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BAKALÁŘSKÁ PRÁCE

VERONIKA GIŽOVÁ

The adverbs *absolutely*, *completely* and *totally* in contemporary American soap operas

Adverbia absolutely, completely a totally v současných amerických televizních seriálech

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Prohlašuji, že jsem bakalářskou práci vypracovala samostatně, že jsem řádně citovala všechny použité prameny a literaturu a že práce nebyla využita v rámci jiného vysokoškolského studia či k získání jiného nebo stejného titulu.

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ABSTRAKT

Bakalářská práce zkoumá funkce adverbíí *absolutely*, *completely* a *totally*. Tato adverbia se užívají typicky jako příslovečná určení míry nebo intenzifikační modifikátory (ve spojení se stupňovatelnými adjektivy a adverbii). Jsou příznačné zejména pro neformální mluvený jazyk. V tomto žánru mohou zastávat také funkci krátkých neverbálních odpovědí na pomezí elipsy vyjadřujících důrazný souhlas. Zastoupení zvolených tří adverbíí v jednotlivých funkcích se ale liší (v sekundární literatuře se uvádí nárůst výskytu *totally* ve funkci souhlasné odpovědi) a odlišné jsou i jejich kolokace a obecněji konstrukce, v nichž se vyskytují.

Bakalářská práce se opírá o korpus dialogů amerického seriálu *Friends*, jejichž jazyk se velmi blíží neformálnímu běžnému dialogu. V popisu syntaktických konstrukcí obsahujících *totally*, *absolutely* a *completely* a jejich funkcí využívá kombinace korpusově založených metod (kolokace, frekvenční distribuce) a detailní kvalitativní analýzy vybraných konkordancí. Na základě analýzy 120 dokladů zkoumaných adverbíí se ukázalo zejména, že *absolutely* a *completely* se každé vyhraňují pro jednu rozdílnou funkci, zatímco *totally* působí ve všech a vytváří tak ambivalentní spojení.

ABSTRACT

This thesis is concerned with the functions of adverbs *absolutely*, *completely* and *totally*. These adverbs are generally employed as adverbials denoting degree or intensifiers with gradable adjectives and adverbs. Their use is most frequent in informal spoken language due to their ability to occur as an emphatic agreement in the form of ellipsis. The distribution of the selected adverbs differs in inspected functions – the secondary sources claim the adverb *totally* has been used increasingly as an elliptical agreement. The results furthermore demonstrate their varying collocations and constructions in which they occur. The adverbs are examined on the corpus of contemporary American soap opera *Friends* whose language closely resembles informal dialogue. A combination of corpus analysis methods are employed in order to determine the status of the syntactic constructions containing *absolutely*, *completely* and *totally*. The analysis of 120 examples has proven that while *absolutely* and *completely* both occur primarily in one function, different for each adverb, *totally* may be used in a variety of detected functions resulting in semantic blends.

ABBREVIATIONS

ACT – absolutely, completely, totally

ASA – adverb standing alone

OED – Oxford English Dictionary

SYMBOLS

* a preceding asterisk indicates an unacceptable structure

/ slash indicates free alternatives

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0 INTRODUCTION

This thesis focuses on the shift in semantic functions of the adverbs *absolutely*, *completely* and *totally*. The main function of the adverbs is listed as to denote completeness as a modifier or an adverbial, yet in recent years there has been an increase of the function of an elliptical agreement and the adverbs have acquired new meanings of indicating certainty and inconspicuousness.

The theoretical part of this study concerns the basic characteristics of English adverbs from the morphological, syntactical and semantic point of view. As there occur some discrepancies between grammars of Englishs regarding terminology and division into subgroups, *A Comprehensive Grammar of the English Language* (Quirk et al., 1985) was selected as the primary source for the theoretical background. *Longman Grammar of Spoken and Written English* (Biber et al., 1999) and *Mluvnice současné angličtiny na pozadí češtiny* (Dušková, 2009) were also drawn from in order to complete the data when necessary and offer comparison, along with independent linguistic studies concerning the innovative functions of the adverbs, e.g.: *Television Dialogue. The Sitcom Friends vs. Natural Conversation* (Quaglio, 2009).

For the empirical part of this thesis, a corpus of 120 concordance lines was created from the transcripts of episodes of the American television show *Friends*. The television show was selected due to the resemblance of its dialogues to real informal conversations. Forty examples are examined for each of the adverbs *absolutely*, *completely* and *totally* in order to determine in what semantic roles and with what collocations the adverbs occur most frequently. Part of the research will also be a comparison of the functions of the three adverbs. The research will be conducted in the freeware AntConc and the results subjected to qualitative analysis.

1 THEORETICAL PART

1.1 BASIC CHARACTERISTICS OF ADVERBS

Before we may delve into the complicated matter regarding the semantic functions of the selected adverbs *absolutely*, *completely* and *totally*¹ we need to firstly establish the basic characteristics of an adverb. Quirk et al. present the adverb as: “an item that does not fit the definitions for other word classes” (Quirk et al., 1985: 438). The heterogeneity of adverbs makes it difficult to list the properties which could characterize all members of the class, thus only a brief morphological analysis may be presented with the focus being primarily on the syntactical point of view. Since the distribution to subclasses and the terminology differ across the grammar books, it has been settled upon Quirk et al. (1985) as the primary source for the theoretical part which will then be compared with available secondary sources where the information diverges.

1.2 MORPHOLOGY OF ADVERBS

Quirk et al. (ibid.) identify three groups of adverbs:

- a. simple adverbs do not have a distinctive morphological structure, not being formed by any suffix; the members of this class may be homonymous with members of other word classes due to zero derivation (Biber et al., 1999: 539), e.g.: apart from functioning as an adverb, *back* fits into the word class of nouns, adjectives and verbs; other examples include *just*, *near*, *only*, *well*. According to Quirk et al., many of these simple adverbs take on the role of an adverbial of space.
- b. compound adverbs are a combination of two or more roots into one word, e.g.: *somehow*, *therefore*, *herewith*
- c. derivational adverbs are formed by suffixes; in most cases, the suffix *-ly* is attached to the base form; this group is the most relevant as it contains the adverbs examined in this thesis: *absolutely*, *completely*, *totally*. Dušková et al. (2009: 7.2) draw attention to *-ly* adverbs that may also function as an adjective, majority of which denotes temporal relations, e.g.: *weekly*, *hourly*, *likely*, *deadly*. Other less common suffixes include –

¹ Hereafter, whenever we refer to the adverbs *absolutely*, *completely* and *totally*, the abbreviation ACT will be used instead.

- d. *wise, -ward(s), -ways, -style, -fashion*, e.g.: *clockwise, northward(s), sideways, cowboy-style, schoolboy-fashion* (Quirk et al., 1985: 438).

It is important to note that the c. group is an open class and owing to the *-ly* suffix, numerous new adverbs enter the English language. Biber et al. (1999: 540) also list a fourth group of adverbs, called fixed phrases: “these phrases are invariant in form, and the component words rarely retain their independent meaning,” e.g.: *of course, kind of*, and *at last*.

1.3 SYNTAX OF ADVERBS

The definition provided by the Oxford English Dictionary² classifies the adverb as: “A word or lexical unit that modifies the meaning of a verb, adjective, or another adverb, expressing manner, place, time, or degree.” This simplified definition provides a semantic and syntactical description as it merges together the features of an adverb as a modifier and its function of an adverbial whose subcategories had been reduced to the most basic ones. Quirk et al. (1985: 445) inspect the two categories separately and in more detail, dividing the adverbs into two groups:

- a. modifiers – the adverb occurs predominantly in a premodifying function, e.g.: *They are quite happy* (ibid.: 440), it scarcely takes on the role of a postmodifier, e.g.: *Somebody else must have done it* (ibid.: 454).
- b. adverbials – a clause element, usually optional and thus peripheral, e.g.: *He spoke to me about it briefly*. (ibid.: 440).

In addition, Quirk et al. provides other smaller categories that will be unified under the term verbless sentences without subject and will be expanded on in later sections.

1.3.1 ADVERB AS MODIFIER

Whenever an adverb preceding or following a clause element alters its meaning, we speak of the adverb’s syntactical function of a modifier (Quirk et al., 1985: 445). The adverb occurs predominantly in the premodifying position, e.g.: *perfectly reasonable, strikingly handsome*, although some adverbs such as *enough* may only postmodify a clause element, e.g.: *He is stupid enough to do it* (ibid.: 441).

² Oxford English Dictionary: <http://www.oed.com/view/Entry/2944?redirectedFrom=adverb#eid> Accessed 25 April 2014.

There seems to be discrepancy among the grammaticians in what clause elements may be modified. Dušková et al. list only a noun phrase as a target of modification, thus for instance a verb would not be modified but would occur with an adverbial. This is perhaps the result of comparing the English language with Czech (Dušková et al., 2009: 13.51). Quirk et al. and Biber et al. share a similar view, thus only the former will be explicated and adhered to as it has been established as the primary source for the theoretical part.

The adverbs are most likely to appear with adjectives: *She drives too fast*; and with adverbs: *I expect them pretty soon* (ibid.: 448). Other clause elements which adverbs modify less frequently include prepositional phrases: *The nail went right through the wall* (ibid.: 449), pronouns: *Nearly everybody came to our party*, predeterminers: *They recovered roughly half their equipment* (ibid.) and numerals: *Over two hundred deaths were reported*. As a postmodifier, the adverb usually denotes time duration or position: *his trip abroad, the meeting yesterday* (Quirk et al., 1985: 453). Instead of a modification when prepositions are involved, we speak of an adverb as a complement: *Do you live near here?*

While the adverb cannot modify a noun, it may occasionally occur in a noun phrase between the determiner or other premodifier and the head noun: *the almost certainty* (Dušková et al., 2009: 2.24). Nevertheless, these uses of adverbs can alternatively be considered cases of conversion of an adverb to an adjective (ibid.).

1.3.1.1 MODIFIER OF ADJECTIVES

All the three adverbs explored in this thesis can function as modifiers. According to Biber et al. (1999: 545) adverbs modify adjectives rather than any other word class. Biber et al. classify these adverb modifiers as “degree adverbs”³ (ibid.).

Quirk et al. define intensifiers as modifiers used as a “scaling device” which “cooccurs with a gradable adjective” (ibid: 445) and further divide them into two groups depending on the direction in which they shift the meaning of the modified clause element:

- a. amplifiers advance the modified adjective on the scale from its norm to a higher degree (ibid.), e.g.: *totally anonymous*
- b. downtoners shift the meaning in the opposite direction than amplifiers, lowering the connotation from the assumed norm, e.g.: *barely intelligible* (ibid.)

