

I mean の機能的特徴に関する一考察

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要旨：‘The morning meal is usually a solitary, functional affair ... *I mean*, the one that’s usually prepared by oneself and eaten alone.’ (米紙 *New York*, June 9, 2008) 最近は日本と同様にアメリカでもこのような風潮らしいが、その真偽はさておきこの文中の *I mean* は、特になくとも全体の意味に何ら影響を与えるものではない。しかし、話し手 (speaker) が前段の部分の内容をクリアにすべく、それに補足説明を加えて談話 (discourse) を膨らませていく上で、*I mean* は極めて重要な役割を果たす。一般に会話やくだけた口語的な文章で使用される談話標識 (discourse marker) *I mean* は、その情報価値は無いに等しいが、聞き手 (addressee) と対面して行う言葉のやり取り (face-to-face interaction) においてとても重要な機能を果たす。それは通常、主節 (main clause) との結びつきは弱い、文の有機的集合体である談話の各部分を相互にリンクさせる「つなぎ語」(filler) のひとつとして談話展開上、全体を組み立てる手助けをする、と同時に聞き手の注意を話し手の方に向けさせておく「引き付け役」(floorholder) (Wales, 1989: 131) としても機能する。では、談話標識 *I mean* は具体的にどのような機能を有しているのだろうか。この小論において、主に映画のシナリオ (scenario) を考察してその機能を検証してみた。

キーワード：談話標識、映画シナリオ、詳述、正当化、明確化、(自己)訂正、躊躇

1. はじめに

談話標識 (discourse marker) はそれ自体ほとんど情報価値を有していなく (Fowler (1974) は ‘meaningless words’ と呼んだ)、改まった文書 (formal writing) ではほとんど用いられないが、母語話者がコミュニケーションを流暢に進める (native speaker’s communicative fluency) 上で不可欠な部分である。それは通常、節の外側にあつて、話し手が談話を「モニター (監視)」(monitoring)・「組織化」(organizing)・「管理」(managing) することにより談話の各部分 (segments of the discourse) を有機的にリンクさせる。そして会話が漸進し、話し手・聞き手・メッセージが相互に結びついていることを合図し、自然な話し言葉 (spontaneous speech) では無意識に使われることが多い (Wales, 1989: 131; Biber et al., 1999: 1086; Carter & McCarthy, 2006: 208)。

Jucker & Smith (1998: 176-8) の分析によると、単一語 (single word) の談話標識では、*yeah*, *like*, *oh*, *well*, *okay* の頻度が高く (ただし、*like* については米語で好まれる傾向がある)、また節形式 (clausal form) の中では *you know* が圧倒的に頻度が高く、次に *I mean* が続く (なお、Jucker & Smith は、*you know*, *I mean*, *well*, *like*

を ‘presentation marker’ — to accompany and modify the speaker’s own information — と、そして聞き手の反応のトークンとして用いられる (*oh*) *yeah*, (*oh*) *really*, *oh*, *okay* を ‘reception marker’ — to signal a reaction to information provided by another speaker — と呼んで区別している)。Biber et al. (1999) は、‘... the LGSWE documents differences between American English and British English when these are important ...’ と言いながら、*like* (多分に米語) と (*oh*) *really* を談話標識として議論していないのが気にかかる。

談話標識は上記以外にも、*yes*, *no*, *er*, *mm*, *kind of*, *just*, *uh huh*, *uhler*, *eh*, *oops*, *aha*, *wow*, *ha*, *ooh*, *whoops*, *really*, *cor*, *whoa*, *aargh*, *yep*, *aye*, *nope*, *mhm*, *unh unh*, *alright*, *hey*, *oi*, *you see*, *now* (Biber et al., 1999: 1096-8) などその数は夥しく、中には聞き分けの困難なものも含まれている。Tannen (1993: 43-4) は談話標識を ‘hedges or hedgelike’ と呼び、その研究範囲の広さを次のように述べている：

... There are numerous words and phrases that may be classed as hedges or hedgelike ... To consider all hedges would be a mammoth study in itself ...

