enrichment.</p>
6.	<p>S0104: no see I said you see? you're getting all worked up and you haven't even sucked a lemon and (.) he said I can't talk about it oh now what was it called? I was how do you go through your history oh history oh oh no I've just cleared history no cancel that erm how do you go through your history on your phone?</p> <p>S0374: your internet history?</p> <p>S0104: yeah</p> <p>S0374: erm (...) have you got like a menu thing? like a menu button?</p>	<p>Speaker S0374 uses the PMM like to mark the following NP "a menu thing," indicating a potential non-equivalence between what they had in mind and the expression used. The NP is a vague description of the concept and some pragmatic enrichment on the part of the addressee would be required to interpret it as intended. This is supported by the fact that the NP is followed by another, more specific description of the concept.</p>
7.	<p>S0008: the other day there was a knock on our door and there was this young kid there well sort of like student age he was trying to drum up business for the local you know Dairy Crest milkman</p> <p>S0012: oh I see yeah</p> <p>S0008: and er he said that it was the same price as supermarket milk and it was from from a local herd you know [...]</p>	<p>Speaker S0008 uses the PMM like to mark the following NP "student age," indicating a potential non-equivalence between what they had in mind and the expression used. The NP is a vague description of the concept and some pragmatic enrichment on the part of the addressee would be required to interpret it as intended.</p>

8.	<p>S0300: d' you know what she di- I don't think I saw her cry once S0262: yeah I think that's true (.) you're so numb S0300: she did kind of hold it together S0262: yeah S0300: she did <i>like</i> a speech thing S0262: oh good for her S0300: erm she did start to crumble a little bit when she did that but she didn't completely go</p>	<p>Speaker S0300 uses the <i>PMM like</i> to mark the following NP "a speech thing," indicating a potential non-equivalence between what they had in mind and the expression used. The NP is a vague description of the concept and some pragmatic enrichment on the part of the addressee is required to interpret it as intended.</p>
9.	<p>S0421: oh I remember er it was something like I don't know we went to McDonald's and I had those <i>like</i> cheese dip things like cheese dippers where you dip it in the sauce and it's like fried cheese and she's like oh I bet I could make these and we went home and we were literally we'd stopped off at McDonald's cos we out and I had S0423: >>mm S0421: >>these cheese dippers got home and within the next few hours grandma was like in the kitchen S0421: making st- do you want some chee-? and I'm like I've just eaten them at McDonald's</p>	<p>Speaker S0421 uses the <i>PMM like</i> to mark the following NP "cheese dip things," indicating that there is a potential non-equivalence between what they had in mind and the expression used. The NP is a vague description of the item and some pragmatic enrichment on the part of the addressee would be required to interpret it as intended. This is supported by the fact that the NP is immediately followed by another, more specific description of the snack.</p>
10.	<p>S0487: I just feel horrible when I'm drinking and like the only time I feel –UNCLEARWORD is when I'm drinking makes me feel really bloated and <i>like</i> big S0488: it does make you feel like really like chubby and like (.) it makes my skin feel really like dry and awful S0487: it makes me feel awful in every way</p>	<p>Speaker S0487 uses the <i>PMM like</i> to mark the following ADJ "big," indicating a potential non-equivalence between what the speaker had in mind and the expressions used and some pragmatic enrichment on the part of the addressee is required to interpret it as intended, i.e. it makes the speaker feel fat.</p>

10.2.2.2 Non-equivalence requiring loosening

BNC1994DS

1.	<p>PS03T: do you remember when you thought you'd got wood worm in our new table PS03S: and it was where they pinned the er, the, get the lips, the circle. They even gamble, we were talking about and she says oh my wife knows all about that from where we come from, you know, live, live one <i>like</i> Random Street and which I suppose they had to get where they could, she come and looked at it and said oh that's one wear, said they're only four, four holes PS03T: they were pattern holes weren't they?</p>	<p>Speaker PS03S uses the <i>PMM like</i> to mark the following NP "Random Street," indicating that the expression is used figuratively and should be interpreted loosely. The NP likely replaces a real address, which the speaker does not know.</p>
2.	<p>PS0JX: Does it tell it to draw a line from point to another [unclear] Yeah. Well forty five's slightly yes. Yes, I think it does. PS0K9: Cos on here you get you get like quanti quantization steps don't you. If you don't PS0JX: Yeah. PS0K9: [unclear] you get <i>like</i> a little ladder, PS0JX: Yeah. PS0K9: don't you, right? PS0JX: But you don't actually see that ladder. [unclear]</p>	<p>Speaker PS0K9 uses the <i>PMM like</i> to mark the following NP "a little ladder," indicating that it is used figuratively (metaphor) and should be interpreted loosely. A ladder is a common metaphor to help visualise quantisation.</p>

3.	<p>KPVPS002: Erm, so like all their ideas, on the erm, you know the ideas they were putting PS586: Yeah. KPVPS002: were that in, in the borough there's lots of like fallen land, like, you know, Esher Common and things like that, KPVPSUNK: Yeah. KPVPS002: that they thought they could develop and hav hold events on, and er, he said, like we, we came up with some good ideas, put forward some ideas, really good ideas, for things to do on this land, and he said, the trouble is that all these councillors back on to these pieces of land, and he said, er, they don't want people coming along and enjoying themselves on it, because they want to go and walk their labradors on it.</p>	<p>Speaker KPVPS002 uses the PMM like to mark the following NP "fallen land," indicating that the expression is used figuratively a should be interpreted loosely.</p>
4.	<p>PS0DX: I was watching the ice hockey on here last night, last night, the [unclear] and Czechoslovakia one and a Canadian guy scored a goal and the announcer said they'll be celebrating that in his home in Canada if they're watching, listen I bet they are! He's got seven brothers, and five sisters! I said oh! [...] PS0E2: Yeah I suppose it wa, it's like Maureen's parents, both her mum and her dad are like, children of thirteen!</p>	<p>Speaker PS0E2 uses the PMM like to mark the following NP "children of thirteen," indicating that the expression is used figuratively and should not be interpreted literally, i.e. they both have a lot of siblings.</p>
5.	<p>PS1AA: It says, and when they got there lot of these kids were dirty they had head lice PS1A9: Oh yes. PS1AA: he said they, th they, they stunk he said, the wa they were in a terrible state! PS1A9: Mm. PS1AA: He said, the shoes are falling off their feet. And these people took them in cleaned them up put them in like a bloody sheet, and all sorts he said PS1A9: Yeah. PS1AA: and they really, and they all got an allowance from the government PS1A9: That's right. PS1AA: for these kids you see. And they got the, well got them all new clothes PS1A9: Mm. PS1AA: and then er regarded them as their own, you know.</p>	<p>Speaker PS1AA uses the PMM like to mark the NP "a bloody sheet," indicating that the expression is used figuratively and should be interpreted loosely, i.e. as an expletive.</p>
6.	<p>PS560: Aye. I mean it's a shame somebody's getting sacked because of him. PS562: Well I mean I, apparently he'd been giving this, this guy stick like all day. PS560: And you can only take so much. PS562: And eventually rap rapped his face and called him a effing person like, you know, it's PS560: Mm. PS562: and this guy got him by the throat and pinned him to the wall and said Billy shut up! Or you'll be seen by an auxiliary?</p>	<p>Speaker PS562 uses the PMM like to mark the following NP "all day," indicating that the expression is used figuratively (hyperbole) and should be therefore interpreted loosely, i.e. in the sense of "excessively."</p>
7.	<p>PS56F: But I, I've only just come in, so I'm well arsed. PS56F: you look dead PS56D: I never thought you were sort of like, sort of like a rough boy. PS56F: I'm not a boy, a man.</p>	<p>Speaker uses the PMM like to mark the following NP "a rough boy," indicating that the expression used may not be appropriate due to the mocking undertones.</p>
8.	<p>PS19R: They've been trying to see about that lot where the boys ' grammar school is int they? PS19L: Yeah, yeah. PS19R: Because they want to sell that, but they want it to be sort of like half private PS19L: No. PS19R: and half I suppose council houses PS19L: Yeah.</p>	<p>Speaker PS19R uses the PMM like to mark the following NP "half private and half [...] council houses," indicating a potential non-equivalence between what they had in mind and the expression used. The speaker signals limited epistemic commitment to the chosen NP as it might not be accurate in the present context.</p>

9.	<p>PS19U: Oh is it oh it was the same, but it was taller, and that sort of buttery cream that was all on top and that had nuts and things PS19L: Mm PS19U: rather than PS19L: we had, I told you, at this meal we went to, on Saturday they had erm carrot cake, but that was completely covered in <i>like</i> this cream cheese</p>	<p>Speaker PS19L uses the <i>PMM like</i> to mark the following NP “this cream cheese,” indicating a potential non-equivalence between what they had in mind and the expression used. The speaker signals limited epistemic commitment to the chosen NP as it might not be accurate in the present context.</p>
10.	<p>PSOR7: Yvonne does that when she can’t PSOPP: she said I may have PSOPN: Yeah. PSOPP: to do an agency erm PSOR7: Cos she does that, now she’s give up her PSOPP: <i>like</i> a fill-in PSOR7: sister’s post PSOPP: but she doesn’t want to, cos I said, oh for heaven’s sake don’t undermine PSOPP: the National Health Service, I said it’s undermined enough!</p>	<p>Speaker PSOPP uses the <i>PMM like</i> to mark the following NP “a fill-in,” indicating a potential non-equivalence between what they had in mind and the expression used. The speaker signals limited epistemic commitment to the chosen NP as it might not be accurate in the present context.</p>
11.	<p>PSOCH: Yes, I hope he is, she’s [unclear] apparently, she’s erm a designer and the girl that makes it she designs the latest beautiful hats [unclear] and I thought to myself if they’re those tall, biggest, you know those tall sort of round sort of <i>like</i> bowler hats, PSOCG: Oh yeah. PSOCH: I, I, remember something, [unclear] cos I thought they’d look awful stuck on the top of their heads, they weren’t sort of like PSOCG: [unclear]. PSOCH: yes, yes, oh maybe they’re hard</p>	<p>Speaker PSOCH uses the <i>PMM like</i> to mark the following NP “bowler hats,” indicating a potential non-equivalence between what they had in mind and the expression used. Speaker signals limited epistemic commitment to the chosen NP as it might not be accurate in the present context.</p>
12.	<p>PS1F2: I was shattered weren’t we, but we PS1F3: mother-in-law always had them flat beds you know and PS1F2: Yeah it’s PS1F3: you’re alright like, you could make yourself a nest in ‘em and you was PS1F2: Yes I know PS1F3: you’re like a bloody mole PS1F1: Aha and that’s a good description is that PS1F2: But when you made ‘em, you, <i>like</i> kneading bed didn’t ya? PS1F3: Oh aye, yeah, you used to shake it up and then bash it about and, er</p>	<p>Speaker PS1F2 uses the <i>PMM like</i> to mark the following NP “kneading bed,” indicating a potential non-equivalence between what they had in mind and the expression used. Speaker signals limited epistemic commitment to the chosen NP as it might not be accurate in the present context.</p>
13.	<p>PSOBT: I worked for a, for a like a, it’s a money brokers in, in London but exactly the same [unclear] stockbroking [unclear], and it was exactly like the film, you know, they had this, they had this room, like they had one of those long rooms as well you know with all the desks and computers and stuff but they had this one enclosed off room where all the dealers sat round this massive <i>like</i> circular console type table, and like they were all under thirty but like overweight, all c driving Porsches and taking coke and shit like this and right they just, they got into the office at something like six in the morning like I’d get in at nine and I’d be, be wandering around they’d just have their trousers open, shoes off, [unclear]</p>	<p>Speaker PSOBT uses the <i>PMM like</i> to mark the following NP “circular console type table,” indicating a potential non-equivalence between what they had in mind and the expression used. Speaker signals limited epistemic commitment to the chosen NP as it might not be accurate in the present context.</p>
14.	<p>PS19P: It’s nice, it’s lovely. PS19S: Oh she said she’s gonna erm, part of the garden in Wales she’s having it made into <i>like</i> a rose garden or something it’s like a, did she say it’s an acre PS19L: Smallholding PS19S: Mm</p>	<p>Speaker PS19S uses the <i>PMM like</i> to mark the following NP “a rose garden,” indicating a potential non-equivalence between what the speaker had in mind and the expression used. Speaker signals limited epistemic commitment to the chosen NP as it might not be accurate in the present context.</p>

15.	<p>PS07F: I've never heard of him! Michael Bolton? KBTPSUNK: Actually, oh he's a good singer! PS07F: Never heard of him. PS07H: He's <i>like</i> a rock ballad si I dunno [unclear]. White. Good!</p>	<p>Speaker PS07H uses the <i>PMM like</i> to mark the incomplete NP "a rock ballad si[nger]," indicating a potential non-equivalence between what the speaker had in mind and the expression used. The speaker signals limited epistemic commitment to the chosen NP as it might not be accurate in the present context, which is supported by the following phrase "I dunno." (Note: Michael Bolton is, in fact, known for singing rock-ballads.)</p>
16.	<p>PS02G: I wouldn't live with your father if he took drugs, I'll tell you be dead. PS02X: They don't taste of nothing if they're capsules. PS02Y: They do. PS02X: Perhaps [unclear] cos there's usually sort of <i>like</i> a thin plastic PS02Y: Do you wanna taste one?</p>	<p>Speaker PS02X uses the <i>PMM like</i> to mark the NP "a thin plastic," indicating a potential non-equivalence between what the speaker had in mind and the expression used. Speaker signals limited epistemic commitment to the chosen NP as it might not be accurate in the present context. This is supported by the fact that capsule covers are not made of plastic but out of gelatine of cellulose.</p>
17.	<p>PS58Y: erm, she made me bend my head and I could only bend it a little way and she could see the spasms PS58U: oh KPYPUSUNK: what are spasms? PS591: <i>like</i> twinges of pain</p>	<p>Speaker PS591 uses the <i>PMM like</i> to mark the following NP "twinges of pain," indicating a potential non-equivalence between what they had in mind and the expression used. Speaker signals limited epistemic commitment to the chosen NP as it might not be accurate in the present context.</p>
18.	<p>PSOPP: Oh PSORC: oh there was a screw, we had like a screw with er some PSORC: screw with er, with er <i>like</i> a nut on the end didn't they, PSORC: and I thought now this is PSOPN: no way is this gonna come out PSORC: come out</p>	<p>Speaker uses the <i>PMM like</i> to mark the following NP "a nut," indicating a potential non-equivalence between what they had in mind and the expression used. Speaker signals limited epistemic commitment to the chosen NP as it might not be accurate in the present context. Thee proper term for what the speaker calls "a screw with a nut on the end" would be a hexagonal bolt.</p>
19.	<p>PSOHM: Smells like somebody's lavatory. Looks like you'll have to sort of <i>like</i> put it up for a day and then take it down for a week and put it back in again. It's too much for one day. You shou, perhaps you should have kept the bag on it. You know it's too strong to [unclear]. You take the bag off, off it after a month or something. PSOHM: Even your Bounty must taste a bit poorly. Yeah? Yeah. PSOHN: Bet the bloke listening to this can hear it smell it.</p>	<p>Speaker PSOHM uses the <i>PMM like</i> to mark the following VP "put it up for a day...," indicating that it is used to convey a joke and therefore should be interpreted loosely, i.e. they do not mean it as a sincere advice.</p>
20.	<p>PS527: I just tell everyone I'm new in the area. So I just say I'm really new in the area. So my taxi driver <i>like</i> whizzes past my house, I go, oh I'm new in the area. The thing is do, I don't think I'd know. I wouldn't know how to get a bus [unclear]. I wouldn't have a clue where to go.</p>	<p>Speaker PS527 uses the <i>PMM like</i> to mark the following VP "whizzes past my house," indicating that the expression is used figuratively and should be interpreted loosely.</p>
21.	<p>PS03W: It destroyed all that. KBDPSUNK: Yeah. PS03W: And then er, they brought it back and then they started doing to quarter to six, but it still wasn't good enough cos you can't, you can't have all these people in suits and briefcases stood outside a pub for quarter of an hour waiting for it open, you know KBDPSUNK: No. PS03W: I mean it wasn't good KBDPSUNK: That's right. PS03W: for their image. KBDPSUNK: No, no. PS03W: So KBDPSUNK: Suit off. Oh no they're your PS03W: So it <i>like</i> killed that. But I'm sure there's, I'm sure there's that kind of trade for, you know, a sort of a Bic Biro runner type, you know, that kind of well our age group, you know</p>	<p>Speaker PS03W uses the <i>PMM like</i> to mark the following VP "killed that," indicating that the expression is used figuratively and should be interpreted loosely. The proposition is a restatement of a previously expressed proposition in the utterance "it destroyed all that."</p>

22.	<p>PS0EC: I looked at it and it was just like sort of, light brown and I thought oh that's not too bad! I got home and it was <i>like</i>, glowing and I'm thinking oh my God! There was like, arrows pointed to it still! PS0EB: I mean, I only had that one on my neck and I thought and like I was I was [unclear]! PS0EC: Wi, with your polos on!</p>	<p>Speaker PS0EC uses the <i>PMM like</i> to mark the following VP "glowing," indicating that the expression is used figuratively and should be interpreted loosely, i.e. It was very visible.</p>
23.	<p>PS0BK: But I mean my cleaner used to come in and just sort of <i>like</i> clean around me and chat a bit. Dave's cleaner in High Hall used to do loads of stuff for him, she used to wash his mugs up and all sorts of things. PS0BS: Mm. Mm. They do in the self catering flats. But erm PS0BK: I'm gonna try a bit of your bread.</p>	<p>Speaker PS0BK uses the <i>PMM like</i> in combination with <i>just sort of</i> to mark the following VP "clean around me," indicating that the expression is used figuratively and should be interpreted loosely. The expression is likely supposed to convey that the cleaner cleaned up very lightly without disturbing the speaker.</p>
24.	<p>PS51S: she can be a bit vulgar, she does say some really stupid things sometimes. [unclear] is going over the limit. PS51T: Where's [unclear]? PS51S: I dunno they sort of went back to have a look. PS51V: Yeah she, she's probably [unclear] PS51S: Did you see [unclear] that toilet [unclear] like collapsed? PS51V: [unclear] going PS51S: She's like, she's <i>like</i> tearing the wall down and collapsing on the floor with hysterics. Yeah I don't know why Catherine finds that sort of thing funny.</p>	<p>Speaker PS51S uses the <i>PMM like</i> to mark the rest of the VP "tearing the wall down," indicating a that the expression is used figuratively (hyperbole) and therefore should be interpreted loosely.</p>
25.	<p>PS527: So we still had all this boiling water PS527: Yeah. PS527: and we didn't think, and sort of, then we realized that had to sort of like turn it off and that might help a bit, but boiling water, we're trying to stop it with our finger. And of course the pressure of the, the heat was just <i>like</i> killing us.</p>	<p>Speaker PS527 uses the <i>PMM like</i> to mark the following VP "killing us," indicating that the expression is used figuratively (hyperbole) and should be interpreted loosely.</p>
26.	<p>KPWPSUNK: Yeah, it had buttons going down the front here PS58J: Yeah. KPWPSUNK: it's kind of <i>like</i> baggy</p>	<p>Speaker KPWPSUNK uses the <i>PMM like</i> to mark the following ADJP "baggy," indicating a potential non-equivalence between what they had in mind and the expression used. The speaker signals limited epistemic commitment to the chosen ADJP as it might not be accurate in the present context.</p>
27.	<p>PS51S: I like Lucy actually she's really coo cool she is. I dunno i if everyone else is not doing anything, then I'll come. Like if there's something better going on I suppose [unclear] I dunno. PS51T: [unclear] and then like [unclear] like even if I still have to go cos [unclear]. PS51S: Well just say just say no, cos I mean she can't <i>like</i> fucking rule your life. No if [unclear] Is Dan?</p>	<p>Speaker PS51S uses the <i>PMM like</i> to mark the ADVP "fucking," indicating that the expression used might be seen as inappropriate due to its status of a vulgar term.</p>
28.	<p>PS0EC: No, but she has got like, it's that it's dark ginger. PS0EB: Mm. PS0EC: Dark gingery-red, it's gorgeous! Like, it's not it's not ginger, it's sort of <i>like</i> auburn. PS0EB: Rusty. PS0EC: Rusty auburn.</p>	<p>Speaker PS0EC uses the <i>PMM like</i> to mark the ADJP "auburn," indicating a potential non-equivalence between what they had in mind and the expression used. Speaker signals limited epistemic commitment to the chosen ADJP as it might not be accurate in the present context.</p>

BNC2014

1.	<p>S0483: no no no no I mean he yeah I work with the guy I dunno he looks to be about fifty S0482: does he have a cup that says (.) five things I like? S0483: no I I don't know I don't think he's I- you know he's I- you know he's not <i>like</i> super cycle man or whatever but you know yeah he wore shorts (.) his legs looked incredibly painful (.) couldn't've been good for him S0482: >>mm (.) no (.) u- we've got er there's a guy well our IT guy in our unit he's a really nice guy (.) he erm he wears shorts all the time (.) and sandals of course S0483: does he cycle? S0482: yeah</p>	<p>Speaker S0483 uses the <i>PMM like</i> to mark the following NP "super cycle man," indicating a potential non-equivalence of what they had in mind and the expression used, requiring looser interpretation. The speaker likely intended to describe their colleague as someone who is not a cycling fanatic.</p>
2.	<p>S0202: feels weird wearing them like not wearing them right? S0208: >>it does it just feel like you're naked S0202: yeah S0208: if there's not something there tightly snugging our <i>like</i> lumpy bits and stuff I'm like I feel naked exposed</p>	<p>Speaker S0208 uses the <i>PMM like</i> to mark the following NP "lumpy bits," indicating that the expression is used figuratively (euphemism) and should be interpreted loosely.</p>
3.	<p>S0144: what else? We've got Basket Case (.) do you remember that one? S0024: no (.) I remember the name S0144: where he's got (.) I can't remember the story (.) but he had er I think they were twins separated from birth (.) and one them was <i>like</i> a monster (.) and he kept it in a basket</p>	<p>Speaker S0144 uses the <i>PMM like</i> to mark the following NP "a monster," indicating that the expression is used figuratively and should be interpreted loosely. The movie in question features the protagonist and his deformed conjoined twin, who is kept in a basket. Therefore, not a real monster.</p>
4.	<p>S0544: I asked for five million though so S0543: I hate how football they just all of this money is going around and they just take it as if it's <i>like</i> nothing as if it's natural to have like millions and millions of pounds S0544: well it's cos they get it well they get it from the advertising because let's face it a lot of people – ANONnameM included a lot of football</p>	<p>Speaker S0543 uses the <i>PMM like</i> to mark the following NP "nothing," indicating that the expression is used figuratively (hyperbole) and should be interpreted loosely.</p>
5.	<p>S0529: that gained like literally ten new followers since you posted that –UNCLEARWORD o'clock S0530: >>really? on Tumblr? [...] S0530: who's following you? I wanna see S0529: I don't know I think some –UNCLEARWORD S0530: >>if I actually know them S0529: probab- oh there's a –UNCLEARWORD (.) I I think they probably found me I don't know how – UNCLEARWORD stay though S0530: do I? oh well no actually our panda S0529: –UNCLEARWORD some of these people –UNCLEARWORD S0530: yay S0530: er between the silenced pages I think I know them but S0529: >>yeah I think also some of them are just <i>like</i> Korean porn but you know it's still a follower – UNCLEARWORD S0530: >>woo Korean porn</p>	<p>Speaker S0529 uses the <i>PMM like</i> to mark the following NP "Korean porn," indicating that the expression is used figuratively, i.e. the accounts following them may not be actual individuals, and therefore should be interpreted loosely.</p>

