

Comparison of Politeness Levels  
in American English and Japanese Requests:  
Analysis of Behavioral and Linguistic Data  
from American and Japanese Film Scenes

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### Abstract

This study investigated how requests are made by analyzing request scenes in American and Japanese films and compared the differences between English and Japanese to find effective ways of making a request in cross-cultural communication. A trial comparison was carried out by using original films and their film remakes, and suggested how certain contextual factors in a request can influence the politeness levels of request forms, but it was also found that the levels of factors might be different between English and Japanese even in the same context. Discourse data observation and analysis were carried out by using request scenes extracted from 10 American films and 10 Japanese films released in 2000 or later. The context of each scene was characterized by variables such as urgency, obligation, ability and difficulty, cost, benefit, vertical distance, and intimacy, and the variables were assigned a level of 1 to 5 or classified into particular groups, such as male and female. Sentence forms and their politeness levels, and the number, timing and categories of preambles and additional information, or postambles, were analyzed by variable or context, and the results were compared between English and Japanese. It was confirmed that context influences the politeness level of request form and the number and/or quality of preambles/postambles. The results of discourse analysis were compared with the text analysis of English grammar references and English textbooks for high school and for business people. English grammar reference books suggest that modals are the most important item and recommend avoiding the imperative, whereas the discourse analysis indicates the imperative is frequently used and interrogatives are not; the English textbooks introduce carefully selected knowledge so as not to confuse learners while the discourse analysis reveals a far wider variety of request expressions and elaborate flexible approaches as speakers attempt to reach their goals. In conclusion, it can be said that the variables can affect both English and Japanese in similar ways but at different rates though intentional manipulation can distort rule deployment. It seems that the impact tends to be stronger basically in English than in Japanese, and on males than on females. Individualism allows English speakers to make a decision by volition, whereas collectivism might limit Japanese speakers through the recognition of *wakimae*. The speaker's accountability can make English speakers more talkative, while the addressee's responsibility to infer the speaker's intention might cause Japanese speakers to adjust the amount of information. A simple solution for Japanese speakers might be to be more sensitive to variables and the change of level and amplify the amount of increase or decrease of the politeness level in order to account for individualism especially in disadvantageous conditions. These findings could contribute to language education as well as international business communication.

*Keywords:* politeness, request, sentence forms, timing, preamble, postamble, politeness level

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## 1. Introduction

This study focuses particularly on levels of politeness in request behavior and expressions as it applies to business communication. As the world has become more globalized, an increasing number of people have more opportunities and a greater need to use English in the workplace. According to Oshima (2010), there is a correlation between individuals who use English at work and higher level of English skills (p. 70).

However, Oshima (2010) points out that when the level of English skills decreases, the ratio of those who have experience of using machine translation can increase (p. 72). Advanced technologies such as machine translation greatly assist international communication, and many people might prefer to depend on such assistance. In order to check the performance of machine translation, Oshima (2010, pp. 38-39) has translated several politeness levels of request sentences from Japanese into English by online free machine translation services and reported that Japanese-made systems could handle subtle differences between several expressions better than non-Japanese made systems. This is most likely because appropriate analysis of “complicated and ambiguous Japanese sentences” (Oshima, 2010, p. 83) requires full knowledge of Japanese language and culture.

Communication can be a crucial factor to improve business dealings. For smoother communication, it can be preferred that an appropriate level of deference or politeness is reflected in the wording as well as the content. On the other hand, business communication includes many requests regardless of the seriousness and/or difficulties. It can be said that negotiations are good examples of a series of requests. Since there are a variety of ways of making a request and request expressions, people need training and/or experience until they can confidently and appropriately make a request. In view of the expected sensitivity to appropriateness, the success of business English communication can greatly depend on a good command and cultural knowledge of English. In other words, proper requesting can require a lot of knowledge and experience. This made me decide to investigate the essentials in making a request in English and Japanese.

Making a request is one of the typical teaching items especially in function-based English textbooks<sup>1</sup>. While specific expressions are organized by typical scenes, the differences in the ways of thinking between English and Japanese are required but not commonly taught yet<sup>2</sup>. In order to acquire the art of making requests, it will be required and

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<sup>1</sup> See Kuraya (2012b).

<sup>2</sup> See Kuraya (2012b).

effective to understand a theoretical framework as basic knowledge and then learn the standards of setting a politeness level appropriate to a situation instead of studying every possible situation and its model expression and/or dialog.

Therefore, this study targets politeness and requests with cross-cultural communication in mind. More specifically, it aims to find out how requests should be made in business communication in English and Japanese between English speakers and Japanese speakers, who are leading cross-cultural business communication now, and also how politeness should be positioned in English education for Japanese speakers as well as Japanese education for English speakers aimed at those who will lead cross-cultural communication in the future.

## 2. Literature Review

Some descriptions in this section follow my previous papers including Kuraya (2012a, 2012b, 2013, 2014a, 2014b)

### 2.1. Definitions of Politeness and Requests

Politeness is a relatively new field of study dealing with interpersonal communication and incorporates a wide range of activities. Ide, Hill, Carnes, Ogino, and Kawasaki (1992, p. 281) review the definitions of politeness by several researchers and propose as a starting point “the idea of appropriate language use associated with smooth communication.”<sup>3</sup> Moreover, Fukushima (2003), Ide (2006), and Usami (2002a, 2002e) describe similar ideas. The research of this writer is in line with this and also seeks to highlight examples of specific appropriate language use. For the definition of politeness, “politeness level” is taken to mean levels of deferentiality.

Ide (1992) tries to clarify the notion of *wakimae* and explains that *wakimae* does not allow the speaker completely free choice of appropriate expressions because of its characteristics as social norms contrasting to volition, which is introduced by Brown and Levinson (1987) and other mainly American and European researchers. Actually, *Kokugo Shingikai* [National Language Council] (2000) mentions “the choice of appropriate options as self-expression from honorifics and/or other expressions with considering the personality and position of the addressee” and defines *keii hyougen*, or deferential expressions, as “language use discerned depending on the addressee and/or situation based on the spirit of

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<sup>3</sup> Ide et al. (1992) also describe how to realize this use.

mutual respect” (translation mine); and Sugito (2001, 2007) also mentions choice from options of components of linguistic behavior. However, it seems that this “self-expression” cannot be regarded as volition. Ide (2001) points out the necessity of clear description of “what (Japanese) deferential expressions are like compared to American and European ways of discernment based on politeness (p. 4, translation mine)” and emphasizes the importance of considering functions, interpersonal relations, unconventional expressions, positive politeness, non-standard language, and speaker’s point of view for Japanese.

A request is one of the typical examples related to politeness. According to Brown and Levinson (1987), in orders and requests, “S [Speaker] indicates that he wants H [Hearer] to do, or refrain from doing, some act A [Action]” (p. 66, words in brackets mine). Minami (1974) shows order, prohibition, request, and invitation as request-related expressions. Okamoto (1998) mentions request, plea, demand, instruction, and order as directives. Sugito (1983b) introduces order, instruction, extortion, request, plea, invocation, and entreaty. In this study, the act of requesting means that a speaker asks, tells, instructs, or orders an addressee (not) to do something, and in other words, requests include requests, demands, plea, instructions, directions, orders, and commands. The range of target requests is, the same as Table 4-1 shown in Halliday and Matthiessen (2014, p. 136), both demanding goods and services and demanding information. However, simple forms of questions are basically not subject to thorough examination here although Weizman (1989, p. 77) gives as an example “information-seeking questions addressed to the staff of that office usually have the illocutionary force of requests.” Some expressions of suggestions and advice have similar to or exactly the same forms as requests especially in English. According to Brown and Levinson (1987), in suggestions and advice, “S [Speaker] indicates that he thinks H [Hearer] ought to (perhaps) do some act A [Action]” (p. 66, words in brackets mine). However, Leech (1980) thinks the addressee has the right to decide to comply with that or not by insisting that “*advice* allows *h* [hearer] optional compliance” (p. 106, rephrased from “in the same way as (a)” and words in bracket mine); moreover, Kabaya, Kawaguchi, and Sakamoto (1998), Kitayama (2004), Kumatoridani and Murakami (1992), Leech (1980), Y. Mori (2011), and Okamoto (1998) provide a clearer distinction that the acceptance of request by the addressee will bring benefit to the speaker. In this study, reflecting the above ideas, it is assumed that suggestions and advice will basically bring some benefit to the addressee and personal advice is not subject to observation and analysis. In addition, it might appear that the person in a higher position provides a suggestion to his

or her subordinate at work and this can bring some benefit to the addressee. With regard to such cases, it can be understood that because of his or her status, suggestions given at work are to be handled as instruction, command, or order and subject to observation and analysis in this study. This can be supported by the following two arguments. One is that Leech (1980) and Kitayama (2004) state that command is used when the speaker is in power and/or with authority to the addressee. The other is that Okamoto (1998) introduces “the cases on the boundary between requests and suggestions where the speaker has a role of encouraging the addressee to take a certain action for the public benefit or the societal norm” (pp. 84-85, translation mine). A unit to be handled as a request varies between researchers. Most research examines request expressions and/or their functions (Ide, Ogino, Kawasaki, & Ikuta, 1986; Okamoto, 1998; Takizawa & Takizawa, 2009), but some focus on accompanied sentences (Sugito, 1983a, 1983b, 1989, 2001, 2004, 2007; Tamon and Okamoto, 2007), and others wider ranges including both of the above as discourse (Blum-Kulka, House, & Kasper, 1989a, 1989b; Kawanari, 1990; Leech, 1983; Nakagawa, 1997; Usami, 2002a). Blum-Kulka et al. (1989a, p. 17) observe requesting sequences including “all the utterance(s) involved in the turn completing the dialogue.” Minami (1974) mentions external conditions related to background of language in contrast to internal conditions such as linguistic constraints. This study will cover not only request expressions but request behavior. It is assumed that a request behavior originates from a background situation (hereinafter “context”) and a request expression is proposed with preambles, additional information (hereinafter “postambles”), and/or nonverbal information, whose combination can affect the acceptance of request. Further details will be given in Chapter 4. Note that only immediate effects are to be observed here, and retried requests will be handled as separate requests.

## **2.2. General Politeness Theories**

Geoffrey Leech was one of the pioneers in the politeness field, and Leech (1980; 1983, p. 104) explains that requests as defined in this study have competitive illocutionary functions and proposes the Tact Maxim to deal with such requests. The Tact Maxim includes two scales of politeness. One is a Cost-Benefit Scale, where less cost to the hearer will lead to greater politeness when a form or mood of expression is constant. The other is related to indirectness because indirect illocutions “increase the degree of optionality” and “the more indirect an illocution is, the more diminished and tentative its force tends to be”

(1983, p. 108) when the goal of the speaker is constant. In this way, Leech (1980, 1983) mentions the relations of factors and the degree of politeness.

Brown and Levinson (1987) try to summarize universal rules of politeness. Their representative contributions can be an equation of  $Wx = D(S,H) + P(H,S) + Rx^4$  (p. 76) and many specific politeness strategies based on “face,” through which they developed Goffman’s concept of “face.” The equation is not assumed to be dependent on the inputting of numerical figures but just to consider these factors. This stimulated many researchers to verify its effectiveness, and additional necessary factors were proposed in many cases. On the other hand, Brown and Levinson’s (1987) politeness strategies provide almost every possible factor to be considered and/or faced in interpersonal communications. They also incorporate the Cooperative Principles of conversation from Grice (1989, pp. 26-27), which deals with the categories of Quantity, Quality, Relation, and Manner, into their strategies.

### 2.3. Factors of the Contexts of Request Behavior

Context is a key term in this study. As Hymes (1974, p. 156) states “appropriateness is a relation between sentences and contexts, requiring analysis of both,” context must be considered for appropriate request behavior; Spencer-Oatey (2008a, p. 2) insists “politeness is actually a contextual judgement: ‘No sentence is inherently polite or impolite. ...’”; and Ide (2006, pp. 25, 41) mentions appropriate combinations with situation or factors of the situation for the choice of expression and points out that such appropriateness is judged mainly by the cultural and social customs based on the context. Gumperz (1982, pp. 158, 170) points out that “we need to examine interaction itself to learn how contextual presuppositions function” because “situated interpretations are problematic and not equally available to those who know the context and can decode isolated sentences,” and “the linguistic character of contextualization cues is such that they are uninterpretable apart from concrete situations.” Out of Schiffrin’s (1987) cultural contexts, social contexts, and cognitive contexts, social contexts are mainly observed in this study.

Particular functions of language have been analyzed by factors mainly from the speaker’s point of view especially following the approach of Brown and Levinson (1987) whose study boosted interest in this field of research as mentioned above. Gumperz (1982,

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<sup>4</sup> Wx: the seriousness or weightiness of a particular FTA (p. 76)

D: ‘social distance,’ P: relative ‘power,’ R: absolute ranking of impositions in the particular culture, (p. 74)

FTA: face-threatening act, S: speaker, H: hearer, addressee (p. xii)

p. 153) describes the interpretation process of the address and picks up “physical setting, participant’s personal background knowledge and their attitudes toward each other, socio-cultural assumptions concerning role and status relationships as well as social values associated with various message components” as “contextual factors.” Ide et al. (1986) focus on the relations of person category, such as age group, status, distance, and intimacy, and expression category. Hymes (1974 p. 157) states that “the dimension of social distance appears to be universal in languages, as in social life, connected with a series of related meanings, such as informality-formality, intimacy-respect, equality-authority, private-public.” Coates (1993) points out the importance of ethnic group, age, and gender. Holmes (1995), Ide (2006), and Tannen (1993, 1995) focus on gender, social status, and indirectness, but Holmes (1995) also highlights sociability and professionalism. Blum-Kulka and House (1989) use obligation, right, difficulty, familiarity, compliance, and dominance; they call “social distance and social power and participants’ rights and obligations” “context external factors” and “the type of request goal, the degree of imposition involved for the speaker relative to the specific goal, and the prerequisites needed for compliance” “the context internal factors” (p. 131). Blum-Kulka et al. (1989a, p. 4) mention “relative age of the speaker” as “personal variable” and “relative distance and power” as “social variable.” Spencer-Oatey (2008b, p. 19) focuses on right, obligation, and ability and summarizes as “circumstantial and personal factors.” Hymes (1974, p. 197) insists that “the status of a sentence as a speech act depends upon the rights and obligations, roles and statuses, of the participants.” Drew and Heritage (1992, p. 49) mention “a direct relationship between status and role” and “discursive rights and obligations.” Okamoto (1998) focuses on obligation, right, and directness. Held (2005) points out vertical distance and rights. Kabaya et al. (1998) consider the condition of request by obligation and cost. Tsuruta, Rossiter, and Coulton (1988) propose four criteria for discernment. They are (1) intimacy between the speaker and the addressee, (2) difficulty to do what to be asked or what is asked for permission, (3) urgency, and (4) vertical distance between the speaker and the addressee (pp. 106, 120, translation mine). They also mention rights and obligations especially as features in English-speaking societies. Okamoto (1998) also focuses on the relations of cost and obligation, intimacy, or power, and urgency with status and intimacy. Vertical distance and intimacy are popular factors attracting many researchers such as Kabaya (2003), A. Ogino (2012), Usami (2002a), Wada, Horie, Kitahara, and Yoshimoto (2008), H. Yamada (1992), and Yasumoto (2009). Miyake (2011) proposes *yoso* [third party,



translation mine] in addition to *uchi* [in-group] and *soto* [out-group] as intimacy levels. Doi (2007) also considers similar three groups of “the middle out-group where you show a reserved attitude, in-group inside where you do not show a reserved attitude, and the others’ group outside where you do not have to show a reserved attitude“ (p. 63, summary and translation mine). He adds that the inside and the outside are common in a point of no reserve. Wolfson, Marmor, and Jones (1989) compare different three groups of strangers, real intimates, friends and other acquaintances. A. Ogino (2012) focuses on disagreement but deals with “temporary negative feeling toward the addressee” (translation mine), which may be interpreted as a kind of mood. In addition, Ikegami (2006), Miyake (2011), and H. Yamada (1992) insist in Japanese, the addressee is responsible to understand what the speaker wants to say, which can be compared with Hall’s (1976, p. 91) view that “a high-context (HC) communication or message” seen in Japan in contrast to “a low-context (LC) communication” seen in the United States by which “the mass of the information is vested in the explicit code”; Triandis (1995, pp. 47, 89, 97) introduces the concepts of individualism and collectivism in which typical Japanese are “dutiful” vertical collectivists, whereas typical Americans are “achievement oriented” vertical individualists<sup>5</sup>. It can be said that these differences in American English and Japanese ways of thinking also might need consideration in making a request.

Actual calculations have been attempted by several researchers. Takahashi (2012) utilizes six factors<sup>6</sup> of Desire, Capability, Power, Cost, Benefit, and Obligation (optionality) and calculates the force of the imperative by assigning a specific numerical value to the above factors. The range of numerical figures depends on the factor, and some factors allow a figure less than zero. He insists that all types of imperatives can be handled properly by using this system. The assigned figure depends on who speaks to whom, social status, and other contexts in the actual conversation and shows the speaker’s intentions and understanding of the contexts. (pp. 77-78, summary is mine) As a result, he says that even the same imperative sentence can have a different numerical value depending on the context. Out of six factors Takahashi (2012) suggests, ability, cost, benefit, obligation are related to what is to be asked, and power can be referred to as vertical distance. Therefore, these factors can be effective also for analysis of request expressions. Kabaya, et al. (1998) explain that the structure of request can be more complicated and the number of steps can

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<sup>5</sup> For a brief description of basic concepts, see “four universal dimensions of the constructs” in Triandis (1995, pp. 43-44).

<sup>6</sup> Takahashi (2012) calls these factors “parameters.”

increase depending on the calculation of the point of addressee and the point of the combination of obligation and cost. For example, opening a conversation, checking the addressee's reaction, and then making a request is provided at a low point, while opening a conversation, checking the possibility of accepting request, checking the addressee's reaction, explaining the situation, and then making the request is provided at a high point (p. 142, summary and translation mine).

Some researchers utilize film scripts or scenarios. Ushie and Nishio (2009) examine what politeness strategies are utilized in film scripts by power relations and cost. Yasumoto (2009) compares Japanese and Chinese scenarios through distance and power relations as "addressee level" and through what the addressee should do as "content level" (translation mine). They suggest that film scripts and scenarios are good samples for checking wordings. As mentioned above, it can be said that a variety of factors are involved in requests and need consideration.

#### **2.4. Preambles of Requests**

Tsuruta et al. (1988) state that "once a request is accepted, more forceful expressions are used for the details of the request" (p. 109, translation mine). In a similar way, Brown and Levinson (1987) and Kawanari (1990) advise starting requesting with off-record/soft wording and then going on to on-record/more forceful expressions. These studies indicate why preambles are provided before the details. Blum-Kulka et al. (1989a) handle request sequences including alerters, supportive moves, and head acts (request proper). Wada et al. (2008) show that request expressions consist of preamble, body, and conclusion. Nakagawa (1997) points out that "if the request cannot be understood, it might be refused or accepted with a certain condition. In other words, instead of observing request sentences, the whole discourse of request needs to be observed including noting instances of asking back, refusing, and expressing gratitude" (pp. 225-226, translation mine). Blum-Kulka and Olshtain (1984, pp. 200, 204-205) explain that a request consists of "address term(s)," "headact," and "adjunct(s) to headact" and introduces "checking on availability," "getting a precommitment," "grounder," "sweetener," "disarmer," and "cost minimizer" as "adjunct(s) to headact." Blum-Kulka et al. (1989b, pp. 287-289) exemplify "preparator," "getting a precommitment," "grounder," "disarmer," "promise of reward," and "imposition minimizer" as "mitigating supportive moves," and also "insult," "threat," and "moralizing" as "aggravating supportive moves" in their the CCSARP coding manual. House (1989) uses

preparator, availability, precommitment, grounder, sweetener, disarmer, cost minimizer, imposition minimizer, grounder combinations as supportive moves. Usami (2002d) focuses on the effects of appropriate greetings, preambles, and explaining reasons before request on politeness. Tsuruta et al. (1988) mention various steps seen before request in non-obligatory cases. Okamoto (1998) introduces factors such as “explaining the speaker’s situation, asking about the addressee’s situation, greeting, offsetting the cost of the addressee” as typical preambles (p. 42, translation mine). Wada et al. (2008) state that preambles include calling, apologizing, explaining situation, and explaining reasons. Hidaka (2012) handles advance noticing request, checking condition, apologizing, and explaining situation to analyze dialogs. Szatrowski (1993) lists preambles for undesirable responses to invitation, such as “using discourse markers, pretending to agree before disagreeing, appreciating, apologizing, using qualifiers, and hesitating” (p. 19, translation mine) and states that these expressions can be applied “in advance to avoid request being rejected” (pp. 25-26, translation mine). Turning to a different point of view, Tamon and Okamoto (2007) focus on fixed expressions such as *osore iri masu ga* and *kyoushuku desu ga* and how these expressions will be interpreted. In this way, researchers have investigated the trends and effects of requests by choosing several focal points.

Kumagai (2006), Okamoto (1998), and Sugito (1998) notice that the length or the number of all the utterances depends on the demand and can influence the politeness level. The order of proposal is also important. Okamoto (1998) notes that “additional expressions can be proposed either before or after a request” (p. 40, translation mine). Kawanari (1990) finds that “the order of components in a discourse can change the politeness level” (p. 48, translation mine). Kabaya, et al. (1998), as mentioned earlier, explain that the structure can be more complicated and the number of steps can increase depending on the addressee, obligation, and cost. Wada et al. (2008) compare the order of apologizing, explaining the situation, and explaining reasons among Chinese Japanese learners and Korean Japanese learners. Kawanari (1990) advises that it can be more preferable to make an excuse before a request to make the whole discourse more polite” (p. 48, translation mine). Kano (2011) says that in Japanese, a conclusion is proposed after a background situation is explained, whereas in English, it is crucial to declare a conclusion first and then explain the background situation. The same point might be able to be verified in request behavior. The point to be checked is when accompanied information is provided. Preambles are referred to as the information given in advance, but the information given after the request expressions

(postambles) also needs to be focused on.

Brown and Levinson (1987, p. 233) propose a good idea of taking advantage of off-record as “simply to provide the *reasons* alone, allowing these to suggest the request.” The CCSARP coding manual (Blum-Kulka et al., 1989b, p. 276) specifies that “contextual information relevant to the performance of a request can, if it occurs on its own, i.e., in the absence of a requestive Head Act, assume itself the status of a request (a “Hint,” ...); Blum-Kulka et al. (1989a, p. 17) state that “some supportive moves, like grounders, can serve as requests by themselves”; Weizman (1989, p. 75) proposes that “each of the utterances is considered as a requestive Hint only when it is not accompanied by a conventional request”; and Blum-Kulka and House (1989, pp. 123-124) analyze “strong hints” and “mild hints” as “nonconventionally indirect” compared to “impositive” and “conventionally indirect.” Rinnert and Kobayashi (1999) do not clearly deal with preambles but focus on hints as non-conventionally indirect requests. Okamoto (1998) mentions two completely different patterns for the case of hints. The first case is that when the speaker (the one making the request) clearly understands the addressee’s role and obligation, the speaker’s explanation of their situation can easily trigger an addressee’s compliance. The second case is that the speaker (the one making the request) expects the addressee to infer the speaker’s situation in order to avoid upsetting the addressee. Gumperz (1982, p. 131) introduces “contextualization cues” to signal and interpret “conventionalized co-occurrence expectations between content and surface style.” Hint sentences can function as preambles when the requests have a clear request expression according to Blum-Kulka (1989) and Weizman (1989). Therefore, it is assumed in this study that one particular sentence could be either a request expression or a preamble depending on the components of each request.

## 2.5. Linguistic Forms of Request Expressions

According to *A Glossary of English Grammar* (Leech, 2006), common sentence types are “declarative, interrogative, imperative and exclamative” (p. 106); however, he also points out a “problematic” feature of the concept of sentence by pointing out that “non-clausal units ... are extremely common in conversation” and suggests “to call them verbless [boldface removed] or minor sentences [boldface removed]” (p. 105). *Nihongo Bunpou Jiten* [Japanese Grammar Dictionary] (*Nihongo Bunpou Gakkai* [The Society of Japanese Grammar], 2014, p. 550) describes a similar condition of Japanese and concludes that “an only possible solution is to call expressions of certain content ‘sentence’”

(translation mine). Regarding requests, several researchers mention sentence forms. Schiffrin (1987) notes that “a request can be enacted through a declarative sentence or an interrogative as well as an imperative” (p. 32, sample sentences omitted). Stevanovic (2011, p. 6) states that both of the two different types of declarative statements, present and future, can be interpreted as requests. House (1989) focuses on Imperatives, Query Preparatories, and Hints. Miyake (2011, pp. 98-99) emphasizes the importance and the force of adjective, which is classified as hints in European languages, and in Japanese as directives. Another problem is pointed out by Cameron (2001, p. 73) that “the point is that the relation of form to function is not one-to-one but many-to-many.” Brown and Levinson (1987) insist that “off-record strategies are a solution half-way between doing the FTA on record and not doing it at all; therefore, in the absence of context-specific implicatures ..., we would expect them to be more polite than on-record performances of the FTA” (pp. 20-21); and hints also attract the attention of Blum-Kulka et al. (1989a, 1989b), Blum-Kulka and House (1989), Okamoto (1989), Rinnert and Kobayashi (1999), and Weizman (1989) as mentioned above. However, Weizman (1989, p. 92) reports that “while conventional indirectness (as in Can you/Would you strategies) correlates with politeness, nonconventional indirectness (as in Hints) does not.” In regard to that point, Cameron (2001, p. 85) points out some pragmatics researchers consider that using indirectness and inexplicitness can be “‘risky’ (because the intended meaning may not be retrieved) or ‘costly’ (because indirectness requires extra effort to process).”

As introduced above, politeness levels of request expressions have been discussed by many researchers. Leech, Cruickshank, and Ivanič (2001), F. Inoue (2011) and other researchers explain that longer sentences can be more polite. Apart from the length of sentence, there are three classification patterns of politeness level seen in previous academic papers. One is that several examples are arranged by politeness level mainly in education books (e.g. English: Kishino, 2008; Lakoff, 2004; Leech et al., 2001; Morizumi et al., 2010; Nakatani, 2013; Onishi & McVay, 2011; Thayne & Sato, 2007; Tsuruta et al., 1988; Japanese: Inaga et al., 2012); another is to provide elements that can change politeness level (e.g. English: Blum-Kulka et al., 1989b; Brown & Levinson, 1987; Coates, 1993; Halliday & Matthiessen, 2014; House, 1989; Japanese: F. Inoue, 2011; Kabaya et al., 1998; Okamoto, 1992, 1998, 2010; T. Yamada, 2004; Yamaoka, 2008); and yet another is to summarize politeness level lists (e.g. English: Ide et al., 1986, Japanese: Ide et al., 1986; *Kokuritsu Kokugo Kenkyuusho* [National Institute for Japanese Language and Linguistics /NINJAL]

1957, 1983). However, Ide et al. (1986) focused only on how to borrow a pen, and the list in NINJAL (1957) was overly simplistic and that in NINJAL (1983) was too complicated to apply. Although Usami (2002b) says “it was found by previous research like Fraser (1978) that with completely no context, the assessment of the politeness levels of linguistic expressions is highly consistent between native speakers” (p. 101, translation mine), Usami (2002c, 2008) insists on handling politeness by focusing not on the politeness level of linguistic forms only but on actual language use. Specific linguistic forms will be reviewed briefly in the next paragraph and in detail in Section 4.2.5. However, T. Ogino (1991, p. 86) postulates that a mathematical relationship can be observed not between pure politeness level and honorifics behavior but between expression forms themselves and addressee attribute.

Some researchers and textbook writers of English focus on *can*, *could*, *will*, and *would*. Blum-Kulka (1989, p. 52) states that “ability questions are the example par excellence of conventional indirectness.” Faerch and Kasper (1989, p. 242) explain that “*internal modification is an obligatory choice, external modification an optional choice* in the realization of conventionally indirect query-preparatory requests, without any further triggering effects from one dimension onto the other.” According to Vardaman and Morimoto (1999), “*can* and *could* are more polite than *will* and *would* because *can* and *could* are used so that the addressee can refuse the request, while *will* and *would* are used so that the speaker expects the addressee not to refuse the request (p. 67, translation mine). On the other hand, researchers of Japanese (Y. Mori, 2011; Okamoto, 2010; T. Yamada, 2004; Yamaoka, 2008) explain Japanese conventionalized requests usually have benefactive such as *kureru* and *morau*. Being too polite is warned both in English and Japanese by Chinami (2010), Ide (2006), Ito and Shaules (2009), Okamoto (2010), Thayne (2010), Tsuruta et al. (1988), Usami (2002f). Thayne (2010) suggests that “*Could you ...?* is a safe expression polite enough and not too polite and can be used in any situation” (p. 26, translation mine). Tsuruta et al. (1988) say *Could I ...?* for permission can be more polite by giving the decision right to the addressee. Similar ideas are reported in Japanese by Kabaya et al. (1998), Kawaguchi, Kabaya, and Sakamoto (2002), Kato (2009), and F. Inoue (2011). Those are *atakamo* [as if] expression (Kabaya et al., 1998; Kawaguchi et al., 2002), *se* [(particle) let me do something] (Kato, 2009), and *~ te itadaku* [(honorific) someone does something for me] (F. Inoue, 2011) (hereinafter collectively referred as “*atakamo* [as if] expression”). Regarding the subject, Triandis (1995) states that “collectivists employ ‘we’

often” and “individualists tend to use ‘I’” (p. 76). Ide (2006, p. 58) explains that *sonkeigo*, or subject honorification<sup>7</sup> instead of second person and *kenjougo*, or object honorification<sup>8</sup> instead of first person are used in Japanese. It is explained that there are three kinds of honorific languages, which are *sonkeigo*, *kenjougo*, and *teineigo*, in school grammar<sup>9</sup> though Kikuchi (2014) insists in “*taiguu hyougen* [deferential expressions]” of *Nihongo Bunpou Jiten* [Japanese Grammar Dictionary] that honorific researchers prefer different classifications. Hirako (1999) points out that Japanese speakers prefer to avoid clearly saying, for example, by using the attributive form or cut-off form instead of end form, obfuscating, or retracting what was said” (p. 121, translation mine). This means that the three representative sentence forms of imperative, declarative, and interrogative are not sufficient for Japanese and an additional type must be considered for such preference, which Leech (2006) also points out the existence of as mentioned above. This study handles such a sentence form as “omission.”

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<sup>7</sup> The English term of *sonkeigo* is from Loveday. He explains that subject honorification “exalt the subject of a sentence” (1986, p. 291).

<sup>8</sup> The English term of *kenjougo* is from Loveday. He explains that object honorification “elevate the object and deprecate the subject and is used to express respect more intensely” (1986, p. 291).

<sup>9</sup> According to *Hyojun Kokugo Sougou* [Standard General Japanese] (Inaga et al., 2012, p. 172, translation mine), main points of their usage are as follows:

*Sonkeigo* [Respectful]:

1. Add “~reru/rareru,” “o~ninaru,” “go~ninaru” when you talk about behavior of the person you would like to show respect for.
2. Use special verbs for this purpose (respectful)
3. Use special nouns, pronouns, prefixes, or suffixes.  
“o~,” “go~,” “ki~,” “~sama.”

*Kenjougo* [Humble]

1. Add “o~suru,” “go~suru,” when you make an offer.
2. Use special verbs for this purpose (humble)
3. Use special nouns, pronouns, prefixes, or suffixes.

*Teineigo* [Polite]

1. Add “desu,” “masu,” or “gozaimasu.”
2. Add special prefixes to romanize an event or an act such as “o~.”

## 2.6. Empirical Research of Request Expressions

Wording of requests has been investigated mainly through questionnaires. The most noteworthy research is reported in *Nihonjin to Amerikajin no Keigo Koudou – Daigakusei no Baai* [Honorific Behavior of Japanese and Americans – In case of university students] by Ide et al. (1986). They distributed a widely circulated questionnaire to more than 1000 university students both in the United States and Japan. Blum-Kulka et al (1989a, 1989b) used the discourse-completion test (DCT), which is one type of questionnaire, to compare 16 situations of requests and apologies between Australian English, American English, British English, Canadian English, Danish, German, and Hebrew. Besides the above two, many questionnaire reports can be found including those of Nakagawa (1997), Okamoto (1992, 1998), and Takizawa and Takizawa (2009). However, questionnaires can provide answers mainly as choices from options or within certain settings offered in advance; participants may not be able to remember what they usually say exactly when they answer; and some participants may deliberately hide their usual wordings due to particular reasons. Maynard (1993), Mills (2003/2006), Okamoto (2010), and Wolfson et al. (1989) point out that responses to questionnaires on wording are highly likely to be different from their actual usage; and Rintell and Mitchell (1989) report that oral responses tend to be longer than written responses. In addition, the most popular target participants are university students, which is pointed out by Matsumoto (2000/2001), and it is highly likely that the results can be different from people in the business fields. Maynard (1993) cautions that her target participants were university students because she did not secure an adequate number of participants of general public both in Japan and the United States. For the purpose of this study, it would be appropriate to evaluate actual conversations in business situations. Kushida (2006) explains that collecting and transcribing a certain amount of data can provide exceptional cases challenging researchers' hypotheses as well as detailed dialogs unlike insight. Okamoto (1998) points out that "it is hard to identify situational variables by conversation analysis" (p. 234, translation mine) and proposes the combination of several methodologies. Consequently, both questionnaire and conversation analysis have advantages and disadvantages, and it will be desirable to avoid depending on only one of them as Okamoto (1998) proposes.

## 2.7. Politeness and English Education

Blum-Kulka (1989), Gumperz (1982), Mizuno (2001), Oshima (2010, 2011), Wolfson,



Marmor, & Jones (1989), and Žegarac and Pennington (2008) warn of the problematic influence from the first language in pragmatic or discourse knowledge beyond grammatical knowledge. Many researchers have insisted that elements of politeness theories should be incorporated into English education, while it appears that such theories are still shared only by politeness researchers as reported in Kuraya (Oshima) (2012), Mizuno (2001), K. Murata (2006), and Y. Murata (2006, 2010).

*Poraitonesu to Eigo Kyouiku – Gengo Shiyou ni okeru Taijin Kankei no Kinou --* [Politeness and English Education – Interpersonal Communication Function in Language Use --] (Hori et al., 2006) introduces two literature surveys of oral communication textbooks for high schools: positive politeness by Y. Murata and disagreements by K. Murata. Nevertheless, request expressions, which are typical examples of politeness, are not directly touched upon. In terms of requests, several authors of commercially-available learning books mention the cultural differences in deferential expression use between English and Japanese from their own experience. Kazusa (2005) explains that:

In Japanese, honorific forms are discerned depending on the social status of the addressee and the power relationship between the speaker and the addressee, whereas in English, more polite expressions are preferred even between close relations when a request is made or permission is asked for. (p. 24, translation mine)

Ito & Shaules (2009) introduce the contrast between English and Japanese from a different point of view.

In Japan, warm hospitality means providing excellent service at every single moment, while in the English speaking countries, you are supposed to take care not to intrude on the rights and freedom of others. The concept of what constitutes good hospitality differs across cultures so appropriate expressions will not be interchangeable. (p. 212, translation mine)

In Japan, businesslike expressions are recommended especially in a business situation because personal feelings are not applied to such expressions, while warmer expressions are preferred in English. (p. 112, translation mine)

However, Kuraya (2012b) reports that such differing selection criteria of request expressions do not seem to be a teaching item in curricula for English learners. Nakagawa (1997) also reports on this tendency of providing little information in Japanese textbooks. I. Inoue (1996) points out the fundamental differences between Japanese and English and suggests that “it can be possible to effectively learn politeness by referring to a selection of typical scripts arranged in a comparison table of respectively prioritized maxims between Japanese and English” (p. 33, translation mine). Therefore, it can be helpful to find such pairs of expressions and/or scripts between English and Japanese.

### **3. Research Questions**

In view of the above literature review, this study aims to investigate and find how contexts can actually influence request behavior and expressions and the differences in their results between English and Japanese.

Research Question 1: Request expressions

Do contextual variables influence the politeness level of expression in English and Japanese requests?

Research Question 2: Preambles and postambles of requests

Do contextual variables influence the number, timing, and/or category of preamble/postamble of English and Japanese requests?

### **4. Methods**

Some descriptions in this section follow my previous papers (Kuraya 2012a, 2012b, 2013, 2014a, 2014b).

#### **4.1. The Definitions of Requests in this Study**

The definitions of requests have already been discussed in detail in the Section 2.1, so the following is definitions as they relate to this study. Requests can be described as behavior or acts in which the speaker asks/tells the addressee to do something (directive). Orders and instructions at work are included in requests here. Asking for permission is also included. Requests, advice, and suggestions often have similar forms especially in English. However, target requests here will bring about some benefit to the speaker as a result, while

advice and suggestions do so to the addressee. For example, it might appear that a boss is giving advice or a suggestion to their staff, but actually, such guidance is given for the purpose of their work and they need their staff to follow their words. Therefore, it could be said here that a boss talking to workers would be an order or at least a directive.

#### **4.2. Discourse Data Observation and Analysis**

The basic procedure of data preparation and many related descriptions in this section follow my previous papers including Kuraya (2013, 2014b).

##### **4.2.1 The effectiveness of the dialogs in films for analysis.**

In this study, request data are extracted from films. In the field of sociolinguistics, it is thought that natural conversation data are preferred for valid analysis. For example, Neustupný (2002a) explains why created texts are not suitable as conversation data as follows.

Conversations in novels function as novelists' tools, by which they can describe personalities and intentions of characters. Accordingly, such conversations are different in nature from those in daily dialogs. This can be said of TV dramas. (pp. 18-19, translation mine)

On the other hand, Neustupný (2002b) reveals in a case study probably unintentionally that recording of desired target conversations is not always allowed reporting that "due to confidentiality in the company, main sections were not chosen for shooting" (pp. 158-159, translation mine). In addition, since the Private Information Protection Law<sup>10</sup> was promulgated on May 30, 2003, private information is required to be handled carefully for protection, which makes surveys difficult. Shooting and/or recording would need advance permission more strictly than a questionnaire because movies or sound recordings can have more detailed information. This can greatly help research but at the same time cause troubles in terms of private information and confidentiality. Therefore, if researchers stick to natural conversation data for analysis, they might be seriously disadvantaged. In that case, they can use created works as substitute data. Iori (1999)

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<sup>10</sup> Prime Minister's Office (n.d.) *Kojin jouhou no hogo ni kansuru houritsu no gaiyou* [Outline of private information protection law]. Retrieved on February 14, 2013 from <http://www.caa.go.jp/seikatsu/kojin/gaiyou/index.html>

believes analysis of written discourses such as scenarios is effective enough compared to that of natural conversation. However, it should be noted that artificial data cannot be exactly the same as natural data, and limitations need to be acknowledged.

Some researchers point out problems caused by using creative works as follows. Maynard (2004) and Mizumoto (2010) admit that scriptwriters sometimes manipulate wording of characters in a drama to illustrate the character more effectively. However, both of them say that scriptwriters choose speaking styles and wordings based on the settings, and those in scripts can be expected to be approximately equivalent to actual ones.

I believe that artificial discourse data from films are sufficiently valid because of the following reasons.

1. It is not easy to record natural conversations in business situations mainly due to confidential information and increasing sensitivities to Private Information Protection Law. Even if possible, it is highly likely that top secrets are the most worth analyzing but cannot be recorded. So, artificial conversations should be analyzed as substitute data, which is better than nothing.
2. Role play is one of the representative methods to know people's wordings as used in Kawanari (1990) and Okamoto (1992, 1998), and film scripts can be thought of products of role play though a single writer produces many lines. Actually, Kasper (2000, p. 289) states that "researchers working within Brown and Levinson's (1987) politeness theory have found open role plays effective for examining how context factors ... influence the selection. ..."
3. Film scripts are created based on certain settings and backgrounds as Maynard (2004) and Mizumoto (2010) say and have sufficiently clear contexts in most scenes or conversations.
4. Both American English and Japanese lines are created under similar conditions as mentioned in 3, which can allow comparison and analysis of extracted lines as valid conversation data.
5. Scherer (2013) doubts the validity of vocal markers in acted emotions initially but finally concludes that "many actors actually do experience emotions during acting. One would assume that the results are all the more authentic when professionally recognized *enacting* techniques are used" (p. 55). This means prosodic analysis is also possible by using conversation data in films.

For all of the above reasons, film scripts are used as discourse data here even though

there are some limitations.

As far as film scripts are used for analysis, it might be the easiest to compare original texts and their subtitles. As Toda (1994) says “subtitle translators are expected to use clearly different speaking styles between men and women in Japanese subtitles though there is no such clear differences in English and also to use proper honorifics based on the context” (p. 167, translation mine), the differences in cultures are reflected and appropriate expressions of a target language are presented in subtitles. Actually, Ushie and Nishio (2009) compare Japanese texts and their English subtitles of Japanese films for comparison of politeness strategies. However, visual media translation is special and different in nature from general translation, which means it could be unsuitable to compare original texts and their subtitles. According to Fujinami (2007), for example, the main limitations in subtitles are “1. conversion from sound to letters,” “2. physical limitations,” “3. reduction of text,” and “4. accompaniment to movie” (p. 118, translation mine). More specifically, “it takes three times as much time to read letters shown on the screen than to listen to lines, which means that subtitles have a third of the number of letters compared to original texts” (p. 118, translation mine), but, “brief information is enough to understand thanks to nonverbal information such as movie and sound effects (Shimizu 1990, p. 29)” (p. 121, translation mine). Therefore, it should be said that it is not preferable to handle original sound and their subtitles equally, whereas it is preferred that target films have been created based on the scripts written in a target language.

In this study, two pairs of films are targeted in addition to the main source data. The use of the term *pair* means an original film and its film remake. In such a pair, it can be assumed that there are many scenes that have exactly the same or at least very similar contexts between them. This means that analysis of original films and their film remakes can be used as bilingual conversation data by enjoying advantages as substitute discourse data and also preventing the limitations in subtitles.

#### **4.2.2. Target films.**

The target source data is shown in Tables 1 and 2. These tables list 10 American films and 10 Japanese films. These films were chosen because they were produced in the 2000's and many scenes can be observed in workplaces. The American and Japanese films are situated in similar workplaces. In addition, for the purpose of trial analysis (hereinafter referred as remake analysis), two pairs of American and Japanese films are chosen as

mentioned above. One is the Japanese original film *Shall We Dansu?* [Shall We Dance?] (2005)<sup>11</sup> and its American film remake *Shall We Dance?* (2005)<sup>12</sup> (collectively referred as *Shall We Dance?*); the other is the American original film *Ghost* (2011)<sup>13</sup> and its Japanese film remake *Goosuto Mouichido Dakishimetai* [Ghost – I want to hold him/her tight] (2011)<sup>14</sup> (collectedly referred as *Ghost*). Therefore, the target English language in this study is American English.

Table 1

Target American Films<sup>15</sup>

Release	Language	Film Name
2000	E	<i>Antitrust</i>
	E	<i>Erin Brockovich</i>
2002	E	<i>Maid in Manhattan</i>
	E	<i>10 Items or Less</i>
2006	E	<i>The Devil Wears Prada</i>
	E	<i>No Reservations</i>
2010	E	<i>The Social Network</i>
	E	<i>Up in the Air</i>
2011	E	<i>Margin Call</i>
	E	<i>Moneyball</i>

<sup>11</sup> For DVD information, see Appendix A.

<sup>12</sup> For DVD information, see Appendix A.

<sup>13</sup> For DVD information, see Appendix A.

<sup>14</sup> For DVD information, see Appendix A.

<sup>15</sup> Hereinafter, referred by film names only. For DVD information, see Appendix A.

Table 2

Target Japanese Films<sup>16</sup>

Release	Language	Film Name
2002	J	<i>Ashita ga Aru sa the Movie</i> [Tomorrow is Another Day] (referred as <i>Ashita ga Aru sa</i> )
	J	<i>Kenchou no Hoshi</i> [Promising Star of Prefectural Government]
2006	J	<i>Peanuts</i>
	J	<i>The Uchouten Hoteru</i> [The Euphoric Hotel] (referred as <i>The Uchouten Hotel</i> )
2007	J	<i>Hero</i>
2009	J	<i>Eiga Hagetaka</i> [Movie Vulture] (referred as <i>Hagetaka</i> )
2010	J	<i>Yougashiten Koandoru</i> [Patisserie Coin de rue] <i>Sarariiman Neo Gekijou-ban —Warai—</i> [Salary Man Neo theatrical ver.—Laugh— ]
2011	J	(referred as <i>Salary Man Neo</i> )
	J	<i>Sutekina Kanashibari</i> [Great Hypnagogic Sleep Disorder ]
2012	J	<i>Girl</i>

#### 4.2.3. Discourse data preparation procedures.

Data are extracted from request scenes basically where main characters ask other individuals except for very close people such as family and lovers to do something or are asked something mainly related to work. For that purpose, American English and Japanese subtitles on the screen and/or published film scripts are referred to if available, but what is actually heard is prioritized if any differences are found. The extracted script basically follows Discourse Transcription conventions 2 (DT2) (Bois, 2006), and so one line consists of not one turn but one unit of meaning. However, the start time is expressed in <T=hh:mm:ss> for future reference though second is the proper unit of time. The specific transcription symbols are shown in Appendix B. Note that some scenes are excluded due to insufficient contexts. This is a limitation caused by using films as source data as Maynard (1993) pointing out that in TV programs “there is little opportunity to observe the addressee’s response because the speaker is usually zoomed in in TV programs” (p. 64, translation mine). Each scene is defined so as to show one unit of request behavior including the addressee’s reaction of acceptance or not. It is possible that a certain set of lines is shared by more than one request behavior especially in scenes like negotiation. Some scenes can be very long as far as the scene start and the scene end are concerned. This is mainly because the reaction of the addressee is shown after a different topic or a different

<sup>16</sup> Hereinafter, referred by film names only. For DVD information, see Appendix A.

scene. Such talks between the request and its reaction are basically ignored and not subject to analysis. Note that as mentioned earlier, only immediate effects are to be observed, and long scenes do not mean the actual reaction comes late. For remake analysis, only the exact common scenes are extracted, and almost the same scenes with slightly different contexts are not targeted.

More than one request expression can be provided in a request (scene in the film), and only main ones are handled as request bodies<sup>17</sup> here. The specific classification is shown in Table 3. A “Body” is a main expression to be thoroughly analyzed. With no typical body in a request (scene), a substitute expression which virtually functions as a Request Body<sup>18</sup> is subject to observation and analysis.

Table 3

Coding Manual (Request Type)

Request type	Description
Body	main request
Body1 <sup>19</sup>	preparatory acts which can be omitted to say
Body2	additional requests or instructions
Body plus	specific instructions added when Body does not clearly show how to do
Procedure	one step out of a set of procedure provided at a time
Repetition <sup>20</sup>	the same expressions as Body and also particular words to press the addressee
Rephrasing	every expression which can express what Body means in a different way
Reasoning/ Asking availability/ Attaching conditions/ Calling attention	preambles which virtually function as Body due to absence of typical Body in the request (scene)

<sup>17</sup> This is equivalent to a Head Act of Blum-Kulka et al. (1989a, 1989b).

<sup>18</sup> Such sentences are called “Hints” by Blum-Kulka and House (1989), Blum-Kulka et al. (1989a, 1989b), Rinnert and Kobayashi (1999), and Weizman (1989).