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さて、本稿ではそのような多岐にわたる談話標識の中で、*you know* と同様に多用される *I mean* に焦点を当ててみたい。コーパスによれば、*you know* のほうが *I mean* より使用頻度が高く、その差はイギリス英語よりアメリカ英語のほうが顕著である (Jucker & Smith, 1998; Biber et al., 1999)。*You know* の第一義的な機能は、話し手が聞き手に対して、今話題になっていること (what is being said or asserted or referred to) について知っているかどうか、つまり共有知識 (shared knowledge) があるかどうかをモニターすることにある (cf. 松井, 2008)。*I mean* は *you know* と相補関係にあり、*you know I mean, I mean you know* というように語彙グループ (lexical bundle) の談話標識として共起したり、また (you) know what I mean, if you know what I mean, do you know what I mean もあるなど、*I mean* と *you know* との繋がりには極めて深いものがある。それ故、談話標識の中で *I mean* は *you know* と同様に重要な位置を占めている、と言える。では、*I mean* は談話の中で実際どのように機能しているのか、主に自然な話し言葉を多く含む映画のシナリオを用いて考察・検証してみることにする。

2. *I mean* の機能

談話標識 *I mean* について、Carter & McCarthy (2006: 107-8) は次のように述べている：

... *I mean* is a very frequent discourse marker in spoken language, used when a speaker elaborates, expands on or clarifies what they are saying ... Speakers also use it for self-correction ... *I mean* can function as a hesitation marker and is often followed by a pause. In such instances *I mean* is often used to soften statements or to correct understandings ...

また、英英辞典には次のように記述されている：

• used when making clearer something that you have just said, introducing a statement, especially one that justifies something that you have just said, or correcting something that you have just said ...

(COBUILD, 2001)

• used when explaining or giving an example of something, pausing to think about what you are going to say next, or correcting quickly something you have just said ...

(LDOCE, 2003)

• used when correcting something that they have just said ...

(CIDOE, 1995)

• used when explaining or correct what you have just said ...

(OALD, 2000)

You know は、話し手と聞き手の共有知識の有無を考慮し、機能がやや複雑に入り組んでいる (cf. 松井, 2008) のに対して、*I mean* はその構成の仕方から多分に「話し手志向」(speaker-oriented) で、機能は *you know* ほど複雑ではない。以下に、*I mean* の機能に関して、上述を踏まえその特徴から次の五つの機能を理論的枠組みとして提唱し、個別に考察・検証してみる。

2.1 話し手が、今述べていることについて詳述しさらに談話を発展させる (The speaker elaborates or expands on something that he or she is saying)

この機能で用いられる *I mean* は、今述べていることあるいは今述べたことをさらに発展させる「つなぎ語」(filler) の働きがある。考察の結果、後述の 2.3 (clarification) の機能と同様に多用される傾向がある。

(1) **Christine:** Oh please, Will.

Will: What does that mean? “Oh please” what?

Christine: Well, look at yourself. You’re 38 and you’ve never had a job or a relationship that lasted longer than two months. I wouldn’t exactly say you were OK. *I mean*, I would say you were a disaster. *I mean*, what is the point of your life? (太字・下線・イタリックは筆者、以下同じ) [‘About a Boy’, 2002 (映画タイトル, ロードショー, 以下同じ)]

(2) **Francis:** I think about you all the time. It keeps me awake at night. I guess you must think that’s pretty creepy.

Margie: I keep you awake? That’s funny ... I’m sleeping OK for the first time in months. And I’m dreaming about you. Your hands are wonderful. *I mean*, I think you’re smart and nice.

Francis: Same here. [‘The Dangerous Lives of Altar Boys’, 2002]

(3) **Porter:** Thank you greatly, sir.

Capote: You’re welcome.

Porter: Um, it’s an honor to have you with us, sir, and uh ... hope you won’t mind me saying, but I thought your last book was even better than the first.

Capote: Mm. Thank you.