³ According to the corpus research conducted by Biber et al., the adjectives modified by degree adverbs in spoken English are usually “vague or informal words,” e.g. *bad, good, nice* (ibid.).

Similar to an intensifier, an emphaser is an adverb that modifies an adjective, yet instead of marking a degree on an imaginary scale, the adverb “add[s] to the force” of the adjective. Emphasizers collocate only with non-gradable adjectives, e.g.: *The play is very good indeed.* Quirk et al. (ibid.: 447) warn about duality in function of some adverbs that may work as emphasisers, yet also as disjuncts, e.g.: *I’m frankly surprised at your behaviour* (emphasizer) with *Frankly, I’m surprised at your behaviour* (disjunct). Since emphasizers cooccur with nongradable adjectives, their range of modification is wider (ibid.: 469) than that of intensifiers.

Although Quaglio’s terminology differs from Quirk et al., his distinction of various functions of *totally* provides a resolution of how to distinguish an intensifier from an emphaser. When Quaglio speaks of the “canonical function” of *totally*, he suggests substituting it in a sentence with the word *completely* in order to determine whether the outcome of modification is to express “completeness or totality” (Quaglio, 2009: 93). Thus this substitution fits the description of the amplifier rather than the emphaser for the completeness expresses the highest degree of intensification, e.g.: *You are totally different* (ibid.). The second function of *totally* is listed as an intensifier, yet the interchangeability with *really* indicates the quality of an emphaser for instead of moving on a scale, *really* strengthens the meaning of the adjective or verb rather than indicating completeness, e.g.: *I’m totally gonna do it* (ibid.: 92).

A partial intensification may be achieved when a typically adjunct adverb is converted to a premodifier (Quirk et al., 1985: 448). Apart from preserving its “general meaning of manner, means, etc” the adverb also gains a partial intensifying property, e.g.: *an easily debatable proposition* (ibid.) as a proposition that can be easily debated. Also a typically disjunct adverb may function as an intensifier, e.g.: *He made a surprisingly good speech*, may be paraphrased as: *He made a speech that was good to a surprising extent* (ibid.).

The choice of intensifiers may be restricted by their semantic prosody – a lexical evaluation explicated by Hunston and Thompson (2000: 5) as: “the speaker or writer’s attitude or stance towards, viewpoint or feelings about the entities and propositions that he or she is talking about.” Partington (2004: 131) considers the semantic prosody an aspect of “connotative meaning” – the speaker or writer chooses appropriate words according to what their “in-built favourable or unfavourable speaker evaluation” is. In their minds, people assign connotations to the words they learn in speech and writing depending on the circumstances in which they occur, Partington describes this process as “not necessarily conscious” (ibid.: 132); thus these mental rules cannot be always subjected to casual introspection. In his research, Partington

examines semantic preference: “the relation, not between individual words, but between a lemma or word-form and a set of semantically related words” (Stubbs, 2001: 65). He chooses popular intensifiers and then inspects their collocates preference. The adverbs ACT are present in his analysis with results mentioned below:

- a. absolutely seems to enter relations with words expressing “strong or superlative sense,” it does not display any favour for particularly positive nor negative semantic prosody, e.g.: *absolutely delighted, enchanting, preposterous, appalling*
- b. completely primarily attracts words denoting absence, e.g.: *completely devoid, oblivious, unexpected*; or a change of state, e.g.: *completely altered, changed, destroyed*; it may be observed that its collocational prosody is clearly negative
- c. totally is very similar to *completely* for it occurs with words expressing absence or a lack of something, e.g.: *totally bald, oblivious, unpredictable*; or with transformation words such as: *totally destroyed, different, absorbed*; and thus some of their collocates partners overlap (Partington, 2004: 146)

1.3.1.2 MODIFIER OF ADVERBS

The classification of adverbs modifying other adverbs is more simple since Quirk et al. consider all these adverb modifiers to take on the role of intensifiers, e.g.:

- a. *I expect them pretty soon.*
- b. *He spoke clearly enough.*
- c. *I have seen so very many letters like that one.* (Quirk et al., 1985: 448)

The same set of adverbs modifying adjectives also tends to modify other adverbs with the only postmodifiers being *enough* and *indeed* (ibid.: 449).

1.3.1.3 MODIFIER OF OTHER CLAUSE ELEMENTS

Although ACT primarily modify adjectives, they may appear in a premodifying position with a prepositional phrase as well. Such adverbs have an intensifying function Quirk et al. (1985: 449), e.g.:

- a. *The nail went right through the wall.*
- b. *He made his application well within the time.* (ibid.)

The intensifying adverbs may also premodify indefinite pronouns (a.), predeterminers (b.) or numerals (c.), although this use is not widespread (ibid.):

- a. *Nearly everybody came to our party.*
- b. *Virtually all the students participated in the discussion.*
- c. *They will make a charge of up to as much as one million yen. (ibid.)*

1.3.2 ADVERB AS ADVERBIAL

When an adverb appears outside a phrase, it takes on the syntactic function of an adverbial. The adverbial may affect the whole clause or merely focus on one clause element such as verb (Dušková et al., 2009: 13.4). Quirk et al. (1985: 440) list four types of adverbials based on their integration within a clause:

- a. adjuncts and subjuncts are “relatively integrated within the structure of the clause,” they may be either a compulsory or an optional clause element depending on the clause pattern; they provide “circumstantial information about the proposition in the clause” (Biber et al., 1999: 762); both adverbials are further divided into subgroups from which only those relevant to the adverbs ACT will be examined in detail, e.g.:
He spoke to me about it briefly (adjunct)
Would you kindly wait for me (subjunct) (Quirk et al., 1985: 440)
- b. disjuncts are peripheral and thus they are an optional clause elements; they denote “an evaluation of what is being said either with respect to the form of the communication or to its meaning,” e.g.: *Fortunately, no one complained.*
- c. conjuncts have a peripheral status in the clause, they express “the speaker’s assessment of the relation between two linguistic unites,” this type will not be further examined for the adverbs ACT do not occur as conjuncts, e.g.:
We have complained several times about the noise, and yet he does nothing about it.
(Quirk et al, 1985: 440)

Biber et al. distinguish only three classes, merging together adjuncts with subjuncts into “circumstance adverbials” (Biber et al., 1999: 763). The disjuncts are referred to as “stance adverbials” (ibid.: 764) and conjuncts as “linking adverbials” (ibid.: 765). Similarly, Dušková et al. (2009: 13.41) also perceive adjuncts and subjuncts as one type for their property of being integrated within the clause.

1.3.2.1 ADJUNCTS

Adjunct adverbials are usually optional clause elements; however, they are obligatory in clauses with the pattern *subject-predicate-adverbial* in which the verb's valency requires completion, e.g.: *He lived in Chicago* (Quirk et al., 1985: 505). Quirk et al. compare the adjuncts to other clause elements such as subject, object and complement (ibid.: 504).

Contrary to other classes of adverbials, the adjuncts may become a focus of a cleft sentence, e.g.: *It was because of his injury that Hilda helped Tony*; may be used in a contrastive form in alternative interrogation or negation, e.g.: *Hilda didn't help Tony because of his injury but (she helped him) to please her mother*; the adjunct may occur in a predication ellipsis or a proform: “*Did Hilda help Tony because of his injury or (did she help him) to please her mother?*” and furthermore, they may be “elicited by question forms,” e.g.: *Why did Hilda help Tony? Because of his injury* (ibid.). There are four classes of adjuncts from which only the process adjuncts of manner are applicable to the adverbs ACT.

The process adjuncts are usually predicational; if they are moved to the initial position in the sentence; they become “subject-oriented” and thus change from adjuncts to subjuncts (Quirk et al., 1985: 556). The adverbials of process are gradable because they have a subjective nature. The adverbs ACT may occur only as process adjuncts of manner. To determine whether the adverbial has the function of manner, the adverbial needs to correspond to the inquiry “How...? In what way...?” (ibid.) and may be paraphrased by “in a... manner” or “in a... way” with its adjectival counterpart in the empty position, e.g.: *She replied to the listeners' questions courteously / in a courteous manner* (ibid.: 556). This periphrastic form may be also used in an utterance or a text, yet when a corresponding cognate exists, it replaces the adverbial phrase in most cases (ibid.). Where two adverbials should appear in a sequence with the former not modifying the latter, one of them would rather occur in a periphrastic form due to stylistic reasons, e.g.: **He always writes deliberately carelessly. / He always writes in a deliberately careless way*. (ibid.: 558)

1.3.2.2 SUBJUNCTS

Subjuncts differ from adjuncts primarily in that they cannot occur grammatically in any of the four aforementioned positions (Section 1.3.2.1). The role of subjuncts is “to a greater or lesser degree, a subordinate role” (Quirk et al., 1985: 566) when compared with the rest of the clause elements. They may be further classified based on the scale of operation of the clause element. When the subjunct relates to the whole clause, we speak of “wide orientation” while when the subjunct is subordinated to an individual clause element, we speak of “narrow orientation,” the category in which Quirk et al. add the classes of intensifiers and emphasizees (ibid.: 567). This “individual clause element” is usually the subject; nevertheless, “an item forming part of the clause element” may be also concerned (ibid.). The subjuncts of narrow orientation are further classified into four groups out of which only two are applicable to the adverbs ACT – emphasizees and intensifiers.

1.3.2.2.1 EMPHASIZERS

Quirk et al. characterize emphasizees as expressing modality as they “have a reinforcing effect on the truth value of the clause or part of the clause to which they apply” (Quirk et al., 1985: 583). As it is with the modifier, the subjunct emphasizee increases the force of another clause element when this constituent is non-gradable: *He really may have injured innocent people* (ibid.). Two groups of emphasizees can be distinguished (ibid.):

- a. emphasizers of degree of truth that express “the comment that what is being said is true” (ibid.); these subjuncts may be used in an elliptical form as a positive response to requests, e.g.:
Speaker A= Please get me the file on Robert Schultz.
Speaker B= Certainly / Sure / Definitely.
- b. emphasizers of value judgement that are supposed to support the speaker’s conviction that his words are “an unvarnished truth” (ibid.), e.g.: *I honestly don't know what he wanted.* (ibid.: 584)

The insertion of an emphasizee does not alter the meaning of the sentence but should only put an emphasis on the constituent next to which it is positioned when the punctuation marks are absent; however, there arises ambivalence: “as to whether the emphasis is on the part or on the whole” (ibid.). As to the collocational restrictions, the group a. may appear with any verb

or predication while the group b. is in need of “suggestion or exaggeration,” e.g.: *In her anger, she absolutely screamed at / *spoke to him* (ibid.: 585). Most emphasizees usually precede the item they emphasize, appearing between the subject and the verb in the initial medial, medial or end medial position (ibid.: 586); nevertheless, when an auxiliary is present, the emphasizee is postponed after the operator, e.g.: *She had completely delighted her audience* (ibid.: 493). Generally, the emphasizees do not occur with imperatives although some examples exist: *Definitely buy one now.* (ibid.: 587); and they cannot be modified, with the exception of *definitely* which may be premodified by *very* or *quite*.