<sup>19</sup> The coding manual of Blum-Kulka et al (1989b, p.286) introduces Head Act including the same or similar expressions as “*Emphatic addition.*”

<sup>20</sup> The coding manual of Blum-Kulka et al. (1989b, p.286) handles the same or similar expressions as “*Repetition of request*” and “*Determination marker.*”



Table 4

## Coding Manual (Preambles and Postambles)

Preamble/Postamble	Description	Blum-Kulka et al. (1989b)
	the addressee's name, other addresses	Alerters (Title/role, Surname, First name, Nickname, Endearment term, Offensive term, Pronoun)
Calling attention	fixed sentences e.g. Look. Wait. Come on. Have a seat.	Alerters (Attention Getter)
	warnings e.g. What are you doing?	-
	hesitations e.g. Uh, Well, I mean, You know, Oh	-
	conjunctions e.g. But, And, Then, So, That's why	-
	exclamations e.g. Yes, No,	-
	greetings e.g. Hello. knock, knock. rings beep Note: A combination of such a sound and the first greeting is counted as one Calling attention.	Alerters (Attention Getter)
	gesture	-
	purposes e.g. I have a favor. As for ~	Supportive moves (Preparer)
Asking availability	availability check e.g. Do you have time? Can I ask you a favor?	Supportive moves (Getting a precommitment)
	specification of the addressee identification	-
	confirmation of the addressee's understanding e.g. I hope ~	-
	check of the addressee's understanding e.g. Right? Do you understand?	-
Apologizing	e.g. I'm sorry ~	-
Reasoning	reasons, development, advance knowledge	Supportive moves (Grounder)
Rewarding	rewards, compliments	Supportive moves (Promise of reward)
Attaching conditions	conditions to limit the range of request	Supportive moves (Imposition Minimizer)
	conditions to clarify the range of request conditions the speaker has already acknowledged what the speaker will do	(Imposition Minimizer) (Disarmer)
Other responses	any other words	-

Besides request expressions, preambles and/or postambles<sup>21</sup> are extracted. They are classified into Calling attention, Asking availability, Apologizing, Reasoning, Rewarding,

<sup>21</sup> Preambles and postambles include Alerter and Supportive moves of Blum-Kulka et al. (1989a, 1989b).

and Attaching conditions. The coding manual is shown in Table 4 together with equivalent terms by Blum-Kulka et al. (1989b, pp. 277, 287-289). Calling attention includes conjunctions, hesitation, and gestures; Asking availability includes confirmation of understanding; Apologizing includes “I’m sorry,” “I’m afraid,” and so on; Reasoning includes precedent actions; Rewarding includes compliments but not acknowledgments; Attaching conditions includes conditions to limit what the addressee needs to do and to say what the speaker understands as limitations in advance; and all other words in a request (scene) are recorded as Other responses.

Preambles are provided before request expressions (bodies) and postambles after; the main differences between preambles and postambles are positioning in a request. According to timing, preambles are classified into six groups, and postambles are classified into three groups as shown in Table 5. However, the first four groups of preambles are handled separately from b1 (Before being asked before request body) and b2 (After being asked before request body) due to the different features. Total numbers of the first four preambles are referred as “et,” those of the latter two as “bt,” and those of postambles as “at.” Some expressions could be preambles or request bodies depending on the components in a request since a core expression of request is sometimes omitted because the speaker wants the addressee to sense it instead of clearly saying it as Rinnert and Kobayashi (1999) introduce “stating potential grounder (giving a reason why the request is necessary)” and “questioning feasibility (asking about some prerequisite for the request to be granted)” (both on p. 1188) and report “two types of hint formulations: one comprising real hints that are employed by the speaker as the most indirect strategy to minimize the threat of face loss, and the other consisting of hint-like statements that may not represent the most indirect strategy” (p. 1194). Acceptances of addressees are basically judged as Yes or No. In the cases of No Reply (NR), some of them clearly mean Yes (NR[Y]), but all the others are handled as No (NR, NR[N]). Besides, offering an alternative option and suspended are also added to No group. For remake analysis, only the comparison between request expressions is carried out, and request types, preambles, and postambles are basically not considered.

Table 5

## Timing of Preambles and Postambles

Preamble		Postamble	
ai	Triggered by addressee's information		-
aa	Triggered by addressee's action		-
3i	Triggered by third party's information		-
3a	Triggered by third party's action		-
b1	Before being asked before request body	a1	Before being asked after request body
b2	After being asked before request body	a2	After being asked after request body
	-	a3	After being refused after request body

#### 4.2.4. Leveling and setting numerical figures of variables.

When seeking better strategies for making a request, it is crucial to correctly understand the situation. The situation is referred to as “contexts” here. Contexts include several factors (hereinafter referred as “variables”). The target variables are chosen by a preliminary survey and literature review. In the preliminary survey, open questions about what they take into account in choosing a request expression were asked of five Japanese corporate employees (two men and three women), four of whom are in the service sector, and one Indian American man in the service sector (See Appendix C). Note that the questions were asked in Japanese to the Japanese participants and in English to the English-speaking participant. As a result, most of them provided specific settings and/or request expressions. Their answers are simplified and classified into groups selected based on literature review in Appendix D. Note that some answers are shown in more than one setting. Within this context, it is confirmed that the answers in the preliminary survey can match the items found in Section 2.3. Especially, the theoretical equation<sup>22</sup> and many and detailed politeness strategies Brown and Levinson (1987) introduce cover all the items except for Situation (face-to-face, telephone, etc.) and Addressee's Acceptance. In this study, the context of each request expression/scene is defined by 14 variables. They are Gender, Age group, and Status of Speaker and Addressee, Willingness of Addressee, Urgency, Obligation, Ability and difficulty, Cost, Benefit, Vertical distance, Intimacy, and Mood of Speaker and Addressee, Acceptance (Y)/Refusal (N) of request, and Situation.

The validity of the numerical figure ranges and reliability are verified for 12 out of 14 variables in two stages. In the first stage, the appropriate range and criteria for setting each

<sup>22</sup>  $W_x = D(S,H) + P(H,S) + R_x$  (p. 76)

variable are decided on. In the second stage, a numerical figure is assigned to each variable of provided film scenes within the range based on the criteria decided in the first stage. The number of scenes is about 130 in total from 11 films. The materials are basically common in the two stages, but some changes have been made in the second stage to clarify unclear points (See Tables 6 and 7, Appendices E-H). The participants include two Japanese native speakers (man and woman), two bilinguals (two women who have lived and worked in the United States for more than 15 years), and three English native speakers (two men and one woman) in total. Some of them participated both stages and some only one of them. The target variables are set as follows:

Table 6

## Personal Attribution

Variable	Range	Criteria
Gender	1 to 2	If you express the cast's gender as a numerical figure, that will be ____.  1: Male 2: Female
Age group	1 to 5	If you express the cast's age group as a numerical figure, that will be ____.  1: 10-20's, 2: 30's, 3: 40's, 4: 50's, 5: 60's or over
Status	1 to 5	If you express the cast's social status as a numerical figure, that will be ____.  5: Very high (celebrities, executives, etc.) 4: High (managers, self-employed, etc.) 3: Middle (regular employees, etc.) 2: Low (temporary employees, part-timers, etc.) 1: Very low (unemployed, full-time homemakers, students with no job, etc.)
Willingness	1 to 5	How much is the cast generally willing to help others?  5: Willing to help anyone even when not asked 4: Ready to help if asked 3: Ready to help certain people only 2: Helps certain people for certain issues 1: Does not want to help anyone for anything

Table 7

## Context of the Scene

Variable	Range	Criteria
Urgency	1 to 5	<p>How urgently does Speaker want Addressee to do that?</p> <p>5: Extremely urgent and no or little time to explain  4: Very urgent, it has to be started as soon as possible and finishes as quickly as possible (including easy issues)  3: Rather urgent with deadline but not first priority, or has to be done under a certain condition only  2: Very easy to immediately follow and cannot say it is urgent  1: Not urgent at all with no deadline</p>
Obligation	1 to 5	<p>How much obligation of doing that does Speaker think Addressee has?</p> <p>5: Required to be done (routine work, or too easy to refuse)  4: Supposed to be done (within the scope of his or her responsibilities, or special cases you cannot refuse)  3: Expected to be done (just outside the scope of his or her responsibilities, or as a special service)  2: Unnecessary to be done  1: Supposed not to be done</p>
Ability and Difficulty	1 to 5	<p>How easily does Speaker think Addressee can do that?  Note: Think about ability and authority only.</p> <p>5: Very easy (immediately done at the site in many cases)  4: Easy  3: Possible  2: Difficult  1: Impossible</p>
Cost	1 to 5	<p>How much physical, psychological, and economic costs does Speaker think Addressee will experience in doing that?  Note: Think about the following points.</p> <p>Economic:  Based on budgets authorized or to be approved at work, or possible change in social status</p> <p>Time, physical:  Compared to routine work (low regardless actual difficulties etc.)</p> <p>Psychological:  strong/weak, pressure, risk, etc.</p> <p>5: unrealistically enormous  4: great  3: relatively high  2: low  1: no or almost no</p>

Variable	Range	Criteria
Benefit	1 to 5	<p>How much benefit does Speaker think Speaker can get by Addressee's doing that?</p> <p>Note: Think about benefit brought to Speaker only.</p> <p>5: unrealistically enormous            4: substantial (cannot ask anyone else in many cases)            3: some (including usual work, may be able to ask someone else)            2: minimal            1: no or almost no</p>
Vertical Distance	1 to 5	<p>How far does Speaker think the social distance (especially vertical or in hierarchical relation) is between Speaker and Addressee?</p> <p>Note: Think about the positions of Speaker and Addressee based on relative relations such as professional-client, sales representative-customer, winner-loser, etc. as well as the differences in social conditions such as status, age group, and gender.</p> <p>5: Speaker is much higher than Addressee.            4: Speaker is higher than Addressee.            3: Speaker is equal to Addressee.            2: Addressee is higher than Speaker.            1: Addressee is much higher than Speaker.</p>
Intimacy	1 to 5	<p>How close does Speaker think the relationship between Speaker and Addressee is?</p> <p>5: Really close (family, lovers, etc.)            4: Close            3: Familiar            2: Known            1: Unknown at all, or hated</p>
Speaker's Mood	1 to 7	<p>What mood is Speaker in now?</p> <p>Note: Choose a suitable mood just before making a request based on the given information and photos.</p> <p>1. Anger, 2. Disgust, 3. Fear, 4. Happiness, 5. Sadness, 6. Surprise, 7. Neutral (1-6: Matsumoto, 2000/2001, p.122, translation mine)</p>
Addressee's Mood	1 to 7	<p>What mood does Speaker think Addressee is in now?</p> <p>Note: Choose a suitable mood just before making a request based on the given information and photos.</p> <p>1. Anger, 2. Disgust, 3. Fear, 4. Happiness, 5. Sadness, 6. Surprise, 7. Neutral (1-6: Matsumoto, 2000/2001, p.122, translation mine)</p>

Based on the results of Stage 2, a numerical evaluation is assigned to each variable of all the target request bodies. In the case of different answers, the reasons are justified by the

information in the request columns or follow-up questions to decide an appropriate level. Some answers about Obligation and Intimacy have relatively clear differences between English and Japanese speakers. It is found that English speakers tend to consider their rights and duties more strictly in the Obligation category, which is consistent with the study of Ito & Shaules (2009); and it is likely that English speakers think they know a person if they have some information about the person. These differences are taken into account in assigning a numerical figure in the corresponding language. Some answers about Status are different but it is clear that the differences do not seriously affect Vertical distance because Vertical distance is a relative feature and also based on multiple factors. However, it was decided that Willingness and Moods would not be targeted for detailed analysis here due to insufficient information provided. For Willingness, two-hour films are not long enough to tell you about every character of the cast; for Moods, non-verbal information such as facial expressions and voices are essential, but frozen frames are provided due to the time limitation, which resulted in varied answers. Reliability of Moods will be confirmed by using movies in future research.

The data relating to Request Bodies extracted from the target 20 American English or Japanese films and targeted for observation and analysis are shown together with context conditions and the information of accompanied requests, preambles and postambles in Appendix P. Note that the levels of the Age group and Status of Speaker and Addressee are incorporated into the level of Vertical distance instead of being shown separately. In addition, the information of preambles and postambles shows only their respective total numbers and grand totals because detailed timings of aa, ai, b1, b2, a1, a2, and a3<sup>23</sup> are not targeted for analysis in this study.

#### **4.2.5. Request forms and politeness level reference procedures.**

In this study, both quantitative analysis and qualitative analysis are combined. In the quantitative analysis, request forms are one of the keys for a decision on deciding the level of politeness by the speaker. As mentioned in Section 2.5, the request form of each body is defined based on imperative, declarative, interrogative, or omission criteria to observe the trends. In addition, it is considered whether it is honorific or not in Japanese. The honorific forms include the presence of any elements of *sonkeigo*, *kenjougo*, or *teineigo* and are not subject to different classifications of honorific languages. The qualitative analysis is carried

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<sup>23</sup> See Table 5.

out in order to complement the results of the quantitative analysis mainly by referring to sentence forms and strategy types described below.

The procedures of summarizing English and Japanese request elements are based on my previous papers (Kuraya 2014a, 2014b).

The elements used in English request expressions are summarized in Table 8 based on Brown and Levinson (1987), Coates (1993), Leech et al. (2001), Morizumi et al. (2010), Nakatani (2013), Onishi and McVay (2011), Thayne and Sato (2007), and Tsuruta et al. (1988).

Table 8

English Request Elements

Feeler	Core	Main Verb
I would be happy if	it would be possible to	ask
Would you mind if	you would mind ~ing	others
I was wondering if	Would you mind ~ing?	
Would it be all right if	you could	
I wouldn't suppose	you would	
I don't suppose	May I ...?	
Do you suppose	Would it be possible to	
Do you think	You couldn't ..., could you?	
	Do you mind?	
	Could you...?	
	Can you...?	
	Would you ..?	
	I'd like you to	
	Will you...?	
	I need to	
	I want you to	
	You need to	
	You will	

*Note.* For asking for permission, *I* can be combined with *can* / *could* instead of *you* in Core. Adapted from “Studies on Politeness Levels of Request Expressions —Trends in English for the Past Century—” by N. Kuraya, 2014a, *Nihon University GSSC Journal*, 13(3), p. 211.

Blum-Kulka et al. (1989b) also mention these elements for internal modifications by using internal modifiers and syntactic downgraders. They are “Interrogative,” “Subjunctive,” “Conditional,” “Aspect,” “Tense,” “Conditional clause,” and “Combinations of the above” as “Syntactic downgraders,” and “Politeness marker,” “Understater,” “Hedge,” “Subjektivizer,” “Downtoner,” “Cajoler,” “Apealer,” and “Combinations” as “Lexical and



phrasal downgraders” (pp. 281-285).

The elements used in Japanese request expressions are summarized in Table 9 based on Brown and Levinson (1987), Himeno (2006), Inaga et al. (2012), F. Inoue (2011), Kawaguchi et al. (2002), *Monbu Kagaku Shou* [Ministry of Education, Culture, Sports, Science and Technology] (MEXT) (2006), NINJAL (1983), T. Yamada (2004), and Yamaoka (2008).

Table 9  
Japanese Request Elements

Main Verb	Subsidiary Verb	Auxiliary	Auxiliary/ Ending Particle
o~ respectful language verb	itadaku (benefactive verb H)	yoroshii (asking for permission H) <sup>a</sup>	deshouka (question P)
humble language verb	dekiru (possibility)	masen (negation P)	desuka (question P)
~ sasete	kudasaru (benefactive verb H)	masu (P)	ka (question O)
~ shite	morau (benefactive verb O)	nai (negation)	keredomo (assumption) <sup>a</sup>
	kureru (benefactive verb O)	desu (assertion P)	kedo (assumption) <sup>a</sup>
	kudasai (benefactive verb HI)	da (assertion O)	ga (assumption) <sup>a</sup>
	onagai (please)	ureshii (appreciation) <sup>a</sup>	yo (emphasis)
	hoshii (hope)	ii (asking for permission O) <sup>a</sup>	
	choudai	arigatai (appreciation) <sup>a</sup>	
	nasai	tasukaru (appreciation) <sup>a</sup>	
		tai (hope) <sup>a</sup>	

*Note.* H: Honorific form; O: Ordinary form; I: Imperative form. Revised from “Politeness Level Comparison of Request Expressions —Focused on Gender through American and Japanese Films—” by N. Kuraya, 2014b, *Nihon University GSSC Journal*, 15(1), p. 18.

<sup>a</sup> Can be combined with the *morau* group only.

Regarding Request Body,<sup>24</sup> Blum-Kulka et al. (1989a) list nine strategy types on a scale of indirectness as below.

<sup>24</sup> Blum-Kulka et al. (1989a, 1989b) call Body in this study Head Act.

1. mood derivable
2. performatives
3. hedged performatives
4. obligation statements
5. want statements
6. suggestory formulae
7. query preparatory
8. strong hints
9. mild hints (p. 18, unitalicized, descriptions and sample sentences omitted)

Blum-Kulka et al. (1989a, p. 18) also reclassify the nine strategy types into three levels of direct strategies (1 to 5), conventionally indirect strategies (6 and 7), and nonconventionally indirect strategies (8 and 9). According to Weizman (1989), nonconventional indirectness does not necessarily deliver politeness as mentioned in Section 2.5. One more type should be added before 1. mood derivable considering Leech's example sentence and his description "You will be silent," "which suggests the severity of a military instruction" (1983, pp. 108-109). That is the "simple rule," which is present or future, to provide a rule-like non-negotiable instruction. Therefore, it is assumed, in this study, that the politeness level basically correlates with indirectness except for nonconventionally indirect strategies. Blum-Kulka et al. (1989a) also mention perspective. For the same base forms, perspective is focused on for comparison.

Okamoto (1998) uses similar categories, such as direct form, positive question, negative question, want, speaker's condition, addressee's condition, criticism, speaker's aim, honorifics, and others (pp. 37-38, translation mine, descriptions omitted). In regard to honorifics, more specifically, Okamoto (1992) separates non-honorific forms from honorific forms and arranges all the former before the latter in ascending order, and Okamoto (1998) makes a group of "honorific forms" and puts it after non-honorific forms. In addition to general purposes of using honorific forms, it is commonly observed that honorific forms can be longer than non-honorific forms, and it can be reasonably explained that honorific forms can be more polite than non-honorific forms. Therefore, in this study, it is assumed that the politeness levels of honorific forms are all higher than any non-honorific forms. For example, it is clear that the honorific Imperative is more polite than the non-honorific Imperative, but also the honorific Imperative is more polite than the non-honorific

Interrogative.

This study handles the politeness level of request expressions not strictly by absolute criteria but will acknowledge these based on the length of sentence, indirectness and perspective of Blum-Kulka et al. (1989a, p. 18), honorific forms, and the elements shown in Table 8 (Kuraya 2014a, p. 211), Blum-Kulka et al. (1989a), Table 9 (Kuraya 2014b, p. 18), Okamoto (1998) and “agent, decision right, and benefit” of Kabaya et al. (1998, p. 121) for comparison of the politeness levels of request expressions. For convenience, a comparison list between sentence forms, strategy types, reclassified strategies, and perspectives are shown in Table 10.

Table 10

Comparison between Sentence Forms, Strategy Types, and Perspectives

Sentence form	Strategy type 1	Strategy type 2	Perspective
declarative	simple rules	direct	hearer-oriented
imperative	mood derivable	direct	hearer-oriented
declarative	performatives	direct	speaker-oriented
declarative	hedged performatives	direct	speaker-oriented
declarative	obligation statements	direct	hearer-oriented/impersonal
declarative	want statements	direct	speaker-oriented
declarative / imperative/ interrogative	suggestory formulae	conventionally indirect	hearer-oriented/inclusive
interrogative	query preparatory	conventionally indirect	hearer/speaker-oriented
declarative/ interrogative	strong hints	nonconventionally indirect	hearer/speaker-oriented
declarative/ interrogative	mild hints	nonconventionally indirect	hearer/speaker-oriented

It should be noted that some strategy types can have more than one sentence form. For example, the example of “suggestory formulae” provided by Blum-Kulka et al. (1989a, p. 18) is “How about cleaning up?,” which is the Interrogative; however, *let's* ~ is the Imperative according to Takahashi (2012), and ~ *shi you* or ~ *shi mashou* is the Declarative. It is likely that a hint can be the Interrogative especially when the sentence can function as a preamble, such as Asking availability, if the speaker provides Request Body separately. For several sentence forms, it can be said that the order of politeness is basically, Interrogative, Declarative, and then Imperative in descending order. Omission may contain similar features to hints, and its politeness will be examined later.

#### **4.2.6. Remake analysis procedures.**

Firstly, one common scene between the American and Japanese films is chosen as a standard pair and the American English and Japanese request forms in the chosen scene are compared and analyzed focusing on Urgency, Obligation, Cost, Vertical distance, and Intimacy as independent variables, and also politeness level as a dependent variable.

Secondly, several other common scenes are chosen one by one to compare and analyze focusing on one or more variables out of Urgency, Obligation, Cost, Vertical distance, or Intimacy variables, whose levels are different from the standard pair, and then the results are compared with those of the standard pair.

Finally, the differences in selection criteria of request forms are summarized between American English and Japanese focusing on Urgency, Obligation, Cost, Vertical distance, Intimacy variables, and politeness level.

#### **4.2.7. Discourse data observation procedures.**

Firstly, common request forms are observed by language. However, there are too many forms compared to the number of data, and this condition hampers finding specific rules. Therefore, grouping is done by sentence forms. The sentence forms are Imperative, Declarative, Interrogative, and Omission as discussed in Section 2.5. Common sentence forms are observed by language and gender, and the results of American English and Japanese are compared and contrasted.

Secondly, the numbers, categories, and timings of accompanied preambles and postambles (collectively, “pre/postambles”) are observed together with the acceptance rates. In addition, the scenes including repetition and rephrasing are observed with the acceptance rates. The results of American English and Japanese are compared and contrasted.

Thirdly, the extracted request scenes are classified into groups based on the conditions of contexts (combinations of variables), and sentence forms and their politeness levels in the most frequent condition (hereinafter, “first condition”) are analyzed by language and gender, and the results of American English and Japanese are compared and contrasted.

#### **4.2.8. Discourse analysis procedures.**

Firstly, the data distribution of sentence forms in the extracted request scenes is observed and analyzed by variable and level by language and gender, and the results of

American English and Japanese are compared and contrasted.

Secondly, the numbers, categories, and timings of accompanied pre/postambles are observed and analyzed by variable and level by language and gender, and the results of American English and Japanese are compared and contrasted. In addition, the same analysis is carried out for the scenes including repetition and rephrasing and the scenes of the first condition.

Finally, the combinations of the politeness levels of sentence forms and the number of pre/postambles are observed.

#### **4.2.9. Comparison of the results of discourse analysis and the trends of commercially-available English education books.**

##### ***4.2.9.1. English grammar references.***

The basic procedure of data preparation follows Kuraya (2012a, 2014a).

English grammar references need to be focused on because they are often used as the resource of authorized usage. However, there are a wide variety of grammar references available in the markets. Not only long-selling comprehensive grammar or usage books but also popular textbooks and some other grammar-related reading materials are examined and compared (See Appendix I). Note that diachronic changes are not carefully examined because many long-selling books are still available as helpful sources and also because the comparison of one of the targets results in no notable changes found between editions.

Google Ngram is used to complement insufficiency of actual usage in the grammar references. Google Ngram was devised by Michael et al. (2010), and in the field of sociolinguistics, its utility was introduced by F. Inoue (2013). Google Ngram Viewer<sup>25</sup> shows historical changes of usage by using the data of Google Books. The data are not from conversations, but Google Ngram can help observe certain trends of usage. In this study, specified keys (case-insensitive) are searched in the corpus of English fiction from 1800 to 2008, and the results are shown as graphs. However, basically, only the data from 1900 to 2008 are shown here because this study targets the current usage and does not require very old data. The graphs were obtained on December, 18, 2013.

Firstly, focusing on the common names of chapter, section, or subsection, it is examined if politeness levels and their discernment are described after outlining the structures of books. Secondly, the trends of the top-ranked items are observed in Google

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<sup>25</sup> *Google Ngram Viewer* is available from <https://books.google.com/ngrams>.

Ngram Viewer to refer to the preference and historical change in usage (percentage) based on the obtained graphs. Finally, the results of this text analysis are compared with those of the discourse analysis.

#### 4.2.9.2. *English textbooks.*

The procedure of data preparation follows Kuraya (2012b).

It is thought that English grammar references are a valid resource as mentioned above, whereas English textbooks can be more practical books that provide many opportunities to practice for students. The target textbooks are chosen as follows:

1. all the 20 copies of Oral Communication I published in 2012 for high school<sup>26</sup>
2. the top 10 books identified by a keyword “*bijinesu eigo* [business English]” in Amazon.co.jp on August 1, 2012<sup>27</sup>,
3. the top 10 books identified by keywords “*eigo* [English]” and “*keigo* [honorifics]” in Amazon.co.jp on August 1, 2012<sup>28</sup>.

In addition, some books identified by the keyword “business English”<sup>29</sup> are also subject to examination since their target markets can be different from those of *bijinesu eigo* books, which are almost surely for the Japanese market. The above three types are selected due to the following reasons. Oral Communication I is chosen because this includes authorized speaking textbooks, which have been approved for publishing for high schools by the Ministry of Education, Culture, Sports, Science and Technology (MEXT). In addition, high school education is virtually the highest compulsory education in Japan since 98%<sup>30</sup> of students go on to high schools after graduating junior high schools as of 2010. This means that the results of analyzing high school textbooks can help reveal basic English knowledge Japanese adults are expected to have. Business English textbooks are chosen because they can provide practical guidance for more effective English business

<sup>26</sup> For the information of textbooks for high schools, see Appendix J.

<sup>27</sup> For the information of Japanese “business English” books, see Appendix K.

<sup>28</sup> For the information of “English and honorifics” books, see Appendix L.

<sup>29</sup> For the information of “business English” books, see Appendix M.

<sup>30</sup> Soumushou Toukeikyoku [Statistics Bureau, Ministry of Internal Affairs and Communications] (2012). *Dai 22 shou 22-17 Shingaku-ritsu to shuushoku-ritsu* [Chapter 22, 22-17 Advancement rate and employment rate]. In *Nihon no Toukei* [Japan Statistical Yearbook]. Retrieved on August 16, 2012 From <http://www.stat.go.jp/data/nihon/zuhyou/n2201700.xls>

communication, which is also the reason for embarking on this study as mentioned in Section 1. Note that the books specializing in writing (W), vocabulary (V), Japanese (J), and teaching materials (T) are not subject to analysis in this study. The books of English honorifics are chosen because they are related to honorifics, which is an important element in Japanese business communication but might not be mentioned in usual business English textbooks. Note that sound-related elements are not subject to examination here though intonation, stress, pitch, and tone can influence the meaning. There are two reasons for that. One is simply because some books have a CD(s) or a DVD but others don't. Another is because learning materials can be assumed to provide standard pronunciation with no exceptional meanings unless any additional notes are provided with the course materials. Therefore, the main focus is on actual expressions themselves.

First, focusing on the common names of chapter, section, or subsection, it is examined if politeness levels and their discernment are described after outlining the structures of books. Next, the results of this text analysis are compared with those of the discourse analysis.

## 5. Results and Discussion

### 5.1. Contrast between American English and Japanese Request Expressions through Film Remakes and their Original Films

This contrast is based on my previous paper Kuraya (2013). As basic data for remake analysis, *Shall We Dance?*<sup>31</sup> (hereinafter "S") has 15 common scenes and *Ghost*<sup>32</sup> (hereinafter "G") has 23 common scenes. However, in G, the leading character is a male in the original film, whereas it is a female in the film remake. This change in setting might cause a significant difference since it is often said that females prefer more polite expressions than males as Coates (1993), Holmes (1995), Ide (2006), and Tannen (1993, 1995) report. Therefore, the comparison was made mainly in the scenes from S here.

To begin with, one scene is selected from S as a standard of this comparison. In Scene 1, after a dance beginner Sugiyama (John)<sup>33</sup> has been convinced to participate in an amateur dance competition, he is practicing dancing with Aoki (Link), a colleague and good dancer, in a bathroom of his company. In this scene, the request is not urgent, is supposed to be done, with low cost, being lead by a familiar person equal to him in position, which can

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<sup>31</sup> See Appendix A.

<sup>32</sup> See Appendix A.

<sup>33</sup> Sugiyama (John): Name in original film (Name in remake film)

be similar to House's (1989) standard situation.

Scene 1 (S) (Standard)

Aoki; *Mukae ni ika nai de, mukaeireru.*

*Koshi irete. Hiji agete. Hai, hidari muku.* <T=1:24:37>

Link; Invite the lady in. And... make the connection.

Projecting to the third balcony. <T=0:58:35>

In Scene 1, a simple rule in the Declaratives category and *~ shite*<sup>34</sup> in the Imperative category are used in Japanese, whereas a plural of imperative sentences, or mood derivable, are provided as a procedure in American English. It can be interpreted that these Japanese declaratives show a procedure, which the addressee has to follow, and *~ shite* shows additional points, which have little possibility of refusal. On the other hand, these American English imperatives can provide a series of instructions which hardly allows the possibility of refusal. Besides Scene 1, dance instructors, Tamako sensei and Ms. Mitzi, also use the same request forms in their dance lessons (hereinafter referred as Scene 1') although they are focusing on different techniques in their lessons because ballroom dance is far more popular in the United States than in Japan. Therefore, the combination of American English mood derivable and Japanese simple rule / *~ shite* is assumed as a standard combination of request, instruction, and order.

Scene 2 has a much lower level of Obligation than Scene 1. In the amateur competition, Sugiyama (John) is shocked to find his wife and daughter in the audience and causes an embarrassing accident, resulting in making his partner Toyoko (Bobbie) feel ashamed. He withdrew from dancing following this incident. Toyoko (Bobbie) visits Sugiyama (John) with Aoki (Link) and persuades Sugiyama (John) to start dancing again. This request is unnecessary to be accepted because ballroom dance is just a hobby for Sugiyama (John) and also the dance competition he has entered has been over.

Scene 2 (S)

Toyoko; *Atashi, zen'zen'ki ni shite nai kara, mata isshoni odorou!* <T=1:51:33>

Bobbie; Yeah, I just hope that you weren't staying away from class on account of me.

I'm not mad about you ripping my dress or anything. Seriously. <T=1:25:37>

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<sup>34</sup> For the grammatical explanations, see Section 5.2.1.



The Japanese sentence conforms to the “suggestory formulae” in the Declarative category and can function as a casual invitation or diplomatic remark. The politeness level is relatively low according to Okamoto (1992, 1998) because it has no honorific elements. It should be said that the politeness level is similar to Scene 1 due to lack of honorific elements. On the other hand, the American English sentence is a want statement in the Declarative category. Although the necessity is emphasized *seriously*, the politeness level is much higher than Scene 1 because of the indirectness. Therefore, this can be interpreted that the politeness levels are much higher in American English than in Japanese. The reason can be explained by the difference in “attitudes” and “attitudes toward privacy” between individualism and collectivism introduced by Triandis (1995, pp. 73, 76). In Japanese, “group goals have priority” (Triandis, 1995, p. 43) and sociable and interdependent “friends should be concerned with each other’s personal matters” (Triandis, 1995, p. 76) because of collectivism, whereas in American English, “personal goals have priority” (Triandis, 1995, p. 43) and self-reliant “people should be able to think freely” (Triandis, 1995, p. 76) because of individualism. In Japanese, the speaker wants the addressee to rejoin their group and tries to convince him to return to the group; in American English, the speaker shows a hope but leaves a decision up to the addressee. As a result, it should be thought that the obligation level can be higher in Japanese than in American English. This means that even the same scene, the levels of variables might be different between American English and Japanese.

Scene 3 has a slightly lower level of Obligation than Scene 1. Just after Scene 2, on behalf of Mai (Paulina), a young and beautiful dance instructor Sugiyama (John) admires, Aoki (Link) asks Sugiyama (John) to join a farewell party for Mai (Paulina) held before she is leaving for Britain, and gives him a letter from Mai (Paulina) saying that she really wants him to come to the party. This request can be expected to be done.

Scene 3 (S)

Aoki; *Dakara, sore dake de mo shusseki shite hoshii n' da.*

*Mai san' no tame ni mo.* <T=1:52:25>

Link; And we'd love for you to come. Really love it if you would come by. . . .

we hope that we see you there.

All right? <T=1:26:15>

In Japanese, *~ shite hoshii n'da* is a want statement showing a hope with no honorific elements and an emphasis of *n'da*, whereas in American English the speaker uses three different expressions of want statements, *we'd love for you to ~*, *(we'd really) love if you would ~*, and *we hope ~*, and confirms the addressee's understanding. It can be said that *~ shite hoshii* is direct enough in Japanese because it has no honorific elements again, and the addressee is expected to be responsible to understand what the speaker means in Japanese according to Ikegami (2006), Miyake (2011), and H. Yamada (1992) as introduced in Section 2.3. This can lead to "on-record off-recordness" as it is called by Brown and Levinson (1987). They explain that "many of the classic off-record strategies ... are very often actually on record when used, because the clues to their interpretation ... add up to only one really viable interpretation in the context" (p. 212). The Japanese request in Scene 3 can be "direct indirectness" if it is called in a similar way especially due to the non-honorific form. The politeness level is higher than Scene 1 but not very high. In reference to the Vertical distance in Scene 3, the speaker is equal to the addressee in position; however, he has a letter from a person in a higher position than the addressee. This letter can virtually increase the level of Vertical distance, which can influence the politeness level. On the other hand, in American English, the speaker clearly expresses what he wants the addressee to do repeatedly. The politeness level is higher than Scene 1 but lower than Scene 2. Therefore, as far as the levels of the other variables are constant, when the obligation level is higher, the politeness level can be lower.

Scene 4 has a lower level of Ability and difficulty and then can cause a higher level of Cost than Scene 1'. Sam (Nanami) was murdered but still stays as a ghost in the world. Sam (Nanami) cannot touch any object and is practicing applying a force to object. This request is an instruction and is supposed to be complied with because Sam (Nanami) wants to learn it.

Scene 4 (G)

Senior ghost: *Koushite, kimochi wo o heso no shita ni atsumete, ikkini hakidasu no.*

<T=1:14:56>

Senior ghost: You've got to take all of your emotions. . . .

And push it, way down here into the pit of your stomach.

And then let it explode, like a reactor. <T=1:14:57>

In Japanese, a simple rule in the Declarative category is used with an ending particle *no*, whereas in American English, an obligation statement in the Declarative category and mood derivable in the Imperative category are used. It can be said that the politeness levels can be constant or slightly higher than Scene 1' because of the ending particle *no* added to a simple rule in Japanese and the obligation statement instead of mood derivable in American English. As a result, the politeness levels can be kept low even if the cost level is higher as far as the obligation level is high.

Scene 5 has a much higher level of Cost and a lower level of Obligation than Scene 1'. Toyoko (Bobbie) is looking for a partner to participate in the amateur dance competition. However, she suddenly collapses from overwork while she is practicing dancing. On the way back from the hospital where Toyoko (Bobbie) has been admitted, Tamako sensei (Ms. Mitzi) tells Sugiyama (John) to participate in the competition as a partner of Toyoko (Bobbie). Sugiyama (John) is still a beginner dancer and must feel much cost due to his insufficient ability.

#### Scene 5 (S)

Tamako sensei; *Toyoko san'ga gen'ki ni nattara, kanojo to kun'de taikai ni dete miyou yo. Shuu ni 3 ka, dan'su kyoushitsu ga owatte kara 2 jikan' dake choudai.... Tokkun'suru no. ... Taikai made ato 3 ka getsu aru n'dakara, nan'toka naruwa. Ne? Mai chan? <T=1:12:47>*

Ms. Mitzi; Bobbie needs a partner for the competition.

Why not you, John? . . .

I'll work with the both of you after class, two extra hours.

The Miss Mitzi Special.

We've got three months. <T=0:49:20>

Both in Japanese and in American English, a casual suggestion is provided, but actual forms are the Declarative with an ending particle *yo* in Japanese and the Interrogative in American English. It can be thought that a suggestion can allow the addressee to say no, and the politeness level can be relatively high. However, in this scene, it is likely that the speaker is going to convince the addressee to say yes because she starts negotiating by offering extra lessons and reminding him of the time in which they can practice. It can be

interpreted that the speaker knows the addressee's dancing skills and deliberately chooses a casual expression of suggestion to make the addressee believe that the cost is not very high and also choose to say yes by himself. As a result, the politeness levels are slightly higher than Scene 4 but not very high both in Japanese and American English. In addition, it is higher in American English than Japanese because of the sentence forms. It can be interpreted that the reason for this could be because the influence of the cost level can be larger in American English than Japanese.

Scene 6 has a higher level of Cost, a lower level of Vertical distance and a lower level of Intimacy, and only in Japanese a lower level of Obligation than Scene 2, where solidarity is sought. After the lesson by a beautiful substitute instructor, Mai (Paulina), whom Sugiyama (John) admires, he asks her to go for dinner. A "substitute instructor" shows that the intimacy level is low. With regard to Vertical distance, Sugiyama (John) is older than Mai (Paulina), but it should be noted that Sugiyama (John) is in a lower position than Mai (Paulina) because he is her student in the dance studio. This request is a dinner date with no relation to dancing and can cause a high level of Cost.

#### Scene 6 (S)

Sugiyama; *Shokuji wo shite nakatta mono desu kara, shokuji wo shite kaerou to omotta n' desu kedo, hitori de taberu no mo ajike nai shi, moshi sen'sei mo onaka suite rashi tara to omotte.* <T=0:46:59>

John; I haven't eaten yet.

If you haven't eaten yet, maybe we can go and... get a bite. <T=0:39:38>

The Japanese sentence has no typical request form and just shows an expectation from a subjective viewpoint that the speaker wonders if the addressee is hungry or not in an uncompleted sentence. This can be a strong hint since a combination of keywords of "shokuji [meal]" and "onaka suite [hungry]" is included. The American English sentence shows only an objective fact that the speaker and the addressee can go for a meal in a complete sentence. This can also be a strong hint since it has a phrase meaning eating. Weizman (1989) says non-conventional indirectness (strong hints and mild hints) is not related to politeness but also reports that "when Hints are judged as situationally appropriate, it is precisely by virtue of their extreme opacity" (p. 93). In other words, Hints can be effective only when requestive intent is not seen. Speakers try to use Hints often

unsuccessfully by making their intents detectable probably because they are not brave enough to use other conventional requestive strategies since addressees might think that such requests should not be made. Otherwise, speakers might be so upset that they do not want to dare to say what is to be done, which can lead to irony and be absolutely impolite as Chinami (2010), Ide (2006), Ito and Shaules (2009), Okamoto (2010), Thayne (2010), Tsuruta et al. (1988), Usami (2002f) warn. Both of the sentences in Scene 6 can allow the addressee to refuse the request by avoiding clearly saying a core message as Weizman (1989, p. 94) insists on “a *high deniability potential*” in Hints. It might be less polite to the addressee than the speaker expects. In fact, the addressee rejects the request angrily in Scene 6. However, it can be fairly deferential in a sense. In this scene, the Japanese sentence can be more indirect because it does not include any verb showing what the addressee should do. As a result, the politeness levels the speaker probably targets can be higher than Scene 2 both in Japanese and in American English. The “level” can be higher in Japanese than in American English because the “level” in American English increases due to one factor, the higher level of cost, and the “level” in Japanese increases due to two factors, the lower levels of Vertical distance and Intimacy.

Scene 7 has a higher level of Urgency, a lower level of Obligation, a far lower level of Cost, a lower level of Vertical distance, and a lower level of Intimacy. A ghost Sam (Nanami) is walking around and trying to find how to talk to his (her) lover. When he (she) enters psychic Oda Mae’s (Unten Satsuki’s) office, he (she) notices Oda Mae (Unten Satsuki) respond to his (her) voice. Sam (Nanami) tells Oda Mae (Unten Satsuki) to say his (her) name to confirm that Oda Mae (Unten Satsuki) can surely hear his (her) voice. Compared to Scene 1, the conditions of Urgency, Obligation, Vertical distance, and Intimacy are diminished because the speaker wants the addressee to respond immediately, he/she is not a proper client to the addressee, the addressee is a specialist who can talk to the dead for clients, and it is for the first time that the speaker speaks to the addressee.

#### Scene 7 (G)

Nanami; *Nee, kiite. Watashi, Hoshino Nanami to ii masu. Hitotsu, onegai ga aru no.*

*Nee, kikoeteru nara, Hoshino Nanami tte itte.*

*Hoshino Nanami. <T=0:56:46>*

Sam; Hey, you. Hey, you, my name is Sam Wheat.

Can you hear me?

Say my name.

Say it. <T=0:43:28>

In Japanese, with several pre/postambles, ~ *shite* in the Imperative category is used, while in American English, with several pre/postambles, the Imperative is used and repeated. Both in Japanese and in American English, the request forms of Request Body are the same as Scene 1 and their politeness levels are really low. It is true that this request is just to repeat the name Sam (Nanami) says, but Oda Mae (Unten Satsuki) panics at the hearing of a ghost's voice for the first time. It can be interpreted that the cost level is relatively high to Oda Mae (Unten Satsuki). Nevertheless, it has been confirmed in Scenes 2 through 6 that disadvantageous conditions might increase the politeness level. Therefore, as the urgency level is really high, the politeness level can be low, and the influence of great urgency can be enormous so as to cancel out the influence of the other variables.

So far, several scenes common between original films and their remakes have been compared focusing on the level of Urgency, Obligation, Cost, Vertical distance, and Intimacy. As a result, it is highly likely that all of these variables can influence the politeness level of request forms. More specifically, the variables with impact are urgency the most both in Japanese and American English, Vertical distance and Intimacy and then Obligation in Japanese, and Obligation and then Cost in American English. In addition, it is found that even in the same scene, the levels of variables might be different between American English and Japanese especially because of the differences between individualism and collectivism.

## 5.2. Discourse Data Observation

### 5.2.1. Contrast between American English request expressions in American films and Japanese request expressions in Japanese films.

From the 20 target films, 1300 scenes have been extracted and 1001 scenes of face-to-face conversations between two people are closely observed and analyzed.

First, common request forms are overviewed.

Table 11

## Ranking of American English Request Forms (all)

Ranking	Form	Frequency	Ratio
1	Imperative	224	39.72%
2	You + declarative	16	2.84%
3	I want you to ~	14	2.48%
4	Let's ~	12	2.13%
5	Can I ~?	11	1.95%
-	Others	287	50.89%
Total (168 forms)		564	100.00%

Table 11 shows the top five frequently used American English request forms, which appear 10 or more times. As seen in this table, the Imperative is most frequently used in the target films, and it can be summarized that the request forms are the Imperative or the others. This is contrary to Takizawa and Takizawa (2009) and other researchers describing the effect of the bad impressions caused by the use of the Imperative but consistent with Takahashi (2012)'s findings from analysis in novels. Apart from the Imperative, 167 forms are used in 340 scenes. Note that the "Others," which accounts for more than 50% in total, are still subject to further analysis, but simply the details are not shown in this table for visibility. The average frequency of the others is about two, which means that the speakers choose a suitable one from many options based on various criteria. It can be observed that the top three request forms are direct expressions. This can be reasonable because *requests* in this study include instructions and orders at work; and it is common that a request made at work is an instruction or order from a boss to a subordinate. Moreover, Suzuki and Fisher (2014) explain that "you can use the Imperative when you tell your staff to do something as boss or when you give advice to a coworker" (p. 117, translation is mine).

Table 12

## Ranking of Japanese Request forms (all)

Ranking	Form	Frequency	Ratio
1	~ shite kudasai	54	12.36%
2	~ shite	46	10.53%
3	~ shiro	44	10.07%
4	onagai shi masu	23	5.26%
5	~ shiro yo	14	3.20%
6	~ shite kudasai yo	12	2.75%
-	others	244	55.84%
Total (164 forms)		437	100.00%

Table 12 shows the top six frequently used Japanese request forms, which appear 10 or more times. Note that  $\sim shi$ <sup>35</sup> is the stem of *suru* [do] and can be replaced by various stems depending on the verb in the sentence. As seen in this table, it can be said that there is no typical request form unlike American English, but the top three forms,  $\sim shite kudasai$ ,  $\sim shite$ , and  $\sim shiro$ , respectively account for more than double the frequency compared to the expressions ranked at lower positions. Actually,  $\sim shite kudasai$  is the Imperative of the honorific form of the benefactive *kureru* grammatically but probably by many people not recognized as the Imperative. Okamoto (1992) classifies  $\sim shite kudasai$  as an honorific Imperative and positions it next to the non-honorific negative question in the ranking of demand in descending order. On the other hand,  $\sim shite$  is not grammatically the Imperative. Morita (2007) explains that “an ending particle *te* can express insistence, emphasis, question, request, and demand but is manifested as soft and euphemistic expressions by avoiding finishing the sentence” (pp. 286-287, translation mine). However, Okamoto (1992) classifies  $\sim shite$  as the non-honorific Imperative; Shirakawa (2009) describes an example of “*onagai. kaette*” (p. 142) as an Imperative usage. Therefore,  $\sim shite$  is handled as the Imperative in this study.  $\sim shiro$  is a bare Imperative. As a result, the top three Japanese request forms are all classified as the Imperative though the total percentage is less than that of the American English Imperative. Based on the above discussion, compared to the politeness levels of the Japanese top three request forms, it can be said that  $\sim shite kudasai$  is the most polite, then  $\sim shite$  follows  $\sim shite kudasai$ , and  $\sim shiro$  is the least polite.  $\sim shite kudasai$  and  $\sim shite$  are used by both males and females, while  $\sim shiro$  is used mainly by males. Usami (2010) explains that “in Japanese, something so called as ‘women’s language’ is actually not a different language system from men’s but a system provided arising from basic Japanese by excluding Imperative, assertive modals, impolite words, and some others” (p. 169, translation mine). It is highly likely that this “Imperative” is referred to as a “bare Imperative.” It can be understood that  $\sim shiro$  accounts for a relatively large percentage probably because many speakers in the extracted data are male. Now, the fifth and the sixth should be mentioned before the fourth. The fifth form is a variation of the third form which is accompanied by an ending particle *yo*: the sixth the first plus *yo*. As explained in Morita (2007), ending particles can strengthen or soften the tone of words. Adding an ending particle can realize many variations of request forms. According to Morita (2007), “*yo* is

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<sup>35</sup> Okamoto (1992) does not show this *shi*. For example,  $\sim te$  is proposed instead of  $\sim shite$  (Table 2 in p. 217).



used as *te yo* together with a conjunctive particle *te* as a female expression.... This particle can soften the tone of words” (p. 327, translation mine). The *yo* as part of a female expression is not further discussed here, but this *te yo* is the same as ~ *shite* plus *yo*. Actually, *yo* is the most common ending particle in the extracted data. If ending particles are ignored to count request forms, a different tendency can be expected. The fourth form is *onegai shi masu*. This is used to ask the addressee to give the speaker something, to ask the addressee to do something, and to ask the addressee something without specifying any details shared in advance between the speaker and the addressee. In other words, *onegai shi masu* does not have one exact meaning but can have various meanings and/or functions depending on the situation. *Onegai shi masu* is rarely seen in the reports of previous research through questionnaire. I believe that this is worth observing because of its vagueness and multifunction. Overall, 164 forms are used in 431 scenes; apart from the top three, 161 in 294. The average frequency is around two, which is similar to that of American English. However, considering the existence of the three representative forms and many ending particles, it might not be surprising that there are wider variations in Japanese than in American English. In addition, it should be added here that the choice can depend on personal preferences.

In summary, the Imperative is only one representative request form in American English, whereas three separate Imperative forms of ~ *shite kudasai*, ~ *shite*, and ~ *shiro* are common in Japanese. In other words, there are more options in Japanese, and Japanese native speakers (hereinafter simply referred as “Japanese speakers”) might think that there are fewer options in American English and/or feel more force by hearing the use of the American English Imperative than native American English speakers (hereinafter simply referred as “American English speakers”). Sakai (2004) suggests, based on this point, that “the Imperative sounds much softer than the impression of a Japanese term *meirei-kei* [imperative] and is widely used and useful” (p. 27, translation mine). Both American English and Japanese have more than 160 request forms. There are many options in both languages probably related to hedges. Special nuance for requests can be applied mainly by modal verbs in American English as Kuraya (2012a) report based on the analysis of grammar references and by benefactive in Japanese as Y. Mori (2011), T. Yamada (2004), Yamaoka (2008), and some other researchers point out. Considering the numbers of scenes, it can be said that Japanese has more options than American English. This variation might be partly influenced by honorifics and multiple ending particles, which can produce a

considerable number of combinations. Each of the request forms must be worth examining; however, unfortunately, request forms do not seem to be suitable for further observation here due to too many options compared to the number of scenes. Therefore, representative sentence forms are focused on instead in this study for more convenience. They are Imperative, Declarative, Interrogative, and Omission.