Porter: *I mean*, just when you think they’ve gotten as good as they can get ...

Capote: Thank you very much. [‘Capote’, 2006]

(4) **Micky:** All right. Now, who can explain Newton’s method and how you use it?

Miles: Uh, you can use it to solve nonlinear equations.

Micky: That’s impressive. Uh, that’s really good. *I*

mean, I'm very impressed by that, especially since my class is called Nonlinear Equations.

(Students giggle.)

Micky: All right, now somebody tell me something I don't already know. Anyone? ['21', 2008]

(5) **Richard:** You don't want to be placed with a real family?

Evan: I have a family.

Richard: Yes, you do. **I mean**, you have parents and all, but they don't live with you.

Evan: Not now.

Richard: But still, you don't have contact with them. ['August Rush', 2008]

(6) **Jude:** You know, what matters to me is what's happening now.

Jones: Does it matter to you when songs you're writing are being used as recruitment tools for militant street gangs like the all-negro faction in the United States? A group that promotes precisely the kind of violence your earlier songs oppose.

Jude: **I mean**, if you're asking me if I'm a member of the Black Panther Party, the answer is no. I can't really tell you how I care. ['I'm Not There', 2008]

(7) **Lorrell:** Does this mean we're not going to be famous now?

Effie: Well, not tonight. Come on, let's go home.

Deena: Why?

Effie: 'Cause I'm tired and I got to get up early for work.

Deena: **I mean**, what's the point? Lorrell, how old were we when we first started singing together?

Lorrell: Twelve. ['Dreamgirls', 2007]

(8) **Jenny:** The assistant curator job's perfect. I was an art history major. It's the only thing I'm good at. At least, the only thing I can make money off of. That sounded like I meant sex.

Matt: No, it didn't.

Jenny: I didn't mean sex. **I mean**, I am good at sex.

Matt: I'm sure you are. ['My Super Ex-Girlfriend', 2007]

(9) **Charles:** Murder weapon?

Paul: Ballistics, everything he said in the letters matched. **I mean**, I think the Times Herald's going to go with it.

Al: The Examiner's going, but won't go front page. I say let's go front page. If he kills 12 people, it's not our fault. The first edition is off the floor in 10, Charles. ['Zodiac', 2007]

2007]

(10) **Hedare:** I'm not pleased. This is not even close to what I wanted. I can't imagine what on Earth you were thinking.

Patience: I am so sorry ...

Hedare: **I mean**, look at this red. It's all wrong. I wanted it darker.

Patience: I specifically heard you say ...

Hedare: I know what I said. ['Catwoman', 2004]

(11) **Howie:** Three-picture deal with Columbia Pictures. Am I good or am I good? We are gonna start pitchin' these son 'a bitches before "Watermelon Man" comes out because if we wait and it opens badly, these cocksuckers, they'll turn on us, you know, in a second.

Melvin (narration): My agent Howie was right. I had to come up with my next film idea before the money guys got cold.

Howie: **I mean**, it's gotta be something funny 'cause they want something funny. ['Baadasssss!', 2005]

(12) **Murphy:** In our business, the only plan is there is no plan. Listen. If you don't want to go, that's fine. Let's tell him we'll get somebody else.

Munder: No, wait a minute. **I mean**, let's not be hasty. What do you think a ship like that could be worth?

Murphy: Who knows? Millions? Thousands? Could be worth nothing. Depends on a lot of things. Mainly, if we have the right to salvage it. ['Ghost Ship', 2002]

2.2 話し手が、今述べていることの正当性を説明する (The speaker justifies something that he or she is saying)

この *I mean* は、話し手が今述べていることあるいは述べたことの正当性 (justification)・妥当性 (validity) を補足的に説明する機能がある。

(13) **Chief:** Max, I know how hard you've prepared for this, and how much this means to you ... but I'm afraid I can't promote you.

Max: What?