6.	<p>S0330: I'm n- I'm I he's been way too rude to too many people and to me like I'm d- I'm fucking done I'm bored of that</p> <p>S0331: >>yeah but you yeah no no I was just I was er just saying the third option</p> <p>S0330: >>not interested with hanging out with <i>like</i> dicks like that</p> <p>S0328: but what's your what's your –UNCLEARWORD?</p> <p>S0330: >>just hanging out with a dick</p>	<p>Speaker S0330 uses the <i>PMM like</i> to mark the following NP “dicks like that,” indicating that the expression used might be seen as inappropriate due to its status of a vulgar slang term.</p>
7.	<p>S0510: yeah so the chess pieces how much were they? were</p> <p>S0509: oh it was like two pound from –ANONplace</p> <p>S0510: right and they're proper wooden ones aren't they?</p> <p>S0509: yeah they are</p> <p>S0510: that was cool in fact do you know what? they look a bit like the ones that I got from that charity shop don't they? that we use</p> <p>S0509: yeah</p> <p>S0510: they're pretty similar aren't they?</p> <p>S0509: yeah</p> <p>S0510: must be kind of <i>like</i> a bog-standard</p> <p>S0509: design</p> <p>S0510: design yeah</p>	<p>Speaker S0510 uses the <i>PMM like</i> to mark the NP “a bog-standard design,” indicating that the expression used might be inappropriate due to its derogatory connotation.</p>
8.	<p>S0256: >>maybe you know –ANONnameM's box thing?</p> <p>S0255: yeah no</p> <p>S0256: you know the the the main <i>like</i> hub box that controls everything that's in the box and the like the cupboard bit in there?</p> <p>S0255: no but yeah oh the amp?</p> <p>S0256: the really big amp thing</p> <p>S0255: yeah the amp yeah</p> <p>S0256: >>yeah it's not an amp it's a box but yeah that (.) that</p>	<p>Speaker S0256 uses the <i>PMM like</i> to mark the following NP “hub box,” indicating a potential non-equivalence between what they had in mind and the expression used. The speaker indicates limited epistemic commitment to the chosen NP as it might not be accurate in the present context. This is supported by the surrounding context, which shows that neither speaker is sure about the proper terms of the TV equipment involved in the conversation.</p>
9.	<p>S0590: >>yeah whereas if they're just dirty</p> <p>S0589: >>truly if they're just dirty</p> <p>S0590: >>you actually in a way don't notice <i>like</i></p> <p>S0616: >>mm</p> <p>S0590: >>glasses actually</p>	<p>Speaker S0590 uses the <i>PMM like</i> to mark the NP “glasses,” indicating a potential non-equivalence between what they had in mind and the expression used. The speaker indicates a limited epistemic commitment to the chosen NP as it might not be accurate in the present context. Speakers discuss window cleaning, therefore the use of the plural “glasses” meaning the glass filling in windows, i.e. the material, is not accurate.</p>
10.	<p>S0115: oh I couldn't no alright (.) it's uh (.) but anyway like privilege uh s- goes across the uh goes across what yeah basically this debate is is is the uh uh it's it's part of the uh sort of Capitalism Marxism debate isn't it so?</p> <p>S0037: >>pardon me (.) yeah (.) I dunno (.) I feel like (.) I do feel a bit ignorant sometimes when you you you crack out all these <i>like</i> facts and I'm like um</p> <p>S0115: >>um which is uh which isn't like a bit usually (.) I dunno uh I think you you you can come out with some some (.) well what facts did I?</p> <p>S0037: >>I don't think about it enough (.) I don't think about the outside world</p> <p>S0115: >>but I didn't really say facts though (.) a lot of it was just h- like hearsay I could've just made that up like</p>	<p>Speaker S0037 uses the <i>PMM like</i> to mark the following NP “facts,” indicating a potential non-equivalence between what they had in mind and the expression used. The speaker indicates a limited epistemic commitment to the chosen NP as it might not be accurate in the present context. This is supported by the S0115 objection that the things they were saying cannot be considered facts.</p>

11.	<p>S0008: and there'd be this big pile with about a dozen dead rabbits [...] S0008: you know they tied the back legs S0012: yeah yeah they did yeah S0013: mm S0008: and they'd all be sort of <i>like</i> dry blood on them and stuff</p>	<p>Speaker S0008 uses the <i>PMM like</i> to mark the following NP “dry blood,” indicating a potential non-equivalence between what they had in mind and the expression used. The speaker indicates a limited epistemic commitment to the chosen NP as it might not be accurate in the present context.</p>
12.	<p>S0421: but then (.) even when that came out there was still a lot of non standard spelling because erm it wasn't widespread and you know like S0423: >>yeah and they thought oh why do we have to go with that? S0421: and there wasn't and you know like local people who like S0423: >>yeah S0421: not a lot of education and like things like that so it did take a while for it to become like standard but the introduction of that was kind of <i>like</i> the beginning S0423: yeah S0421: of this is how you spell things (.) and I mean if you look back at that dictionary it probably has stuff spelt differently</p>	<p>Speaker S0421 uses the <i>PMM like</i> to mark the following NP “the beginning of this is how you spell things,” indicating a potential non-equivalence between what they had in mind and the expression used. The speaker indicates a limited epistemic commitment to the chosen NP as it might not be accurate in the present context.</p>
13.	<p>S0432: and it was yeah it was alright it was just (.) they came outside and I walked in there was <i>like</i> a platform in the water (.) so they were like and there was like people singing and stuff it was quite good no it was alright and one of the (.) they were wearing really high stilettos and one of the ladies fell and I think her foot slipped into the water and we were like oh no how embarrassing I hope there isn't</p>	<p>Speaker S0432 uses the <i>PMM like</i> to mark the following NP “a platform,” indicating a potential non-equivalence between what they had in mind and the expression used. The speaker indicates a limited epistemic commitment to the chosen NP as it might not be accurate in the present context.</p>
14.	<p>S0328: I once went to <i>like</i> my friend who was like well it wasn't my friend he was the guy who fixed my Mac but I was quite fascinated by him for a while cos he was like such a dude he was really into Warcraft and erm he had like two tickets to like go to the thing where they like launched the new like upgrades or whatever you know when they like release like a new level or like whatever it's just like this fucking insane dweeb fest you know</p>	<p>Speaker S0328 uses the <i>PMM like</i> to mark the following NP “my friend,” indicating a potential non-equivalence between what they had in mind and the expression used. The speaker indicates a limited epistemic commitment to the chosen NP as it might not be accurate in the present context. This is supported by the fact that the speaker corrects themselves afterwards since the non-equivalence was potentially too great to be left unaddressed.</p>
15.	<p>S0592: >>okay S0594: >>of this guy who was like a and he was like doing all these <i>like</i> muscle poses and he was like er (.) he was like wow look how strong I am yeah I could just take your head and I could crush it S0594: like a grape S0602: that's weird</p>	<p>Speaker S0594 uses the PMs <i>like</i> to mark the following NP “muscle poses,” indicating a potential non-equivalence between what they had in mind and the expression used. The speaker indicates a limited epistemic commitment to the chosen NP as it might not be accurate in the present context. Compare this with “bodybuilding poses.”</p>
16.	<p>(.) S0541: it was the most bizarre briefing session I've ever had in this S0540: >>yeah S0541: i- I mean they they were just like two men with like no kinda <i>like</i> social (.) graces or awareness or no (.) like he's a business guy you'd think that he'd have some kind of like (.) you know?</p>	<p>Speaker S0541 uses the <i>PMM like</i> hedge the following NP “social graces” to indicate a potential non-equivalence between what they had in mind and the expression used. The speaker indicates a limited epistemic commitment to the chosen NP as it might not be accurate in the present context.</p>
17.	<p>S0276: oh like did you ever watch like the new versions of the live films? like the one where they were all teenagers S0275: oh no S0276: >>cos like that was all bullshit S0275: no I didn't actually S0276: >>cos apparently like Shaggy was supposed to be older than them and it was Daphne's van there was just like a whole bunch of bullshit and they completely cancelled out <i>like</i> the Scooby Doo kids show which was much funnier S0275: >>what the hell (.) why do they do that? they always have to ruin shit</p>	<p>Speaker S0276 uses the <i>PMM like</i> to mark the following NP “the Scooby Doo kids show” to indicate that there is a potential non-equivalence between what they had in mind and the expression used. The speaker indicates a limited epistemic commitment to the chosen NP as it might not be accurate in the present context. This is supported by the fact that the title of the show referred to is actually “A Pup Named Scooby-Doo,” where the originally adult characters are now young kids.</p>

18.	<p>S0037: so (.) my nana like recorded all of those and she had them in this little cabinet like this little (.) in fact I think they've still got it S0115: >>well we've got something similar I mean I've got all my videos S0037: >>but it had like a door and she used it like much like you have (.) like r- had uh like written them in her handwriting on the side of the film S0115: oh yeah like I've got I mean double play like eight hours eight hours like so you can get four films on one tape S0037: >>yeah my nana did yeah yeah</p>	<p>Speaker S0037 uses the PMM like to mark the following NP “a door,” indicating a potential non-equivalence between what they had in mind and the expression used. The speaker indicates a limited epistemic commitment to the chosen NP as it might not be accurate in the present context. It depends on what that cabinet looked like - there are VHS cabinets that look like drawers, which would support the present analysis.</p>
19.	<p>S0119: well he also loves ball pits so you'll be you'd be on the same wavelength S0054: yeah S0119: but I remember there was there was one where like it said you could put on fake like sort of like accolades on products and like everyone else would have you do it (.) like if you had some cereal and you put one hundred percent fat free (.) it will S0054: yeah S0119: if you put a product that doesn't doesn't naturally have any fat take out or something that wouldn't be fatty to begin with and you</p>	<p>Speaker S0119 uses the PMM like to mark the NP “accolades on products” to indicate a potential non-equivalence between what the speaker has in mind and the expression used. The speaker indicates a limited epistemic commitment to the chosen NP as it might not be accurate in the present context. Compare with “a certificate of quality.”</p>
20.	<p>S0520: I couldn't on the bike in Thailand I couldn't work out how to turn off the indicator S0520: cos there's like a switch that you click S0519: mm S0520: to the right to turn it the right indicator on and vice versa and then how do you turn it off? you think you just flicked it back to the middle but it doesn't it just goes right indicator left indicator right indicator you know like and er then you're driving along with indicators on which isn't ideal so eventually I figured out you have to press it as a like press it as a button</p>	<p>Speaker S0520 uses the PMM like to mark the NP “a switch,” indicating a potential non-equivalence between what they had in mind and the expression used. The speaker signals limited epistemic commitment to the chosen NP as it might not be accurate in the present context. This is based on the assumption that a switch is not something one would click on.</p>
21.	<p>S0262: but exactly but they compete they try to out compete I mean all of them I mean a lot of them are actually really like slogging it hard trying to give you feedback but actually kind of not the point either really what you have to do is condense your feedback and give it back to them really succinctly so you can't give people too much to think about it just worries them and so it's a balance [...] S0305: mm</p>	<p>Speaker S0262 uses the PMM like to mark the rest of the VP “slogging it hard,” indicating a potential non-equivalence between what they had in mind and the expression used. The expression slog sth (hard) seems to somewhat stray from the attested constructions such as <i>slog through sth.</i> to convey the sense of “work hard” or the idiomatic <i>slog it out</i> in the sense “to compete.” It might represent a creative, idiosyncratic use of language that must be interpreted loosely. (https://www.oxfordlearnersdictionaries.com/definition/english/slog_1?q=sl%20og)</p>
22.	<p>S0514[??]: er is there not erm a copper compound? lithium is it? lithium S0512: sorry? S0514[??]: what's on the –UNCLEARWORD actually I think it said that that one also like explodes if you get it wet so so not</p>	<p>Speaker S0514 uses the PMM like to mark the following VP “explodes,” indicating a potential non-equivalence between what they had in mind and the expression used. The expression is used figuratively (hyperbole) and should be interpreted loosely, i.e. the described effect might not be an actual explosion.</p>
23.	<p>S0655: and then so he left great aunt Gretel's S0653: mm S0655: he was pleased with themselves and then he remembered that girls stopped like fancying him because of the shoes or like S0655: ooh he's a little girly</p>	<p>Speaker S0655 uses the PMM like to mark a part of the VP “fancying,” indicating a potential non-equivalence between what the speaker had in mind and the expression used. The chosen expression might not be appropriate within the context of a children's cartoon.</p>

24.	<p>S0007: um (.) and and yeah you had to kind of almost er earn your keep (.) so the first like year er year to eighteen months was kind of me just trying to fit in (.) um (.) being from my background of working here I'd always be like kind of really kind of <i>like</i> blow my own trumpet quite bubbly compared to everyone else S0007: and a bit more personality S0018: mhm S0007: and that sometimes counted against me (.) and I would never had ever had a er get told off or had er disciplinary action (.) but I think I had a reputation as being a bit of a chatter</p>	<p>Speaker S0007 uses the <i>PMM like</i> to mark the following idiomatic VP “blow my own trumpet,” indicating a potential non-equivalence between what they had in mind and the expression used. Speaker signals limited epistemic commitment to the chosen ADJP as it might not be accurate in the present context. The phrase “blow one's own trumpet” means to <i>brag/to boast</i>, which may not convey the sense they have intended in this context, i.e. being extroverted, talkative.</p>
25.	<p>S0261: yeah so erm (.) this like a little Indian guy who's <i>like</i> super brained S0401: yeah yeah S0261: erm (.) and there was er an African (.) dad and his boy could play the violin like he was in an S0401: yeah S0261: orchestra (.) and he was seven or something like that S0401: >>yeah yeah yeah S0261: that kind of thing (.) so they kind of followed through this kind of experience of the kids being (.) encouraged to do stuff they're training stuff they and they would do</p>	<p>Speaker S0261 uses the <i>PMM like</i> to mark the following ADJP “super brained,” indicating that the expression is used figuratively (hyperbole) and should not to be interpreted literally.</p>
26.	<p>S0369: well that that's another thing really with er cats and and er furry things er rabbits in particular that's how they get picked up S0251: mm S0369: you know the the skin and the fur is <i>like</i> loose S0251: >>yes yes S0369: it is like a coat on</p>	<p>Speaker S0369 uses the <i>PMM like</i> to mark the following ADJP “loose,” indicating that the expression is used figuratively and as such should be interpreted loosely.</p>
27.	<p>S0336: >>it wasn't very nice and erm (.) so we were like running around so by the time I got S0336: there everybody cos obviously we had to be seated by half past two so I got there at like twenty-five to everybody was already seated I'm <i>like</i> baking hot by this point cos I've just like ra- S0346: >>yeah and the stress as well</p>	<p>Speaker uses the <i>PMM like</i> to mark the following ADJP “baking hot,” indicating that the expression is used figuratively (hyperbole) and as such is to be interpreted loosely.</p>
28.	<p>S0202: it's alright (.) that rooster is so weird look at it running around chasing them all S0208: come here ladies (...) S0202: it's such a weird colour it's <i>like</i> brown and then black and white and it ends</p>	<p>Speaker S0202 uses the <i>PMM like</i> to mark the following ADJP “brown...,” indicating a potential non-equivalence between what the speaker had in mind and the expressions used. The speaker indicates a limited epistemic commitment to the chosen ADJP as it might not be accurate in the present context. This is supported by the preceding context, where Speaker describes the rooster's colour as being “weird” and therefore not easily described.</p>
29.	<p>S0439: it's weird but that's the Kardash way not a Kardashian is he? he's a Jenner but me and –ANONnameF were discussing this today at lunch if you won the lottery would you want your life to change? that's what we thought we were just like [...] S0439: yeah I might give up work for like a year and go travelling and see the world but it wouldn't S0441: I don't think no I wouldn't think it would change a lot at all S0439: I don't think I'd become <i>like</i> superficial and just spend loads of money on what I hate is when people get money and then buy sports cars and crap like that it's just such a waste of money</p>	<p>Speaker S0439 uses the <i>PMM like</i> to mark the following ADJP “superficial,” indicating a potential non-equivalence between what they had in mind and the expression used. The speaker indicates a limited epistemic commitment to the ADJP as it might not be accurate in the present context. Someone who spends money carelessly could be better described as prodigal, reckless, or extravagant rather than superficial.</p>
30.	<p>S0585: >>ish it's like it's like I I th- I can't explain it to you once you know w- what the garden looks like so S0587: I know what the garden looks like S0585: j- the lawn the lawn's like <i>like</i> slanted yeah so it's at the bit at the bottom so I know it's there somewhere but I thought I just won't dig it up S0587: >>y- you know where along it is?</p>	<p>Speaker S0585 uses the <i>PMM like</i> to mark the following ADJP “slanted,” indicating a potential non-equivalence between what they had in mind and the expression used. The speaker indicates a limited epistemic commitment to the chosen ADJP as it might not be accurate in the present context. A more accurate expression in this context would perhaps be “sloped/sloping.”</p>

31.	<p>S0008: when you download Realplayer (.) I mean that's <i>like</i> constantly being updated and</p> <p>S0012: yeah</p> <p>S0008: like all this other gubbins what go with it is constantly</p> <p>S0013: mm</p> <p>S0008: constantly being updated and (.) you know</p>	<p>Speaker S0008 use the <i>PMM like</i> to mark the ADVP “constantly,” indicating that the expression is used figuratively (hyperbole) and as such is to be interpreted loosely.</p>
32.	<p>S0541: she is but she she's a really she's a really wonderful wise woman she's a a kind of woman in her (.) I think she's in her fifties and sixties</p> <p>S0540: >>I was going to er tell you about this book Emotional Intelligence you know? by a really famous one of the best sellers (.) in the area erm by (.) er what's his name? (.) you know emotional intelligence he's the one who actually (.) m- coined the term emotional intelligence that we hear <i>like</i> (.) all the time</p> <p>S0541: who is it?</p>	<p>Speaker S0540 uses the <i>PMM like</i> to mark the ADVP “all the time,” indicating that the expression is used figuratively (hyperbole) and should be interpreted loosely.</p>
33.	<p>S0547: can't remember the last time I had beans though thankfully</p> <p>S0548: asparagus has its own flavour</p> <p>S0549: it's a bit weird (.) you can only have it like three days in a year (.) like a panda</p> <p>S0548: >>mm (.) mm yeah</p> <p>S0547: a panda?</p> <p>S0549: mm (.) fert- there's only they fertilise something like two days in a year</p> <p>S0547: mm</p> <p>S0549: it's <i>like</i> only once every three years or something</p>	<p>Speaker S0549 uses the <i>PMM like</i> to mark the following ADVP “only once every three years,” indicating non-equivalence between what the speaker had in mind the expression used. The speaker indicates a limited epistemic commitment to the chosen ADVP as it might not be accurate in the present context. This is supported surrounding expressions (e.g. fertilise). In fact, pandas ovulate only once a year and can conceive for two or three days around ovulation.</p>

10.3 Clause-final pragmatic marker

10.3.1 Speaker-oriented

10.3.1.1 Focus marker – Clearing up misunderstanding

BNC1994DS

1.	<p>PS01F: I know. PS01A: Communist countries. Everything's owned by the by the government and er, I know it's not a right good thing, <i>like</i>, but if it could work properly, it would be a damn good thing.</p>	<p>Speaker PS01A uses the <i>PMF like</i> to retroactively focus the utterance "I know it's not a right good thing," which provides additional information to the previous proposition, clearing up potential misunderstanding. Paraphrasable as "to be clear."</p>
2.	<p>PS01C: No that's right, it's small coal like, what they fetch last lot <i>like</i> PS01A: Mm. PS01C: and it all sticks together like that when you put it on PS01A: Mm PS01C: in a big clump.</p>	<p>Speaker PS01C uses the <i>PMF like</i> to retroactively focus the utterance "what they fetch last lot," which provides additional information to the previous proposition, clearing up potential misunderstanding. Paraphrasable as "to be clear."</p>
3.	<p>PS0FH: So he see he said she did come here. I have spoken to her twice. And explained everything to her. And if she wanted to go in a silver olympic then I needed to explain to her that she must buy a silver olympic caravan to have the guaranteed bookings. [...] PS0FG: Oh they had n't got PS0FH: No. PS0FG: that was the difference then, they had n't got PS0FF: She'd got a square one in the middle <i>like</i>. PS0FG: Sh they had n't got er guaranteed bookings? It doesn't come under the same scheme.</p>	<p>Speaker PS0FF uses the <i>PMF like</i> to retroactively focus the utterance "She'd got a square one in the middle," which provides additional information to the previous proposition, clearing up potential misunderstanding. Paraphrasable as "to be clear."</p>
4.	<p>PS1EN: Especially if there's a lot for sale down there. PS1ES: That's right. They [unclear] the, the windows like, in the door well the these are a good type of windows! PS1EN: Yeah, I mean like he PS1ES: You know, for what's for what's going <i>like</i>. PS1EN: Yeah. PS1ES: They're good. Yeah, and they're double glazed you say, these are they? PS1EN: No.</p>	<p>Speaker PS1ES uses the <i>PMF like</i> to retroactively focus the utterance "for what's for what's going," which provides additional information to the previous proposition, clearing up potential misunderstanding. Paraphrasable as "to be clear."</p>
5.	<p>PS03W: Criticizing a scooterist don't want them in town and then put functions on and cheap beer for them when they come. PS040: Well they do that don't they? I mean, they're all you know. PS03Y: Supposed to be four hundred in the Ranch House last night. On the ground <i>like</i>. PS03W: We need lo we needs lots of piles of steaming horse manure and things don't we around and PS03W: stuff like that?</p>	<p>Speaker PS03Y uses the <i>PMF like</i> to retroactively focus the utterance "on the ground," which provides additional information to the previous proposition, clearing up potential misunderstanding. Paraphrasable as "to be clear."</p>
6.	<p>PS03S: willi, willing and a a kindly nature but we if it's in the middle of a game you know, and er, you know how you are when you're playing a game well they'd fetch me away to run for some cheese for an old lady. And I, I ran there and ran back to continue my game, at play <i>like</i> and I heard a, mo, her say to mother well I like your lad to go says th look at this cheese it's never been unwrapped he said those other lads he says it's always looks as if it's been unwrapped</p>	<p>Speaker PS03S uses the <i>PMF like</i> to retroactively focus the utterance "at play," which provides additional information to the previous proposition, clearing up potential misunderstanding. Paraphrasable as "to be clear."</p>