Table 13 shows the number of request scenes by sentence form of the Request Body by language. As might be expected based on Tables 11 and 12, both in American English and Japanese, the Imperative is most frequently used. The figure of 45.57% in American English in Table 13 includes Imperative sentences accompanied with *please* and *let's*<sup>36</sup> as well as examples of the bare Imperative. That is why it accounts for a larger number than that in Table 11. As Takahashi (2012) and H. Mori (2009, 2011) point out, an American English Imperative sentence can deliver different nuances depending on the context. Therefore, such a large percentage might show that American English speakers frequently use the Imperative unconsciously. On the other hand, Japanese use of the Imperative accounts for more than half in total. This figure of Japanese includes many variations of *~shite kudasai*, *~shite*, and *~shiro*, such as “with ending particle,” which shows that minor changes produce a wide variety of Japanese Imperatives as a result. The ratios of the honorifics are added for reference because Okamoto (1992, 1998) separates honorifics from ordinary sentence forms. For example, the honorific rate of 41.55 % in the Imperative category means that 41.55% of 219 Imperative sentences accounts for the honorific Imperative, or 41.55% of 50.11% of the total scenes have the honorific Imperative. The ratios of honorifics are large in descending order in Interrogative, Declarative, Imperative, and then Omission. If Omission is handled as impolite forms which are too short and not indirect polite forms, the ratio of honorifics increases when the politeness level of sentence forms increases. Accordingly, it might be said that the politeness levels of Request Bodies can be judged by the ratios of sentence forms without considering honorifics. In both American English and Japanese, the Imperative can deliver various nuances in respective ways, but Japanese might more clearly show the differences than American English since there are three representative forms of Imperative and also a special nuance can be added basically by an ending particle. Ide et al. (1986) also mention this point by saying that the politeness level of Japanese expressions can be evaluated morphologically, syntactically, or lexically, but American English speakers consider non-literal elements such as intonation

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<sup>36</sup> Takahashi (2012) handles *let's ~* as kind of Imperative.

and prosody in addition to such literal elements (p. 34, summary and translation mine). This productivity by literal modifications might prevent Japanese speakers from hesitating to use the Imperative. An Imperative is followed by a Declarative both in American English and Japanese. Considering the ten strategy types introduced in Section 4.2.5, the Declarative includes simple rules, performatives, hedged performatives, obligation statements, and want statements if hints are put aside (See also Table 10). In other words, the Declarative includes very forceful direct/indirect forms and soft direct/indirect forms. So, such wide ranges can attract speakers, and further observation might be necessary for the Declarative instead of focusing on the figures only. Regarding the Interrogative, it is widely recognized that requests are made frequently in questions as Thomson & Martinet (1986, p. 108) put it, “requests are usually expressed by the interrogative.” However, the ratios of the Interrogative are quite small, which is opposite to those of the Imperative. The reason could be because most of the extracted scenes are applicable to the “exceptional case” of allowing the use of the Imperative, which is a request made from a superior position to a subordinate position at work as mentioned earlier. The remaining Omission might be special to Japanese. In Japanese, incomplete sentences are really common, which can be proved by reference to the work of Shirakawa (2009). According to several researchers including Ikegami (2006), Miyake (2011), and H. Yamada (1992), the addressee is responsible for understanding what the speaker wants to say in Japanese, so it is highly likely that Japanese speakers avoid finishing a sentence and expect the addressee to infer a real meaning. F. Inoue (2011) introduces an adversative conjunctive particle, *keredomo*, as one of the 12 elements to enhance politeness. By adding a particle showing a reverse connection, such as *keredomo*, at the end of the sentence, the sentence can deliver the impression of being incomplete. Such sentences can be used as more polite sentences.

Table 13

Ratios of Imperative, Declarative, Interrogative, and Omission in American English and Japanese Request Forms

Sentence Form	E		J		(Honorific /Frequency)
	Frequency	Ratio	Frequency	Ratio	
Imperative	257	45.57%	219	50.11%	41.55%
Declarative	206	36.52%	107	24.49%	60.75%
Interrogative	93	16.49%	64	14.65%	67.19%
Omission	8	1.42%	47	10.76%	34.04%
Total	564	100.00%	437	100.00%	49.20%

Table 14

Ratios of Imperative, Declarative, Interrogative, and Omission in American English and Japanese Request Forms by Gender

Sentence Form	E		J		(Honorific /Frequency)
	Frequency	Ratio	Frequency	Ratio	
	M				
Imperative	169	49.56%	142	47.81%	31.69%
Declarative	124	36.36%	80	26.94%	55.00%
Interrogative	45	13.20%	43	14.48%	53.49%
Omission	3	0.88%	32	10.77%	34.38%
Total	341	100.00%	297	100.00%	41.41%
	F				
Imperative	88	39.46%	77	55.00%	59.74%
Declarative	82	36.77%	27	19.29%	77.78%
Interrogative	48	21.52%	21	15.00%	95.24%
Omission	5	2.24%	15	10.71%	33.33%
Total	223	100.00%	140	100.00%	65.71%

According to Table 14, in American English, both males and females use the Imperative most, but the percentage is about 10 percent higher in males than in females; whereas on the other hand, females use the Interrogative about 10 percent more than males. Possibly these results might be compatible with Coates (1993) and Tannen (1993, 1995) focusing on the social status of males and females and also Holmes (1995) saying that females tend to ask others about their preferences. The details will be discussed later. The frequency of each of the Interrogative forms is really small; however, if simple modal questions like *may/could/can/would/will you/I/we ~?* are focused on, it is found that both males and females prefer *can* as shown in Table 15. The modal questions account for more than half in female cases, whereas slightly less in males. It is remarkable that almost a half is covered by *can* group (*can* or *could*) in females. Thayne (2010) notes that *could you ~?* is a safe expression to be used as mentioned earlier, but the result is that *could* is overwhelmed by *can*, which means that the most frequently used modal is the less polite *can*. This might occur because speakers and addressees know each other very well in many scenes. The ratios of *can* and *could* are approximately 5:1 (males) and 2.3:1 (females). The fact that females choose *could* more than males might be comparable with the findings of Coates (1993), Holmes (1995), and Tannen (1993, 1995). Before making a definitive statement about this, however, one more modal *may* needs to be discussed. Males use *may* more frequently than females. The ratios of *can* to the total of *could* and *may* are 1.37:1 (males)

and 1.33:1 (females), which is similar to each other. Therefore, it could be said that males tend to choose *may* rather than *could* in more cases if *can* is not polite enough while females take the opposite approach. There is also the possibility that males might face more formal situations. The reason for this could be because as Murphy (2004, p. 74) puts it, “**May** is more formal than **can** or **could**,” In addition, Hewings (1999, p. 50) specifies “in rather formal English,” and Leech and Svartvik (2002, p. 325) point out that “nowadays *may* is rarely used for permission: *can* is used instead.”

Table 15

Modal Questions in American English Interrogatives (Percentages in All the Interrogatives)

M				F			
can 29.55%		may	will	can 47.92%		may	will
can 25.00%	could 4.55%	13.64%	6.82%	can 33.33%	could 14.58%	10.42%	0.00%

In Japanese, too, both males and females use the Imperative most, but the percentage is larger in females than that of males. The reason for this will be probably because the Japanese Imperative includes three different politeness levels of forms as seen above. It can be seen that the honorific rates are also larger in females than in males. The ratios of the Interrogatives are similar between the two. It might be said that these facts run counter to the theories proposed by Coates (1993), Holmes (1995), or Tannen (1993, 1995) unlike American English. However, considering the honorific rates, it can be said that females choose more polite forms than males. Instead of the Imperative, males use the Declarative more frequently than females. The ratios of the honorific Declarative are almost the same between males and females. In view of the specific request forms of the Declarative, it seems that both males and females prefer *onegai shi masu* or its variations. The figures of the related forms are 4.74% in males and 10.79% in females respectively in total, which shows that females use *onegai shi masu* more frequently than males. Independent use of *onegai shi masu* can be vague and lead to high indirectness. Apart from this group, it seems that males like simple rules such as  $\sim$  *suru zo*,  $\sim$  *shi masu yo*,  $\sim$  *suru*,  $\sim$  *da zo*, and  $\sim$  *shi masu*. Based on these two aspects, it can be said that the differences in indirectness between males and females can be seen not between the Imperative and the Interrogative but within the Imperative, the Declarative, and the Interrogative in Japanese.

The most notable difference between American English and Japanese can be seen in

Omission. Incompleteness of sentences is common in Japanese but not in American English though such sentences actually exist even in American English as Leech (2006) describes. This has often been investigated by English or Japanese grammar researchers, such as Shirakawa (2009) and Kanaya (2002, 2004). The title of Kanaya (2004), *Eigo nimo Shugo wa Nakatta* [English also does not have a subject] implies that in English, sentences are usually finished and complete. Therefore, Omission might be the key to understanding indirectness in American English and Japanese. The other notable difference between American English and Japanese is that male American English speakers choose the Imperative really frequently. The American English Imperative is short and also multifunctional. This may attract male American English speakers as a very convenient expression to use. The differences between males and females can be observed between the Imperative and the Interrogative in American English but within the Imperative, the Declarative, and the Interrogative in Japanese. Therefore, both in American English and Japanese, the results show that males use less polite forms than females.

### **5.2.2. Contrast between preambles and postambles accompanying American English request expressions in American films and those accompanying Japanese request expressions in Japanese films.**

Next, the focus is shifted from the Request Body to preambles and postambles. Table 16 shows the acceptance rates<sup>37</sup> by the number of pre/postambles. As the data shows, the number of scenes is the largest in one pre/postamble both in American English and Japanese. Especially, in Japanese, one (ranked first) is more notable compared to two (ranked second), whereas in American English, the numbers of scenes are very similar between one (ranked first) and two (ranked second). The reason why one pre/postamble is so common could be because the speaker usually adds something anyway, which may make a comfortable rhythm. As Blum-Kulka and Olshtain (1984, p. 200) introduce “address term(s)” as the first component provided before “Head act,” and Faerch and Kasper (1989, pp. 237, 239) state that “the grounder stands out as the single most frequent supportive move,” it is likely that one accompanied pre/postamble can be, in my terms, “Calling attention” or “Reasoning.” Moreover, it is easy to imagine that two accompanied pre/postambles are the combination of the above two. The facts will be revealed later. The acceptance rate to achieve compliance for a request is the highest when no pre/postambles are accompanied both in

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<sup>37</sup> The acceptance rate is calculated by dividing the number of Y scenes by all scenes.

American English and Japanese. No pre/postambles can be chosen, for example, simply, when the request itself might be very easy to comply with. Otherwise, when the addressee understands the speaker's situation very well and will surely be able to respond to the speaker's request. Such an advantageous position of the speaker can easily lead to the addressee's acceptance. This might be consistent with Gumperz's (1982) "contextualization convention." Therefore, without the above advantageous condition, it must be hard to win the addressee's acceptance if the speaker tries to take a strategy of deliberately providing no pre/postamble. Even when the addressee does not refuse it, it is likely that he or she asks a question before saying yes. It seems that relatively fewer numbers of pre/postambles are preferred both in American English and Japanese, but Japanese has a slightly stronger tendency. As Ikegami (2006), Miyake (2011), and H. Yamada (1992) note, the addressee is responsible for understanding what the speaker wants to say in Japanese. Therefore, there is a possibility that the speaker adjusts the amount of information and/or manipulates his or her wording so that the amount and quality of provided information can be necessary and sufficient for the addressee to infer his or her message desirably for the speaker. As a result, no or little additional information is provided. On the other hand, the speaker is responsible for making the addressee understood in American English because of a low context culture as Hall (1976) explains. So, it can be said that Japanese have more possible reasons to reduce the number of pre/postambles. This could explain why Japanese speakers prefer smaller numbers more than American English speakers.

Table 16

## Numbers of Pre/postambles and Acceptance Rates by Language

Numbers of Pre/Postambles	All Scenes	Y Scenes	N Scenes	Acceptance Rate
		E		
0	84	79	5	94.05%
1	109	89	20	81.65%
2	105	81	24	77.14%
3	69	51	18	73.91%
4	44	34	10	77.27%
5	47	36	11	76.60%
6	27	16	11	59.26%
7	25	16	9	64.00%
8	20	15	5	75.00%
9 or over	34	20	14	58.82%
		J		
0	57	51	6	89.47%
1	140	100	40	71.43%
2	80	58	22	72.50%
3	43	23	20	53.49%
4	50	31	19	62.00%
5	26	15	11	57.69%
6	11	5	6	45.45%
7 or over	30	17	13	56.67%

Table 17

## Pre/postambles by Language and Timing

Language	Timing			Total
	Triggered by addressee or 3rd party (External trigger)	Before Request Body (Before)	After Request Body (After)	
	Mean			
E	0.07	1.72	1.45	3.27
J	0.09	1.40	1.02	2.53
	Median			
E	0	1	0	2
J	0	1	0	2
	Mode			
E	0	0	0	1
J	0	1	0	1
	Max			
E	2	21	20	30
J	1	15	14	19
	Min			
E	0	0	0	0
J	0	0	0	0



Table 17 presents how many and when pre/postambles are provided by language. Medians are exactly the same between American English and Japanese, while American English has larger numbers of means than Japanese before a Request Body (hereinafter, “Before”), after a Request Body (hereinafter, “After”), and in total (hereinafter, “Total”). Since fewer numbers seem more preferred in both American English and Japanese as Table 16 shows, the medians can be considered to be relatively small. However, it can be interpreted that the means are larger in American English than in Japanese because speakers’ greater responsibility in American English can let speakers add more information than Japanese especially when the speaker is in a disadvantageous position as mentioned earlier. Nevertheless, the modes of Before present numbers of one in Japanese and zero in American English. This might mean that Japanese speakers usually add one pre/postamble, while American English speakers take either of the two extremely different strategies of adding nothing or many pre/postambles. Ide (1992) points out that Japanese speakers basically comply with social norms and cannot make a decision by their own volition. This can be applied to the differences in the above results because separate strategies means that there are different options the speaker can choose from. In view of the means and medians, it seems that providing preambles is slightly more common than postambles both in American English and Japanese. I expected that American English speakers preferred postambles and Japanese speakers preambles based on the studies of Kano (2011) and Kawanari (1990). However, the results of this study are different. It appears that American English speakers also prefer preambles though the tendency can be weaker than in Japanese. These causes will be examined by the influence of variables later. Strictly speaking, an addressee’s (or a third party’s) triggers (hereinafter, “External triggers”) are seen more frequently in Japanese than in American English. Note that External triggers are recorded when it is certain that any other words and/or gestures trigger the request and no preambles accompany them. In order to make the best use of such triggers, speakers need to be sensitive to trivial matters. As repeatedly mentioned about responsibility for smooth communication, it is highly likely that Japanese speakers are good at taking such an opportunity of connecting the addressee’s (or a third party’s) words or actions to his or her request favorably.

Table 18

## Pre/postambles by Language, Gender, and Timing

Language	Timing							
	External trigger	Before	After	Total	External trigger	Before	After	Total
		M				F		
		Mean				Mean		
E	0.06	1.77	1.59	3.45	0.08	1.63	1.16	2.91
J	0.08	1.47	1.03	2.63	0.09	1.22	0.93	2.27
		Median				Median		
E	0	1	1	2	0	1	0	2
J	0	1	0	2	0	1	0	2
		Mode				Mode		
E	0	1	0	2	0	0	0	1
J	0	1	0	1	0	1	0	1
		Max				Max		
E	2	21	18	30	1	9	20	21
J	1	15	14	19	1	6	11	13
		Min				Min		
E	0	0	0	0	0	0	0	0
J	0	0	0	0	0	0	0	0

Gender differences can be observed in Table 18. Focusing on medians and modes, males tend to add one more pre/postamble than females in American English, whereas Japanese has no difference between males and females. Considering the discrepancy between “Total” and the total of their components, it can be said that Before is the most common timing in both languages and by both genders, and one more pre/postambles is provided with no clear rule of a language or of a gender. The means are larger in American English than in Japanese and of males than of females except for External triggers. This can be greatly influenced by several extreme cases<sup>38</sup>, but it seems that males might negotiate more often than females as well as the fact that American English speakers try to convince the addressee more than Japanese speakers by adding extra information to account for the position as mentioned above. Regarding External triggers, the results are opposite to those of the others. In other words, Japanese speakers use this technique more often than American English speakers, and females like it better than males. This is supported by the findings of Hall (1976), Ikegami (2006), Miyake (2011), and H. Yamada (1992) on research into the features of Japanese speakers. In addition, because of Holmes (1995) insisting on women’s desires for smooth communication, females might observe the addressee more

<sup>38</sup> Means are calculated after excluding maximum numbers and minimum numbers.

carefully than males to take a more effective strategy.

Table 19

Pre/postambles by Language, Acceptance Rate, and Timing

Language	Acceptance	Timing			Total
		External Trigger	Before	After	
Mean					
E	Y	0.09	2.12	1.53	3.76
	N	0.04	1.08	1.26	2.44
J	Y	0.07	1.36	0.78	2.24
	N	0.12	1.41	1.49	3.08
Median					
E	Y	0	1	0	2
	N	0	1	1	3
J	Y	0	1	0	1
	N	0	1	1	3
Mode					
E	Y	0	0	0	1
	N	0	1	0	2
J	Y	0	1	0	1
	N	0	1	0	1
Max					
E	Y	1	21	18	30
	N	2	13	20	21
J	Y	1	15	10	15
	N	1	13	14	19
Min					
E	Y	0	0	0	0
	N	0	0	0	0
J	Y	0	0	0	0
	N	0	0	0	0

Table 19 shows the relations of number, timing, and acceptance (Y)/refusal (N) by language. The tendencies are not perfectly clear due to the means of American English Y cases, but as far as the medians and modes are focused on, it appears that N cases exhibit larger numbers of pre/postambles. More specifically, Before can be common both in Y cases and N cases, and After might be added in N cases. As Nakagawa (1997) mentions “asking back, refusing, and expressing gratitude” (pp. 225-225, translation mine), it is natural that the number of postambles increases when the speaker starts negotiating. This also means that the speaker is in a disadvantageous position. As a result, N cases can have larger numbers of postambles than Y cases. In addition, when the speaker anticipates the

addressee's reaction and wants to remove any possible concerns in advance, it is likely that the speaker increases the number of preambles. Therefore, the total number of pre/postambles can increase when the speaker is in a disadvantageous position. In fact, the mean of American English Y case is larger than that of N case. This figure might show that advance actions assist in leading to a successful outcome. Anyway, a small number of such cases must have a really large number of preambles because the median and mode of American English Y cases are smaller than those of N cases. Comparing males and females, roughly speaking for reference, the results are the same as those of Table 19 though the differences between Y cases and N cases are larger in females than in males.

To gain a more detailed picture, the scenes with one to three pre/postambles are carefully observed and analyzed from now. The numbers of scenes with one pre/postamble are 109 in American English and 140 in Japanese, with two pre/postambles 105, 80, and with three 69, 43, respectively. It can be said that the distributions show Japanese speakers prefer fewer pre/postambles more strongly than American English speakers. The reason is because when the number of pre/postambles increases by one, the number of scenes is almost halved in Japanese while the number of scenes is reduced to about two-thirds in American English. Table 21 shows when the speaker provides one pre/postamble, Table 22 two, and Table 23 three. These tables clearly show both American English and Japanese and both male and female speakers prefer Before. These results confirm that Before is the most common timing to provide pre/postambles, which is the same as those from the several statistical figures seen above. This leads to the question concerning what is the acceptance rate? Table 24 indicates the rankings of acceptance rate among various combinations of timings. It is true that the ratio of Before in American English is similar to or rather higher<sup>39</sup> than that in Japanese, but in American English, External trigger and After plus After are ranked in higher positions than Before. This might indicate that in American English, successful speakers respond to the addressee's action or words effectively, whereas in Japanese, both speakers and addressees think it normal to provide particular information Before. This concept seems to correspond to that of volition and discernment in Ide (1992).

<sup>39</sup> The acceptance rate of American English is higher than that of Japanese as shown below. Table 20

Acceptance Rates by Language

Language	Total	Y cases	N cases	Acceptance Rate
E	283	221	62	78.09%
J	263	181	82	68.82%

Before plus Before is ranked in the first position of Japanese but is ranked lower than Before in American English, which is opposite to the features of number preference. In addition, “others” have huge gaps between males and females both in American English and in Japanese. This can mean that females prefer typical patterns in terms of conversation structure while males try various strategies, which might conflict with the observations of Holmes (1995).

Table 21

Timing of One Pre/postamble by Language and Gender

Timing	E			
	All	M	F	
	Scenes	Ratio	Ratio	Ratio
before	74	67.89%	72.88%	62.00%
after	18	16.51%	15.25%	18.00%
external trigger	17	15.60%	11.86%	20.00%
total	109	100.00%	100.00%	100.00%
Timing	J			
	All	M	F	
	Scenes	Ratio	Ratio	Ratio
before	92	65.71%	61.70%	73.91%
external trigger	25	17.86%	20.21%	13.04%
after	23	16.43%	18.09%	13.04%
total	140	100.00%	100.00%	100.00%

Table 22

Timings of Two Pre/postambles by Language and Gender

Timing	E			
	All		M	F
	Scenes	Ratio	Ratio	Ratio
before-before	44	41.90%	35.71%	54.29%
before-after	31	29.52%	32.86%	22.86%
after-after	18	17.14%	20.00%	11.43%
external trigger-before	7	6.67%	5.71%	8.57%
external trigger-after	5	4.76%	5.71%	2.86%
total	105	100.00%	100.00%	100.00%

Timing	J			
	All		M	F
	Scenes	Ratio	Ratio	Ratio
before-before	42	52.50%	56.60%	44.44%
before-after	22	27.50%	28.30%	25.93%
after-after	9	11.25%	9.43%	14.81%
external trigger-before	5	6.25%	3.77%	11.11%
external trigger-after	2	2.50%	1.89%	3.70%
total	80	100.00%	100.00%	100.00%

Table 23

Timings of Three Pre/postambles by Language and Gender

Timing	E			
	All		M	F
	Scenes	Ratio	Ratio	Ratio
before-before-before	22	31.88%	35.56%	25.00%
before-before-after	21	30.43%	31.11%	29.17%
before-after-after	15	21.74%	17.78%	29.17%
after-after-after	8	11.59%	13.33%	8.33%
others	3	4.35%	2.22%	8.33%
total	69	100.00%	100.00%	100.00%

Timing	J			
	All		M	F
	Scenes	Ratio	Ratio	Ratio
before-before-before	15	34.88%	40.74%	25.00%
before-before-after	12	27.91%	33.33%	18.75%
before-after-after	7	16.28%	11.11%	25.00%
others	9	20.93%	14.81%	31.25%
total	43	100.00%	100.00%	100.00%

Table 24

Timing, Number of Pre/postamble, and Acceptance Rate by Language and Gender

E							
Total	Timing	Total Scenes	Y	N	Acceptance Rate	M Rate	F Rate
1	external trigger	17	16	1	94.12%	100.00%	90.00%
2	after-after	18	15	3	83.33%	85.71%	-
1	before	74	60	14	81.08%	76.74%	87.10%
3	before-before-after	21	17	4	80.95%	71.43%	100.00%
2	before-after	31	24	7	77.42%	78.26%	75.00%
2	before-before	44	34	10	77.27%	76.00%	78.95%
3	before-before-before	22	17	5	77.27%	75.00%	-
3	before-after-after	15	11	4	73.33%	87.50%	57.14%
1	after	18	13	5	72.22%	55.56%	88.89%
	others	23	14	9	60.87%	73.33%	37.50%

J							
Total	Timing	Total Scenes	Y	N	Acceptance Rate	M Rate	F Rate
2	before-before	42	35	7	83.33%	80.00%	91.67%
1	before	92	69	23	75.00%	72.41%	79.41%
1	after	23	17	6	73.91%	76.47%	-
2	before-after	22	15	7	68.18%	73.33%	57.14%
3	before-before-before	15	10	5	66.67%	54.55%	-
1	external trigger	25	14	11	56.00%	57.89%	-
3	before-before-after	12	6	6	50.00%	44.44%	-
	others	32	15	17	46.88%	60.00%	36.36%

*Note.* The data of more than 10 scenes only are shown. “-“ means the number of scenes is less than seven.

Next, categories of pre/postambles are focused on. Table 25 shows that American English speakers prefer Calling attention, and Japanese speakers prefer Reasoning. Interestingly, the second choice is the counterpart's first choice, the third the combination of the two, and the fourth double of the first choice. This emerges as a very clear rule as far as this table is observed. It seems that the differences between males and females are not very important because the rankings are almost the same. Then, what about their acceptance rates? According to Table 26, it seems that the most common combinations are not always successful. However, the strategies in American English look more effective comparing the use and acceptance rates. From a different point of view, Calling attention is frequently seen. It can be said that it is important to secure the addressee's attention before making a request as Blum-Kulka et al. (1989a, 1989b) list Alerter separately from Supportive moves.

Reasoning needs further examination because Reasoning might be connected to a disadvantageous position of the speaker.

Table 25

Category and Number of Pre/postambles by Language and Gender

		E			
Total	Category	All		M	F
		Scenes	Ratio	Ratio	Ratio
1	Calling attention	57	20.14%	18.97%	22.02%
1	Reasoning	38	13.43%	10.34%	18.35%
2	Calling attention-Reasoning	32	11.31%	12.64%	9.17%
2	Calling attention-Calling attention	25	8.83%	8.62%	9.17%
3	Calling attention-Reasoning-Reasoning	16	5.65%	4.60%	7.34%
3	Calling attention-Calling attention-Reasoning	11	3.89%	4.60%	2.75%
2	Reasoning-Reasoning	10	3.53%	4.02%	2.75%
3	Calling attention-Calling attention-Calling attention	8	2.83%	3.45%	1.83%
1	Attaching conditions	7	2.47%	2.87%	1.83%
2	Calling attention-Asking availability	7	2.47%	4.02%	0.92%
	Others	72	25.44%	25.86%	23.85%
	Total	283	100.00%	100.00%	100.00%

		J			
Total	Category	All		M	F
		Scenes	Ratio	Ratio	Ratio
1	Reasoning	61	23.19%	24.14%	21.35%
1	Calling attention	59	22.43%	22.41%	22.47%
2	Calling attention-Reasoning	27	10.27%	9.77%	11.24%
2	Reasoning-Reasoning	17	6.46%	6.90%	5.62%
1	Attaching conditions	11	4.18%	3.45%	5.62%
2	Calling attention-Calling attention	10	3.80%	5.17%	1.12%
3	Calling attention-Calling attention-Reasoning	7	2.66%	2.30%	3.37%
2	Calling attention-Attaching conditions	7	2.66%	2.30%	3.37%
3	Calling attention-Reasoning-Reasoning	7	2.66%	2.87%	2.25%
	Others	57	21.67%	20.69%	23.60%
	Total	263	100.00%	100.00%	100.00%



Table 26

Category, Number of Pre/postamble, and Acceptance Rate by Language and Gender

E							
Total	Timing	Total Scenes	Y	N	Acceptance Rate	M Rate	F Rate
2	Calling attention-Reasoning	32	27	5	84.38%	86.36%	80.00%
1	Calling attention	57	47	10	82.46%	75.76%	91.67%
1	Reasoning	38	29	9	76.32%	72.22%	80.00%
3	Calling attention-Reasoning-Reasoning	16	12	4	75.00%	75.00%	75.00%
3	Calling attention-Calling attention-Reasoning	11	8	3	72.73%	87.50%	-
2	Calling attention-Calling attention	25	18	7	72.00%	60.00%	90.00%
2	Reasoning-Reasoning	10	7	3	70.00%	71.43%	-
	others	94	73	21	77.66%	79.37%	74.19%

J							
Total	Timing	Total Scenes	Y	N	Acceptance Rate	M Rate	F Rate
1	Attaching conditions	11	10	1	90.91%	-	-
1	Calling attention	59	48	11	81.36%	76.92%	90.00%
2	Calling attention-Calling attention	10	8	2	80.00%	77.78%	-
2	Calling attention-Reasoning	27	20	7	74.07%	76.47%	70.00%
2	Reasoning-Reasoning	17	12	5	70.59%	58.33%	-
1	Reasoning	61	34	27	55.74%	59.52%	47.37%
	others	78	49	29	62.82%	67.35%	55.17%

*Note.* The data of more than seven scenes only are shown. “-“ means the number of scenes is less than seven.

Table 27

Timings<sup>40</sup>, Number, and Categories of Pre/postambles and Acceptance Rates by Language

E					
Total	Timing	Total Scenes	Y	N	Acceptance Rate
2	Calling Attention bt-Reasoning bt	12	12	0	100.00%
1	Reasoning ai	11	10	1	90.91%
2	Calling Attention bt-Reasoning at	10	9	1	90.00%
1	Calling Attention bt	52	44	8	84.62%
1	Reasoning at	8	6	2	75.00%
2	Calling Attention bt-Calling Attention bt	21	15	6	71.43%
1	Reasoning bt	13	7	6	53.85%
	others	156	118	38	75.64%

J					
Total	Timing	Total Scenes	Y	N	Acceptance Rate
2	Calling Attention bt-Reasoning bt	14	13	1	92.86%
1	Calling Attention bt	56	45	11	80.36%
2	Calling Attention bt-Calling Attention bt	8	6	2	75.00%
1	Reasoning bt	26	15	11	57.69%
1	Reasoning aa	11	6	5	54.55%
1	Reasoning at	11	6	5	54.55%
1	Reasoning ai	12	6	6	50.00%
	others	125	84	41	67.20%

Table 27 shows the combinations of timings, number, and categories of pre/postambles and acceptance rates by language. This condition is the closest to the actual situation when compared to Tables 21 to 26. According to Table 27, it seems that the results about timing are valid but not so true about categories. That is, Before can be viewed as being relatively advantageous, but Calling attention and Reasoning are both important and not “one of them” but “both of them” sounds effective. The results of Timing can comply

<sup>40</sup> ai: Triggered by addressee’s information

aa: Triggered by addressee’s action

3i: Triggered by third party’s information

3a: Triggered by third party’s action

b1: Preamble provided before being asked before request body

b2: Preamble provided after being asked before request body

bt: b1 + b2

a1: Postamble provided before being asked after request body

a2: Postamble provided after being asked after request body

a3: Postamble provided after being refused after request body

at: a1+ a2+ a3

Also see Table 5.

with the priority on Before suggested by Kawanari (1990) who holds the view that “you might make excuses both before and after the request, but it is doubtful that such requests sound the most polite” (p. 48, translation mine). In addition, those of Timing and Category can be consistent with Nakagawa (1997) who reports that “most of the analyzed scenes from Japanese textbooks show Reasoning and then Request Body or a preamble and Request Body” (p. 224, translation mine with my own terms). However, Kawanari (1990) suggests that “a polite request starts with Apologizing and then has a Request Body” (p. 49, translation mine with my own terms), and Shigemitsu, Murata, and Tsuda (2006) state that “conflict answers of not using “I’m sorry” and saying “I’m sorry” too frequently can arise from different functions of Apologizing between Japanese and English” (p. 15, translation mine) though Apologizing is included in “others” in the extracted scenes not only in American English but also in Japanese. According to the source data, it seems that Japanese speakers apologize only when they should do so.

Scene 602 <T=0:56:02> *Sutekina Kanashibari*

Addressee	1	JUDGE;	<i>Soredewa tsugi ni, ... shounin', ... Sarashina Rokubei no jin'mon' ni utsuri masu. ((@COURT))</i>
Addressee	2	JUDGE;	<i>Ben'gonin',</i>
Addressee	3	JUDGE;	<i>Shounin' wa, zaitei shite i masu ne?</i>
Calling attention	4	HOUSHOU;	<i>A ...,</i>
Apologizing	5	HOUSHOU;	<i>Sumimasen'_(/Sumimase::n/), ((COMING TO JUDGE))</i>
Calling attention	6	HOUSHOU;	<i>Ano:,</i>
Reasoning	7	HOUSHOU;	<i>mada shounin' ga touchaku shite nai n' desu ga,</i>
Request Body	8	HOUSHOU;	<i>Mou sukoshi, matte itadake nai deshou ka?</i>
Addressee	9	JUDGE;	<i>Dorekurai de touchaku suru n' desu ka?</i>
Attaching conditions	10	HOUSHOU;	<i>s:Son'nani wa osoku wa nara nai to omou no desu ga.</i>

In Scene 602, Houshou, a lawyer, apologizes because she cannot bring Rokubei, a witness, to the court in time for the examination of a witness and asks the Judge to wait until Rokubei appears. So, this is not a diplomatic apology of the type Tamon and Okamoto (2007) focus on. On the other hand, in Scene 173, Caroline, a hotel guest, apologizes for asking a favor. Note that the first four lines of this scene are omitted here for making it simpler. This scene shows that American English speakers might use a diplomatic apology unlike the implied assumption in Shigemitsu et al. (2006) that Japanese speakers often apologize for no mistake, but English speakers do not. This can be proved by referring to the “the international bestseller” of “the Harvard Negotiation Project” *Getting to Yes* (Fisher & Ury, 2011). They explain that “on many occasions an apology can defuse emotions effectively, even when you do not acknowledge personal responsibility for the action or admit an intention to harm. An apology may be one of the least costly and most rewarding investments you can make” (p. 35), as is common in Japanese cultural behavior. Accordingly, both Japanese and American English speakers can use a diplomatic apology, but few scenes are found in the source data possibly because most of the requests are made in ordinary business scenes and the speaker might not have to pay special attention to enhance the politeness level in many cases.

Scene 173 <T=0:24:04> *Maid in Manhattan*

—omitted—

Calling attention	5	CAROLINE;	Um,
Calling attention	6	CAROLINE;	I need another favor.
Apologizing	7	CAROLINE;	Sorry.
Reasoning	8	CAROLINE;	I'm late for lunch,
Attaching conditions	9	CAROLINE;	otherwise I'd do it.
Request Body	10	CAROLINE;	Would you mind running downstairs to the boutique and returning the outfits in the closet?
Addressee	11	MARISA;	Sure.
Addressee	12	MARISA;	I'll take care of [it].
Other Responses	13	CAROLINE;	Thank you, thank you.
Other Responses	14	CAROLINE;	You're the best.

Note that there are many “others” due to each having a low frequency in Table 27. This might mean that the speaker does not have to think over what is the most typical and/or appropriate pattern of providing pre/postambles. However, a safe strategy might be found by this analysis. Further meticulous examination is essential especially considering each condition for discovering effective strategies. Contextual factors are considered together with timing, number, and categories of pre/postambles later.

Before going on to the next section, repetition and rephrasing are observed. It might be thought that these items should be analyzed with sentence forms. Blum-Kulka et al. (1989b, p. 286) classify “Repetition of request (Literally or by paraphrase)” into “Upgraders,” which is related to “Head Act.” However, it is assumed in this study that repetition and rephrasing are added to Request Body to emphasize the necessity of the request, which can be additional items like pre/postambles.

Table 28

## Repetition, Rephrasing and Acceptance Rate

Language	Speaker Gender	Total	Y	N	Acceptance Rate
No Repetition and No Rephrasing					
E	M	279	215	64	77.06%
	F	203	162	41	79.80%
J	M	258	174	84	67.44%
	F	117	82	35	70.09%
Repetition only					
E	M	33	28	5	84.85%
	F	13	9	4	69.23%
J	M	21	16	5	76.19%
	F	18	12	6	66.67%
Rephrasing only					
E	M	22	14	8	63.64%
	F	6	4	2	66.67%
J	M	17	12	5	70.59%
	F	2	1	1	50.00%
Repetition or Rephrasing					
E	M	62	46	16	74.19%
	F	20	14	6	70.00%
J	M	39	29	10	74.36%
	F	23	15	8	65.22%

*Note.* “Repetition and Rephrasing” is not shown due to too small cases

According to Table 28, it appears that Repetition only can be slightly effective in American English male data, and Repetition or Rephrasing in Japanese data. It can be said that not only downgraders but intensifiers can be effective in influencing among males.

### 5.3. Discourse Analysis

#### 5.3.1. Variable conditions and American English and Japanese request forms.

Next, considering variable conditions, the distributions of sentence forms are observed. To simplify the analysis, only the data of male speakers are targeted first.

Table 29

Urgency Levels and Sentence Forms Selected by Male Speakers

Sentence Form	Urgency <sup>41</sup>							
	1 or 2		3		4		5	
	Frequency	Ratio	Frequency	Ratio	Frequency	Ratio	Frequency	Ratio
E								
Imperative	32	71.11%	32	32.99%	76	48.72%	29	67.44%
Declarative	8	17.78%	57	58.76%	49	31.41%	10	23.26%
Interrogative	5	11.11%	7	7.22%	29	18.59%	4	9.30%
Omission	0	0.00%	1	1.03%	2	1.28%	0	0.00%
E Total	45	100.00%	97	100.00%	156	100.00%	43	100.00%
J								
Imperative	18 (6)	64.29% (21.43%)	37 (16)	40.66% (17.58%)	79 (22)	46.47% (12.94%)	8 (1)	100.00% (12.5%)
Declarative	6 (2)	21.43% (7.14%)	26 (13)	28.57% (14.29%)	48 (29)	28.24% (17.06%)	0 (0)	0.00% (0.00%)
Interrogative	3 (0)	10.71% (0.00%)	15 (9)	16.48% (9.89%)	25 (14)	14.71% (8.24%)	0 (0)	0.00% (0.00%)
Omission	1 (1)	3.57% (3.57%)	13 (6)	14.29% (6.59%)	18 (4)	10.59% (2.35%)	0 (0)	0.00% (0.00%)
J Total	28 (9)	100.00% (32.14%)	91 (44)	100.00% (48.35%)	170 (69)	100.00% (40.59%)	8 (1)	100.00% (12.5%)

*Note.* The figures in parenthesis in Japanese are absolute ratios of honorifics.

<sup>41</sup> How urgently does Speaker want Addressee to do that?

5: Extremely urgent and no or little time to explain

4: Very urgent, it has to be started as soon as possible and finishes as quickly as possible (including easy issues)

3: Rather urgent with deadline but not first priority, or has to be done under a certain condition only

2: Very easy to immediately follow and cannot say it is urgent

1: Not urgent at all with no deadline

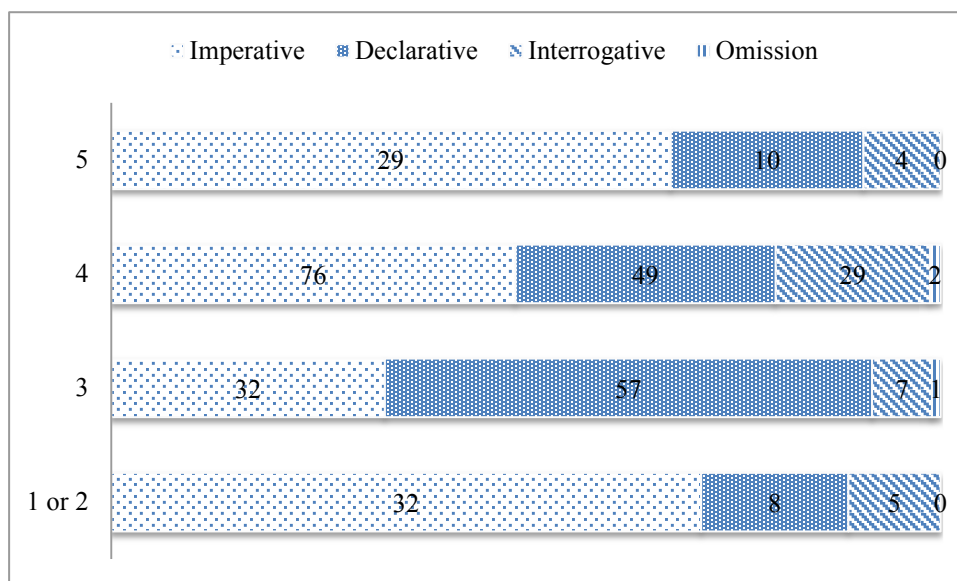


Figure 1. Urgency levels and sentence forms selected by male American English speakers.

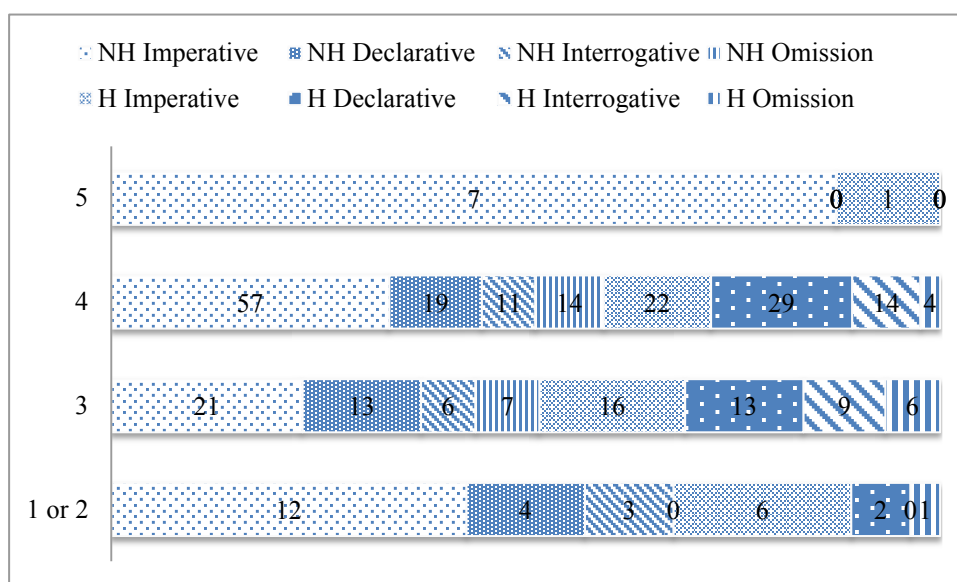


Figure 2. Urgency levels and sentence forms selected by male Japanese speakers.

NH: Non-honorific, H: Honorific.

Table 29 and Figures 1 and 2 show how the urgency level can affect the choice of sentence form. Note that Level 1 has almost no scenes, which prevents an ideal balance for comparison. However, this is not surprising because each task or job usually needs to be done within a certain time. One more issue needs to be noted here. It is clear that Level 2 means no urgency, but Level 2 actually refers to cases where the addressee will not be pushed at all because the request is very easy to follow. Therefore, this level cannot as a

general rule be compared with Levels 3 to 5 as a counterpart. So, Levels 3 to 5 are mainly targeted. In considering Levels 3 to 5 in American English, when the urgency level increases, the ratio of the Imperative also increases; when the urgency level decreases, the ratio of the Declarative increases. The Declarative is more indirect<sup>42</sup> than the Imperative and includes many increments of forms as shown in Table 10. That can be why the Imperative and the Declarative have a roughly inverse relationship. As far as the Imperative and the Declarative are concerned, it can be said that the politeness level can decrease when the urgency level increases because of the time required for the speaker to utter and for the addressee to understand. However, the Interrogative which accounts for relatively small ratios also needs to be checked. The Interrogative accounts for the greatest ratio in Level 4. Tsuruta et al. (1988) state that “when the speaker asks the addressee something without leaving enough time to carry out the act, the speaker will speak with more reserve than under circumstances when the addressee can have sufficient time to do” (p. 106, translation mine). Applying this concept, it becomes apparent that the ratio of the Interrogative is larger in Level 4 than that in Level 3. However, the ratio decreases in Level 5 though the figure is still higher than in Level 3. The reason for this could be because Level 5, with no time to think or say, corresponds to Brown and Levinson (1987)’s “great urgency” “where maximum efficiency is very important, and this is mutually known to both S and H, no face redress is necessary” (p. 95). American English imperative sentences are usually short and also direct, so it is easy for speakers to choose these in situations of great urgency. On the other hand, compared to Level 5, the condition of Level 4 is more time-rich though cannot be considered to have the attribute of slowness and also a normal condition in terms of time at work. It seems that having slightly more time to spare enables the speaker to ask about the addressee’s conditions. Therefore, the ratio of the Interrogative is higher and the ratio of the Imperative is lower in Level 4 than in Level 5. Comparing Levels 4 and 3, the ratio of the Interrogative is higher but at the same time, the ratio of the Imperative is higher in Level 4, which appears to be something of a contradiction. The reason for this could be because Level 4 can include both very urgent but everyday tasks and literally “very urgent” tasks, and the former can be lead to the Imperative and the latter to the Interrogative. As far as the change rates are concerned, that of the Interrogative can be prioritized over the Imperative in this case. Consequently, the politeness level can be the highest when the speaker is in a situation of little urgency, and decreases when the urgency level decreases, and is the lowest

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<sup>42</sup> Except for Simple rule.



in great urgency. As a result, it can be understood that the order of politeness levels based on indirectness shown in Table 10, Imperative, Declarative, and then Interrogative in ascending order, is compatible with the condition of time-richness or great urgency. Note that Omission is not touched upon in American English due to the small amount of data. Regarding Level 2, the ratio of the Imperative is greater than that of Level 5. This might mean that no time limit requires less deference, but rather, the data of Ability and difficulty should be referred to in order to correctly analyze Level 2. Here are some examples.

Scene 392: Urgency Level 5 <T=1:41:39> *Antitrust*

Calling attention	1	BRIAN; Whoa. ((NEWS IN THE BACKGROUND))
Calling attention	2	BRIAN; Whoa. ((NEWS IN THE BACKGROUND))
Request Body	3	BRIAN; Get over here. ((NEWS IN THE BACKGROUND))
Request Repetition	4	BRIAN; Come here. ((ALSO WITH HIS LEFT HAND)) ((NEWS IN THE BACKGROUND))
Request Repetition	5	BRIAN; <P> Come here. </P> ((ALSO WITH HIS LEFT HAND)) ((NEWS IN THE BACKGROUND))
Request Repetition	6	BRIAN; Come here. ((ALSO WITH HIS LEFT HAND)) ((NEWS IN THE BACKGROUND))
Reasoning	7	BRIAN; ((POINTS AT THE MONITOR.))
Addressee	8	LARRY; Is that? ((COMES TO BRIAN'S DESK.)) ((NEWS IN THE BACKGROUND))

Scene 483: Urgency Level 4 <T=0:45:01> *No Reservations*

Calling attention	1	NICK; Leah,
Request Body	2	NICK; Can you finish the duck on table five?
Reasoning	3	NICK; I gotta take a break.
Addressee	4	LEAH; Yeah, sure.

Scene 263: Urgency Level 3 <T=0:32:26> *Up in the Air*

Request Body	1	RYAN; All you have to do is watch and listen.
Calling attention	2	RYAN; And, ((M))

Attaching conditions	3	RYAN;	when I talk about a strategy packet, ((M))
Request Body2	4	RYAN;	hand them one of those. ((POINTS AT THE PACKETS NATALIE HOLDS.))
Addressee	5	NATALIE;	Sounds great.

Scene 559: Urgency Level 2 <T=0:38:08> *10 Items or Less*

Request Body	1	HE;	Open up. ((M))
Request Repetition	2	HE;	Open up. ((M))
Request Repetition	3	HE;	Come on. ((M))

In Scene 392, Brian notices that the garage they use as an office is shown on the TV screen and tells Larry, his friend and business partner, to come to his desk to see it. It can be said that it is in great urgency because Brian really wants Larry to see it as soon as possible. So, Brian chooses to use the Imperative and repeats and rephrases the request all in the Imperative. In Scene 483, Nick, a sous-chef, asks Leah, his coworker, to finish a dish for him because he wants to take a break. This needs to be done soon but not with any great urgency. So, Nick can use the Interrogative (query preparatory) since he has time to ask Leah to see if she will accept or not. In Scene 263, Ryan tells Natalie, a rookie, what to do when they are talking to people in a client company. Ryan uses a simple rule because this must be like a rule and should be done at a certain time later. This sentence is longer than the Imperative but lower in the politeness level as defined in Section 4.2.5. In Scene 559, after shopping, “he” and Scarlet come to her car in the parking lot. “He” tells Scarlet to open the back door of the car. It is easy enough to open the door, so the urgency level is 2, and it can be observed that “he” uses the Imperative.