Chief: I can't afford to give up my best analyst. **I mean** the amount of chatter you get through, and the reports ... **I mean**, they go way beyond the raw data. ['Get Smart', 2008]

(14) **Alfie:** ... So not long ago, I packed up my buckets and headed West. Now, I must admit, I had a second motive.

I've always been told that the most beautiful women in the world resided in Manhattan. And when it comes to shagging birds, it's all about one thing ... Location. Location. Location. God, I love this city. Just look around. *I mean* every one of them, unique and special like snowflakes. And with such a plethora — calendar word meaning abundance of gorgeousness and diversity. [‘Alfie’, 2005]

(15) **Henry:** There are more homeless and hungry in Los Angeles County than anywhere else in the States. This is the “hunger capital of America.”

Lana: I just had no idea. *I mean*, the last thing that they're talking about in the West Bank is poverty in America.

Henry: The last thing they're talking about in the West Wing is poverty in America. [‘Land of Plenty’, 2005]

(16) **Shrek:** Prince Charming ?

Donkey: Royal ball ? Can I come ?

Shrek: We're not going.

Fiona: What ?

Shrek: *I mean*, don't you think they might be a bit shocked to see you like this ? Well, they might be a bit surprised.

Fiona: But they're my parents, Shrek. They love me. And don't worry. They'll love you, too. [‘Shrek 2’, 2004]

(17) **Robbins:** I didn't take your wheels. You drove your wheels through a bodega. And you killed Detective Manuel's parrot.

Washburn: Detective Manuel knew what he was risking when he took the parrot on the stakeout. So ridiculous. Of all pets, *I mean* it's the one that talks. I know, I let you down. So see what's happening ? You're getting emotional and you're taking it way too personally. [‘TAXI’, 2005]

(18) **Hitler:** And you, Rothman ... are you pissed off ?

Max: About the right to strike ?

Hitler: No, about your arm. *I mean*, you were going to be a painter, right ? You're a funny one. Well ?

Max: I think it's good but I think you could go even deeper.

Hitler: Deeper, what do mean deeper ?

Max: *I mean* it's good, but I sense you're just pretty solid technique, but what I'm missing is an authentic voice. One gets the feeling that you're holding something back, and for the work to really keep forward, to really take the next step ... I keep going back to this notion of an authentic voice. What I mean to say is, I was there, and you were there, and I know what it looked like, but what did it feel like ? *I mean*

that's what we want to know, isn't it ? Does any of what I'm saying resonate ? I suppose what I'm trying to say is you have to go as deep as you possibly can and then you have to gather yourself and say, “OK. I just broke the surface ... deeper still.” [‘Max’, 2004]

この場合, *I mean* は三つとも異なる機能を持つ。最初の *I mean* は, ヒトラーがマックスに, 「君はストライキ権がないことではなく腕を失ったことに怒りを感じないのか」と言い, そして「それは自分が画家になるつもりだったからではないのか?」と, ヒトラーが自分自身の弁を 'justify' している働きがある。二番目の *I mean* は, 見かけはヒトラーの質問 ('... what do mean deeper ?') に対する返答のようだが, 多分に無意識に発せられ, 直前の自分のコメントをさらに 'elaborate or expand' する (それ故, 2.1 の範疇に入る) 談話標識として機能している。三番目は, マックスが「戦場にいる気分はどうか?」と疑問を投げかけ, 「それこそが見る人が知りたがっていることではないか?」と, 自ら 'clarify' する (それ故, 2.3 の範疇に入る) 機能を果たしている。

(19) It was so boring — *I mean*, nothing happened for the first hour ! (OALD)

(20) I'm sure he wouldn't mind. *I mean*, I was the one who asked him. (COBUILD)

(21) They were filled with racial stereotypes, *I mean*, it looked like something from the 1930s. (ibid.)

2.3 話し手が, 今述べていることをより明瞭にする (The speaker makes clearer something that he or she is saying)

この機能の *I mean* は, 頻度的に 2.1 (elaboration or expansion) と同程度に高く出現する傾向がある。なお, 2.1 の機能との相違は微妙な部分もあるが, 決定的な違いは, 2.1 が談話を発展すべく前段の単なる詳述であるのに対して, 2.3 は明らかに前述部分の内容 (の不明瞭さ) をより明確にする働きがある, と言える。

(22) **Sid:** Whoa, you and me, we make a great team. *I mean*, what do you say we just head south together ?