1.3.2.2.2 INTENSIFIERS

The intensifier subjuncts are used to indicate the degree of intensification on an abstract scale (Quirk et al.,: 1985: 589). Since the scale has two opposing poles, the intensifiers are distributed into two categories depending on to which direction their intensifying effect is pointing:

- a. amplifiers denote the direction upwards on the scale
- b. downtoners indicate the direction downwards on the scale

Quirk et al. assign the intensifier subjuncts primarily to a predicate or some of its parts, such as “the predication, the verb phrase, or even an item within the verb phrase” with the verbs usually being “largely expressive of attitude” (ibid.). The object of intensification is required to be gradable, otherwise we would speak of emphasizees. Quirk et al. draw attention to an exception to this statement in later sections in which they consider amplifiers occurring with non-gradable verbs to lose their function as amplifiers but acquire a new role as quantifiers, duratives, or frequentatives, and as it would be in the case of the adverbials ACT: “process adjuncts,” e.g.: *He will judge us severely / in a severe manner* (ibid.: 595). Some non-gradable verbs may be transformed to become gradable when their perfective aspect is used or if they are added a particle, e.g. *up*, that shifts the focus from the process to the result of the process: *He drank up his beer completely. He has completely drunk his beer* (ibid.). Quirk et al. also suggest a semantic test to quickly determine whether an adverb is an amplifier since most of the amplifiers may be contrasted with “to some extent” in alternative negation: *He didn't ignore my request completely, but he did ignore it to some extent.* (ibid.: 590) For this study,

only the amplifiers are of concern, thus we may proceed to their subdivision into two classes based on the intensity of the subjuncts:

- a. maximizers mark “the upper extreme of the scale,” e.g.: *absolutely, completely, totally*
- b. boosters point to “a high degree” on the scale, e.g.: *highly, severely, bitterly*

Although the differentiation may seem clearly defined, Quirk et al. only suggest this subdivision based on their semantic function and remark that the use of these intensifiers may vary with the speakers as they each expect different effects. For instance, some maximizers may be used as boosters with attitudinal verbs such as: *They violently detested him* (ibid.: 591). Another suggested distinction focuses on the position of the amplifier in a clause: “In positive declarative clauses, medial position is favoured for both boosters and maximizers when we want to express a scaling upwards, but end position is preferred for maximizers” (ibid.: 595). The effect of the position of amplifiers may be shown on the adverb *completely*: *He completely denied it.* vs *He denied it completely.* Even though *completely* is categorized as a maximizer, in medial position, the meaning is rather similar to the booster *strongly* or to *really* (ibid.: 595). When *completely* is placed in end position, it may be paraphrased as: *He denied it in every respect*; which distinctly indicates the upper extreme on the scale (ibid.: 596). If the intended use of the maximizer is the absolute meaning, then it must appear in end position, otherwise the sentence would not make proper sense: **They completely divided up the money. / They divided up the money completely. [‘the whole of the money’]* (ibid.). In negative, interrogative and imperative predication, only the end position is generally normal for the maximizers (ibid.).

The adverbs ACT are categorized as maximizers (ibid.: 590); however, since the context is required to determine their status, it will be observed in what function they occur most frequently in the following research. Both of the subgroups of amplifiers form open classes. People tend to use amplifiers that are most fashionable at their time or most appropriate to their age group or social status, thus the connotation of adverbs shifts to comply with the demand of the speakers to replace the old expressions that may have become cliché or have otherwise disappeared from frequent use (ibid.).

Since maximizers express the upper extreme: “they cannot themselves be modified or compared for degree,” (ibid.: 592), nevertheless, there is a variation of such usage for adverbs that end in the suffix *-ly*:

- a. premodification by *how*, e.g.: How thoroughly do they disapprove of his methods?
- b. premodification by *however*, e.g.: However totally they believed in the leader's integrity, they were prepared to examine his actions dispassionately.
- c. function as the focus of clause comparison, e.g.: He ignored my request more completely than she did.
- d. premodification by *very*, e.g.: They very fully appreciate our problems. (ibid.)

The adverbs *totally* and *completely* may be modified as seen in the examples a.–c. above; on the contrary, the adverb *absolutely* cannot be modified in any of the aforementioned fashion since: “*absolutely* is felt to be absolute, marking the absolute extreme of intensification and hence not susceptible itself of modification” (ibid.). Quirk et al. mention a prescriptive tradition which forbids the modification of *completely* and its adjectival equivalent *complete* by the modifier *very* (ibid.) since such modification would contradict its semantics, suggesting that the state of completeness is in fact incomplete.

1.3.3 ADVERBS STANDING ALONE

Quirk et al. do not offer a unifying term for all the fragmentary uses of adverbs although they address some of them when speaking about irregular sentences; they characterize them as “not conform[ing] to the regular patterns of clause structures or to the variations of those structures in the major syntactic classes,” due to their fragmentary status that is “lacking constituents that are normally obligatory” (Quirk et al., 1985: 838). These fragments may be used independently: Not bad, that joke, but I've heard better, or as a part of a sentence: Please God, there hasn't been an accident (ibid.: 839). Biber et al. classify them as adverbs standing alone due to their ability to remain “structurally unconnected elements,” yet function as “complete utterances” (Biber et al., 1999: 551). Although the terminology slightly differs, the categories remain the same:

- a. elliptical forms that may be interpreted from the sentence uttered earlier either by a different speaker in which case they “respond to, comment on, or question previous

- b. sentences” (Quirk et al., 1985: 848) and avoid unnecessary repetition (i.), or by the same speaker to put emphasis on the ellipsis (ii.), e.g.:

i. A : *Is your daughter at home?*

B: *Probably / She is probably at home.* (ibid.)

ii. *Janet felt uncomfortable. Yes, very uncomfortable.* (ibid.: 849)

Quirk et al. classify the elliptical forms as a subtype of emphazier subjuncts (Section 1.3.2.2.1).

- c. echo utterances “repeat as a whole or in part what has been said by another speaker,” if their discourse function is a question, then they may serve to recapitulate the statement or to indirectly ask for a further clarification of the statement, both functions have a rise in intonation, e.g.: A: *The Browns are emigrating.* B: *Emigrating?*

If the discourse function is an exclamation then the intonation is rise-fall and they are predominantly used to express disbelief or astonishment, e.g.: A: *I hear you're a linguist.* B: *I a linguist! / Me a linguist!* (ibid.: 835).

- d. adverbs to be used as questions that should be perceived as “stance adverbials of actuality or style of speaking,” e.g.:

A: *You're supposed to put the lid on, otherwise it won't switch off.*

B: *Seriously?*

A: *Yeah.* (Biber et al., 1999: 551)

- e. reaction signals that are used in a conversation when the listener does not intend to interrupt the speaker’s utterance, yet he wants to verbally demonstrate that he has not stopped listening and/or that he agrees with the speaker’s opinion. In such situations some of the following words may be heard, e.g.: *no, yes, yeah, hm.* However, if the listener wishes to encourage the speaker more strongly or tends to employ primarily emotional language⁴, the use of an adverb expressing an extreme seems more appropriate for the situation, e.g.: *absolutely, totally.* The highest frequency of these signals is in spoken English as plenty of these expressions are interjections that most typically occur or even are restricted to the spoken language. (Quirk et al., 1985: 444) Biber et al. briefly mention this function in combination with the category a.

⁴ Quaglio (2009: 88) explains the difference between emotional language and emotive language. The former stands for spontaneous language that changes its vocabulary preference on the basis of its speaker’s emotional status while the latter is its opposite – the emotive language is intentional in its wording.

as a means to express or emphasize an agreement, e.g.:

A: In other words the skills of a counselor?

B: Yes. Yes.

C: Definitely. Definitely. (Biber et al., 1999: 551)

1.4 INNOVATIVE FUNCTIONS OF ADVERBS ACT

The main hypothesis that will be further examined in the research part of this thesis is the change in function of the adverbs ACT. In Oxford English Dictionary, the primary meaning of *absolutely* is listed as “to the fullest extent; in the highest degree; entirely, wholly, utterly,”⁵ e.g.: *escape seemed absolutely impossible; it was total chaos, absolutely brilliant.* The adverbs *totally* and *completely* have identical definitions, each with its adjectival equivalent: “in a complete manner,”⁶ e.g.: *the currency does not completely represent the wealth of the country; it is totally beyond human effort to control the memory.*⁷ OED further expands the informal definitions of *totally* and *absolutely* with their intensifying function and expression of agreement that have been already characterized in previous sections. Quaglio examines the various functions of the adverb *totally* and stresses the increasing use of *totally* as an adverbial intensifier and emphasizer, noting its presence in his corpus focused on American English in the sitcom *Friends* as twice more frequent than in his comparative corpus of spoken American English (Quaglio, 2009: 93). Except for the functions of an intensifier and an emphasizer, he mentions two additional uses that diverge from the “canonical use” of *totally* in which it denotes wholeness:

- a. a modifier or an adverbial signifying a high level of certainty that may be paraphrased as “for sure, definitely, without a doubt,” e.g.: *Joey: I’m telling ya, you guys are totally getting back together!*
- b. a modifier or an adverbial with the meaning “inconspicuously” or even “shamelessly,” e.g.: *Rachel: I was giving you an apology and you were totally checking her out!*
(ibid.)