7.	PS59C: I was home on leave one weekend and er I went up to er Scarborough [unclear] a fellow a car, it weren't my car I was home on leave. And I took wife with me and [unclear] there was er [unclear] old fellow [unclear] I took him and all. [unclear] So we're going to Scarborough in this big yank's car and the fellow said if we don't, if want it I'll give you a fiver, for petrol <i>like</i> and that [unclear] it was quite a bit of money then. So, got there, didn't want bloody car. Coming back and a hell of a storm, coming onto York, York road, Flax, Flaxton	Speaker PS59C uses the <i>PMF like</i> as an invariant tag, following the PP "for petrol," which provides additional information to the previous proposition, clearing up potential misunderstanding. Paraphrasable as "to be clear."
8.	PS03W: Yeah, but I mean we've got some Red Stripe PS03Y: Yeah. PS03W: have we? A couple of cases or something? PS03Y: I dunno I've not checked <i>like</i> . Terry said she was doing the stock so I left it to her.	Speaker PS03Y uses the <i>PMF like</i> to retroactively focus the utterance "I've not checked," which provides additional information to the previous proposition, clearing up potential misunderstanding. Paraphrasable as "to be clear."
9.	PS1DP: You don't put everything in the bowl. Gonna put the chicken in there, still wrapped <i>like</i> in cold water. Want it to thaw out properly for tonight. PS1DP: And just pop that in the sink. Will you?	Speaker PS1DP uses the <i>PMF like</i> to retroactively focus the utterance "still wrapped," which provides additional information to the previous proposition, clearing up potential misunderstanding. Paraphrasable as "to be clear."
10.	PSOPP: They've got a house in Manchester haven't they? PSORR: Yeah. PSOSO: Yeah PSOPP: Mm. PSOSO: just a half a mile from the PSORR: A semi PSOSO: hotel <i>like</i> .	Speaker PSOSO uses the <i>PMF like</i> to retroactively focus the utterance "just a half a mile from the hotel," which provides additional information to their backchannel, clearing up potential misunderstanding. Paraphrasable as "to be clear."
11.	KE1PSUNK: Right. PSOTU: [unclear] after Easter cos I got [unclear] people have [unclear] most [unclear] go in work experience and I didn't get a place [unclear] after Easter <i>like</i> . KE1PSUNK: You dog!	Speaker PSOTU uses the <i>PMF like</i> to retroactively focus the utterance "I didn't get a place [unclear] after Easter," clearing up potential misunderstanding. Paraphrasable as "to be clear."
12.	PSOAJ: She only had them in bloody September like. I said you can wait till after Christmas and then you can have some. Well last night I thought oh I'd better cut her toenails cos I had n't done them for weeks <i>like</i> . I said oh Christ. She got one that's, on one foot like. That's the big toe KC5PSUNK: Yeah. PSOAJ: right, and it's on that one there, in between. PSOAJ: Yeah. And on the other one it's on the big toe there.	Speaker PSOAJ uses the <i>PMF like</i> to retroactively focus the utterance "I hadn't done them for weeks" which provides additional information to the previous proposition, clearing up potential misunderstanding. Paraphrasable as "to be clear."
13.	PS54E: you've got to interview twenty people? PS549: No, no, no i no it's just conversations, you know, normal conversations, <i>like</i> , you know PS54D: But if you PS549: I mean I'll take this into work.	Speaker PS549 uses the <i>PMF like</i> to retroactively focus the utterance "normal conversations," which provides additional information to the previous proposition, clearing up potential misunderstanding. Paraphrasable as "to be clear."
14.	PSOMF: I'll stay until lunchtime. PSOMA: Maybe give you a wee lesson so it 'll save me going on a course so you could bring in all [unclear] couldn't you? Be a good idea? PSOMA: Well vegetables and potatoes and not a whole lot <i>like</i> , but I mean PSOMF: What potatoes would you want? PSOMA: Pink.	Speaker PSOMA uses the <i>PMF like</i> to retroactively focus the utterance "not a whole lot," which provides additional information to the previous proposition, clearing up potential misunderstanding. Paraphrasable as "to be clear."
15.	PSOTU: Do you think he'll tell me he's he's worried about how they look? KE1PSUNK: A spare time job? PSOTU: [unclear] Thought it was pretty good <i>like</i> . I'm sure, it's illegal. KE1PSUNK: Sure it is. Well PSOTU: I co, quite sure it's illegal.	Speaker PSOTU uses the <i>PMF like</i> to retroactively focus the utterance "Thought it was pretty good," which provides additional information to the previous proposition, clearing up potential misunderstanding. Paraphrasable as "to be clear."

16.	<p>PS513: Felicity wanted it, Felicity wants [unclear] teacher PS519: yeah PS513: she at school PS518: she already is in school, I mean you know for teaching <i>like</i></p>	<p>Speaker PS518 uses the <i>PMF like</i> to retroactively focus the utterance “for teaching,” which provides additional information to the previous proposition, clearing up potential misunderstanding. Paraphrasable as “to be clear.”</p>
17.	<p>PS0TW: It’s a big fucking room! A big house! A big building, hotel he said. [unclear] fucking room, house, house hotel! PS0U1: I remember that. PS0TW: It’s up here. Motorbike, is it th PS0U1: No it’s not this one. PS0TW: Very similar to a Linberg what do you call that top of the old one er top of the [unclear]. PS0TW: Must be my [unclear] he thought it was made up <i>like</i>. PS0TU: Ah. PS0TW: Yeah, we wes double western.</p>	<p>Speaker PS0TW uses the <i>PMF like</i> to retroactively focus the utterance “he thought it was made up,” which provides additional information to the previous proposition, clearing up potential misunderstanding. Paraphrasable as “to be clear.”</p>
18.	<p>PS1G8: Bruce! Up! PS1G8: Sit! Stay there! Sit! Sit down! Sit down! Sit! Bruce, sit! PS1G6: You said jump up by me and not sit, <i>like</i>. PS1G8: Sit down! Obedient dog!</p>	<p>Speaker PS1G6 uses the <i>PMF like</i> to retroactively focus the utterance “you said jump up by me and not sit,” which provides additional information to the previous proposition, clearing up potential misunderstanding. Paraphrasable as “to be clear.”</p>
19.	<p>PS1F3: and they heard this crack, and they didn’t think much about it, just as, Rita said what you doing? She said I ain’t doing anything I’m just boiling potatoes, she said what went crack? She said I don’t know, she said there’s nothing to crack PS1F2: is it really PS1F3: Mm PS1F1: well they’d of been here thought of been desperate for that wouldn’t you? PS1F3: Yes that’s right and it was, that night it was leaking <i>like</i> PS1F2: Mm PS1F3: so it was a bit of er struggle to er, to get them to come and look at it and fix 'em up again, well they didn’t fix 'em up they, they, they give 'em a new one, they only got it in the sale</p>	<p>Speaker PS1F3 uses the <i>PMF like</i> to retroactively focus the utterance “it was, that night it was leaking,” which provides additional information to the previous proposition, clearing up potential misunderstanding. Paraphrasable as “to be clear.”</p>
20.	<p>PS0U1: And Margot went thanks very much, and got back on the bus. And the policeman waved the bus on again! Oh, and bu by the way Margot was about half an hour late for work that morning and that was the story that we got. She said, a bus was flagged down by about seven, six policeman she claimed. PS0U1: That is not the worst! It’s not the worst. PS0U1: That is what she said. PS0TW: But how much of it [unclear]. PS0TW: I haven’t heard her say that <i>like</i>. It 'll be the first time somebody fucking kick in the head [unclear]! PS0U1: Ah honestly! Heard it what about the best, when he husband stood on her feet and pulled her hair out of it!</p>	<p>Speaker PS0TW uses the <i>PMF like</i> to retroactively focus the utterance “I haven’t heard her say that,” which provides additional information to the previous proposition, clearing up potential misunderstanding. Paraphrasable as “to be clear.”</p>
21.	<p>PS0NY: These are quite nice. PS0NX: Yes, aren’t they sweet? I like that pop one. PS0P0: [unclear]. PS0NX: Ah. I like that, with colours on it <i>like</i>.</p>	<p>Speaker PS0NX uses the <i>PMF like</i> to retroactively focus the utterance “with colours on it,” which provides additional information to the previous proposition clearing up potential misunderstanding. Paraphrasable as “to be clear.”</p>

<p>22. PS1EU: Oh I got it on the bloody Saturday didn't !! PS1EU: Got it on the Saturday. PS1EN: You're alright then. [...] PS1EU: I said I'll give you six fifty, so I'll have to try and scrounge the other fifty quid to tax the bloody thing! PS1EN: Yeah. PS1EU: He said I don't know what the car owes me he said can you come back tomorrow about half past ten? I said yes alright then, which was the Saturday <i>like</i>. So I left it till about twenty past eleven didn't I? I thought oh I'll keep him on</p>	<p>Speaker PS1EU uses the <i>PMF like</i> to retroactively focus the utterance "which was the Saturday," which provides additional information to the previous proposition, clearing up potential misunderstanding. Paraphrasable as "to be clear."</p>
<p>23. PSORB: Yeah, well he is the one that needs keeping an eye on PSOPP: Yeah PSORB: but Julia said to me before she came round with Hayden she said er, cos her mum and dad are still there, not her mum and dad, her mum and step dad are still there, they're only giving them forty pounds for nine weeks, forty pounds towards the mortgage <i>like</i> you know, been there since after Christmas and erm, anyway she said ooh she said, Steve said er, that's her husband, said to me ooh isn't Emily well mannered she said, she doesn't walk in the house, she waits in the doorstep you know</p>	<p>Speaker PSORB uses the <i>PMF like</i> to retroactively focus the utterance "forty pounds towards the mortgage," which provides additional information to the previous proposition, clearing up potential misunderstanding. Paraphrasable as "to be clear."</p>

BNC2014

<p>1. S0167: yeah this is the one for tomorrow S0167: so they must have liked my ideas S0375: so what are you gonna say? do you wanna expand on it now? do you wanna go through it now? do you er want me to? S0167: yeah they just said expand so I'm just between us (.) I'm just gonna go and see what they say and then I'm just gonna be like well (.) you could like get a band and they could play and then you blow up some balloons S0375: like I said all this in my interview <i>like</i> S0167: yeah</p>	<p>Speaker S0375 uses the <i>PMF like</i> to retroactively focus the utterance "I said all this in my interview," which provides additional information to the previous proposition, clearing up potential misunderstanding. Paraphrasable as "to be clear."</p>
<p>2. S0655: >>it was that kind of sugar you get on Tangfastics of Haribo's S0654: and do you know what? I thought that was S0653: >>what kind of sugar is that? like a big tubes or something S0654: >>that was plain S0655: erm not big cubes of sugar S0654: >>but time –UNCLEARWORD S0653: mm hm S0655: >>this kind of S0654: so like they were all over it <i>like</i> S0655: it's quite hard to explain S0653: so why have they coated it in sugar?</p>	<p>Speaker S0654 uses the <i>PMF like</i> to retroactively focus the utterance "they were all over it," which provides additional information to the previous proposition, clearing up potential misunderstanding. Paraphrasable as "to be clear."</p>
<p>3. S0198: yeah you do need to correct them S0192: and I know people are like er you know puts puts them off like you gotta and I'm not going to correct everything <i>like</i> but if I'm going around class and I see stuff that's wrong quite often they're not writing very much it's just like a paragraph or something S0198: mm S0192: you know what I mean like?</p>	<p>Speaker S0192 uses the <i>PMF like</i> to retroactively focus the utterance "I'm not going to correct everything," which provides additional information to the previous proposition, clearing up potential misunderstanding. Paraphrasable as "to be clear."</p>

10.3.1.2 Focus marker – providing emphasis

BNC1994DS

<p>1. PS1EU: yes, if they'd have done it from, say, the first of April fair comment like, I wouldn't of said PS1EN: Yeah. PS1EU: you know, wouldn't PS1EN: Yeah. PS1EU: of said nothing, oh well it's gone up, it's gone up like! PS1EN: Yeah. KCFPSUNK: I know. PS1EU: But I paid for the first of March so I've lost li literally fourteen days haven't PS1EN: Yes. PS1EU: I? PS1EN: Yes. PS1EU: But I still had to pay the new increase like!</p>	<p>Speaker PS1EU uses the PMF like to retroactively focus the utterance "But I still had to pay the new increase," emphasising the attitude conveyed along with the proposition, which in this case is most likely disbelief/surprise. Paraphrasable as "I really cannot believe that I still had to pay the new increase!"</p>
<p>2. PS0TU: Well he's, he's no, he ge that's not a full time job like, but I mean, it used to be one, but PS0TW: Well PS0TU: I think they have to use, you know, he's do, he's, he's in, he's in [unclear]. Not very good. Can't be like. PS0TW: I don't know. Twelve fifty [unclear]! PS0TU: See it's twelve fifty a go like! PS0U1: Och! It's [unclear]. PS0U2: Twelve fifty?</p>	<p>Speaker PS0TU uses the PMF like to retroactively focus the utterance "See it's twelve fifty a go," emphasising the attitude conveyed along with the proposition, which in this case is most likely disbelief/surprise. Paraphrasable as "I really cannot believe it that it is twelve fifty a go!"</p>
<p>3. KC5PSUNK: [...], Chris says the reason our mum never spoke about her cos she never showed her face in here anyway, he said when was the last time you see your mum, at that, she shut straight up like that, her face went, she'd like saying that I shouldn't've been there cos I didn't know her, I mean yet, she ain't set foot in the house for fucking year like, you know she's a horrible cow, and like when we went in the church, when we went in the crematorium er you had, she had a nice, big one up on the hill is it Arnold's?</p>	<p>Speaker KC5PSUNK uses the PMF like to retroactively focus the utterance "yet, she ain't set foot in the house for fucking year" emphasising the attitude conveyed along with the proposition, which in this case is most likely disbelief/surprise. Paraphrasable as "I really cannot believe she ain't set foot in the house for fucking year!"[yet she dares to say I did not know her].</p>
<p>4. PS1JP: [...] And this other guy she's going with now he doesn't smile, nothing! He, I I used to hi to him, like he used to work at Wembley as well and I used to go, obviously we were walking, coming out of the place like, and I'd say I'd go, hi there! And he'd go, and he'd just just walk on like! Ignore me!</p>	<p>Speaker PS1JP uses the PMF like to retroactively focus the utterance "he'd just walk on," emphasising the attitude conveyed along with the proposition, which in this case is most likely disbelief/surprise. Paraphrasable as "I really cannot believe he'd just just walk on!"</p>
<p>5. PS0FL: Yeah, right what about the water heater? That's the more important thing! PS0FF: She said, she didn't know but she getting somebody down here now! PS0FL: So we still don't know whether that's gonna be operational! Because, according to B S standards PS0FF: Yes. PS0FL: that should be ripped off the wall, like!</p>	<p>Speaker PS0FL uses the PMF like to retroactively focus the utterance "Because, according to B S standards that should be ripped off the wall," emphasising the attitude conveyed along with the proposition, which in this case is most likely disbelief/surprise. Paraphrasable as "I really cannot believe that according to B S standards that should be ripped off the wall!"</p>
<p>6. PS059: [unclear] they stand outside. PS056: and she, he pulled us to the erm steps. PS059: [unclear] all outside, all on the edge there they've got these lifeguards in bloody weatherproof clothing like you know PS051: Well they have to be don't they, yeah. PS059: they've got woo wooden poles with hooks on to hook people out cos they, you don't, once you're in that water you, you don't stop you know, you can't decide not to go.</p>	<p>Speaker PS059 uses the PMF like to retroactively focus the utterance "... there they've got these lifeguards in bloody weatherproof clothing," emphasising the attitude conveyed along with the proposition, which in this case is most likely disbelief/surprise. Paraphrasable as "I really cannot believe they've got these lifeguards in bloody waterproof clothing!"</p>

7.	<p>PS0EB: Yeah well didn't have to do it on my bed. Oh the dryer! PS0EF: Well I'm sorry <i>like</i> but I was getting a few interruptions on the landing PS0EF: like flipping like Clapham Junction.</p>	<p>Speaker PS0EF uses the <i>PMF like</i> to retroactively focus the utterance "Well I'm sorry," " further emphasising its illocutionary force. Paraphrasable as "I really am sorry.."</p>
8.	<p>PSORB: That's how she met him at relatives party. PSOPP: Oh! Well what about the PSORB: Distant rel relatives like. PSOPP: well it's more likely that she's gonna see one of the relatives than him, isn't it? PSORB: Mm. That's true, yeah! His aunty, I think it was. But whether she'll be very sympathetic to Jackie none o none of Jackie's family came to the wedding, <i>like</i> you know! PSOPP: Mm. PSORB: Anyway, she's got the hots for this feller down there that she used to go out with he's about forty eight or something like that but She pref, preferred</p>	<p>Speaker PSORB uses the <i>PMF like</i> to retroactively focus the utterance "none of Jackie's family came to the wedding," " further emphasising its illocutionary force. Paraphrasable as "It is really surprising that none of Jackie's family came to the wedding."</p>
9.	<p>KCNPSUNK: Told me, he said, well ninety five per cent are happy. I said, really? KCNPSUNK: Well I haven't found one yet! Out PSOFG: Yes. KCNPSUNK: of all the people I've spoken to! PSOFG: What did they say now? KCNPSUNK: They're all very unhappy! PSOFF: I tell you! PSOFH: This woman doesn't know anything, <i>like!</i> She just said there's two boys out on there on site and the one, the, the ginger haired boy knows the you know the problem. And I PSOFM: Mum! PSOFH: said, well look I said, I don't wanna know</p>	<p>Speaker PSOFH uses the <i>PMF like</i> to retroactively focus the utterance "This woman doesn't know anything," " further emphasising its illocutionary force. Paraphrasable as "I swear that this woman doesn't know anything."</p>
10.	<p>PS040: Depends, last time we went out, we went just off Longbay Island other side of Wallasey. PS03W: Yeah I know. Yeah. PS040: So one guy caught a twenty eight pounder <i>like</i>. You know good fishing out there. But otherwise you stop in harbour fish [unclear]. PS03W: Mm. PS040: You can take your chance.</p>	<p>Speaker PS040 uses the <i>PMF like</i> to retroactively focus the utterance "So one guy caught a twenty eight pounder" " further emphasising its illocutionary force. Paraphrasable as "I swear that one guy caught a twenty eight pounder!"</p>
11.	<p>PS593: His brother used to be his brother and all. PS1CK: He's o he's one of the top notches of Shields him <i>like</i>. You wouldn't believe it but he is. He's a small dark lad.</p>	<p>Speaker PS1CK uses the <i>PMF like</i> to retroactively focus the utterance "He's o he's one of the top notches of Shields him" " further emphasising its illocutionary force. Paraphrasable as "I swear he's one of the top notches of Shields."</p>
12.	<p>PSOAL: And then while I was there she was eating a bit of chocolate cake, I mean she's right in the kitchen, she come back in and [unclear] said oh my god, I said what, she said I've never seen anybody pinch a bit of chocolate cake, on a plate as fast in all my life, Ben didn't want it so she whipped his an' <i>all like</i>. PSOAL: Still got [unclear]. PSOAL: You tell, when you see Bruce tell him it's PSOAL: [unclear]. No, it's too sweet for me.</p>	<p>Speaker PSOAL uses the <i>PMF like</i> to retroactively focus the utterance in the quotative frame " she said I've never seen anybody pinch a bit of chocolate cake, on a plate as fast in all my life, Ben didn't want it so she whipped his an' all," " further emphasising its illocutionary force. Paraphrasable as "I swear she whipped his an' all."</p>
13.	<p>PSORB: the second time she had it done and then, they had to remove it because she went down to seven stone PSOPP: That's right yes PSORB: from twenty PSOPP: I read that, so, did she PSORB: She could of died <i>like</i> you know, so they had to PSOPP: She became anorexic then did she?</p>	<p>Speaker PSORB uses the <i>PMF like</i> to retroactively focus the utterance "She could of [sic] died," " further emphasising its illocutionary force. Paraphrasable as "I swear she could of [sic] died."</p>