Manfred: Great. Yeah. Hey, jump up on my back and relax the whole way. [‘Ice Age’, 2002]

(23) **Shaggy:** Guys, look. I know I'm just the dude that carries the bags, but it seems to me we all play an important part in this group. *I mean*, we're just like a big, delicious

banana split. Fred, you're the pastrami and bubblegum flavored ice cream, and Velma, you're the sweet and sour mustard sauce that goes on top. Sound pretty good, Scoob?

Velma: You know what, Shaggy? You've put it in perspective for me. ['Scooby-Doo', 2002]

(24) **Sid:** The whole south thing is way overrated. The heat, the crowds. Who needs it? I mean, isn't this great? You and me, two bachelors knocking about in the wild.

Manfred: No, you just want a boyguard, so you don't become somebody's side dish. ['Ice Age', 2002]

(25) **Designer 2:** The point is we'll need an empty vessel. A shallow, dumb, vacuous model.

Designer 1: And when he's finished, we dispose of him.

Mugatu: But who? I mean where in all of God's green goodness am I going to find someone that beef-headed? ['Zoolander', 2002]

(26) **Meredith:** Do you believe in nature versus nurture? Is that a concern in terms of bringing a child into your house?

Patrick: I don't follow you.

Thad: Why wouldn't we bring it into our house?

Meredith: I mean, the gay thing, I mean, there's no irrefutable evidence one way or another. They think they've isolated a gene, but they don't know what it does. ['The Family Stone', 2006]

最初の *I mean* は、「ゲイの問題」(the gay thing)であることを明確にする機能を有しているが、二番目の *I mean* は、その詳述の導入に使われている点で、2.1 (elaboration or expansion) の範疇に入る。

(27) **Lil Tommy:** All the kids, everybody saw it. It was just too dramatic

Swoop: Ain't nothing for them to do but be bad. If you grew up around people that got a kick outta hurtin' people or got a kick out of robbin' people. And that's all around you 24-7, all day ... I mean, eventually, you're going to start catchin' a feel for it. ['RIZE', 2006]

(28) **Musad:** OK. Is Mariane going with you?

Danny: No, she's not. She's going to stay home.

Musad: No? That's good.

Danny: Why? Is there a problem?

Musad: No, there's no problem. As long as you meet in public.

Danny: All right. I mean, it's what everybody tells me.

Musad: Yeah, because that's true. Good luck for the meeting. ['A Mighty Heart']

(29) **Billy:** When you say "the family," who do you mean exactly? You?

Edward: You always have to question everything, don't you?

Billy: Maybe it would've done you some good to have some questions from time to time, you know. Am I an asshole? Are my kids a mess? Is my wife a money-grubbing whore? I mean, those are questions, right? Have I ever been good to my dying sister or am I just now pretending to be? ['The Departed', 2007]

(30) **Sarah:** Broken, I guess. Can I have one? What if they don't get back together?

Teppi: What do you mean?

Sarah: I mean, what if Ali and his wife don't get back together and he has to go back to Pakistan alone?

Teppi: That's just the way life goes sometimes, I guess. ['Big River', 2006]

この *I mean* も質問 ('What do you mean?') に対する返答ではなく、上述 (2.2 の 'justification') と同じ理由で談話標識として機能している。

(31) **Claire:** I mean, I'm so happy we're sitting here having this conversation, at three in the morning, or whatever time it is. You know, it's such a great time. Everyone's sleeping but us. It's really nice having a conversation with you and that you're really listening. I just felt an immediate connection with you. I have to say I feel like I can really talk to you.

(Their conversation continues for several minutes.)

Claire: So Ben and I are in a wait-and-see pattern. He's my first real "genius." You know? I mean, his ideas are just sinfully astounding. Disturbingly astounding!

