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Bakalářská práce

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Anglické průběhové slovesné tvary v univerzitních přednáškách z oblasti humanitních věd

The English progressive forms in Arts and Humanities university lectures

Prohlášení:

Prohlašuji, že jsem tuto bakalářskou práci vypracovala samostatně a výhradně s použitím citovaných pramenů, literatury a dalších odborných zdrojů.

V Praze, dne 30. July 2017

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Abstrakt:

Cílem této bakalářské práce je prozkoumat použití anglických finitních průběhových tvarů v univerzitních přednáškách z oblasti humanitních věd. Toto použití je zkoumáno lexiko-gramaticky a je porovnáno s výsledky práce Ute Römer (2005), která prozkoumala funkce průběhových forem v hovorové britské angličtině. Práce poskytuje přehled funkcí průběhových finitních forem tak, jak jsou popsány a doloženy v několika různých gramatikách. Součástí teoretické části práce je také kapitola zabývající se charakterem přednášky, jejími složkami a odlišnostmi od běžného mluveného i psaného projevu. Analyzováno bylo sto vět obsahujících finitní průběhové formy; jako zdroj byl zvolen korpus *BASE*. Analytická část obsahuje přehled funkcí a účelů průběhových forem nalezených v přednáškách.

Klíčová slova: průběhové slovesné formy, univerzitní přednášky, funkce průběhových forem

Abstract:

This thesis analyzes and describes the use of finite progressive forms in Arts and Humanities university lectures. The finite forms are explored with respect to their lexical and grammatical properties, and the results are compared to those of Ute Römer (2005), who studied the functions of finite progressive forms in spoken British English. An overview of functions of the progressive, depicted in various grammars, is included. There is also a separate chapter dedicated to the character of a lecture as a specific type of spoken academic discourse. One hundred utterances excerpted from the *BASE* corpus have been analyzed. An overview of the functions and purposes of the progressive found in the university lectures is given in the analytical part of this thesis.

Key words: progressive verb forms, university lectures, functions of the progressive

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List of abbreviations:

LGSWE   **Biber, D. et al. (1999)** *Longman Grammar of Spoken and Written English.* **Harlow: Longman.**

MSA   Dušková, L. et al. (2003) *Mluvnice současné angličtiny na pozadí češtiny.* Praha: Academia.

CamGEL   Huddleston, R. and G. Pullum (2008) *The Cambridge Grammar of the English Language.* Cambridge: Cambridge University Press.

CGEL   Quirk, R. et al. (1985) *A Comprehensive Grammar of the English Language.* London: Longman.

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1. Introduction

University lectures serve several functions (while it is to be noted that providing content must be recognized as the central one); they are mostly prepared or even written down, yet the lecturer's task is to present them orally and at times improvise while doing so. Thus, a lecture, indeed, is a performance based on but not limited to that which has been premeditated. It is precisely this quality of the lecture that makes it of interest as a subject-matter of this thesis, for the lecture seems to possess features of both spoken and written language. The peculiarities, if there are any to be found, will be observed in relation to the progressive finite forms. The progressive is often said to be characteristic of spoken language, therefore it was opted for as an indicator of proximity of the lecture and the spoken language. Differences in function of the progressive may be likewise suggestive of the (dis)similarity. This thesis is divided into two main sections: one providing theoretical background (Chapter 2) and the other containing the description of both method (Chapter 3) and results (Chapter 4) of an analysis of progressive finite verb forms. A comparison of the findings to those of Ute Römer's (2005), whose research focuses on informal spoken British English, will be provided in the concluding chapter.

The aim of the theoretical section of this bachelor thesis is to characterize the progressive aspect, provide a summary of generally acknowledged functions of the progressive based on several grammars – including *A Comprehensive Grammar of the English Language, Cambridge Grammar of English Language, Longman Grammar of Spoken and Written English, Mluvnice současné angličtiny na pozadí češtiny* etc. Apart from the functions themselves, the nature of the English verb is discussed in chapter 2.4. Verbs are seen both from the perspective of dynamicity as well as that of telicity; connections are drawn to the categories of tense and aspect. In addition to this task, the character of a lecture, its position neither completely in the realm of written nor in the realm spoken language, is considered (chapter 2.5. elaborates upon the specific nature of this medium).

One hundred samples were selected to be analyzed in the practical part of this thesis. *British Academic Spoken English Corpus* (*BASE*) was chosen as a source of the data. Only finite verb forms will be accepted for the analysis and non-aspectual uses (described in chapter 5.3.3.) will be removed. The classification of the instances of the progressive will be based on *Progressives, Patterns, Pedagogy* (Römer, 2005), distinguishing between the basic functions of the progressive (continuousness and repeatedness) and secondary (additional) ones. In addition to that, the purpose of the progressive form within the lecture will be considered (i.e. how it relates to the lecture). Thus, the analysis is to provide the frequency of the usage of each function, tendencies as to the use of tense, subject and possibly type of verbs used to expressed the function, and the ratio of typical purposes – based on the needs of a lecturer to express and communicate different matters (e.g. provide content but also draw attention an organize the lecture); new functions of the progressive form might be discovered as well as relations among the categories themselves. The variety and frequency of the observed functions is thought to be suggestive of the nature of a lecture and can be used to deepen the understanding of this genre.

2. Theoretical background

2.1. The progressive aspect, its forms and functions

The first point to be made is on the relationship between the categories of aspect and tense. While both relate "to the time distinctions in the verb phrase" (Biber et al. 1999, 460, henceforth LGSWE) they do so differently. *Tense* refers to the (past/present) orientation in time, whereas *aspect* reflects primarily the in/completion of a certain activity depicted by the verb used. Most uses of the progressive are considered to be of aspectual character; and thus not forming a separate tense.

The English progressive is formed by the auxiliary *be* followed by the present participle of a lexical verb (Dušková et. al., 1988, 217, henceforth MSA). Its main function is the expression of progressive aspectuality, i.e. enabling one to perceive the event or action in its progress – from an inside point of view (Leech 2004, 18). The progressive form allows the speaker to stress the focus on the happening in progress and thus it is also closely connected to the speaker's attitude and subjective approach towards the action concerned (MSA, 233).

The progressive form is restricted by the semantics of the verb. The lexical meaning of dynamic verbs is mostly compatible with the progressive function while stative verbs are generally incompatible with it (ibid., 213).

While the progressive form is most commonly used to express a single action in progress, it may likewise be used to refer to a repeated action (usually of a temporary nature; i.e. using the progressive form to stress the temporary change or suggest limited duration). Although the terms may differ, the notions described in the grammars consulted are similar to a large extent. *A Comprehensive Grammar of the English Language* states three main components of the meaning of the progressive: (a) duration, (b) limited duration (together labelled as the concept of temporariness), and (c) suggestion of incompleteness (the use of the progressive in the cases when "an event described has an interrelationship with another simultaneous event" (Quirk et

al. 1985, 198, henceforth CGEL) is mentioned as a possible fourth component; as in: *Why do you think that he was not telling the truth?*). The three components are closely connected to the meaning of the verb; i.e. duration "is distinctive for single events [event verbs]; whereas component (b) [limited duration] is distinctive for states and habits. The component of incompletion (c) is distinctive chiefly in the case of types of dynamic verb meaning called conclusive" (ibid.). In addition to the key factors the grammars also distinguish other specialised uses of the progressive. The progressive form seems to be used when a situation, event or action is: viewed as ongoing, i.e. progressive temporary happening, viewed imperfectively (providing an insight/internal view on an action that is not necessarily complete), mid-interval, presented as durative, presented as dynamic, presented as having limited duration, or creating a 'temporal frame' to another activity.

The above-mentioned instances of the uses of the progressive form are to be further explained and discussed in the following part of this chapter.

Since the progressive aspect in not a tense, there are differences in its function as far as present and past tenses are concerned. In the present tense it is likely to be used in order to change the general validity of a statement such as *Jane sings well* (CGEL, 197) into a temporary reading *Jane is singing well* (ibid.), suggesting that her regular performance may not be of the same quality. On the other hand, in the past tense the progressive form (a) mostly stresses the attitude to the action as one in progress at that time; in contrast, the past simple form would let the event be seen as a whole (b) (ibid.):

      (a) Joan *was singing* well. (ibid.)

      (b) Joan *sang* well. (ibid.)

2.2. Major functions of the progressive

This section elaborates on the specific reasons for the use of the progressive. The basic functions comprise: temporality/situation in progress, duration, limited duration and imperfectivity. These are listed as separate and significant aspects of the meaning of the progressive in majority of grammars consulted. Additional features (i.e. those that are distinguished as separate aspects only by some sources) are to be discussed in the following section of this chapter.

2.2.1. Situation in progress

The most common function of the progressive is to refer to situations and activities of temporary nature – or "goings-on" (Leech 2004, 18). Such a situation includes the present moment, which is characterized as a (time-)span stretching from recent past as well as to the near future (Leech 2004, 19). Thus, a sentence, such as *She's cooking the dinner* (ibid.), depicts a situation which is in progress at the time when the speaker voices it. It is possible that the progressive is also used to suggest that the situation is an extraordinary one or just out of the ordinary – i.e. habitual – state of things; e.g. because *she* normally does not cook (Huddleston & Pullum 2002, 167, henceforth CamGEL). A non-progressive version of this sentence would in contrast describe a habitual state of things.

Another example of such use may be the following sentence, which demonstrates that "the relationship between a Progressive and a Simple Past form is one of time-inclusion" (Leech 2004, 22): *I was reading the letter when the phone rang* (CamGEL, 163): the reading was in progress "when the phone rang". The statement of a single action in progress does not exclude other activities performed at the same time or around that period of time; i.e. "it allows for gaps" (ibid.).

While it comes as logical that the relationship "between two neighbouring Simple Past forms is usually one of time-sequence" (Leech 2004, 22) and that a Simple Past and a Progressive form express a relationship of time-inclusion (as discussed above), it must be noted that two

Progressive forms used within a sentence express a less clearly definable situation of simultaneousness. It is not possible to determine the relationships between their starting and finishing points – it is only to be understood that they were ongoing simultaneously at *some* point in time. (ibid., 22–23)

2.2.2. Imperfectivity of the action

As the progressive expresses an activity or situation in progress it is not concerned with its fulfilment or in other words the "cessation of movement is not described" (ibid., 20). Therefore, the action depicted by the progressive is not necessarily complete (ibid.). It is thus possible to use the progressive form to change the perfectivity of the verb. The difference is noticeable in contrast to the perfective use:

(a) *When he arrived she was phoning the police.* (CamGEL, 163)

(b) *When he arrived she phoned the police.* (ibid.)

While the example clearly shows that the function of the progressive in sentence (a) is to "frame" the action, it is to be seen in the contrast of the two sentences that the progressive also causes the action used for framing (i.e. the *phoning*) to be seen as imperfective. Thus, the first sentence provides the addressee with an image of an action (the arrival) which happened while another action was in progress and was not completed before the first was finished. In contrast, the second sentence is a mere listing of past actions (both of which were completed); Huddleston & Pullum describe the situation as "loose simultaneity" (ibid.). The degree of completion or perfectivity therefore seems to be an important part of the message which the addressee is to receive.