In Japanese, only eight scenes are seen in Level 5, but it is highly likely that the Imperative is prioritized most because of the brevity due to in great urgency. Comparing Levels 3 and 4, the ratio of the non-honorific Imperative is greater in Level 4, and the total honorific rate is slightly greater in Level 3. It seems that the politeness level is higher in Level 3 than in Level 4. However, the differences in the figures between Levels 3 and 4 are very small. It should be said that in Japanese, the great urgency might affect wording, but basically, the urgency level does not have a very significant influence. Okamoto (1998) explains that “even in urgency, vertical distance and intimacy are taken into account, which shows a strong sense of social norm toward narrowly-defined honorifics” (p. 76, translation

mine). This could be indicative that Urgency is not a strong factor in Japanese. In the Omission, a larger change is seen than in the Interrogative and it occurs only in honorifics. The Omission can be more indirect than the Interrogative because of lack of information but there is a risk of it becoming impolite due to the length because as mentioned earlier, it is said that a longer sentence can be more polite. It can be said that only honorific forms increase in Level 3 because it is highly likely that the non-honorific Omission can be impolite and also the politeness level should be higher in Level 3. The politeness level of the Omission will be checked again later when necessary. Regarding Level 2, the ratio of the Imperative, especially non-honorific, is significant; the ratio of the Interrogative is very small. It can be said that the politeness level is lower than in Level 4, but this can arise from the relative simplicity of the task. Consequently, when the urgency level is higher, the politeness level can slightly decrease because of the time the speaker can take, but Urgency might not be a very strong factor and can be influenced more greatly by other variables.

Table 30

## Obligation Levels and Sentence Forms Selected by Male Speakers

Sentence Form	Obligation <sup>43</sup>					
	1 to 3		4		5	
	Frequency	Ratio	Frequency	Ratio	Frequency	Ratio
E						
Imperative	37	37.37%	71	45.22%	61	71.76%
Declarative	39	39.39%	68	43.31%	17	20.00%
Interrogative	20	20.20%	18	11.46%	7	8.24%
Omission	3	3.03%	0	0.00%	0	0.00%
E Total	99	100.00%	157	100.00%	85	100.00%
J						
Imperative	39 (15)	40.21% (15.46%)	75 (21)	50.00% (14.00%)	28 (9)	56.00% (18.00%)
Declarative	24 (17)	24.74% (17.53%)	48 (25)	32.00% (16.67%)	8 (2)	16.00% (4.00%)
Interrogative	24 (12)	24.74% (12.37%)	12 (7)	8.00% (4.67%)	7 (4)	14.00% (8.00%)
Omission	10 (6)	10.31% (6.19%)	15 (3)	10.00% (2.00%)	7 (2)	14.00% (4.00%)
J Total	97 (50)	100.00% (51.55%)	150 (56)	100.00% (37.34%)	50 (17)	100.00% (34.00%)

*Note.* The figures in parenthesis in Japanese are absolute ratios of honorifics.

<sup>43</sup> How much obligation of doing that does Speaker think Addressee has?

- 5: Required to be done (routine work, or too easy to refuse)
- 4: Supposed to be done (within the scope of his or her responsibilities, or special cases you cannot refuse)
- 3: Expected to be done (just outside the scope of his or her responsibilities, or as a special service)
- 2: Unnecessary to be done
- 1: Supposed not to be done

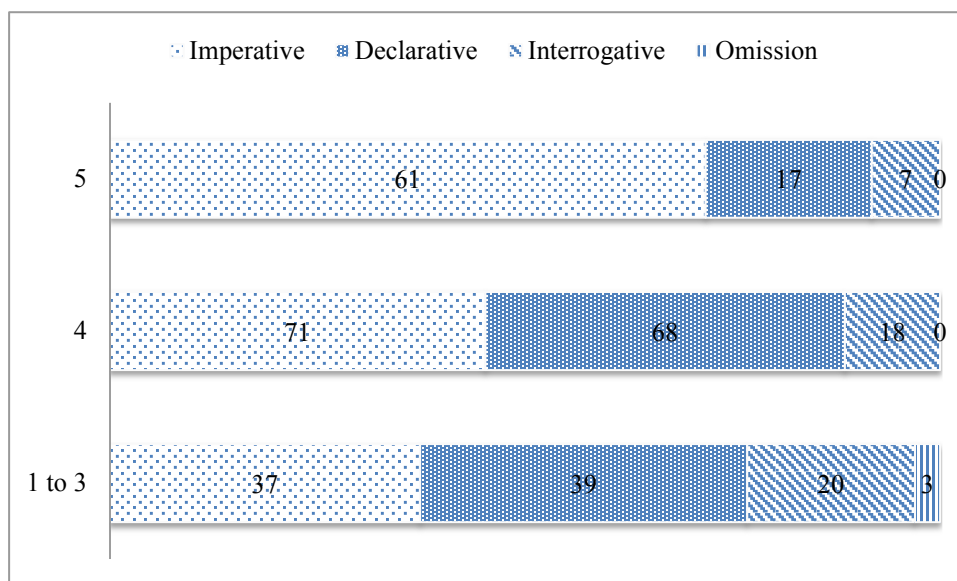


Figure 3. Obligation levels and sentence forms selected by male American English speakers.

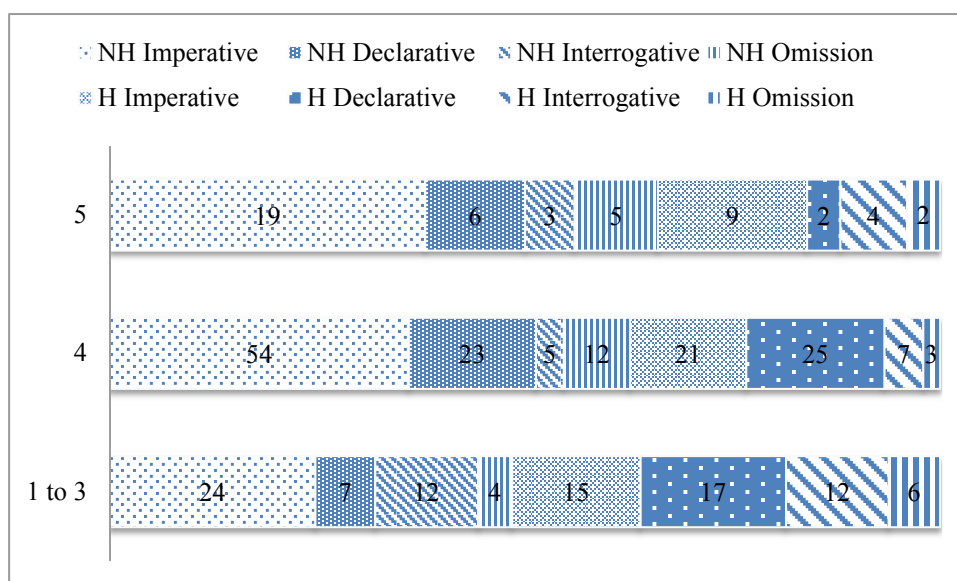


Figure 4. Obligation levels and sentence forms selected by male Japanese speakers. NH: Non-honorific, H: Honorific.

Table 30 and Figures 3 and 4 show the influence of the obligation level. Like Table 29, the distributions in Table 30 are partial. The reason for this is because it is highly likely that there are few “no or little obligation” jobs in the workplace. In American English, the ratio of the Imperative increases when the obligation level increases; the ratio of the Interrogative slightly increases when the obligation level decreases. It appears that the change observed

in the Declarative might be an irregularity because the ratio increases in Level 4 but decreases in Levels 1 to 3. However, this could be interpreted that the Interrogative affects the wording more strongly than the Declarative. Tsuruta et al. (1988, p.91) insist that obligation is the most crucial factor in American English. Based on the changes of the Imperative, the Declarative, and the Interrogative, it can be said that the order of politeness levels in ascending order is Imperative, Declarative, and Interrogative, which is consistent with results in Table 10, such that when the obligation level increases, the politeness level can decrease. Here is a typical example from each level.

Scene 33 Obligation Level 5 Imperative <T=0:47:34> *Erin Brockovich*

Request	Body	1	ED;	Fax these to this number,
Attaching conditions		2	ED;	((PUTS THE DOCUMENTS ON BRENDA'S DESK.))
Asking availability		3	ED;	okay?
Addressee		4	BRENDA;	All of them?
Attaching conditions		5	ED;	All of them.

Scene 415: Obligation Level 4 Declarative <T=1:00:21> *Moneyball*

Request	Body	1	BILLY;	I want you to go on the road with the team.
Addressee		2	PETER;	You don't go on the road with the team.
Reasoning		3	BILLY;	That's why I want you to do it.
Addressee		4	PETER;	Why don't you?
Reasoning		5	BILLY;	I can't develop personal relationships with these guys.
Reasoning		6	BILLY;	I gotta be able to ... trade them, send them down, sometimes cut them.

—omitted—

Scene 184: Obligation Level 3 Interrogative <T=0:40:58> *Maid in Manhattan*

Addressee		1	MARISA;	You shouldn't serve yourself up, no matter what the cause.
Calling attention		2	CHRIS;	So,
Request	Body	3	CHRIS;	Why don't you tell me what you really

			think?
Addressee	4	MARISA;	You really want me to tell you what I think?
Other Responses	5	CHRIS;	Uh-huh.
Addressee	6	MARISA;	Okay, —omitted--

In Scene 33, Ed tells Brenda, his assistant, to fax a pile of documents to the number on a memo. This is one of her routine tasks, so it follows that the obligation level is 5. Ed chooses the Imperative for the instruction. In Scene 415, Billy, General Manager of a professional baseball team, tells Peter, a rookie but specialist to help Billy, to travel with their players. Peter is hired to observe, analyze, and estimate players' skills and potentials. Traveling with the team might not be clearly shown in his contract, but it is highly likely that it is a good opportunity to get to know about each player more. So, the obligation level can be relatively high, 4. Billy chooses a want statement, one of the Declaratives but most polite in the Declarative category, probably because he thinks that a manager should be with the team but he cannot himself. Note that the latter eight lines are omitted here because it is unnecessary to check for sentence form. In Scene 184, Marisa expresses her opinion in a vague way. So, Chris tries to elicit her honest opinion. In this case, the obligation level is relatively low though Marisa has already given a hint to him. Chris chooses the Interrogative ("suggestory formulae"), which is often used for an invitation. By using such an encouraging form, Chris might expect Marisa to be willing to say what she really thinks. Again, the five successive lines are omitted. As shown in these scenes, the obligation levels can affect the choice of sentence forms.

In Japanese, all the levels demonstrate the largest ratios of the non-honorific Imperative, but the figure slightly decreases and the total honorific rate slightly increases when the obligation level decreases. The second and third forms are the honorific Imperative then the non-honorific Declarative in Level 5, the honorific Declarative then the non-honorific Declarative in Level 4, and the honorific Declarative then the honorific Imperative in Levels 1 to 3. If it is assumed that the order based on the politeness level is the same as in American English, it can be said that the ratio of the honorific Imperative is relatively great though the politeness level can increase especially when the obligation level is very low. In addition, the change of the Interrogative has no consistent rule to cover all the levels because the ratio of the Interrogative is unexpectedly high in Level 5. For more

detailed observation, two examples are shown. In Scene 633, the Interrogative (query preparatory) is used in Level 5. In this scene, the judge tells the defense counsel how the court should proceed. It can be understood that in court, formal and polite wording is expected regardless of the status and roles.

Scene 633 Obligation 5 <T=1:29:27> *Sutekina Kanashibari*

Calling attention	1	JUDGE;	<i>Ben'gonin'</i> ,
Request	Body 2	JUDGE;	<i>Shounin' no yousu wo chikuichi wareware ni mo wakaru youni tsutaete itadake masu ka?</i>
Addressee	3	HOUSHOU;	<i>Kashikomari mashita.</i>

The other example is from Kabaya et al. (1998, pp.125-128). When a station attendant wants a passenger move inside of the white line on the platform for safety, he or she can order the passenger to do so. However, an *atakamo* [as if] expression, which is actually an Interrogative instead of Imperative in this case, is used to make it sound more polite by pretending to leave the decision up to the addressee. This means that in Japanese, high obligation levels allow the speaker to choose a less polite expression, but at the same time, very polite expressions can be used without causing ironic effects. That is why no clear mathematical rule can be observed in the changes of the Interrogative in Table 30. It appears that the Omission also has no mathematical rule. Here are examples of the Omission from Levels 3, 4, and 5.

Scene 792: Obligation Level 5 <T=0:41:04> *Ashita ga Aru sa*

Calling attention	1	NOGUCHI;	<i>Hamada kun'!</i> ((M))
Addressee	2	HAMADA;	<P> <i>Hai.</i> </P> ((M))
Request	Body 3	NOGUCHI;	<i>Byou yomi.</i> ((M))
Addressee	4	HAMADA;	<i>E?</i> ((M))
Addressee	5	HAMADA;	<i>A,</i> ((M))
Addressee	6	HAMADA;	<i>hai.</i> ((M))
Addressee	7	HAMADA;	<i>A,</i> ((M))
Addressee	8	HAMADA;	<i>5 byou mae. 4, 3, 2, 1...</i> ((M))



Scene 696: Obligation Level 4 <T=0:06:12> *The Uchouten Hotel*

Addressee	1	YABE;	<i>Tokugawa sama wa 10 ji han' ni o tsuki ni naru to maneejaa san' kara ren'raku ga ari mashita.</i>
Addressee	2	SEO;	<i>Kotoshi mo dai sen'sei o mie ni naru no ka...</i>
Addressee	3	YABE;	<i>Gekijou ga chikai desu kara.</i>
Request Body	4	SHINDOU;	<i>O heya ni kouen' no posutaa hatte oku no wasure nai youni.</i>
Addressee	5	YABE;	<i>((NODS.)) Hai.</i>

Scene 604: Obligation Level 3 <T=0:57:12> *Sutekina Kanashibari*

Calling attention	1	HAYAMI;	<i>Saiban'chou,</i>
Attaching conditions	2	HAYAMI;	<i>Jin'mon' ni hairu mae ni,</i>
Request Body	3	HAYAMI;	<i>Watashi ni sukoshi dake o jikan' wo itadaki tai n' desu ga.</i>
Addressee	4	JUDGE;	<i>Douiu koto ka na?</i>

In Scene 9186, Hamada is supposed to count down to switch on a rocket engine since he was told to do so in advance and accepted to undertake this directive. So, it can be said that the obligation level is 5, and all Noguchi has to do is to remind him. As a result, Scene 792 has only a word and might give the impression of being like an Imperative or rather more impolite. In Scene 696, Yabe, hotel staff, tells Seo, her boss, that a famous singer will stay at their hotel when he has concerts near the hotel. Seo tells her to post his poster in his room as is the usual practice. It can be said that this is a special service they usually give to such a guest, so the obligation level is relatively high. The Request Body provides enough information but does not finish a sentence. In Scene 604, Hayami needs to keep the judge and other people in court until a witness appears after sunset, which can be an unreasonable reason and have a low obligation to be complied with. Scene 604 contains a complete function of a want statement, but an adversative conjunctive particle *ga* adds the nuance of “not the end of a sentence.” According to Okamoto (2010), “*kedo/ga* show that the sentence gives information about the speaker’s hypothetical hope and the speaker expects the addressee to understand that the speaker is asking if the addressee agrees with the speaker or not” (p. 73, translation mine). As a result, it can be said that this form can function like an

Interrogative. As seen in these three scenes, it is true that all of them are classified into the Omission, but different levels can deliver different nuances, and it might be interpreted that the completion level is lower at a higher obligation level. Therefore, it can be understood that the basic order of politeness level in ascending order is Imperative, Declarative, and Interrogative. In considering politeness levels of the Omission, different criteria may be required. Moreover, when the obligation level is high, the politeness level can be lower while very polite forms might be chosen at the highest level.

Table 31

Ability and difficulty Levels and Sentence Forms Selected by Male Speakers

Sentence Form	Ability and difficulty <sup>44</sup>					
	1 to 3		4		5	
	Frequency	Ratio	Frequency	Ratio	Frequency	Ratio
E						
Imperative	27	31.76%	45	41.67%	97	65.54%
Declarative	45	52.94%	44	40.74%	35	23.65%
Interrogative	10	11.76%	19	17.59%	16	10.81%
Omission	3	3.53%	0	0.00%	0	0.00%
E Total	85	100.00%	108	100.00%	148	100.00%
J						
Imperative	36 (13)	34.62% (12.50%)	41 (15)	44.57% (16.30%)	65 (17)	64.36% (16.83%)
Declarative	36 (22)	34.62% (21.15%)	25 (12)	27.17% (13.04%)	19 (10)	18.81% (9.90%)
Interrogative	23 (12)	22.12% (11.54%)	11 (6)	11.96% (6.52%)	9 (5)	8.91% (4.95%)
Omission	9 (5)	8.65% (4.81%)	15 (4)	16.30% (4.35%)	8 (2)	7.92% (1.98%)
J Total	104 (52)	100.00% (50.00%)	92 (37)	100.00% (40.21%)	101 (34)	100.00% (33.66%)

*Note.* The figures in parenthesis in Japanese are absolute ratios of honorifics.

<sup>44</sup> How easily does Speaker think Addressee can do that?

*Note.* Think about ability and authority only.

5: Very easy (immediately done at the site in many cases)

4: Easy

3: Possible

2: Difficult

1: Impossible

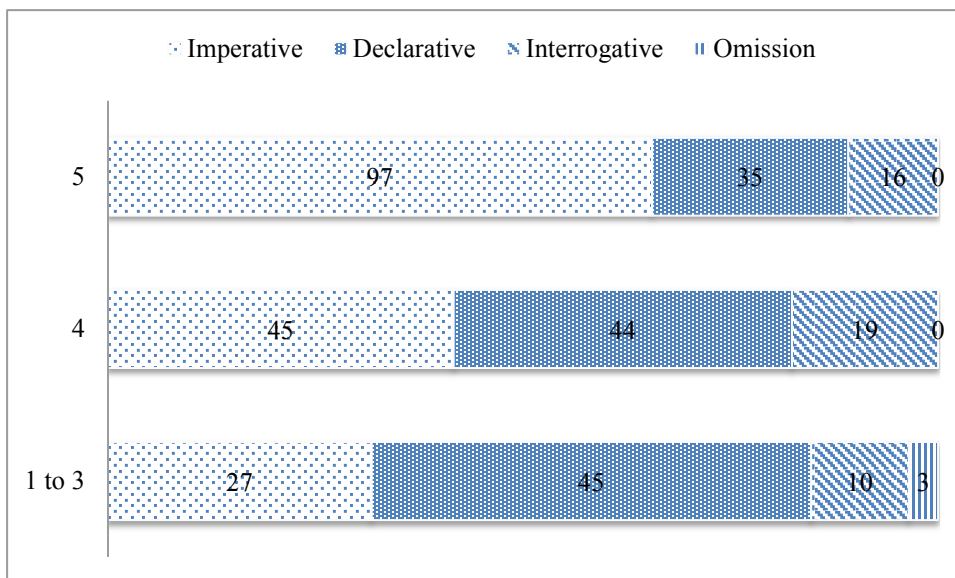


Figure 5. Ability and difficulty levels and sentence forms selected by male American English speakers.

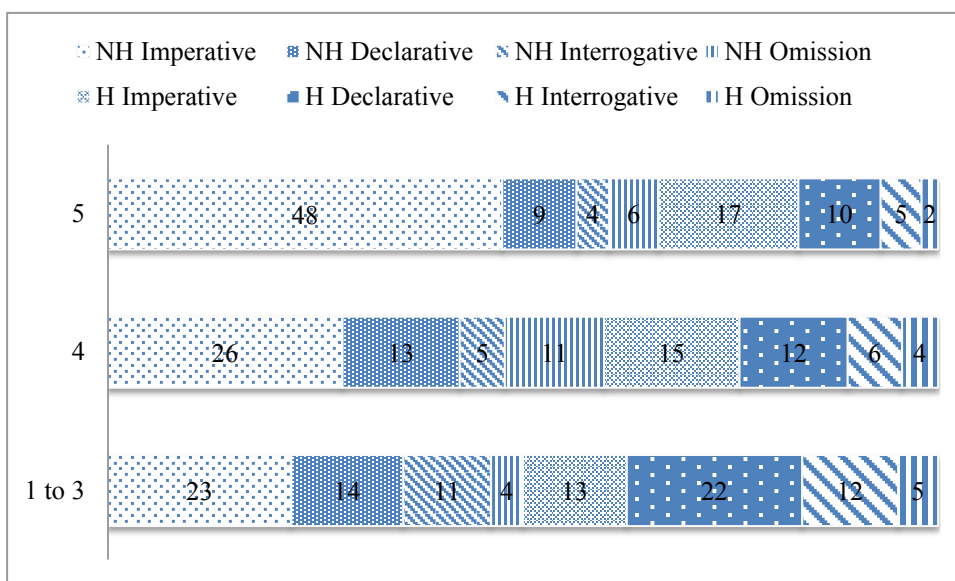


Figure 6. Ability and difficulty levels and sentence forms selected by male Japanese speakers.

NH: Non-honorific, H: Honorific.

Table 31 and Figures 5 and 6 show the influence of Ability and difficulty on the choice of sentence forms. Like the above two variables, the distributions of data are partial. Specifically, there is no or few data in Levels 1 and 2. This is not surprising because the “right person in the right place” can prevent employees from doing what they are not good at. In American English, the ratio of the Imperative is the greatest in Level 5 and decreases

as the level gets lower; in contrast, the use of the Declarative is the most frequent in Levels 1 to 3 and decreases as the level gets higher. However, the Interrogative changes irregularly and is used most frequently at Level 4. It can be interpreted that in Levels 1 to 3, especially 3, the speaker might consider the addressee's lack of ability and venture to press the addressee. As a result, the speaker avoids the use of the Interrogative because softer expressions might allow the addressee to easily refuse the request, which is the effect usually expected by the use of politeness strategies as Leech (1983), Brown and Levinson (1987), and other researchers point out. This reasoning is commonly used to argue that forceful expressions are preferable to let the addressee accept the offer as introduced as an example of bald on record by Brown and Levinson (1987). For example, in Scene 724, the Declarative is used in Level 3.

Scene 724: Ability and difficulty Level 3 <T=1:01:36> *Margin Call*

Calling attention	1	SAM;	Where's he live?
Addressee	2	WILL;	Heights.
Addressee	3	WILL;	So,
Addressee	4	WILL;	I'll call Tuld's guy.
Calling attention	5	SAM;	No.
Reasoning	6	SAM;	it's Eric.
Reasoning	7	SAM;	the last thing we need is those guys going over there, ((M))
Request Body1	8	SAM;	you two go get him, ((M))
Calling attention	9	SAM;	and, ((M))
Request Body	10	SAM;	try to bring him back here by 6:00. ((M))
Addressee	11	WILL;	Alright. ((M))

Eric, a manager in charge of risk management in a security company, has just been fired. However, his data is handed to Peter, his staff and risk assessment analyst, and he finds their company is facing a serious financial crisis. In Scene 724, after emergency executive meetings in the night, Sam, the executive in charge of sales, tells his subordinate Will to bring Eric back to the office together with Seth urgently. Actually, Eric is missing and no one could contact him since he left office, which means that the ability level is low. For that purpose, the speaker chooses the most direct Declarative, a simple rule, because

they really need to talk with Eric to overcome the coming crisis. It can be said that this is a very forceful expression though using the word *try* that he adds can function as a hedge. In this way, the increase in the Declarative intensity can prevent the increase in the Interrogative intensity in Level 3.

In Japanese, regardless of whether it is honorific or not, when the ability level is higher, the ratio of the Imperative is greater, and the ratios of the Declarative and the Interrogative are basically smaller. In addition, the total honorific rate is smaller when the ability level is higher. The order of politeness level is in ascending order Imperative, Declarative, and then Interrogative, and when the ability level is lower, basically, more polite forms are preferred. As an example case of a difficult request, Tsuruta et al. (1988) state that more reserved expressions tend to be used when you want to borrow 10,000 yen than when you need to borrow 100 yen” (p. 106, translation mine). However, the ratio of the non-honorific Omission is the highest in Level 4. Here are some examples of the Declarative and the Omission.

Scene 821: Ability and difficulty Level 3 <T=0:09:37> *Salary Man Neo*

Asking availability	1	NAKANISHI;	<i>Omae nara ... dou suru?</i>
Addressee	2	SHINJOU;	<i>Kokyaku niizu ni awaseta kyakkan'teki deeta ni motozuite eigyō su beki desu.</i>
Addressee	3	SHINJOU;	<i>Boku nara sou shi masu.</i>
Other Responses	4	NAKANISHI;	<i>Un'.</i>
Other Responses	5	NAKANISHI;	<i>Wakatta.</i>
Calling attention	6	NAKANISHI;	<i>Jaa,</i>
Attaching conditions	7	NAKANISHI;	<i>I kagetsu,</i>
Request Body	8	NAKANISHI;	<i>omae ni B chiku no in'shokuten', makaseru.</i>
Calling attention	9	NAKANISHI;	<i>Un.</i>

Scene 868: Ability and difficulty Level 3 <T=0:40:16> *Peanuts*

Rewarding	1	SHIBUYA'S STAFF 1;	<i>Kono youni ten'shutsu suru sai, ma go kibou no kin'gaku ni sou youni taisho shite iku</i>
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			<i>houshin' desu node, ((M))</i>
Calling attention	2	SHIBUYA'S STAFF 1;	<i>Ma, ((M))</i>
Request Body	3	SHIBUYA'S STAFF 1;	<i>go ikkou shite itadake reba to, ((M))</i>
Calling attention	4	SHIBUYA'S STAFF 1;	<i>hai. ((M))</i>
Request Repetition	5	SHIBUYA'S STAFF 1;	<i>Onegai shi masu. ((M))</i>
Addressee	6	SAGARA MARIKO;	<i>Ha:, ((M))</i>
Addressee	7	SAGARA MARIKO;	<i>Demo kouiu koto wa shujin' ni kiite mi masen' to watashi ni wa ... ((M))</i>
Other Responses	8	SHIBUYA'S STAFF 1;	<i>(Hx)</i>

Scene 711: Ability and difficulty Level 4 <T=0:23:18> *The Uchouten Hotel*

Reasoning	1	SHINDOU;	<i>Watashi wa shukuhaku bu no tan'tou ni natta n' de, ((M))</i>
Request Body	2	SHINDOU;	<i>Korekara wa souiu hanashi wa Seo san' ni. ((M))</i>
Addressee	3	AKAMARU;	<i>Dakedo tsugi no soushuhainin' wa dou kan'gaete mo &lt;P&gt; Shindou san' da:. &lt;/P&gt; ((M))</i>
Other Responses	4	SHINDOU;	<i>Son'na koto wa ari masen'. ((M))</i>

In Scene 821, Nakanishi, a manager of a beer company, tells Shinjou, a rookie, to take charge of sales of B district. Although Nakanishi confirms that Shinjou has a concrete sales plan, it should be thought that the ability level is relatively low because Shinjou is a rookie. Nakanishi chooses the non-honorific Declarative (performative) to persuade Shinjou to accept the order. On the other hand, Scene 868 and Scene 711 are cases of the Omission (Levels 3, 4). In Scene 868, Shibuya's company is in charge of redeveloping a local shopping area, and his staff has been persuading Mrs. Sagara to sell their shop. The ability level is relatively low because Shibuya knows that Mr. Sagara does not want to sell his shop and if he did so, he would no longer run their shop there. On the other hand, in Scene 711, Shindou, a vice president of a hotel who was in charge of events before, is asked to hire several talents from Akamaru's agency in a coming event and asks Akamaru to talk to Seo,

who is currently in charge of events. It can be said that Shindou believes that it is easy to change the persons Akamaru should speak to, and the ability level is relatively high. Both of the Request Bodies do not have a main verb, but the completion level of the sentence seems higher in Level 3 because Scene 868 has an honorific verb showing what the addressee should do but Scene 711 does not (non-honorific). It is true that a high level of vagueness can leave more room where the addressee can freely interpret the speaker's intention, but it can also have more risk to cause bad impression by cutting off too much, which results in too short sentences like use of the Imperative. This is consistent with Weizman (1989) reporting that hints are not directly related to politeness as well as Cameron's (2001, p. 85) mention of "risky" and "costly." In addition, when the completion level is higher, the possibility to have any honorific elements can be higher because of the relations of the length of the sentence and the number of words. As a result, the politeness level can be higher. Therefore, it seems that the completion level and the politeness level can be higher when the ability level is lower. However, some speakers might prefer to finish a sentence. For that purpose, the Interrogative can be a more desirable strategy as well as the Declarative. Accordingly, it can be interpreted that the ratio of the Interrogative increases more instead of the Omission when the ability level is lower.

Table 32

## Cost Levels and Sentence Forms Selected by Male Speakers

Sentence Form	Cost <sup>45</sup>					
	1		2		3 to 5	
	Frequency	Ratio	Frequency	Ratio	Frequency	Ratio
E						
Imperative	93	66.91%	54	44.63%	22	27.16%
Declarative	30	21.58%	47	38.84%	47	58.02%
Interrogative	16	11.51%	20	16.53%	9	11.11%
Omission	0	0.00%	0	0.00%	3	3.70%
E Total	139	100.00%	121	100.00%	81	100.00%
J						
Imperative	66 (16)	67.35% (16.33%)	56 (24)	39.72% (17.02%)	20 (5)	34.48% (8.62%)
Declarative	15 (8)	15.31% (8.16%)	44 (27)	31.21% (19.15%)	21 (9)	36.21% (15.52%)
Interrogative	9 (4)	9.18% (4.08%)	22 (13)	15.60% (9.22%)	12 (6)	20.69% (10.34%)
Omission	8 (0)	8.16% (0.00%)	19 (9)	13.48% (6.38%)	5 (2)	8.62% (3.45%)
J Total	98 (28)	100.00% (28.57%)	141 (73)	100.00% (51.77%)	58 (22)	100.00% (37.93%)

*Note.* The figures in parenthesis in Japanese are absolute ratios of honorifics.

<sup>45</sup> How much physical, psychological, and economic costs does Speaker think Addressee will experience in doing that?

Note: Think about the following points.

Economic:

Based on budgets authorized or to be approved at work, or possible change in social status

Time, physical:

Compared to routine work (low regardless actual difficulties etc.)

Psychological:

strong/weak, pressure, risk, etc.

5: unrealistically enormous

4: great

3: relatively high

2: low

1: no or almost no



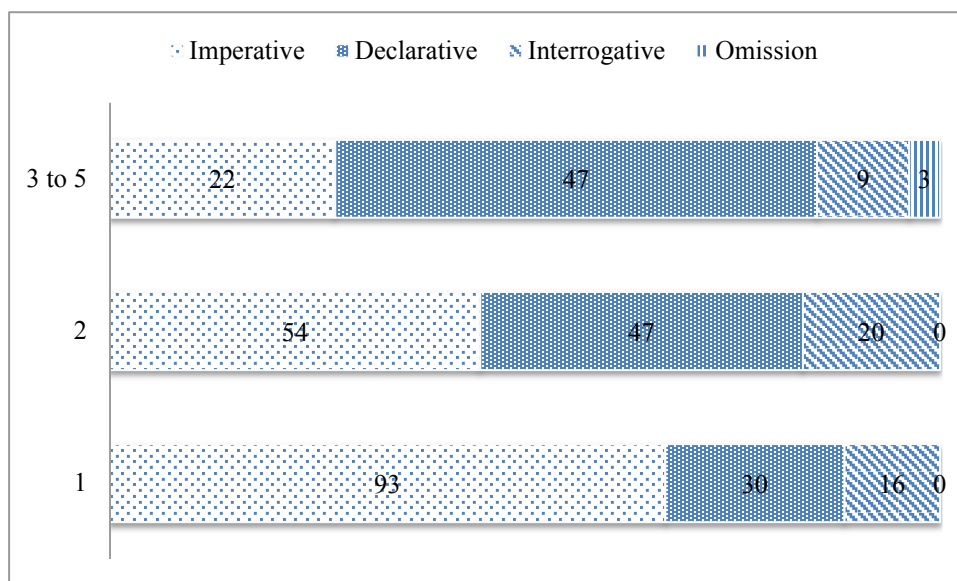


Figure 7. Cost levels and sentence forms selected by male American English speakers.

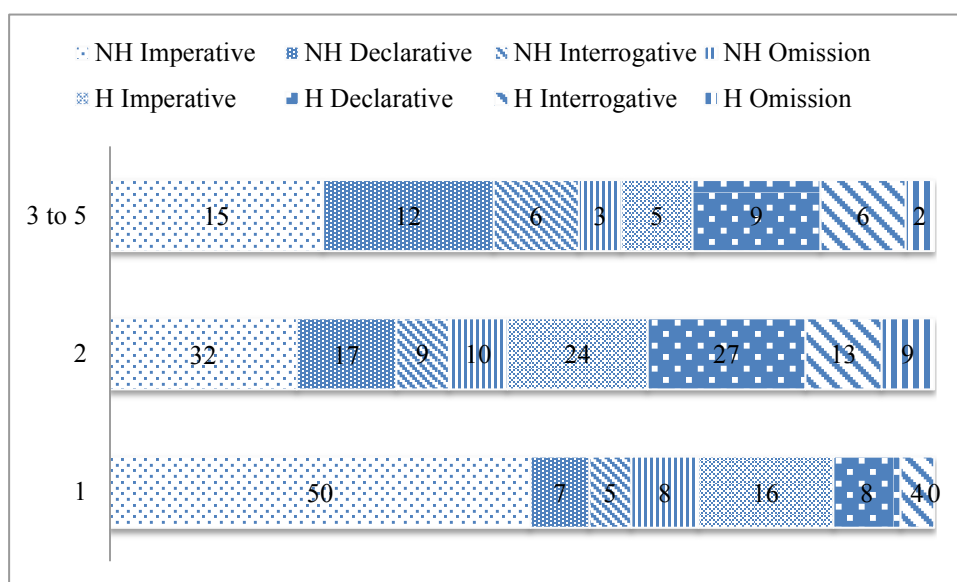


Figure 8. Cost levels and sentence forms selected by male Japanese speakers.

NH: Non-honorific, H: Honorific.

Table 32 and Figures 7 and 8 show how the cost level affects the wording in making a request. In contrast to Ability and difficulty, there are no or few scenes of Levels 4 or 5. The reason for this distribution could be the same as for Ability and difficulty in terms of cost-performance. In American English, when the cost level is lower, the ratio of the Imperative is greater; when the cost level is higher, the ratio of the Declarative is greater. The Interrogative is most frequently used in Level 2. This is somewhat of a contrasting

trend to Ability and difficulty. Cost includes various costs from physical ones to psychological ones, whereas Ability and difficulty is a simpler factor compared to Cost. Nevertheless, it appears that their results have a certain relation. It might be possible to consider these two factors as one set of factors as Cost and Ability. As mentioned earlier, many researchers and English textbook writers emphasize the importance of cost as a crucial factor in making a request. These relatively clear relations are consistent with the expectation based on the literature review. In Japanese, when the cost level increases from Level 1 to Level 2, the ratio of the Imperative drastically decreases and the total honorific rate sharply increases; the Omission is most frequently chosen in Level 2. The honorific rates are highest in Level 2 except for the Interrogative, and also significant differences between sentence forms can be seen Levels 1 and 2. However, the pattern of change reverses when the cost level further increases. For example, the ratios of the non-honorific Declarative and the non-honorific Interrogative increase and the ratios of the honorific Imperative and the honorific Declarative decrease in Levels 3 to 5. Unlike American English, it cannot be said that this seems to be a contrasting trend to that of Ability and difficulty. The reason for this might be because the speaker tries to apply more force to the addressee so that the addressee could try to overcome the lack of ability. Accordingly, it can be said that both in American English and Japanese, when the cost is higher, basically, the politeness level can be higher; however, both strategies might result in the speaker preferring more imposing forms when the cost level is high mainly by use of the Declarative in American English and the non-honorifics in Japanese. It has been said that the cost level is more important in American English than in Japanese. Okamoto (1998) reports that in Japanese “the order of request forms based on indirectness corresponds to the consideration of the cost imposed on the addressee” (p. 109, translation mine). So, it can be said that Japanese speakers also consider the cost carefully in making a request. According to the source data of this study, American English male data have sharper and more regularly-changed slopes than Japanese male data, and in higher levels, intentional pressure might be applied more frequently in Japanese. As a result, it is likely that both male American English and Japanese speakers try to estimate Cost accurately, but as other researchers suggest, Cost needs to be reflected to request forms more regularly in American English.

Table 33

## Benefit Levels and Sentence Forms Selected by Male Speakers

Sentence Form	Benefit <sup>46</sup>			
	1 to 3		4 or 5	
	Frequency	Ratio	Frequency	Ratio
E				
Imperative	119	51.74%	50	45.05%
Declarative	80	34.78%	44	39.64%
Interrogative	31	13.48%	14	12.61%
Omission	0	0.00%	3	2.70%
E Total	230	100.00%	111	100.00%
J				
Imperative	118 (36)	51.08% (15.58%)	24 (9)	36.36% (13.64%)
Declarative	57 (31)	24.68% (13.42%)	23 (13)	34.85% (19.70%)
Interrogative	31 (18)	13.42% (7.79%)	12 (5)	18.18% (7.58%)
Omission	25 (7)	10.82% (3.03%)	7 (4)	10.61% (6.06%)
J Total	231 (92)	100.00% (39.82%)	66 (31)	100.00% (46.98%)

*Note.* The figures in parenthesis in Japanese are absolute ratios of honorifics.

<sup>46</sup> How much benefit does Speaker think Speaker can get by Addressee's doing that?  
 Note: Think about benefit brought to Speaker only.

5: unrealistically enormous

4: substantial (cannot ask anyone else in many cases)

3: some (including usual work, may be able to ask someone else)

2: minimal

1: no or almost no

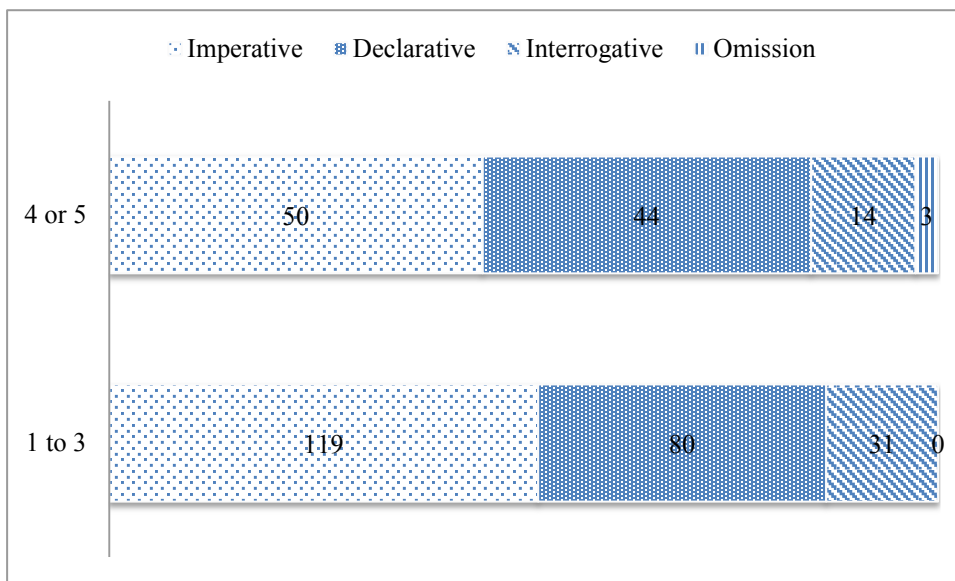


Figure 9. Benefit levels and sentence forms selected by male American English speakers.

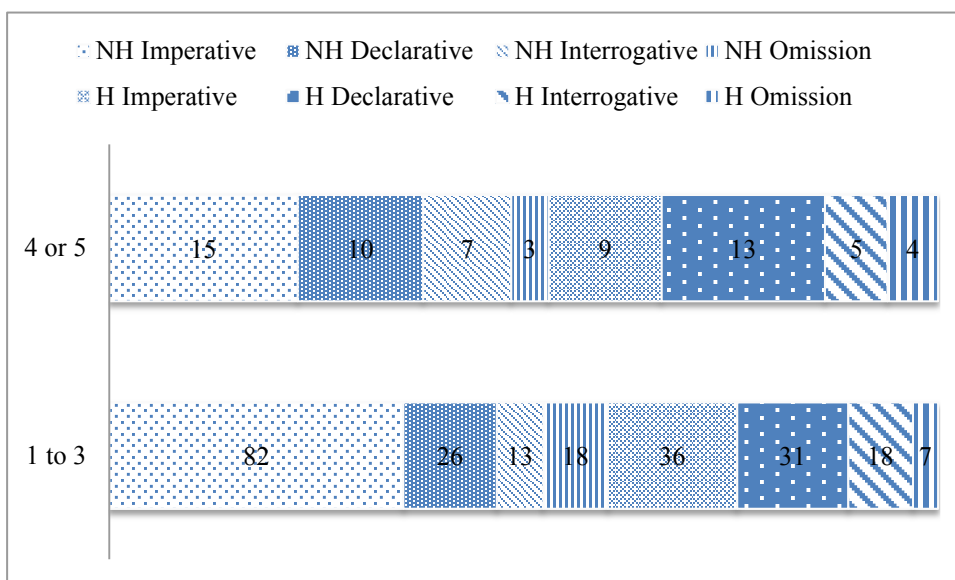


Figure 10. Benefit levels and sentence forms selected by male Japanese speakers.

NH: Non-honorific, H: Honorific.

Table 33 and Figures 9 and 10 show the effects of the benefit level on the wording. As seen in the table, the distributions of the benefit level are very narrow. Actually, a business activity in its entirety might bring different results, but it is unlikely that each task in the workplaces can greatly affect benefit. Therefore, it is important to consider whether it is beneficial or not, but it might be unimportant to estimate how much benefit could be expected. Accordingly, there is little need for the benefit level to be carefully analyzed in

this study. Anyway, in American English, when the benefit level is higher, the ratio of the Imperative decreases and the ratio of the Declarative increases. In Japanese, when the benefit level is higher, the ratio of the non-honorific Imperative is lower and the honorific rates in total are slightly higher. The differences between the higher levels and the lower levels are very small but the patterns of changes are similar to some extent to the other variables seen above in terms of whether the condition is advantageous or not for the speaker.

Table 34

Vertical Distance Levels and Sentence Forms Selected by Male Speakers

Sentence Form	Vertical distance <sup>47</sup>					
	1 or 2		3		4 or 5	
	Frequency	Ratio	Frequency	Ratio	Frequency	Ratio
E						
Imperative	21	36.84%	29	41.43%	119	55.61%
Declarative	28	49.12%	29	41.43%	67	31.31%
Interrogative	7	12.28%	12	17.14%	26	12.15%
Omission	1	1.75%	0	0.00%	2	0.93%
E Total	57	100.00%	70	100.00%	214	100.00%
J						
Imperative	23 (18)	37.10% (29.03%)	18 (5)	43.90% (12.20%)	101 (22)	52.06% (11.34%)
Declarative	20 (20)	32.26% (32.26%)	8 (6)	19.51% (14.63%)	52 (18)	26.80% (9.28%)
Interrogative	10 (10)	16.13% (16.13%)	11 (4)	26.83% (9.76%)	22 (9)	11.34% (4.64%)
Omission	9 (4)	14.52% (6.45%)	4 (3)	9.76% (7.32%)	19 (4)	9.79% (2.06%)
J Total	62 (52)	100.00% (83.87%)	41 (18)	100.00% (43.91%)	194 (53)	100.00% (27.32%)

*Note.* The figures in parenthesis in Japanese are absolute ratios of honorifics.

<sup>47</sup> How far does Speaker think the social distance (especially vertical or in hierarchical relation) is between Speaker and Addressee?

Note: Think about the positions of Speaker and Addressee based on relative relations such as professional-client, sales representative-customer, winner-loser, etc. as well as the differences in social conditions such as status, age group, and gender.

- 5: Speaker is much higher than Addressee.
- 4: Speaker is higher than Addressee.
- 3: Speaker is equal to Addressee.
- 2: Addressee is higher than Speaker.
- 1: Addressee is much higher than Speaker.

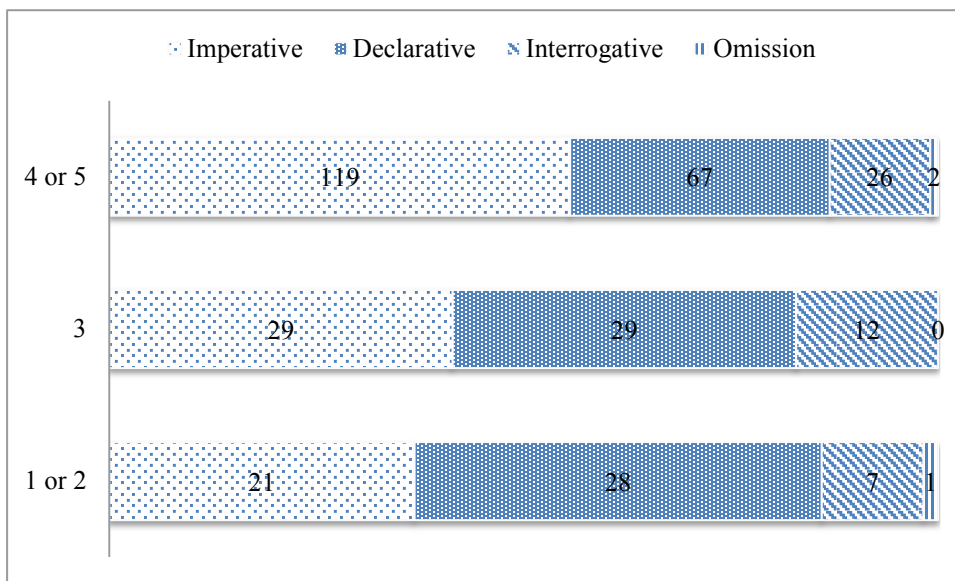


Figure 11. Vertical distance levels and sentence forms selected by male American English speakers.

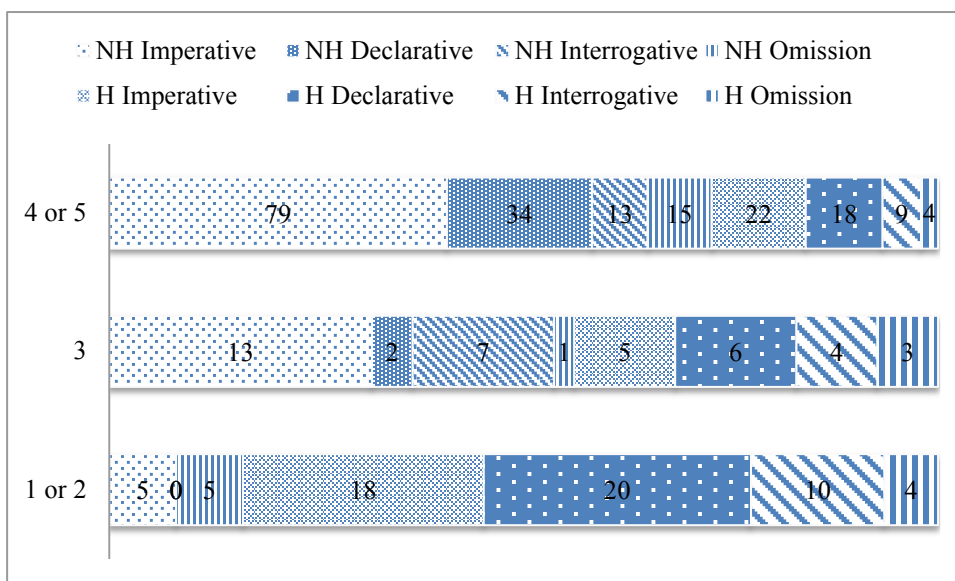


Figure 12. Vertical distance levels and sentence forms selected by male Japanese speakers. NH: Non-honorific, H: Honorific.

Table 34 and Figures 11 and 12 show how Vertical distance can influence the choice of sentence forms. The distributions are balanced compared to the other variables seen above. The reason for this is because there are bosses, their subordinates, and other coworkers in the workplace. However, about a third of the speakers are bosses. This can be common because institutions' activities are usually based on top-down decision making,

which means a boss issues an instruction to his or her subordinate in many cases. In addition, there are few scenes of Levels 1 and 5. This can be because the institutional communication is mainly carried out between two levels both in the top-down and bottom-up systems. In American English, when the distance level is higher, the ratio of the Imperative is greater; and when the distance level is lower, the ratio of the Declarative is greater. The Interrogative is most frequently used in the middle level, three. An example of Level 2 is shown in Scene 464.