Drew: Right. OK. ['Elizabethtown', 2005]

最初の *I mean* は、クレアが「こうして真夜中まで話ができてよかった」と自らの立場を 'clarify' する機能があり、直後に続くもう一つの談話標識 *You know* (楽しい時間を共有していることを確認・強調している) に効果的に繋がっている。なお、二番目の *I mean* は、「本物の天才」だと言った根拠を述べている点において 2.2 (justification) の働きがある。

(32) **King:** Let me ask you something. Why one of

my guys ? Why Lionel Dolby ? I mean, my 6-year-old nephew could con anything out of that dude.

Jake: Look, if we knew Dolby was connected to you, we never would've gone near him. So I apologize for any inconvenience. ['Confidence', 2004]

(33) **Sam:** Paul McCartney lost his mother when he was little. And John Lennon lost his mother when he was little. And Annie says that sometimes God-God picks just the special people. That's what Annie says.

Lucy: Daddy ... did God mean for you to be like this, or was it an accident ?

Sam: OK, what do-what do you mean ?

Lucy: I mean you're different.

Sam: But what do you mean ?

Lucy: You're not like other daddies. ['I Am Sam', 2002]

(34) **Rebecca:** It's not so simple. There are other considerations before a prospective recipient can be placed on a donor list. Transplant surgery is very expensive. In most cases, prohibitively so.

John: We've got insurance. I mean, I got major medical. He's covered.

Rebecca: We've checked with your carrier, Mr. Archibald. There are no provisions in your policy for a procedure of this magnitude. ['John Q', 2002]

(35) **Michael:** Where ?

Walter: Westchester. I'm down here in Bermuda. He just got me up. I'm half asleep here.

Michael: Is he drunk ?

Walter: No. It's the first thing I asked him. No, he's good, he's sober.

Michael: Well, tell him to stay off the phone.

Walter: All right. But you're on it, right ? I mean, you can get up there ? Because this guy, like, he's a huge client, Michael. This is half my book, this guy, OK ? ['Michael Clayton', 2008]

(36) **Tom:** And why the hell did we get married when we had loving each other so completely nailed ?

Fred: I don't know. Ten seconds.

Tom: Well, why does anyone get married ? I mean, does it make sense to be with one person for your entire life ? I mean, people change. They grow.

Fred: You're on, Tom. ['Just Married', 2003]

ここに登場する二つの *I mean* は同一人物によって発せられているが、明らかに機能は異なっている。最初の *I mean* は、Tom が自ら結婚と言うものに対して疑問を投げかけたことに対して、その内容をよりクリアにする働きがある。二番目は、そう考える理由を示している点で 2.2 (justification) として機能している。

(37) **Dory:** No, it's not. I'm so sorry. See, I suffer from short-term memory loss.

Marlin: Short-term memory loss. I don't believe this.

Dory: It's true. I forget things almost instantly. It runs in my family. I mean, at least I think it does. Where are they ? Can I help you ? ['Finding Nemo', 2003]

(38) **Henry:** It would probably be advantageous for your marital status to be legally established as single.

Etheline: What do you mean ?

Henry: I mean, for tax purposes. Etheline ? Will you marry me ? ['The Royal Tenenbaums', 2002]

(39) Is something upsetting you — I mean, apart from this business ? (COBUILD)

ところで、Carter & McCarthy (2006: 108) は、*I mean* が文末に出現すれば、通常、直前の陳述を 'clarify' する機能があると主張し、事実、事例は存在する：

(40) It was his idea. Gordon's, I mean. (COBUILD)

(41) She's very young to be a chef, to be training as a chef, I mean. (Carter & McCarthy, 2006:108)

(42) Does she smoke ? Heavily, I mean ? (ibid., 108)

確かに上記の *I mean* は、直前の陳述を 'clarify' する働きがあるが、同じ文末でも (48) のように 'self-correction' として機能する場合もあり、一概にそうとは言えないのではないだろうか。

2.4 話し手が、今述べていることを訂正する (The speaker corrects something that he or she is saying)

所謂、'self-correction' として機能する *I mean* は、今回使用のテキストを考察・検証した結果、五つの機能の中で使用頻度が一番低い、と言える。

(43) **Tess:** How'd it go at the bank ?