(Im)perfectivity is especially important in the present tense because it allows the speaker to differentiate between a regular activity and a single occurrence. The inclusion of a "measure phrase" makes the occurrence of the progressive form less likely, for example: *She walked five*

miles (ibid., 164) is a more likely, and thus more frequent, statement than *She was walking five miles* (ibid.).

2.2.3. Duration

Duration is a key component of understanding of the progressive aspect as an action necessarily has to have some duration in order for it to be considered in progress. It is the feature of duration and of being in progress that thus prevents the action concerned to be completed; or implies that it was not completed or achieved. The progressive can therefore be used to add the sense of duration to an activity, changing it from "a punctual situation into a durative one" (CamGEL, 166). Huddleston & Pullum also connect the aspect of duration closely with that of being "mid-interval". The distinction between simple and progressive forms seems to be easier to observe in sentences featuring non-perfect tenses. When the perfective aspect is used in combination with the progressive form the difference between the simple and progressive forms becomes less clear, for the perfective aspect "does not exclude duration [... because it simply] does not focus it" (CamGEL, 166). In this way the progressive highlights duration. Duration seems to be a major factor in the use of the progressive; especially when a situation is to provide a frame, background (according to Huddleston & Pullum this is one of the most frequent uses of the progressive in a perfective situation) or to suggest/deny simultaneity of two or more actions discussed.

Since the progressive suggests a gradual, rather than sudden, movement it is also preferable in sentences like (a) (Leech 2004, 19):

> (a) *I am raising my arm.* (ibid.)

> (b) *I raise my arm!* (ibid.)

The non-progressive form in (b) introduces the action as a performative or even theatrical one, which can result in the sentence being overly expressive.

Huddleston & Pullum also mention a special use of the duration factor connected to an emotive state of the speaker (usually feelings of disapproval). Such a statement is typically recognizable by the use of "adjuncts such as *always*, *continually*, *constantly*, *everlastingly*, *forever*, *perpetually*" (CamGEL, 166). In such sentences the tone and emotional state of the speaker may be emphasized by using the progressive, as the examples bellow indicate:

(a) Present simple: *He always loses his temper.* (ibid., 166)

(b) Present progressive: *He is always losing his temper.* (ibid.)

While sentence (a) presents the phenomenon as a mere fact, a piece of general knowledge or habitual occurrence, in sentence (b) the speaker clearly suggests that it really upsets and/or annoys him/her.

2.2.4. Implication of limited duration

The implicature of limited duration is discussed by Huddleston & Pullum (2002, 168) as a separate functional feature of the progressive. Limited duration is also listed as one of three separate aspects of meaning of the progressive that distinguish the progressive from the simple form in *Meaning and the English Verb* (Leech 2004, 19). However, Huddleston & Pullum consider it to be an additional feature accompanying the feature of dynamicity (e.g. *She is cycling to work this week* (CamGEL,168) means that "cycling" is a new temporary habit or experiment that will only last for a limited period of time) or the agentive usage (e.g. *He is being tactful* (ibid) means that he is acting as if he were tactful but such behaviour is most likely of a temporary character), and essentially suggests a temporary status of the action in the progressive form.

Huddleston & Pullum (ibid.) further note that there is an interesting paradox in the ability of the progressive to communicate reports of actions of either limited or extended duration: "Limited duration can arise when dynamicity is imposed on a situation which is basically a

state, and extended duration arises when the feature of duration is imposed on a situation which is basically punctual."

2.3. Additional functions

2.3.1. 'Temporal frame'

The objective of a 'temporal frame' is to provide a background to a particular event or activity (usually presented in non-progressive form), e.g.

(a) *When we arrived she was making some fresh coffee*. (Leech 2004, 21-22).

The function of the progressive in the sentence above (in contrast to the simple past form) is to provide a 'frame'; i.e. a certain understanding of the time-sequence of those two actions (providing the listener with information on what started/finished first). Although this is the most common form of the framing effect, there are also other possibilities:

(b) *While she was muttering to herself I was throwing things into a suitcase*. (ibid., 24)

In this case, it can be no longer said which activity started/finished first. Such a usage allows the listener merely to observe the simultaneity of those two actions. (ibid., 18–24)

2.3.2. Mid-interval implication

According to Huddleston & Pullum (2002, 164), the time frame of the progressive is commonly referred to as "mid-interval" as it normally focuses on an action in progress and excludes the beginning as well as the ending of such an activity. This feature of the progressive seems to be closely connected to that of incompleteness because an action that is somewhere in its "mid-interval" phase is likely to be an incomplete one. Huddleston & Pullum (ibid., 165) further suggest that the "mid-interval" feature is but an implicature and thus that it is not to be considered part of the meaning proper of the progressive form. This may be illustrated by the

following example: *He was watching TV until the power went off* (ibid.). The example shows that despite the implicature, the beginning or ending of the action concerned can be specified. Another example provided by Huddleston & Pullum (ibid.) reveals the problematic nature of this claim, for the sentence *Between 10 and 11 I was working in the library* may or may not specify the beginning and ending of the work. It may simply be an answer to a question concerning the speaker's presence at the time suggested by the inquirer.

Expressions such as *When I said 'the boss' I was referring to you* (ibid.) show that the "mid-interval" implication may be considered impossible in some cases if both the non-progressive and the progressive actions happen simultaneously. The progressive is not required here, although it seems to be more frequent than the simple form. Huddleston & Pullum (ibid.) refer to this phenomenon as the 'interpretative' or 'explanatory' usage of the progressive.

2.3.3. Non-aspectual uses

The class of "non-aspectual uses" comprises the progressive futurate and the "*will* + progressive" forms of expressing future tense. Progressive futurate – e.g. *I'm phoning her tonight* (Huddleston & Pullum 2002, 171) – suggests intention, or a planned activity that is likely to happen in near future. The "*will* + progressive" form – e.g. *When we get there, they'll probably be having lunch* (ibid.) – presents a future activity that will be in progress at a certain point in time. These uses thus "cannot be accounted for in terms of progressive aspectuality" (ibid., 169).

2.3.4. Repeatedness

While many traditional grammars discussing the functions of the progressive focus on single continuous events, Römer argues that the feature of repeatedness is as important as continuousness: "a large portion of progressives in spoken English does in fact refer to repeatedly occurring actions or events." (Römer 2005, 89–90) Römer's corpus-driven analysis

further concludes that there are two central functions of the progressives in spoken English: a) expressing a continuous but non-repeated action/event, b) expressing a continuous and repeated action/event (ibid., 91). The combinations of the basic features of the progressive – continuousness and repeatedness – may be illustrated by the following examples:

(a) *You know I mean it's funny when I've been giving talks on communications erm one of the things I say to people is erm* (ibid.) – continuous and repeated action/event

(b) *Yes. We're, we're currently running about fifteen minutes late.* (ibid.) – continuous and non-repeated action/event.

(c) *They're just # erm taking any staff on really.* (ibid.) – non-continuous and repeated action/event

(d) *Yeah. So you're not looking at the answer. Don't look at the answer.* (ibid.) – non-continuous and non-repeated action/event.

2.3.5. General validity

The progressive is sometimes used to "refer to situations that are generally valid" (Römer 2005, 96) as in *Can't help it I'm such a giveaway when things like that are happening*. (ibid.) It is clear that the progressive, the way it is used in the example, does not refer to any particular time in the present/future realm for it rather refers to a re-occurring phenomenon. The study shows that this feature collocates strongly with *if* and *when*. (ibid.)

2.3.6. Politeness and softening

The progressive can be used to portray things less directly and/or to suggest them more politely; the following sentence is an example of this use: *So I was just wondering how you'd be paid.* (Römer 2005, 97-98) This feature of the progressive is to be found in collocations with: *just*, *if*, *whether* and *actually* (ibid.).

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2.3.7. Emphasis or attitude, shock or disbelief

In a study conducted by Römer, "almost ten percent of the analysed progressives express an emphatic or evaluative meaning" (Römer 2005, 99). Although it can be used to signal surprise or doubt, the progressive form is often used to express a negative attitude to something, for example: *You're always buying things and then wanting Oh! to buy something better!* (ibid.)

2.3.8. Gradual change

It is also possible to use the progressive form to refer to a situation undergoing a gradual change or improvement. The use of the progressive enables the addressee to understand that the speaker depicts changes which did not happen abruptly but rather successively in small doses over an extended period of time. This function of the progressive tends to appear in collocation with "*more* (*and more*), *increasingly* and comparatives, such as *bigger, better*, or *closer*" (Römer 2005, 102); e.g. *Er, it is a very difficult climate, it's becoming increasingly difficult and indeed, it's affecting the work that we do* (ibid., 101–103).

2.3.9. Old or new habits

Habitual nature of events or actions is rarely the cause of use of the progressive form – it is recognized as a function of the progressive form in only about 1.5 percent of the progressive forms in Römer's data. While the adverbial *now* is used when "new habits" are referred to, *when* and *always* are often found in the contexts in which the progressive expresses "old habits" (ibid., 103). An example of this use is a sentence with the adverbial *always* suggesting that the mentioned activity is an old habit of the speaker's: *I'm always y # checking dates when bills got to be # paid* (ibid.).

2.4. Compatibility of verbs with the progressive form

Before an overview of the individual classes of verbs – each of which embraces the progressive differently – is to be presented, two qualities of verbs related to the use of progressive – that of dynamicity and telicity – is to be discussed.

2.4.1. Dynamicity

According to Huddleston & Pullum the major difference between progressive aspect and perfectivity is dynamicity as a feature inseparable from the former of the two. The progressive is necessarily "inconsistent with a purely static situation" (CamGEL, 167). It is this inconsistency embedded in the very nature of the progressive aspect that makes it incompatible or not easily combinable with certain verbs whose meaning is static (cf. MSA, 213). The following classes of verbs do not normally appear in progressive form: verbs of perception and sensation, verbs of hurting, verbs of cognition, emotion and attitude, and stance verbs. (CamGEL, 168–171)

The most important factor which influences the in/compatibility of the verb with the progressive is the dynamic/stative character of the verb: "it is sometimes supposed that the progressive aspect only occurs with dynamic verbs describing activities or events" (LGSWE, 471), however, it can be likewise used with verbs of a static nature. Some verbs normally considered stative may be used in the progressive form. Such occurrences are often accompanied with a change in the meaning, for example:

(a) *He is tactful.* (ibid., 167)

(b) *He is being tactful.* (ibid.)

While sentence (a) describes a general quality of the person concerned, sentence (b) uses the character of the progressive to suggest that such a "state" is neither long-lasting nor typical of that person mentioned. Simply, sentence (b) does not say what the person is like but rather what he is behaving like. Huddleston & Pullum (2002, 167) refer to this as 'agentive activity'. They

also give two more ways in which a "stative" expression may yield to a dynamic interpretation: waxing/waning (b) and temporary state (d).

> (a) *He looks very much like his father.* (ibid.)
>
> (b) *He is looking more like his father every day.* (ibid.)
>
> (c) *She cycles to work.* (ibid.)
>
> (d) *She is cycling to work this week.* (ibid.)