14.	<p>PS0TW: Yeah? PS0TU: What's that? PS0TW: [unclear]. PS0TW: We are, we're . PS0TW: I know. PS0TW: It's not on, <i>like</i>. PS0TW: It is.</p>	<p>Speaker PS0TW uses the <i>PMF like</i> as an invariant tag, following their utterance "It's not on " further emphasising its illocutionary force. Paraphrasable as "I swear it's not on."</p>
15.	<p>PS0TW: Fucking awful big house haven't they? PS0TU: I nearly wasn't gonna come tonight when I re, found out I wasn't gonna Gary wasn't coming to give us some [unclear] like. PS0TW: He's nearly as bad as Margot. PS0TU: Bernard, she maybe has n't has [unclear] on it. PS0TW: Hey. PS0TW: Gary, always there. PS0TU: I know <i>like</i>.</p>	<p>Speaker PS0TU uses the <i>PMF like</i> to retroactively focus the utterance "I know " further emphasising its illocutionary force. Paraphrasable as "I swear I know."</p>
16.	<p>PS0SJ: it were just like rain dripping! PS0SB: Oh my God! PS0SH: Takes ages. PS0SJ: I if anybody was sleeping in the house <i>like</i>, and people think you are PS0SB: Yeah it does, it takes a long time.</p>	<p>Speaker PS0SJ uses the <i>PMF like</i> to retroactively focus the utterance "if anybody was sleeping in the house " further emphasising its exclamatory illocutionary force. Paraphrasable as "I really cannot imagine if anybody was sleeping in the house."</p>
17.	<p>PS51F: Aye aye aye, d' you ever watch it <i>like</i>? [unclear] conversation. Oh [unclear] did you watch Eastenders? KP3PSUNK: Yeah. PS51F: That was brilliant. Oh he's such a nutter isn't he. God he's such a nutcase.</p>	<p>Speaker PS51F uses the <i>PMF like</i> to retroactively focus the utterance "d' you ever watch it " further emphasising the illocutionary force of their question. Paraphrasable as "I really want to know if you'd ever watched it."</p>
18.	<p>PS1FC: Oh yeah. Yeah, yeah I'm just finishing that tape up. She give me twenty! KCXPSUNK: Twenty? How long did she think you were gonna bloody tape <i>like</i>? PS1FC: God knows. I'm only second one now, it took me about three or four days to do that.</p>	<p>Speaker KCXPSUNK uses the <i>PMF like</i> to retroactively focus the utterance "How long did she think you were gonna bloody tape" further emphasising the illocutionary force of their question. Paraphrasable as "I really want to know how long did she think you were gonna bloody tape."</p>
19.	<p>PS51F: D' ya reckon I'm thick? KP3PS000: Yeah. PS51F: No honestly. KP3PS000: Well thick in what way <i>like</i>? PS51F: Well like thick. KP3PS000: Not [unclear] thick you're not. You're not that thick. I mean you're not thick like. Thick in what way tell me. Cos there's lots of ways of being thick.</p>	<p>Speaker KP3PS000 uses the <i>PMF like</i> to retroactively focus the utterance "Well thick in what way" further emphasising the illocutionary force of their question. Paraphrasable as "I really want to know what do you mean by <i>thick</i>."</p>
20.	<p>PS6R8: said yeah, Richard is using your address to put the banns in here with Angela PS6R8: a month now, used PS6R9: aye PS6R8: to be three weeks, gotta putta your banns in for a month PS6R9: you can put them in two days before but you need a special licence, which is seventy eight pounds, it's a bit of useless information really PS6RF: what are them <i>like</i>? banns [unclear] banns PS6R9: multiplication PS6RF: who to? PS6R8: the registrar office</p>	<p>Speaker PS6RF uses the <i>PMF like</i> to retroactively focus the utterance "what are them" further emphasising the illocutionary force of their question. Paraphrasable as "I really want to know what are them."</p>

21.	<p>PS18E: Where's er where's PS18H: Yeah. PS18E: Paddy Ashdown from <i>like</i>? PS18H: He's er PS18H: Irish. PS18E: From Galway I think he is.</p>	<p>Speaker PS18E uses the <i>PMF like</i> to retroactively focus the question "Where's er where's Paddy Ashdown from" further emphasising the illocutionary force of their question. Paraphrasable as "I really want to know where Paddy Ashdown is from."</p>
22.	<p>PS01T: We'd measured it, it weren't it was nineteen, so we knew it wasn't PS01U: you're trying a bastard here like anyway PS01T: Yeah PS01U: he come, he come yesterday and brought us a twenty two PS01T: He changed it, yeah PS01V: Do they do videos then? PS01T: How do they measure them <i>like</i>? How do they measure them? PS01T: I don't know if they do them on video of old age people</p>	<p>Speaker PS01T uses the <i>PMF like</i> to retroactively focus the utterance "How do they measure them" further emphasising the illocutionary force of their question. Paraphrasable as "I really want to know how do they measure them."</p>

BNC2014

1.	<p>S0417: we ate all the biscuits S0415: who did? S0417: me –ANONnameM and –ANONnameM S0415: what what biscuits? S0417: the shortbread ones S0415: hey they weren't even opened this this morning <i>like</i> S0417: >>I know S0415: they weren't even open</p>	<p>Speaker S0415 uses the <i>PMF like</i> to retroactively focus the utterance "they they weren't even opened this this morning," emphasising the attitude conveyed along with the proposition, which in this case is most likely annoyance and disbelief. Paraphrasable as "I'm really annoyed [at the fact you ate all of them] because the biscuits weren't even opened!"</p>
2.	<p>S0246: why does she keep posting stuff about –ANONnameM? S0357: sounds like a fruit I don't know she's took this massive obsession into erm Monsters Inc <i>like</i> S0246: who? S0357: –ANONnameF S0246: oh why? S0357: I don't know she's just took a massive obsession to Monsters Inc</p>	<p>Speaker S0357 uses the <i>PMF like</i> to retroactively focus the utterance "she's took this massive obsession into erm Monsters Inc," emphasising the attitude conveyed along with the proposition, which is most likely disbelief/surprise. Paraphrasable as "I really cannot believe she's took this massive obsession into erm Monsters Inc."</p>
3.	<p>S0529: >>he was the BT advert boy S0530: he was (.) yes S0529: >>do you do you remember that <i>like</i>? I fucking loved that like little advert like when they were just it was like the family and it was like a kinda story and S0530: >>yeah (.) I remember that S0529: can't believe it's over (.) think it's not S0530: so sad</p>	<p>Speaker S0529 uses <i>the PMF like</i> to retroactively focus the utterance "do you do you remember that" further emphasising the illocutionary force of their question. Paraphrasable as "I really want to know if you remember that."</p>
4.	<p>S0220: >>she went she went oh god I'll have to see if I've got any money on us how much were you wanting <i>like</i>? I was like fifty if that's alright she's like I'll go and have a look and counts out fifty quid she's like (.) yeah I've still got enough left for me I was like yeah you were doing that for –UNCLEARWORD thirty seconds how much fucking money have you got in that purse? I'll see if I've got any money I was like fucking hell –ANONnameF</p>	<p>Speaker S0220 uses the <i>PMF like</i> to retroactively focus the utterance "how much were you wanting" further emphasising the illocutionary force of their question. Paraphrasable as "I really want to know how much you were wanting."</p>

10.3.1.3 Marker of non-equivalence

BNC1994DS

1.	<p>PS1C1: You can't compromise your feelings just because of the money. PS1JP: Yeah. But I mean it's not just that, she's killing herself for the job like! Sa, she her eyes are getting blacker every time and she she just seems to be in her books all the time, and everything now. I mean, she doesn't stop work, she never stops work! She goes on and on and on! PS1C1: Well when you're being paid for doing a job that's the price you pay if you want to keep in work.</p>	<p>Speaker PS1JP uses the PMF like to like to retroactively signal non-equivalence and requirement for non-literal interpretation of the preceding utterance "she's killing herself for the job" because it represents figurative use of language. Paraphrasable as "so to speak."</p>
2.	<p>PSOPP: Staple the stomach, yeah. Do they, they must do it PSOPN: Good grief PSOPP: inside obviously PSORB: Yeah PSOPP: Yeah PSORB: they cut them open like and it's a big scar right the way down there</p>	<p>Speaker PSORB uses the PMF like to retroactively signal non-equivalence between what the speaker had in mind and the formulation used. The clause "they cut them open," i.e. the fact that the people are being operated on is formulated rather crudely and requires softening. Paraphrasable as "so to speak."</p>
3.	<p>PSOEC: Yeah, she's got this gentleman friend. PSOEB: Oh yeah. PSOEC: He takes her out and spoils her rotten like! And she wanted me to baby-sit last, like, last no, what day is it today? Thursday.</p>	<p>Speaker PSOEC uses the PMF like to retroactively signal non-equivalence and requirement for a non-literal interpretation of the preceding utterance "spoils her rotten" because it represents figurative use of language. Paraphrasable as "so to speak."</p>
4.	<p>PS0TU: [unclear] take your ticket back sensible people would like. KE1PSUNK: No I'm not sensible, I'm even I'm even less sensible than people who didn't take a ticket back.</p>	<p>Speaker PS0TU uses the PMF like to retroactively signal non-equivalence between what the speaker had in mind and the formulation used. The clause "sensible people would," might represent a threat to the hearer's face and requires some softening.</p>
5.	<p>PSOLK: Well I can imagine this Hayley not being very good with the little ones. KD8PSUNK: Can you? PSOLK: Yeah. I can imagine her being a bit er well not, not bossy like KD8PSUNK: I know when I used to come to your dancing classes isn't it? PSOLK: Yeah. KD8PSUNK: And I know that I mean they, they've got to be corrected, I, I understand</p>	<p>Speaker PSOLK uses the PMF like to mark the ADVP "bossy," indicating a potential non-equivalence between what the speaker had in mind and the expression used. The speaker indicates that "bossy" is not the most accurate expression in the given context.</p>

BNC2014

1.	<p>S0331: like making soup is one of the easiest things you can do S0330: >>chunky (.) S0328: chunky potato soup S0331: >>how to make of the worst soups ever S0331: that's your bag like S0328: chunky potato soup it looked like vomit and it was so awful</p>	<p>Speaker S0331 uses the PMF like to retroactively signal non-equivalence and requirement for a non-literal interpretation of the preceding utterance "that's your bag" because it represents figurative use of language ("that is your forte"). Paraphrasable as "so to speak."</p>
2.	<p>S0037: well no it's just like I've looked at a lot of I mean I like that that um witch hazel wash face wash (.) um and I'd looked at a lot of the creams and like stuff like that and all of them just seem to have different stuff in (.) but they're all quite expensive (.) and I think a lot of that's just packaging (.) could you pour me a glass of water actually while you're there? Um S0115: >>already got one (.) here's one I made earlier S0037: oh thank you (.) um S0115: or was that the plant one like uh only jok- only joking yeah I</p>	<p>Speaker S0115 uses the PMF like to retroactively signal non-equivalence and requirement for a non-literal interpretation of the preceding utterance. The PMF like is used subversively as an epistemic hedge, jokingly indicating uncertainty regarding the preceding clause "or was that the plant one."</p>

3.	<p>S0688: are they German? <i>like</i> S0689: yeah how could you not know that's not German? if like S0688: I know</p>	<p>Speaker S0688 uses the <i>PMF like</i> to mark the preceding question "are they German?," indicating that it might not be appropriate in the present context. This is supported by the S0689 reply expressing astonishment regarding the question posed.</p>
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10.3.2 Hearer-oriented

10.3.2.1 Invariant tag - Checking understanding

BNC1994DS

1.	<p>PS01U: Cos our Darren he said, like, he says I want to that babe like, they won't go abroad this year with having baby coming PS01T: No. PS01U: and he says, they'd really like to go in a caravan he says to show PS01V: Mm. PS01U: that we've had holiday <i>like</i>, you know? PS01V: Yeah. Just to have a break. [...] PS01U: Anyway er so I said well you can come down home like. He says yeah but then you come down home and like, they have to go visiting everybody.</p>	<p>Speaker PS01U uses the <i>PMF like</i> as an invariant tag, following the utterance in the quotative frame "he says, they'd really like to go in a caravan he says to show that we've had holiday," checking understanding with the hearer. Paraphrasable as "if you know what I mean."</p>
2.	<p>PS1EU: Well, six fifty I got if for like, I try give him a six hundred and he ummed and ahhed and then he said well he said well I'll take the six hundred he said, can you manage the hundred quid over the next five or six weeks? I said, well I can't to be honest with you, I said I've gotta pay back what I bloody PS1EN: Yeah. PS1EU: borrowed <i>like</i>!</p>	<p>Speaker PS1EU uses the <i>PMF like</i> as an invariant tag, following the utterance in the quotative frame "I said I've gotta pay back what I bloody borrowed," checking understanding before continuing with their story. Paraphrasable as "if you know what I mean."</p>
3.	<p>PS1ES: Well it's it all adds up don't it <i>like</i>? You're heating costs is less. If you had PS1EN: Yeah. PS1ES: a smaller place.</p>	<p>Speaker PS1ES uses the <i>PMF like</i> as an invariant tag, following their question "Well it's it all adds up don't it," checking understanding with the hearer before advancing further with their explanation. Paraphrasable as "if you know what I mean."</p>
4.	<p>PS555: Did you watch that Australian thing? The Australian family at half-nine. PS555: That was really good. Did you watch it? Half-nine, it, it was erm, they show you a family that, it weren't, it's not no, it's not, not the set up thing, the thing where they've gone into the house with cameras and the people <i>like</i>, PS6TS: I know. PS555: the documentary, yeah about Australian, three Australian families are in a street.</p>	<p>Speaker PS555 uses the <i>PMF like</i> as an invariant tag, following their description of a TV show whose name they cannot remember, checking understanding with the hearer. Paraphrasable as "if you know what I mean." This interpretation is supported by the PS6TS's reply: "I know." suggesting they know what PS555 talks about.</p>
5.	<p>PS1HJ: [unclear] Saturday night and stayed with his friends <i>like</i> and I, I [unclear] and I didn't like it, I could I was lying in bed I thought I heard noises and all and I had all the windows [unclear] PS1HJ: Well were you in the house on your own all night? PS1HJ: Aha. He stayed with his friend. I didn't know until eleven o'clock that night he rang up and said I'm not coming home.</p>	<p>Speaker PS1HJ uses the <i>PMF like</i> as an invariant tag following the complaint about their boyfriend "[...] Saturday night and stayed with his friends," checking understanding with the hearer. Paraphrasable as "if you know what I mean."</p>

6.	<p>PS0GM: what do you call it? Erm PS0GM: Tor, too, no, what do you call them? PS0GU: Twill. PS0GM: Them twilly things <i>like</i> PS0GU: Yeah. PS0GM: Ca, erm what do you call them? PS0GT: Like the one with the rib through it? PS0GM: Yeah. PS0GN: Chenille I think. PS0GM: Yeah no</p>	<p>Speaker PS0GM uses the <i>PMF like</i> as an invariant tag following the utterance “them twilly things,” checking understanding with the hearer. Paraphrasable as “if you know what I mean.”</p>
7.	<p>PS01U: No they're up the er, back of beyond, you never see a soul! PS01V: Don't you? PS01U: No! They're all like yo like it's, it's a biggish estate, but they're all new houses PS01V: Oh! PS01U: but they're all in little cul-de-sacs. You know, there's only PS01V: Oh! PS01U: like there's one, two, three, four, five, six and then like seven. PS01V: Mm. PS01U: They're three lots of semis PS01V: Mm. PS01U: and a detached, that's all there is, so there's only PS01T: Mm. PS01U: and they're all working <i>like</i>. PS01V: Mm. PS01U: So they don't see anybody.</p>	<p>Speaker PS01U uses the <i>PMF like</i> as an invariant tag following the utterance “and they're all working,” checking understanding with the hearer. The proposition is important for the speaker's conclusion that follows. Paraphrasable as “if you know what I mean.” This interpretation is further supported by PS01V backchannel: “Mm.”</p>
8.	<p>PS07F: Little forms if anybody wants to know what the hell PS07H: [unclear] weren't he? PS07F: it's about <i>like</i>, you just show PS07H: Eh? PS07F: this. [unclear]</p>	<p>Speaker PS07F uses the <i>PMF like</i> as an invariant tag following the utterance “if anybody wants to know what the hell it's about,” checking understanding with the hearer before concluding their proposition. Paraphrasable as “if you know what I mean.”</p>
9.	<p>PS01F: No, what they're saying is. Not the flammable, it's the er indemnity, nobody can breathing it in who's in [unclear] PS01A: Oh, yeah, yeah. PS01F: They're frightened <i>like</i>, in years to come, like, they're gonna try and make a claim against them 'cos their er, been on the chest, is summat like that. PS01A: Yeah. I, it's health and safety, yeah.</p>	<p>Speaker PS01F uses the <i>PMF like</i> as an invariant tag following the utterance “They're frightened,” checking understanding with the hearer before advancing further with their proposition. Paraphrasable as “if you know what I mean.”</p>
10.	<p>PS59C: Mm, why ain't John got one? PS59B: They haven't sent him one Wendy they haven't sent him one, yet he had one the the time before PS59C: Year before PS59B: which I don't think he paid <i>like</i>, so I don't know PS59B: I don't know, I mean even her father's got his bill in the army Wendy</p>	<p>Speaker PS59B uses the <i>PMF like</i> as an invariant tag, following the utterance “which I don't think he paid” checking understanding with the hearer before advancing further with their argument. Paraphrasable with “if you know what I mean.”</p>

11.	<p>PS1FC: Ooh he's got all his fucking life that bugger, that's what this is. PS1FH: I know. PS1FC: Who's he supposed to know like. He's erm Clapton. So how come you were working with gaffer? PS1FH: Cos I wanted three hands and I only had two.</p>	<p>Speaker PS1FC uses the PMF like as an invariant tag, following the utterance "Who's he supposed to know," checking understanding with the hearer before returning to expressing their opinion. Paraphrasable as "if you know what I mean."</p>
12.	<p>PS14B: Yeah. PS15U: And then on Wednesday it is erm his riding and I asked the sister, I said, is that right? She said well depending how he he holds up like. PS14B: Oh.</p>	<p>Speaker PS15U uses the PMF like as an invariant tag, following the utterance "well depending how he he holds up like," checking understanding with the hearer. Paraphrasable as "if you know what I mean." This case involves the PMF like within speech reported by the speaker.</p>
13.	<p>PS051: Sorry, you were saying Pat PS059: We come back from [unclear] and we're in the car and erm they're talking about guns see, I said well you ou, you know our Harry was R S M like you know, I said you wanna ask Ha Ha Harry I said been a soldier all his life. He's not you know. I said he was [unclear] he said he's not dead yet.</p>	<p>Speaker PS059 uses the PMF like as an invariant tag, following the utterance "our Harry was R S M," checking understanding with the hearer. Paraphrasable as "if you know what I mean."</p>
14.	<p>KBDPSUNK: I don't know. It's getting the steam roller up that worries me. [...] PS03W: You only have to paint the dance floor on then don't you? PS03W: I wonder how much it would cost the town, like? I know it sounds silly, but I say, the silly things like that are the ones that sometimes are the KBDPSUNK: Mm. PS03W: ones that are took seriously. But like you say, the floor can stand it and there's nice little corner or whatever int there?</p>	<p>Speaker PS03W uses the PMF like as an invariant tag, following the utterance "I wonder how much it would cost the town," checking understanding before advancing further with expressing their opinion. Paraphrasable as "if you know what I mean."</p>
15.	<p>PS04B: Oh like a supermarket. Of course yeah. PS04K: Because they have a lot, yeah, they have, yeah have a lot like. PS04B: Well yeah I suppose you buy in bulk don't you.</p>	<p>Speaker PS04K uses the PMF like as an invariant tag, following their rather fragmented utterance "Because they have a lot, yeah, they have, yeah have a lot," checking understanding with the hearer. Paraphrasable as "if you know what I mean."</p>
16.	<p>KPVPSUNK: Yeah, he is funny. KPVPSUNK: Like, what if I opened the door, right, he didn't know I was coming home, he went, he looked at me and went, what are you doing here, I went, oh thanks Ryan, and he went, no, no I didn't mean it like that, I was just a bit surprised to see you like. I thought, yeah, yeah.</p>	<p>Speaker KPVPSUNK uses the PMF like as an invariant tag following the utterance in a quotative frame "he went, no, no I didn't mean it like that, I was just a bit surprised to see you like." The invariant tag functions to check understanding with the hearer. Paraphrasable as "if you know what I mean."</p>
17.	<p>PS1HJ: Oh it's [unclear] when you think back like. Oh my ma was petrified every Saturday. Cos our John used to come in and she goes [unclear] you know [unclear] said you'll have to excuse me, once they go away I can relax. And then as soon as they went away she got her [unclear] out and sat and had a [unclear]. PS1HP: That's right. PS1HH: Ah that was a ridiculous thing, when your family comes you shouldn't be like that. PS1HP: I know. PS1HJ: No. Like if your family makes you like that I think it's time not to bother. And they should come down cleaning and helping you like and making you something to eat like.</p>	<p>Speaker PS1HJ uses the PMF like as an invariant tag, following the utterance "And they should come down cleaning and helping you like and making you something to eat," checking understanding with the hearer. Paraphrasable as "if you know what I mean."</p>
18.	<p>KCXPSUNK: Pot pourri PS1FC: That's them. They sell all sorts. PS1FK: I've got some PS1FC: But that basket were only half full and it cost me a quid for what were in the basket. KCXPSUNK: I had mine in kitchen and I kept knocking it over every time I opened up [unclear] KCXPSUNK: and mine's all little bits like</p>	<p>Speaker KCXPSUNK uses the PMF like as an invariant tag following the utterance "mine's all little bits," checking understanding with the hearer. Paraphrasable as "if you know what I mean." Note: Since the speaker's pot pourri was "all little bits" knocking it over repeatedly must have been a serious annoyance.</p>

19.	PS03S: [...] And, he couldn't walk properly. And er he er we used to go there and play with, you know, three or four hours and keep him company, <i>like</i> . And er we, one of the few times my dad came to Foundry Lane he I got a book, I think it were called Tiger Tim and, on the back they gave a model that you cut out with scissors	Speaker PS03S uses the <i>PMF like</i> as an invariant tag, following the utterance "we used to go there and play with, you know, three or four hours and keep him company," checking understanding before advancing further with their story. Paraphrasable as "if you know what I mean."
20.	PS1HJ: Oh it's [unclear] when you think back <i>like</i> . Oh my ma was petrified every Saturday. Cos our John used to come in and she goes [unclear] you know [unclear] said you'll have to excuse me, once they go away I can relax. And then as soon as they went away she got her [unclear] out and sat and had a [unclear]. PS1HP: That's right. PS1HH: Ah that was a ridiculous thing, when your family comes you shouldn't be like that.	Speaker PS1HJ uses the <i>PMF like</i> as an invariant tag following the fragmented utterance "Oh it's [unclear] when you think back," checking understanding with the hearer before advancing further in their description of the rather peculiar family dynamics. Paraphrasable as "if you know what I mean."
21.	PSOLK: Bren was dying to go to the pub. KD8PSUNK: He I thought he might have sneaked out and come back again when I know he wouldn't leave Robert <i>like</i> , you know PSOLK: No.	Speaker KD8PSUNK uses the <i>PMF like</i> as an invariant tag following the utterance "when I know he wouldn't leave Robert," checking understanding with the hearer. Paraphrasable as "if you know what I mean."
22.	PS51S: But what I don't understand is though why we haven't got an underground station at Stoke Newington and why Stoke Newington train station isn't linked up to Whitechapel. PS6U1: It isn't linked up to anything, it goes nowhere. I think there's just one bit of line going from there <i>like</i> PS51S: I, I think it goes to Canonbury and think it goes to Bethnal Green. PS6U1: Great! Actually does it go to Bethnal Green? Cos if you got the train to Bethnal Green you could walk it from there to Whitechapel.	Speaker PS6U1 uses the <i>PMF like</i> as an invariant tag, following the utterance "I think there's just one bit of line going from there," checking understanding before returning to expressing their opinion. Paraphrasable as "if you know what I mean."
23.	KCWPSUNK: This sounds like an interesting conversation! KCWPSUNK: Right. There. PSOH8: Your tension's too, er you doing it your tension's wrong. KCWPSUNK: It is all wonky <i>like</i> . It's [unclear].	Speaker KCWPSUNK uses the <i>PMF like</i> as an invariant tag, following the utterance "it is all wonky," checking understanding with the hearer. Paraphrasable as "if you know what I mean."
24.	KCSPS000: No well houses today they are stuck <i>like</i> PS1F1: They are aren't they? KCSPS000: Aye PS1F1: Oh I think anybody that's wanting to sell to move is, is in trouble really	Speaker uses the <i>PMF like</i> as an invariant tag, following the utterance "well houses today they are stuck ," checking understanding with the hearer. Paraphrasable as "if you know what I mean."
25.	PSORB: Ooh, he still looked nice even though he'd he had a birth mark round his nose [unclear] <i>like</i> , you know. PSOPN: Ha! We PSORB: Still as attractive! Well [unclear].	Speaker PSORB uses the <i>PMF like</i> as an invariant tag following the utterance "Ooh, he still looked nice even though he'd he had a birth mark round his nose" checking understanding with the hearer. Paraphrasable as "if you know what I mean."
26.	PS05X: There would have to be some people w we wouldn't invite as well as the people who are no longer here. PS101: Yeah. PS05X: I mean we'd invite Helen and some friends <i>like</i> , I don't know [unclear]. PS101: Yes, the old folk.	Speaker PS05X uses the <i>PMF like</i> as an invariant tag following the utterance "we'd invite Helen and some friends," checking understanding with the hearer. Paraphrasable as "if you know what I mean."
27.	PS04K: And it, [unclear] had it for one twenty five. I mean back here. I can remember [unclear]. And it [unclear] load your trolley. You know you load your trolley up then, you have to take a trolley round <i>like</i> . PS04B: Oh like a supermarket. Of course yeah.	Speaker PS04K uses the <i>PMF like</i> as an invariant tag, following the utterance "you have to take a trolley round," checking understanding with the hearer after explaining the concept of a supermarket, which represented something they were not able to recall at that time. Paraphrasable as "if you know what I mean."