Danny: It was easy. I mean, great.

Tess: No. You mean easy.

Danny: What ?

Tess: You're doing recon work on our anniversary ?
Where are you now ? ['Ocean's Twelve' , 2005]

(44) I know he's Portuguese, *I mean*, Brazilian, but he's probably read quite widely in Latin American literature.
(Carter & McCarthy, 2006: 107)

(45) It was law or classics — *I mean* English or classics.
(COBUILD)

(46) She plays the violin, *I mean*, the viola, really well.
(LDOCE)

(47) I'll see you on Sunday then — *I mean* Saturday.
(CIDOE)

(48) She's English — Scottish, *I mean*. (OALD)

2.5 話し手が、次に何を述べたらよいのか躊躇う (The speaker hesitates what he or she is going to say next)

「躊躇標識」(hesitation marker) として機能する *I mean* は、少しポーズを挿むものの、話し手が話を継続したいと思っている合図でもある。Biber et al. (1999: 1092) は、次のように述べている：

... it's main function is to enable the speaker to hesitate, i.e. to pause in the middle of a message, while signaling the wish to continue speaking ...

それでは、実例を見てみることにする。

(49) **George:** I built my first model here when I was 25. There must be hundreds of them around the office. I was wondering if I might pick a few to take home. Just the ones that really mean something to me.

Bryan: Well, those, *I mean*, we can't really keep our work. I can maybe ask them if you could choose one. They're part of the firm. Why don't you go out there and look them over ? You pick the one you like the best, take it with you ... ['Life as a House' , 2002]

(50) **Hayley:** Did you call me ? Sorry, I was just looking through your medicine cabinet. Boring. No "Valley of the Dolls" stuff at all. Can't help wondering why all the lubricants though. Oh, hey, just tell me when you're ready. You know, take your time.

Geoff: What did I do ?

Hayley: Don't you remember what I said about drinking anything you didn't mix yourself ? That's good advice for everyone. Er, uh, I'm sorry you were drugged for so long.

I swiped this from my dad and *I, I mean*, I've never really done that before. ['Hard Candy' , 2006]

(51) **A:** What did you make of the match ?

B: Well, *I mean*, it was a bit too competitive. (Carter & McCarthy, 2006: 108)

(52) She's a bit upset at the moment. *I mean*, erm, ... she's had a bad time recently so I don't really want to bother her. (ibid.: 108)

(53) **Jack:** My second year up here. Last year, one storm, the lightning killed 42 sheep. Thought I'd asphyxiate from the smell. Aguirre got all over my ass, like I was supposed to control the weather. But beats working for my old man. Can't please my old man, no way. That's why I took to rodeoing. You ever rodeo ?

Ennis: You know ... *I mean*, once and awhile. When I got the entry fee in my pocket.

Jack: Yeah ... Are you from ranch people ? ['Brokeback Mountain' , 2006]

(54) **Freedman:** Automatically, to have a good story, you have to have tension. Well, we had tension. You have to have a good character. We had two. We also had lawyers. It had all the elements to have made a great story. It had an event that was captured on television, built-in file tape, built-in video that never gets old to look at. We could run it every day. It was an event that the entire nation watched. Everyone had familiarity with it. So, you had all these things working to make it an interesting story, and then these two guys who were fighting over this baseball, *I mean*, ... the judge should have ordered the court to saw it in half and give each one of them half of it. ['Up for Grabs' , 2007]

(55) **Prot:** I have arrived. My travels are over for now.

Transit officer 1: Where's your luggage ?

Prot: I don't require luggage.

Transit officer 1: Do you have a ticket ? Train ticket ? Ticket stub ?

Prot: I didn't arrive by train.