Scene 464: Vertical distance Level 2 <T=0:21:56> *No Reservations*

Calling attention	1	NICK;	Oh, my God, ((M))
Calling attention	2	NICK;	it's you. ((M))
Request Body	3	NICK;	I am begging you, will you please tell me the secret of your saffron sauce? ((M))
Addressee	4	KATE;	Excuse me? ((M))

In Scene 464, a new sous-chef, Nick, finds the chef, Kate, at the kitchen and makes a request. The phrase of *I am begging you* makes the sentence Declarative (performative) as well as longer. According to Table 10, the Interrogative is more indirect than the Declarative. However, Brown and Levinson (1987) explain that many Interrogative sentences are used as “conventionally indirect.” This means that the Interrogative is virtually direct in many cases. In addition, the sentence becomes longer by adding the phrase, which means that this sentence can be more polite than a simple Interrogative as Leech, Cruickshank, and Ivanič (2001), F. Inoue (2011) explain that longer sentences can be more polite. Nevertheless, *I am begging you* is performative and can be very influential. From another perspective, Spencer-Oatey (2008, p. 19) says that “we may feel pleased or even honoured if someone asks us for help, feeling that it shows trust in our abilities and/or acceptance as a close friend.” This can be understood in this scene, Nick sees the chef he admires and adds *I am begging* because he wants to express his respect toward Kate by making the sentence longer and also persuasive. Adding phrases such as “*I was wondering if ~*” which is classified as a “Subjectivizer” by Blum-Kulka et al. (1989b, p. 284), intensifies the impression of being more polite to the Declarative. However, adding phrases as strong as “*I am begging you ~*” is forcefully asking another person to comply. By this logic, the decrease of the Interrogative in Level 1 or 2 can be explained because the Declarative is sometimes

preferred to the Interrogative as more polite and/or more pleasing as a form to the addressee. In Japanese, when the distance level increases, the ratios of the non-honorific Imperative and the non-honorific Declarative increase and the honorific rates decrease in the Imperative, the Declarative, and the Interrogative, resulting in drastic drops in total. In Levels 4 or 5, the top three forms are the non-honorific Imperative, the non-honorific Declarative, and then the honorific Imperative. In Levels 1 or 2, those are the honorific Declarative, the honorific Imperative, and then the honorific Interrogative. It can be said that Vertical distance can affect mainly whether it is honorific or not in Japanese. This can make sense because whether it is honorific or not is crucial especially in business as proved by a number of books of honorifics in combination about business manner, and the honorific Imperative can be more polite than the non-honorific Interrogative, for example, as Okamoto (1992) argues. Level 3 might have special features since the non-honorific Interrogative is more notable compared to the other variables. The honorific rate of the Omission is highest also in Level 3 though the figure is close to that of Level 1 or 2. Scene 779 is an example from Level 3.

Scene 779: Vertical distance Level 3 <T=1:19:28> *Hagetaka*

Addressee	1	NISHINO;	<i>Dobai ni itte ta rashii ja nai desu ka.</i>
Other Responses	2	WASHIZU;	<i>Aa.</i>
Reasoning	3	WASHIZU;	<i>Abuku zeni wa ... ii you ni tsukatte yara nai to na.</i>
Addressee	4	NISHINO;	<i>Dou suru tsumori nan' desu ka?</i>
Reasoning	5	WASHIZU;	<i>Omoshiroi shinario wo omoitsuita.</i>
Request Body	6	WASHIZU;	<i>Chikara wo kashite kure nai ka?</i>
			((M))

In Scene 779, Nishino and Washizu are not coworkers in a company but former counterparts who fought against each other in business matters. This condition of “out-group” might let the speaker choose to ask by the Interrogative rather than to declare by the Declarative. In other words, it might be possible that Level 3 is affected by Intimacy more compared to the other levels. Accordingly, as a general case, both in American English and Japanese, when the distance level increases, the politeness level can decrease. However, it seems that the tendency is seen in the ratios of sentence forms in American English and in



the honorifics rates in Japanese.

Table 35

## Intimacy Levels and Sentence Forms Selected by Male Speakers

Sentence Form	Intimacy <sup>48</sup>							
	1		2		3		4 or 5	
	Frequency	Ratio	Frequency	Ratio	Frequency	Ratio	Frequency	Ratio
E								
Imperative	7	21.88%	32	47.06%	86	52.44%	44	57.14%
Declarative	15	46.88%	24	35.29%	56	34.15%	29	37.66%
Interrogative	10	31.25%	11	16.18%	20	12.20%	4	5.19%
Omission	0	0.00%	1	1.47%	2	1.22%	0	0.00%
E Total	32	100.00%	68	100.00%	164	100.00%	77	100.00%
J								
Imperative	13 (5)	50.00% (19.23%)	35 (19)	40.23% (21.84%)	87 (20)	49.71% (11.43%)	7 (1)	77.78% (11.11%)
Declarative	2 (2)	7.69% (7.69%)	23 (15)	26.44% (17.24%)	55 (27)	31.43% (15.43%)	0 (0)	0.00% (0.00%)
Interrogative	8 (3)	30.77% (11.54%)	15 (11)	17.24% (12.64%)	19 (9)	10.86% (5.14%)	1 (0)	11.11% (0.00%)
Omission	3 (2)	11.54% (7.69%)	14 (6)	16.09% (6.90%)	14 (3)	8.00% (1.71%)	1 (0)	11.11% (0.00%)
J Total	26 (12)	100.00% (46.15%)	87 (51)	100.00% (58.62%)	175 (59)	100.00% (33.71%)	9 (1)	100.00% (11.11%)

*Note.* The figures in parenthesis in Japanese are absolute ratios of honorifics.

<sup>48</sup> How close does Speaker think the relationship between Speaker and Addressee is?

5: Really close (family, lovers, etc.)

4: Close

3: Familiar

2: Known

1: Unknown at all, or hated

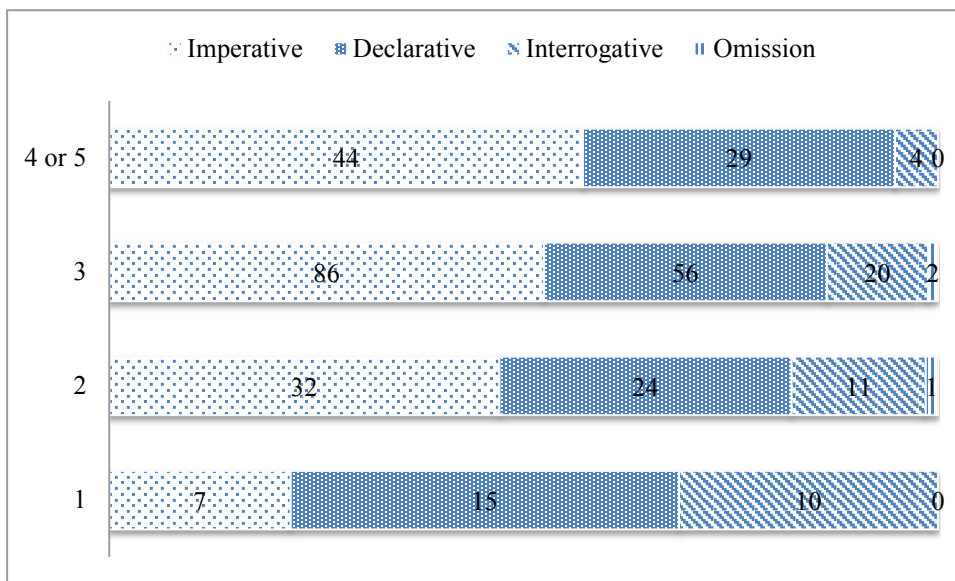


Figure 13. Intimacy levels and sentence forms selected by male American English speakers.

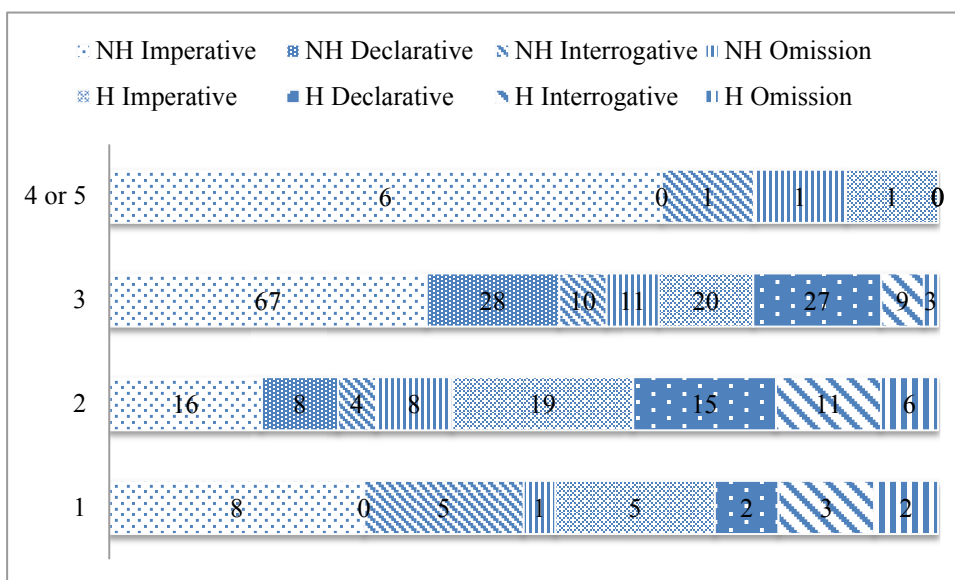


Figure 14. Intimacy levels and sentence forms selected by male Japanese speakers.

NH: Non-honorific, H: Honorific.

Table 35 and Figures 13 and 14 show the influence of Intimacy on wording in requests. The distributions are relatively balanced though there is no data of Level 5 since such level of relations are excluded for business purposes. In American English, the ratios of the Imperative tend to be high except for Level 1; the ratios of the Declarative are centered on the middle zone except for Level 1. When the intimacy level increases, the ratio of the Interrogative decreases. This might show that speakers want to check the addressee’s

intention by asking or prefer more polite forms when they do not know about the addressee very well. Tsuruta et al. (1988) say that Intimacy can function as one of the crucial elements also in American English. This can be confirmed especially in the data of Level 1 and the change of the Interrogative. Here is an example of Level 1.

Scene 3: Intimacy Level 1 <T=0:05:16> *Erin Brockovich*

Calling attention	1	ED;	Listen.
Attaching conditions	2	ED;	Whoever did this to you made one hell of a mistake,
Calling attention	3	ED;	And,
Reasoning	4	ED;	you and me,
Reasoning	5	ED;	we're gonna make him pay for it.
Calling attention	6	ED;	So.
Calling attention	7	ED;	Uh,
Request Body	8	ED;	Why don't you tell me what happened?

In Scene 3, Erin visits Ed's legal firm with a reference for the first time after she had a car accident and was injured. Ed opts for the use of the Interrogative to get necessary information to support her in court. It can be interpreted that Ed wants to avoid pressuring his new client and encourages her to talk in a gentle way. As shown in this scene, special care can be observed in Level 1. On the other hand, in Japanese, the top three forms in Level 1 are the non-honorific Imperative, and then equally the non-honorific Interrogative and the honorific Imperative; those in Level 2, the honorific Imperative, the non-honorific Imperative, and then the honorific Declarative; and those in Levels 3, the non-honorific Imperative, the non-honorific Declarative, and then the honorific Declarative. It seems that the order of the politeness level is Level 2, Level 1, and then Level 3 in descending order in terms of sentence forms and the honorific rates. As Miyake (2011) explains, *soto* [out-group], which is a lower level of Intimacy, requires more polite forms. Miyake (2011) also describes "*yoso* [third party]." She explains that the speaking style of *yoso* [third party] depends on personal preference but is surely different from that of *uchi* [in-group] (pp. 78-79, summary and translation mine). Doi (2007, pp. 63-64) points out that the third group is common to *uchi* [in-group] in a point that you do not have to show reserved attitude as

mentioned above, which can correspond to Miyake (2011)'s *yoso* [third party]. Intimacy Level 1 can correspond to *yoso* [third party], Level 2 to *soto* [out-group], and Level 3 or higher to *uchi* [in-group]. That can be why the honorific rates are high in Level 2. In Scene 10473, Tomura, a substitute chef at a cake shop closed for business, asks Mariko, a pastry cook at the shop, to help at a formal dinner. Tomura opts for using a non-honorific form but the Interrogative to ask Mariko's intention. It can be interpreted that this is because he is just a temporary substitute chef and not familiar with Mariko.

Scene 10473: Intimacy Level 2 <T=1:33:15> *Yougashiten Koandoru*

Calling attention	1	TOMURA;	<i>A;</i>
Calling attention	2	TOMURA;	<i>chot...</i>
Reasoning	3	TOMURA;	<i>Ima,</i>
Reasoning	4	TOMURA;	<i>Ban'san'kai no jun'bi shiteru.</i>
Attaching conditions	5	TOMURA;	<i>Moshi: yokatta ra.;</i>
Request Body	6	TOMURA;	<i>Issho ni yara nai ka?</i>
Addressee	7	MARIKO;	((SHAKES HER HEAD.))

As a result, both in American English and in Japanese, typical features can be observed in changes of the Interrogative. However, in American English, Level 1 needs more care than the other levels; in Japanese, there are several steps of care depending on the level, and *soto* [out-group], Level 2 can be the most polite. This can mean that Japanese is more affected by Intimacy than American English.

In summary, Urgency, Obligation, Ability and difficulty, and Cost can affect American English more than Japanese, whereas Vertical distance and Intimacy can influence Japanese more than American English. These sets of variables might correspond to I. Inoue's (1996) horizontal relations and vertical relations; however, none of them have impact on American English or Japanese only. The reason for this could be partially because the tendencies are changing as reported by Triandis (1997, p. 97, p. 89) that typical Americans' vertical individualism is "moving in the horizontal direction whereas in Japan, "the young generation is moving [from vertical collectivism] both in the horizontal direction and toward individualism" (words in brackets mine). These changes might come from cultural exchanges and could diminish typical features. Nevertheless, there can still be some distinguishable features observed between American English and Japanese. In

Japanese, it does not appear that Urgency is a clearly crucial factor except for great urgency; a special rule can be seen in Obligation; it seems that in American English, the politeness level can be higher in more disadvantageous conditions but exceptional choice can be seen in further disadvantageous conditions of Ability and difficulty and Cost. In Japanese, however, such use is clear only in Cost though more apparent than in American English and the changes between levels are not very large in Ability and difficulty compared to American English; Benefit has a very narrow range of levels to compare both in American English and Japanese; and clear changes depending on the level of Vertical distance can be seen mainly in the honorific rates in Japanese and in the sentence forms in American English; it is highly likely that the intimacy level can match *uchi*, *soto*, or *yoso* in Japanese, whereas male American English speakers can treat Level 1 differently from the other levels while having more opportunities to ask the addressee's condition when the intimacy level decreases. The reasons for the differences are considered based on Triandis' (1995) concept of individualism and collectivism. Triandis (1995) explains that individualists tend to focus on "personal needs, rights, and contracts" while collectivists tend to focus on "norms, obligations, and duties" (Miller, 1994 as cited in Triandis, 1995, p. 44). However, obligations are frequently handled with rights as seen in Blum-Kulka and House (1989), Drew and Heritage (1992), Hymes (1974), Okamoto (1998), and Tsuruta et al. (1988). This can mean that the variable of Obligation in this study can reflect the conditions of both obligations and rights. As a result, it was found that American English speakers and Japanese speakers were both influenced by Obligation, but it is likely that American English speakers do not think that the addressee has to comply with the request but that the speaker has "a strong right to pose that request" (House, 1989, p. 106), for example. On the other hand, Japanese speakers can use *atakamo* [as if] expressions at the highest level of Obligation probably because the speaker knows that the addressee cannot refuse the request since their norms are very important for them and lets the addressee feel happy to respond to that. This could also be connected to Holmes' (1995) concept of professionalism. As a result, that can be why the changes between levels can be larger in American English than in Japanese. In Ability and difficulty and Cost, individualism can allow American English speakers to make a decision based on each set of criteria, which corresponds to "volition," considering the right to make a request. On the other hand, Japanese collectivism might result in Japanese speakers' choice of a safer expression within a narrow range, which corresponds to "*wakimae* or discernment," in Ability and difficulty; however, Japanese

speakers sometimes try to force the addressee to overcome a difficulty in Cost, which can be connected to vertical collectivists' dutiful feature. As mentioned earlier, I. Inoue (1996) insists that there are "fundamental differences in politeness between Japanese and American English, which are based on vertical relations or based on horizontal relations" (p. 34, translation mine). According to this logic, Vertical distance must affect Japanese only, but in actuality, this does not occur. The reason for this can be partially because according to Triandis (1995, pp. 89,97), typical Americans are vertical individualists who differentiate "functional roles (who is to do what)" (p.47) while typical Japanese are vertical collectivists who "differentiate structural roles (who is in charge)" (p.47), which are common in "vertical." In addition, as mentioned above, individualists tend to focus on "personal needs, rights, and contracts (Miller, 1994)" (as cited in Triandis, 1995, p. 44). The importance of a contract can be seen also in *Moneyball* as Billy, General Manager of a professional baseball team, says to Art, Manager of the team, "Could this be about your contract?" <T=0:58:26> when Billy becomes involved in an argument over a policy of appointing a pitcher with Art. This can be viewed as an instance of irony but shows the importance of a contract in American English. Therefore, it can be expected that once a contract is signed, the contractant, who is assumed to be an employee in many cases, will be willing to work in a hierarchy and meet certain conditions in the contract. This might bring about vertical relations in American English. On the other hand, it is true that vertical distance is prioritized in Japanese as Nakane (1967) describes, but spending much time with *uchi* [in-group] members in a company can increase the intimacy level, which can allow Intimacy to weaken the influence of Vertical distance. As a result, Vertical distance can affect American English as well, and the influence in Japanese can be seen mainly in the honorific rates though the impact is still greater than in American English. In Intimacy, using Triandis' (1995, p. 73) words, "sociability" and "interdependence" seen in collectivism could allow Japanese speakers to expect *uchi* [in-group] members to do more than the others, while "self-reliance" and "emotional detachment from ingroups" seen in individualism could make American English speakers to not expect to get special treatment even from others they are familiar with. Therefore, it can be said that Intimacy can influence Japanese speakers more than American English speakers.

The data of female speakers are shown in Appendix N. It appears that female American English speakers use the Imperative very frequently in situations of great urgency but not in the other conditions of Urgency, and the Interrogative more than males but the

pattern of its change between Levels 5 through 3 seems similar to males. This can mean that great urgency can have the greatest impact on female American English speakers due to the limits of time but also consider Urgency in the other levels. In Obligation, female American English speakers use more Interrogative and less Imperative throughout the levels. So, simply, female American English speakers prefer more polite forms. In Ability and difficulty, the Interrogative is chosen rather than the Imperative slightly more in Levels 1 to 3 and fairly more in Level 5 by female American English speakers. As a result, Level 5 accounts for about a double ratio of the Interrogative compared to the other levels while the ratio of the Imperative increases when the ability level increases. This can be related to Japanese *atakamo* [as if] expressions of using more polite expressions than usually expected, and it can be interpreted that female American English speakers prefer to use polite expressions in advantageous conditions as well as in disadvantageous conditions. In Cost, female American English speakers choose less Imperative and more Interrogative than males especially greatly in Level 1 and fairly in Levels 3 to 5. In view of the tendencies seen in Ability and difficulty and Cost, it can be said that they have a certain relation, which is the same as males. In Vertical distance, the ratio of the Imperative is outstanding only in Levels 4 or 5 in female data though the figures gradually increase in males'. The ratios of the Interrogative gradually decrease in female data when the distance level increases while the ratios of the Declarative decrease in males'. It can be said that female American English speakers are affected by Vertical distance but prefer more polite forms than males. In Intimacy, the ratio of the Imperative gradually increases and that of the Interrogative gradually decreases when the intimacy level increases, which is different from males who care only Level 1 very much as far as the Imperative is concerned. This can mean that female American English speakers put more value on Intimacy than males.

Among female Japanese speakers' data, between Levels 3 and 4 of Urgency, in Level 3, the ratio of the Imperative is lower and the total honorific rate is much higher. The honorific rates are generally higher than males'. When the urgency level increases, a shorter sentence can be more preferable due to the limits of time, which can be why the honorific rate decreases. It can be interpreted that such generally high honorific rates make female Japanese speakers take Urgency into account in making a request more sensitively than males. In Obligation, the ratio of the honorific Declarative sharply increases and that of the honorific Interrogative sharply decreases in Level 5. This might suggest that female Japanese speakers slightly decrease the politeness level under certain circumstances. The

honorific rates are the highest in Levels 1 to 3 but second highest in Level 5 though these rates roughly move together inversely with the obligation level in male data. This relatively high honorific rate in Level 5 might be connected to *atakamo* [as if] expressions. In other words, male Japanese speakers can use the honorific Interrogative relatively frequently in Level 5, whereas females can choose honorific forms, especially the honorific Declarative. It can be interpreted that overall, when the obligation level increases to some extent, the politeness level can decrease; however, female Japanese speakers might want to be formal and still polite when the obligation level is very high. So, it can be said that the influence of Obligation is stronger up to Level 4 but *atakamo* [as if] expressions can be observed more frequently in Level 5 than males. In Ability and difficulty, when the ability level decreases, the ratio of the non-honorific Imperative decreases and the total honorific rate and the ratio of the honorific Interrogative increase. It can be said that the politeness level can decrease when the ability level increases. The honorific rates are generally higher in female data than in male data in most conditions, and a higher non-honorific rate can be seen only in the Omission of Levels 1 to 3. The Omission can be a very short word or phrase, and it is not surprising that no honorific elements are included. However, in that case, it is likely that the completion level of sentence is low, which can lead to a low politeness level. In Cost, the ratio of the non-honorific Imperative decreases and the total honorific rate increases when the cost level increases. These clearer changes suggest that female Japanese speakers can put more value on Cost than males. In Vertical distance, the ratio of the non-honorific Imperative drastically decreases and the total honorific rate increases sharply when the distance level decreases. The honorific rate is far higher than in male data especially when the distance level is 3 or higher. This might suggest that female Japanese speakers want to keep the politeness level relatively high unless politeness is really unnecessary. In Intimacy, when the intimacy level increases, the ratio of the non-honorific Imperative increases, and the honorific rate gradually decreases but remains relatively high throughout the levels. It can be said that the politeness level can increase when the intimacy level decreases. These figures can show that female Japanese speakers sensitively change their wording depending on the intimacy level while males can tend to be indifferent about the third party and have a different special rule.

As a result, it can be said that both American English and Japanese female speakers prefer more polite forms than corresponding males. For that purpose, it appears that female American English speakers might use less polite forms fairly frequently only in great



urgency and between a person with whom they share a close relationship. They might choose rather more polite forms even in advantageous conditions of Ability and difficulty and Cost. On the other hand, female Japanese speakers can use the honorific Imperative very frequently. Accordingly, variables can affect all of the four groups in different rates. The influence depends on the variable. Here it should be noted that the Imperative accounts for very large ratios throughout the variables and levels. This can mean that the Imperative is very common and many people use it. Taking this to an extreme, you might always be able to use the Imperative based on the data even though it is often stated by researchers and English text writers<sup>49</sup> that the Imperative should be avoided; however, I believe that average usage can be observed by focusing not on absolute ratios only but relative ratios and changes of large ratios by variable and level. Next, more practical contexts, actual sets of variable conditions, are focused on.

Table 36

Variable Conditions of Target American English and Japanese Request Scenes

		Variables					Language			
Urgency	Obligation	Ability and difficulty	Cost	Benefit	Vertical distance	Intimacy	E	J	Scenes	
4	4	4	2	3	4	3	13	20	33	
3	4	4	2	3	4	3	9	6	15	
4	4	5	1	3	4	3	8	7	15	
4	5	5	1	3	4	3	6	8	14	
2	5	5	1	3	4	3	5	5	10	
3	4	3	3	3	4	3	4	6	10	
						others	296	245	541	
						Total	341	297	638	
						(combination)	(211)	(176)	(51/336)	

As shown in Table 36, 336 combinations of variable conditions are found in total, 211 in American English, 176 in Japanese, and only 51 combinations are found both in American English and Japanese. This suggests that variable conditions are varied by their working environment. The most common condition has 33 scenes in total of American English and Japanese scenes. I will call this condition “first condition” because it is ranked first. The first condition of 4, 4, 4, 2, 3, 4, 3 is very urgent, easy, low-cost and supposed to be done to bring about some benefit to a familiar person in a higher position than the

<sup>49</sup> For more details, see Section 5.4.1.

addressee. In other words, this condition shows a common order by a boss to his or her subordinate at a workplace. House (1989, p. 106) calls the combination of three characteristics, which is “high obligation to comply with the request, low degree of difficulty in performing it, and a strong right to pose that request,” “standard situations.” It is highly likely that “high obligation” can correspond to “strong right,” and his standard situations can be similar to my first condition. Table 37 shows sentence forms used in the first condition.

Table 37

American English and Japanese Sentence Forms in the First Conditions (Males)

Sentence Form	E		J		
	Frequency	Ratio	Frequency	Ratio	(Honorific/Frequency)
Imperative	9	69.23%	11	55.00%	9.09%
Declarative	1	7.69%	8	40.00%	12.50%
Interrogative	3	23.08%	0	0.00%	0.00%
Omission	0	0.00%	1	5.00%	0.00%
Total	13	100.00%	20	100.00%	10.00%

As might be expected based on the results seen above, the Imperative accounts for the largest ratios both in American English and in Japanese, and the honorific rates are very low in Japanese. However, you might feel that the frequency of the Interrogative is relatively high in American English. Actually, one of them is “would you mind if I change the subject?” said by a therapist to his client (<T=0:02:14>, *No Reservations*). Why might this occur? Ide (2006) reports that some persons with very high status use more polite expressions than ordinary people. She explains that the grace and dignity as the attribution of the users of extremely polite honorifics<sup>50</sup> are reflected to their wording (p. 136). She refers to honorifics only, but it should be applicable to other languages which include polite expressions. In addition, Holmes (1995, p. 221) insists that “in more professional transactions, .... the facilitative, supportive, and considerate politeness strategies typical of female talk have been shown to be more effective.” It can be understood that this is an example of such a case. It is likely that certain respected people tend to use very polite expressions regardless of the relation to the addressee. According to Table 38, Japanese female data are similar to that of Japanese males; in American English females’, however, the Declarative accounts for the greatest ratio. In all of the Declarative scenes, the speakers

<sup>50</sup> She also explains that this reasoning is applicable to non-Japanese languages.

are in a very high position, which include the owner of a French restaurant and the assistant general manager of a hotel. Furthermore, the scenes take place in their guests' fields of vision. These conditions might have them prefer the Declarative to the Imperative because the Declarative can be more indirect and polite. This cause can be consistent with the above therapist's case in American English males'.

Table 38

American English and Japanese Sentence Forms in the First Conditions (Females)

Sentence Form	E		J		
	Frequency	Ratio	Frequency	Ratio	(Honorific/Frequency)
Imperative	1	16.67%	3	60.00%	0.00%
Declarative	4	66.67%	1	20.00%	100.00%
Interrogative	1	16.67%	0	0.00%	0.00%
Omission	0	0.00%	1	20.00%	0.00%
Total	6	100.00%	5	100.00%	20.00%

So far, it has been observed that the Imperative is highly frequently used, that the order based on the politeness level is Imperative, Declarative, and Interrogative in ascending order but Omission can depend on the completion level, and that influential variables can be found by comparing the ratios of these four sentence forms and the honorific rates (only Japanese) in each level. Next, examination will go beyond the Request Body.

### 5.3.2. Variable conditions and preambles/postambles.

In this section, combinations of pre/postambles and variable conditions are examined. Although mean, medians, modes, maximum, and minimum are observed in Section 5.2.2, only means, medians, and modes are compared together with variable conditions in this section. In addition, only Yes cases of acceptance are targeted here. The reason for that is because the data will be too complicated after the five levels of variable conditions are added. Moreover, male data are targeted and carefully observed first and then female data are briefly mentioned later.

Table 39

## Numbers of Pre/postambles by the Urgency Level and Timing

Language	Urgency	Timing							
		External trigger	Before	After	Total	External trigger	Before	After	Total
Mean									
E	1	-	-	-	-	-	-	-	-
	2	0.08	1.00	0.79	2.03	0.05	1.26	0.53	2.16
	3	0.03	2.50	1.87	4.56	0.03	1.90	0.93	3.10
	4	0.06	1.55	1.21	2.87	0.07	1.54	0.91	2.55
	5	0.00	0.97	1.03	2.17	0.00	1.29	0.36	1.93
J	1	-	-	-	-	-	-	-	-
	2	0.17	0.57	0.22	1.09	0.00	0.50	0.00	0.50
	3	0.03	1.81	0.84	2.81	0.00	1.50	0.80	2.33
	4	0.06	1.32	0.84	2.28	0.06	1.16	0.46	1.72
	5	0.00	0.00	1.50	1.50	-	-	-	-
Median									
E	1	-	-	-	-	-	-	-	-
	2	0.0	1.0	0.0	2.0	0.0	1.0	0.0	1.0
	3	0.0	1.5	1.0	3.0	0.0	1.0	0.0	3.0
	4	0.0	1.0	0.0	2.0	0.0	1.0	0.0	2.0
	5	0.0	1.0	0.0	2.0	0.0	1.0	0.0	1.5
J	1	-	-	-	-	-	-	-	-
	2	0.0	0.0	0.0	1.0	0.0	0.0	0.0	0.0
	3	0.0	1.0	0.0	2.0	0.0	1.0	0.0	2.0
	4	0.0	1.0	0.0	1.0	0.0	1.0	0.0	1.0
	5	0.0	0.0	1.5	1.5	-	-	-	-
Mode									
E	1	-	-	-	-	-	-	-	-
	2	0	0	0	0	0	0	0	0
	3	0	1	0	2	0	1	0	1
	4	0	0	0	2	0	0	0	0
	5	0	0	0	0	0	1	0	1
J	1	-	-	-	-	-	-	-	-
	2	0	0	0	1	0	0	0	0
	3	0	1	0	1	0	1	0	1
	4	0	0	0	1	0	1	0	1
	5	0	0	1	1	-	-	-	-

Note. “-“ means that the level has only two or less scenes.

As shown in Table 39, comparing Levels of 3, 4, and 5, when the urgency level increases, the means of Total decrease both in American English and Japanese. Urgency is directly related to time, so these results can be considered reasonable. The figures of Level 2 are similar to those of Level 5, especially less than Level 5 in males' data. This can be affected by the feature of easiness in Level 2. However, turning to the medians and the modes, the situation changes slightly and more careful observation is necessary.

In American English, it can be seen that Levels 5 and 2 have similar tendencies; Level 3 is outstanding in the medians while Levels 3 and 4 are the same in the modes. It seems that male American English speakers distinguish “immediate action” from the others. Regarding Before, the means can be classified into three groups of Levels 5 and 2, immediate action, Level 3, no urgency, and Level 4 in the middle of the two, whereas the medians and the modes can be classified into two groups of Levels 5, 4, and 2, “immediate” action in a wider sense, and Level 3, no urgency. It appears that After has no clear change. It therefore follows that when male American English speakers can decrease the number of preambles since the reaction immediately needs to be done, this can result in the decrease of the number of the total pre/postambles and the decrease of the dependence on Before<sup>51</sup>. The data in Table 39 are calculated after excluding the maximum and the minimum but can still have many outliers. So, boxplots are generated in order to visualize the changes and also narrow the range of data to focus on. According to the position changes of the boxes in Figures 15 to 17, it can be observed that the number of preambles can decrease when the urgency level increases, the number of postambles can increase when the urgency level is low, the total number of pre/postambles can decrease especially in Level 5, and the number in Level 2 is similar to that of Level 5. Note that the boxplots of External triggers display almost no box regardless of variable. So, no image is shown and also no mentions are made for External triggers.

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<sup>51</sup> For more details, see Appendix O.

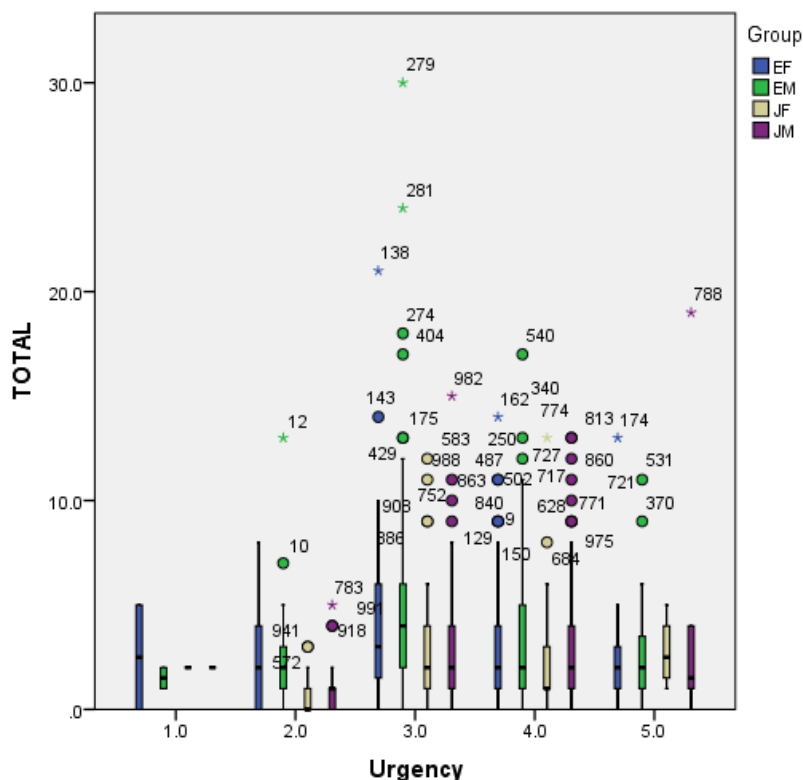


Figure 15. Total numbers of pre/postambles by the urgency level.

EF: American English Female; EM: American English Male; JF: Japanese Female; JM: Japanese Male.

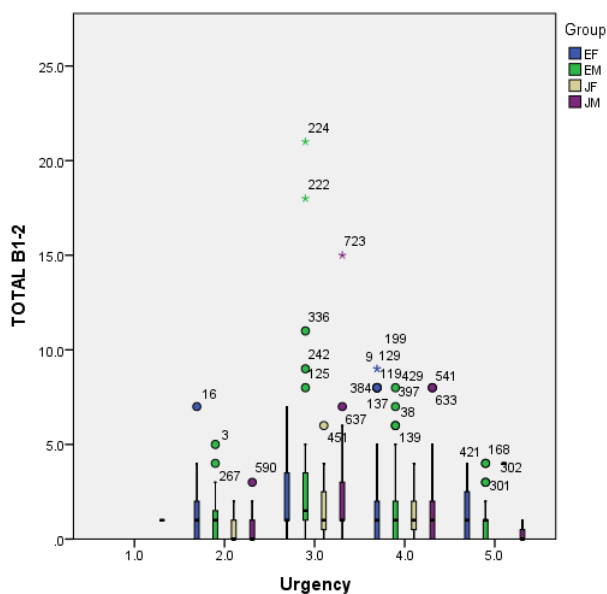


Figure 16. Numbers of preambles by the urgency level.

EF: American English Female;  
 EM: American English Male;  
 JF: Japanese Female; JM: Japanese Male.

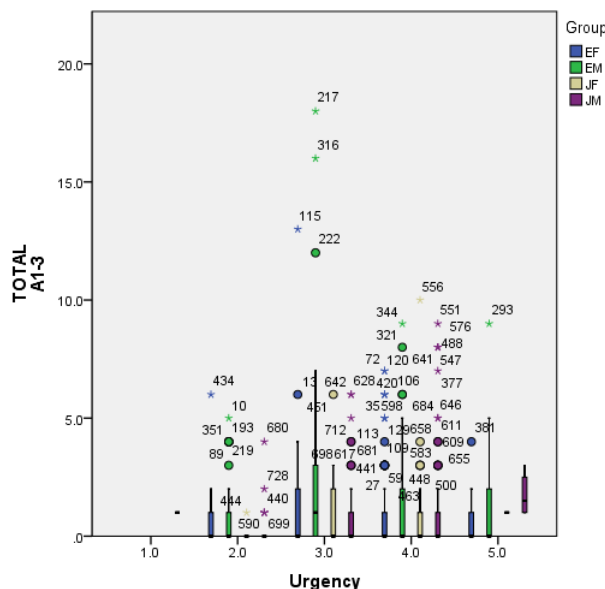


Figure 17. Numbers of preambles by the urgency level.

EF: American English Female;  
 EM: American English Male;  
 JF: Japanese Female; JM: Japanese Male.

Here are examples of Levels 2 and 3.

Scene 24: Urgency Level 2 <T=0:34:37> *Erin Brockovich*

Request	Body	1	SCOTT; I am just gonna need you to sign [in here.]
Addressee		2	ERIN; [Oh, ... ]
Addressee		3	ERIN; Sure.

Scene 357: Urgency Level 3 <T=0:48:38> *Antitrust*

Calling attention		1	GARY; Well, ((M))
Reasoning		2	GARY; I like to sneak in late at night sometimes to see who the obsessive ones are. ((M))
Addressee		3	MILO; @.
Request	Body	4	GARY; Don't work too late. ((LEAVES)) ((M))
Reasoning		5	GARY; I got my eye on you. ((M))

In Scene 24, Erin visits a water board and wants to find certain documents by herself in the storeroom. Scott, staff of the water board, tells Erin to sign to obtain the permission to entry. It is true that this moment is not the real start of the conversation between Scott and Erin, but it can be said that this scene shows that an easy request does not necessarily require any additional explanation even if an immediate action is expected. In Scene 357, Gary, CEO, finds his favorite programmer, Milo working in the office at around 3 o'clock in the morning. Gary tells Milo not to work late at night but does not try to persuade him to leave the office immediately. Gary provides Reasoning Before and After his request. These examples can show that Brown and Levinson's (1987) "great urgency" is applicable to pre/postambles when an immediate action is expected, and the numbers can change mainly in Before.

On the other hand, in Japanese, the medians of Total do not demonstrate a regular change and the modes are consistent between the levels though the means increases when the urgency level increases. Considering the changes in the three representative figures, it might be said that Level 3 can allow the speaker to add more pre/postambles than the other levels. Regarding Before, it appears that Level 3 is outstanding, whereas Level 5 is outstanding in After. It can be said that male Japanese speakers provide more preambles when there is little or no urgency but might add a postamble in great urgency when

necessary<sup>52</sup>. The reason for this also might be because the speaker wants to propose the Request Body as quickly as possible and has to add a postamble instead of a preamble. These tendencies can be seen also in Figures 15 to 17. Here are examples of Levels 5 and 3.

Scene 593: Urgency Level 5 <T=0:39:18> *Sutekina Kanashibari*

Addressee	1	HOUSHOU;	((KNOCK, KNOCK)) <i>Houshou desu.</i>
Request Body	2	HAYAMI;	<i>Chotto mate.</i>
Addressee	3	HOUSHOU;	<i>Haitte ii desu ka? ((M))</i>
Request Rephrasing	4	HAYAMI;	<i>Dame da. ((M))</i>
Addressee	5	HOUSHOU;	<i>Hairi masu yo:. ((M))</i>
Calling attention	6	HAYAMI;	<i>A:::, ((M))</i>
Reasoning	7	HAYAMI;	<i>Ima chotto, den'wa chuu nan' da.</i> <i>((M))</i>

Scene 779: Urgency Level 3 <T=1:19:28> *Hagetaka*

Addressee	1	NISHINO;	<i>Dobai ni itte ta rashii ja nai desu ka.</i>
Other Responses	2	WASHIZU;	<i>Aa.</i>
Reasoning	3	WASHIZU;	<i>Abuku zeni wa ... ii you ni tsukatte</i> <i>yara nai to na.</i>
Addressee	4	NISHINO;	<i>Dou suru tsumori nan' desu ka?</i>
Reasoning	5	WASHIZU;	<i>Omoshiroi shinario wo omoitsuita.</i>
Request Body	6	WASHIZU;	<i>Chikara wo kashite kure nai ka?</i> <i>((M))</i>

In Scene 593, Houshou, a lawyer, wants to talk with her boss, Hayami, but he tells her to wait in front of the door and not to enter his room. Hayami needs to stop her anyway, so the request comes first and is repeated, and then Reasoning is added After. On the other hand, in Scene 779, Nishino knows that Washizu, a fund manager and also his former counterpart, is fighting as a white knight for a company and is listening to what the issue is about. Washizu gives Nishino two hints of his plan before asking for help. Actually, the plan

<sup>52</sup> After excluding the cases where the number of preambles and that of postambles are equal, the ratios of After superior cases are 100.00% in Japanese male data, 47.37% in American English male data, and 25.00% in American English female data in Level 5, and 26.92%, 32.61%, and 29.41% in Level 4. See also Appendix O.



needs time to proceed with, and it is not urgent. The two scenes selected based on the observed tendencies can show that preambles are provided in no urgency, and a postamble great urgency. In other words, even in great urgency, Japanese speakers might add postambles, which can result in small change in total. This can mean that Urgency is not a very strong factor as Okamoto (1998) explains.

It is hard to say that female American English speakers might have a regular rule though the means and medians of Total decrease when the urgency level increases between Levels 3 and 5. The reason for this is because the modes have a totally different tendency from the means and medians, and in Before, the means, medians, and modes change differently. However, it might be true that female American English speakers can add a pre/postamble slightly more frequently in Level 3 than in any other levels based on the changes of the numbers in Table 39 and Figures 15 to 17. The reason for this could be because they do not have to consider a time-limit in Level 3. Female Japanese speakers might care about Before and Total because gaps can be seen mainly between Level 2 and Levels 3 and 4; however, the differences between levels are very small compared to American English male data and also can arise from whether the request is easy to respond to or not or is connected with any other factors. According to Levels 3 to 5 in Figures 15 to 17, it could appear that female Japanese speakers might increase the total number of pre/postambles in Level 3, but the differences between the levels are very small. As a result, females Japanese speakers might not care about Urgency very much as Okamoto (1998) explains in referring to the fact that Japanese speakers have more interest in other factors even in situations of urgency.

Table 40

## Numbers of Pre/postambles by the Obligation Level and Timing

Language	Obligation	Timing							
		External trigger	Before	After	Total	External trigger	Before	After	Total
		M				F			
		Mean							
E	1	-	-	-	-	-	-	-	-
	2	-	-	-	-	0.00	5.00	2.67	7.67
	3	0.02	2.32	1.91	4.39	0.09	1.63	0.88	2.81
	4	0.09	1.65	1.35	3.19	0.06	1.80	1.02	3.02
	5	0.03	1.06	0.75	1.90	0.05	1.17	0.61	1.93
J	1	-	-	-	-	-	-	-	-
	2	0.00	3.00	1.00	4.00	-	-	-	-
	3	0.00	2.04	1.35	3.49	0.00	2.00	0.92	3.04
	4	0.06	1.22	0.71	2.08	0.08	1.03	0.59	1.74
	5	0.18	0.65	0.10	1.00	0.00	0.81	0.08	1.04
		Median							
E	1	-	-	-	-	-	-	-	-
	2	0.0	2.0	1.0	3.0	0.0	5.0	3.0	8.0
	3	0.0	1.0	1.0	4.0	0.0	1.0	0.0	2.0
	4	0.0	1.0	0.0	2.0	0.0	2.0	0.5	2.5
	5	0.0	1.0	0.0	2.0	0.0	1.0	0.0	1.0
J	1	-	-	-	-	-	-	-	-
	2	0.0	3.0	1.0	4.0	-	-	-	-
	3	0.0	2.0	0.0	3.0	0.0	2.0	0.0	3.0
	4	0.0	1.0	0.0	1.5	0.0	1.0	0.0	1.0
	5	0.0	0.0	0.0	1.0	0.0	1.0	0.0	1.0
		Mode							
E	1	-	-	-	-	-	-	-	-
	2	0	2	-	-	0	-	5	8
	3	0	1	0	2	0	0	0	0
	4	0	1	0	2	0	2	0	2
	5	0	0	0	1	0	0	0	0
J	1	-	-	-	-	-	-	-	-
	2	0	3	1	4	-	-	-	-
	3	0	1	0	2	0	1	0	1
	4	0	1	0	1	0	1	0	1
	5	0	0	0	1	0	0	0	0

Note. “-“ means that the level has only two or less scenes.

As shown in Table 40, all of the means, medians, and modes of Total, Before, and After decrease when the obligation level increases between Levels 3 and 5 both in American English and Japanese male data. This can be because high obligation means routine work in many cases, and as Gumperz (1982) explains such work for “conventionalized context,” no additional information is necessary. In addition, the priority on Before can be seen throughout the levels. Okamoto (1998) points out that “off record is

often used when the addressee is clearly supposed to do that” (p. 113, translation mine). In such cases, “all the speaker needs to do is to explain his or her situation” (p. 86, translation mine). He notes that “typical request expressions can be provided after the explanation of the speaker’s situation, and the explanation of the speaker’s situation functions as a preamble” (pp. 30-31, translation mine). In view of this phenomenon, it can be interpreted that the speaker starts with a preamble and can stop giving a Request Body if the addressee understands the speaker’s intention in advance. Therefore, it can be said that as the obligation level increases, the number of pre/postambles decreases both in American English and Japanese, and the dependence on Before increases especially in Japanese<sup>53</sup>. These tendencies can be seen also in Figures 18 to 20. It seems that the differences in the dependence on Before are greater between Levels 4 and 5, and the widths of changes are approximately equal between Japanese and American English though the absolute figures are higher in American English.

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<sup>53</sup> After excluding the cases where the number of preambles and that of postambles are equal, the ratios of Before superior cases are 90.00% in Japanese and 65.45% in American English in Level 5 while 70.42% and 64.29% in Level 4. In female speakers, the ratios of Before superior cases are 87.50% in Japanese and 74.51% in American English in Level 5 while 72.41% and 70.73% in Level 4. For more details, see Appendix O.

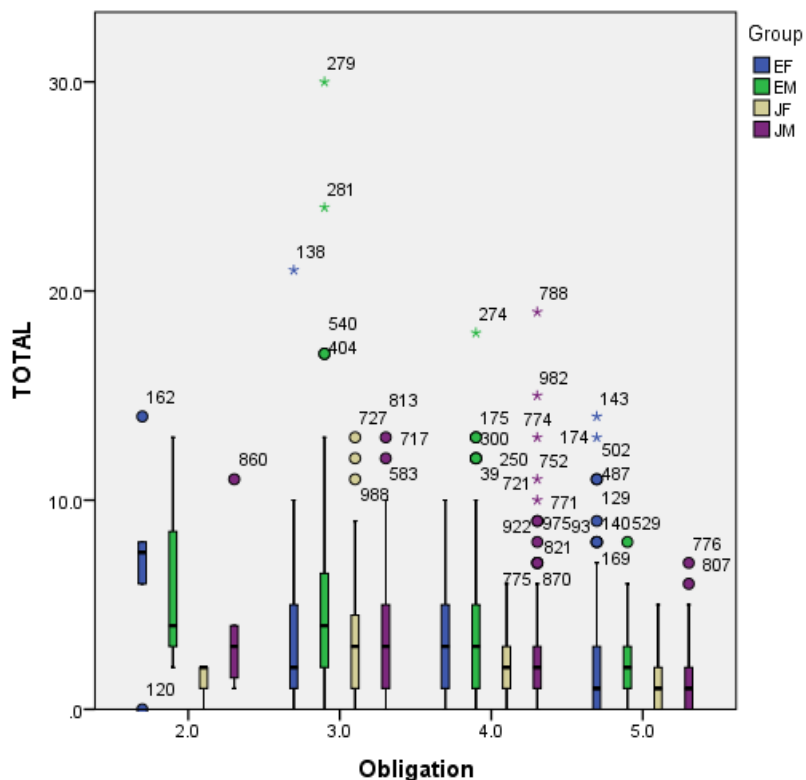


Figure 18. Total numbers of pre/postambles by the obligation level.

EF: American English Female; EM: American English Male; JF: Japanese Female; JM: Japanese Male.

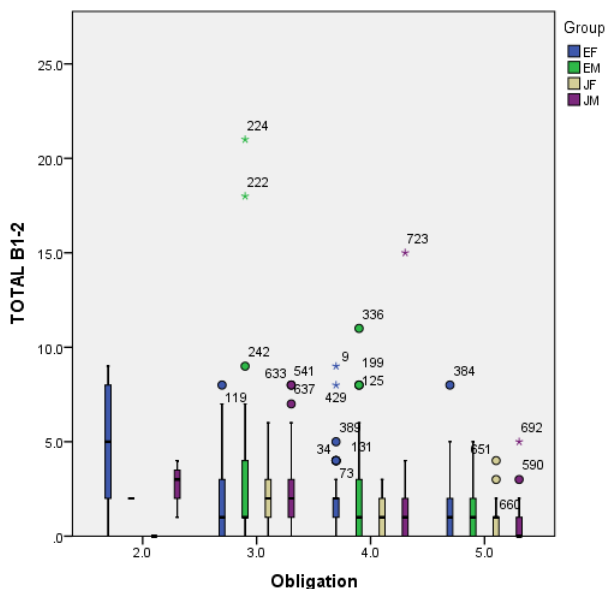


Figure 19. Numbers of preambles by the obligation level.