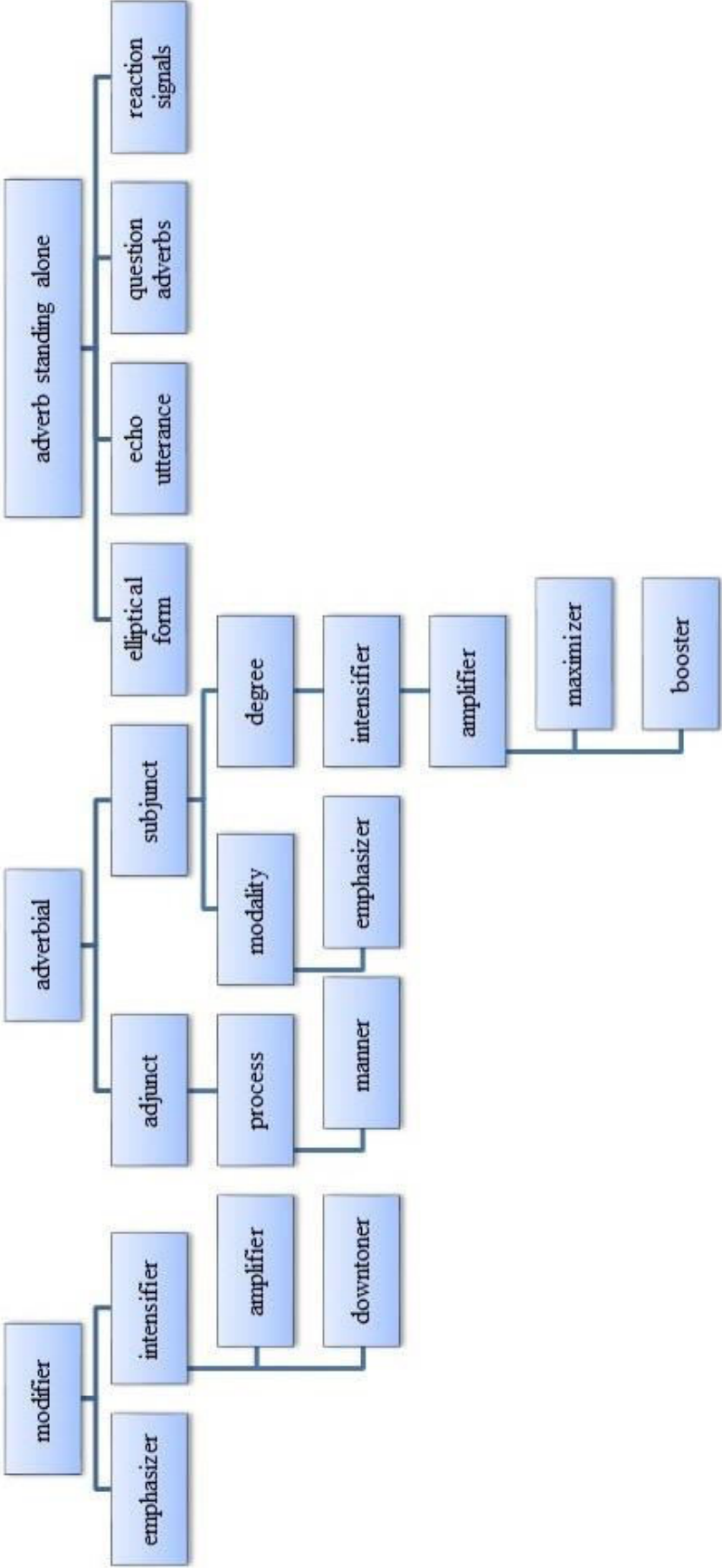
⁵ Oxford English Dictionary: <http://www.oed.com/view/Entry/680?redirectedFrom=absolutely#eid> Accessed 20 July 2014.

⁶ Oxford English Dictionary: <http://www.oed.com/view/Entry/37659?redirectedFrom=completely#eid> Accessed 20 July 2014.

⁷ Oxford English Dictionary: <http://www.oed.com/view/Entry/203802?redirectedFrom=totally#eid> Accessed 20 July 2014.

Quaglio's research suggests that in majority of cases, the new functions occur when the adverb precedes a verb, yet he also attributes the increasing use of totally to its "expansion of its semantic preference when preceding adjectives," referring to Partington's study on semantic prosody mentioned previously (Section 1.3.1.1).

Figure 1: Syntactic and semantic functions of the adverbs *actually*, *completely* and *totally* (based on the classification of the functions of adverbs in Quirk et al., 1989; Biber et al., 1999; and Dušková et al., 2009)



2 METHODOLOGY

For the purpose of inspecting the functions in which adverbs occur in spoken English and how their use diverges from the uses described in grammars of English, primarily in *A Comprehensive Grammar of the English Language* (Quirk et al., 1985) that has been selected as the main source for the theoretical part of this thesis, it has been settled upon examining the adverbs in the dialogues of the renowned television series *Friends*. In her study of the fictional speech in television, Monika Bednarek (2011: 54) raised the question of whether television dialogue resembles the natural speech. She proceeded to compare the n-grams⁸ from the transcripts of the television series *Gilmore Girls* with six other corpora – most importantly the spoken and written part of the *American National Corpus* and a corpus created from the transcripts of 11 other television series. According to the results of Bednarek’s research, the *Gilmore Girls* corpus resembled the most the TV series corpus, giving the impression that the television series share the same language features and should therefore be perceived as a separate register (ibid.: 73). Nevertheless, the results also demonstrated that from all the corpora involved, the TV register is the one that imitates spoken American English most accurately, thus confirming its fundamental role in the linguistic research of spoken English.

Friends is a sitcom about six young adults living in New York. There are several reasons supporting the selection of the television series *Friends* as the source for the corpus used in the research in this thesis. During the air time of its 10th season in 2004, *Friends* have attracted approximately 26.93 million viewers per episode in the USA, demonstrating its significant influence over the English speakers. The show became a cultural phenomenon and its characters remained “focal pop-cultural personalities” (Tagliamonte and Roberts, 2005: 281) even after the show’s cancellation. As the main cast comprises three men (Chandler, Joey, Ross) and three women (Monica, Phoebe, Rachel), they provide a gender-equal basis for the language study. The transcripts of the episodes are available on the internet free of charge⁹ as they were created by the fans of the show and are preferred over the official subtitles due to the inclusion of descriptions of the scenes which contain helpful contextual information.

⁸ Explicated as “multi-word strings of two or more uninterrupted word-forms” (Stubbs & Barth 2003: 62)

⁹ The transcripts were obtained from the site <http://www.friendstranscripts.tk/> (last accessed 8 August 2014); however, there is no guarantee of their availability in the future as the sites offering the transcripts are occasionally shut down by Warner Bros who own the copyrights.

The official scripts have not been chosen as the actors changed certain words or even added whole lines during the filming period.

The acquired linguistic material will be processed in *AntConc*,¹⁰ a freeware corpus analysis tool. In total, there are 129 instances of *absolutely*, 77 of *completely* and 297 of *totally* in the corpus. For the research, 40 examples for each of the adverbs ACT have been selected and subjected to the classification into syntactic and semantic categories that were described in the theoretical part of this study. The classification of semantic roles is summarised in the Figure 1.

From the theoretical background of the adverbs ACT, it is expected to find in the results an increase of the innovative functions of indicating certainty and inconspicuousness compared to their absence in the source grammars. The adverbs ACT will also be examined with respect to semantic preference, based on Partington's study (2004).

¹⁰ The freeware AntConc is available for download at <http://www.antlab.sci.waseda.ac.jp/software.html>.

3 RESEARCH

3.1 FUNCTIONS OF ABSOLUTELY

Table 1 indicates that *absolutely* predominantly occurs as an adverb standing alone (ASA) in 75.0 % instances (ex. 1), thus transitioning from its dictionary primary function, to denote completeness (Section 1.4), to express agreement in the form of an ellipsis or to a reaction signal. The distinguishing factor between the two groups is based on their retrievability from the utterance to which they are responding. In ex. (1) Chandler's answer stands as an agreement for: *I am absolutely going to start taking this thing seriously*. However, in the case of the reaction signal (ex. 2), the response is understood from the context, yet its full form cannot be retrieved: In ex. (2) Pete's response cannot be expanded into * *I absolutely have a Miss Monica Geller here*. The answer thus should be understood from the context as a reaction to the Secretary's utterance, a means of how to communicate to another person that she's being heard.

(1) *Joey: So are you gonna start taking this thing seriously?*

Chandler: Absolutely! (A23)

(2) *Secretary: You have a Miss Monica Geller here.*

Pete: Uh, absolutely, yeah, send her in. (A14)

Table 1 gives further information on the distribution of the semantic roles with the majority of *absolutely* functioning as an expression of agreement in an elliptical form in 60.0 % instances. In the non-ASA syntactic functions, the most common role of *absolutely* is that of an intensifier (ex. 3), appearing twice more frequently than an emphasize (ex. 4).

(3) *Mrs. Waltham: We're very sad that it didn't work out between you and Emily, monkey.*

But, I think you're absolutely delicious. (A34)

(4) *Chandler: All right look, if you absolutely have to tell her, at least wait until the timing's right. (A11)*

Some of the examples were problematic to clearly define and should be perhaps classified as semantic blends for they can be interpreted semantically as two categories (ex. 5).

(5) *Monica: [...] and then there's Pete who's-who's crazy about me, and who's absolutely perfect for me, and there's like zip going on! (A16)*

In ex. (5), for instance, it is not entirely clear whether *absolutely* functions as an intensifier denoting degree or a special type of emphaser occurring with gradable and non-gradable clause elements classified by Quaglio indicating a high level of certainty (Section 1.4). The double interpretation is induced by the meaning of *perfect* that already possesses the highest degree of intensification. In the research, it has been settled upon the intensifier as its primary meaning due to the contextual information and the problematic classification of the emphaser class when regarding the innovative function (further information in Section 3.4).

Similarly, the examples of elliptical agreement may be interpreted not only as an agreement but also as intensifiers or emphasers when the responses are reconstructed with the adverb as a modifier or an adverbial (ex. 6). Due to their original fragmentary form, it is most likely that the examples serve only as an elliptical agreement although in ex. (6), the interpretation of the semantic role creates a semantic blend. In this instance, the perception of the semantic role is subjective and the listener may decide himself on whether he understands the utterance as an agreement or an intensifier/emphaser or even both.

(6) *Ross: Doctor Burke is sexy?*

Rachel and Phoebe: Oh God, absolutely. (A4)

Cf. Doctor Burke is absolutely sexy.

Table 1: Semantic and syntactic functions of *absolutely*

SYNTACTIC FUNCTION	SEMANTIC ROLE				TOTAL
	elliptical agreement	emphaser	intensifier	reaction signal	
modifier	-	-	6	-	6 – 15.0 %
adverbial	-	3	1	-	4 – 10.0 %
adverb standing alone (ASA)	24	-	-	6	30 – 75.0 %
TOTAL	24 – 60 %	3 – 7.5 %	7 – 17.5 %	6 – 15 %	40

3.2 FUNCTIONS OF COMPLETELY

Contrary to *absolutely*, *completely* does not appear as ASA in any instances, the dominant function is that of a modifier (ex. 7) with 62.5 % (the modified elements will be further examined in Section 3.5.2). It may be observed in Table 2 that *completely* retains its primary

connotation of expressing completeness (Section 1.4) and thus occurs in 95.0 % as an intensifier (ex. 7).

(7) *RTST: Mockolate. It's a completely synthetic chocolate substitute.* (C2)

This may be the result of the fact that *completely* epitomizes its primary meaning of denoting completeness, entirety. The definitions of its synonyms are usually explicated by the use of any of the variants of the adverb *completely*, e.g.: *completeness, complete*; thus another function in which the meaning should differ or diminish, as in an intensifier or a reaction signal, is expressed by another adverb. A deviation from its original meaning happens rarely and as the Table 2 demonstrates, the only such occurrence is a semantic blend that contains the primary function (ex. 8).