28.	<p>PS1FE: Naked Gun Two And A Half. PS1FC: Oh! Ha have you seen [unclear]? PS1FC: No. PS1FC: It is hilarious, I seen it, Mary's got a pirate and it's er anyhow I re it weren't a brilliant recording <i>like</i> but it's, you know, it's watchable and it's fantastic.</p>	<p>Speaker PS1FC uses the <i>PMF like</i> as an invariant tag, following the utterance "it weren't a brilliant recording," checking understanding with the hearer before returning to expressing their opinion. Paraphrasable as "if you know what I mean."</p>
29.	<p>KBTPSUNK: We've had a complaint. PS07E: But te PS07G: They're telling some of the stories that go off <i>like</i>, you know. They're wanting two thousand pou er two hundred thousand pound for Rankin don't they? At Donny. Pay the tax bill! PS07H: Yeah, then you've gotta keep him alive.</p>	<p>Speaker PS07G uses the <i>PMF like</i> as an invariant tag, following the utterance "They're telling some of the stories that go off," checking understanding with the hearer before proceeding with their story. Paraphrasable as "if you know what I mean."</p>
30.	<p>PS0EF: You can only do claims to five thousand pound can't you? PS0EG: Ten thousand. That's a PS0EF: Ha it's gone up! PS0EG: No it ain't. It was, it's five thousand without manager authorization. PS0EF: How much do you get paid a year? Just to be nosy <i>like</i>, you know. PS0EG: Six thousand. PS0EF: Is that all?</p>	<p>Speaker PS0EF uses the <i>PMF like</i> as an invariant tag, following the utterance "just to be nosy," checking understanding. In this case the speaker makes sure that the attenuation of the preceding question conveyed by the clause "just to be nosy" is understood by the addressee. Paraphrasable as "if you know what I mean."</p>
31.	<p>PS0FS: I went into the back way and and then the laid carpet on the floor look, as you go in the back way [unclear] concrete. PS0GO: Yeah. PS0FS: And they got an old curtain at the back door and then that's all you sort of go through across the corner of the kitchen and he was making a bouquet of flowers and er he was setting them all out <i>like</i> and then when he bought it into me it was all set out in a big thing of cellophane and it'd got two gold strips like</p>	<p>Speaker PS0FS uses the <i>PMF like</i> as an invariant tag, following the utterance "he was setting them out," checking understanding before advancing with their story further. Paraphrasable as "if you know what I mean."</p>
32.	<p>PS1JP: I keep everything to myself. But it, it just seems funny, you know! The way she treats me, now. Cos I'm a bit like John, like happy, you know I'll laugh every time <i>like</i> and he'll have a joke and that and erm John's happy, and he'll laugh. And he's into heavy metal and and we, we both seem to have things in common like and she do doesn't like me and she doesn't erm you know, she seems the same with me as as she is with John. [...]</p>	<p>Speaker PS1JP uses the <i>PMF like</i> as an invariant tag, following the utterance "I'll laugh every time," checking understanding with the hearer. Paraphrasable as "if you know what I mean."</p>
33.	<p>PS1GE: You see I can't remember if they're if they're pulling my plonker or not, but that is the sort of thing I do, but I can't remember anything about it. The only trouble is I did have quite, well it's easy though that's the thing it's just like a, it's just a multi storey car park, so it's quite easy, and you, you know you can get strong when you're pissed don't you, <i>like</i> PS1GF: What [unclear] fucking [unclear]. Well either you have to think it's wrong. PS1GE: yeah but I mean, I [unclear] it, I [unclear] when I'm fucking pissed, I can't [unclear] sober, that's why I probably think they're, they're not pulling a plonker cos I've done that sort of thing in the past had me fucking climbing on bikes, swinging off the side of the building [unclear].</p>	<p>Speaker PS1GE uses the <i>PMF like</i> as an invariant tag, following the question "you know you can get strong when you're pissed don't you," checking understanding of this rather peculiar claim. Paraphrasable as "if you know what I mean." Note: the initial "you know" is likely not a DM.</p>
34.	<p>PS0EC: Oh Pete can I talk to you about something? PS0EC: Oh Shrimpy made me laugh me about it cracks me up <i>like</i>! PS0EB: Ah, look at the, look, just look at this letter he wrote me!</p>	<p>Speaker PS0EC uses the <i>PMF like</i> as an invariant tag, following the utterance "it cracks me up," checking understanding with the hearer. Paraphrasable as "if you know what I mean."</p>

<p>35. PS1CJ: Aye there's a lot gonna be finished off the rigs. PS1CH: Oh well all that [unclear] got paid off because of erm giving the yankees the contract or something. The [unclear] the contract. He's got his name down <i>like</i> so he might be lucky and get a phone call cos he [unclear] PS1CJ: Well what happens if they don't and [unclear] Thirty pound social security. PS1CH: Me Auntie Linda's not working either, like she didn't need the money [unclear] but I mean he was on the dole for years me Uncle Ron.</p>	<p>Speaker PS1CH uses the <i>PMF like</i> as an invariant tag, following the utterance "He's got his name down," checking understanding with the hearer. Paraphrasable as "if you know what I mean."</p>
<p>36. PS029: I borrowed fifty P off her the oth, I was going up the school, and I only had four fifty for the [unclear] I needed fifty P but I didn't have enough change <i>like</i>. PS02E: Yeah? PS029: [unclear] thirty P. So I said to her, you know, can I borrow fifty P off you till I see you later. Yeah she said so she gives I fifty P so I paid the dinner. She comes down here all I did was put me coat on, right? PS02E: Yeah.</p>	<p>Speaker PS029 uses the <i>PMF like</i> as an invariant tag, following the utterance "I didn't have enough change," checking understanding with the hearer before advancing further with their story. Paraphrasable as "if you know what I mean."</p>
<p>37. PS029: It don't go broadcasting anywhere it's it's a research team. PS02B: Yeah. It's good there [unclear] in n it? PS029: And they just pick out certain words that people use and they want different people's, different, you talk different. <i>Like</i> you know PS02B: Oh yeah that's right.</p>	<p>Speaker PS029 uses the <i>PMF like</i> as an invariant tag, following the utterance "you talk different," checking understanding with the hearer. Paraphrasable as "if you know what I mean."</p>
<p>38. PS04B: Dougie bought a me a packet of fags last week [unclear] not worth smoking. [...] KBEPSUNK: He must be cutting down now. PS04B: He didn't like it. PS04B: Well he smokes six months of the year roll ups and six months of the year fags. Because he gets coughs and splutters <i>like</i>. PS04B: Oh well.</p>	<p>Speaker PS04B uses the <i>PMF like</i> o like as an invariant tag, following the utterance "Because he gets coughs and splutters," checking understanding with the hearer after explaining the motivation for the smoker's behaviour. Paraphrasable as "if you know what I mean."</p>
<p>39. PS04K: Yeah but that's big [unclear] sticking your fingers in it. I phoned up the bank this morning. PS04K: Well cos of that [unclear] cheque PS04K: It had n't reached them. And I said can you tell me if erm this cheque is gone through to er Peter [gap:name]. And she said oh blah blah blah. Of course I'm there aren't I. And she said could you read me your number out <i>like</i>. Well I said blah blah blah. But I give her erm</p>	<p>Speaker PS04K uses the <i>PMF like</i> as an invariant tag, following quoted speech in the quotative frame "she said could you read me your number out," checking understanding with the hearer. Paraphrasable as "if you know what I mean."</p>
<p>40. PS01U: I says erm yo it'd be cheaper to go bed and breakfast! So, he says PS01V: Yeah. PS01U: yeah but it won't be as convenient with baby <i>like</i>.</p>	<p>Speaker PS01U uses the <i>PMF like</i> as an invariant tag, following quoted speech in the quotative frame "he says yeah but it won't be as convenient with baby," checking understanding with the hearer. Paraphrasable as "if you know what I mean."</p>
<p>41. PS52F: I know. Yeah well he says, he says I rea I wouldn't have thought that but he said that's not really his style, that's not really like Sal to do that. And I went oh God, that's probably cos it didn't happen like this and he goes oh right and he goes yeah [unclear] got a bit excited there for a minute didn't you son <i>like</i> and [unclear] went er yeah well Andy [unclear] I like, quite like him, he's quite sweet but</p>	<p>Speaker PS52F uses the <i>PMF like</i> as an invariant tag, following quoted speech in the quotative frame "he goes yeah [unclear] got a bit excited there for a minute didn't you son ," checking understanding with the hearer. Paraphrasable as "if you know what I mean."</p>

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1.	<p>S0421: no I think it's like because there are like different types of philosophers and I think (.) because with the thing in like because it's fiction it's not kind of like erm like theories like written out it's kind of incorporated into the story S0423: mm S0421: and he's quite existential so within existentialism it's erm (.) like about being and well you know like existence like what why are we why do we exist <i>like?</i> S0423: so do you have to understand a bit about that philosophy to understand the book?</p>	<p>Speaker S0421 uses the <i>PMF like</i> as an invariant tag following the utterance "what why are we why do we exist," exemplifying themes within existentialism, checking understanding with the hearer. Paraphrasable as "if you know what I mean."</p>
2.	<p>S0115: >>no I I think a lot of people (.) I know I I was very bad at that you know like taking everything seriously S0037: >>I used to just (.) if someone liked something I would just didn't wanna like it as well <i>like</i> (.) and like if I liked a band and I found them and then and then someone else f- someone else likes them as well like you get annoyed cos they're not S0115: >>oh really? Oh yeah th- that's really annoying when people do that actually isn't it? Yeah (.) yeah why why do (.) yeah why does that? But not so much when you're older (.) when you're older it's sort of more</p>	<p>Speaker S0037 uses the <i>PMF like</i> as an invariant tag following the utterance starting with "I used to...," checking understanding with the hearer after conveying a rather peculiar past attitude. Paraphrasable as "if you know what I mean."</p>
3.	<p>S0330: that's the whole fucking point you don't wanna hang out with your dad that much you just like you do if you really have to it's just like (.) you either fake your own death (.) you either quit or you do it if you have to there are only three choices S0326: yeah well just ask cos if I was that's er what I mean <i>like</i> S0330: >>yeah yeah true</p>	<p>Speaker S0326 uses the <i>PMF like</i> as an invariant tag, following the utterance "yeah well just ask cos if I was that's er what I mean" checking understanding with the hearer. Paraphrasable as "if you know what I mean."</p>
4.	<p>S0207: >>I felt so bad for them that morning though because they both of them were sobbing S0202: mm S0207: and they were on the phone (.) I don't think -ANONnameF had that much money either <i>like</i> S0202: she just lost her phone that week as well S0207: and she was on the phone to her dad just I felt so I did feel really bad for her she was just sobbing</p>	<p>Speaker S0207 uses the <i>PMF like</i> as an invariant tag, following the utterance " I don't think -ANONnameF had that much money either," checking understanding with the hearer before advancing with their story. Paraphrasable as "if you know what I mean."</p>
5.	<p>S0192: >>he's like [...] S0192: >>like spitting apple in there that stuff and he's like pouring milk down his leg and like into the thing and then like he gets a fish and like slaps it in there and then he's like rubbing off the fish and sticking his finger in the fish <i>like</i> S0236: >>mm S0192: and then he's like what else does he do? he's like smashing eggs in there smashing it with his feet and stuff and then he like gets on the floor and starts sliding along the floor S0198: >>oh that's so disgusting it can't be true that's S0192: >>and at the end he just throws it against the wall it's the weirdest video</p>	<p>Speaker S0192 uses the <i>PMF like</i> as an invariant tag, following the utterance "sticking his finger in the fish" checking understanding with the hearer. Paraphrasable as "if you know what I mean."</p>
6.	<p>S0441: still weird so everyone that that I was working with er smokes so they all kept like going away to have fags I was like for fuck's sake S0439: that really annoys me like at work when people leave to have a cigarettes breaks it's like no cos if I went out for ten minutes every time like if I had as many breaks as you did I would not get mu- you know <i>like</i> S0441: you wouldn't get away with it S0439: no (.) they because they have a legitimate reason for cos they're going out for a cigarette break it's like mm okay S0441: sounds stupid to me</p>	<p>Speaker S0439 uses the <i>PMF like</i> as an invariant tag, co-occurring with the DM "you know," checking understanding with the hearer following the utterance "if I had as many breaks as you did I would not get mu." Paraphrasable as "if you know what I mean."</p>

7.	<p>S0439: and I was like no offence but if you're so unhappy with your girlfriend S0450: why you with her? S0439: why are you with her like? S0450: yeah shouldn't be with her S0439: >>you're you're being unfair to her you're unfair to yourself <i>like</i> (.) and he's like it's just so complicated I'm like it's not if you don't wanna be her don't be with her</p>	<p>Speaker S0439 uses the <i>PMF like</i> as an invariant tag, following the utterance "you're being unfair to her you're unfair to yourself" checking understanding with the hearer. Paraphrasable as "if you know what I mean."</p>
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10.3.2.2 Invariant tag - Requesting confirmation

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1.	<p>PS555: Oh, leave her. I've never really been, like, single single cos I'm always sort of like, not actually going out with somebody but I'm always, I've always got someone who sort of fancies me or I'm flirting with. Do you know what I mean, like? Someone like James for, how long did that go on for, for about a month, when he couldn't he stop talking about me all the time it was sort of like, you know, I like this, you know what I mean, he was talking</p>	<p>Speaker PS555 uses the <i>PMF like</i> as an invariant tag, seeking (dis)confirmation of the hypothesis conveyed by their question "Do you know what I mean." The initial check for understanding is strengthened by the additional use of <i>like</i> requesting confirmation. Paraphrasable as "do you?"</p>
2.	<p>PS6PS: Did you come up here last night <i>like</i>? PS532: You still didn't clear that tablecloth with all, I mean you didn't like [unclear] did you? PS532: No. PS532: We didn't even finish the last table.</p>	<p>Speaker PS6PS uses the <i>PMF like</i> as an invariant tag, seeking (dis)confirmation of the hypothesis conveyed by their question "Did you come up here last night." Paraphrasable as "or didn't you?"</p>
3.	<p>PS1CJ: [unclear] All night. Big Nicky is watching it all night. PS1CH: Big Nicky? PS1CJ: Aye [unclear]. PS1CH: Does he. PS593: I usually watch it about two or three o'clock in the morning. PS1CH: Is he interested in politics and that <i>like</i>? PS1CK: [unclear] stupid [unclear] he does things like that. He'll have a bet on it or something. PS1CH: [unclear]. PS1CK: He will he'll have a bet on at the bookies.</p>	<p>Speaker PS1CH uses the <i>PMF like</i> as an invariant tag, seeking (dis)confirmation of the hypothesis conveyed by their question "Is he interested in politics and that ." Paraphrasable as "or isn't he?"</p>
4.	<p>PS07E: Well they're wanting eight hundred thousand well, to start with, he's going to Southampton. Lee Martin's five hundred thou, Robins is a million, Dave Moore's on loan at Blackmoor, Blackburn he's getting, he had a million quid in it for decided they want him. That's go there ain't no money ready to make a bid. PS07J: Have you calmed down <i>like</i>? PS07E: You? But all I kept getting was thirty four PS07E: thousand. What are you gonna do next year? Thirty four thousand. Thirty four thousand! Fucking hell!</p>	<p>Speaker PS07J uses the <i>PMF like</i> as an invariant tag, seeking (dis)confirmation of the hypothesis conveyed by their question "Have you calmed down?" Paraphrasable as "or haven't you?"</p>
5.	<p>PS04K: [unclear] somebody works there is it? They've got to have their card? PS04B: It's Carol, Carol erm [unclear] PS04K: No I meant to say it's somebody that works there is it? <i>Like</i> PS04B: No he works on the channel tunnel. But he just they give them out cards from [unclear] PS04K: Oh they give them out, oh.</p>	<p>Speaker PS04K uses the <i>PMF like</i> as an invariant tag, seeking (dis)confirmation of the hypothesis conveyed by their question "it's somebody that works there is it ." Paraphrasable as a "or isn't it?"</p>

6.	<p>PS1HH: Yeah when he comes home he's lonely. And I've a feeling he's lonely over there and all</p> <p>PS1HH: Well not, not really now he's, he's a harmless wee fella like he is harmless.</p> <p>PS1HP: Has he got any bigger like cos he was small <i>like</i>?</p> <p>PS1HH: No well he's not, no I would say he has a bit, yeah.</p>	<p>Speaker PS1HP uses the <i>PMF like</i> as an invariant tag, adding an interrogative force to a declarative clause, seeking (dis)confirmation of the assertion conveyed by their proposition " he was small." Paraphrasable as "or wasn't he."</p>
7.	<p>PS1FE: I burnt the taters! She went flying upstairs! You did that! She went flying up the garden!</p> <p>PS1FC: Did she?</p> <p>PS1FE: She said, honest! Honest! I did. And anyway, I said, you put the bloody mockers on me!</p> <p>PS1FC: Did she have her tea before she went out <i>like</i>? Did she have summat to eat?</p> <p>PS1FE: No. No.</p> <p>PS1FC: She must have been full.</p>	<p>Speaker PS1FC uses the <i>PMF like</i> as an invariant tag, seeking (dis)confirmation of the hypothesis conveyed by their question " Did she have her tea before she went out ." Paraphrasable as "or didn't she?"</p>

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1.	<p>S0336: >>what do you do about like things like birthdays? are they just kind of</p> <p>S0349[??]: >>we</p> <p>S0336: >>going on the background? or <i>like</i></p> <p>S0349[??]: >>well erm (.) we've been doing some of like the everyday stuff or just</p> <p>S0336: >>yeah</p> <p>S0349[??]: >>like birthdays and stuff but they do that in the studios</p>	<p>Speaker S0336 uses the <i>PMF like</i> as an invariant tag, seeking (dis)confirmation of the hypothesis conveyed by their question "are they just kind of going on the background." Paraphrasable as a canonical question tag "aren't they?"</p>
2.	<p>S0330: >>it's like I kinda know about –ANONsocialMediaName</p> <p>S0331: is that guy alright <i>like</i>?</p> <p>S0328: you you're worried?</p> <p>S0331: >>I I don't know if he is</p> <p>S0328: you worried about him?</p> <p>S0331: I 'm not worried I don't care I mean I just think like</p> <p>S0331: like some things are not right with him like wanting to be a serious food guy</p>	<p>Speaker S0331 uses the <i>PMF like</i> as an invariant tag, (dis)confirmation of the hypothesis conveyed by their question "is that guy alright." Paraphrasable as a canonical question tag "or isn't he?"</p>
3.	<p>S0663: >>oh yeah yeah that's good that's so will that?</p> <p>S0662: >>well it's a space that she's got to work in (.) that she n- she's d- she's there now anyway <i>like</i>?</p> <p>S0661: yeah she went she's been there for a few weeks now</p>	<p>Speaker S0662 uses the <i>PMF like</i> as an invariant tag, adding an interrogative force to an essentially declarative clause "[...]she's there now anyway," seeking (dis)confirmation of their assertion. Paraphrasable as a canonical question tag "isn't she?"</p>
4.	<p>S0439: that sounds disgusting</p> <p>S0451: it is disgusting</p> <p>S0439: is it like a shot of it or <i>like</i>?</p> <p>S0451: no so I like fill up a jar full</p>	<p>Speaker S0439 uses the <i>PMF like</i> as an invariant tag, seeking (dis)confirmation of the hypothesis conveyed by their question "is it like a shot of it." Paraphrasable as a canonical question tag "isn't it?"</p>