The difference in meaning between sentences (a) and (b) is the feeling of (gradual) change expressed in sentence (b). The comparison of examples (c) and (d) reveals a change in habit or rather a temporal habit or activity performed by the agent.

The use of the progressive with stative verbs can thus be justified by three basic situations in which: (1) behaviour (instead of quality), (2) element of change (instead of a state) or (3) temporariness (of an otherwise serial state) create the meaning which is to be recognized as more dynamic than the regular meaning of the stative verbs in question. It is to be noted that not all verbs can be treated in the way suggested above since some are too "strongly stative" (ibid.) to yield (verbs such as: *belong*, *contain*, *matter*, *own*, etc.).

To conclude, the following is a list of several sub-groups of verbs that do not normally appear in the progressive form can be recognized: verbs of (inert) perception and (bodily) sensation (senses), verbs of hurting, verbs of (inert) cognition, emotion, and attitude, stance verbs, and verbs of having and being.

2.4.2. (A)telicity

 (A)telicity enables distinguishing verbs based on whether attaining completion is an inherent part of the verb's meaning. Atelic verbs do not require any completion, unlike telic verbs. The progressive form can thus be used with telic verbs to remove this aspect of completion and allow the action to be used as a background to another activity or to suggest that the completion

of the action given is not important for the message communicated. For example, the verb "to land" in the past simple form denotes an action which was completed as in: *The plane landed* (MSA, 237). Using the progressive form, *The plane was landing* (ibid.), signifies that the action was in progress at the time of reference and was not yet completed. This proves that the goal which a telic verb typically envisages is no longer to be expected or needed to be fulfilled when the progressive form is applied. (ibid., 236–240)

2.4.3. Division of verbs based on their compatibility with the progressive form

It shall be noted that the awareness of the verb classification and ability to determine into which of those classes a given verb belongs is not sufficient. To recognize the function of the progressive aspect, an insight into the meaning is essential. Verbs need to be contextualized at all times. Some verbs carry different meanings in different contexts and thus the classification without knowledge of the situation to which the verb corresponds might be completely futile. Huddleston & Pullum (2002, 168–171) use the example of the verb "to stand" to show this difficulty as there is a distinction to be marked between the two situations: (a) *The church stands at the top of the hill*, (b) *He is standing near the entrance* (ibid., 171). While the verb in sentence (a) is to be recognized as static, the one in sentence (b) is of a dynamic character.

A division based on the meaning of a verb being either that of a "state" or rather an "event" is suggested in Leech (2004) and is used as a scaffolding of the following categorization, although some references are made to CGEL.

2.4.3.1. Event verbs

A more comprehensive categorization of dynamic verbs is provided by CGEL. Nevertheless, the following distinctions suffice for the purposes of this study and it shall be only noted that the main difference among the group of dynamic verbs, according to CGEL, is that they are either durative or punctual in character.

2.4.3.2. Momentary verbs

Momentary verbs depict an action that is of a very short duration; such as the verb *jump*. A single *jump* hardly has any duration at all. Thus, rather than a single action of a lasting duration, momentary verbs tend to express series of single actions when used in the progressive, e.g. while in *He jumped up* (Leech 2004, 24) a single occurrence of an action is expressed, in *He was jumping up and down* (ibid.) a repeated movement is suggested.

2.4.3.3. Transitional event verbs

Transitional event verbs denote "transition into a new state [and] are used with the progressive to indicate the approach to a transition, rather than the transition itself" (ibid.). For example, a sentence *The train is arriving at platform 4* (CGEL, 209) suggests that the process of arrival has not yet been completed; thus the telicity of that given verb is altered by the use of the progressive form.

In some cases, it is difficult to recognize whether a single transition in process or series of events is being depicted. For example, the verb in a sentence such as *The guests were arriving* (Leech 2004, 24) might refer to a single occurrence (an arrival of all guests at once) or (which appears to be more likely) series of arrivals.

2.4.3.4. Activity verbs

Both activity and process verbs are likely to appear in the progressive form, although they can be used in simple form as well. When used in the progressive from these verbs "refer to a continuing, through time limited, activity" (ibid.). "Activities" can be further distinguished from "accomplishments" – the major difference being that while activity verbs "are typically expressed by intransitive verbs," (CGEL, 207) accomplishments require a direct object or an adverbial of destination. (ibid., 207–208) Thus, sentence a) *Jill was swimming* (ibid., 207) can be used as an example of the former, and sentence b) *The boys were swimming across the*

estuary (ibid., 208) can be used to provide an example of the latter; although both would be classified as examples of activity verbs in terms of the definition provided in *Meaning and the English Verb*.

2.4.3.5. Process verbs

Process verbs also typically accompany the Progressive (Leech 2004, 24). The "process" is understood as gradual change over time having duration which is not indefinite – i.e. a change of status of things ongoing for some time but not for ever. The progressive "indicates the incompleteness of the change" (CGEL, 208). Verbs that belong into this class are: *change*, *grow* or *develop*; *become*, *get*, *go* can be likewise used as process verbs when followed by a word or phrase, as in: *It is getting late* (Leech 2004, 24–25).

2.4.3.6. State verbs

Meaning and the English Verbs proved an overview of anti-progressive verbs – i.e. verbs, such as *to be*, that do not normally appear in the progressive form, even though they can express temporary situations, as in: *He is ill*. (ibid., 25) A similar division of 'state verbs' is to be found in CGEL, although the categories of inert perception, inert cognition, attitude, and bodily sensations are subsumed under a label of "private states" while verbs of having and being and stance verbs are classified as separate categories.

2.4.3.7. Verbs of inert perception

This class of verbs is also referred to as "states of perception" (in CGEL). The most typical verbs of this class include *feel, hear, smell, taste* and *see*. These verbs are classified as inert perception because the perception itself is rather passive as can be seen when two "meaning-wise" quite similar verbs such as *see* and *look at* are compared: while *see* suggests that a preceptor is open to perception, *look at* requires an agent that is actively paying attention to whatever is available at sight (Leech 2004, 25). This essential quality differentiates two

uses/meanings of the same verb. Although the verbs of perception are frequently used in their verbs-of-inert-perception mode, the same verbs can be also treated as dynamic ones. When the above-mentioned verbs are used as stative, they are used to denote an ability to perceive: e.g. stative *smell* would stand for *can/could smell*, but when used dynamically as in *I'm smelling the roses* (CGEL, 204) the verb describes active involvement of the agent (ibid., 204–205).

2.4.3.8. Verbs of inert cognition

Verbs of inert cognition, or "intellectual states" as they are referred to in CGEL, include verbs such as *believe, think, know, imagine* or *understand*. These, not unlike the verbs of the previous group, "do not involve conscious effort or intention" (Leech 2004, 26). Verbs belonging into this class can be sometimes used in the progressive form; e.g. the verb *think* can behave either as stative or as dynamic in different sentences:

a) *I think she's getting upset.* (ibid., 26)

b) *I'm thinking for the moment in plain economic terms.* (ibid., 29)

While in sentence a) *think* is used to describe one's opinion or detached observation rather than activation of thought process, which is what sentence b) exemplifies. Furthermore, *thinking* can be understood as *considering* or *pondering* (ibid., 26–29).

2.4.3.9. Verbs of attitude

Verbs of attitude include those of volition and feeling; they are likewise referred to as "states of emotion or attitude" in CGEL. Although verbs of attitude – such as *hate, intent* or *want* – tend to appear in the simple form, they can be sometimes used in the progressive form; e.g. when one wishes to put emphasis on the temporariness and tentativeness of one's attitude towards something (Leech 2004, 26). The progressive form can be opted for "especially when the progressive is combined with the attitudinal past: *What were you wanting?"* (CGEL, 203)

2.4.3.10. Verbs of having and being

The verbs *be* and *have* (although they may occur in dynamic senses) can be used to paraphrase other stative verbs; such as the verb *agree*, which can be paraphrased as *to be in agreement*. Verbs of having and being are thus those verbs that are paraphrasable in this way (ibid., 205); e.g. *contain, consist, depend on, matter, own* or *resemble*. They are unacceptable with the progressive. This class of verbs is closely connected to that of verbs of inert cognition, for verbs such as *think* or *believe*, can be also rephrased in this manner – *I think* equals *I have an opinion*, *I believe* can be reword as *My belief is* etc. – but only non-psychological verbs are placed in this class. (Leech 2004, 27)

2.4.3.11. Verbs of bodily sensations

Verbs expressing states of bodily sensations – e.g. *hurt, feel, ache* or *itch* – can be used either in the progressive or the non-progressive form relatively interchangeably (CGEL, 203), e.g.:

a) *I'm feeling great*. (Leech 2004, 27)

b) *I feel great*. (ibid.)

2.4.3.12. Stance verbs

Stance verbs are "intermediate between the stative and dynamic categories" (CGEL, 205). The most typical and frequently used stance verbs include *live, stand, sit* or *lie* (= to assume position). It is characteristic of stance verbs that they can appear both in progressive and simple (i.e. non-progressive) forms. When a stance verb, such as *lie*, expresses a permanent state it will be used in the non-progressive form. On the other hand, when it is used to express a temporary state, progressive form will be used (ibid., 205–206):

a) *The city lies on the coast*. (ibid., 206)

b) *People were lying on the beach*. (ibid.)

2.5. The uniqueness of a lecture as a medium

Lectures are "the bread and butter of university life" (Hyland 2009, 96), for academic competence is mostly achieved through the instructional language used by lecturers during lectures and seminars – the level of interaction between the instructor and the students being one of the factors that differentiate the two discourses. Although it may seem that a lecture, as a "prototypical genre of information-transfer" (ibid.), is merely a one-way form of communication, the lecturers interact with, acknowledge and include the students in their lectures. Many lecturers attempt this by using less formal expressions, such as inclusive *we* or rhetorical questions, or visual media. The means of attracting the students' attention include the use of the progressive:

(a) *that's the question that you're asking, in doing a particular analysis.* (ibid., 103)

(b) *Darwin's not the only one who, notices that. lots of competing theorists are noticing the same thing, that in . . . that organisms seem to . . . match with . . . adapt to their environments.* (ibid., 100)

(c) *um in fact last night I was watching with Michael we were flipping through the Discovery Channel and they had a program on, about . . .* (ibid.)

Despite the incorporation of conversational features, a lecture follows mainly the norms and standards of an academic register. Therefore, it can be seen, that while the lecture does serve its function – i.e. to provide information and ensure understanding – it does not restrict itself to this prerogative simply and solely. "Students must be drawn in, engaged, motivated to follow along, and perhaps be persuaded by the discourse and to do this speakers attempt to shape their texts to the anticipated expectations and requirements of receivers." (Hyland 2009, 96–105) Biber (2006, 231) also points out that

"instructors in classroom teaching incorporate a range of communicative purposes beyond the conveyance of informational content. These additional functionsinclude the expression ofpersonal attitudes and evaluations, an overt signaling of discourse

organization, and direct interaction with students. Apparently the face-to-face context of classroom teaching prompts instructors to reveal their own personal experiences and attitudes, inana attempt to make course content more immediate and relevant to students."