(8) *Chandler: I know I acted like the biggest idiot in the world, and I can completely understand why you were so upset.* (C11)¹¹

Although the verb is gradable and thus the function of an intensifier is the most probable candidate, when the adverb is subjected to the test of being an intensifier by substituting *completely* for *really*, the sentence remains syntactically correct. From the semantic point of view, instead of indicating to what extent Chandler understands, the intensifier seems to lack this independent meaning, thus emphasizing the action of understanding similarly as an emphatic *do* would.¹² There occurs one instance of the innovative use meaning *shamelessly* mentioned by Quaglio (Section 1.4), ex. (9).

(9) *The Teacher: Excellent! What Rachel has shrewdly observed here...*

Phoebe: (To Rachel) You completely stole my answer! (C13)

Table 2: Syntactic and semantic functions of *completely*

SYNTACTIC FUNCTION	SEMANTIC ROLE			TOTAL
	shamelessly	intensifier	intensifier/emphasizer	
modifier	-	25	-	25 – 62.5 %
adverbial	1	13	1	15 – 37.5 %
TOTAL	1 – 2.5 %	38 – 95.0 %	1 – 2.5 %	40

¹¹ When contrasted with a different example with the same verb, it seems that *completely* may occur as an intensifier with a gradable verb under the condition that it is preceded by a modal verb, e.g.: *Mr. Geller: I understand completely, there's nothing more horrifying than embarrassing yourself in front of your in-laws* (C23)

¹² The test may be conducted by replacing “can completely,” e.g.: *and I do understand*

3.3 FUNCTIONS OF TOTALLY

Table 3 reveals that *totally* occurs in all three syntactic functions, predominantly as a modifier (ex. 10) in 57.5 % instances (the modified elements will be further examined in Section 3.5.2). Almost in all cases, the modifiers are employed as intensifiers (ex. 10) which also function as the dominant semantic role of *totally* since they constitute 77.5 % of all the examples.

- (10) *Julie: I know, I probably shouldn't even tell you this, but I'm pretty much totally intimidated by you. (T2)*

The second most frequent function is that of an emphaser in 12.5 % instances; however, when the innovative function of certainty mentioned by Quaglio (Section 1.4) is taken into account (ex. 11), it precedes the regular emphasers as described by Quirk et al. (Section 1.3.2.2.1) with their 25.0 % of occurrences. The semantic role of certainty has proven difficult to characterize as Quaglio did not list enough properties by which the class would be identified, thus this role has been assigned a secondary meaning with the primary function of either intensifier or an emphaser and further discussion is provided in Section 3.4.

- (11) *Monica: The big hat, the pearls, the little pink handbag.
Ross: Okay, you are totally making this up. (T19)*

Three examples have been identified as an agreement in elliptical form, e.g. ex. (13).

- (12) *Joey: So yeah, so you know exactly what I'm talking about.
Joey's Date: Totally! (T32)*

There is one occurrence of the innovative function denoting shamelessness (more information in Section 1.4), ex. (13).

- (13) *Monica: Do you not remember the puppet guy?
Rachel: Yeah you like totally let him wash his feet in the pool of your inner power. (T13)*

Table 3: Syntactic and semantic functions of *totally*

SYNTACTIC FUNCTION	SEMANTIC ROLE				TOTAL
	elliptical agreement	emphasizer	shamelessly	intensifier	
modifier	-	1	-	22	23 – 57.5 %
adverbial	-	4	1	9	14 – 35.0 %
adverb standing alone (ASA)	3	-	-	-	3 – 7.5 %
TOTAL	3 – 7.5 %	5 – 12.5 %	1 – 2.5 %	31 – 77.5 %	40

3.4 THE INNOVATIVE FUNCTION OF CERTAINTY

During the phase of identifying the roles, all adverbs were assigned a primary semantic role and if they permitted double interpretation, it was marked as a secondary meaning. The adverbs with two identification markers are included in this section of analysis, except for the situation with the role of elliptical agreement being possibly an intensifier or emphaser which has been already discussed in Section 3.1. The double interpretation (ex. 14) therefore concerns intensifiers semantically connected with the innovative function of expressing a high level of certainty presented by Quaglio (Section 1.4). This category diverges from the regular emphaser slightly (Section 1.3.2.2.1) as apart from adding to the force of its assigned clause element it also strongly expresses the speaker's certainty of the truth value of his utterance and certainty is not limited to non-gradable clause elements; Table 4 demonstrates that 17.5 % of *totally* have the secondary function of certainty. The first solution of the example (14) proposes an intensifier as Monica is making things up to the highest degree (synonyms *entirely, completely*). The second solution perceives Ross as expressing the truth value of his utterance (synonyms *certainly, indeed, really*). Since Quaglio does not provide enough restrictions on how to distinguish between the two functions, it seems that the utterance may carry both meanings at the same time and their interpretation depends solely on the addressee with three possible results: intensification, certainty or both. Such problematic characterization complicates identification of the innovative function of certainty, rendering this category as highly subjective with substitution for synonyms as the primary means of analysis.

(1) *Ross: What are you talking about?*

Monica: The big hat, the pearls, the little pink handbag.

Ross: Okay, you are totally making this up. (T19)

Cf. Ross: Okay, you are entirely / certainly making this up.

Quaglio observed that the new functions mainly occurred when the adverb followed a verb, thus focusing the problem on adverbials rather than modifiers (described in Section 3.1). After comparing the semantic blend of all three adverbs, the dual adverbs proved to be adverbials in 63.6 % instances indeed. *Totally* has the highest number of double interpretations while *completely* has the lowest. After examining Tables 1, 2, and 3, the reason for the higher number of semantic blends with *absolutely* and *totally* seems to be connected to the number of the semantic roles in which they occur in the corpus since both of them have four different roles while *completely* functions predominantly as an intensifier in 95.0 %.

Table 4: Semantic blends of adverbs ACT

	MODIFIER	ADVERBIAL	TOTAL	% (out of the total number of instances of each adverb)
Absolutely	2	1	3	7.5 %
Completely	0	1	1	2.5 %
Totally	2	5	7	17.5 %
TOTAL	4	7	11	9.1 %

3.5 COLLOCATIONS

This part of research examines the collocates occurring with the adverbs ACT. The collocates were retrieved using the software AntConc,¹³ except for the Section 3.5.1 in which the premodifiers needed to be selected manually since the software is not capable of recognizing the relationship between the clause elements; and 3.5.2 where the word class of clause elements had to be decided separately for the same reasons.

¹³ Further specifics on the methodology are available in Section 2.

3.5.1 PREMODIFIERS OF ACT

The adverbs ACT are rarely accompanied by premodification and never by postmodification. The adverb *absolutely* is not modified, which is mainly the result of its occurrence as ASA in 75.0 % examples. *Completely* and *totally* are each preceded only by one premodifier; the former adverb by *almost* that is inserted to diminish the extreme degree (ex. 15) and the latter by *pretty much* which denotes that the speaker did not want to admit entirely the extreme degree of intensification, yet cannot avoid it (ex. 16).

(2) *Janice: Oh y'know what? You have to speak very loudly when you're talking to Sid, because he's almost completely deaf.* (C32)

(3) *Julie: I know, I probably shouldn't even tell you this, but I'm pretty much totally intimidated by you.* (T2)

3.5.2 ACT AS MODIFIERS

Since *absolutely* occurs in the corpus mainly as an elliptical agreement, there are only six instances of it functioning as a modifier. Three of the modifiers precede a noun phrase: *nothing*, *no way* and *your decision* while the rest premodifies adjectives: *perfect*, *delicious* and *awful*. It should be noted that half of the modified elements have a negative connotation, e.g.: *when I had absolutely nothing else to do* (A8), *nothing* belongs to the category of negative quantifiers. Partington's study of semantic preference assigns to *absolutely* collocates expressing "strong or superlative sense" (Section 1.3.1.1) which has proved to be the case with all the adjectives: *perfect*, *delicious* and *awful*.

As *completely* occurs primarily as a modifier, the results show more variety when compared with *absolutely*. The modified elements comprise adjectives in 55.0 % of the examples with three adjectives appearing twice: *normal*, *inappropriate*, *honest* and with one adjective three times: *different*. Partington classifies the semantic prosody for *completely* as negative since the words it attracts denote mainly "absence or a change of state" (Section 1.3.1.1). The adjectives from Friends corpus seem to comply with this as majority of them are negative in connotation and some denote absence: *deaf* and *devoid*; however, rather than change of state more of the negative adjectives express inconvenience or inappropriateness: *unacceptable*, *useless*, *wrong*, *inappropriate*, *opposite* etc. Apart from adjectives, *completely* also modifies adverbs: *here*, and prepositions or prepositional phrases: *up (to you)* and *over (the line)*.

Table 5 illustrates that *totally* primarily modifies adjectives in 42.5 % of the examples. There are only three adjectives occurring twice: *useless*, *different* and *ok/okay*. Partington’s study of semantic preference compares *totally* to *completely* as they have the same preference for words expressing absence or transformation and thus their collocates tend to overlap. The search in the Friends corpus revealed that Partington’s hypothesis applies, examples of the same pairs include: *different*, *useless*, *hung up*, *normal*. The semantic prosody with the adjectives is mostly negative with some of them denoting absence: *useless*, *alone*, *incompetent*. Apart from adjectives, *totally* also twice modifies a noun phrase: *my fault*, *the other way* and in four instances prepositional phrases: *in (love with)*, *into (each other)*, *against (that)*.

Table 5: The adverbs ACT as modifiers

MODIFIES	MODIFIER		
	<i>absolutely</i>	<i>completely</i>	<i>totally</i>
Noun phrase	3	0	2
	<i>nothing, no way, your decision</i>		<i>the other way around, my fault</i>
Adjective/ participle	3	22	17
	<i>perfect, delicious, awful</i>	<i>opposite, synthetic, honest (2), wrong, different (3), useless, devoid, inappropriate (2), untrue, 100 % forgiven, secure, normal (2), unacceptable, deaf, satisfied, hung up, anonymous</i>	<i>intimidated, different (2), useless (2), good looking, hot, hung up, okay (2), dense, jealous, fine, alone, incompetent, normal, arousing</i>
Prepositional phrase	0	2	4
		<i>up to you, over the line</i>	<i>in love (2), into each other, against that</i>
Adverb	0	1	0
		<i>here</i>	
TOTAL	6	25	23

3.5.3 ACT AS ADVERBIALS

In Section 1.3.1 it has been established that adverbials ACT occur with verbs, although some classes of subjuncts relate to the whole sentences (Section 1.3.2.2). Thus this part will examine the semantic preference or prosody of the verbs and the position in which the verbs occur.