10.4 Quotative marker

10.4.1 Reporting actual speech

BNC1994DS

1.	<p>KPVPSUNK: I only drink wine if it's fizzy. I'm like, KPVPSUNK: Yeah, wine's is all. KPVPSUNK: [unclear] and they had white wine, or, er, red wine, and I went, oh have you got any lemonade. Like, don't you want any wine, I said I I only really like it when it's fizzy.</p>	<p>Speaker KPVPSUNK uses the QM like to indicate that the following utterance "don't you want any wine" represents a rendition of another speaker's actual speech.</p>
2.	<p>KPVPSUNK: Yeah, he is, he's very easily led, Ryan, you know, and he's very into, you know, getting on with the gang. Which is really sad. But erm, he's a little shit. Called me, he's called me a college crappy, he goes why don't you go back, he goes, why don't you go back to college, you college crappy. He went, you're just a drop-out, you're just sponging off the government. I was like, shut up, Ryan. He's like, I know your sort.</p>	<p>Speaker KPVPSUNK uses the QM like to indicate that the following utterance "I know your sort" represents a rendition of another speaker's actual speech.</p>
3.	<p>KPVPSUNK: Oh, like, when erm, David died, she wouldn't phone me because KPVPSUNK: I know. KPVPSUNK: she was like, when I did phone, you know, she was like, I really wish you had n't phoned.</p>	<p>Speaker KPVPSUNK uses the QM like to indicate that the following utterance "I really wish you hadn't phoned." represents a rendition of another speaker's actual speech.</p>
4.	<p>KP5PSUNK: Did they go to that one? KP5PSUNK: Yeah that's what I, why, that's what I said to Susannah and she was like don't be ridiculous! KP5PSUNK: It was!</p>	<p>Speaker KP5PSUNK uses the QM like to indicate that the following utterance " don't be ridiculous!" represents a rendition of another speaker's actual speech.</p>
5.	<p>PS6RW: when we got down there, and erm, rang the bloke and he wasn't in and we kept ringing and he wasn't in. We just thought, they said, oh, we'll show you where it is, so we drove round there, and no, he wasn't there, and, so of course, we drove back there about four or five times during the day, and like we drove past there one time and there was a woman standing outside, she said like, oh what do you want, I was like, oh well, we've come to see the house [unclear].</p>	<p>Speaker PS6RW uses the QM like to indicate that the following utterance "oh what do you want " represents a rendition of another speaker's actual speech.</p>
6.	<p>PS0T4: Like, this is what Becky was saying, it's like have you [unclear]? And you say I'm gonna move out, you know. And you try and find a place but you can't find one but you said you're moving out so you've got to go along with it. PS0T1: You're constantly [unclear] and a motorway going through your house so they give you less than the pro than the market value</p>	<p>Speaker PS0T4 uses the QM like to indicate that the following utterance (although unclear), "like have you [unclear]? " represents a rendition of another speaker's actual speech.</p>
7.	<p>KPPPSUNK: That was a funny film. PS57A: That one guy that one black guy, it's cos I'm black isn't it? You know, the way he's always going round like [unclear] PS57A: Like, is it cos I'm black isn't it? It's cos I'm black.</p>	<p>Speaker PS57A uses the QM like to indicate that the following utterance "is it cos I'm black isn't it?.." represents a rendition of another speaker's actual speech. (Film line enactment).</p>

8.	PS1HJ: And, ah, oh aye, and she says they're out playing and the s and she says you know what kids are like Jean, and she says like I wouldn't try even to say to my kids not to go near them because you wouldn't [unclear] tell them because they're only kids and she says they're like playing in the square and she says like I would [unclear] David and [unclear] down here you know when I was coming down	Speaker PS1HJ uses the QM like to indicate that the following utterance "I wouldn't try even to say to my kids not to go near them because you wouldn't [unclear] tell them because they're only kids" represents a rendition of another speaker's actual speech.
9.	PS18L: Anyway. But imagine that on your wedding night? PS18E: Mm. PS18L: At least your honeymoon can PS18K: This makes me feel all dead romantic and sexy! PS18L: I know. It 'll be like PS18E: It 'll be like , don't come near me again! PS18K: Yeah. PS18L: Twin beds please.	Speaker PS18E uses the QM like to indicate that the following utterance "don't come near me again!" represents a rendition of actual speech generally attributable to another speaker in a hypothetical situation.
10.	PS18E: Real, Real sound effects! PS18L: Is that on? PS18K: It's not the same kind of thing though. PS18K: Well PS18L: Be like , ooh! Ooh! Ooh! Ooh! PS18E: Mm. PS18L: Anyway. But imagine that on your wedding night?	Speaker PS18L uses the QM like to indicate that the following utterance "ooh! Ooh! Ooh! Ooh!" represents a rendition of actual speech generally attributable to another speaker in a hypothetical situation.
11.	PS0BD: Is this the start of a new series then? PS0BE: Yeah it's vile int it? Is that it? PS0BA: I'm not sure. Tell you the viewing figures will go down by half as soon as you see there's three old dears it 'll be like oh see what, see what else is on love!	Speaker PS0BA uses the QM like to indicate that the following utterance "oh see what, see what else is on love!" represents a rendition of another speaker's actual speech. in a hypothetical situation.
12.	PS52N: So I've been onto the bastards today and I said like [unclear] twenty one days is up and I've I've got like twelve hundred pound [unclear] you know. Oh he says, er computer [unclear] where it all get processed you know, your card and that gets made. PS52P: Mhm. PS52N: It's been shut down for a fortnight, it's all getting [unclear] modernized and all that, upgraded.	Speaker PS52N uses the QM like to indicate that the following utterance (although unclear) "[unclear] twenty one days is up and I've I've got like twelve hundred pound [unclear]" most likely represents a rendition of their own actual speech.
13.	KPVPSUNK: The worse thing is, when I, I am desperate to get to sleep, cos then KPVPSUNK: You can't. KPVPSUNK: Because, because then you do, exactly, if they make any noise, I'd be like , will you shut up.	Speaker KPVPSUNK uses the QM like to indicate that the following utterance "will you shut up." represents a rendition of their own actual speech in a hypothetical situation.
14.	KPVPSUNK: Real weird. PS586: And we nipped out there, and sort of looked up at him, and it was like , oh hi, we like go, is it safe up there?	Speaker KPVPSUNK uses the QM like to indicate that the following utterance "oh hi" represents a rendition of their own actual speech.
15.	PS555: Picks everything up. It's a bit of a bummer really but you know when you've got it on and you're talking, cos I was telling jokes and you get carried away and you start thinking wah and you start telling all the jokes and everything there's a, a lot of swearing on this tape, a lot of swearing, a lot of swearing. First there's Shelley, cos first of all I didn't want to talk in it, you know, I just went like yeah, yeah, yeah, no, sort of like yes, I wanna talk down it all the time, I want them to hear my voice! And you know you get carried away you start swearing don't you?	Speaker PS555 uses the QM to indicate that the following utterance "yeah, yeah, yeah..." represents a rendition of their own actual speech.

16.	<p>PS555: Here's Mr [gap:name]. You better get your head down Wesley. PS555: When we used to sit with you in Humanities sat next to you right, and I was saying like erm erm, you were saying I got you to say so who are gonna bring down the school to beat me up? And we got on this subject. And I said no one. And you said you bring the mother-fuckers down. And I got you talking about all the porno magazines. We got all that on tape.</p>	<p>Speaker PS555 uses the QM like most likely to indicate that the following utterance would represent a rendition of their own actual speech. However, the quoted segment is not realised and the quotative construction is followed only by filled pauses.</p>
17.	<p>PS6RY: Well, it's amazing what people will buy. KVPSPUNK: I know. PS586: You get couples who shop together and then they get addicted to your car boot, and they want everything and it's quite amusing. PS586: I've had people, I've, I've driven up and it's in the pouring rain, and you've people just, they hoard round your car as you drive up. You can't actually get things out of your car. And you take out a box of stuff and they're sorting through the stuff and you're like, excuse me, and you're trying to get your tables out</p>	<p>Speaker uses the QM like to indicate that the following utterance "excuse me" represents their own actual speech in a hypothetical situation.</p>
18.	<p>PS527: Cut leg cos he'd kicked a car and his leg was all bleeding so he had to PS527: Oh! PS527: like try and mend that. Then he went to go to the loo and nearly did a complete backward flip down the stairs. PS527: Oh God! PS527: And then he went into the bathroom locked the door and it was just silent. And, like, we left him there for about five minutes and we just didn't hear a thing PS527: Yeah. PS527: cos we were wo, we all got really worried, we're like, Mark.</p>	<p>Speaker PS527 uses the QM like to indicate that the following utterance "Mark" represents a rendition of their own actual speech and possibly speech of other speakers.</p>
19.	<p>PS04U: Trouble with [unclear]. Yeah. I've gotta, I think people are so un-organised with Christmas, you've got to be organised, you've got to say like, you know, I'm only going to those shops, you know, if like like now, say [unclear] so we went in Boots</p>	<p>Speaker PS04U uses the QM like to indicate that the following utterance "I'm only going to those shops" represents a generally attributable rendition of actual speech in a hypothetical situation.</p>
20.	<p>PS0WN: Where does she live about? PS0WS: Oh well, I don't know then, but I know she used to live in Spotter's Wood cos erm they showed that, you see, she showed her this thing, a dog license and that and it said like, the dog and it had the dog's history on it. PS0WN: Mhm. PS0WS: Like the dog's born er after, before that, and before that, and before that and it showed you all the owners and everything, right? And, it said on the thing someone in the Spotter's Wood, she lived in Spotter's Wood at one point, but she said that was an old house.</p>	<p>Speaker PS0WS uses the QM like to indicate that the fragmented following utterance "the dog..." represents a rendition of what was written on the licence in question.</p>

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1.	<p>S0324: like when she was around on the weekend and she was ill and she didn't talk apart from the time when we were talking about how tall she was S0325: >>yeah S0324: and it was like yeah all my family are midgets and I was like right okay yeah but like I'm taller than most of my family and they're not midgets S0325: yeah exactly I wouldn't be like to my mum and be like S0324: you're a midget you're a midget S0325: yeah but I don't understand like how people are so tall?</p>	<p>Speaker S0324 uses the QM like to indicate that the following utterance "yeah all my family are midgets" represents a rendition of another speaker's actual speech.</p>
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2.	<p>S0192: >>yeah with old people they just talk don't they? S0189: yes they do but they get lonely so (.) I kind of feel bad (.) cos she says like oh you're the only person that's that's I've I've spoken to in in three days S0189: I'm like oh S0189: I can't leave now S0192: yeah guilting you into that</p>	<p>Speaker S0189 uses the QM like to indicate that the following utterance "oh you're the only person that's that's I've I've spoken to in in three days" represents a rendition of another speaker's actual speech.</p>
3.	<p>S0086: and then but she was saying but our charity this year is something to do with Africa and I said oh what is it? Is it CAFOD or you know Oxfam or S0082: mm S0086: she said is it one of those big ones? What is it? Amnesty you know? What is it? S0082: mm S0086: she like oh I don't know (.) water Aid? You know naming as many as I could she's like oh I don't know yeah probably one of those (.) save The Children? Oh I don't know then she said you know I'm going to sound really stupid but it's they're like aliens to me? [...]</p>	<p>Speaker S0086 uses the QM like to indicate that the following utterance "oh I don't know (.) water Aid?" represents a rendition of another speaker's actual speech.</p>
4.	<p>S0432: I really don't know because she because of her degree in Psychology and Criminal Behaviour – UNCLEARWORD (.) she (.) I think she still does she wants to sort of work with there's like a youth vendor something or other whatever it's called so and like work like in like youth prisons or something like helping teenagers and stuff but randomly erm she just saw this job as a housing needs officer in –ANONplace and just applied for it and then she was like the interview went terribly I had to do all these tests and I didn't do very well but they gave her it and then but that was only maternity cover [...]</p>	<p>Speaker S0432 uses the QM like to indicate that the following utterance "the interview went terribly I had to do all these tests and I didn't do very well" represents a rendition of another speaker's actual speech.</p>
5.	<p>S0444: >>all night S0439: evening like (.) and he's just like oh but you looked really hot I like spent the whole evening looking at you like I really want to do inappropriate things to you I was like what? like you know that's creepy you absolute creep S0444: that is a bit creepy</p>	<p>Speaker S0439 uses the QM like to indicate that the following utterance "oh but you looked really hot I like spent the whole evening looking at you like I really want to do inappropriate things to you" represents a rendition of another speaker's actual speech.</p>
6.	<p>S0439: I know she was like I don't understand why I'm feeling weird about the fact that he's added this girl who he's been dating on Facebook (.) and she I was like well it's kind of because S0441: you want to be that girl S0439: yeah or you now know that like they're more than just (.) texting each other</p>	<p>Speaker S0439 uses the QM like to indicate that the following utterance "I don't understand why I'm feeling weird about the fact that he's added this girl who he's been dating on Facebook" represents a rendition of another speaker's actual speech.</p>
7.	<p>S0330: although (.) although at the same time w- like I remember very very clearly like asking like like having this like conversation with my grandpa who was my like a really important part (.) of my of my childhood and him being like so what do you wanna be when you grow up? and I was like oh man I dunno like m- I don't really know he was like well I'm still deciding and he was like seventy-five or eighty or whatever S0383[??]: yeah S0330: and he was like you know cos cos because there's this idea that everybody has their you know what they wanna do but I was you know I did this and then I did that and I know these people who did this and then they did that and then they changed their idea and I'm eighty-two and I still don't know what I wanna be (.) you know kind of thing and like</p>	<p>Speaker S0330 uses the QM like to indicate that the following utterance "you know cos cos because there's this idea that everybody has their you know what they wanna do" represents a rendition of another speaker's actual speech.</p>
8.	<p>S0437: I don't know why you just remind me of that moment in Mean Girls where she's like S0437: my boobs know when it's raining</p>	<p>Speaker S0437 uses the QM like to indicate that the following utterance "my boobs know when it's raining" represents a rendition of another speaker's actual speech. (here a character in a film).</p>
9.	<p>S0202: he made me buy three and he were like buy three and like –ANONnameM they are ten pound each I could get these from Primark for one pound S0208: yeah but they wouldn't last as long</p>	<p>Speaker S0202 uses the QM like to indicate that the following utterance "buy three" represents a rendition of another speaker's actual speech.</p>

10.	S0208: like once when I'd invited her to stay over and she was like yeah yeah I definitely will and then – ANONnameM erm turned up but ra- just like came over like to pick her up and he came and said he was like hey I'm here for –ANONnameF where is she? and she was down by the pool and she left her phone up so I was like oh just go down to the pool I'll I'll meet you in a sec and I know this is really awful but I checked her phone	Speaker S0208 uses the QM like to indicate that the following utterance “hey I'm here for –ANONnameF where is she?” represents a rendition of another speaker's actual speech..
11.	S0325: >>yeah and then yesterday the tongue on her shoe was twisted so she had to take her whole shoe off and her mum had to fix the tongue S0325: cos it was twisted and then she had to put it on and then –ANONnameF was like oh it's not comfortable and then her mum did the laces she was like they're not tight enough and I'm like oh my god	Speaker S0325 uses the QM like to indicate that the following utterance “they're not tight enough” represents a rendition of another speaker's actual speech.
12.	S0037: (...) mm it's nice (.) never have too much lemon S0115: yeah it's nice in n it? S0037: I was talking to Liz the other day and she was saying like oh I wouldn't buy like she said something about ah it was after pancake day	Speaker S0037 uses the QM like to indicate that the following utterance “oh I wouldn't buy” represents a rendition of another speaker's actual speech.
13.	S0439: >>yeah and I was just like okay and then he's like yeah I'm moving in with my girlfriend and like and he was like oh yeah I told her she was really brave and I was like some would say brave others would say stupid	Speaker S00439 uses the QM like to indicate that the following utterance “oh yeah I told her she was really brave” represents a rendition of another speaker's actual speech.
14.	S0324: no I didn't see that one S0325: it was so funny he prank called Ikea and well he was like erm and he asked people to give him funny phrases on Facebook and erm he called up this Ikea person and he was like hi I was looking through your armchair range and I found this really nice armchair that I liked and it was in the style erm hit me in the face and call me Margaret or something like that and the guy was like sorry sir what did you say? er slap in the face and call me Margaret and then he was like I also found another one which one was slap me with a fish and call me Gertrude and the guy's like I went to go talk to three of my colleagues and erm they all laughed but they seem to think you're winding me up I don't I don't know why	Speaker S0325 uses the QM like to indicate that the following utterance “I also found another one which one was slap me with a fish and call me Gertrude” represents a rendition of another speaker's actual speech.
15.	S0598: we had a bottle of erm Pros- a bottle of Cava and shots when we both finished our assignments in her room S0598: and like everyone else was S0599: >>okay S0598: asleep cos it was the Thursday night last Thursday S0597: >>sod everyone else S0598: and other people had like exams and stuff? so they were asleep so we were in her room she had like literally just pressed submit on her assignment she was like ah we're free so erm she got she had like this mini bottle of Cava on her shelf that she'd had there for ages so she got that out and we just sat there but yeah	Speaker S0598 uses the QM like to indicate that the following utterance “oh we're free” represents a rendition of another speaker's actual speech.
16.	S0192: so we'll do this again and we'll pay so we paid it's about a three four-hour hike up to the top we get to the top and there's this guy up there and he's like ah hi okay we kind of ingored him we hade n't seen anyone else on the whole hike and then he's like oh yeah you need to pay erm I poured out my ticket and I went no no no I already paid for that I paid down there it was quite expensive I'm not paying again S0236: >>mm S0192: and the guy was like no no no you paid this village but you need to pay my village you've got to pay here	Speaker S0192 uses the QM like to indicate that the following utterance “oh yeah you need to pay” represents a rendition of another speaker's actual speech.
17.	S0330: although (.) although at the same time w- like I remember very very clearly like asking like like having this like conversation with my grandpa who was my like a really important part (.) of my of my childhood and him being like so what do you wanna be when you grow up? and I was like oh man I dunno like m- I don't really know he was like well I'm still deciding and he was like seventy-five or eighty or whatever S0383[??]: yeah	Speaker S0330 uses the QM like to indicate that the following utterance “well I'm still deciding “ represents a rendition of another speaker's actual speech.

<p>18. S0439: Beetle and she just turned up and she was like oh you li- S0441: >>didn't Sky have it afterwards? S0439: yeah I think so he was like he was like I don't care if you can't have children S0441: then she had Ben S0439: then she had Ben yeah Ben was the ugliest child</p>	<p>Speaker S0439 uses the QM like to indicate that the following utterance "I don't care if you can't have children" represents a rendition of another speaker's actual speech.</p>
<p>19. S0441: she just it's just shit like rude in general like she doesn't I just sort of said oh erm me and – ANONnameF have decided that perhaps we're gonna er move out at the end of our tenancy she was like right and I was like well I think our tenancy runs out in January –UNCLEARWORD she was like yep and I was like erm okay so I don't really know so then she was sort of like (.) I thought well I don't really know what happened with that and she was like well I need it in writing I was like okay well do I just email that to you? and she was like yep email it to me I was like okay –UNCLEARWORD</p>	<p>Speaker S0441 uses the QM like to indicate that the following utterance "right" represents a rendition of another speaker's actual speech.</p>
<p>20. S0330: >>here you go and so she and then she like took her pot of tea up to –ANONnameM and was like (.) can you put some more hot water in this? and –ANONnameM was like I mean she like opened the lid and it was three quarters full and –ANONnameM was like like what do you mean? well well you know I'll just yeah I'll bring it over I'll bring it over (.) anyway so long and the short of it is (.) that then later that it today she tweeted saying those things and so I was like</p>	<p>Speaker S0330 uses the QM like to indicate that the following utterance "can you put some more hot water in this?" represents a rendition of another speaker's actual speech.</p>
<p>21. S0336: it was it was more the fact that like when I first mentioned it she said ye- like yes I'm up for it like she was like the first person to be like of course I'm gonna be there and then like she just was really snaky with it and then like when when she actually came to tell me she was just like oh I thought it was on the Friday (.) like no you didn't don't give me that shit like</p>	<p>Speaker S0336 uses the QM like to indicate that the following utterance "oh I thought it was on the Friday" represents a rendition of another speaker's actual speech.</p>
<p>22. S0282: okay oh no cos the other thing about him is he's extraordinarily conscientious I've left him at home today and he will've worked all day without stopping he was at his desk at eight o'clock this morning and he will've sat there absolutely all day and he won't've st- he won't've shifted out of his chair all day and he he is extraordinarily self-disciplined and he was like oh well I have to cos he was like oh I can't possibly skive any work on Friday as well that's er no I can't I can't do that that would be wrong if I skived and it's like well actually I'm sure they owe you loads of hours quite frankly</p>	<p>Speaker S0282 uses the QM like to indicate that the following utterance "oh I can't possibly skive any work on Friday as well that's er no I can't I can't do that that would be wrong if I skived" represents a rendition of another speaker's actual speech.</p>
<p>23. S0084: oh (.) so today in the office I got a card that said do not open until the twenty-ninth (.) and I was like Julie should I just open it now? And she like yeah (.) so I opened it now (.) so this is the card (.) I don't like cats as you might know</p>	<p>Speaker S0084 uses the QM like to indicate that the following utterance "yeah" represents a rendition of another speaker's actual speech.</p>
<p>24. S0192: so we'll do this again and we'll pay so we paid it's about a three four-hour hike up to the top we get to the top and there's this guy up there and he's like ah hi okay we kind of ingored him we hade n't seen anyone else on the whole hike and then he's like oh yeah you need to pay erm I poured out my ticket and I went no no no I already paid for that I paid down there it was quite expensive I'm not paying again S0236: >>mm S0192: and the guy was like no no no you paid this village but you need to pay my village you've got to pay here S0198: >>and we lived back there like the other side</p>	<p>Speaker S0192 uses the QM like to indicate that the following utterance "no no no you paid this village but you need to pay my village you've got to pay here" represents a rendition of another speaker's actual speech.</p>
<p>25. S0417: >>somebody got like got bit need to separate S0417: did you see separate two people –UNCLEARWORD S0416: no S0417: yeah the coach was like leave it out lads</p>	<p>Speaker S0417 uses the QM like to indicate that the following utterance "leave it out lads" represents a rendition of another speaker's actual speech.</p>