Therefore, the primary question and problem of any characteristics of this genre is whether „lecture discourse shares more characteristics with oral (e.g. conversations) or literate genres (e.g. academic prose)" (Deroey and Taverniers 2011, 1). The features of a lecture can thus be analyzed to determine whether a lecture is a subtype of either one or the other. Corpus based studies, in contrast, reveal constructions and functions specific to the lecture as a separate genre. These functions include: discourse structuring, conclusion, evaluation, content, interaction and examples (ibid., 1–2). Such an analysis and classification of functions proved to be quite subjective, depending on the researcher's understanding of the recorded lecture and its components (often based on lexico-grammatical clues). Deroney and Taverniers claim that this problem arises because we lack additional information concerning the lecture – such as „the lecturers' intentions, the students' knowledge, non-verbal communication and prosody" (ibid., 4).

As far as the lexical and grammatical differences between lectures and other registers of university language are concerned, Biber (2006, 45) points out that while "classroom teaching and textbooks are similar in their overall purposes and topics […] the primary situational difference between the to is that classroom teaching is spoken and produced in real time, while textbooks are written and therefore carefully planned, revised, and edited." This situational difference has a strong impact on the diversity in word choice and the choice of grammatical structures. The greater lexical diversity in textbooks "is due mostly to the use of specialized vocabulary." (ibid.) Considering the grammatical differences among university registers, Biber (2006) often notes that out of the spoken registers, lectures are closest to the written ones (cf. e.g. the prevalence of nouns over verbs, the structure of the noun phrase etc.). There are also

differences in the variation in the verb phrase: while the unmarked simple aspect is "overwhelmingly the preferred option, in both spoken and written registers" (ibid.: 72) with about 90% of verb phrases in spoken registers and 95% in written registers being simple aspect, spoken registers display a relative preference for progressive aspect.

3. Material and Method

As the focus of this paper is on the use of the progressive in lectures, the *BASE* corpus was chosen to provide the necessary data. *BASE* stands for the *British Academic Spoken English Corpus*. It is

> "a record of the speech of university lectures and students at the turn of the 21st century. The corpus consists of 160 lectures and 39 seminars recorded in a variety of university departments. It contains 1,644,942 tokens in total (lectures and seminars). Holdings are distributed across four broad disciplinary groups, each represented by 40 lectures and 10 seminars. These groups are: Arts and Humanities, Life Sciences, Physical Sciences, and Social Sciences."[1]

The corpus was accessed via its Coventry University website, using the *Sketch Engine* interface, which makes it possible "to view concordance lines and surrounding contexts for the lecture portion of the *BASE* corpus."[2]

The next step was to limit the search to Arts and Humanities lectures only. This was achieved by first viewing the text types and then choosing "Art and Humanities" in the Academic Division. The CQL (i.e. the corpus query language) query used to search for the progressive forms was as follows:

[tag="VB.*"] []? [tag="V.?G"]

After the concordance was made, view options were changed to show 200 lines. First 100 finite verb forms whose function was that of a progressive aspect were accepted for further analysis. KWIC (i.e. key word in context) context size was set at 60 characters. "Shuffle" was then applied to provide a more balanced sample featuring examples from a greater variety of both

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[1] http://www.coventry.ac.uk/research/research-directories/current-projects/2015/british-academic-spoken-english-corpus-base/base-research/ Accessed 20 June 2017.
[2] http://www.coventry.ac.uk/research/research-directories/current-projects/2015/british-academic-spoken-english-corpus-base/search-the-base-corpus/ Accessed 20 June 2017.

lectures and lecturers. The possibility of personal idiosyncracies and atypical usage (employed by a single speaker) was thus reduced.

The 200 lines were exported to MS excel where they were analyzed. The chosen KWIC context size proved to be enough to categorize the majority of the examples, although some contexts had to be revisited via the sketch engine so that the function of the finite progressive verb form could be identified.

Several categories were employed to describe the progressive verb forms featured in the samples comprehensively; these were: continuousness, repeatedness, other (i.e. one of the additional functions as discussed in 2.3.), verb, tense, subject, and 'purpose' (i.e. what purpose the used form serves: organization, interpretation, presentation, producing content etc.) . 100 samples were analyzed and pivot tables (based on the categorization) were made, when unsuitable examples had been removed (ex. 1).

(1) an entity it was a reality it was a thing and society could **be studied using** the methodology of natural sciences something which Ranke rejected (ahlct025).

4. Analysis

4.1. Continuousness and repeatedness

Following Römer (2005), continuousness and repeatedness can be considered the basic semantic features associated with the progressive. Seventy-six of the examples with a verb in finite progressive form were classified as continuous, and less than a third were understood and labeled as repeated (31%). The combinations of the two features are given in Table 1. Half of the total of examples featured a combination of the factor of continuousness and that of non-repeatedness (50%), making this combination the most frequently represented one (ex. 2). There were more predicates combining continousness and repeatedness (26%, ex. 3) than non-continousness and non-repeatedness (19%, ex. 4). The least frequent combination is that of non-continuousness and repeatedness (5%, ex. 5).

	non-repeated	repeated	total
continuous	50%	26%	76%
non-continuous	19%	5%	24%
total	69%	31%	100%

Table 1: Continuousness and repeatedness of progressive forms.[3]

(2) so **what's going on** you know something which must be irrational is going on now (ahlct028)

(3) i emphasized how the ideas of the Enlightenment circular circulate among social groups and in settings and urban setting [[voiced pause]] in which **they** obviously **are doing** [[voiced pause]] **doing** very well (ahlct020)

(4) nor any prospect of booty except slaves i don't suppose **you're expecting** any of them to be accomplished in literature or music in other (ahlct006)

(5) [[voiced pause]] [[voiced pause]] on the B-B-C you know because what **i've been saying** about language in the past must be going on in the present (ahlct012)

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[3] The total number of examples is 100, thus the percentages represent the actual number of occurrences.

4.2. Additional functions and uses

As can be seen in Table 2, not all examples displayed any additional function; only 48% were classified with one of the following functions: attitude (ex. 6), emphasis (ex. 7), general validity (ex. 8), (gradual) change (ex. 9), politeness (or softening; ex. 10) and tentativeness (ex. 11). These functions, except for tentativeness, are based on the findings and classification provided by Römer (2005). Not all of the functions used by Römer (2005) to "capture what progressives actually denote and for which purposes they are typically used in spoken English" were found in the samples from university lectures (there were no examples of 'old and new habits', 'framing', and 'shock and disbelief').

The category of tentativeness was added based on the differences between the informal conversational material used by Römer (2005) and the specific nature of a lecture (see chapter 2.5). The category of tentativeness is relatively similar to that of politeness, as described by Römer (2005, 97), but Römer's 'politeness and softening' is understood and analyzed within the context of conversation rather than monologue or means of referring to a third party of authority. In accordance with the above said, example (10), illustrating politeness, resembles the conversation mode as closely as possible within the realm of a lecture. The lecturer is addressing the students and uses not one but three consecutive finite progressive forms in order to soften the verbs; i.e. make them less direct and command-like. In ex. (11) the tentativeness conveyed by the progressive is in harmony with other tentative expressions (*I think*, *a kind of*, *if you like*).

There is also a difference in approach to Römer's category of 'emphasis or attitude, shock or disbelief'. As Römer explains "speakers often use progressive forms to put stress on something, to convey their attitude to something, or to express strong surprise or even severe doubt about something" (2005, 99). A difference between a lecture and conversation requires more distinction between emphatic and evaluative meaning, for it serves different purposes. While

emphasis can be used to stress an important expression or fact, evaluation does not need to be objective and mostly is not, as Römer exemplifies in her study (ex. 12). It is the common belief that unlike a common speaker, a lecturer should avoid unnecessary emotional commentary, while emphasis might be still considered useful in terms of attracting students' attention.

additional functions of the progressive	count of number
emphasis and attitude	4%
general validity	12%
(gradual) change	10%
politeness	9%
tentativeness	13%
no additional function	52%
total	**100%**

Table 2: Additional functions of progressive forms.

(6) you you can actually influence people by [[voiced pause]] turning these human properties into commodities is o is referred to also as commodity fetishism i suppose we live in an age of commodity fetishism [[voiced pause]] as you're only too well aware i'm sure designer this designer that label this label that the right thing here the right thing there why **are** you **buying** those things [[voiced pause]] to be seen (ahlct026)

(7) that is superior to all others this is what the Academy should **be teaching** people but they're clearly not because if you look at all (ahlct032)

(8) the narrator can't know if this is true for any reader who**'s reading** the text it's a rhetorical device it's a rhetorical device (ahlct009)

(9) becoming more rather than less numerous and even shareholding **was becoming** dispersed through society so that from Bernstein's point of (ahlct026)

(10) you've enclosed them in quote marks so you're mentioning them you**'re not using** them and you're saying that the thing which is picked out (ahlct033)

(11) in the same way i think Artaud **is suggesting** a kind of escape from the kind of control of language if you like (ahlct017)

4.2.1. Emphasis and attitude

Emphasis is used to put stress on what is being said or to draw attention to the matter discussed; as can be seen both in ex. (7) and in another example provided by Römer:

(12) Now faith means that **you're wanting** # this and you're hungry for this (Römer 2005, 99).

There was only one example identified as attitudinal, example (6). It carries emotional, or attitudinal charge and is similar to example (13) found in Römer's study (ibid.). Despite the lack of any additional attitudinal markers in the example from university lectures, both can be understood as recordings of speakers' attitude and disillusionment.

(13) You never drank this coffee! **You're** always **buying** things and then wanting Oh! To buy something better! (ibid.).

The additional function of emphasis and attitude does not appear to be tied to specific verbs. Four different verbs were attested in the sample (*buy*, *be*, *use*, *teach*), with each used just once. Nor were there any clear markers of the function. The interpretation was fully dependent on the co-text.

4.2.2. General Validity

The progressive is used to refer to situations which are valid not only at the time of speaking but generally, as in example (8). Here the general validity interpretation is supported by the universal quantifier in the subject (*any reader*) and the atemporal present tense. The general validity function is not signaled by the choice of a particular verb: twelve different verbs were attested in the sample (*look*, *go on*, *read deal*, *have*, *struggle*, *talk*, *think*, *try*, *mention*, *miss*), each used once, with the exception of *look* that occurred twice.

What seems to play a more important role in signaling the general validity function is the syntactic structure and the choice of the subject. The progressive is often accompanied by a dependent time or conditional clause introduced by *when/if/whenever* (e.g. *whenever you're*

looking at a philosophical concept; *if you're thinking of ord perceptions of ordinary physical objects*), and the subject is typically a generic *we* or *you*, or it may comprise universal quantifiers (e.g. *we're all struggling*).

4.2.3. Gradual change

It is possible to use the progressive to refer to a situation which is changing (gradually) or is in the process of development – as in example (9), which refers to a time when shareholding was *gradually* becoming *more* dispersed throughout society. As Table 3 shows, there is a clear link between the function and the verbs used to express it. The verbs associated with this function of the progressive form are verbs that denote initiation of some activity or process, and majority of them are telic in nature (5 of 7). Thus it can be said that the progressive allows these telic verbs to express unfinished, ongoing process of gradual change.

change	
begin	3
become	2
get	1
move	1
start	1
come in	1
disintergrate	1
total	**10**

Table 3: gradual change.