Since *absolutely* has only four examples of adverbials, the results seem insufficient to draw conclusions about the functions. *Absolutely* occurs in two instances as an emphaser to denote strong agreement (ex. 17) or disagreement (ex. 18).

(4) *Chandler: I did! I absolutely did!* (A24)

(5) *Ross: But it absolutely didn't. It didn't!! It didn't!!* (A33)

In both these examples, the (dis)agreement is further emphasized by repetition of the construction without the adverbial. *Absolutely* only occurs with a full lexical verb twice: *adore*, which conforms to the semantic prosody of “strong, superlative sense” (Section 1.3.1.1), and *have to tell*, in which the strength is implied by the use of a modal verb.

Completely appears with an adverbial in 37.5 % instances (Table 2) and occurs most frequently with the verbs: *understand* (5) and *forgot/forgotten* (4/1). While the collocations with *understand* have generally positive semantic prosody (ex. 19); *forgot/forgotten* and the other verbs have a negative semantic prosody, e.g.: *ruined, stole, reject, go away*.

(6) *Charlie: I uhm... I completely understand* (C38)

Three of *forgot* examples are preceded by interjections, making the utterances appear as sudden realizations (ex. 20).

(7) *Monica: [...] Oh my God, I completely forgot about your sound.* (C8)

(8) *Chandler: [...] Let's discuss it before we reject it completely* (C15)

Completely is the only one of adverbs ACT that appears twice in the end position (ex. 21); all the other examples place the adverbials in medial position.¹⁴ This would make them the only proper examples of the intensifier subclass of maximizers (Section 1.3.2.2.2).

Table 3 reveals that *totally* occurs as an adverbial in 35.0 % instances. Contrary to *completely* that predominantly appears in a cluster with two specific verbs, *totally* has only one verb with

¹⁴ Further information on how the change in position is connected to semantic blends is available in Section 3.4

which it occurs twice: *understand* (ex. 22); all the other pairs are single occurrences: *sell*, *speak*, *forgot*, *messed* etc. *Totally* does not seem to have any semantic preference as the verbs are mainly vague and thus neutral in semantic prosody: *take*, *making*, *get*, *keep*, *let*.

(9) *Phoebe: If that's too weird for you and you wanna leave I totally understand.*

(T35)

Table 6: The adverbs ACT as adverbials

ADVERBIAL		
<i>absolutely</i>	<i>completely</i>	<i>totally</i>
4	15	14
<i>have to tell, did, adore, didn't</i>	<i>understand (5), forgotten, forgot (4), ruined, stole, reject, go away, gone</i>	<i>understand (2), sell, sold out, speak, forgot, let, was pointing, negates, making up, get along, keep in check, take care, messed</i>

3.5.4 ACT AS ADVERBS STANDING ALONE

Since *completely* does not occur as ASA and *totally* has only 3 instances (Table 2 and 3), *absolutely* is the only one allowing closer examination since it appears as ASA in 75.0 % examples. In search of collocates under the standard setting, *absolutely* seems to occur in a large number of double agreement constructions (ex. 23), being either preceded or followed by: *yeah* (7), *yea* (2), *yes* (2), *okay* (2) and *absolutely* (2). Beside the interjections expressing agreement, there also appear plenty of various interjections (ex. 23) implying thinking, awe or surprise, e.g.: *oh* (9), *um* (1), *uh* (1), *ooh* (1). In the case of *totally*, it is in two instances preceded by interjections: *oh* (2) and *yeah* (1).

(10) *Secretary: You have a Miss Monica Geller here.*

Pete: Uh, absolutely, yeah, send her in. (A14)

Table 7: The adverbs ACT as adverbs standing alone

	ADVERB STANDING ALONE		
	<i>absolutely</i>	<i>completely</i>	<i>totally</i>
Double agreement	15	0	1
	<i>yeah (7), yea (2), yes (2), okay (2), absolutely (2)</i>		<i>yeah</i>
Interjections	12	0	2
	<i>oh (9), um, uh, ooh</i>		<i>oh (2)</i>

4 CONCLUSION

Table 8: Summary of semantic and syntactic functions

PRIMARY FUNCTION					
		ABSOLUTELY	COMPLETELY	TOTALLY	TOTAL
MODIFIER	intensifier	6	25	22	53
	emphasizer	-	-	1	1
ADVERBIAL	manner	-	-	-	0
	emphasizer	3	-	4	7
	intensifier	1	14	9	24
ADVERBS STANDING ALONE (ASA)	elliptical form	24	-	3	27
	echo utterance	-	-	-	0
	question adverbs	-	-	-	0
	reaction signals	6	-	-	6
INNOVATIVE FUNCTIONS	shamelessly	-	1	1	2
TOTAL		40	40	40	120
SECONDARY FUNCTION					
INNOVATIVE FUNCTIONS (occurring in semantic blends with primary functions)	certainty	3	1	7	11

4.1 GENERAL OVERVIEW

Table 8 provides the complete results of semantic and syntactic functions as discovered in the empirical part of this thesis. Despite the characterization of the adverbs ACT as synonyms (Section 1.4), the corpus results reveal that there are slight differences among their uses in spoken American English. *Absolutely* functions primarily as an elliptical agreement, yet it may be also occasionally used as an intensifier or emphaser. *Completely* occurs predominantly as an intensifier and rarely takes on another semantic role. *Totally* may appear almost in any semantic role, being the most diverse of the three, yet similarly to *completely*, it mainly retains its intensifying function.

Absolutely occurs in 75.0 % of examples as an adverb standing alone, therefore predominantly functioning as a variety to the affirmative expression *yes* either as an elliptical agreement, in which case it is retrievable from the context, or as a reaction signal, in which it carries little

lexical meaning and rather functions as an empty response confirming to the previous speaker that he is being heard. The search for collocates discovered that the speakers are dissatisfied with only one expression of agreement as *absolutely* occurs with 15 other confirmations, usually a variant of the word *yes* and in 12 instances the adverb is accompanied by an interjection.

Contrary to *absolutely*, *completely* does not appear as ASA since its prominent function is that of an intensifier in 95.0 %. The adverb primarily occurs as a modifier in 62.5 % and precisely as Quirk et al. state (Section 1.3.1), it mainly modifies adjectives. The reason for such narrowly focused semantic role is most likely due to the fact that *completely* serves – to denote its primary meaning of completeness, the highest degree; thus it rarely takes on another role, although it has appeared once in the corpus with the meaning of *shamelessly*.

Totally has the most diverse functions of the three adverbs. It resembles *absolutely* as it occurs as ASA in 7.5 %; similarly to *completely*, *totally*'s primary function is that of an intensifier (77.5 %), yet it demonstrates the largest number of semantic blends as 17.5 % of the examples may also function as the indicator of certainty. The adverb mainly modifies adjectives and when possessing the syntactical function of ASA, it is in most cases accompanied by interjections.

The conclusions of Partington's study on semantic prosody and preference (Section 1.3.1.1) have been verified in majority of the instances. The adverb *absolutely* was characterized as having preference for words denoting "strong or superlative sense" and despite the low representation of modifiers or adverbials among its syntactic functions, this preference was observed in the corpus, e.g.: *absolutely perfect/ delicious/ awful*, although in half of the examples the adverb occurred with negative meaning. *Completely* was assigned negative prosody with the preference for "absence or transformation" from which the former held true in the Friends corpus, e.g.: *devoid, deaf*; however, there also emerged a preference for words denoting inconvenience or inappropriateness, e.g.: *useless, inappropriate, unacceptable*. The verbs accompanied by *completely* were mainly negative, e.g.: *stole, forgot, ruined*, yet the adverb co-occurred most frequently with *understand*, expressing a positive prosody.

Partington classified *totally* identically to *completely*, noting that the collocations of the two adverbs overlap, which has proved true – *totally* also occurs with adjectives denoting absence, e.g.: *useless, alone, incompetent*, although regarding the verbs, *totally* tends to appear with vague verbs, e.g.: *take, keep, let*.

It may be observed in Table 8 that some of the semantic roles mentioned in the theoretical part of this thesis have not been detected. This concerns the functions of adjunct of manner, echo utterance and question adverbs. There were examples when the first mentioned seemed plausible, nevertheless, when the tests described in the Section 1.3.2.1 were applied, the results identified the adverbs as subjuncts.

Regarding the innovative functions introduced by Quaglio (Section 1.4), the most frequent was the use of certainty (11 examples) although it has been marked as a secondary meaning due to the semantic blend with the intensifying function. Rarer is the semantic role denoting shamelessness with only 2 instances in 120 examples. Yet its existence suggests further research in a larger corpus where the findings may provide more material to analyse. Quaglio's hypothesis that the innovative functions occur mainly when the adverb precedes a verb has been confirmed (Table 4); however, due to the low number of occurrences, the result is not entirely reliable.

4.2 OBSTACLES

The problem of semantic blends was introduced in Section 3.1 and expanded in Section 3.4. With the former, the elliptical agreement might have been interpreted also as an intensifier or an emphaser due to the retrievability of the clause element to which the ellipsis would apply. It has been settled that since the form is fragmentary, the elliptical agreement was the most felicitous solution. In the case of Quaglio's innovative function of certainty (Section 1.4), the obstructions lay in the sparse information available to identify the adverb. Based on the similarities in description, the function was classified under the semantic role of emphaser (Section 1.3.2.2.1) for it is supposed to denote the truth value of the speaker's utterance. Certainty differs from a regular emphaser in that it can occur with gradable clause elements, which blends it semantically with an intensifier. Further identification is highly subjective, yet may be aided by substitution (Section 3.4).

Some technical hindrances emerged during the working phase with the fan transcripts. Due to multiplicity of authors, the spelling conventions differed when capital letters, numbers, abbreviations and interjections were involved, e.g.: *ok / okay*, *100 / hundred*. On occasion, a transcript would include a typing error which was subsequently corrected.

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5.2 SOURCES AND TOOLS

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6 RESUMÉ

Bakalářská práce se zabývá problematikou určování sémantických rolí adverbii *absolutely*, *completely* a *totally*, jejichž primární funkce je ve slovníku OED charakterizována jako vyjádření úplnosti. V sekundární literatuře se zmiňují další v počtu narůstající role, které budou zkoumány korpusovou analýzou v americké mluvené angličtině.

Teoretická část práce se opírá o gramatiku *A Comprehensive Grammar of the English Language* (Quirk et al., 1985), která byla vybrána na základě širokého obsahu dat souvisejících s funkcemi adverbii. Vzhledem k rozdílnému pojetí rozdělení funkcí a různorodosti terminologie v sekundární literatuře se primární gramatika srovnává také s *Mluvnici současné angličtiny na pozadí češtiny* (Dušková, 2009) a *Longman Grammar of Spoken and Written English* (Biber et al., 1999).