<p>26. S0084: I just think God you're really you sound really boring (.) or you're really uninteresting S0041: yeah S0084: or you look a state S0041: when I come back from abroad –ANONnameF went through a hell of a time with me (.) cos I came back (.) went crazy for a couple of months S0084: mm S0041: and then I got an exact same thing (.) I wouldn't go anywhere (.) and she was like what are you talking about? Like I was usually the person making everybody else go out</p>	<p>Speaker S0041 uses the QM like to indicate that the following utterance “what are you talking about?” represents a rendition of another speaker’s actual speech.</p>
<p>27. S0439: >>I'm not married to her S0481: it feels like it S0439: >>it fucking annoys me I'm just like go away and she's like S0481: –ANONnameF just wrap it up S0439: or eat it don't pick at it S0440: mm S0439: and I was just like –ANONnameF why why are you here? she's like well you know I just didn't wanna go back to work I'm like well fucking go back to work S0439: you know that's what you're paid for</p>	<p>Speaker S0439 uses the QM like to indicate that the following utterance “well you know I just didn't wanna go back to work” represents a rendition of another speaker’s actual speech..</p>
<p>28. S0146: [...] and then these three guys they were sat on like the table behind us and they came up to us and they said can we play a little quiz? and we said okay (.) which one of us is gay? Which one of us is married? Which one of us is divorced? And then we guessed and then we like had to guess and then one of them ended up y- eh working for the BBC and so he started chatting he's like oh didn't you work blah blah blah and actually in the same in the way that these are there was only one filing cabinet that divided us (.) it was we were sat next to each other in an open plan office and and didn't recognise him at all (.) [...]</p>	<p>Speaker S0146 uses the QM like to indicate that the following utterance “oh didn't you work blah blah blah” represents a rendition of another speaker’s actual speech.</p>
<p>29. S0119: so what she got a spatula that basically conformed to the side of this the the em bowl (.) so you'd scoop up everything instead of having a wooden spoon that misses loads of bits so you can eat it UNKMALE[?]: yeah (.) yeah S0119: so my mum's like here's the bowl and it's like there's fucking nothing in here what are you doing to me? You're killing me here S0173: that's why you got to make your own ones</p>	<p>Speaker S0119 uses the QM like to indicate that the following utterance “here's the bowl “ likely represents a rendition of another speaker’s actual speech.</p>
<p>30. S0202: but then I'll say to –ANONnameF like oh yeah and this has and like and she's like what the fuck are you talking about? I'm like this and she's like where the fuck did you get that from? I'm like oh yeah I were thinking it I didn't actually say it I thought I said but I never</p>	<p>Speaker S0202 uses the QM like to indicate that the following utterance “what the fuck are you talking about” represents a rendition of another speaker’s actual speech.</p>
<p>31. S0585: so whenever something like that happens like –ANONnameF gets me to I've told you this already she gets me to like pick you up from pick her up from like like houses in the cos she doesn't wanna walk home in the dark so I came came to their house one night er to pick her up and and – ANONnameM was like oh were you just out on a walk –ANONnameF? cos –ANONnameF clearly had n't told them that sh- I was there to pick her up but I didn't know this and then he was like were you just out on a walk? and I was like no –ANONnameF text me and then he was like what? and then –ANONnameF was like no – ANONnameF you wanted to come out on a walk and I was like I wanted to come out on a walk so</p>	<p>Speaker S0585 uses the QM like to indicate that the following utterance “were you just out on a walk?” represents a rendition of another speaker’s actual speech.</p>
<p>32. S0235: I feel really bad calling him –ANONnameM because obviously he didn't choose that name his horrible p- horrible parents did so he said to him he was like you know I'm completely happy just calling you – ANONnameM if you want me to call you –ANONnameM or you know whatever you want S0198: >>he was like S0236: >>call me –ANONnameM S0235: >>and he was like no my name is –ANONnameM you have to call me –ANONnameM (.) it's insane</p>	<p>Speaker S0235 uses the QM like to indicate that the following utterance “o my name is –ANONnameM you have to call me –ANONnameM “ represents a rendition of another speaker’s actual speech.</p>

33.	<p>S0208: and this is the year that we decided to go to –ANONplace so we actually drove through –ANONplace for once and I was asleep and then I woke up and my sister was really trying to –UNCLEARWORD do you know where we are? I was sort of looking around and I was like no S0208: and my parents were like really? do you do you want to look out that that window so I looked out and I just saw the castle and I was like are we really here? is it real? is it real?</p>	<p>Speaker S0208 uses the QM like to indicate that the following utterance “really? Do you want to look out that that window?” represents a rendition of another speaker’s actual speech.</p>
34.	<p>S0432: like some of them are like still in like corrugated like tin (.) I remember when we I skyped my fam- my cousins (.) who live out there (.) they’re not living in one now but were a (.) a few years ago they were S0428: >>before? S0432: and I was like is that your house and they were like yeah why? I was like nothing S0432: just looks like a portacabin or something (.) but no yeah now they live in (.) in a nice area (.) but yeah I was just like what? it’s really S0428: yeah that’s crazy</p>	<p>Speaker S0432 uses the QM like to indicate that the following utterance “yeah why?” represents a rendition of another speaker’s actual speech.</p>
35.	<p>S0444: cos obviously I had to tell them about the interview because there was a travel ban S0439: >>yeah (.) er S0444: and me having to say I need to be in –ANONplace for a me- meeting they were like why can you not do it over Hangout on the phone? and being really like wow S0439: >>oh so you cos obviously for any other job you would’ve had to pay yourself but (.) so how come you were allowed to get them to pay for this one? S0444: because I was down in –ANONplace for training two days later</p>	<p>Speaker S0444 uses the QM like to indicate that the following utterance “why can you not do it over Hangout on the phone?” represents a rendition of another speaker’s actual speech.</p>
36.	<p>S0638: people that get on and the people that get promoted are all the ones that know how to play the game S0632: >>maybe that’s why it’s shooting yourself in the foot when people are like oh can you take on this project? you’ll be like oh yeah yeah I haven’t you know I’ve got time to do it you’ve gotta be like well I I S0638: >>oh I dunno</p>	<p>Speaker S0632 uses the QM like to indicate that the following utterance “oh yeah yeah I haven’t you know I’ve got time to do it “ represents a rendition of another speaker’s actual speech. in a hypothetical situation.</p>
37.	<p>S0084: Cos that’s the thing about reality TV now (.) it’s not actually real is it (.) they just um S0041: oh some of this is scripted S0084: it’s mostly scripted (.) yeah and like I was watching Come Fly With Me at my mum’s yesterday and they had this bit at the end where they made the decision and they’d announced the winner (.) and then it turned out one of them was a chef (.) and the one who’d won the thousand pounds was a chef (.) and then he got everyone back er like as a separate day and said look I’m a chef and um I I’m sorry I lied to you (.) and they were like why did you do this? Why didn’t you tell us you were a chef? I’m so disappointed (.) it was really hammed up (.) it was really cheesy (.) and it was obviously scripted (.) it was really badly acted by all of them (.) cos obviously they’re not actors (.) they’re just S0041: yeah S0084: random people [...]</p>	<p>Speaker S0084 uses the QM like to indicate that the following utterances “why did you do this? Why didn’t you tell us you were a chef?” represents a rendition of another speaker’s actual speech.</p>
38.	<p>S0041: I was asleep S0084: when he found out? S0041: yeah S0084: mm S0041: I’d er gone to sleep S0041: I was like hello? He was like hi (.) how are you doing? I was like um S0084: Aw S0041: er (.) I’m okay S0041: and he was like you don’t sound too well (.) I’ve been off work sick S0041: but I’m alright now (.) okay (.) what are you doing? Well I’m asleep</p>	<p>Speaker S0041 uses the QM like to indicate that the following utterance “hi (.) how are you doing?” represents a rendition of an actual speech of others.</p>

39.	<p>S0200: what I was going to say but the thing is is there's five of us looking at a four bedroom house S0188: I've thought of this like what are we gonna say if they you can't share a room [...] S0387: of all the ones I've looked at it just said four beds they didn't say four people S0200: no but that S0188: they'll be like no couples and stuff like that won't they? S0200: yeah I know that was on some of them</p>	<p>Speaker S0188 uses the QM like to indicate that the following utterance “no couples and stuff like that” represents a rendition of another speaker's actual speech. hypothetical situation.</p>
40.	<p>S0330: >>it's degrading S0328: and when peo- er –UNCLEARWORD you know when like journalists ask annoying questions in an article title? like am I the only one that doesn't like (.) doesn't isn't strongly opinionated about Marmite? and you'll just be like no (.) it's not fair that they can ask annoying questions and you can't answer S0330: yeah I agree</p>	<p>Speaker S0328 uses the QM like to indicate that the following utterance “no” represents a rendition of a generally attributable actual speech in a hypothetical situation.</p>
41.	<p>S0391: what else did you know about them? S0392: knew that he was from New Zealand S0397: –UNCLEARWORD S0392: so when –ANONnameM says S0391: >>no no about his wife S0392: >>then then when –ANONnameM says to him er S0545: >>–UNCLEARWORD? no S0392: >>so whereabouts in New Zealand are you from? he says did I tell you that? or have you just guessed my accent? S0393: we were like oh oh –UNCLEARWORD S0397: >>and it was like oh it's your accent yeah</p>	<p>Speaker S0393 uses the QM like to indicate that the following utterance (although incomplete) oh oh –UNCLEARWORD” represents a rendition of an actual speech expressing a general sentiment shared by other speakers.</p>
42.	<p>S0336: yeah a couple like a couple of people at work like when I was asking them about like for suggestions and stuff they just had so many places they'd been on I was like you guys are really well-travelled and they're just like well it's cheaper than you think it is to go away for a weekend like not if you pick the massive tourist destinations but if you pick somewhere a little bit more obscure you can fly out there for forty or fifty quid like stay in a B and B like it doesn't have to be expensive</p>	<p>Speaker S0336 uses the QM like to indicate that the following utterance “you guys are really well-travelled” represents a rendition of their own actual speech.</p>
43.	<p>S0331: >>oh you –UNCLEARWORD jet skiing did you? S0330: okay –UNCLEARWORD S0328: >>no I was terrified I was like S0330: >>jet skiing S0328: stop S0328: I was like calling for help help</p>	<p>Speaker S0328 uses the QM like to indicate that the following utterance “stop” represents a rendition of their own actual speech.</p>
44.	<p>S0133: he's j- er well i- we re- started renting it (.) we gave him a m- the deposit for it and stuff and he went oh by the way I'm probably selling it in June S0177: oh right S0133: so there S0177: yeah S0133: so I was like oh cheers for that mate (.) you know whatever S0177: yeah I probably wouldn't get a cat then</p>	<p>Speaker S0133 uses the QM like to indicate that the following utterance “oh cheers for that mate” represents a rendition of their own actual speech.</p>
45.	<p>S0439: you know the woman she was saying that she does points you know like ballet points? (.) and I was like no offence but you're he- (.) not a skinny woman if you were doing ballet points your toes must be fucked</p>	<p>Speaker S0439 uses the QM to indicate that the following utterance “no offence but you're he- (.) not a skinny woman if you were doing ballet points your toes must be fucked” represents a rendition of their own actual speech.</p>

46.	<p>S0058: God (.) I I don't really under- I don't know how he was talking about all this fancy gadgetry Wi-Fi and I was like can you imagine to put the iPod on the dock? Oh S0179: no you can't and that's the thing S0058: yeah and the answer was no and I was like oh (.) you can't just buy a cheap dock that you can put the iPod on</p>	<p>Speaker S0058 uses the QM like to indicate that the following utterance "can you imagine to put the iPod on the dock" represents a rendition of their own actual speech.</p>
47.	<p>S0585: so it's like yeah you and then it's like and then she's like –ANONnameF? and I'm like yeah – ANONnameF and she's like well who next? and I'm like S0587: –ANONnameF S0585: I'm like yeah I guess I guess –ANONnameF cos I was like I don't really know I don't really rank you I don't even understand this whole thing and she's like she's like who next? and I'm like oh I can't bothered doing any more I was like no I don't know now</p>	<p>Speaker S0585 uses the QM like to indicate that the following utterance "yeah I guess I guess –ANONnameF" represents a rendition of their own actual speech.</p>
48.	<p>S0192: I am bad I do ad- I look at things S0235: >>yeah S0198: >>you don't see S0192: >>I'm like yeah but I look around and I look and I still can't see it it's like it can possibly be S0198: >>even in the loo S0192: under something that I can't possibly see it it turns out it always is</p>	<p>Speaker S0192 uses the QM like to indicate that the following utterance "yeah" represents a rendition of their own actual speech.</p>
49.	<p>S0585: I have books cos –ANONnameF keeps giving me books but I've already told her that it I'm like they just go onto my pile –ANONnameF like and then she's like oh I'll get you a Jill Mansell book I was like and I was like and she was like what? do you not like her? I was like no it 'll just go onto my pile though so stop trying to give me books like I under-</p>	<p>Speaker S0585 uses the QM like to indicate that the following utterance "they just go onto my pile –ANONnameF" represents a rendition of their own actual speech.</p>
50.	<p>S0598: and then they were like holding each other and I was like (.) okay and then they started kissing I was like you do know like my two (.) two of my best friends have been dating for like ages like I'm pretty much used to it it doesn't phase me unless you start actually like taking each others clothes off (.) I don't really care (.) and then they were like then they started (.) and I was like you're in my kitchen get out</p>	<p>Speaker S0598 uses the QM like to indicate that the following utterance "you do know like my two (.) two of my best friends have been dating for like ages like I'm pretty much used to it it doesn't phase me unless you start actually like taking each others clothes off (.) I don't really care (.) " represents a rendition of their own actual speech.</p>
51.	<p>S0336: and like it was just like it was just nicer trim nicer interior cos the like the Fiesta I was looking was the lowest spec Fiesta so it was like I could either get like a decent spec Clio or like a low spec Fiesta and it was more money so I was just like I actually prefer the look of that one so erm (.) he sat me down and he was the one that kind of like negotiated the price (.) but even then like (.) he he was really nice about it like he came over and he said like you know i- like you said he offered me six fifty and I was like I know that's a really fair price cos you know I can't even unlock the back door or whatever (.) he was like yeah and X Y Z and like listed all the other problems that it had and I'm like yeah</p>	<p>Speaker S0336 uses the QM like to indicate that the following utterance "I know that's a really fair price..." represents a rendition of their own actual speech.</p>
52.	<p>S0544: the sauce is done –UNCLEARWORD S0543: I'm checking it now S0560: oh for fuck's sake S0542: I said to –ANONnameF I was like –ANONnameM is not gonna be happy</p>	<p>Speaker S0542 uses the QM like to indicate that the following utterance "– ANONnameM is not gonna be happy" represents a rendition of their own actual speech.</p>

53.	<p>S0259: so he said oh we'll put it out its misery I said no I think it's alright it just [...] S0255: yeah S0259: was al- cos it was still on its feet S0255: yeah it was just like S0259: fe- there was feathers all around it S0255: yeah S0259: and I'm like oh if it's damaged a wing S0255: yeah S0259: it won't be able to fly so I S0255: mm S0259: sort of poked it and it sort of S0255: yeah S0259: as you do when you've just headbutted a window you know</p>	<p>Speaker S0259 uses the QM like to indicate that the following utterance "oh if it's damaged a wing it won't be able to fly" represents a rendition of their own actual speech.</p>
54.	<p>S0444: there was one of them that w- am I going bonkers? S0439: I dunno I do love though that erm people are like oh yeah we're going to -ANONplace and then - UNCLEARWORD all three of us are going to Bratislava and I'm like what? I'm like for ninety-nine pounds S0439: all inclusive pretty much and they're like what? I was like yep</p>	<p>Speaker S0439 uses the QM like to indicate that the following utterance "what?" represents a rendition of their own actual speech.</p>
55.	<p>S0492: I play it with these two girls and they ask every week can we play it again next week? and I'm like no we can't play it every single week S0493: s- sometimes I think that's all I am and it's like I'm not teaching them I'm just like I am just the guy with the box</p>	<p>Speaker S0492 uses the QM like to indicate that the following utterance "no we can't play it every single week" represents a rendition of their own actual speech.</p>
56.	<p>S0619: >>doesn't have to be true just make it up [...] S0619: and then I sort of whack out right well you can say this this this this and this and they're like oh I didn't even think of that I'm like no cos you can't think [...] S0619: it's weird S0618: so -ANONnameF what is it you love about being a teacher? S0619: the holidays S0619: oh god inspiring (.) no</p>	<p>Speaker S0619 uses the QM like to indicate that the following utterance "no cos you can't think it's weird" represents a rendition of their own actual speech.</p>
57.	<p>S0411: because I can't put a man here S0417: yeah S0411: because I've got so many other things so I was at work S0417: yeah S0411: and he was going oh is it nice and sunny in -ANONplace? or something like that and I was like yeah it's alright why? S0411: and he said oh it's quite it's it's nice in -ANONplace it was nice in -ANONplace earlier but now I'm back home</p>	<p>Speaker S0411 uses the QM like to indicate that the following utterance "yeah it's alright why?" represents a rendition of their own actual speech.</p>

<p>58. S0439: and (.) so I just said to –ANONnameF oh yeah I'll f- cos erm they went out on Friday night and –ANONnameF was like I don't know what the gossip is I'm like oh I'm sure I'll find out Friday and she was like what's happening on Friday? I'm like (.) I dunno I'm going to –ANONnameF's to bake a birthday cake she goes (.) oh well you know I'll I'll I'll come it's like yeah (.) okay (.) just invite yourself that's fine [...] S0439: so (.) she's like do you wanna come? I'm like n- yeah why not? S0441: sure S0439: can't bake cakes but I'll come (.) erm but yeah so –ANONnameF invited herself to that (.) massive FOMO</p>	<p>Speaker S0439 uses the QM like to indicate that the following utterance “n- yeah why not?” represents a rendition of their own actual speech.</p>
<p>59. S0192: >>do you remember where they were from then –ANONnameF? S0235: Bucharest S0192: Bucharest S0198: oh right yeah S0235: erm (.) but yeah he was like (.) no he's Romanian I was like no he's not S0235: >>and he was like I fucking learned English –UNCLEARWORD C one S0236: –UNCLEARWORD S0235: >>and then he started speaking Romanian and I was like wow his Romanian's really good for an English person</p>	<p>Speaker S0235 uses the QM like to indicate that the following utterance “no he's not” represents a rendition of their own actual speech.</p>
<p>60. S0439: I went round to –ANONnameF's yesterday cos –ANONnameF hates packing cos she's going back to –ANONplace she was like I walked in and she was like I was like what's wrong –ANONnameF? she goes I don't know what to pack and I was like well have you er c- categorised your clothes? you know into like just T shirts trousers something like that she goes no</p>	<p>Speaker S0439 uses the QM like to indicate that the following utterance “what's wrong –ANONnameF?” represents a rendition of their own actual speech.</p>
<p>61. S0204: I was (.) walking around on my own pissed and then –ANONnameF pops up and then next minute that –ANONnameF bird's crying so she –ANONnameF was like oh we have to go and see her I was like don't even know you lot but then it's er S0207: >>oh yeah (.) I remember S0204: >>next minute I'm out the front with the bouncers and they're all kicking off and I'm just like don't even know these mad birds (.) so that's how I knew who they were</p>	<p>Speaker S0204 uses the QM like to indicate that the following utterance “don't even know you lot” represents a rendition of their own actual speech.</p>
<p>62. S0439: >>yeah like she was like a bitch all summer and then she tu- I turned up for my birthday party it was my twentieth birthday party I turned up and erm everybody looked at me and I was like oh god what's happened? she goes and everybody was like we know what you did like on –ANONnameM's eighteenth birthday I was like oh god what? S0451: yeah S0439: and they're like we know that you slept with –ANONnameM's brother I was like shit</p>	<p>Speaker S0439 uses the QM like to indicate that the following utterance “oh my god what?” represents a rendition of their own actual speech.</p>
<p>63. S0202: [...]like I reprimanded you straight away and I felt bad for doing that because that's not how you should deal with it you should do this and you should do that and blah blah but (.) I didn't know what to say I didn't know what to do and I were just like look and all I could say to you were look whatever you do I'm here and like I felt bad for saying that as well because I felt well no she shouldn't be doing that and I should tell her that but I did tell her that and then I were thinking well I shouldn't have said this or should have said that and S0208: no there's nothing</p>	<p>Speaker S0202 uses the QM like to indicate that the following utterance “look” represents a rendition of their own actual speech.</p>

64.	<p>S0510: you know? gave her a big hug and everything and erm and she was going right well I'm off then you know? get yourself to work S0509: >>—UNCLEARWORD S0510: so yeah so I was like ah I'll try and I started trying to cycle it up the hill and I thought I'm not even going to bother I'm just going to cos it was just too too steep and then I got on the phone as well because auntie —ANONnameF then rang me S0509: mm S0510: she was ringing me to see how I was and was there any news on my bike?</p>	<p>Speaker S0510 uses the QM like to indicate that the following utterance “ah I'll try” represents a rendition of their own actual speech.</p>
65.	<p>S0328: I told I was constantly saying do you have all the content you need from us? and he'd be like oh I need this one thing and that's it and I'd get him the thing and then he'd be like you know but like I was asking that all the time S0383: that's what I mean like that's why I was trying to be like look like if you S0328: >>and now I'm like where is it? he has n't even saved all the stuff I sent him I have to get it again</p>	<p>Speaker S0328 uses the QM like to indicate that the following utterance “where is it?” represents a rendition of their own actual speech.</p>
66.	<p>S0443: >>I know it's very odd S0320: I felt a bit rude to everyone after me leaving but I was like yeah we have really got to go S0443: yeah well she should understand</p>	<p>Speaker S0320 uses the QM like to indicate that the following utterance “yeah we have really got to go” represent a rendition of their own actual speech.</p>
67.	<p>S0638: and I'm like oh there's a funny bit now —ANONnameF you can stop crying stop and you did cheer up a bit you just finally settled down and then they did the scene where he comes back a ghost S0632: in a cloud S0638: in a cloud and he's like no father don't leave me at the end and you went off again and I was oh for fuck's sake</p>	<p>Speaker S0638 uses the QM like to indicate that the following utterance “oh there's a funny bit now —ANONnameF you can stop crying stop” represents a rendition of their own actual speech.</p>
68.	<p>S0439: >>it is pretty cool though if I met Philip I'd be I'd be absolutely I'd be so happy S0444: >>if he said something to you you'd be even happier S0439: I would cry I'd be s- S0444: something offensive you'd be like I love you S0439: >>even if yeah even i- even if —UNCLEARWORD something offensive to me I'd be like oh my god you're the best person ever</p>	<p>Speaker S0439 uses the QM like to indicate that the following utterance “oh my god you're the best person ever” represents a rendition of their own speech in a hypothetical situation.</p>
69.	<p>S0046: do you know what? I'm not even gonna get dressed when I go over to Jenna's S0084: you're not gonna get dressed? S0046: no S0084: right S0041: are you gonna go naked? S0046: I'm gonna go S0084: are you gonna go in your birthday suit? S0046: I'm going —UNCLEARWORD S0041: yeah (.) go in your birthday suit S0046: I'm just gonna go in my work stuff (.) like sorry I've been down the pub having about ten pints S0084: having a very lovely time</p>	<p>Speaker S0046 uses the QM like to indicate that the following utterance “sorry I've been down the pub having about ten pints” represents a rendition of their own actual speech in a hypothetical situation.</p>
70.	<p>S0336: I I I get like —ANONnameM thinks it's really weird but I I (.) there's a moment like when we whenever we go back to either of our parents ' house are I'll be really really happy and then there 'll be a moment where I've just had enough and it will be such an instant moment and I'll be like right we'll go (.) and I've literally just like it's just got to a point where I feel like (.) no I've had enough now I've got I've had enough evening but like S0362: now it's time to go</p>	<p>Speaker S0336 uses the QM like to indicate that the following utterance “right we'll go” represents a rendition of their own actual speech in a hypothetical situation.</p>