4.2.4. Politeness

The function of this category is to make the utterance less direct – and thus less aggressive or offensive – when addressing people or audience; this is exemplified by (10). As Table 4 shows, verbs of speaking (*say*, *call*) were used in 5 of 9 examples identified with this function. Some of the other verbs are also used in relation to speaking: *trying to explain*, *putting into the debate*.

The polite use of the progressive may be accompanied by other politeness markers, e.g. *we're kindly handing out to you ….* In most instances the subject is *I* or *you.*

politeness	
say	3
call	2
use	1
try	1
hand out	1
put	1
total	**9**

Table 4: politeness and softening.

4.2.5. Tentativeness

Tentativeness is similar to politeness or softening but it is used when presenting and/or interpreting other people's opinions and works; i.e. when referring to a third party of authority – as in example (11). Table 5 presents the variety of verbs used to express this function. Most of the verbs are indeed related to speaking and expressing ideas (e.g. *say, suggest, talk, point out* etc.). This applies also to the verbs *put* (*the information that Tacitus is putting over here is not fresh information*), and *make* (*this is the point that he is making when he says…*).

tentativeness	
say	2
try	2
expect	1
suggest	1
do	1
make	1
take	1
talk	1
come	1
point out	1
put	1
total	**13**

Table 5: tentativeness.

4.3. Purposes

Apart from the additional functions themselves, other purposes of the progressive from are to be seen in the examples from Arts and Humanities university lectures. These purposes are based on the needs and requirements of a lecture as a genre, for it is part of the lecturer's role to organize the lecture (organization), present (presentation) and provide information (content), interpret other people's findings and work (interpretation), and establish contact with the audience (contact). Table 6 provides an insight into how the progressive is used as a means of reaching the audience on different levels, while most verbs are dedicated to the content itself. It can be seen that the core of the lecture, indeed, is content – more than half of the forms (62%) were identified as content-oriented. Organization (14%) and presentation (13%) – almost equally represented in the samples – are more frequently utilized than interpretation (8%). There were also several examples showing the lecturer's attempt to draw students in and make it easier for them to pay attention to the subject matter. Even though the contact-establishing purpose is represented only by 3%, it can be seen as a contributing factor that helps shape the character of a lecture.

purposes of the progressive	Count of number
contact	3%
content	62%
interpretation	8%
organization	14%
presentation	13%
total	**100%**

Table 6: Purposes of the progressive.

Table 7 shows the reason why not only functions of the progressive form but also their purposes – the manner in which they relate to the lecture – had been established as categories. As can be seen (and is highlighted for better visual clarity), the purposes rarely co-occur with all functions,

and they do not tend to be exclusive to one either (with the exception of the purpose of interpretation).

Although some of the combinations – e.g. that of the function of general validity and the purpose of organization – seem rather problematic in terms of individual descriptions of the combining function and purpose, these are those that do reveal the usefulness of utilizing both categories (function and purpose). Ex. (14) not only exemplifies the co-occurance of the progressive relating to matters of organization of the lecture and the personal pronoun *we*[4], but also combination of the function of general validity and the purpose of organization. Although this combination was neither expected nor envisaged, it seems to be the inevitable for the following reasons:

a) Ex. (14) is related to the organization of the lecture, for it discusses future topics and the course plan – i.e. the syllabus.

b) As Table 18 shows, there is strong correlation between the subject *we* and the organizational purpose – this further supports the choice of what in the lecture this utterance relates to (organization).

c) The plan itself is something static, lasting and constanst – a schedule. Therefore, it is fixed, and thus generaly valid.

(14) second part of the course particularly epics and comedies **we're looking** at the kinds of popular cinema the big box office hits [[voiced pause]] (ahlct015)

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[4] which proved to be the typical subject of progressive verb forms related to lecture organization; found in 11 of 14 utterances classified as related to organization.

additional function	purpose					
	contact	content	interpretation	organization	presentation	total
emphasis and attitude	1	3	0	0	0	4
general validity	1	5	0	6	0	12
change	0	9	0	0	1	10
polite	0	3	0	1	5	9
tentativeness	1	4	8	0	0	13
no additional function	0	38	0	7	7	52
total	3	62	8	14	13	100

Table 7: Functions and purposes of the progressive form.

4.3.1. Contact

This category comprises a relatively heterogeneous collection of verbs. Ex. (15) shows that verbs of this category are used to establish and maintain contact with the audience. Contact is connected to the expression of attitude and tentativeness. Römer speaks of the so called "'diplomatic' use of the form" (2005, 99); stating that it appears to be a feature of spoken rather than written English. As Table 7 shows, the contact category is quite infrequent; there were only three verbs identified as contact-establishing: *buy*, *struggle*, *expect*. Each of them was used once.

(15) nor any prospect of booty except slaves i don't suppose **you're expecting** any of them

to be accomplished in literature or music in other (ahlct006)

4.3.2. Content

The category of content relates to what is being discussed and presented by the lecturer; i.e. information. This is illustrated by ex. (16), which is part of a lecture on the history of the French Revolution claiming that the ideas of Enlightenment (they) *were doing very well* despite the Catholic environment. Content-expressing forms were present in the greatest number; Table 8

lists the more frequently represented ones (used more than three times). Since the choice of the verb is given by the content of the utterance, no clear pattern can be expected.

verb	number
do	9
try	4
think	3
happen	3
begin	3
total	**22**

Table 8: Verbs in the progressive related to content which occurred 3 times at least.

The following verbs appeared twice: *become*, *put*, *go*, *go on*, *use*.

The following verbs appeared once: *read, come, start, come in, ponder, disintegrate, sleep, have, dress up, labour, parody, line up, americanize, treat, reorganize, be, stand, weep, teach, write, touch, mention, move, live, watch, look, work, look for, act, lose*.

(16) settings and urban setting [[voiced pause]] in which **they** obviously **are doing** [[voiced pause]] **doing** very well but if one looked at the total (ahlct020)

4.3.3. Interpretation

This category is used not only to present someone else's opinions and statements but also to comment upon them and explain what the presenter thinks was meant to be expressed. Example (17) shows very clearly that the lecturer is not only a presenter but rather an interpreter of other people's words and intentions. In other words, the lecturer is providing his own understanding of the text.

Example (17) also illustrates the connection between interpretation and the function of tentativeness. The tentativeness of the interpretation is further supported by the hedge *I think* and the modifier *quite clear*.

Verbs of speaking and cognition (such as *say*, *point out*, *talk*, and *suggest*)[5] seem to be quite characteristic of this category but a larger sample would be needed to prove the validity of this tendency. Ex. (18) shows that the verb *try* is also linked to this tendency as it is accompanied by another verb of speaking (*explain*); the verb try is there used in the progressive to suggest that the attempt *to explain all human behaviour* might have failed (i.e. the progressive functions as a marker of tentativeness).

verb	number
say	2
take	1
point out	1
talk	1
try	1
make	1
suggest	1
total	**8**

Table 9: Verbs in the progressive related to interpretation.

(17) 's nothing to be explained in here i think what he's what **he's pointing out** and if if you look in the chapter it's quite clear what (ahlct035)

(18) behaviour and what i mean by a reductionist view of human behavior **is trying to explain** all human behaviour by means of a single explanation (ahlct035)

4.3.4. Organization

This category relates to the organization of the lecture including the lecturer's commentary on what is being case-studied, shown or examined during the session. Therefore, it appears logical that this category would contain examples in which verbs of perception (e.g. *look*, *see*) and (non-)verbal activity (e.g. *hand out*, *talk*, *deal*) are utilized. Ex. (19) describes the activity that is ongoing at the time of the lecture; referring to the present activity, the subject-matter of the

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[5] The verb *make* is also used in a predicate related to speaking – *make a suggestion*.

session (the text) as well as the attitude of the lecturers towards the students (expressed by *kindly*).

verb	number
look	5
talk	2
look at	2
hand out	1
deal	1
try	1
miss	1
see	1
total	**14**

Table 10: Verbs in the progressive related to organization of the lecture.

(19) five-hundred of them okay the other thing that goes with that is **we're kindly handing out** to you the one of the key texts for that seminar again (ahlct007)

4.3.5. Presentation

Ex. (20) shows that to present one's opinions, hypotheses or approaches one often employs verbs of speaking (e.g. *say*). Verbs of cognition (e.g. *think*) can be used for the same purposes. Verbs such as *quote* or *read* indicate inter-textual links between the lecture and other texts which the lecturer presents. These texts are quoted and read but not tentatively interpreted (cf. ex. 17).

verb	number
say	4
call	2
think	1
get	1
talk	1
look for	1
try	1
quote	1
read	1
total	**13**

Table 11: Verbs in the progressive related to presentation.

(20) into his writing of history a contrast there between what **i'm calling** Thompson a poet

of the past and what Marx said about where (ahlct023)

4.4. Tense

As Table 12 shows, majority of the examples contain a finite progressive form in the present

tense (75%), although there were also many (22%) in the past tense. Present perfect was

detected in only few cases (3%), and there were no examples of other tenses.

tense	count of number
past	22%
perfect present	3%
present	75%
total	**100%**

Table 12: tense.

The data show that 54% of all samples in which the verb indicates continuousness appear in the

present tense, while less than a fourth contains a verb referring to the past. Thus, it might be

assumed that the present tense is symptomatic of this genre (lecture). Not unlike most

conversations and spoken language in general, lecture is anchored to the present – but the

samples also reveal that a lecture has much to do with the past.

continuousness	tense			
	past	perfect present	present	total
continuous	20%	2%	54%	76%
non-continuous	2%	1%	21%	24%
total	22%	3%	75%	100%

Table 13: tense in relation to continuousness.

From the viewpoint of the repeatedness, it can be said that present tense is the most prevailing

one - the combination of repeatedness and present tense co-occurred in 20% of the sample,

while there were 55% of cases where the present tense was used and the action was not repeated.

The ratio does not change to a large extent when the past tense is concerned; the non-repeated action was depicted in 14% of samples, while the repeated one could be seen in 8% of them.

repeatedness	tense			
	past	perfect present	present	total
non-repeated	14%	0%	55%	69%
repeated	8%	3%	20%	31%
total	22%	3%	75%	100%

Table 14: tense in relation to repeatedness.

Tables 13 and 14 show that most samples feature a verb that is in the present tense and which denotes a continuous but at the same time non-repeated activity.

4.5. Subject

As can be seen, the subject of the sentences in which the analyzed verb forms appear is, in most of the samples, a third person singular; either animate or inanimate. The two groups are distributed evenly – both in 25% of examples. First person singular pronoun *I* proved to be third in frequency (15%). The remaining pronouns – *we*, *you*, and *they* – did not appear in quite as many examples; only in 11-13% of cases.

subject	
I	15%
animate 3rd sg.	25%
inanimate 3rd sg.	25%
they	11%
we	13%
you	11%
total	100%

Table 15: subject.