EF: American English Female;  
EM: American English Male;  
JF: Japanese Female; JM: Japanese Male.

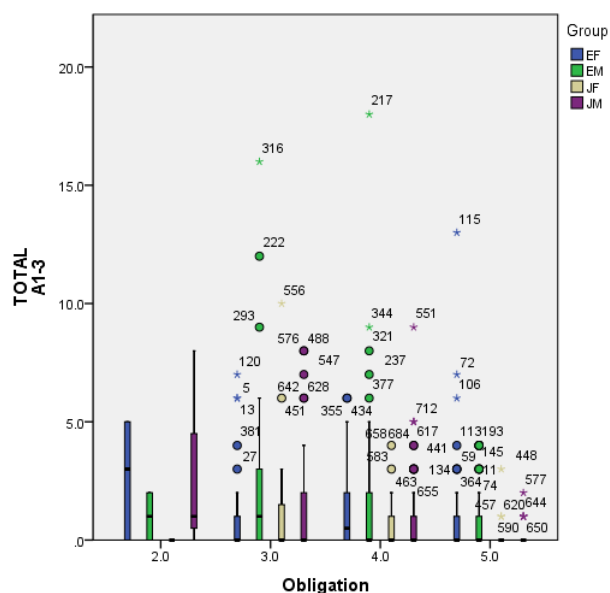


Figure 20. Numbers of postambles by the obligation level.

EF: American English Female;  
EM: American English Male;  
JF: Japanese Female; JM: Japanese Male.

Here are Japanese scenes of Levels 5 and 3.

Scene 1001: Obligation Level 5 <T=1:59:36> *Kencho no Hoshi*

Asking availability	1	SHIOMI;	<i>Dou sare mashita?</i> ((M))
Request Body	2	SHIOMI;	<i>Tsuzukete kudasai.</i> ((M))
Addressee	3	NINOMIYA;	<i>Bousai setsubi ...</i> ((M))

Scene 873: Obligation Level 3 <T=0:59:56> *Peanuts*

Calling attention	1	AKAIWA;	<i>Akiyoshi san_(/sa:n/),</i>
Rewarding	2	AKAIWA;	<i>Douse kaku nara,</i>
Request Body	3	AKAIWA;	<i>Ore tachi no koto, kakkoyoku kaite kudasai yo.</i>
Request Repetition	4	MIYUKI;	<i>Watashi mo kawaiku kaite ne.</i>
Request Repetition	5	#;	<i>Ore tachi mo,</i>
Request Repetition	6	HARUO	

+ NATSUO + AKIO; *Yoroshiku onegai shi masu.*

In Scene 1001, in the middle of an on-site inspection by a team of fire authorities, Ninomiya, staff at a supermarket, suddenly stops reciting a specified part of the Fire Defense Law. The head inspector, Shiomi, tells her to finish it. This inspection is carried out under the Fire Defense Law, and Shiomi's request can be classified into the obligation level 5. Shiomi starts with Asking availability. "*Dou sare mashita?*" means "What's the matter?" in American English. This can work as a hint, and some addressees might react immediately. However, in this scene, Ninomiya does not restart. So, Shiomi has to say, "*Tsuzukete kudasai,*" which literally means "Please continue," to encourage her. On the other hand, in Scene 873, Akiyoshi is temporarily playing baseball again in an amateur team he once belonged to for inspiration to write. His team mates know why he returned to their team and ask him to describe them in a more attractive way instead of stopping his using them as models. This scene can be classified into the obligation level 3. One of Akiyoshi's team mates, Akaiwa, starts with Calling attention and agrees that Akiyoshi can use him as a model in writing as Rewarding before the request. As these scenes show, it can be said that when the obligation level is higher, the number of pre/postambles can be smaller, but the dependence on Before can still be observed.

On the other hand, it seems that female American English speakers can have significant differences in Total and Before mainly between Level 2 and the others though Level 2 is excluded in male data because of the small number of scenes, and female Japanese speakers in Total and Before between Level 3 and Levels 4 and 5. It can be said that female American English speakers might roughly adjust the number of pre/postambles only when the obligation level is relatively low, and female Japanese speakers might do so slightly more proactively than female American English speakers. As a result, it should be said that female American English speakers might not strictly follow clear rules of the obligation level compared to the other groups. These tendencies can be seen also in Figures 18 to 20.

According to Table 41, it seems that when the ability level decreases, the means and medians of Before, After, and Total increase mainly between Levels 4 and 3, or “easy” and “possible” both in American English and Japanese male data. It can be interpreted that the reason is because high ability levels do not require many additional explanations, which is similar to high obligation level. In addition, only in American English, the dependence on Before slightly decreases to around 50% in Level 3<sup>54</sup>. These tendencies can be seen also in Figures 21 to 23, and the change is graded in Total of American English and greater in American English than in Japanese.

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<sup>54</sup> After excluding the cases where the number of preambles and that of postambles are equal, the ratios of Before superior cases are 48.65% in American English and 64.44% in Japanese in Level 3 while 65.08% and 77.27% in Level 4. In female speakers, the ratios of Before superior cases are 64.71% in American English and 46.67% in Japanese in Level 3 while 75.86% and 90.63% in Level 4. For more details, see Appendix O.

Table 41

## Numbers of Pre/postambles by the Ability Level and Timing

Language	Ability and difficulty	Timing							
		External trigger	Before	After	Total	External trigger	Before	After	Total
		M				F			
		Mean							
E	1	-	-	-	-	-	-	-	-
	2	0.00	4.60	1.80	6.20	-	-	-	-
	3	0.07	2.71	2.48	5.45	0.06	2.06	1.33	3.89
	4	0.02	1.55	1.29	2.97	0.00	1.60	0.89	2.57
	5	0.08	1.14	0.83	2.08	0.16	1.33	0.49	2.10
J	1	-	-	-	-	-	-	-	-
	2	0.00	3.00	0.00	4.00	0.00	3.00	0.00	3.00
	3	0.03	1.92	1.47	3.53	0.00	1.37	1.37	2.95
	4	0.05	1.17	0.48	1.83	0.03	1.33	0.33	1.77
	5	0.11	0.91	0.41	1.56	0.03	0.87	0.30	1.30
		Median							
E	1	-	-	-	-	-	-	-	-
	2	0.0	5.0	2.0	6.0	-	-	-	-
	3	0.0	2.0	2.0	4.5	0.0	1.5	0.0	3.0
	4	0.0	1.0	0.5	2.0	0.0	1.0	0.0	2.0
	5	0.0	1.0	0.0	2.0	0.0	1.0	0.0	1.0
J	1	-	-	-	-	-	-	-	-
	2	0.0	3.0	0.0	4.0	0.0	3.0	0.0	3.0
	3	0.0	2.0	1.0	3.0	0.0	1.0	1.0	2.0
	4	0.0	1.0	0.0	1.0	0.0	1.0	0.0	1.0
	5	0.0	1.0	0.0	1.0	0.0	1.0	0.0	1.0
		Mode							
E	1	-	-	-	-	-	-	-	-
	2	0	5	2	-	-	-	-	-
	3	0	1	0	2	0	1	0	3
	4	0	1	0	2	0	0	0	0
	5	0	0	0	2	0	0	0	1
J	1	-	-	-	-	-	-	-	-
	2	0	4	0	4	-	-	-	-
	3	0	1	0	1	0	1	0	1
	4	0	0	0	1	0	1	0	1
	5	0	1	0	1	0	0	0	1

Note. “-“ means that the level has only two or less scenes.

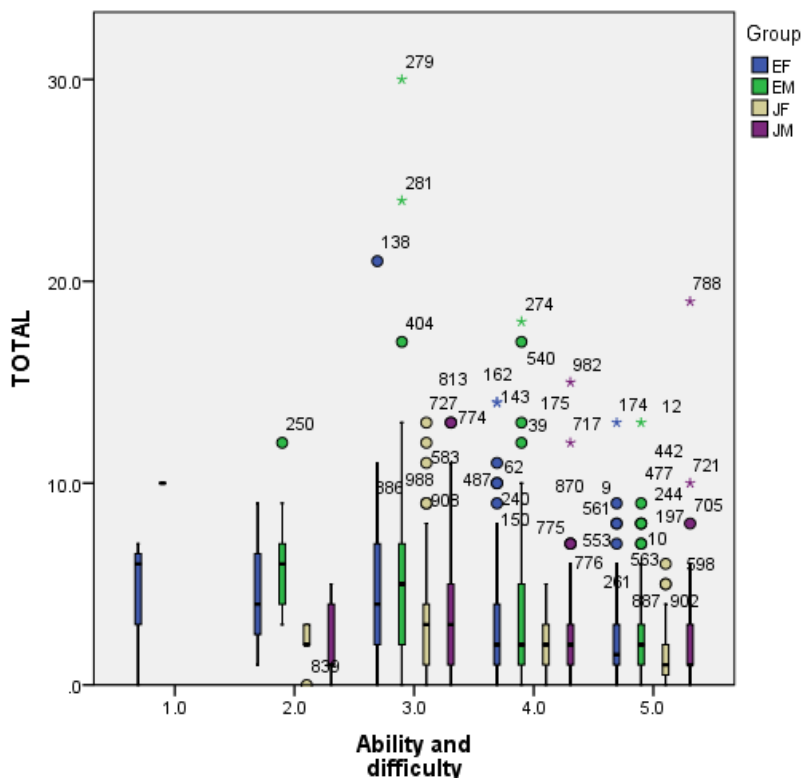


Figure 21. Total numbers of pre/postambles by the ability level.

EF: American English Female; EM: American English Male; JF: Japanese Female; JM: Japanese Male.

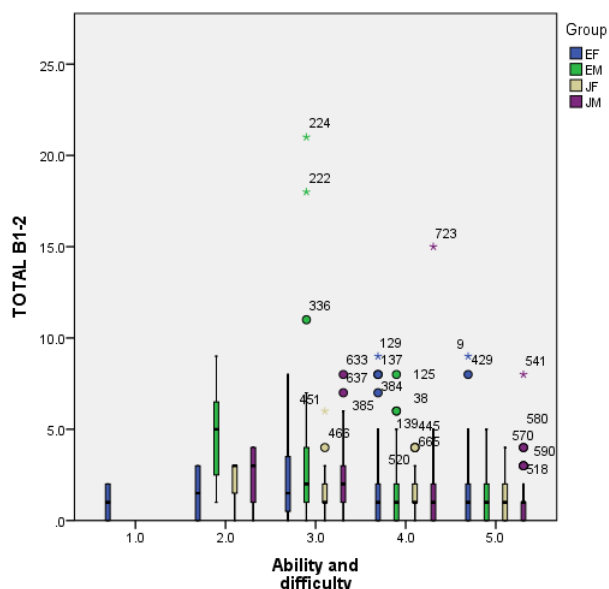


Figure 22. Numbers of preambles by the ability level.

EF: American English Female;  
 EM: American English Male;  
 JF: Japanese Female; JM: Japanese Male.

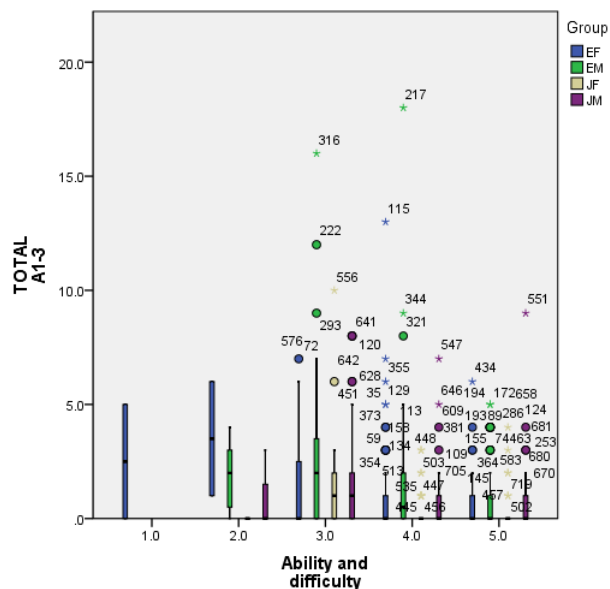


Figure 23. Numbers of postambles by the ability level.

EF: American English Female;  
 EM: American English Male;  
 JF: Japanese Female; JM: Japanese Male.



For example, in Scene 145, Nigel is surprised to see that Andy, a typical unfashionable lady in his opinion, is dressed fashionably without his help. He tells Andy to turn around to check her fashion more carefully. It must be easy to most people to turn around, and the ability level is very high. Nigel starts with Calling attention but does not need to explain how to turn around, for example. It can be said that additional Reasoning “Let me see.” is not essential information to have her correctly respond to his request but just expresses that her fashion is worth watching. If the pre/postambles like this are counted differently, the results might be clearer, but it can be interpreted that such differences are included in the width of range by level. In Scene 285, Mark is trying to negotiate some money with his CFO, Eduardo. They have started a company but are still students, so the ability level of the additional budget can be relatively low. Mark takes his turn by Calling attention and provides Reasoning before Request. He is repeatedly asked a question, which shows that the ability level is low, and adds postambles such as Attaching conditions and Reasoning until he finally wins acceptance. This kind of negotiation can increase the number of postambles. As shown in these scenes, when the ability level is high, explanation can be reduced or omitted; when the ability level is low, more explanations might be added; and especially, in a tough negotiation, the number of postambles can increase as Nakagawa (1997) points out. Nevertheless, in considerations regarding the consistency between Levels 5 and 3 in modes, perhaps it should be interpreted that pre/postambles can be important especially when the ability level is really low.

Scene 145: Ability and difficulty Level 5 <T=1:24:05> *The Devil Wears Prada*

Calling attention	1	NIGEL; Who put that together for you?
Addressee	2	ANDY; #?
Addressee	3	ANDY; Oh,
Addressee	4	ANDY; this isn't--
Addressee	5	ANDY; It's just something I threw on.
Request Body	6	NIGEL; [Turn around].
Addressee	7	ANDY; [@] @@.
Reasoning	8	NIGEL; Let me see.
Request Repetition	9	NIGEL; Turn.

Scene 285: Ability and difficulty Level 3 <T=0:31:39> *The Social Network*

Addressee	1	EDUARDO;	Hey, ((M))
Addressee	2	EDUARDO;	Mark. ((M))
Calling attention	3	MARK;	Uh, ((M))
Reasoning	4	MARK;	I need a dedicated Linux box running Apache with a MySQL back end. ((M))
Request Reasoning	5	MARK;	It's gonna cost a little more money. ((M))
Addressee	6	EDUARDO;	How much more? ((M))
Attaching conditions	7	MARK;	About 200 more. ((M))
Addressee	8	EDUARDO;	Do we need it? ((M))
Reasoning	9	MARK;	Gotta handle the traffic. ((M))
Addressee	10	EDUARDO;	Do it. ((M))
Attaching conditions	11	MARK;	I already did. ((M))

On the other hand, it appears that female data demonstrate milder increments mainly in the means and medians of Total both in American English and Japanese. However, the mode of Level 4 in American English female data is zero. Level 4 means that the task is not very easy but easy enough, so it is not surprising that there are “no pre/postamble” scenes. But, considering the mean and median of Level 4, several scenes must have many pre/postambles. The possible cause of these phenomena will be left for discussion relating to the other variables. According to Figures 21 to 23, it seems that a significant difference can be seen between Levels 3 and 4 of Total, Before, and After in American English and between Levels 3 and 4 of Total and After in Japanese. Note that Levels 1 and 2 are not touched upon here because of the small number of scenes. Basically, it can be interpreted that female speakers care to some extent about the ability level for adding a pre/postamble or not.

Table 42

## Numbers of Pre/postambles by the Cost Level and Timing

Language	Cost	Timing							
		External trigger	Before	After	Total	External trigger	Before	After	Total
			M				F		
			Mean						
E	1	0.08	1.14	0.83	2.11	0.16	1.27	0.52	2.06
	2	0.04	1.74	1.33	3.12	0.01	1.59	0.91	2.61
	3	0.03	2.09	1.94	4.47	0.00	2.64	1.36	4.45
	4	0.00	2.55	1.82	4.73	-	-	-	-
	5	0.00	4.00	4.00	8.00	0.00	2.00	5.00	7.00
J	1	0.11	0.94	0.40	1.52	0.06	0.88	0.32	1.35
	2	0.05	1.31	0.66	2.12	0.02	1.30	0.55	1.91
	3	0.03	2.06	1.84	4.13	0.00	2.00	1.00	2.88
	4	0.00	3.00	1.00	4.00	-	-	-	-
	5	-	-	-	-	-	-	-	-
			Median						
E	1	0.0	1.0	0.0	2.0	0.0	1.0	0.0	1.0
	2	0.0	1.0	1.0	2.0	0.0	1.0	0.0	2.0
	3	0.0	2.0	1.0	4.0	0.0	2.0	1.0	5.0
	4	0.0	2.0	2.0	4.0	0.0	1.5	3.0	4.5
	5	0.0	4.0	4.0	8.0	0.0	2.0	5.0	7.0
J	1	0.0	1.0	0.0	1.0	0.0	1.0	0.0	1.0
	2	0.0	1.0	0.0	1.5	0.0	1.0	0.0	1.0
	3	0.0	2.0	1.0	4.0	0.0	1.5	1.0	3.0
	4	0.0	3.0	1.0	4.0	0.0	1.5	0.0	1.5
	5	-	-	-	-	-	-	-	-
			Mode						
E	1	0	0	0	2	0	1	0	1
	2	0	0	0	2	0	0	0	0
	3	0	1	0	3	0	1	0	3
	4	0	2	2	3	0	-	-	-
	5	-	-	-	-	-	-	-	-
J	1	0	0	0	1	0	0	0	1
	2	0	1	0	1	0	1	0	1
	3	0	3	0	2	0	1	0	3
	4	0	3	-	4	0	-	0	-
	5	-	-	-	-	-	-	-	-

Note. “-“ means that the level has only two or less scenes.

Table 42 shows that when the cost level increases, the means, medians, modes of Before and Total increase, and it seems that significant differences are between Levels 2 and 3, or “low” and “relatively high” both in American English and Japanese male data. In addition, the dependence on Before decreases to around 50% in Level 3<sup>55</sup>. This is roughly

<sup>55</sup> After excluding the cases where the number of preambles and that of postambles are equal, the ratios of Before superior cases are 54.55% in American English and 55.56% in

opposite to Ability and difficulty. Figures 24 to 26 indicate that the number of pre/postambles can increase in Total, Before, and After at irregular rates but mainly between Levels 2 and 3 when the cost level increases as far as Levels 1 to 3 are concerned. An exceptional significant difference can be seen between Levels 1 and 2 of Before in American English male data. It appears that in a higher level, postambles are also added probably because more costs need more excuses as Nakagawa (1997) states. This is consistent with Okamoto’s (1998) report stating that “when the costs increase, additional expressions such as prior notice, explanations of the speaker’s situation, questions about the addressee’s situation are provided before or after the request, which make the whole discourse of request longer and straddle several turns” (p. 109, translation mine).

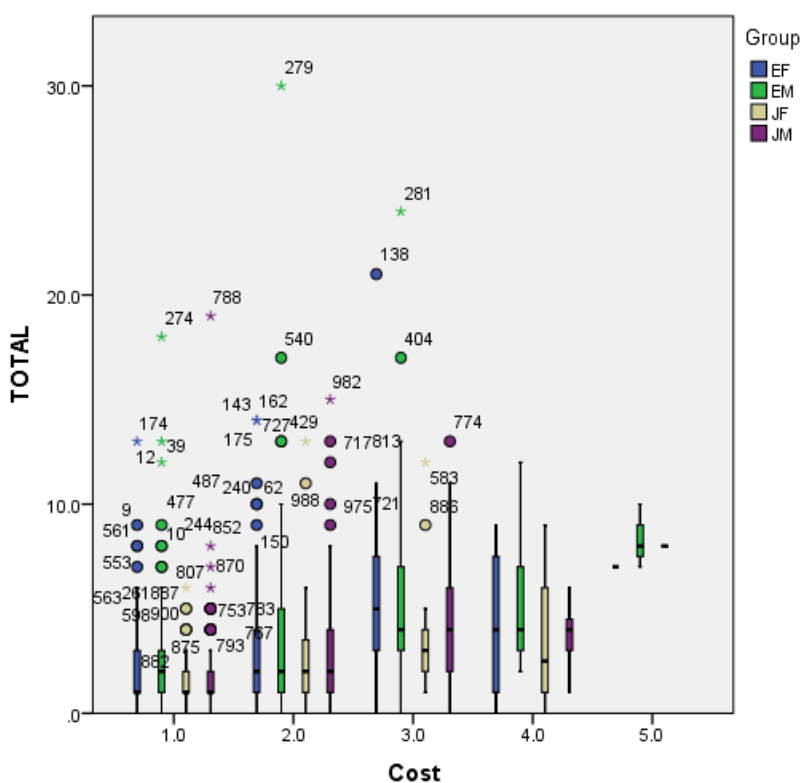


Figure 24. Total numbers of pre/postambles by the cost level.

EF: American English Female; EM: American English Male; JF: Japanese Female; JM: Japanese Male.

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Japanese in Level 3 while 62.50% and 74.63% in Level 2. In female speakers, the ratios of Before superior cases are 69.23% in American English and 62.50% in Japanese in Level 3 while 72.58% and 80.56% in Level 2. For more details, see Appendix O.

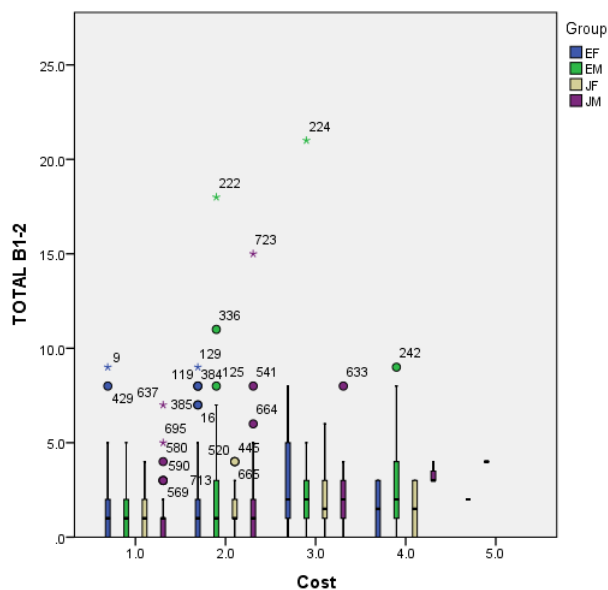


Figure 25. Numbers of preambles by the cost level.

EF: American English Female;  
 EM: American English Male;  
 JF: Japanese Female; JM: Japanese Male.

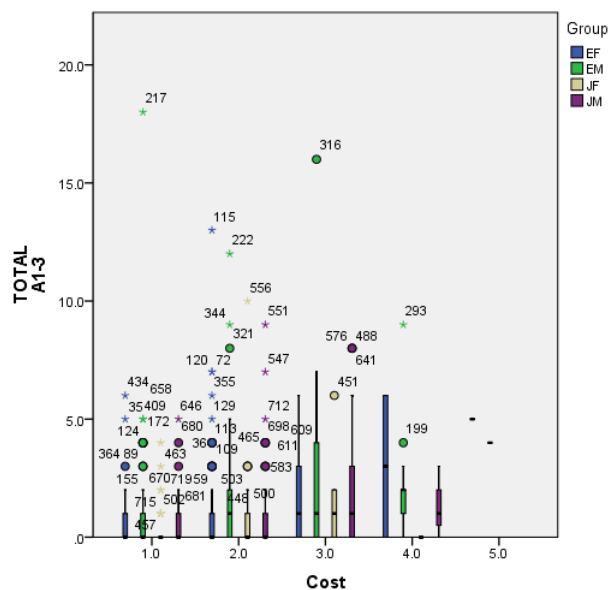


Figure 26. Numbers of postambles by the cost level.

EF: American English Female;  
 EM: American English Male;  
 JF: Japanese Female; JM: Japanese Male.

Here are Japanese examples of Levels 2 and 3. In Scene 995, Nomura, a civil servant temporarily assigned to a supermarket for training, hands a manual file he has just compiled together with Ninomiya to Shimizu, the head of the supermarket. It is usually the head who is responsible for preparing a manual, but Nomura did it. The cost to the shop manager would be small just to check a completed manual compared to preparing a manual. Nomura provides the manual as a condition to check and just utters a very vague Japanese request expression. In Scene 666, Yukiko, advertising agency staff, is in charge of Sakurada Department Store, but Murata, her boss, tells her to withdraw from an advertising event of Sakurada Department Store. He starts to talk to her by searching a cause as Calling attention, tells her that the client suggested changing the person in charge as Reasoning, inserts a breathing space by putting an adverb meaning “anyway” as Calling attention, and then provides the Request Body to refrain from carrying the job any further. This request can be easy because it is just to stop doing it, but at the same time, it must be psychologically hard because she was pleased to do the job. That could be why her boss starts with something far from the core message and gradually comes closer to it. This could be consistent with the order from a soft wording to a more forceful expression as described by Brown and

Levinson (1987), Kawanari (1990), and Tsuruta et al. (1988). As seen in these scenes, it can be said that when the cost level is low, one preamble is common, whereas when the cost level increases, more excuses can be welcomed.

Scene 995: Cost Level 2 <T=1:27:30> *Kenchou no Hoshi*

Attaching conditions	1	NOMURA;	((PUTS A NEW MANUAL FILE ON THE SHOP MASTER'S DESK.))
Request Body	2	NOMURA;	<i>Yoroshiku onegai shi masu.</i> ((M))
Addressee	3	SHIMIZU;	((STANDS UP.))
Addressee	4	SHIMIZU;	<i>Arigatou gozai mashita.</i> ((BOWS.)) ((M))
Addressee	5	SHIMIZU;	<i>Kondo wa chan'to yomi masu kara.</i> ((M))

Scene 666: Cost Level 3 <T=0:42:27> *Girl*

Calling attention	1	MURATA;	<i>Nani_ (/na:ni/) yara kashi ta?</i>
Reasoning	2	MURATA;	<i>Sakurada hyakkaten' it tara sa:, tan'tou kaeta hou ga ii kamo tte chuukoku sareta zo.</i>
Calling attention	3	MURATA;	<i>Toriaezu,</i>
Request Body	4	MURATA;	<i>kono an'ken' kara wa hazu rero.</i>
Request Body2	5	MURATA;	<i>Ima wa nani mo iu na.</i>

On the other hand, it seems that female data basically have similar tendencies to male data though the changes can be slightly smaller than in males'. The mode of Level 2 in American English female data can imply that there are extreme cases including many pre/postambles, which can correspond to the data of Ability and difficulty Level 4. In Scene 164, Marisa, hotel staff, was allowed to leave early for her son's school event but is still working due to some unexpected jobs. She explains her situation by Reasoning, calls her colleague, Steph's attention, and specifies her request. In addition, after the request, she checks Steph's understanding and adds Reasoning again. Pressing is just one of their routine works and can cause a little cost to Steph since they usually help each other. Nevertheless, Marisa explains the details probably because this is a special occasion to her. It needs to be

noted that Level 2 can include all the “normal” works and be subject to special cases like this.

Scene 164: Cost Level 2 <T=0:15:37> *Maid in Manhattan*

Reasoning	1	MARISA;	I just got sent on an errand.
Reasoning	2	MARISA;	I'm already late.
Calling attention	3	MARISA;	So,
Calling attention	4	MARISA;	Do me a favor
Calling attention	5	MARISA;	and,
Request Body	6	MARISA;	get these pressed for me,
Asking availability	7	MARISA;	right?
Addressee	8	STEPH;	Sure,
Addressee	9	STEPH;	in my spare time.
Reasoning	10	MARISA;	Can't be late for Ty!

According to Figures 24 to 26, a significant difference can be seen mainly between Levels 2 and 3, but it appears that female American English speakers change slightly more sharply than American English males. This result can indicate that female speakers can consider the cost more sensitively than the ability compared to male speakers. These discrepancies between the table and the figures can be due to the outliers in American English male data.

Table 43 shows the means, medians, and modes of pre/postambles by the benefit level. Focusing on Levels 3 and 4, which most scenes concentrate on, it seems that when the benefit level is higher, the number of pre/postambles increases in the means and medians in all of the four groups. The reason for this might be because the speaker must explain why the addressee has to bring about the benefit to the speaker. These tendencies can be seen also in Figures 27 to 29. Benefit is not further analyzed in this study due to the data distributions as mentioned earlier.

Table 43

## Numbers of Pre/postambles by the Benefit Level and Timing

Language	Benefit	Timing							
		External trigger	Before	After	Total	External trigger	Before	After	Total
			M Mean				F Mean		
E	1	-	-	-	-	-	-	-	-
	2	0.20	0.40	0.60	2.00	-	-	-	-
	3	0.07	1.33	1.11	2.56	0.08	1.47	0.78	2.39
	4	0.02	2.56	1.73	4.42	0.00	2.31	1.38	3.69
	5	0.00	1.80	2.20	4.20	0.00	2.00	5.00	7.00
J	1	-	-	-	-	-	-	-	-
	2	0.33	1.67	0.00	2.67	-	-	-	-
	3	0.08	1.10	0.44	1.67	0.06	1.06	0.36	1.51
	4	0.00	2.31	2.22	4.69	0.00	1.76	1.12	2.94
	5	0.00	3.00	3.00	5.00	0.00	3.00	0.00	3.00
			Median				Median		
E	1.0	-	-	-	-	-	-	-	-
	2.0	0.0	0.0	0.0	2.0	0.0	4.0	2.5	6.5
	3.0	0.0	1.0	0.0	2.0	0.0	1.0	0.0	1.5
	4.0	0.0	2.0	1.0	3.0	0.0	1.0	1.0	3.0
	5.0	0.0	1.0	2.0	3.0	0.0	2.0	5.0	7.0
J	1.0	-	-	-	-	-	-	-	-
	2.0	0.0	1.0	0.0	3.0	0.0	1.0	0.0	1.0
	3.0	0.0	1.0	0.0	1.0	0.0	1.0	0.0	1.0
	4.0	0.0	2.0	1.5	4.0	0.0	2.0	1.0	3.0
	5.0	0.0	3.0	3.0	5.0	0.0	3.0	0.0	3.0
			Mode				Mode		
E	1	-	-	-	-	-	-	-	-
	2	0	0	0	3	0	-	-	-
	3	0	0	0	2	0	0	0	1
	4	0	2	0	2	0	1	1	2
	5	0	1	2	3	-	-	-	-
J	1	-	-	-	-	-	-	-	-
	2	0	1	0	3	-	-	-	-
	3	0	0	0	1	0	1	0	1
	4	0	2	0	4	0	1	0	1
	5	0	3	3	5	0	-	0	-

Note. “-“ means that the level has only two or less scenes.



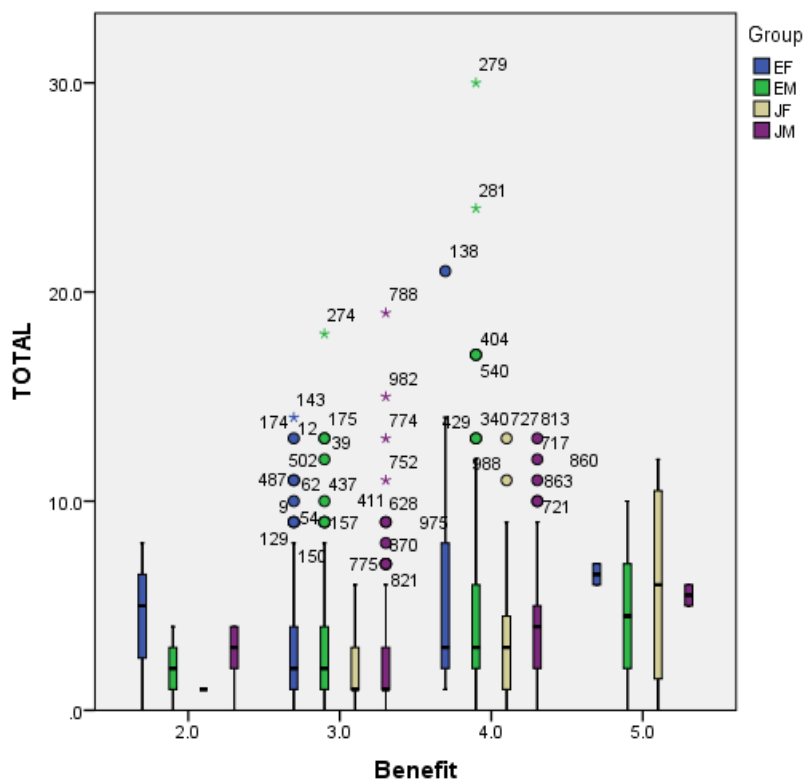


Figure 27. Total numbers of pre/postambles by the benefit Level.

EF: American English Female; EM: American English Male; JF: Japanese Female; JM: Japanese Male.

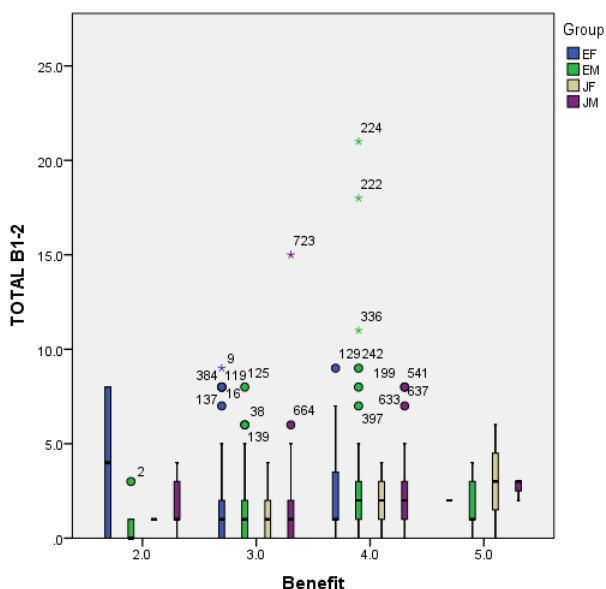


Figure 28. Numbers of preambles by the benefit level.

EF: American English Female;  
EM: American English Male;  
JF: Japanese Female; JM: Japanese Male.

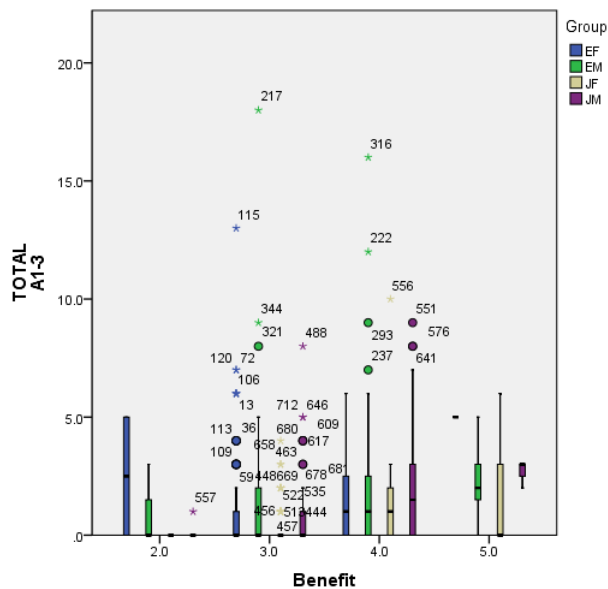


Figure 29. Numbers of postambles by the benefit level.

EF: American English Female;  
EM: American English Male;  
JF: Japanese Female; JM: Japanese Male.

Table 44

## Numbers of Pre/postambles by the Distance Level and Timing

Language	Vertical distance	Timing							
		External trigger	Before	After	Total	External trigger	Before	After	Total
		M				F			
		Mean							
E	1	-	-	-	-	-	-	-	-
	2	0.00	1.53	1.62	3.38	0.13	0.83	0.42	1.54
	3	0.06	1.74	1.44	3.32	0.00	1.94	0.88	3.00
	4	0.06	1.61	1.27	3.02	0.10	1.96	1.05	3.15
	5	0.05	1.36	0.64	2.18	0.00	0.70	0.41	1.24
J	1	-	-	-	-	-	-	-	-
	2	0.03	1.43	0.65	2.16	0.00	1.18	0.43	1.71
	3	0.05	1.55	1.14	2.95	0.00	1.75	0.75	2.63
	4	0.07	1.33	0.76	2.23	0.06	1.17	0.57	1.87
	5	0.50	0.00	0.00	1.00	-	-	-	-
		Median							
E	1	-	-	-	-	0.0	5.0	3.5	8.5
	2	0.0	1.0	1.0	2.5	0.0	1.0	0.0	1.0
	3	0.0	1.0	1.0	2.5	0.0	1.0	0.5	2.5
	4	0.0	1.0	0.0	2.0	0.0	2.0	0.0	2.0
	5	0.0	1.0	0.0	2.0	0.0	0.0	0.0	0.0
J	1	-	-	-	-	-	-	-	-
	2	0.0	1.0	0.0	2.0	0.0	1.0	0.0	1.0
	3	0.0	1.5	0.0	2.0	0.0	2.0	0.5	3.0
	4	0.0	1.0	0.0	1.0	0.0	1.0	0.0	1.5
	5	0.5	0.0	0.0	1.0	-	-	-	-
		Mode							
E	1	-	-	-	-	0	-	-	-
	2	0	1	0	2	0	0	0	1
	3	0	0	0	2	0	1	0	2
	4	0	1	0	1	0	2	0	1
	5	0	0	0	2	0	0	0	0
J	1	-	-	-	-	-	-	-	-
	2	0	1	0	1	0	1	0	1
	3	0	2	0	2	0	0	0	0
	4	0	0	0	1	0	1	0	1
	5	0	0	0	1	-	-	-	-

Note. “-“ means that the level has only two or less scenes.

In Table 44, it appears that in American English male data, the means, medians, and modes of After and Total decrease and the dependence on Before increases when the distance level increases. However, it should be noted that the spread of the means between Levels 2 and 5 are insufficiently large. Therefore, it should be said that male American English speakers might take into account the distance level to add pre/postambles but there is no significant difference between levels. Both male and female Japanese speakers might

be more talkative when they speak to people in an equivalent position; however, it should rather be said that no clear rule can be observed. In addition, it seems that female American English speakers have no specific rules based on the distance level though it appears that the means of Total slightly increases when the distance level increases. These tendencies can be seen also in Figures 30 to 32. One exception is that Level 3 of Total in Japanese female data appears to be notable. However, it is found that a large portion of the cases are Obligation Level 3, which tends to have relatively large number of pre/postambles, and such a strong influence might be reflected to Level 3 in Vertical distance. Therefore, it can be said that Vertical distance is not an important factor to decide when and how many pre/postambles should be provided. The reason for this could be because Vertical distance is not directly related to what the addressee needs to do.

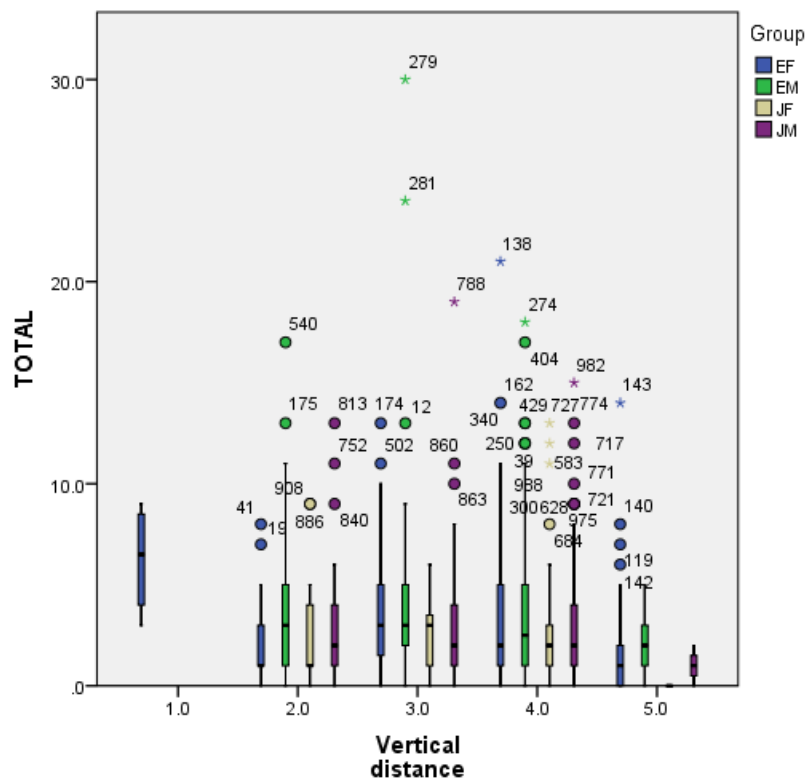


Figure 30. Total numbers of pre/postambles by the distance level.

EF: American English Female; EM: American English Male; JF: Japanese Female; JM: Japanese Male.

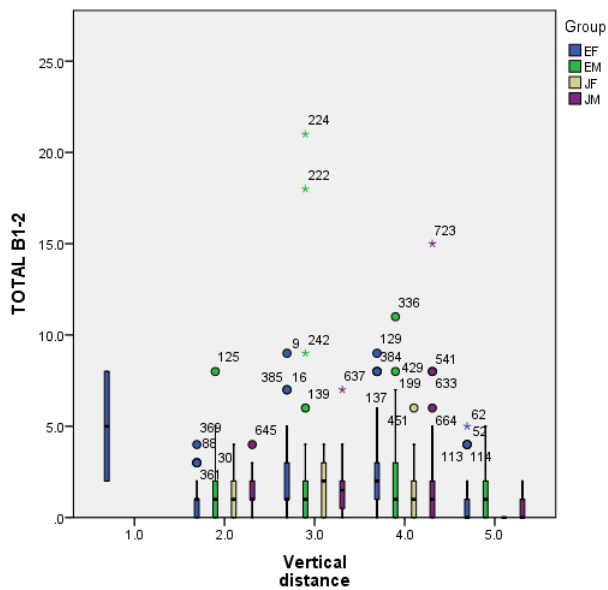


Figure 31. Numbers of preambles by the distance Level.

EF: American English Female;  
 EM: American English Male;  
 JF: Japanese Female; JM: Japanese Male.

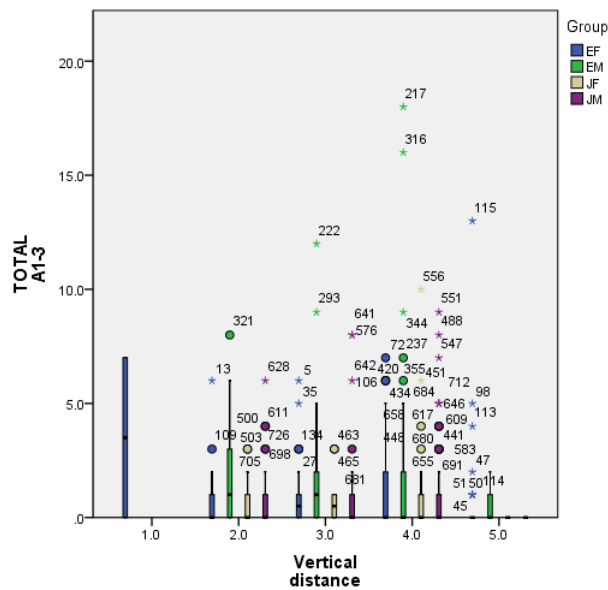


Figure 32. Numbers of postambles by the distance Level.

EF: American English Female;  
 EM: American English Male;  
 JF: Japanese Female; JM: Japanese Male.

On the other hand, in Table 45, it appears that the means, medians, and modes of After and Total in American English male data and those of Before, After, and Total in Japanese male data slightly increase when the intimacy level increases, but the gaps between the highest level and the lowest level are small. Turning to the female data, it might be difficult to find a specific rule as well as a large gap between the highest level and the lowest level both in American English and Japanese female data. These tendencies can be seen also in Figures 33 to 35. Therefore, it can be suggested that Intimacy is not a strong factor to decide when and how many pre/postambles are provided.

Table 45

## Numbers of Pre/postambles by the Intimacy Level and Timing

Language	Intimacy	Timing								
		External trigger	Before	After	Total	External trigger	Before	After	Total	
			M				F			
			Mean							
E	1	0.00	1.50	0.73	2.45	0.07	2.10	0.55	2.76	
	2	0.11	1.38	1.21	2.79	0.09	1.75	1.00	2.93	
	3	0.04	1.65	1.27	3.06	0.04	1.23	0.86	2.21	
	4	0.04	1.57	1.50	3.24	0.00	1.25	0.50	1.75	
	5	-	-	-	-	-	-	-	-	
J	1	0.12	0.65	0.59	1.47	0.00	1.52	0.71	2.24	
	2	0.04	1.28	0.72	2.12	0.00	1.09	0.70	1.91	
	3	0.08	1.43	0.78	2.38	0.07	1.11	0.27	1.49	
	4	0.00	1.80	0.80	2.80	-	-	-	-	
	5	-	-	-	-	-	-	-	-	
			Median							
E	1	0.0	1.0	0.0	2.0	0.0	2.0	0.0	2.0	
	2	0.0	1.0	0.0	2.0	0.0	1.0	0.0	2.0	
	3	0.0	1.0	0.0	2.0	0.0	1.0	0.0	1.5	
	4	0.0	1.0	1.0	3.0	0.0	1.0	0.5	1.5	
	5	-	-	-	-	-	-	-	-	
J	1	0.0	0.0	0.0	1.0	0.0	1.0	0.0	2.0	
	2	0.0	1.0	0.0	1.0	0.0	1.0	0.0	2.0	
	3	0.0	1.0	0.0	2.0	0.0	1.0	0.0	1.0	
	4	0.0	1.0	1.0	2.0	-	-	-	-	
	5	-	-	-	-	-	-	-	-	
			Mode							
E	1	0	1	0	2	0	0	0	1	
	2	0	0	0	2	0	0	0	1	
	3	0	1	0	2	0	0	0	0	
	4	0	0	0	3	0	1	0	1	
	5	-	-	-	-	-	-	-	-	
J	1	0	0	0	0	0	1	0	1	
	2	0	0	0	1	0	0	0	2	
	3	0	1	0	1	0	1	0	1	
	4	0	1	1	2	-	-	-	-	
	5	-	-	-	-	-	-	-	-	

Note. “-“ means that the level has only two or less scenes.

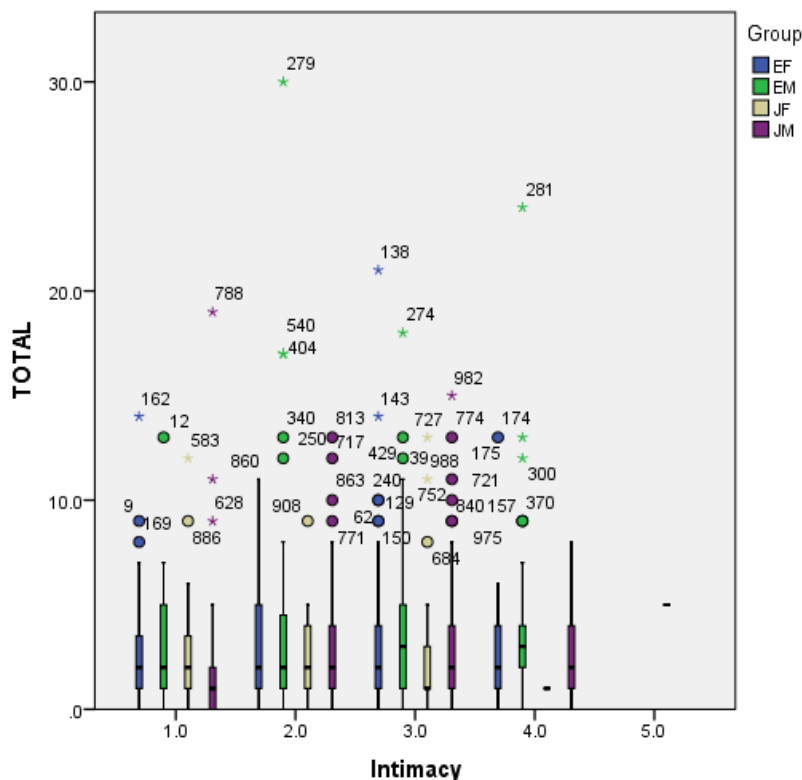


Figure 33. Total numbers of pre/postambles by the intimacy level.