71.	<p>S0041: yeah (.) but it was really funny (.) cos you could see like once I got off (.) cos I get a bit excited if I win if I win the treadmill S0084: win S0041: (.) I get really excited (.) I'm like yes (.) hah (.) take that treadmill S0084: nice S0041: and because I can barely breath at the time obviously saying that virtually wipes me out S0041: um S0084: that's a nice feeling though</p>	<p>Speaker S0041 uses the QM like to indicate that the following utterance “ yes (.) hah (.) take that treadmill” represents an example of their own actual speech in a habitual, hypothetical situation.</p>
72.	<p>S0585: >>don't say that on tape the proxy of you it's weird like she's cos she's I just found it weird I was like I don't really do that I don't really like think of it in that way but okay like I don't generally number them but I know what you want to do but I kind of I kind of feel bad though cos I get the feeling sometimes I don't know cos I'll be like ah my friend's just sent me this and she's like oh who's that's –ANONnameF? it's like as in who sent you it –ANONnameF?</p>	<p>Speaker S0585 uses the QM like to indicate that the following utterance “ ah my friend's just sent me this “ represents a rendition of their own actual speech in a hypothetical situation.</p>
73.	<p>S0216: like I got into a taxi outside Morrisons the other day with –ANONnameM (.) I think –ANONnameF was there as well as like we had all of our shopping so we got a taxi back (.) and then we're sat in the back with our shopping and it was all just like potatoes and that (.) and he was like put it in the boot (.) and it was like sorry and he was like put it in the boot and it was like you could've told us like before we got in with all the shopping (.) and then like –ANONnameM put it in the boot and he came out and he was like don't you fucking speak to me like that in my taxi so fucking rude to –ANONnameM and it was like are you fucking kidding us?</p>	<p>Speaker S0216 uses the QM like to indicate that the following utterance “sorry “ represents a generally attributable rendition of actual speech in that specific situation. The subject <i>it</i> in the quotative construction likely refers to the speaker + another interlocutor.</p>
74.	<p>S0387: he just said to us have you voted? and I was like I haven't voted but did any of you vote? it's like nah S0200: >>hey guys (.) I said yeah we voted and he was like ah well damn shame S0387: I said to –ANONnameM I should have said made you pose for me in our er</p>	<p>Speaker S0387 uses the QM like to indicate that the following utterance “nah” represents a rendition of actual speech expressing a general sentiment shared by other speakers.</p>
75.	<p>S0632: I was reading a recipe I think for panna cottas and it involved raw egg whites S0638: mm S0632: and just at the end it said like the elderly pregnant women and babies shouldn't eat raw egg S0638: right S0632: and it didn't say children it said babies</p>	<p>Speaker S0632 uses the QM like to indicate that the following utterance “the elderly pregnant women and babies shouldn't eat raw egg” represents a rendition of a written message.</p>
76.	<p>S0336: it'd be fairly easy me for me to probably text –ANONnameF and be like oh I don't suppose you're around this weekend? I've got nothing to do I might come down to –ANONplace for the day do you wanna do lunch or something?</p>	<p>Speaker S0336 uses the QM like to indicate that the following utterance “oh I don't suppose you're around this weekend? I've got nothing to do I might come down to –ANONplace for the day do you wanna do lunch or something?” represents a rendition of their written message in a hypothetical situation.</p>

10.4.2 Reporting thoughts, inner monologues, attitudes

BNC1994DS

<p>1. PS04U: Has her mum pulled her out? Or does she still go? PS04X: She still goes. PS04U: St she still goes? I kept thinking like did you definitely didn't talk in that exam? You swear on it? PS04X: Swear on my life. PS04U: Emma was talking to Lisa. What was she saying then? PS04X: I, actually I did say something. I said to Jennifer erm under my breath I said go and tell her. PS04U: Oh yeah about her foot. PS04X: Mm. PS04U: So what was Emma and Lisa saying then? PS04X: I didn't take no notice. I was watching Jennifer dance. [...]</p>	<p>Speaker PS04U uses the QM like to indicate that the following utterance “did you (definitely didn't talk in that exam)?” represents a rendition of a part of their own inner monologue,</p>
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BNC2014

<p>1. S0643: battery was fucked hard drive was fucked motherboard was like gone chips were soaked and er everything was sticky wasn't me S0587: it's to be expected S0643: I know right? apparently so erm but then you know that happened so I was like fuck it I just S0584: weren't you using it as the DJ? S0643: yeah I was</p>	<p>Speaker S0643 uses the QM like to indicate that the following utterance “fuck it” represents a rendition of their own internal monologue.</p>
<p>2. S0675: oh mate the cricket banter on your chat was brilliant S0671: brutal wasn't it? I can't believe I got named Legoland S0675: what was that? what was the –UNCLEARWORD? S0671: >>well because someone said erm someone said –ANONnameM's got more blocks than Legoland and is batty [...] S0675: why? yeah Legoland? I was just like is it cos he looks kinda yellow like a yellow yellow Legoland kinda person or?</p>	<p>Speaker S0675 uses the QM like to indicate that the following utterance “is it cos he looks kinda yellow like a yellow yellow Legoland kinda person” represents a rendition of their own internal monologue.</p>
<p>3. S0276: >>oh I had Baileys I had Baileys on Friday [...] S0275: >>have it exactly cos like it's just chocolate milkshake S0275: and then it has a kick at the end mm S0276: >>and the thing is like if you had like a glass of it and you just went to it and smelled you can smell the alcohol S0275: mm mm (.) you talking about alcohol oh my god S0276: I remember one night when my friend she bought it one day and I'd never had it before and she was like here try it and literally pour it to ma- to my mouth I was like like that's strong S0275: >>yeah it's smooth but it's so strong I mean it is strong S0276: it is but it doesn't taste like that S0275: >>no the flavour just so good it's so good</p>	<p>Speaker S0276 uses the QM like to indicate that the following utterance “like that's strong” represents a rendition of their own internal monologue.</p>

4.	<p>S0084: mm S0041: and then I felt a bit bad (.) and we were sat in the car together (.) and she was close proximity (.) and I was like oo oo this is gonna be weird S0084: although but that she has to ask you</p>	<p>Speaker S0041 uses the QM like to indicate that the following utterance “ oo oo this is gonna be weird” represents a rendition of their own internal monologue.</p>
5.	<p>S0380: yeah I stalk everyone okay it’s so depressing I always try to get it but I have no followers I’m just like fuck this I feel like S0326: yeah but you I don’t have any followers</p>	<p>Speaker S0380 uses the QM like to indicate that the following utterance “fuck this...” most likely represents a rendition of their own internal monologue.</p>
6.	<p>S0237: and then I don’t really know what happened but something made me freak out and I was like I really don’t wanna leave this uni with a two two that’d be awful S0192: no S0237: so I was like okay –UNCLEARWORD S0192: thank god you didn’t you know you S0237: >>I know I was like you really need to step it up so I like in my third year I didn’t work so I had loads more time</p>	<p>Speaker S0237 uses the QM like to indicate that the following utterance (although incomplete) “okay –UNCLEARWORD” most likely represents a rendition of their own internal monologue.</p>
7.	<p>S0520: and I like that you sort of know see all the historical things happening you know in context S0522: yeah yeah and just how it was like that kind of wealthy how women were treated and S0520: >>yeah yeah god yeah that’s so shocking at the beginning I was like oh my god cos you don’t they do it really realistic don’t they? they do like how they would speak to women and how they would treat them and stuff S0522: >>yeah and they’re all secretaries S0520: yeah apart from Peggy Peggy’s my favourite S0522: Peggy she’s brilliant and how attractive is that redhead S0520: >>don’t say anything god she’s gorgeous isn’t she?</p>	<p>Speaker S0520 uses the QM like to indicate that the following utterance “oh my god” represents a rendition of their own internal monologue.</p>
8.	<p>(.) S0041: yeah I I wasn’t going to I was gonna let all the dye grow out a bit so I didn’t have to dye it any more um then I started doing that and realised how grey I am S0157: really? S0041: yep really very grey (.) yeah (.) shocking isn’t it S0157: oh no S0041: so I was like oh my god I’m not even twenty-five (.) um (.) I was probably you can probably see like not even just the odd one like especially at the front there was like a cluster of maybe se- six or ten together and then all the way through from on the roots (.) I was just like what the hell is that what is that? Cos I’ve always always dyed it</p>	<p>Speaker S0041 uses the QM like to indicate that the following utterance “oh my god I’m not even twenty-five (.)” represents a rendition of their own internal monologue.</p>
9.	<p>S0328: yeah cos like I mean it’s like you know how it is at the moment it’s like I’m a bit like I’m not on thin ice with them but I’m trying like to prove to them that I’m not a fucking idiot right and like I just forwarded that email cos we was leaving the house (.) and I didn’t check the subject title was lol this colour S0328: lol this colour S0328: and then it was like all of our conversations like retarded you know it’s like (.) well like the blue it was like S0328: it’s like we were just talking in like fucking like numericals and like text speak S0328: you know it was like fucking re- like sayings like lol this colour S0328: I’m like oh man I really need them to not know I’m a dick (.) it’s so hard S0328: I felt like fucking –ANONnameF cos I wrote back and I wa- cha- I wrote I thought I could change the thread if he had n’t opened it yet you know you can edit the subject?</p>	<p>Speaker S0328 uses the QM like indicates that the following utterance “oh man I really need them to not know I’m a dick” represents a rendition of their own internal monologue.</p>

10.	<p>S0450: >>I was like and cos I felt like S0439: >>I just S0450: no one's gonna know S0439: it was nice and I ate it and then I binned I did bin some of it cos I was like I can't eat this whole thing S0450: yeah but it's S0439: >>then I was like I just couldn't decide whether it was raw or gooey</p>	<p>Speaker S0439 uses the QM like to indicate that the following utterance "I was like I can't eat this whole thing" represents a rendition of their own internal monologue.</p>
11.	<p>S0334: and he said yes fine no problem (.) and I'll get everyone to sort it out so at the moment I'm having emails all over the shop S0262: yeah wrapped up in S0334: >>from (.) from all his management from his S0262: >>sort of well PR and (.) yeah and all that S0334: >>like can erm can you give us a link to the video? I was like oh shit I haven't done it yet S0262: yeah S0334: erm cos they want to be able to authorise it so I don't get sued and</p>	<p>Speaker S0334 uses the QM like to indicate that the following utterance "oh shit I haven't done it yet" represents a rendition of their own internal monologue.</p>
12.	<p>S0454: >>yeah it's just when I was in the supermarket the other day cos I was going to bring grandpa lunch S0579: >>yeah –UNCLEARWORD yeah S0454: main the you know the main bit the fish that was easy S0579: yeah S0454: potatoes that's easy and then I was like the vegetables what does grandpa like? so I saw spinach no S0579: no? S0454: kale no S0579: no S0454: like spring greens definitely not cabbage no S0579: >>oh no S0454: what does he eat? S0580: sprouts</p>	<p>Speaker S0454 uses the QM like to indicate that the following utterance "the vegetables what does grandpa like?" represents a rendition of their own internal monologue.</p>
13.	<p>S0531: >>skiing with poor visibility is like S0529: it was so scary S0531: >>shit S0529: I will not forget it oh it was horrible S0530: wow S0529: and that was the last day finally and I was like yeah no skiing ever again</p>	<p>Speaker S0529 uses the QM like to indicate that the following utterance "yeah no skiing ever again" represents a rendition of their own internal monologue.</p>
14.	<p>S0209: and I completely took off my makeup like you could see spots I'm not saying like if you're insecure like that's fine but then everyone in then everyone in the comments was like oh my god you look exactly the same with and without makeup and I was like that's cos she's wearing makeup but I'm not going to say it cos then you look like a bitch</p>	<p>Speaker S0209 uses the QM like to indicate that the following utterance "that's cos she's wearing makeup" represents a rendition of their own internal monologue.</p>
15.	<p>S0592: yeah yeah I I don't read the I don't like read it thoroughly I just skim and look at the important points but mainly I just read the abstract and see if it will fit with my essay erm (.) but I I had to search for those so I did that like a week I think before my essay was due like it was all done so all I had to do was (.) think of a way to fit them in and reference them in my essay so I was like yeah I'm proud of myself S0598: yeah S0592: >>I've been organised</p>	<p>Speaker S0592 uses the QM like to indicate that the following utterance "yeah I'm proud of myself..." represents a rendition of their own internal monologue.</p>

<p>16. S0487: yeah and and at the funeral it was so bizarre like I saw –ANONnameF (.) basically I saw –ANONnameF and –ANONnameF S0488: were you like? S0487: y- yeah I was just like S0487: fuck S0487: yeah I said what are you doing here?</p>	<p>Speaker S0487 uses the QM like to indicate that the following utterance “fuck” likely represents a rendition of their own internal monologue.</p>
<p>17. S0041: by the time I’d got back to the door she must’ve followed me out of the kitchen opened it on purpose and walked back again S0084: really? S0041: yeah (.) so I was like why would you do it? Like S0084: that’s mad S0041: if you’re not using it S0084: yeah</p>	<p>Speaker S0041 uses the QM like to indicate that the following utterance “why would you do it?” represents a rendition of their own internal monologue.</p>
<p>18. S0325: I was like (.) and she was like –ANONnameF knows what it is r- knows what it is? S0324: >>yeah yeah she was going S0325: >>–ANONnameN knows what it is S0324: >>ye- and she was like –ANONnameF knows what it was and I was like oh wow what a surprise S0324: really? –ANONnameN knows what it is S0324: I thou- yeah of course</p>	<p>Speaker S0324 uses the QM like to indicate that the following utterance “oh wow what a surprise really?” represents a rendition of their own internal monologue.</p>
<p>19. S0387: –UNCLEARWORD the one thing that really annoys me with this place is if you’ve got no internet you deal with it if you’ve got internet it’s great but this it’s it ‘ll be on it ‘ll be off it ‘ll be on then flip off S0187: I don’t really have that problem I had it last night before I went to bed and I was like well that was only really with my Xbox for some reason and then it came back and I was like well I’m going to sleep anyway S0200: that’s the thing like he moans about it but look how far away we are from the box S0187: yeah</p>	<p>Speaker S0187 uses the QM like to indicate that the following utterance “well I’m going to sleep anyway” represents a rendition of their own internal monologue.</p>
<p>20. S0439: >>a bloody decent salary to do it yeah (.) well it’s er like I’ve told you like all the time like I think you need life experience to be a teacher and I just don’t I couldn’t imagine going straight now into becoming an educator I was like I can barely educate myself S0439: like I barely know how to survive as an adult in an in an adult working life as it is how can I teach seventeen year olds to (.) become adults when I’m barely an adult myself? (.) well that’s what I feel</p>	<p>Speaker S0439 uses the QM like to indicate that the following utterance “I can barely educate myself” represents a rendition of their own internal monologue.</p>
<p>21. S0456: so I was I was on –ANONplace and got this text S0456: er would you be f- okay would be free to do some work? and it would be great (.) having gone to –ANONplace and it’s just when I’m at the conference S0456: it’s like ah damn S0464: ah S0456: it would’ve been two days there as well with travel four days and everything paid S0464: god S0456: but (.) it wasn’t to be</p>	<p>Speaker S0456 uses the QM like to indicate that the following utterance “ah damn” represents a rendition of their own internal monologue.</p>

<p>22. S0439: >>yeah like she was like a bitch all summer and then she tu- I turned up for my birthday party it was my twentieth birthday party I turned up and erm everybody looked at me and I was like oh god what's happened? she goes and everybody was like we know what you did like on –ANONnameM's eighteenth birthday I was like oh god what? S0451: yeah S0439: and they're like we know that you slept with –ANONnameM's brother I was like shit [...] S0451: oh that's a horrid way to spend your birthday S0439: >>I know I know I literally just walked in and everybody just looked at me I was like oh fuck S0451: oh god oh yeah that's that's not a good</p>	<p>Speaker S0439 uses the QM like to indicate that the following utterance “oh fuck” represents a rendition of their own internal monologue.</p>
<p>23. S0450: >>yeah (.) but I've taken Friday off work so I'm in London on the Tuesday to the Thursday and I was like S0439: >>yeah S0450: so can I be cheeky and book the Friday off? I'm looking and I would like to book the hotel and see if anyone's around but like</p>	<p>Speaker S0450 uses the QM like to indicate that the following utterance “so can I be cheeky and book the Friday off?” represents a rendition of their own internal monologue.</p>
<p>24. S0202: so why would you hold it at ten o'clock on a Wednesday morning like why would you do that? it's just ridiculous but ever- every single day throughout the whole year she sent an email out saying the lecture attendance was scarce I'm going to start doing registers blah blah blah she never did never once did a register S0208: >>mm S0202: I was like if you're going to threaten it do it because then people will be scared S0208: yeah that would get them in</p>	<p>Speaker S0202 uses the QM like to indicate that the following utterance “if you're going to threaten it do it because then people will be scared” represents a rendition of their own internal monologue.</p>
<p>25. S0084: I had this with a friend of mine at uni (.) he w- his point was you shouldn't have to work at a friendship it should just be natural and if it's not natural then it's there's nothing there S0046: –UNCLEARWORD S0041: no S0084: and I'm like that's the most retarded thing I've S0041: yeah S0084: ever heard in my life (.) he can just fuck off (.) cos –UNCLEARWORD true?</p>	<p>Speaker S0084 uses the QM like to indicate that the following utterance “that's the most retarded thing I've ever heard in my life” represents a rendition of their own internal monologue.</p>
<p>26. S0618: I sort of ignored her until she was old enough to hold a proper conversation erm never held her when she was a baby (.) in fact yeah I was round a friend's house a few months back in Northern Ireland so it must've been before I no yeah it must've been before I left must've been about August time and was introduced to her baby granddaughter and she just sort of plonked this thing S0619: >>oh no I've never h- I've never held a child –UNCLEARWORD S0618: >>in my arms it's like shit what do I do now? you know –UNCLEARWORD</p>	<p>Speaker S0618 uses the QM like to indicate that the following utterance “shit what do I do now?” represents a rendition of their own internal monologue.</p>
<p>27. S0604: I'm not I'm not second guessing you S0492: >>so I thought you'd be like well she's really like she didn't she's really trying to struggle those ones together so dress is a bit too obvious so it must be tie and cotton S0604: >>how can a clue S0604: >>be too good? too obviously</p>	<p>Speaker S0492 uses the QM like to indicate that the following utterance “[...] she's really trying to struggle those ones together so dress is a bit too obvious so it must be tie and cotton” represents a rendition of another speaker's internal monologue in a hypothetical situation</p>

28.	<p>S0632: so you're quite excited about the er prospect of lab meat aren't you? S0635: yes S0632: I can tell (.) and you'd d- you'd definitely eat it you'd be like there's no problem with this I'm not freaked out by it at all S0635: well yeah from what I was just reading it sounds</p>	<p>Speaker S0632 uses the QM like to indicate that the following utterance "there's no problem with this I'm not freaked out by it at all" represents a rendition of the addressee's internal monologue in a hypothetical situation.</p>
29.	<p>S0530: after the half term (.) I think if there's any moment (.) that you can feel (.) you'd mentally be able to jump back in it's (.) this week after the break S0529: >>mm (.) yeah (.) no I agree S0530: >>and obviously it it doesn't work out (.) if it doesn't work out then you'll know then (.) but if you don't go back (.) after this week if you just like S0529: >>mm S0530: what if I had (.) turned it around that week? (.) sort of thing you know?</p>	<p>Speaker S0530 uses the QM like to indicate that the following utterance "what if I had (.) turned it around that week?" represents a rendition of another speaker's internal monologue in a hypothetical situation.</p>
30.	<p>S0209: anal S0208: anal yeah –UNCLEARWORD S0202: well you're talking about anal on the recording right now so S0210: they're going to think it's like they're like the most used word in conversation anal</p>	<p>Speaker S0210 uses the QM like to indicate that the following utterance "the most used word in conversation anal" represents a rendition of an actual speech of others in a hypothetical situation.</p>
31.	<p>S0555: >>I don't I I don't I don't (.) when people say that about feminists I it's that's not true S0405: >>it's a bit strange (.) yeah I know I know S0402: yeah but there is there is a a strong proportion or at least the loud ones S0405: a strong propor- S0555: no but the thing is that people say the same thing S0405: >>but there's not S0555: about Islam they say the same thing about that S0405: >>yeah S0555: they're like oh those are the those are the loud ones those are the people do things that hear about that's the reason you hear about them S0405: >>they only get reported S0555: >>you hear about them (.) those it's like the same the same thing with aeroplanes you only hear about faulty aeroplanes (.) aeroplanes that crash you only hear about like feminists that piss people off same with that</p>	<p>Speaker S0555 uses the QM like to indicate that the following utterance "oh those are the those are the loud ones" represents a rendition of the general attitude of others in a hypothetical situation.</p>
32.	<p>S0140: oh do I I watched a film recently and only because it had like such good it did really really rubbish in the cinema but it got it's got such good music in it (.) the Boat That Rocked (.) you seen it? S0077: oh no I thought it was okay S0140: it's it's I think it's actually quite funny but everyone else is like oh it's rubbish but it is quite funny (.) it's got like um that guy who's having a baby with Sienna Miller in it and um Chris O'Dowd and stuff like that (.) but it's got I think it's set in the sixties so the music is just brilliant and it's like a pirate radio ship like in the middle of it's just brilliant they just literally they drink they take drugs and they don't do anything apart from just play music all day honestly (.) I'm thinking I want my life like that</p>	<p>Speaker S0140 uses the QM like to indicate that the following utterance "oh it's rubbish" represents a rendition of the general attitude of others.</p>
33.	<p>S0325: and Miss –ANONnameN when we came back in year eight we were like miss these chopping boards smell of vomit and she was like oh that's cos they were left wet over the summer holidays and everyone was like (.) oh S0324: yeah (.) yeah I just prefer to do it in my home S0325: yeah and not dirt- S0324: >>when I know everything's clean</p>	<p>Speaker S0325 uses the QM like to indicate that the following utterance "oh" represents a rendition of actual speech expressing a general sentiment shared by other speakers.</p>

34. S0632: >>I think we started to throttle back a bit when we got to Kernville cos we'd
S0635: we did
S0632: >>had so many intense days
S0635: uhu
S0632: that **we were just like** you know what let's not try and do too much we've got a nice place to chill out
by the river we can just sit back
S0635: >>yeah
S0632: and catch our breath a bit
S0635: uhu
S0632: but we did do something every day

Speaker S0632 uses the **QM like** to indicate that the following utterance “you know what let's not try and do too much we've got a nice place to chill out by the river we can just sit back and catch our breath a bit” represents a rendition of the general sentiment shared by those involved.