Table 16 shows that all pronouns – with the exception of *you* – are used more often when the verb expresses continuousness, which is consistent with the overall more frequent use of the function of continuousness over that of non-continuousness. The second person pronoun (i.e.

you), however, shows the opposite tendency as it appears more likely when the verb does not express continuousness. Thus, it can be assumed that the second person pronoun appears in sentences in which the verb assumes another function – this becomes especially noticeable when data from Tables 16 and 17 are contrasted. It can be seen, that *you* is likely to appear when the function is neither that of continuousness nor that of repeatedness. Therefore, an additional function can be expected.

subject	continuousness		
	continuous	non-continuous	total
I	10%	5%	15%
animate 3rd	17%	8%	25%
inanimate 3rd	20%	5%	25%
they	11%	0%	11%
we	13%	0%	13%
you	5%	6%	11%
total	76%	24%	100%

Table 16: subject in relation to continuousness.

subject	repeatedness		
	non-repeated	repeated	total
I	9%	6%	15%
animate 3rd	16%	9%	25%
inanimate 3rd	22%	3%	25%
they	6%	5%	11%
we	9%	4%	13%
you	7%	4%	11%
total	69%	31%	100%

Table 17: subject in relation to repeatedness.

The following conclusions can be drawn based on the data provided in Table 18:

a) The first person singular pronoun *I* seems to be used most often in relation to the presentation purposes.

b) Animate third person pronouns (i.e. *he* or *she*) are used when the lecturer provides content or interpretation.

c) Inanimate third person is utilized likewise when the lecturer provides content or interpretation but the ratio is much more disproportionate; content being the more frequent of the two. *It* is used in examples such as example (18), where it has anaphoric reference. There were no examples of *it*-cleft, anticipatory *it* or even empty *it*. *What* functions as a subject in several examples; including example (19).

d) The pronouns *they* and *you* are used mainly to discuss matters of content.

e) The first person pl. pronoun *we* is used by the lecturer to organize the lecture.

f) Contact is the least prominent of the purposes and is achieved in co-operation with both *you* and *we* – although it is more frequent with the former.

subject	purpose					
	contact	content	interpretation	organization	presentation	total
I	0%	2%	0%	0%	13%	15%
animate 3rd	0%	18%	7%	0%	0%	25%
inanimate 3rd	0%	24%	1%	0%	0%	25%
they	0%	11%	0%	0%	0%	11%
we	1%	1%	0%	11%	0%	13%
you	2%	6%	0%	3%	0%	11%
total	3%	62%	8%	14%	13%	100%

Table 18: subject in relation to purpose.

(21) acts from duty [[voiced pause]] mean the concept of duty as **it's being used** there can't carry these negative connotations of disinclination (ahlct036)

(22) look at this process not only from the point of view of **what was happening** in Rome that prevented a third invasion until ninety years (ahlct006)

As Table 19 shows, the personal pronoun *you* and the inanimate 3rd person figure as subjects of sentences with various functions of the verb form – unlike the rest of the pronouns which seem to be more specialized. The first person sg. pronoun *I* co-occurs with the verb form marks politeness or softening. An animate subject is likely to be used when tentativeness is to be expressed. Third person pl. pronoun *they* seems to be in concord with the function of gradual

change while the first person pl. pronoun *we* with that of general validity (and tends to have a generic reference).

function subject	emphasis and attitude	general validity	change	polite	tentativeness	no addition function	total
I	0%	0%	1%	5%	0%	9%	15%
animate 3rd	0%	1%	0%	0%	10%	14%	25%
inanimate 3rd	3%	3%	5%	0%	2%	12%	25%
they	0%	0%	4%	0%	0%	7%	11%
we	0%	5%	0%	1%	0%	7%	13%
you	1%	3%	0%	3%	1%	3%	11%
total	4%	12%	10%	9%	13%	52%	100%

Table 19: Subject in relation to additional functions.

5. Conclusions

The aim of this thesis was to analyse the functions of the progressives in Arts and Humanities university lectures in order to find out:

a) whether they are identical or at least similar to those found and described by Römer in relation to spoken English in general;

b) how much, if at all, lectures deviate from general spoken British English, and thus, if there are any additional functions to be discovered;

c) if the existence of strong lexical-grammatical relations suggested by Römer can be confirmed.

Based on the analysis, the following conclusions and comparisons can be drawn:

a) Of the four combinations of the two central functions of the progressive – continuousness and repeatedness – the expression of continuous and non-repeated actions and events is the most prominent one; this applies both to informal conversation, as described by Römer, and to academic lectures.

b) Continuousness (in combination with either repeatedness or non-repeatedness) is more frequent than the non-continuousness. This conclusion is also identical to that of Römer's.

c) 52% of the samples analyzed in this thesis were classified as not having any additional function (i.e. 48% have one). The results published in *Progressives, Patterns, Pedagogy* (2005, 95) suggest that slightly over 52% of all samples analyzed by Römer were identified with an additional function. Thus, it can be said, that additional functions appear less frequently in Arts and Humanities university lectures than in spoken British English (the difference being approximately 4%).

d) Of all additional functions found in university lectures (Figure 1), the category of tentativeness (as characterized in the previous chapter, and not found by Römer in

informal spoken British English) proved to be the most prominent one. The category of general validity, which appeared second in terms of number of occurrences in the analyses conducted for the purposes of this thesis, was seen as the most prominent in the study conducted by Römer. While gradual change appeared more frequently than politeness in the sample of university lectures, the opposite can be said about the samples of spoken British English used by Römer. The category of politeness was represented more often in the samples of spoken English; the difference in frequency being 4%. The categories of emphasis and attitude also proved to be more typical of spoken English. Minor additional functions (in terms of frequency) found and depicted by Römer – old and new habits, framing, shock and disbelief – were not found in Arts and Humanities university lectures.

e) Six additional functions were used to classify the progressives in the sample of the Arts and Humanities university lectures; there appeared some patterns of typical co-occurrence with subjects and limitations as to the verb classes used to express the functions (see chapter 4). However, it has to be noted that the sample was relatively small and thus any presence or absence of patterns might be accidental. Römer found seven additional functions in two samples of spoken British English; five of which proved to be lexically determined.

f) Evidence of the existence of linkage between grammar and lexis has been found in academic lectures too, even though the data is not sufficient for the results to be conclusive. Some functions and purposes of the progressive analyzed in this thesis proved to be linked to a co-occurring personal pronoun (subject), tense or semantic classes of verbs. For example, the purpose of presentation co-occurs with the pronoun *I*; there is a noticeable predominance of forms in present tense, and high relative frequency of verbs of speaking used to express the purpose of interpretation.

	shock/disbelief	framing	old/new habits	emphasis/attitude	politeness/softening	gradual change	general validity	tentativeness	no additional function
Lectures	0	0	0	4	9	10	12	13	52
BoE spoken	0	0	1,65	8,74	12,7	5,92	22,96	0	46,67
BNC spoken	0	0	1,47	8,95	12,87	4,79	22,04	0	48,51
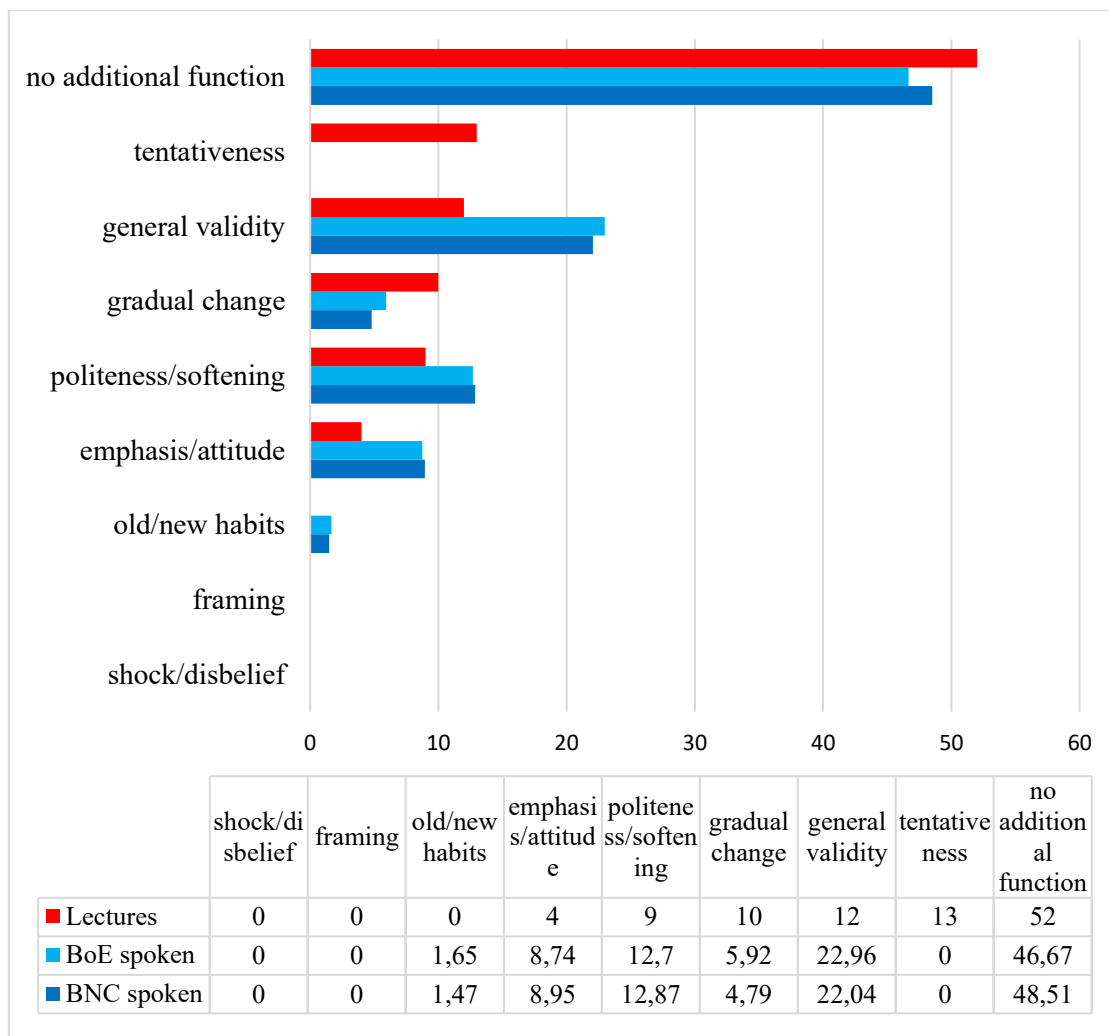
Figure 1: Relative representation of the functions of the progressive: a comparison of the representation of functions identified by Römer (2005) in the spoken sections of the British National Corpus (BNC) and Bank of English (BoE) with the results of the present analysis of academic lectures. The numbers give the percentage of the functions in the respective corpora.

g) In the present analysis, the identification and description of the additional functions of the progressive in the lectures was complemented by a description of the links between the specific purposes of the academic lecture and the ways in which the progressive may be used to achieve these purposes. Although no clear-cut patterns of co-occurrence between the additional functions and the purposes of the lectures could be detected, some links could be suggested, such as the relationship between tentativeness and interpretation, or organization and presentation and the function of politeness.

h) A larger sample would be needed to draw more precise conclusions as to the classes of verbs used to express the functions, or in some cases to observe any patterns regarding the typically used verbs (some of the functions and purposes – such as the function of attitude and emphasis or the purpose of contact – appear in a very small number of examples).