EF: American English Female; EM: American English Male; JF: Japanese Female; JM: Japanese Male.

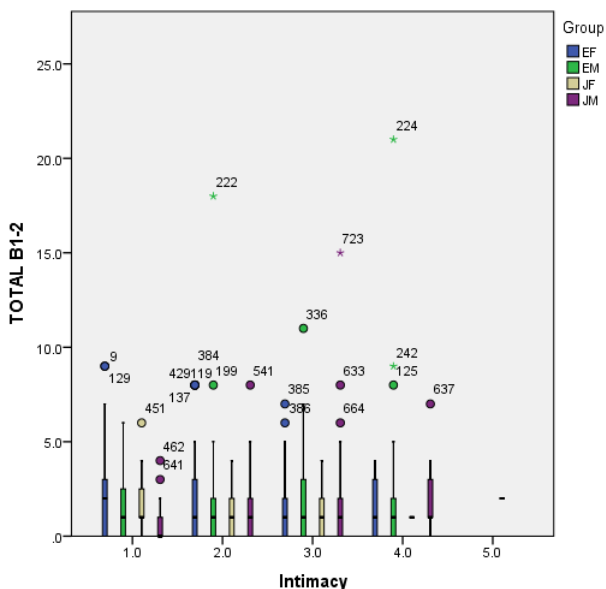


Figure 34. Numbers of preambles by the intimacy level.

EF: American English Female;  
EM: American English Male;  
JF: Japanese Female; JM: Japanese Male.

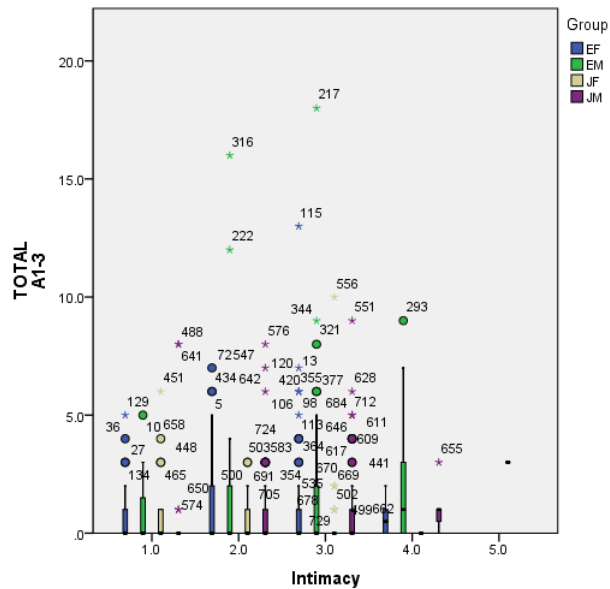


Figure 35. Numbers of postambles by the intimacy level.

EF: American English Female;  
EM: American English Male;  
JF: Japanese Female; JM: Japanese Male.

As a result, it seems that Urgency, Obligation, Ability and difficulty, and Cost can affect the number of pre/postambles and the dependency on Before to some extent; however, only a few of them can have a very clear rule, and there are differences between male and female as well as between American English and Japanese. Specifically, Urgency can directly affect the number of pre/postambles mainly in Before and allow more pre/postambles in situations of no urgency. So, significant differences can be seen mainly between Levels 3 and 4. The influence can be the strongest in male American English speakers about whether immediate action is taken or not, followed by female American English speakers about whether it is connected with a deadline or not, and then male Japanese speakers might add a pre/postamble in Level 3 and also in Level 5, a postamble rather than a preamble probably because of great urgency. Female Japanese speakers do not seem to be overly concerned with Urgency. Obligation has clear rules mainly in male data and is related to “conventionalized context” and “off record.” In addition, it seems that the dependence on Before is high especially in Japanese when the obligation level is high. Ability and difficulty can affect the numbers of pre/postambles especially when the ability level is low, and it seems that the impact is the strongest in American English male speakers, and then American English female, Japanese male, and Japanese female; Cost can have roughly the opposite features to Ability and difficulty. But, it appears that After in Level 3 is more notable possibly for additional excuses than that in Ability and difficulty as Nakagawa (1997) and Okamoto (1998) argue. In addition, it seems that female American English speakers react more sensitively to Cost than American English male speakers. Several relatively clear differences can be observed between American English and Japanese in Urgency, Ability and difficulty, and Cost and the impact can be larger in American English than in Japanese; stronger tendencies can be observed in Obligation in male than in female and in Cost in female American English speakers than in male American English speakers.

Next, categories of pre/postambles are focused on. Tables 46 to 51 show the means, medians, and modes of pre/postambles by the level of each variable and category.

Table 46

Numbers of Pre/postambles by the Urgency Level and Category in Male Data

Language	Urgency	Category						TOTAL
		Calling attention	Asking availability	Apologizing	Reasoning	Rewarding	Attaching conditions	
M								
Mean								
E	1	-	-	-	-	-	-	-
	2	1.03	0.13	0.08	0.50	0.03	0.08	2.03
	3	1.58	0.50	0.02	1.31	0.16	0.77	4.56
	4	1.28	0.23	0.00	0.89	0.01	0.40	2.87
	5	0.90	0.07	0.00	0.83	0.10	0.10	2.17
J	1	-	-	-	-	-	-	-
	2	0.35	0.00	0.00	0.48	0.00	0.04	1.09
	3	1.09	0.16	0.00	0.88	0.09	0.48	2.81
	4	0.95	0.09	0.01	0.78	0.01	0.27	2.28
	5	1.00	0.00	0.00	1.00	0.00	0.00	1.50
Median								
E	1	-	-	-	-	-	-	-
	2	1.0	0.0	0.0	0.0	0.0	0.0	2.0
	3	1.0	0.0	0.0	1.0	0.0	0.0	3.0
	4	1.0	0.0	0.0	0.5	0.0	0.0	2.0
	5	1.0	0.0	0.0	0.0	0.0	0.0	2.0
J	1	-	-	-	-	-	-	-
	2	0.0	0.0	0.0	0.0	0.0	0.0	1.0
	3	1.0	0.0	0.0	1.0	0.0	0.0	2.0
	4	1.0	0.0	0.0	0.0	0.0	0.0	1.0
	5	1.0	0.0	0.0	1.0	0.0	0.0	1.5
Mode								
E	1	-	-	-	-	-	-	-
	2	1	0	0	0	0	0	0
	3	1	0	0	0	0	0	2
	4	0	0	0	0	0	0	2
	5	0	0	0	0	0	0	0
J	1	-	-	-	-	-	-	-
	2	0	0	0	0	0	0	1
	3	0	0	0	0	0	0	1
	4	0	0	0	0	0	0	1
	5	1	0	0	1	0	0	1

Note. “-“ means that the level has only two or less scenes.

For female data, see Appendix N.

Table 46 shows zero in the medians and modes in most levels and categories regardless of language and gender though the means of Calling attention, Asking availability, Reasoning, Attaching conditions slightly decrease in American English male data when the urgency level increases between Levels 3 and 5. According to Table 25, the most frequently used categories among male American English speakers are Calling



attention for Total 1 and Calling attention-Reasoning for Total 2. These results can be observed especially in the medians in Table 46. A significant difference between Levels 3 and 4 in Total might be explained by the modes of Calling attention and the medians of Reasoning. Apart from Calling attention and Reasoning, Asking availability and Attaching conditions are outstanding in the means in Level 3. Asking availability can function as a buffer, which Blum-Kulka and House (1989) call prerequisite, or understanding check which is original in this study, so in other words, have no essential function in making a request unless the sentence itself functions as a Request Body (Hint); Attaching conditions can offer additional specific conditions, which can be often seen in a negotiation as Fisher and Ury (2011, p. 44) who state that “when you do look behind opposed positions for the motivating interests, you can often find an alternative position that meets not only your interests but theirs as well.” In other words, both of them are related to something “additional” and which makes it difficult to cope with a time-limit. As Brown and Levinson (1987) introduce great urgency as a typical example of bald on record, it can be said that such additional things are unnecessary for pre/postambles in urgency. Here are two examples of Levels 5 and 3.

Scene 372: Urgency Level 5 <T=1:29:53> *Antitrust*

Addressee	1	LISA;	You're interfaced with the dish. ((M))
Other Responses	2	MILO;	Okay, ((M))
Request Body	3	MILO;	Read me these IP addresses, starting with number one. ((M))
Request Body2	4	MILO;	Wait. ((M))

Scene 426: Urgency Level 3 <T=1:18:42> *Moneyball*

Calling attention	1	BILLY;	Art,
Asking availability	2	BILLY;	you got a minute?
Addressee	3	ART;	Yeah.
Addressee	4	ART;	((POINTS THE SEAT.))
Addressee	5	ART;	Take a seat.
Reasoning	6	BILLY;	You can't start Pena at first tonight.
Request Body	7	BILLY;	You'll have to start Hatteberg.
Addressee	8	ART;	I don't wanna go 15 rounds,

Addressee	9	ART;	Billy.
Addressee	10	ART;	The lineup card is mine.
Addressee	11	ART;	That's all.
Calling attention	12	BILLY;	Okay,
Attaching conditions	13	BILLY;	That lineup card is definitely yours.
Reasoning	14	BILLY;	I'm just saying you can't start Pena at first.
Addressee	15	ART;	Well,
Addressee	16	ART;	I am starting him at first.
Calling attention	17	BILLY;	I don't think so.
Reasoning	18	BILLY;	He plays for Detroit now.
Addressee	19	ART;	You traded Pena?
Other Responses	20	BILLY;	Yeah.

In Scene 372, Milo must access a satellite dish at exactly 22:00. It is true that its request is as easy as to read numbers on a memo, but it should be said that the request must be highly efficient due to great urgency and does not have even Calling attention or Reasoning. On the other hand, in Scene 426, Billy, General Manager of a professional baseball team, wants Art, manager of the team, to use Hatteberg as a main first baseman. Actually, Billy has tried to convince Art several times before. Billy starts with Calling attention and provides Asking availability before the request and uses a combination of Attaching conditions and Reasoning to defense against Art's refusal, which is like a negotiation. It can be said that a negotiation like this can be undertaken thanks to there being time to spare.

Returning to Table 25, the most frequently used categories among male Japanese speakers are Reasoning for Total 1 and Calling attention-Reasoning for Total 2. Unlike American English male data, these results are not clearly reflected in the changes from Level 3 to Level 5 in Table 46. It seems difficult to make the case that Urgency can affect particular categories of pre/postambles among male Japanese speakers though it can be said that the priority to choose is put on Calling attention and Reasoning. Also among female American English and Japanese speakers, Calling attention and Calling attention-Reasoning are common, but it seems that no particular categories are often used at the urgency level.

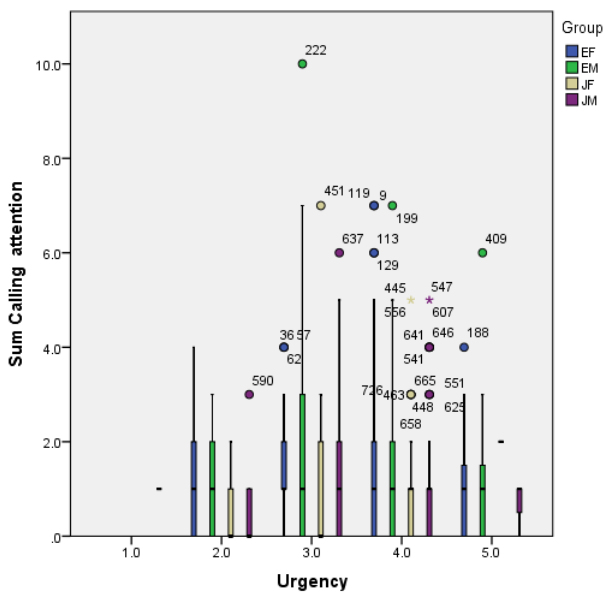


Figure 36. Numbers of Calling attention by the urgency level.

EF: American English Female;  
 EM: American English Male;  
 JF: Japanese Female; JM: Japanese Male.

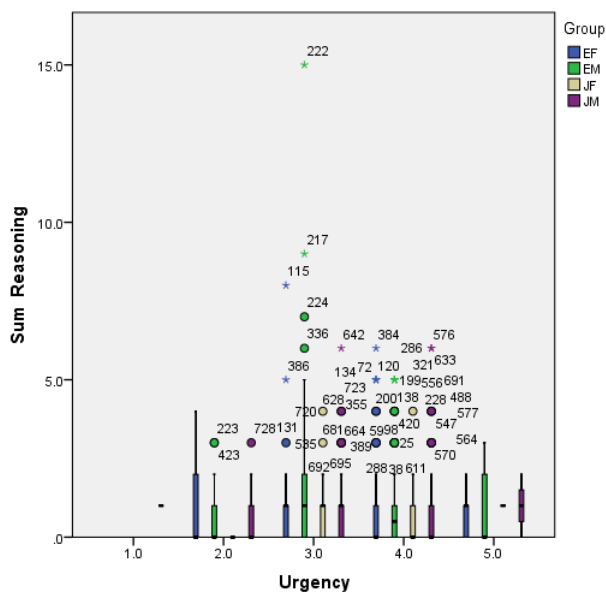


Figure 37. Numbers of Reasoning by the urgency level.

EF: American English Female;  
 EM: American English Male;  
 JF: Japanese Female; JM: Japanese Male.

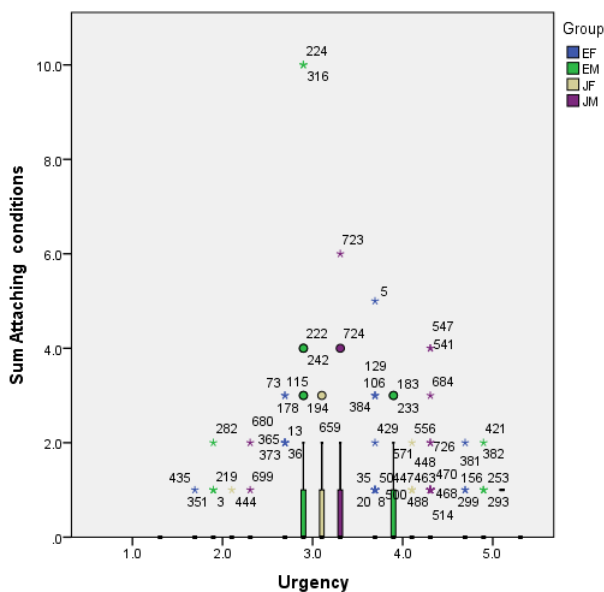


Figure 38. Numbers of Attaching conditions by the urgency Level.

EF: American English Female;  
 EM: American English Male;  
 JF: Japanese Female; JM: Japanese Male.

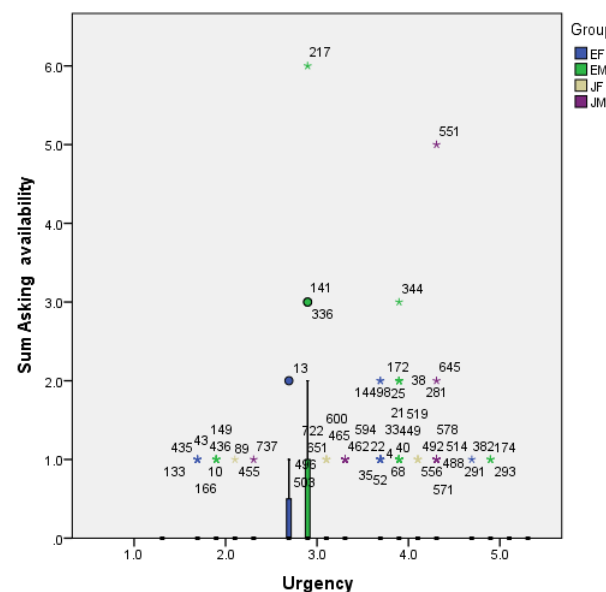


Figure 39. Numbers of Asking availability by the urgency Level.

EF: American English Female;  
 EM: American English Male;  
 JF: Japanese Female; JM: Japanese Male.

However, it appears that boxplots can produce clearer images of tendencies. Figure 36 shows that male American English speakers, male and female Japanese speakers might add more Calling attention in Level 3; Figure 37 shows that male American English speakers might provide more Reasoning in Levels 3 and 5 and male Japanese speakers might do so in Level 5 while Reasoning can be common regardless of the urgency level in the other groups; Figure 38 shows that male American English speakers, male and female Japanese speakers might offer Attaching conditions in Level 3; and Figure 39 shows that male and female American English speakers might ask availability more frequently in Level 3. Considering the combination of Reasoning and Attaching conditions, male American English speakers might use fewer instances of Reasoning in Level 4 and no Attaching conditions in Level 5, resulting in the decrease in the total numbers. These results can mean that people could add more pre/postambles when they do not have a time-limit, Calling attention can be the most common, Reasoning can be helpful, and Attaching conditions might be effective. It can be said that Urgency can affect male American English speakers most, which is the same as the above timing analysis, but instead of focusing on the changes in the numbers of pre/postambles between levels, it should rather be said that in the category analysis, when the number of pre/postambles increases, the priority in choosing certain categories of pre/postambles is put on Calling attention and then Reasoning regardless of the groups.

Table 47

Numbers of Pre/postambles by the Obligation Level and Category in Male Data

Language	Obligation	Category						TOTAL
		Calling attention	Asking availability	Apologizing	Reasoning	Rewarding	Attaching conditions	
M								
Mean								
E	1	-	-	-	-	-	-	-
	2	-	-	-	-	-	-	-
	3	1.71	0.36	0.00	1.00	0.13	1.02	4.39
	4	1.28	0.34	0.01	1.09	0.08	0.29	3.19
	5	0.97	0.08	0.03	0.57	0.00	0.14	1.90
J	1	-	-	-	-	-	-	-
	2	2.50	0.00	0.00	0.00	0.00	0.50	4.00
	3	1.31	0.12	0.02	1.31	0.08	0.45	3.49
	4	0.85	0.10	0.00	0.70	0.03	0.34	2.08
	5	0.43	0.03	0.00	0.40	0.00	0.00	1.00
Median								
E	1	-	-	-	-	-	-	-
	2	-	-	-	-	-	-	-
	3	1.0	0.0	0.0	0.5	0.0	0.5	4.0
	4	1.0	0.0	0.0	1.0	0.0	0.0	2.0
	5	1.0	0.0	0.0	0.0	0.0	0.0	2.0
J	1	-	-	-	-	-	-	-
	2	2.5	0.0	0.0	0.0	0.0	0.5	4.0
	3	1.0	0.0	0.0	1.0	0.0	0.0	3.0
	4	1.0	0.0	0.0	1.0	0.0	0.0	1.5
	5	0.0	0.0	0.0	0.0	0.0	0.0	1.0
Mode								
E	1	-	-	-	-	-	-	-
	2	-	-	-	-	-	-	-
	3	0	0	0	0	0	0	2
	4	0	0	0	0	0	0	2
	5	1	0	0	0	0	0	1
J	1	-	-	-	-	-	-	-
	2	-	0	0	0	0	0	4
	3	1	0	0	0	0	0	2
	4	0	0	0	0	0	0	1
	5	0	0	0	0	0	0	1

Note. “-“ means that the level has only two or less scenes.

For female data, see Appendix N.

According to Table 47, the means, medians, and modes of Levels 3 to 5 in American English male data show that Calling attention can be the first option when the level is very high, the first additional option can be Reasoning when the level decreases, and Attaching conditions might join them when the level further decreases. Note that the modes showing zero in most levels and categories can mean that the target scenes are divided into groups of

zero or many. Reasoning can simply convince the addressee why the request needs to be responded to, which might be suitable for Levels 4 or 3, whereas low levels need more specific help. Attaching conditions can provide a lower goal, and Rewarding can encourage motivation. Actually, Table 25 shows that a variety of combinations including Calling attention and/or Reasoning, such as, Calling attention-Calling attention, Calling attention-Reasoning-Reasoning, and Calling attention-Calling attention-Reasoning, follows Calling attention-Reasoning in American English male data, but the combination of Calling attention, Reasoning, and Attaching conditions is included in “others.” Here is an American English scene of Levels 4.

Scene 224: Obligation Level 4 <T=1:10:59> *Maid in Manhattan*

Calling attention	1	JERRY; <P> Excuse me, </P> ((M))
Calling attention	2	JERRY; <P> Umm, </P> ((M))
Request Reasoning	3	JERRY; <P> I think now's the perfect time, </P> ((M))
Attaching conditions	4	JERRY; <P> if you'd like to. </P> ((M))

In Scene 224, Jerry speaks to Chris, a politician, as his secretary in a party so that Chris will say hello to an important supporter. Jerry starts with Calling attention, provides the request, and adds a condition. This scene does not have Reasoning but actually incorporates this function because the request itself contains a mild hint of reason. Attaching conditions just shows that the speaker shows consideration for the addressee by adding a few words and does not provide any specific conditions, which makes the total number of pre/postambles relatively large. Therefore, it can be said that the speaker explains the situation only, but the hint can work effectively as Okamoto (1998) reports. It can be interpreted that a high obligation level does not require detailed explanations to result in compliance. Note that three successive lines showing Chris's reaction are omitted. On the other hand, Scene 370 is an example of Level 3 and includes Calling attention, Asking availability, Rewarding, and Attaching conditions.

Scene 370: Obligation Level 3 <T=1:28:45> *Antitrust*

Addressee	1	BRIAN; What's going on here? ((M))
Addressee	2	BRIAN; You sounded insane on the phone. ((M))

Request Body	3	MILO;	We need to do a live broadcast right now. ((M))
Addressee	4	BRIAN;	You can't preempt yoga. ((M))
Addressee	5	BRIAN;	That's our biggest show. ((M))
Calling attention	6	MILO;	Brian, ((M))
Rewarding	7	MILO;	you want to be a big deal in life, ((M))
Asking availability	8	MILO;	right? ((M))
Rewarding	9	MILO;	That's your dream, isn't it? ((M))
Addressee	10	BRIAN;	Will it mean I get to work for NURV? ((M))
Attaching conditions	11	MILO;	After this, there won't be a NURV. ((M))
Reasoning	12	MILO;	We're going to bring them down, ((M))
Calling attention	13	MILO;	and, ((M))
Request Rephrasing	14	MILO;	you're gonna [help us]. ((M))
Addressee	15	BRIAN;	[That's the] most insane [thing]... ((M))
Calling attention	16	MILO;	[Come on], ((M))
Calling attention	17	MILO;	###, ((M))
Reasoning	18	MILO;	What have they ever done for you? ((M))
Addressee	19	BRIAN;	Okay. ((M))
Other Responses	20	MILO;	Great. ((TOUCHES BRIAN ON HIS LEFT SHOULDER.)) ((M))

In Scene 370, Milo needs to broadcast a secret video he prepared with his coworker, Lisa. He asks Brian for help not through normal dealing but because Brian is a friend of Milo's and working at a broadcast station. So, the obligation level is relatively low. Milo immediately provides the Request Body due to great urgency, but after Brian's refusal, Milo restarts with Calling attention, tries to attract him by Rewarding as well as he checks Brian's understanding, provides additional information by Attaching conditions and Reasoning, and finally pushes him by repeating some categories and rephrasing. This can be one of the nonstandard situations described by House (1989, p. 116), and "heavy use of interactionally and strategically more powerful devices of internal and external modification in request performance" can be observed in this scene.

Among Japanese male data, the means and medians show that Calling attention and Reasoning are equally the first option when the obligation level decreases; the third option

can be Attaching conditions. In Table 25, Attaching conditions and Calling attention-Attaching conditions are ranked in higher positions than among American English male data; however, it should be said that the influence is still not sufficiently large to be significant. Another “nonstandard situation” is Scene 795, which has Calling attention, Reasoning, and Attaching conditions. In Scene 795, Hamada is going to join Dr. Noguchi to receive a rocket engine from a foreign engine provider. He asked Atsushi for help for a lift and translation. The production of a rocket is not Hamada’s job nor Atsushi’s, so the obligation level is relatively low. After driving for hours with no information on place and specific purpose, Atsushi wants to give up and return, but Hamada tries to persuade Atsushi to continue to help him. Hamada takes his turn by Calling attention, tells Atsushi that he understands Atsushi’s situation that he has just returned from London as Attaching conditions, provides Reasoning to tell him that there is no substitute person to help Hamada, and then repeats the request with Body, Rephrasing, and Repetition. This can show that a disadvantageous condition in the obligation level makes the speaker provide additional information like Calling attention, Reasoning, and Attaching conditions.

Scene 795: Obligation Level 3 <T=0:54:15> *Ashita ga Aru sa*

Addressee	1	ATSUSHI;	<i>Chotto mo:</i> ,
Addressee	2	ATSUSHI;	<i>Kan'ben' shite kudasai yo:</i> .
Addressee	3	ATSUSHI;	<i>Kinou Rondon kara kaette kita</i> <i>[bakkari nan'desu yo:].</i>
Calling attention	4	HAMADA;	<i>[Iya iya iya, iya],</i>
Attaching conditions	5	HAMADA;	<i>wakaru kedo sa:</i> .
Reasoning	6	HAMADA;	<i>Tsuuyaku deki n' no omae shika ore</i> <i>hen' kara,</i>
Request Body	7	HAMADA;	<i>Tanomu wa:</i> .
Addressee	8	ATSUSHI;	<i>Boku ja naku tatte ii deshou_(/ssho:/).</i>
Calling attention	9	HAMADA;	<i>Iya iya,</i>
Request Rephrasing	10	HAMADA;	<i>Son'na koto iwa naide_(/iwa n' to/)</i> <i>sa:</i> .
Request Repetition	11	HAMADA;	<i>Tanomu te:</i> .
Addressee	12	ATSUSHI;	<i>Nani ga arun' desu_(/su/) ka.</i>



In the female data, it seems that Japanese female data are similar to male data in terms of Calling attention and Reasoning, while it might be said in American English female data, that the means and medians show that the first option is Calling attention, the second option is Reasoning, and the third option is Asking availability or Attaching conditions when the obligation level decreases. As mentioned earlier, low levels need more specific help. Spare time, knowledge, and tools can be checked by Asking availability, and a lower goal can be provided by Attaching conditions. A possible order of choosing categories is both Calling attention, Reasoning, and then Attaching conditions, which is the same as males', though it can be said that when the obligation level decreases, the number of pre/postambles can increase more in male than in female. These tendencies can be seen also in Figures 40 to 43. It should be noted that a variety of combinations can be realized within a level and it is difficult to specify appropriate combinations of categories to a level.

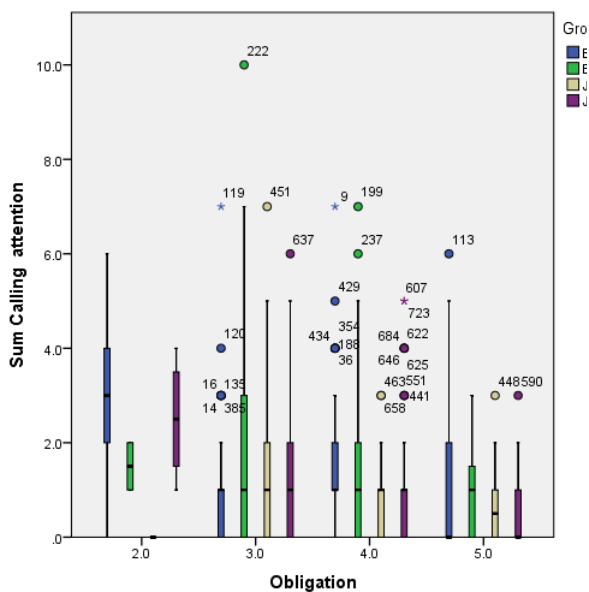


Figure 40. Numbers of Calling attention by the obligation Level.

EF: American English Female;  
 EM: American English Male;  
 JF: Japanese Female; JM: Japanese Male.

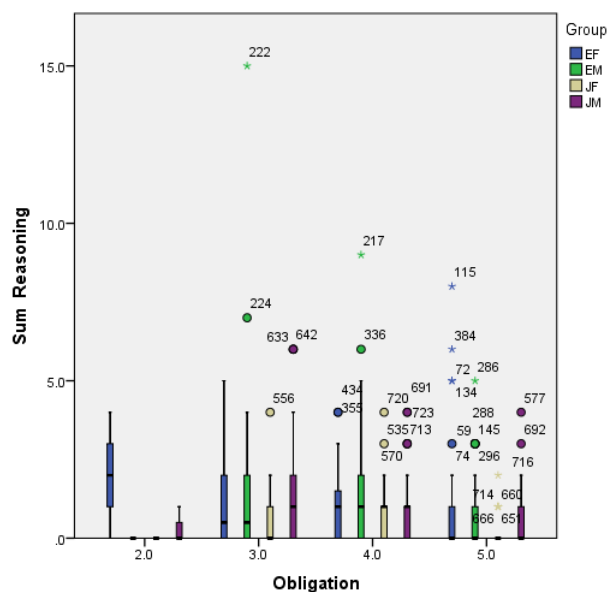


Figure 41. Numbers of Reasoning by the obligation Level.

EF: American English Female;  
 EM: American English Male;  
 JF: Japanese Female; JM: Japanese Male.

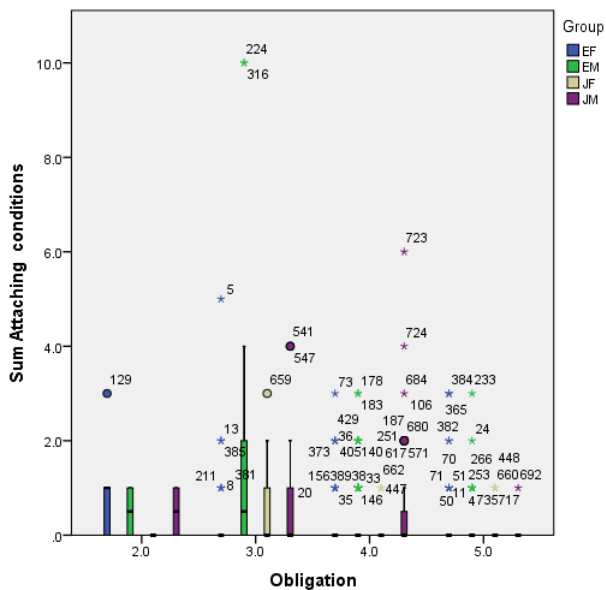


Figure 42. Numbers of Attaching conditions by the obligation level.

EF: American English Female;

EM: American English Male;

JF: Japanese Female; JM: Japanese Male.

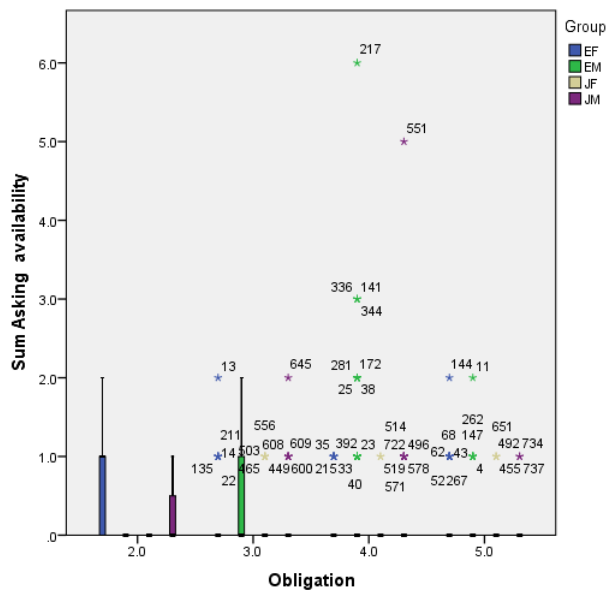


Figure 43. Numbers of Asking availability by the obligation level.

EF: American English Female;

EM: American English Male;

JF: Japanese Female; JM: Japanese Male.

Table 48

Numbers of Pre/postambles by the Ability Level and Category in Male Data

Language	Ability and difficulty	Category						TOTAL
		Calling attention	Asking availability	Apologizing	Reasoning	Rewarding	Attaching conditions	
M								
Mean								
E	1	-	-	-	-	-	-	-
	2	1.80	0.60	0.00	2.20	0.00	0.80	6.20
	3	2.12	0.45	0.00	1.43	0.21	1.00	5.45
	4	1.24	0.33	0.00	0.91	0.05	0.34	2.97
	5	0.97	0.13	0.03	0.64	0.02	0.21	2.08
J	1	-	-	-	-	-	-	-
	2	2.00	0.00	0.00	0.00	0.00	1.00	4.00
	3	1.15	0.20	0.02	1.25	0.08	0.53	3.53
	4	0.95	0.02	0.00	0.58	0.00	0.23	1.83
	5	0.63	0.06	0.00	0.63	0.03	0.10	1.56
Median								
E	1	-	-	-	-	-	-	-
	2	2.0	1.0	0.0	2.0	0.0	1.0	6.0
	3	1.0	0.0	0.0	1.0	0.0	0.5	4.5
	4	1.0	0.0	0.0	1.0	0.0	0.0	2.0
	5	1.0	0.0	0.0	0.0	0.0	0.0	2.0
J	1	-	-	-	-	-	-	-
	2	2.0	0.0	0.0	0.0	0.0	1.0	4.0
	3	1.0	0.0	0.0	1.0	0.0	0.0	3.0
	4	1.0	0.0	0.0	0.0	0.0	0.0	1.0
	5	0.0	0.0	0.0	0.0	0.0	0.0	1.0
Mode								
E	1	-	-	-	-	-	-	-
	2	1	1	0	0	0	0	-
	3	1	0	0	0	0	0	2
	4	0	0	0	0	0	0	2
	5	0	0	0	0	0	0	2
J	1	-	-	-	-	-	-	-
	2	2	0	0	0	0	1	4
	3	1	0	0	0	0	0	1
	4	0	0	0	0	0	0	1
	5	0	0	0	0	0	0	1

Note. "--" means that the level has only two or less scenes.

For female data, see Appendix N.

According to Table 48, the means and medians in American English male data slightly decrease in Asking availability and Attaching conditions as well as in Calling attention and Reasoning when the ability level increases. The modes also follow this tendency in Calling attention and Asking availability though the total numbers are

consistent between levels. The criteria for prioritizing category choice can be Calling attention, Reasoning, Attaching conditions, and then Asking availability. Here are American English examples of Levels 2 and 4.

Scene 205: Ability and difficulty Level 2 <T=0:58:05> *Maid in Manhattan*

Attaching conditions	1	CHRIS; She's about 5'6", dark hair, really beautiful, has a kid named Ty.
Asking availability	2	CHRIS; What the hell happened?
Addressee	3	LIONEL; I'm sorry,
Addressee	4	LIONEL; sir.
Attaching conditions	5	CHRIS; Don't be sorry.
Request Body	6	CHRIS; Just find her.
Request Repetition	7	CHRIS; <P> Please! </P> ((WITH HIS BOTH HANDS))

Chris, a hotel guest, asks Lionel, a butler in charge of his room, to invite a female hotel guest to a lunch by specifying a room name. Scene 205 is set during the lunch time, but Chris is upset because the wrong woman visits his room and so secretly asks Lionel to find the correct woman. Chris specified the room name because he met the woman there and believed that she must be a hotel guest staying in the room. But, if the room name was unknown, even a competent butler would have difficulty finding the woman. Chris does not start with Calling attention because the wrong woman is still in the same room and he comes to Lionel in the kitchen next to the room instead; he does not provide Reasoning because asking the same thing again can mean that the invited woman is different from the person he has in his mind. As a result, he starts with Attaching conditions to tell Lionel specific information about the woman, adds Asking availability to check if Lionel understood Chris's intention correctly, provides Attaching conditions again to prevent Lionel from being too nervous to find a solution, and then makes the request. As shown in this scene, when the ability level is low, the total number of pre/postambles can increase, and several infrequent pre/postambles, such as Asking availability and Attaching conditions, can be used. On the other hand, in Scene 5676, Nick, a sous-chef at a French restaurant, tells John, a waiter at the restaurant, to describe a new asparagus dish for a check on his descriptive abilities. This is one of the routine tasks for waiters and waitresses to describe a

dish for their guests, so their ability level for this task should be high. Nick simply adds Calling attention to appoint John among some staff in the room and nothing more. As shown in this scene, when the ability level is high, the provided preamble might not play a crucial role to affect the acceptance.

Scene 490: Ability and difficulty Level 4 <T=1:23:55> *No Reservations*

Calling attention	1	NICK;	John,
Request Body	2	NICK;	tell us about the asparagus dish.
Addressee	3	JOHN;	We're also serving as a ... special a side-- Rather, an appetizer with asparagus and cippolini onions and it has a side of sliced watermelon radishes.

Among Japanese male data, it seems that except for Reasoning, the means, medians, and modes have a similar change but smaller numbers than among American English male data. Regarding Reasoning, it appears that Level 3 is particularly marked in the means and medians. The reason for this might be because male Japanese speakers try hard to convince the addressee in Level 3 but rather not expect to win yes in Level 2. Here is an example scene of Level 2.

Scene 959: Ability and difficulty Level 2 <T=1:55:49> *Hero*

Attaching conditions	1	GAMOU;	<i>Hikokunin' ga gen'ba chikaku ni ita to iu koto wa mitome mashou.</i>
Calling attention	2	GAMOU;	<i>Shikashi,</i>
Reasoning	3	GAMOU;	<i>sore dake de wa fu juubun' desu.</i>
Calling attention	4	GAMOU;	<i>Ken'satsukan' wa,</i>
Request Body	5	GAMOU;	<i>Hikokunin' ga han'kou wo okonatta to iu risshou wo shite itadaki tai.</i>

Gamou is a famous and competent lawyer. In Scene 959, in court, he admits that the defendant was near the site but asks Kuryuu, a prosecutor, to prove that the defendant actually committed the crime. Apparently, Gamou expects Kuryuu to fail to do this because Gamou can win the case when Kuryuu cannot prove it. In this way, the ability level 2 might

mean that the request is beyond the addressee's ability, and speakers usually do not ask the person to do such a thing.

It seems that female data is similar to those of Japanese males in Calling attention, Reasoning, and Attaching conditions. Therefore, it can be said that priority of choosing pre/postambles can be Calling attention, Reasoning, and Attaching conditions in all of the four groups, and a significant difference can be seen between Levels 3 and 4 since more categories can be added. For example, Reasoning can be provided more frequently when the ability level decreases from Level 4 to Level 3; Attaching conditions might be offered in Levels 3 or lower.

The details can be seen more easily in Figures 44 to 47. American English male data are notable in Asking availability (Figure 47) and Level 4 of Attaching conditions (Figure 46). Because of these additional pre/postambles, it would seem that American English male speakers can be most strongly affected by the ability level. On the other hand, though the numbers of scenes are really few, the drop in Level 2 of Reasoning can be seen in Japanese male data and Japanese female data, and it appears that female American English speakers might drastically increase pre/postambles in Level 2. As far as Levels 3 to 5 are concerned, a significant difference is seen mainly between Levels 3 and 4 except for Calling attention by female speakers. Therefore, the ability level can affect male American English speakers the most, and it is likely that the speaker adds more Reasoning and/or Attaching conditions when the ability level decreases to 3.

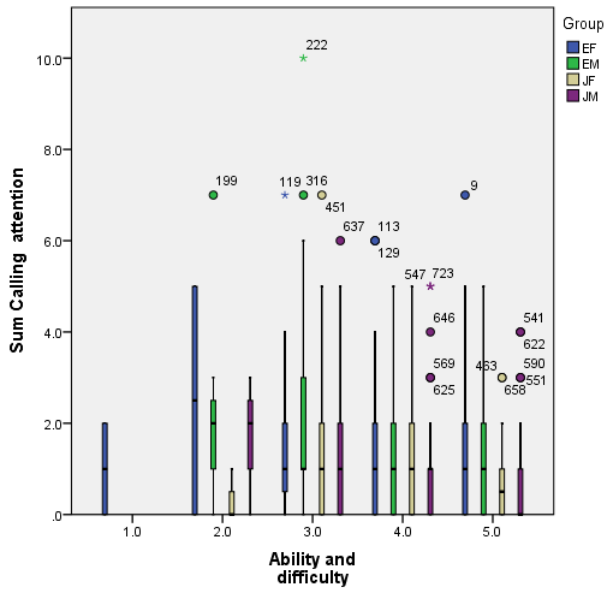


Figure 44. Numbers of Calling attention by the ability level.

EF: American English Female;  
 EM: American English Male;  
 JF: Japanese Female; JM: Japanese Male.

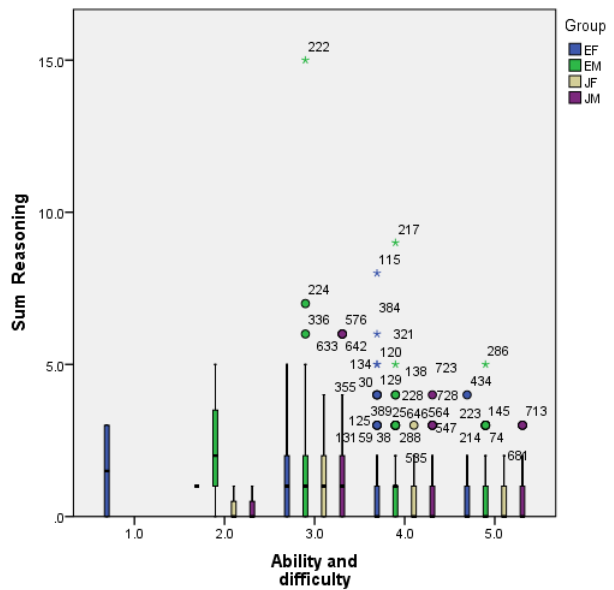


Figure 45. Numbers of Reasoning by the ability level.

EF: American English Female;  
 EM: American English Male;  
 JF: Japanese Female; JM: Japanese Male.

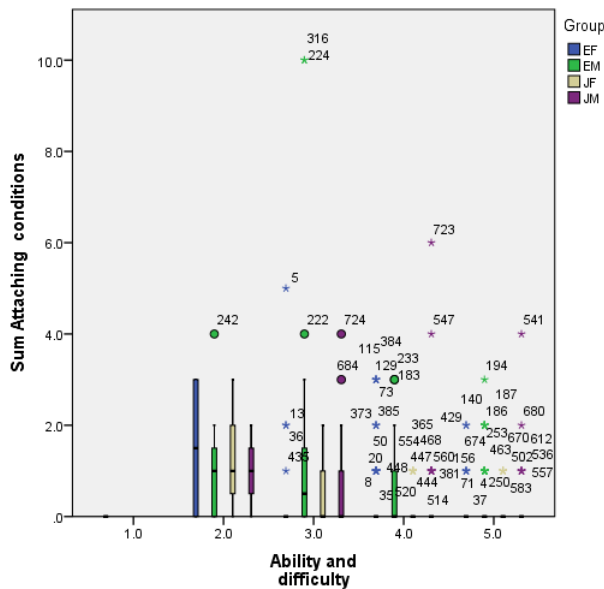


Figure 46. Numbers of Attaching conditions by the ability level.

EF: American English Female;  
 EM: American English Male;  
 JF: Japanese Female; JM: Japanese Male.

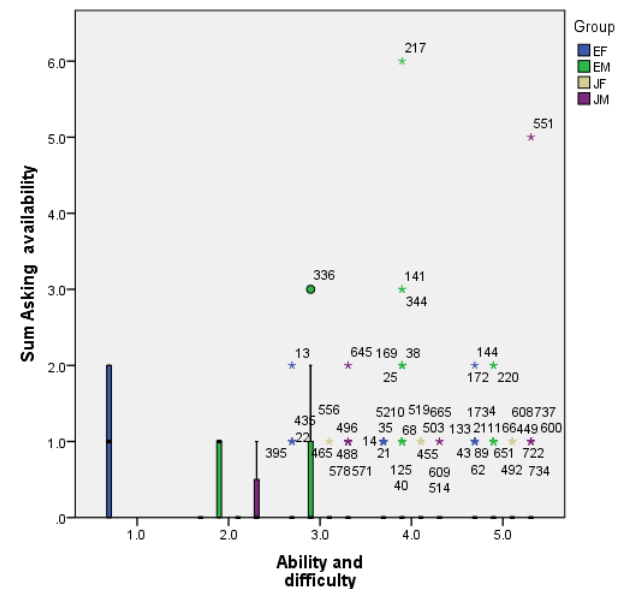


Figure 47. Numbers of Asking availability by the ability level.

EF: American English Female;  
 EM: American English Male;  
 JF: Japanese Female; JM: Japanese Male.

Table 49

Numbers of Pre/postambles by the Cost Level and Category in Male Data

Language	Cost	Category						TOTAL
		Calling attention	Asking availability	Apologizing	Reasoning	Rewarding	Attaching conditions	
M								
Mean								
E	1	0.99	0.12	0.01	0.69	0.02	0.19	2.11
	2	1.27	0.38	0.00	0.92	0.05	0.43	3.12
	3	1.76	0.35	0.03	1.21	0.12	0.88	4.47
	4	1.82	0.18	0.00	1.45	0.45	0.36	4.73
	5	5.00	0.00	1.00	1.00	0.00	1.00	8.00
J	1	0.68	0.06	0.00	0.60	0.02	0.09	1.52
	2	0.89	0.07	0.02	0.67	0.02	0.38	2.12
	3	1.42	0.23	0.00	1.39	0.13	0.48	4.13
	4	1.00	0.00	0.00	3.00	0.00	1.00	4.00
	5	-	-	-	-	-	-	-
Median								
E	1	1.0	0.0	0.0	0.0	0.0	0.0	2.0
	2	1.0	0.0	0.0	1.0	0.0	0.0	2.0
	3	1.0	0.0	0.0	1.0	0.0	0.0	4.0
	4	2.0	0.0	0.0	2.0	0.0	0.0	4.0
	5	-	-	-	-	-	-	-
J	1	0.0	0.0	0.0	0.0	0.0	0.0	1.0
	2	1.0	0.0	0.0	0.0	0.0	0.0	1.5
	3	1.0	0.0	0.0	1.0	0.0	0.0	4.0
	4	1.0	0.0	0.0	3.0	0.0	1.0	4.0
	5	-	-	-	-	-	-	-
Mode								
E	1	0	0	0	0	0	0	1
	2	0	0	0	0	0	0	2
	3	1	0	0	0	0	0	3
	4	2	0	0	0	0	0	2
	5	-	-	-	-	-	-	-
J	1	0	0	0	0	0	0	1
	2	0	0	0	0	0	0	1
	3	0	0	0	1	0	0	2
	4	1	0	0	-	0	1	4
	5	-	-	-	-	-	-	-

Note. “-“ means that the level has only two or less scenes.

For female data, see Appendix N.

According to Table 49, the means and medians in American English male data slightly increase in Calling attention and Reasoning when the cost level increases. The modes also follow these tendencies in Calling attention. In addition, a very small but regular change in the means in Rewarding might require attention. This might mean that Rewarding is preferred to Attaching conditions when the cost level is very high. A significant difference



can be between Levels 2 and 3. Compared to Ability and difficulty, Cost has a roughly inverse relation in the two most common pre/postambles, Calling attention and Reasoning, but different changes can be seen in the others even though Cost often has the opposite features to Ability and difficulty. In Japanese male data, it appears that Rewarding is not very important, and Reasoning might be crucial when the cost level is very high. The criteria for opting for pre/postambles can be Calling attention, Reasoning, and then Attaching condition, which are the same as the above variables. It appears that Japanese female data can have similar features to Japanese male data in a sense that the priority can be Calling attention, Reasoning, and then Attaching conditions based on the means and medians. However, American English female data have zero in all of the modes in Level 2, which could be because routine works are basically classified into Level 2 and can be divided into zero or many as mentioned in Timing. Here is an example scene of Level 4 from Japanese female data.