Transit officer: Would you remove your sunglasses ?

Prot: I'd rather not. I'd forgotten, but *I mean*, wow. Your planet is really bright. ['K-PAX' , 2002]

(56) **Maura:** And listen, I wasn't going to say it to ya but since we're having this discussion. Would you not get yourself a bit of Immac or something, huh ? Get rid of that ol' Ronnie you're cultivating.

Sally: I haven't got a Ronnie.

Maura: Well, no, *I mean*, you're hardly the Burt Reynolds league, but there's such a thing as grooming, you know? Whether you're courting or not, love. ['Intermission', 2005]

3. *The Catcher in the Rye* (1951) の場合

Then all of a sudden, out of a clear blue sky, old Sally said, 'Look, I have to know. Are you or aren't you coming over to help me trim the tree Christmas Eve? I have to know.' She was still being snotty on account of her ankles when she was skating.

'I wrote you I would. You've asked me that about twenty times. Sure, I am.'

'*I mean* I have to know,' she said. She started looking all around the goddam room.

All of a sudden I quit lighting matches, and sort of leaned nearer to her over the table. I had quite a few topics on my mind. 'Hey, Sally,' I said.

'What?' she said. She was looking at some girl on the other side of the room.

'Did you ever get fed up?' I said. '*I mean* did you ever get scared that everything was going to go lousy unless you did something? *I mean* do you like school, and all that stuff?'

'It's a terrific bore.'

'*I mean* do you hate it? I know it's a terrific bore, but do you hate it, is what I mean?'

'Well, I don't exactly hate it. You always have to —'

J.D. Salinger (1919—) のあまりにも有名なこの作品は、1950年代のアメリカにおける10代若者の自然な話し言葉を実に的確に捕らえていて、当時の口語英語の特徴を探る資料として貴重であるとされているが、その中の一節に *I mean* が「つなぎ語」として多用され、談話がとても興味深く組み立てられている箇所があるので引用してみることにする。

ここに登場する *I mean* は全て 2.3 (clarification) として機能している。最初の *I mean* は、サリーが主人公のホールデンに、'I have to know' という自分の思いをしつこく確認し、それを 'clarify' する働きがある。残り三つの *I mean* は、ホールデンがサリーに学校に対する嫌悪感を 'clarify' すべく、*I mean* を「つなぎ語」にして見事に談話を展開させている。

4. 最後に

以上、主に映画のシナリオの談話を分析し、談話標識 *I mean* には五つの機能があり、母語話者が無意識かつ自然に談話を組み立て、コミュニケーションを円滑に進める上で不可欠な要素であることを検証した。な

お、*I mean* の他に同じく談話標識として機能する '周辺の節' (peripheral clauses) — *you know I mean, I mean you know, (you) know (see) what I mean, if you know (see) what I mean, do you know (see) what I mean, meaning, I mean it* など — もあるが、これらの考察は今後の課題とする。

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A STUDY ON THE FUNCTIONAL PROPERTIES OF *I MEAN*

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ABSTRACT : When the sentence ‘The morning meal is usually a solitary, functional affair ... *I mean*, the one that’s usually prepared by oneself and eaten alone’ (*New York*, June 9, 2008) is uttered, the discourse marker *I mean* does not appear to have any literal meaning. Although *I mean*, which is one of the most common discourse markers in informal spoken language, seems to have very little information value, not conveying any literal meaning, it acts significantly as one of the fillers to link segments of the discourse to each other in face-to-face conversation. It is loosely connected to the main clause, serving to construct a discourse which is an organic aggregate of the sentences and also serving as a kind of ‘floorholder’ (Wales, 1989: 131) to keep drawing the speaker’s attention to the addressee in the development of the discourse. Then, what functions does the discourse marker *I mean* have concretely? The observation and analysis of a variety of texts, mainly movie scenarios makes it possible to provide a somewhat convincing account of the functions of *I mean*.

Key Words : *discourse marker, movie scenario, elaboration, justification, clarification, (self)correction, hesitation*