As follows from the above stated, there were several additional functions of the progressive found in Arts and Humanities university lectures (as Figure 1 proves) – not all of which corresponded to those found in Römer's study; the frequency of occurrence was dissimilar as well. Furthermore, an additional classification has been opted for, describing the relation of the progressive to the general purposes of the lecture (see Table 7). The correlations between the additional functions of the progressive and these purposes are not straightforward, and tendencies rather than regular patterns can be observed. There is, for instance, a relatively strong association between interpretation and tentativeness, where the lecturer interprets and comments on someone else's findings or opinions (the subject in these clauses is the 3rd person, accordingly, and verbs of cognition and speaking are employed). The progressive was found to be used to express politeness when the lecturers present their own opinions and interpretations (i.e. the purpose of presentation, with the subject in the first person singular and often with verbs of speaking and thinking). While the analysis of the subjects used suggested the existence of lexical-grammatical relations, the verbs used to express the individual functions and purposes were less suggestive of any strong patterns – possibly due to the small extent of this study.

The results of the analysis of Arts and Humanities university lectures, summarized and explained in chapter 4, supported the claim that despite "what other scholars have found out about central functions of the progressive [...,] the two [...] central functions [continuousness and repeatedness] cannot suffice to fully capture what progressives actually denote and for which purposes they are typically used in spoken English" (Römer 2005, 92–95). While some

additonal functions appear to be associated with spoken English in general, the analysis has demonstrated the need to specify functions related to the specific purposes of the academic lecture.

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Source

BASE: *British Academic Spoken English corpus*. The corpus was developed at the Universities of Warwick and Reading under the directorship of Hilary Nesi and Paul Thompson. Available at http://www.coventry.ac.uk/research/research-directories/current-projects/2015/british-academic-spoken-english-corpus-base/ Last accessed: July 12 2017.

Resumé

Cílem této bakalářské práce je prozkoumat užívání (tj. formu i funkci) anglických finitních průběhových tvarů v univerzitních přednáškách z oblasti humanitních věd. Průběhové tvary jsou zkoumány jako lexikálně-gramatické konstrukce a výsledky výzkumu jsou porovnány s výsledky práce Ute Römer (2005), která prozkoumala funkce průběhových forem v hovorové britské angličtině. Tímto srovnáním lze určit: a) zda, či nakolik, se funkce, které se vyskytují v hovorové angličtině, shodují s těmi nalezenými v přednáškách, b) zdali je možné v přednáškových cyklech nalézt i jiné funkce či důvody pro použití finitních průběhových forem, c) zda lze potvrdit existenci lexikálně-gramatických vztahů, jak je popisuje Ute Römer ve své studii *Progressives, Patterns, Pedagogy*.

Práce poskytuje přehled funkcí průběhových finitních forem, tak jak jsou popsány a doloženy v několika různých gramatikách (viz. kapitola 2) – včetně *A Comprehensive Grammar of the English Language, Cambridge Grammar of English Language, Longman Grammar of Spoken and Written English, Mluvnice současné angličtiny na pozadí češtiny*. Teoretický úvod komentuje rozdíly v přístupu k této slovesné formě a jejím, ať již hlavním nebo druhotným, funkcím. Součástí teoretické části práce je také kapitola zabývající se charakterem přednášky, jejími složkami a odlišnostmi od běžného mluveného i psaného projevu. Práce rovněž obsahuje sémantickou klasifikaci sloves, která je relevantní vzhledem ke kombinovatelnosti slovesných tříd s průběhovými tvary. Analyzováno bylo sto vět obsahujících fintní průběhové formy; jako zroj byly zvoleny univerzitní přednášky z oblasti společenských a humanitních věd z korpusu britské mluvené akademické angličtiny *BASE*. Analytická část následuje po kapitole 3, jež se věnuje metodologii, a obsahuje přehled funkcí a účelů průběhových forem nalezených v přednáškách.

V závěru práce je pokytnuto shrnutí poznatků – popsaných a doložených v analytické části práce – a jejich porovnání s poznatky zveřejněnými v publikaci Ute Römer. Základní teoreticko-praktické údaje, principy a poznatky lze shrnout do následujících bodů:

a) Vycházíme-li ze dvou základních funckcích průběhových forem – jak je definuje a uvádí Ute Römer (2005, 86–94), tj. průběhovost (continuousness) a opakovanost (repeatedness) – a určíme-li pro každý tvar pozitivní či negativní hodnotu pro obě kategorie, lze pozorovat celkem čtyři kombinace. Daný slovesný tvar může tedy vyjadřovat:

1) Probíhající, ale neopakující se činnost

2) Probíhající, opakovanou činnost

3) Opakovanou činnost, která nemá rys průběhovosti

4) Činnost, která se neopakuje a ani nemá rys průběhovosti

Z těchto čtyř kombinací pak byla nejčastější první kombinace, tj. vyjadřující činnost probíhající, ale neopakující se. Poznatek uvedený v publikaci Ute Römer (ibid.) se shodoval s výsledky analýzy provedené pro účely této práce.

b) 52% zkoumaných příkladů nevykazovalo žádnou sekundální funkci (additional function). Dle výsledků publikovaných v *Progressives, Patterns, Pedagogy* (2005, 95) bylo procento případů, v nichž se vyskytla sekundární funkce přibližně 52%. Dá se tedy říci, že rozdíl ve frekvenci použití sekundární funkce je přibližně 4%; přičemž platí, že se sekundární funkce častěji vyskytují v mluvené neformální angličtině oproti té akademické.

c) Ute Römer uvádí následující sekundární funkce: obecná platnost (general validity), postupná změna (gradual change), zdvořilost a zjemnění (politeness and softening), důraz/postoj a šok/nedůvěra (emphasis/attitude and shock/disbelief), ohraničení (framing), staré a nové zvyky (old and new habits). Z těchto funkcích byly pro analýzu

využity čtyři – poslední dvě vyjmenované nebyly zastoupeny. Kromě výše vyjmenovaných byla použita rovněž funkce vyjadřující váhavost či opatrnost mluvčího při interpretaci výroků či děl jiných osob (tentativeness). Frekvence výskytu daných funkcí se liší oproti poznatkům uvedeným v *Progressives, Patterns, Pedagogy* (2005, 95–100). Zatímco obecná platnost byla uvedena jako nejfrekvetnovanější funkce v dříve zmíněné publikaci, z analýzy popsané v kapitole 4 této práce vyplývá, že je kategorie „tentativeness" – tj. váhavost – nejčastější v univerzitních přednáškách.

d) Byly pozorovány důvody pro použitá průběhových forem, které nebylo možné zcela pokrýt pomocí kategorie funkce, byla proto zavedena kategorie účel (purpose), která označuje vztah mezi průběhovou formou a částí přednášky. Rozlišeno bylo, vztahuje-li se příklad k obsahu (content), organizaci (organization), interpretaci (intepretation), prezentaci (presentation) nebo má-li zajistit kontakt s posluchači (contact).

e) Byly rovněž nalezeny důkazy pro potvrzení existence lexikárně-gramatických vztahů. Byly pozorovány relativně frekvetované současné výskyty některých funkcí, účelů, podmětů (či zájmen) a typů sloves. Ku příkladu, současný výskyt použití průběhové formy z důvodu prezentace a zájmena *I.* Rovněž se dá pozorovat korelace mezi interpretačním účelem a slovesy mluvení.

Práce na zákldě provedené analýzy a porovnání výsledků dokládá, že lze pozorovat odlišnosti v použití průběhových forem v přednáškách z humanitnách věd oproti použití v hovorové angličtině. Nalezené sekundární funkce, ač (díky malému rozsauje práce) nepříliš četně zastoupené, potvrzují závěry Ute Römer, která uvádí, že navzdory poznatkům uvedených v rozičných gramatikách, dvě centrální funkce (průběhovost a opakovatelnost) nejsou dostačující pro postižení všech aspektů užívaní průběhový forem (Römer 2005, 92–95).

Appendix

The appendix consists of one hundred examples containing finite progressive forms that were analyzed in chapter 4. (Analysis). These were taken from the *BASE* corpus. The order of the exmaples is random. Further information on the choice and nature of the source material is to be found in chapter 3. (Material and Method).

NUMBER	SOURCE	PART-1	NODE	PART-2
1	**ahlct028**[6]	expect if all these thousands of people turning up then they	**'re all going**	away they 've been touched by the king 's [[voiced pause]]
2	**ahlct016**	Flambeur okay remember there is n't a print so that 's why you	**'re seeing**	the tape okay [[voiced pause]] a very warm welcome to the [[voiced pause]]
3	**ahlct034**	can confuse that painting of the real window oh certainly i	**'m not saying**	it does n't work for some things absolutely well let 's ju
4	**ahlct025**	inside the heads of people and finding out what they thought they	**were doing**	Marx says that 's only part of the process because lots of
5	**ahlct012**	[[voiced pause]] [[voiced pause]] on the B-B-C you know because what i 've	**been saying**	about language in the past must be going on in the present
6	**ahlct017**	[[voiced pause]] becomes quite a lot more challenging when we	**'re looking**	at drama so my plan for this morning can basically be divided
7	**ahlct026**	known as a teleological view of history the idea that things	**are always moving**	towards some sort of goal [[voiced pause]] usually for the
8	**ahlct005**	need to be aware of the fact that the information that Tacitus	**is putting**	over here is not fresh information it 's not hot off the press
9	**ahlct028**	century and there 's no shortage of people turning up so what	**'s going**	on you know something which must be irrational is going on
10	**ahlct024**	philosophical historians with time it became apparent that what Ranke	**was actually trying**	to do his main purpose was to go behind the mere surface facts
11	**ahlct010**	vehicle and tenor and i could imagine a lot of times when if you	**'re talking**	about allegory in Spenser or anybody else it 's useful to know
12	**ahlct038**	only lived when embedded in particular social situations which	**was disintegrating**	by Kant 's time and have disintegrated by now perhaps someone
13	**ahlct020**	other social groups as well have maintained so the nobility	**is losing**	its rights losing its power losing its its sort of status within
14	**ahlct034**	you not instead of being in the presence of think that if i	**was standing**	at that particular point where it 's drawn from that would
15	**ahlct028**	you remember all this stuff [[voiced pause]] Charles the Tenth	**is touching**	them at his coronation in eighteen-twenty-seven so this is

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[6] The code (doc. id.) refers to the source. *Ah* stands for Arts and Humanities and the number refers to the individual lecture.