V první kapitole se představují adverbia z hlediska morfologického, načež jsou následně rozdělena podle syntaktických funkcí a sémantických rolí. Adverbia mohou zastávat dvě základní role:

- a. přívlastku, také nazývaného modifikátor, jež modifikuje především adjektiva, avšak vyskytuje se také s adverbii, předložkovými frázemi, zájmeny, predeterminátory a číslovkami,
- b. nebo příslovečného určení, které ovlivňuje slovesa a větné celky

Jakožto přívlastek se adverbia dále dělí na intenzifikátory, které se vyskytují se všemi výše zmíněnými slovními druhy. Co se týče adjektiv, vztahují se pouze k těm stupňovatelným, u nichž vyjadřují vysoký, ne-li nejvyšší bod míry na imaginární stupnici. U nestupňovatelných adjektiv se objevuje přívlastek jako prostředek emfáze („emphasizer“), který zesiluje lexikální význam členu, jež modifikuje. Partington (Sekce 1.3.1.1) navíc uvádí sémantickou prosodii a preferenci jednotlivých adverbii:

- a. *absolutely* se pojí především se slovy obsahujícími silnou konotaci či superlativ, jeho prosodie je neutrální
- b. *completely a totally* mají podobnou preferenci, a tak se povětšinou vyskytují u stejných slov vyjadřujících absenci nebo změnu stavu; jejich prosodie je negativní

Klasifikace příslovečných určení je příliš spleťitá, a proto nejsou v rámci práce vypsány všechny třídy, avšak pouze druhy, v nichž se mohou objevovat zkoumaná adverbia. Jedná se o třídy:

- a. adjunktů způsobu, které jsou integrované do větné stavby; mohou být jak obligatorní, tak i fakultativní větné členy
- b. subjunktů, které jsou hlavním předmětem zkoumání, neboť obsahují stále se rozšiřující funkci intenzifikátorů; narozdíl od adjunktů se vyskytují pouze jako fakultativní větné členy

Subjunktivy se podobně jako přívlastek dělí na intenzifikátory a prostředky emfáze (emfatizéry), kdy o rozřazení do podskupiny rozhoduje stupňovatelnost slovesa. Emfatizéry mohou být slabé, kdy jejich hlavní funkcí je zesílit lexikální význam slovesa, nebo mohou nést modalitu – vyjadřovat přesvědčení mluvčího o určitosti správnosti jeho tvrzení. Tento druhý typ emfatizérů se objevuje v sekundární literatuře jako inovativní funkce popsána v Sekci 1.4 jako určitost. Intenzifikátory se dále mohou rozdělovat podle výsledku jejich působení na povzbuzující nebo maximalizující.

Třetí syntaktická funkce je klasifikována pouze jako samostatná adverbia, neboť se skládá z fragmentárních užití, jimž se nedostalo rozsáhlého popisu. Tato adverbia se vyskytují v neslovesných a bezpředmětných konstrukcích a rozlišují se dále do čtyř skupin:

- a. eliptické formy vyjadřující souhlas, jež mohou být zrekonstruovány z promluvy, na kterou odpovídají
- b. ozvěnové otázky, jež jsou celým nebo částečným opakováním předcházející promluvy
- c. adverbia v otázce, která slouží jako krátká odpověď obsahující postoj mluvčího
- d. reakční signály, které slouží k ponoukání mluvčího, aby pokračoval ve své promluvě, nelze je zrekonstruovat z předcházející věty

Mezi inovativní sémantické funkce dále patří význam adverbií ACT ve smyslu nestydatě („shamelessly“) popsány Quagliem na adverbium *totally* (Sekce 1.4).

V empirické části práce se aplikují poznatky z teorie v korpusové analýze. Korpus je zhotoven z fanouškovských transkriptů epizod amerického televizního seriálu Přátelé, který byl vybrán pro svou světovou popularitu, a tudíž širokou základnu diváků, které jazykově ovlivnil.

Absolutely se v korpusu vyskytovalo ve 120 případech, *completely* v 77 a *totally* dokonce v 297. Pro každé z adverbií bylo vybráno 40 příkladů, dohromady bylo tedy analyzováno 120 replik.

Přestože se adverbia *absolutely*, *completely* a *totally* uvádějí ve slovnících jako synonyma, výsledky výzkumu ukazují, že se jejich užití v praxi přece jen liší. Prokázalo se, že *absolutely* se využívá primárně jako jednoslovná odpověď v 75,0 %, z toho převážně ve formě eliptického přitakání. Vyhledávání kolokací v korpusu odhalilo, že tato přitakání jsou většinou doplněna o další indikátor souhlasu a o citoslovce vyjadřující zmatení, překvapení či proces přemýšlení. *Absolutely* se jako jediné vyskytuje v roli reakčního signálu, kdy je jeho lexikální význam upozaděn – adverbium se tak více podobá citoslovci než plnovýznamovému slovu.

Completely se v korpusu objevuje především ve svém primárním významu jako intenzifikátor, a to jak v podobě přívlastku, který je jeho nejčtenější syntaktickou rolí – 62,5 %, tak i v podobě příslovečného určení. Důvod pro toto omezené pole působení má s největší pravděpodobností tvar slova *completely*, jenž si zachovává svůj základní význam úplnosti – varianty adverbia *completely* jako *completeness* a *complete* se tak často používají pro vysvětlení významu úplnosti u synonymních výrazů. Jediná inovativní funkce, jež byla u *completely* nalezena, se týká významu nestydatě, která se objevila pouze v jednom případě.

Totally se ukázalo jako nejrozmanitější adverbium. Stejně jako *absolutely* se může využít jako jednoslovná odpověď – 7,5 %, ale podobně jako *completely* u něj převažuje role intenzifikátoru v 77,5 % příkladech. Jeho různorodost se ukazuje v počtu sémantických dvojznačností, neboť se v 17,5 % vyskytuje s inovativní funkcí vyjadřující určitost, která však byla klasifikována jako druhotný význam. Stejně jako u *completely*, tak i u *totally* byl nalezen jeden doklad významu nestydatosti.

Přestože byla funkce určitosti zmíněna u Quaglia separátně od emfatické, ve výzkumu se prokázalo, že obě funkce jsou spolu úzce spjaté. Vzhledem k tomu, že ve zdrojové literatuře nebyl dostatek informací pro detekci určitosti, bylo při identifikaci využito systému substituce za synonymní výraz, což činí výsledky subjektivními. U emfatické se tedy příklady určovaly pouze jako zesílené emfatické, avšak u intenzifikátorů jim byl přiřazen druhotný význam a zahrnuté příklady se tedy staly sémanticky ambivalentní.

Partingtonovo rozdělení sémantické prosodie a preference se ve výzkumu částečně potvrdilo. Výjimky tvořily pouze minority:

- a. *absolutely* se nevyskytovalo zcela neutrálně, ale v polovině příkladů získalo negativní prosodii, což však mohl být výsledek nízkého počtu kolokací
- b. u *completely* a *totally* nebyly detekovány kolokace vyjadřující změnu stavu, ale objevila se preference pro adjektiva nevhodnosti či nepříjemnosti

c. namísto sloves s negativní prosodií, *totally* se vyskytovalo spíše s neutrálními slovesy Partingtonova predikce, že se kolokace *completely* a *totally* překrývají, se prokázala jako pravdivá.

Počet inovativních významů se zdá být nízký; pokud by se však našel způsob jak od sebe odlišit základní funkci emfatické, který se pojí pouze se stupňovatelnými větnými členy, a funkci vyjádření určitosti nebo jistoty, jež nepodléhá tomuto omezení, předpokládá se, že jejich počty by značně vzrostly. Význam nestydatosti se objevil pouze ve dvou případech, avšak jejich přítomnost v malém korpusu dokazuje, že tento význam existuje a bylo by vhodné se zaměřit na jeho chování v rozsáhlejší korpusové analýze. Důležitá je ovšem četnost výskytu *absolutely* ve formě jednoslovné odpovědi, kdy tak dochází k doplnění nebo dokonce i emfatické substituci slova *yes*.

7 APPENDIX

Each of the tables in the Appendix lists 40 examples of the adverbs ACT which were analysed in the thesis.

Whenever the three full stops occur in a parenthesis, it signals omission of a not context important piece of dialogue, if the parenthesis is missing, the three full stops signal the end of utterance in hesitation or by being cut off by the following sentence.

ABSOLUTELY	CONCORDANCE LINES
A1	Ross: You'd wait? Rachel: Yes, absolutely . I would wait and wait. . . then I'd wait some more.
A2	Jade: So, are we gonna get together or what? Chandler: Um, absolutely .
A3	Rachel: I did not sell you out. Monica: Yes you did. Absolutely .
A4	Ross: Doctor Burke is sexy? Rachel and Phoebe: Oh God, absolutely .
A5	Joey: A little foos? Chandler: Absolutely .
A6	Chandler: Ya know I think this is much better than the coffee house. Ross: Absolutely .
A7	Richard: (...) See, we're having fun. Monica: Oh, absolutely . Yeah, you know(...)
A8	Rachel: (...) I don't know, weren't you the guy that told me to quit my job when I had absolutely nothing else to do.
A9	Joey: (...) all right, you've got to apologize to Mary-Angela. Chandler: Okay, absolutely!
A10	Monica: So we can be friends who sleep together. Richard: Absolutely , this will just be something we do, like racquetball.

ABSOLUTELY	CONCORDANCE LINES
A11	Chandler: All right look, if you absolutely have to tell her, at least wait until the timing's right.
A12	Rachel: I'm asking you first, right?! I mean I'm playing by the rules. All: Absolutely , yeah!
A13	Phoebe: Yeah, I know. It's a real mustard-tastrophe. Can you help me? Alice: Absolutely .
A14	Secretary: You have a Miss Monica Geller here. Pete: Uh, absolutely , yeah, send her in.
A15	Pete: (to Monica, by the door) So ah, we on for tomorrow? Monica: Absolutely!
A16	Monica: (...) and then there's Pete who's-who's crazy about me, and who's absolutely perfect for me, and there's like zip going on!
A17	Joey: Get out of here, really?! Lauren: Absolutely!
A18	Ross: (to Monica) You like it right? Monica: Oh absolutely . I like it even more on you than I did on Colonel Sanders.
A19	Pete: Listen, can you promise me that you won't tell her though? Phoebe: Absolutely , oh I promise.
A20	Kate: (drunk) So you really think those newspapers are just jealous of me? Joey: Oh, absolutely!
A21	Guru Saj: (He starts moving his hands around in circles above the thing.) Ross, there is absolutely no way this is going to come off (...)
A22	Mr. Treeger: Really? You'll do anything? Joey: Yeah-yeah, absolutely .
A23	Joey: So are you gonna start taking this thing seriously? Chandler: Absolutely!
A24	Rachel: (...) Did you or did you not tell him that I was looking for a serious relationship? Chandler: I did! I absolutely did!
A25	Kathy: (...) Did you like it tonight? Ross: Oh, absolutely!