16	ahlct015	you 've read that you 've read everything so on the one hand i	'm not saying	you 've got to read that one you 've actually got to des you
17	ahlct017	playwrights dealt with language in the same way i think Artaud	is suggesting	a kind of escape from the kind of control of language if you
18	ahlct036	it turns out to be somewhere else then it may not be that he	's acting	in this way 'cause he 's a Kantian good-willed individual may
19	ahlct011	that for Knox to have a queen on the throne and remember he	's talking	about Catholic queens this was printed before Elizabeth came
20	ahlct028	would be no way of thinking about about yourself so what he	's saying	is that pe the collective attitudes of people are resistant
21	ahlct006	give you though is first of all the traditional view of what	was happening	within Britain and then we can have a look at the problems
22	ahlct039	this is the point for example the this is the point that he	's making	when he says that corporeal things this is the point he is
23	ahlct023	into his writing of history a contrast there between what i	'm calling	Thompson a poet of the past and what Marx said about where
24	ahlct033	names and definite descriptions does that mean then when we	're trying	to sort of work out how to express the sense of Cicero we could
25	ahlct021	a few four or five yeah okay how about the the next chap we	're looking	at Michel Foucault yeah so it 's about [[voiced pause]] t twenty
26	ahlct033	enclosed them in quote marks so you 're mentioning them you	re not using	them and you 're saying that the thing which is picked out
27	ahlct004	want to do today is to look at another case study 'cause we	were looking	last time at [[voiced pause]] the Imperial Way Via dell dell'Impero
28	ahlct015	second part of the course particularly epics and comedies we	're looking	at the kinds of popular cinema the big box office hits [[voiced pause]]
29	ahlct029	ruses of peasant [[voiced pause]] peasant life because what he	's trying	to do is to root out [[voiced pause]] heresy and so there are
30	ahlct009	looking at in a moment two ideas of childhood here the one we	're looking	at is evangelical it has to do with a particular idea about
31	ahlct002	classical studies classical art history classical archaeology are	are beginning	to take form in somethi [[voiced pause]] something like the
32	ahlct024	completely consistent for the entire sixty-odd years that he	was writing	history 'cause he was constantly rethinking his approach and
33	ahlct021	[[voiced pause]] essay questions of the sort that we think you should have	been thinking	about and trying to come to terms with [[voiced pause]] over
34	ahlct040	terms of shape [[voiced pause]] on to the lithographic stone	was beginning	to work backwards and have have effects on these much more
35	ahlct003	this is words [[voiced pause]] at the end of that speech so we	're missing	out the page where i told you to miss out we come to Thucydides
36	ahlct020	settings and urban setting [[voiced pause]] in which they obviously	are doing	[[voiced pause]] doing very well but if one looked at the total
37	ahlct037	between impressions and ideas right without referring to what	's going	on outside and the problem is is that although in some cases

38	ahlct029	different direction or he tries to i think [[voiced pause]] and he	's doing	something which is at an angle from if you like the inspiration
39	ahlct038	last time at the moment i 'm trying to get at the nerve of what	's going	on here further once i recognize that other people are morally
40	ahlct037	that the term is altogether insignificant right so whenever you	're looking	at a philosophical concept a philosophical idea or some other
41	ahlct010	important but ooh it irritates ooh it irks and of course one eye	is weeping	from a twig 's having lashed across it open well what vulnerability
42	ahlct007	five-hundred of them okay the other thing that goes with that is we	re kindly handing	out to you the one of the key texts for that seminar again
43	ahlct033	level higher than language right it 's metalinguistic because it	's mentioning	bits of the linguistic system so this was his first proposal
44	ahlct035	s nothing to be explained in here i think what he 's what he	's pointing	out and if if you look in the chapter it 's quite clear what
45	ahlct009	the narrator ca n't know if this is true for any reader who	's reading	the text it 's a rhetorical device it 's a rhetorical device
46	ahlct010	down not keep on galloping but there you are the horse here	is being	used to express Florimell 's out of control passions but just
47	ahlct004	it 's built in a very peculiar modernistic fashion again we	're talking	about the futurism the rejection of everything to do with the
48	ahlct010	some people even you know tr tried to say it w you know w w	was trying	to say you know that it was wrong to actually make the sign
49	ahlct012	[[voiced pause]] it 's worth thinking a little bit at what the exam	is actually trying	to do and to distinguish that from what an essay [[voiced pause]]
50	ahlct017	obviously very central to to the kind of thing that Barrault is	is coming	out with i 'd like to conclude now by hoping that [[voiced pause]]
51	ahlct017	[[voiced pause]] all those things become important [[voiced pause]] when we	're dealing	with a twentieth century play one example in British [[voiced pause]]
52	ahlct001	and the captain is called Thistlewood i use Thistlewood but i	'm just reading	this passage as as more a sort of you know straight passage
53	ahlct019	from the rich countries whose trade they are dependent on i	'm thinking	of the temporary cartel of the OPEC producers for instance
54	ahlct038	's an argument and i 've put it up there which e what with i	'm calling	for the moment universalists accept or universalism in morals
55	ahlct002	turning them into mortar and that sort of thing clearly that	was happening	but there 's a little bit of doubt over the particular [[voiced pause]]
56	ahlct008	he went on to say i apologize for the racist language but i	'm quoting	he went on to say you must stop where the nigger Jim is stolen
57	ahlct032	E-N- C-I-E- double-N-E-S and he 's a landscape specialist who	's working	around the turn of the nineteenth century and here 's a couple
58	ahlct028	[[voiced pause]] scrofula [[voiced pause]] [[voiced pause]] so they	're lining	up in in fact and when the Bourbons come back after eighteen-fifteen
59	ahlct029	economics cultural history [[voiced pause]] demography i think that	's coming	in as well in other words the study of population in the past

60	**ahlct001**	he asked as i put down the book and reached for my jacket i	**was labouring**	over Troilus and Criseyde reading an essay on Criseyde 's character
61	**ahlct023**	thirties very much rooted in evidence from West Yorkshire where he	**was living**	and teaching now one key influence on Thompson 's writing during
62	**ahlct002**	Napoleon and yet they did n't see anything wrong in what they	**were doing**	Napoleon 's actions were self-evidently wrong he was plundering
63	**ahlct016**	consumer society [[voiced pause]] France in the fifties then	**is is beginning**	to be in the grips of consumer society [[voiced pause]] of
64	**ahlct004**	nineteen-thirty-seven and what we gradually see in terms of what this structure	**'s doing**	it 's outside Rome it 's to the north of Rome but it 's going
65	**ahlct021**	doing so we have to struggle [[voiced pause]] as well so we	**'re all struggling**	together [[voiced pause]] in these workshops [[voiced pause]]
66	**ahlct035**	behaviour and what i mean by a reductionist view of human behaviour	**is trying**	to explain all human behaviour by means of a single explanation
67	**ahlct032**	that is superior to all others this is what the Academy should	**be teaching**	people but they 're clearly not because if you look at all
68	**ahlct035**	s the point here i do n't think Searle i do n't think Searle	**is saying**	that there 's nothing to be explained in here i think what
69	**ahlct013**	conventional biographer of late Victorian times which is to say she	**is parodying**	and critiquing her father 's life 's work so much of this parody
70	**ahlct018**	the truth incidentally but he decides to legitimate what he	**'s doing**	by saying it is not a matter of an attack by a Protestant dynasty
71	**ahlct036**	're acting solely from duty which make you know well what i	**'m looking**	for is another way of expressing that sort of motivational
72	**ahlct029**	France as most of the wester the rest of the western Europe	**is re reorganizing**	itself if you like in the aftermath of [[voiced pause]] [[voiced pause]]
73	**ahlct021**	[[voiced pause]] sorry a w a key which will open a oh God i	**'m getting**	my metaphors hopeless here oh dear but basically how can we
74	**ahlct012**	passing on a judgement from somewhere else whatever it is that you	**'re putting**	into the debate or the pyramid you always indicate who your
75	**ahlct014**	particularly potent [[voiced pause]] [[voiced pause]] if the equals	**are sleeping**	together yeah which they often are in those sorts of exchanges
76	**ahlct036**	acts from duty [[voiced pause]] mean the concept of duty as it	**s being**	used there ca n't carry these negative connotations of disinclination
77	**ahlct024**	in [[voiced pause]] in Germany b [[voiced pause]] but Ranke	**was taking**	a new step by applying these methods for the first time to
78	**ahlct009**	being four or with [[voiced pause]] so this is what this text	**is pondering**	this recreation so it creates a language about childhood which
79	**ahlct012**	m many thousands of words in an assessed essay you know you	**'re trying**	to get everything into this little pot you see now i think
80	**ahlct010**	embodiment of truth says leave it you should just leave it he 's he	**'s looking**	for extra adventures he is n't realizing that when God has

81	ahlct012	but you 're doing it under very artificial circumstances you	**'re doing**	it to order on certain dates and suchlike so it 's the relation
82	ahlct015	comedies and melodramas [[voiced pause]] and that 's what we	**'re looking**	at in the second part of the course particularly epics and
83	ahlct040	forms is the examples of the printed artefacts themselves so we	**'re actually looking**	at the letter forms [[voiced pause]] in use so we 're going
84	ahlct002	we 'll see on the other hand you could easily argue that he	**was just doing**	on a grander scale what [[voiced pause]] other aristocrats
85	ahlct002	[[voiced pause]] well the the [[voiced pause]] relics of Greece	**were just becoming**	[[voiced pause]] better known [[voiced pause]] to collectors
86	ahlct006	look at this process not only from the point of view of what	**was happening**	in Rome that prevented a third invasion until ninety years
87	ahlct002	take for granted ideas and assumptions that we take for granted	**are just starting**	to take shape in classical scholarship the second thing is
88	ahlct028	every historian you 've ever read i think who 's still alive	**was there watching**	this thing and he 's introduced and he 's a French guy and
89	ahlct026	becoming more rather than less numerous and even shareholding	**was becoming**	dispersed through society so that from Bernstein 's point of
90	ahlct016	society which was [[voiced pause]] moving towards modernity which	**was being**	quote unquote Americanized [[voiced pause]] in in terms of
91	ahlct032	shift and the critics are n't concerned with how the subject	**is being**	treated but with the very subject themselves and they 're dismissing
92	ahlct035	me there was something fundamentally wrong here the producers	**were thinking**	you know at some level they were thinking look science is so
93	ahlct020	that for very long if you remember the reason why the state	**is having**	a revolution at all in seventeen-eighty-nine is because of
94	ahlct013	she 's very much being made to dress up you know she 's she	**'s dressing**	up to play a part [[voiced pause]] [[sniff]] and of course
95	ahlct037	things and in fact that 's the kind of example Hume gives if you	**'re thinking**	of ord perceptions of ordinary physical objects they 're going
96	ahlct014	sense of professionalism generally speaking the programmes i 've	**been talking**	about Cardiac Arrest and other medical dramas and even the
97	ahlct026	this label that the right thing here the right thing there why	**are you buying**	those things [[voiced pause]] to be seen to be you to be to
98	ahlct019	materials like rubber for instance to see the truth of what i	**'m saying**	in other words where a particular primary product becomes very
99	ahlct006	nor any prospect of booty except slaves i do n't suppose you	**re expecting**	any of them to be accomplished in literature or music in other
100	ahlct029	we need to concentrate on what Louis the Sixteenth thought he	**was doing**	and then we need to look at what the estates general and then