ABSOLUTELY	CONCORDANCE LINES
A26	Rachel: Really?! You think that will work? Joey: Absolutely!
A27	Phoebe: (...) Carol left him and bamn! Paranoid city! Rachel: Absolutely! Absolutely!
A28	Phoebe: (...) Carol left him and bamn! Paranoid city! Rachel: Absolutely! Absolutely!
A29	Ross: Wait-wait-wait, do you, do you think, maybe we shouldn't invite her? Emily: Oh, no-no, y'know I absolutely adore Rachel (...)
A30	Emily: (...) well it might be a awkward for you. But it's absolutely your decision.
A31	Chandler: So you might say, the ring is irreplaceable? Ross: Oh absolutely! It has been in my family for generations, (...)
A32	Monica: Well...I'd better get going. Chandler: Oh yea yea, absolutely.
A33	Ross: (...) I can understand why Emily would think it meant something, y'know, because because it was you... Rachel: Right... Ross: But it absolutely didn't. (Yelling towards the bathroom) It didn't!! It didn't!!
A34	Mrs. Waltham: We're very sad that it didn't work out between you and Emily, monkey. But, I think you're absolutely delicious.
A35	Rachel: (...) I would've never fogged you if y'know if you hadn't looked so... Y'know. Danny: Absolutely.
A36	Joey: Hey, you can stay with us! We'll take care of ya! Chandler: Oh, yeah! Absolutely! Anything you need man!
A37	Larry: (entering) Hey, ready for dinner? Phoebe: Ooh, absolutely!
A38	Monica: Do you want to go out on a date with her? Rachel: Monica!!! Danny: (Looking at Monica) Absolutely! Is Friday okay?
A39	(Ross's pants) Joey: You look like a freak. Rachel: Awful, absolutely awful.
A40	Monica: So maybe they could umm, call the award the Monica? Chandler: Absolutely!

COMPLETELY	CONCORDANCE LINES
C1	Ross: Okay, it's very, very not interesting. In fact it's actually 100 percent completely opposite of interesting.
C2	RTST: Mockolate. It's a completely synthetic chocolate substitute.
C3	Grandmother: I know. OK, I wasn't completely honest with you when I told you that, uh, I didn't know exactly where he lived.
C4	Richard: No. You have got it completely wrong.
C5	Rachel: Yeah Phoebe, I completely understand.
C6	Ross: Yeah Pheebs, come on, you two have completely different styles.
C7	Pete: So ah, there was this thing I wanted to talk to you about. Monica: Oh, right! I completely forgot about that.
C8	Monica: Oh God! Orange juice just came out of my nose, but it was totally worth it. Oh my God, I completely forgot about your sound.
C9	Joanna: Congratulations! You now just crossed the line into completely useless. Get out.
C10	Ross: There's nothing the matter with me. See, I'm not completely devoid of sentiment, see I have feelings.
C11	Chandler: I know I acted like the biggest idiot in the world, and I can completely understand why you were so upset.
C12	Rachel: Oh, Ross, I'm sorry. I completely ruined your evening.
C13	The Teacher: Excellent! What Rachel has shrewdly observed here... Phoebe: (To Rachel) You completely stole my answer!
C14	Rachel: Really? Oh thank you! Oh, would it be completely inappropriate to give you a hug?
C15	Chandler: Okay so you mean no as in, "Gee Chandler, what an interesting idea. Let's discuss it before we reject it completely ."

COMPLETELY	CONCORDANCE LINES
C16	Ross: Look, we do not repel women OK? That is completely untrue.
C17	Joey: Hey Chandler look, I know you're mad, but I just want to say I'm sorry. I-I was a total jerk. Completely o-over the line.
C18	Monica: Uh Phoebe, what she makes - that's uh - they're sock rabbits. They are completely different. Okay!
C19	Chandler: You are totally and completely 100 % forgiven.
C20	Chandler: Okay now it doesn't matter which one you choose, y'know? It's completely up to you.
C21	Mr. Geller: I understand completely , there's nothing more horrifying than embarrassing yourself in front of your in-laws.
C22	Monica: I mean, I realize that his feelings may never completely go away, but you can.
C23	Phoebe: It's amazing! My headache is completely gone! What are those pills called?
C24	Phoebe: I'm just saying that only a man completely secure with his masculinity could walk around in women's underwear!
C25	Rachel: (on tape) I-I know. I had put them in-in-in my desk at work and I completely forgot about them until today.
C26	Rachel: It's one more thing in my life that's suddenly completely different. This is hard.
C27	Phoebe: He's awfully short and I think he's talking to himself. And to be completely honest, he's not that good in bed.
C28	Phoebe: This is completely normal, around the fourth month your hormones start going crazy.
C29	Monica: I know that you're new at this, but this is completely unacceptable bath decorum.
C30	Monica: No! That's where we keep the canned goods! Have you completely forgotten everything you learned at orientation?

COMPLETELY	CONCORDANCE LINES
C31	Rachel: I know it's a terrible thing to even think this, and it's completely inappropriate, but I want (...)
C32	Janice: Oh y'know what? You have to speak very loudly when you're talking to Sid, because he's almost completely deaf.
C33	Ross: The doctor says it's completely normal with all the hormones. Plus, you-you're sleep deprived.
C34	Ross: Oh my God! I'm sorry, I was talking to this nurse, completely forgot.
C35	Rachel: (...) how she's doing at home and I'm being completely here with you and, oh, she spit up!
C36	Joey: Not that you'd ever have to, 'cos I know how to keep my women completely satisfied.
C37	Monica: They've only been going out for a few weeks and Phoebe is completely hung up on Mike!
C38	Ross: Before anything more happens between us, I need to know he's okay with it. Charlie: I uhm... I completely understand.
C39	Phoebe: And we don't want any recognition. This is completely anonymous.
C40	Joey: Alright now listen, you guys, we talked about it, and if you don't want to play, we completely understand.

TOTALLY	CONCORDANCE LINES
T1	Chandler: So what the hell happened to you in China? I mean, when last we left you, you were totally in love with, you know.
T2	Julie: I know, I probably shouldn't even tell you this, but I'm pretty much totally intimidated by you.
T3	Rachel: She's right. You are no different than the rest of them. Monica: Wait a minute, wait a minute. Yes he is. You are totally different.
T4	Allison: Oh, my major was totally useless. I mean, how often do you look in the classifieds and see "Philosopher wanted?"
T5	Monica: Of course I wouldn't approve, I mean, you were totally in love with this guy who, hello, was gay.
T6	Chandler: C'mon, there's nothin' to see, it's just a tiny bump, it's totally useless.
T7	Joey: Yeah, she's totally good looking. I mean, if I met her in a bar, or something, I'd be buying her breakfast.
T8	Carol: Anyway, we'd like you to come, but we totally understand if you don't want to.
T9	Phoebe: Dude, 11 o'clock, totally hot babe checkin' you out.
T10	Monica: Dr. Burke? I don't think so. I mean, like, he's a grown up. Phoebe: So. You two are totally into each other.
T11	Ross: No, no way. You've got it totally the other way around my friend.
T12	Phoebe: Oooh, so so so, did you read the book? Monica: Oh my God, it was incredible. Phoebe: Didn't it like totally speak to you?
T13	Monica: Do you not remember the puppet guy? Rachel: Yeah you like totally let him wash his feet in the pool of your inner power.
T14	Monica: Huuh, alright, Danny Arshak, ninth grade. Oh, c'mon Rach, you know the bottle was totally pointing at me.
T15	Ross: No look I wasn't right, that's what I came here to tell you. I was totally hung up on, on my own stuff.

TOTALLY	CONCORDANCE LINES
T16	Ross: Yeah, definitely, I'm sure you'll feel totally different when it's our baby.
T17	Joey: Hey, you can't say you're breezy, that, that totally negates the breezy.
T18	Phoebe: That is unfair. I'll call her and tell her it was totally my fault.
T19	Ross: What are you talking about? Monica: The big hat, the pearls, the little pink handbag. Ross: Okay, you are totally making this up.
T20	Joey: Well, ah, I'm an actor. I'm fairly neat. I ah, I got my own TV. Oh, and don't worry I'm totally okay with the gay thing.
T21	Phoebe: Have fun. Oh wait, no, don't! I forgot I am totally against that now.
T22	Monica: (...) Now, I am like totally dense about poetry, but I think it's pretty good all right.
T23	Chandler: You really think that is what he meant? Phoebe: Oh, totally . Oh, God, oh, she seemed so happy too.
T24	Rachel: I mean doesn't she have any y'know other stripper moms friends of her own? Ross: You are totally jealous.
T25	Monica: Did you like her? And I'm just asking as a friend, because I am totally fine with this.
T26	Leslie: Y'know you could totally sell this. It'd be perfect for like umm, a kitty litter campaign.
T27	Phoebe: There was a pregnancy test in the garbage, and it's positive. Monica's pregnant. So I guess she won't be totally alone.
T28	Ross: So when she came in, I got distracted and totally forgot about the camera.
T29	Monica: No! No-no! He is totally incompetent. I called the chef who recommended him to me. He said, "Ha-ha! Gotcha!"
T30	Phoebe: Uh-huh, yeah that's too bad. I really want to go to his concert Friday night, but it's totally sold out.

TOTALLY	CONCORDANCE LINES
T31	Joey's Date: (...) he seemed like a totally normal guy and then he turned around and it was Stephan Baldwin!
T32	Joey: So yeah, so you know exactly what I'm talking about. Joey's Date: Totally!
T33	Chandler: Phoebe thinks you and Don are soul mates, and I don't believe in that kind of stuff. But then you two totally get along.
T34	Rachel: Oh, come on Joey! You will totally keep it in check this time, and plus y'know the publicity would be really good for your career!
T35	Phoebe: If that's too weird for you and you wanna leave I totally understand.
T36	Monica: I'm sorry honey, but we're gonna take you shopping. It's gonna be fine. Rachel: Yeah, totally!
T37	Chandler(Whispering): By the way, that fight was totally arousing.
T38	Ross: Dude, well done! You know what? If I die, and Rachel dies, and Monica dies, you can totally take care of Emma.
T39	Rachel: Oh god. You've totally messed with the back support of my chair. How do you fix this?
T40	Phoebe: And she was like "Oh, don't worry! I asked him. He's totally ok with seeing you!"