Scene 888: Cost Level 4 <T=0:14:16> *Yougashiten Koandoru*

Attaching conditions	1	NATSUME;	<i>Watashi, koko no mise no aji oboe masu.</i>
Attaching conditions	2	NATSUME;	<i>Go meiwaku wa o kake shi masen'.</i>
Attaching conditions	3	NATSUME;	<i>Isshouken'mei yari masu.</i>
Request Body	4	NATSUME;	<i>Koko de hataraka sete kudasai. (Hx)</i>
Request Repetition	5	NATSUME;	<i>Onegai shi masu. ((BOWS.))</i>

Natsume came a long way to a city to find her boyfriend, but he does not work in the cake shop any more. She decides to stay longer there but cannot pass the test for staff at the shop. In Scene 888, Natsume is found to still be outside the shop by the owner chef hours later and begs the chef to employ her. Her request has once been refused because Natsume does not have adequate skills the chef needs. Therefore, the cost is very high. In this scene, Natsume provides several conditions before the request. Attaching conditions can reduce the cost the addressee estimates as Blum-Kulka et al. (1989b, p. 288) call the corresponding supportive move “Imposition minimizer.” As seen in this scene, it can be seen that Attaching conditions can work effectively when the cost level is very high. Therefore, it can

be said that the generally favored order for choice of pre/postambles can basically be Calling attention, Reasoning, and Attaching conditions in all of the four groups, but Rewarding might work among male American English speakers when the cost level is very high. A significant difference can be seen mainly between Levels 2 and 3. Male American English speakers can be most strongly affected by the cost level.

These tendencies can be seen also in Figures 48 to 51. It can be noted that the influence of this variable is similar between groups in these Figures as far as Levels 1 to 3 are concerned. An exception is that American English male data are notable in Asking availability (Figure 51), and it might be necessary to add that American English male data are also notable in Level 4 of Rewarding (no image). Asking availability includes checking the addressee’s understanding, which might be more frequently done by male American English speakers than the other groups. This could partly be explained through reference to accountability in a low-context culture proposed by Hall (1976) against Japanese speakers in a high-context culture and due to more force applied by male speakers than female speakers. Therefore, male American English speakers can be most strongly affected by the cost level unlike the results of the timing analysis.

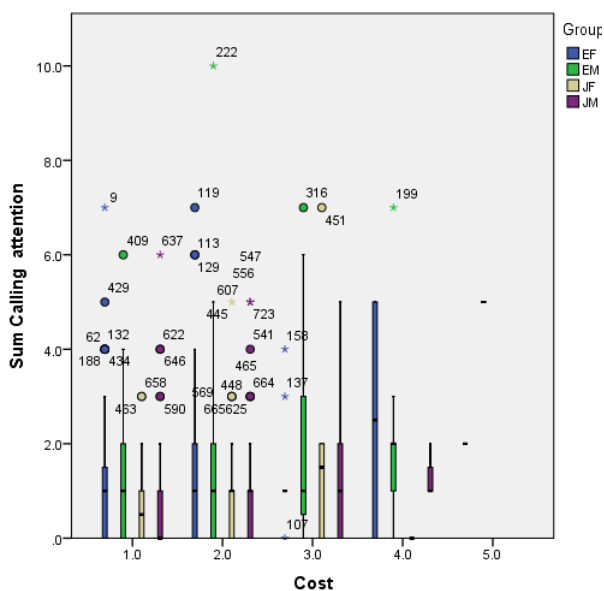


Figure 48. Numbers of Calling attention by the cost level.

EF: American English Female;  
 EM: American English Male;  
 JF: Japanese Female; JM: Japanese Male.

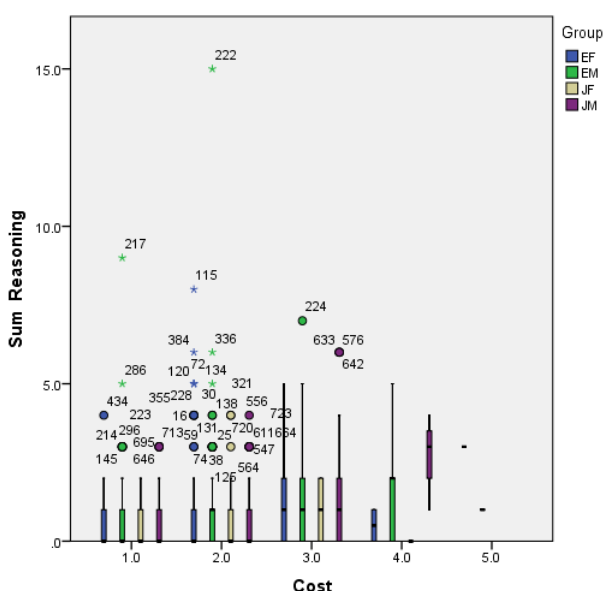


Figure 49. Numbers of Reasoning by the cost level.

EF: American English Female;  
 EM: American English Male;  
 JF: Japanese Female; JM: Japanese Male.

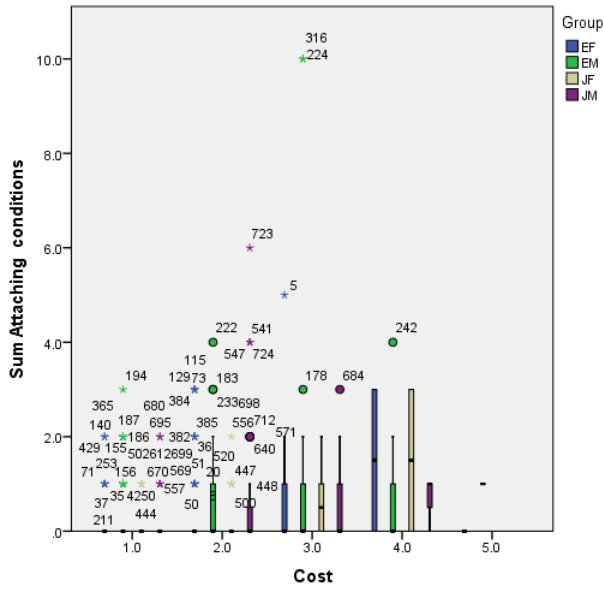


Figure 50. Numbers of Attaching conditions by the cost level.

EF: American English Female;  
 EM: American English Male;  
 JF: Japanese Female; JM: Japanese Male.

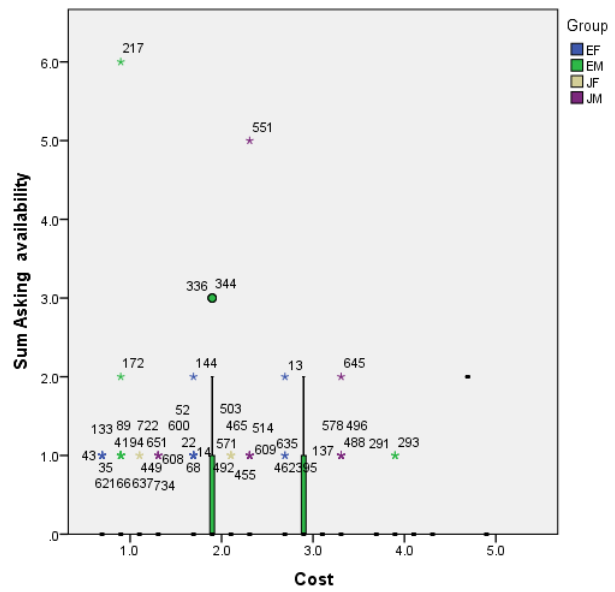


Figure 51. Numbers of Asking availability by the cost level.

EF: American English Female;  
 EM: American English Male;  
 JF: Japanese Female; JM: Japanese Male.

Table 50

Numbers of Pre/postambles by the Distance Level and Category in Male Data

Language	Vertical distance	Category						TOTAL
		Calling attention	Asking availability	Apologizing	Reasoning	Rewarding	Attaching conditions	
M								
Mean								
E	1	-	-	-	-	-	-	-
	2	1.53	0.29	0.00	0.85	0.03	0.41	3.38
	3	1.20	0.28	0.00	1.00	0.08	0.56	3.32
	4	1.27	0.25	0.02	0.93	0.09	0.34	3.02
	5	1.05	0.18	0.00	0.55	0.00	0.18	2.18
J	1	-	-	-	-	-	-	-
	2	0.97	0.00	0.05	0.68	0.00	0.27	2.16
	3	1.23	0.09	0.00	1.00	0.05	0.09	2.95
	4	0.86	0.12	0.00	0.77	0.04	0.37	2.23
	5	0.00	0.00	0.00	1.00	0.00	0.00	1.00
Median								
E	1	-	-	-	-	-	-	-
	2	1.0	0.0	0.0	0.0	0.0	0.0	2.5
	3	1.0	0.0	0.0	1.0	0.0	0.0	2.5
	4	1.0	0.0	0.0	1.0	0.0	0.0	2.0
	5	1.0	0.0	0.0	0.0	0.0	0.0	2.0
J	1	-	-	-	-	-	-	-
	2	1.0	0.0	0.0	0.0	0.0	0.0	2.0
	3	1.0	0.0	0.0	0.0	0.0	0.0	2.0
	4	1.0	0.0	0.0	0.0	0.0	0.0	1.0
	5	0.0	0.0	0.0	1.0	0.0	0.0	1.0
Mode								
E	1	-	-	-	-	-	-	-
	2	0	0	0	0	0	0	2
	3	1	0	0	0	0	0	2
	4	0	0	0	0	0	0	1
	5	1	0	0	0	0	0	2
J	1	-	-	-	-	-	-	-
	2	0	0	0	0	0	0	1
	3	1	0	0	0	0	0	2
	4	0	0	0	0	0	0	1
	5	0	0	0	1	0	0	1

Note. “-“ means that the level has only two or less scenes.

For female data, see Appendix N.

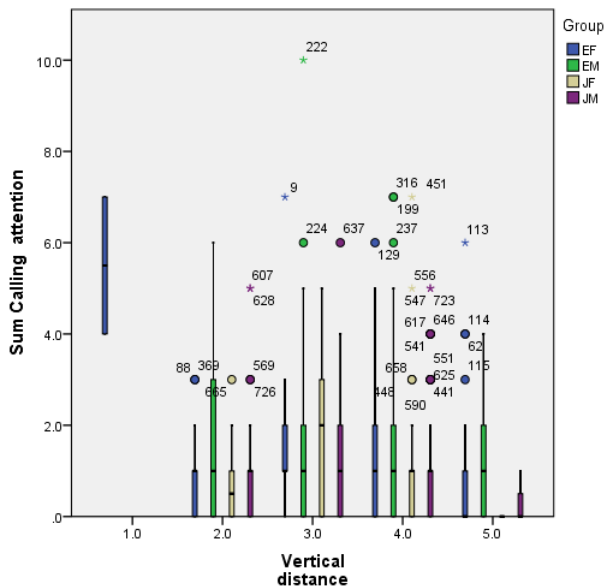


Figure 52. Numbers of Calling attention by the distance level.

EF: American English Female;  
 EM: American English Male;  
 JF: Japanese Female; JM: Japanese Male.

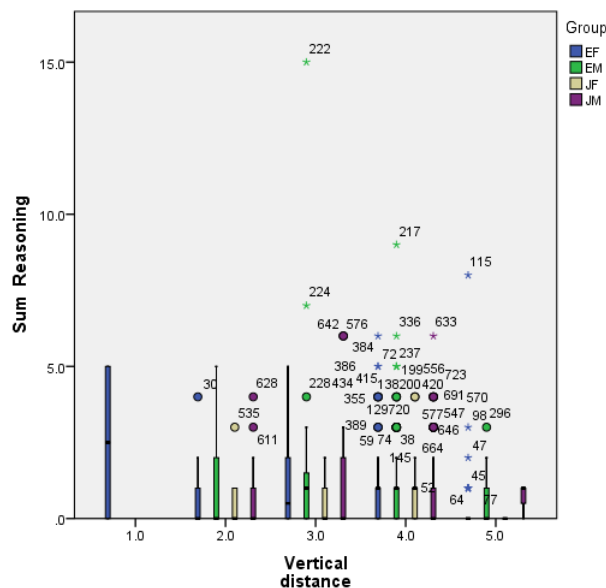


Figure 53. Numbers of Reasoning by the distance level.

EF: American English Female;  
 EM: American English Male;  
 JF: Japanese Female; JM: Japanese Male.

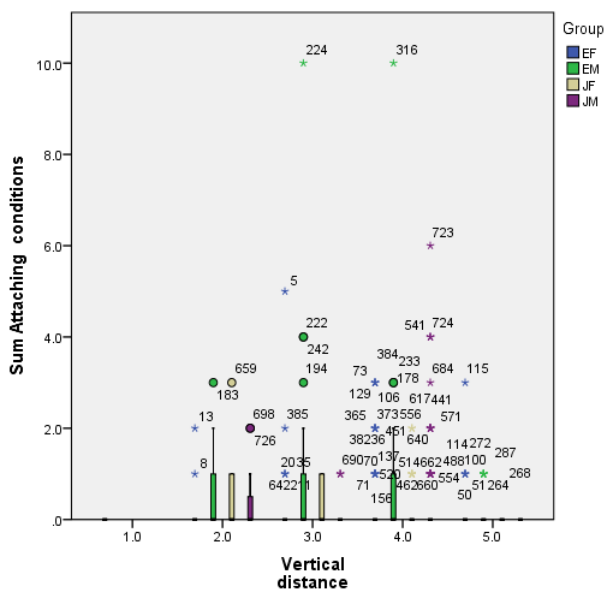


Figure 54. Numbers of Attaching conditions by the distance level.

EF: American English Female;  
 EM: American English Male;  
 JF: Japanese Female; JM: Japanese Male.

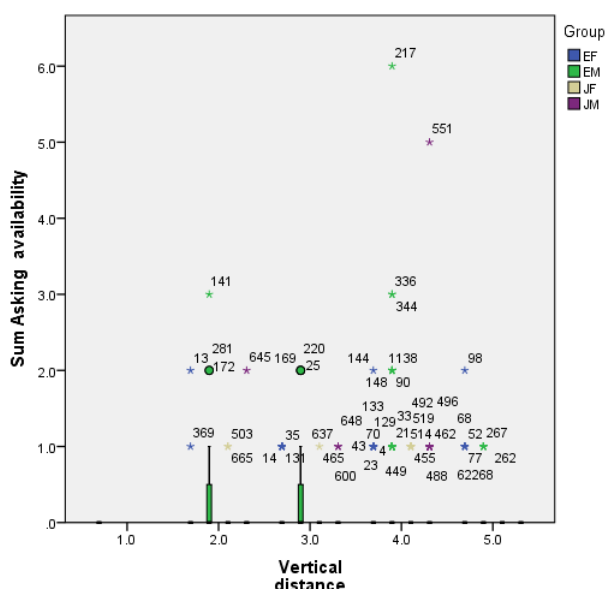


Figure 55. Numbers of Asking availability by the distance level.

EF: American English Female;  
 EM: American English Male;  
 JF: Japanese Female; JM: Japanese Male.

According to Table 50, it seems that the means, medians, and modes in male data are similar between levels. On the other hand, it appears that the means, medians, and modes in female data change irregularly, and that no clear rule is found by the distance level. However, Figures 52 to 55 show some clear changes between levels. For example, in considering Calling attention and Reasoning, it seems that female American English speakers and male and female Japanese speakers might be more talkative when the addressee is in an equivalent position to the speaker. However, it is found that all of them have relatively large portions of Obligation Level 3, 47.06%, 50.00%, and 54.17% respectively. This might be reflected in the results of Vertical distance. In addition, the number of cases of Vertical distance Level 3 is relatively small in female Japanese data, which can easily change the results drastically. Male American English speakers might also be more talkative when the speaker is in a lower position than the addressee. Though a specific rule cannot be seen in the timing analysis, it appears that male American English speakers might call attention slightly more frequently possibly because a boss can speak his or her subordinate more frequently in the top-down system. Anyway, considering the small ranges of changes in the total number, it seems that Vertical distance is not a strong factor for choice of pre/postambles regardless of language or gender.

Table 51

Numbers of Pre/postambles by the Intimacy Level and Category in Male Data

Language	Intimacy	Timing							
		External trigger	Before	After	Total	External trigger	Before	After	Total
		M				F			
		Mean							
E	1	0.00	1.50	0.73	2.45	0.07	2.10	0.55	2.76
	2	0.11	1.38	1.21	2.79	0.09	1.75	1.00	2.93
	3	0.04	1.65	1.27	3.06	0.04	1.23	0.86	2.21
	4	0.04	1.57	1.50	3.24	0.00	1.25	0.50	1.75
	5	-	-	-	-	-	-	-	-
J	1	0.12	0.65	0.59	1.47	0.00	1.52	0.71	2.24
	2	0.04	1.28	0.72	2.12	0.00	1.09	0.70	1.91
	3	0.08	1.43	0.78	2.38	0.07	1.11	0.27	1.49
	4	0.00	1.80	0.80	2.80	-	-	-	-
	5	-	-	-	-	-	-	-	-
		Median							
E	1	0.0	1.0	0.0	2.0	0.0	2.0	0.0	2.0
	2	0.0	1.0	0.0	2.0	0.0	1.0	0.0	2.0
	3	0.0	1.0	0.0	2.0	0.0	1.0	0.0	1.5
	4	0.0	1.0	1.0	3.0	0.0	1.0	0.5	1.5
	5	-	-	-	-	-	-	-	-
J	1	0.0	0.0	0.0	1.0	0.0	1.0	0.0	2.0
	2	0.0	1.0	0.0	1.0	0.0	1.0	0.0	2.0
	3	0.0	1.0	0.0	2.0	0.0	1.0	0.0	1.0
	4	0.0	1.0	1.0	2.0	-	-	-	-
	5	-	-	-	-	-	-	-	-
		Mode							
E	1	0	1	0	2	0	0	0	1
	2	0	0	0	2	0	0	0	1
	3	0	1	0	2	0	0	0	0
	4	0	0	0	3	0	1	0	1
	5	-	-	-	-	-	-	-	-
J	1	0	0	0	0	0	1	0	1
	2	0	0	0	1	0	0	0	2
	3	0	1	0	1	0	1	0	1
	4	0	1	1	2	-	-	-	-
	5	-	-	-	-	-	-	-	-

Note. “-“ means that the level has only two or less scenes.

For female data, see Appendix N.

Table 51 shows several fairly regular changes in the means mainly in American English, but the gaps between levels are really small regardless of language or gender. Figures 56 to 59 indicate that female Japanese speakers might use more Calling attention when the intimacy level is lower. However, again, 43.48% of Intimacy 1 cases in Japanese female data have Obligation 3. This might be reflected in the results. Therefore, it seems

that Intimacy is not a strong factor to choose the categories of pre/postambles in making a request in all of the four groups.

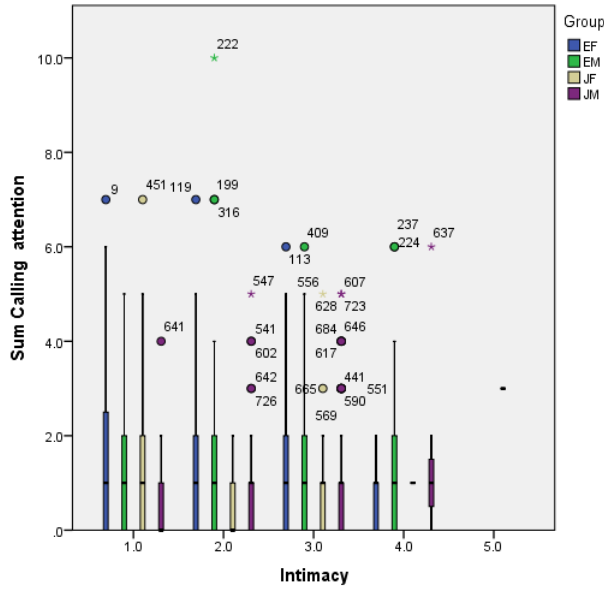


Figure 56. Numbers of Calling attention by the intimacy level.

EF: American English Female;  
 EM: American English Male;  
 JF: Japanese Female; JM: Japanese Male.

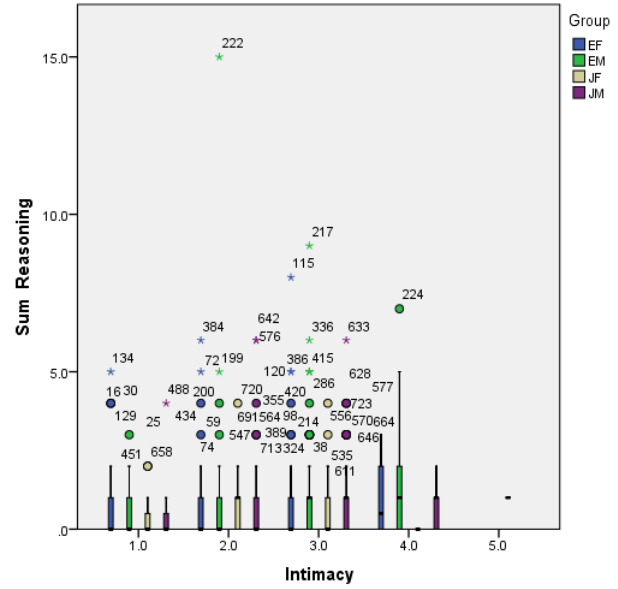


Figure 57. Numbers of Reasoning by the intimacy level.

EF: American English Female;  
 EM: American English Male;  
 JF: Japanese Female; JM: Japanese Male.



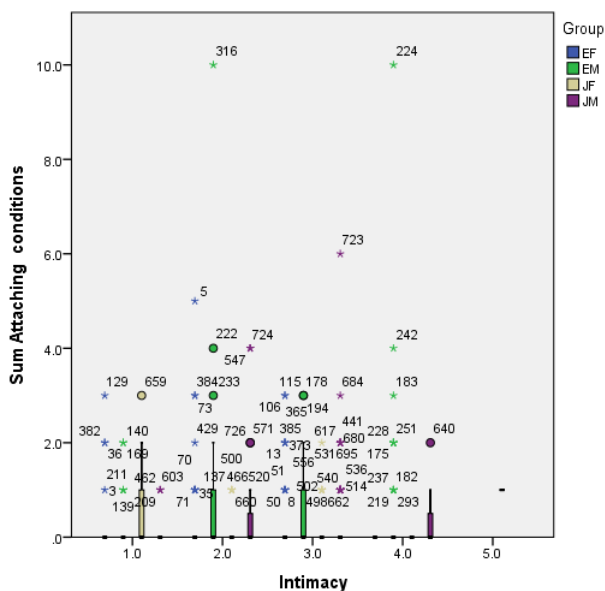


Figure 58. Numbers of Attaching conditions by the intimacy level.

EF: American English Female;  
 EM: American English Male;  
 JF: Japanese Female; JM: Japanese Male.

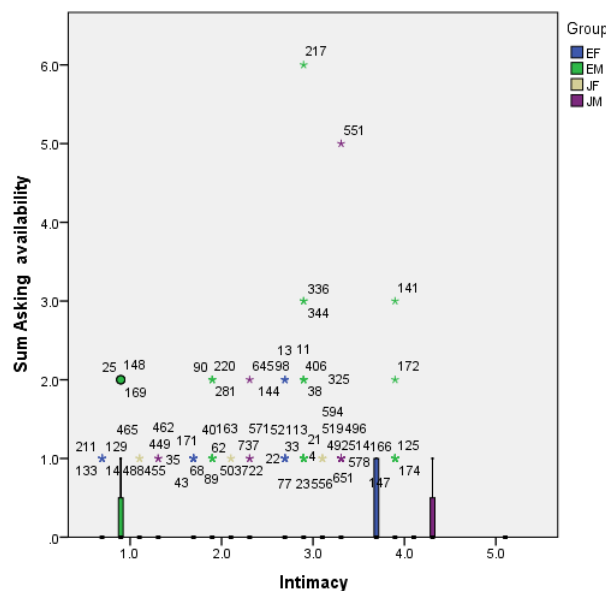


Figure 59. Numbers of Asking availability by the intimacy level.

EF: American English Female;  
 EM: American English Male;  
 JF: Japanese Female; JM: Japanese Male.

As a summary of pre/postamble categories, the priority to choose pre/postambles can be Calling attention, Reasoning, and then Attaching conditions in Urgency, Obligation, Ability and difficulty, and Cost. Calling attention does not simply points who is the addressee but can put a breathing room, which is shown in Scene 666, take rhythm to the core message, especially by one preamble, or express intimacy as Takiura (2012, p. 68) explains in that the addressee’s name can be called in a relationship where the speaker can directly “touch” the addressee. Reasoning can persuade and/or motivate the addressee and sometimes trigger the addressee’s response without a Request Body. Attaching conditions can limit or reduce the range of request and/or provide specific instructions. The above three can be connected to the expected action more directly in reverse order of priority. Significant differences can be observed especially in Level 3 of Urgency and mainly between Levels 4 and 3 of Ability and difficulty, between Levels 2 and 3 of Cost, whereas Obligation can have a graded change in total. Male American English speakers might effectively use Rewarding when the cost level is very high. Regarding the influence by group, it can be said that male American English speakers can be affected by these variables most strongly, and basically in the cases of male more than female and American English more than Japanese. Urgency Level 3, Obligation Level 3, Ability and difficulty Level 3,

and Cost Level 3 can be said to be common disadvantageous conditions to the speaker because these levels represent moderate disadvantage. Therefore, it can be said that in a relatively disadvantageous condition, the number of pre/postambles can increase, and the categories more directly connected to the expected action can be added to more common ones.

Table 52

## Occurrence Rates of Repetition or Rephrasing by Variable Condition

Language	Speaker Gender	Total		Level				
		Number of Scenes	Ratio to All Scenes	1	2	3	4	5
Urgency								
E	M	46	17.62%	0.00%	20.00%	18.75%	11.90%	35.48%
	F	14	7.95%	0.00%	4.76%	3.13%	8.41%	18.75%
J	M	29	14.29%	0.00%	4.00%	13.33%	15.93%	50.00%
	F	15	15.46%	0.00%	0.00%	28.13%	11.54%	0.00%
Obligation								
E	M	46	17.62%	0.00%	0.00%	25.86%	14.75%	16.46%
	F	14	7.95%	0.00%	20.00%	2.94%	11.54%	7.06%
J	M	29	14.29%	0.00%	25.00%	24.53%	13.46%	2.38%
	F	15	15.46%	0.00%	0.00%	25.93%	17.07%	3.57%
Ability and difficulty								
E	M	46	17.62%	0.00%	71.43%	31.82%	9.09%	15.57%
	F	14	7.95%	0.00%	50.00%	10.00%	7.87%	6.35%
J	M	29	14.29%	0.00%	0.00%	24.59%	6.06%	13.89%
	F	15	15.46%	0.00%	33.33%	23.81%	7.32%	18.75%
Cost								
E	M	46	17.62%	17.27%	10.89%	33.33%	30.77%	0.00%
	F	14	7.95%	6.25%	8.33%	15.38%	0.00%	0.00%
J	M	29	14.29%	11.94%	11.00%	27.27%	33.33%	0.00%
	F	15	15.46%	16.67%	12.24%	20.00%	50.00%	0.00%
Vertical distance								
E	M	46	17.62%	0.00%	13.89%	17.31%	20.13%	8.33%
	F	14	7.95%	0.00%	0.00%	2.94%	13.33%	7.69%
J	M	29	14.29%	0.00%	10.26%	33.33%	12.50%	0.00%
	F	15	15.46%	0.00%	20.00%	10.00%	14.29%	0.00%
Intimacy								
E	M	46	17.62%	8.33%	20.00%	15.87%	23.21%	0.00%
	F	14	7.95%	9.68%	10.53%	6.10%	0.00%	0.00%
J	M	29	14.29%	10.53%	16.95%	12.71%	28.57%	0.00%
	F	15	15.46%	21.74%	8.00%	17.02%	0.00%	0.00%

Table 52 shows the ratios of the scenes including Repetition and/or Rephrasing to all of the target scenes by variable and level. It seems that Repetition and/or Rephrasing is used mainly in the situations of great urgency or in the levels of relatively disadvantageous conditions of Obligation, Ability and difficulty, and Cost. Female Japanese speakers have different tendencies due to the use in Urgency. Male and female American English speakers and male Japanese speakers might simply repeat the request by Repetition or Rephrasing in the situations of great urgency probably because of a time-limit. In disadvantageous conditions, the speaker can emphasize that he or she wants the addressee to satisfy the speaker's expectation by Repetition or Rephrasing. Considering the relatively high dependence on After in moderately disadvantageous conditions of Ability and difficulty and Cost, these strategies can further increase the intensity of After. Here are some example scenes.

## Scene 801: Obligation 3, Ability and difficulty 3, Cost 3

			<T=1:16:16> <i>Ashita ga Aru sa</i>
Calling attention	1	NOGUCHI;	<i>Sen'sei, ((M))</i>
Calling attention	2	NOGUCHI;	<i>Chotto suwatte. ((M))</i>
Calling attention	3	NOGUCHI;	<i>Anone:, ((M))</i>
Request Body	4	NOGUCHI;	<i>Kono tairu wo tsukutte hoshii n' da yo. ((M))</i>
Request Repetition	5	NOGUCHI;	<i>Kono tairu wo. ((M))</i>
Addressee	6	SHIMADA;	<i>Hai. ((M))</i>
Rewarding	7	NOGUCHI;	<i>Okane wa ne, Hamada kun' ga harau kara. ((M))</i>
Addressee	8	HAMADA;	<i>Nan'de ya nen'. ((M))</i>
Addressee	9	SHIMADA;	<i>A, ((M))</i>
Addressee	10	SHIMADA;	<i>okane nan'te ii desu. ((M))</i>
Addressee	11	SHIMADA;	<i>Sono kawari, un'to sen'den' shite kudasai. ((M))</i>
Other Responses	12	NOGUCHI;	<i>((SHAKING HANDS)) Arigato gozai masu. ((M))</i>
Calling attention	13	NOGUCHI;	<i>Sensei, ((M))</i>
Request Repetition	14	NOGUCHI;	<i>Onegai shi masu. ((M))</i>

Scene 900: Obligation 3, Vertical distance 2 <T=0:53:18> *Yougashiten Koandoru*

Calling attention	1	YORIKO;	<i>Yoshikawa san,</i>
Attaching conditions	2	YORIKO;	<i>Kyou wa,</i>
Request Reasoning	3	YORIKO;	<i>tabete itadaki tai keeki ga arun' desu.</i>
Addressee	4	YOSHIKAWA;	<i>So.</i>
Addressee	5	YOSHIKAWA;	<i>Ja,</i>
Addressee	6	YOSHIKAWA;	<i>itadaku wa.</i>
Addressee	7	YOSHIKAWA;	<i>Anata no keeki ja nai no?</i>
Reasoning	8	YORIKO;	<i>Shisaku hin' desu ga.;</i>
Request Repetition	9	YORIKO;	<i>Tabete tte kudasai.</i>
Rewarding	10	YORIKO;	<i>Kyou wa saabisu desu.</i>

In Scene 801, Dr. Noguchi has been seeking heat-resistant and durable tile for his rocket and visits Shimada, a ceramist. Noguchi asks Shimada to produce particular tiles based on his drawing and emphasizes the specification of tile he wants by Repetition. This Repetition can show Noguchi's respect to Shimada as a ceramist, which can comply with Spencer-Oatey (2000) mentioned earlier. Moreover, Noguchi employs a Rephrasing after he wins yes. I. Inoue (1996) explains that “*douzo yoroshiku onegai shi masu* does not threaten negative face but functions as relation-acknowledging devices showing that the speaker depends on the addressee to enhance the relationship between the speaker and the addressee” (p. 32, translation mine). So, this expression “does not threaten negative face but rather satisfies positive face of the addressee” (p. 32, translation mine). Therefore, it can be said that both the Repetition and Rephrasing in this scene are used as a positive politeness strategy. In Scene 900, Yoriko, the owner chef of a cake shop, asks a regular customer to try a cake made by an apprentice. Yoriko also repeats the request after she obtains the acceptance. In this case, Yoshikawa asks Yoriko the reason after saying yes. So, Yoriko gives Reasoning and adds Rewarding to answer to Yoshikawa's question. When doing so, Repetition is seen. She might simply make a request again by including Reasoning and Rewarding, but it can be interpreted that Yoriko really wants Yoshikawa to try it because she trusts Yoshikawa to evaluate cakes properly. This means that Repetition is used to meet the need for positive face by the addressee, which is the same as the case in Scene 801. Accordingly, it can be said that Repetition and Rephrasing are usually imposed but

sometimes used in disadvantageous conditions to the speaker to show the trust in a particular thing the addressee has and the speaker really wants to depend on that.

Table 53

## Numbers of Pre/postambles in the First Condition

Language	Timing				Category					
	External trigger	Before	After	Total	Calling attention	Asking availability	Apologizing	Reasoning	Rewarding	Attaching conditions
M										
Mean										
E	0.10	1.80	1.80	3.70	1.70	0.50	0.00	1.00	0.00	0.50
J	0.11	1.22	0.56	1.89	1.10	0.10	0.00	0.40	0.00	0.30
Median										
E	0.0	1.0	0.5	2.0	1.5	0.0	0.0	1.0	0.0	0.0
J	0.0	1.0	0.0	2.0	1.0	0.0	0.0	0.0	0.0	0.0
Mode										
E	0	0	0	2	0	0	0	0	0	0
J	0	0	0	1	0	0	0	0	0	0
F										
Mean										
E	0.00	1.50	2.50	4.00	2.25	0.00	0.00	1.75	0.00	0.00
J	0.33	1.33	0.00	1.67	0.67	0.33	0.00	0.67	0.00	0.00
Median										
E	0.0	2.0	2.0	4.0	2.0	0.0	0.0	1.5	0.0	0.0
J	0.0	1.0	0.0	2.0	1.0	0.0	0.0	1.0	0.0	0.0
Mode										
E	0	2	-	-	2	0	0	-	0	0
J	0	1	0	2	1	0	0	1	0	0

Table 53 shows the means, medians, and modes in the first condition by language and gender. As shown in this table, American English speakers seem to add more pre/postambles than Japanese speakers; Japanese speakers show a greater tendency to use Before but American English speakers sometimes choose After in this condition; and the order of priority of categories can be Calling attention and then Reasoning, which is the same as the results given earlier. It should be noted that even the first condition can contain a variety of combinations of pre/postambles and categories. For reference, there are nine combinations of sentence form (including honorific/non-honorific) and the numbers of pre/postambles distributed among 13 American English male scenes, 13 for 20 Japanese male scenes, five for six American English female scenes, and four for five Japanese female scenes. The combination of one pre/postamble and (non-honorific) Imperative accounts for more than 3 male scenes both in American English and Japanese. On the other hand, it appears that Declarative sentences might have several pre/postambles.

Scene 525 <T=1:02:31> first condition *Margin Call*

Calling attention	1	JOHN;	So, ((M))
Other Responses	2	JOHN;	((LOOKING AT A MASCOT,)) @ @ ((M))
Reasoning	3	JOHN;	we are going to do this thing. ((M))
Addressee	4	SARAH;	Okay. ((M))
Attaching conditions	5	JOHN;	It's gonna be tight. ((M))
Addressee	6	SARAH;	Is Sam on board? ((M))
Attaching conditions	7	JOHN;	Not yet. ((M))
Calling attention	8	JOHN;	Sarah, ((M))
Request Body	9	JOHN;	I need a head to feed to these traders on the floor... and the board. ((M))
Addressee	10	SARAH;	Is it me or Cohen? ((M))
Request Body plus	11	JOHN;	It's you. ((M))

In Scene 525, John, CEO, visits the office of Sarah, one of his executives. He starts with Calling attention, tells her that they are going to deal with extraordinary sales as Reasoning, and explains that will be hard as Attaching conditions. He answers her question about another executive in charge of sales as a limitation to this sales and then chooses the Declarative for the Request Body to ask her to serve as a head of that sales project. This is a want statement, which is very indirect among the Declaratives. In other words, since the Request Body is very indirect, the speaker might need to provide several explanations, which can be compatible with Brown and Levinson (1987) stating that “the clues to their interpretation ... add up to only one really viable interpretation in the context” (p. 212) as mentioned earlier though if higher politeness level of sentence forms are combined with a more number of pre/postambles, and vice versa, the gaps in politeness levels over the whole requests can become larger. As a result, more suitable combinations might be decided not to balance out the politeness level depending on the condition but to deliver the speaker’s intention correctly.

#### **5.4. Comparison between the Discourse Data and Commercially-available English Education Books**

##### **5.4.1. English grammar references.**

This analysis is based on my previous papers (Kuraya, 2012a, 2014a).

*Request* is not a grammatical term unlike *imperative*. This is clear by the definitions of the *Oxford advanced learner's dictionary* (Hornby, 2000). The definition of *request* (noun) is “1. the action of asking for sth (something) formally and politely” (explanation mine) “2. a thing that you formally ask for”; the definition of *imperative* (noun) is “2. (grammar) the form of a verb that expresses an order; a verb in this form.” Further evidence for this is that Leech does not show *request* in his *A glossary of English grammar* (2006). Nevertheless, it seems that request is a good target item in grammar references. Kishino (2008) tries to introduce grammatical knowledge mainly by function for better communication. He mentions “*will, would* for intention, *can, could* for ability, *Can [Could; May; Might] I ...?* for asking for permission, mood, tense, and aspect including conditional, past tense, progressive, and particular verbs such as *want, would like, ask, request* in his introduction to the section of request and invitation” (p. 130, summary and translation mine) as common elements for making a request.

Table 54

## Requests in Grammar References by Section Title

Ranking	Title Term	Total	Average	B	Re.	I	A	Prac.	Comp.	Tips
1	Modal Verbs	21	-	1/1	2/2	1/2	1/1	7/8	7/8	2/2
			89.29%	100.00%	100.00%	50.00%	100.00%	87.50%	87.50%	100.00%
2	Imperative	16	-	1/1	2/2	0/2	0/1	6/8	6/8	1/2
			64.29%	100.00%	50.00%	50.00%	100.00%	25.00%	75.00%	50.00%
3	Tense/Aspect	13	-	1/1	1/2	1/2	1/1	2/8	6/8	1/2
			60.71%	100.00%	50.00%	50.00%	100.00%	50.00%	25.00%	50.00%
4	Permission	11	-	1/1	1/2	1/2	1/1	5/8	1/8	1/2
			60.71%	100.00%	50.00%	50.00%	100.00%	62.50%	12.50%	50.00%
5	Politeness	10	-	1/1	1/2	1/2	1/1	4/8	1/8	1/2
			58.93%	100.00%	50.00%	50.00%	100.00%	50.00%	12.50%	50.00%
6	Order or Commands	10	-	1/1	1/2	1/2	1/1	4/8	1/8	1/2
			58.93%	100.00%	50.00%	50.00%	100.00%	50.00%	12.50%	50.00%
7	Interrogative	11	-	1/1	1/2	1/2	1/1	4/8	2/8	1/2
			57.14%	100.00%	100.00%	0.00%	0.00%	75.00%	75.00%	50.00%
8	Question Tag	8	-	1/1	1/2	1/2	1/1	1/8	2/8	1/2
			55.36%	100.00%	50.00%	50.00%	100.00%	12.50%	25.00%	50.00%
9	Request	9	-	0/1	0/2	1/2	0/1	6/8	2/8	0/2
			21.43%	0.00%	0.00%	50.00%	0.00%	75.00%	25.00%	0.00%
	All	24	-	1/1	2/2	2/2	1/1	8/8	8/8	2/2
			100.00%	100.00%	100.00%	100.00%	100.00%	100.00%	100.00%	100.00%

*Note.* B: Beginner; Re.: Remedial; I: Intermediate; A: Advanced; Prac.: Practical; Comp.: Comprehensive; Tips: Tips.

Table 54 shows popular terms used in the titles of chapters and/or sections where requests are described in grammar references. The title terms are arranged not by the number of books but by the average percentages among the categories. The category of modal verbs is ranked first, which means that it is crucial to understand modal verbs in making a request appropriately and also in interpreting a request correctly. Imperative is ranked second probably because it is widely used as a request strategy. This can be understood because Egawa (1991) says that “unlike declarative, interrogative sentences and imperative sentences have a common point of directive to encourage the addressee to do something and function not only as questioning and ordering but also as requesting, inviting, suggesting, and advising in many cases” (p. 451, translation mine). The descriptions of modal verbs and Imperative are examined in more detail.

In the sections of modal verbs, some modals are compared in terms of politeness level. Based on Carter and McCarthy (2006), Ou et al. (2009), Swan (2005), and Takanashi (1970), it would be reasonable to propose that *would* is more polite than *will*, *could* than *can*, *could* than *would*, *may* than *might*, and for permission, *may/might* are more formal than *can/could*. In addition, Thomson and Martinet (1986, p. 135) explain that, “*Could you?* is a very good way of introducing a request. It is an alternative to *would you?* and a little more polite”; Murphy (2004, p. 74) tells that “we also use *will* and *would* to ask people to do things (but *can/could* are more usual).” Regarding *can* (including *could*) and *will* (including *would*), the trends can be observed in Figure 60.

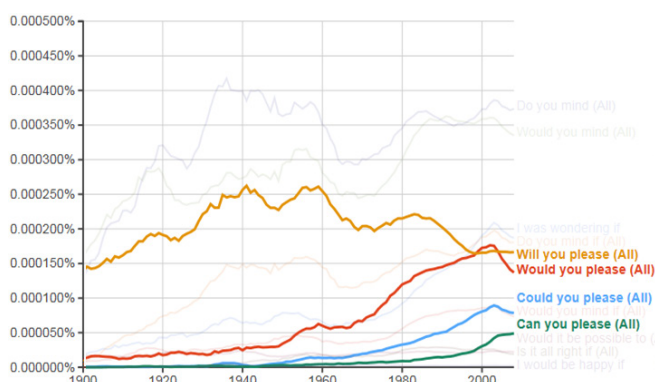


Figure 60. Historical change of usage of *Could*, *Would*, *Can*, *Will* for the past 100 years. Adapted from “Studies on Politeness Levels of Request Expressions —Trends in English for the Past Century—” by N. Kuraya, 2014a, *Nihon University GSSC Journal*, 13(3), p. 213.



According to Figure 60, *Will you please* has prevailed for a long time, but its subjunctive form started to become more widely used around the 1950's. On the other hand, *Could you please* and *Can you please* are relatively new expressions and gradually are becoming popular. *Will you please* has a relatively strong force as Tsuruta et al. (1988, p. 105) explain, but it seems that a reduction in usage stopped around 2000. This expression might survive in workplaces. The usage of *Could you please* and *Can you please* continue to rise steadily, whereas the usage of *Would you please* may stop rising. It could be predicted that *could / can* might become more common modals in making requests sometime in the future. The sources include some English learning materials which can have unrealistic usage patterns to present helpful information to learners, but that should not present a problem as far as they are compared among the above four expressions since the difference among them is the type of modal and it is likely that they have similar usage in educational books. It is highly likely that *Would you*, *Could you*, *Will you*, and *Can you* will appear more frequently though these “without *please*” expressions are not examined here because it is difficult to divide those sentences into requests and simple questions by search key. Consequently, although it is unclear here which is more polite, *can* or *would*, it would be acceptable to arrange the mentioned modals by politeness level as *might*, *may*, *could*, *would*, *can*, and *will*, and *could* would be basically safe to use in many cases.

In terms of sentence forms, Onishi and McVay (2011) present a set of request expressions as the imperative or imperative-related expressions although Thomson and Martinet (1986, p. 108) state that “requests are usually expressed by the interrogative.” Onishi and McVay (2011, p. 105-106) rank (1) *Please*, (2) *Will/Can you*, (3) *Would/Could you*, (4) *Would/Could you please* in ascending order of politeness (only bold-faced words cited, italics mine) and suggest using (3) or (4). (5) *Won't you* for solicitation and (6) *Would you mind ...ing* as a really polite request are also provided (only bold-faced words cited, italics mine). Sakai (2004) makes a favorable comment on the imperative as mentioned above, but some books ask for careful attention before using the imperative. For example, Tajiri (2011) says, “The imperative can be used when you want someone to do something or not to do something, but your wording might sometimes sound strong” (p. 36, translation mine). Onishi and McVay (2011) also advise readers to think over the context before using an imperative, saying, “The imperative is the form to give a request/demand directly to the hearer. The reasonable situations where the imperative can be applied are extremely limited” (p. 105, translation mine). Leech and Svartvik (2002, p. 174) also caution that “in many

circumstances, commands are <impolite>, and therefore we shall consider in various ways of toning down the effect of a command.” They provide several softening techniques but still warn against using the imperative, saying:

One way to tone down or weaken the imperative force of a command is to use a rising or fall-rise tone, instead of the usual falling tone: ...

Another way is to add *please*, or the tag question *won't you*: ...

However, if you are asking a favour, none of these alternatives is <polite>. (p. 175)

Swan (2005, p. 433) also insists, “Note that *please* does not change an order into a request.” Carter and McCarthy (2006) warn against the use of the bare imperative but simply suggest an accompanying *please*. Sakai (2004) and Onishi and McVay (2011) agree with this point. Inada (2010) and Watanuki and Petersen (2006) introduce both of the techniques of adding *please* or question tags. Thayne and Morita (2011) provide two tips: Interrogative rather than Imperative, and Longer is better (p. 181), and explain that “a request can sound polite by making the hearer feel that he or she can refuse it” (p. 182, translation mine), and that “a speaker is spending valuable energy to produce a longer and more polite expression so that the addressee will feel pleased” (p. 183, translation mine). From these explanations, it can be observed that practical references provide guidance from multiple points of view so that readers can refer to a specific item from any aspects they like to realize a proper usage.

According to the above text analysis, it seems preferable to understand the role of modal verbs first. In addition, it should be understood that it is safer to avoid using the imperative. However, according to the results of the discourse analysis, the Imperative occupies the largest proportion, which is more than half, and cases of the Interrogative are not frequently observed. Regarding the Imperative, it is true that there are many “exceptional cases,” as Suzuki and Fisher (2014) refer to it as, in the targeted data, but it is also true that other variable conditions have the Imperative in many scenes. It can be interpreted that the Imperative can be used more widely than Japanese speakers generally think they can. The reason for this can be because the Imperative can deliver a wide variety of nuance as Takahashi (2012) and H. Mori (2009, 2011) explain. Regarding modals, the results of discourse analysis do not confirm that a “safe expression” *could you ~?* is frequently used in actual request scenes. The historical change of *Could you please* might

show that such a suggestion is now influencing its use. Modals can play an important role also in the Declarative, which is not carefully examined in this study. Therefore, it can be said that theoretically, request forms with *could* can be safe English expressions because the ability asked by *could* actually can include various conditions of not only real ability but also will and any others although Kishino (2008) explains that “modals such as *will*, *would*, *can*, and *could* are used because in requesting or inviting, the speaker asks if the addressee has a will or an ability to do something” (p. 131, translation and italics mine), and distancing from *can* can further enhance the politeness level. However, it should be noted that so-called polite expressions only are not always felt to be polite because ironic effects might be delivered as warned by Chinami (2010), Ide (2006), Ito and Shaules (2009) , Okamoto (2010), Thayne (2010), Tsuruta et al. (1988), Usami (2002f) as mentioned earlier. In addition, and rather to the contrary, “bald on record” can be used as “metaphorical ‘entreaties’” “stressing his [the speaker’s] high valuation of H’s [H: Hearer, or the addressee] friendship” (Brown & Levinson, 1987, p. 97, the words in the brackets mine).

#### 5.4.2. English textbooks.

This analysis is based on my previous paper (Kuraya 2012b).

The number of extracted expressions is about 850 each on average from 20 high school texts<sup>56</sup> (hereinafter “HS textbooks”), 10 “*bijinesu eigo* [business English]” books<sup>57</sup> (hereinafter “BE books”), and 10 “*eigo* [English] AND *keigo* [honorifics]” books<sup>58</sup> (hereinafter ‘EH books’), and about 300 from 4 “Business English” books<sup>59</sup> (hereinafter “BE books”).

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<sup>56</sup> For the information of textbooks for high schools, see Appendix J

<sup>57</sup> For the information of Japanese “business English” books, see Appendix K.

<sup>58</sup> For the information of “English and honorifics” books, see Appendix L.

<sup>59</sup> For the information of “business English” books, see Appendix M.

Table 55

## Common Topics Showing Requests in Textbooks

Ranking	Topic	Number of Titles of Textbooks	Incorporation Rate
High School Oral Communication I			
1	Classroom English	17	85.00%
1	Directions	17	85.00%
3	Telephone Conversations	15	75.00%
4	Self-introduction	10	50.00%
4	Requests for Information	10	50.00%
6	Instructions	9	45.00%
6	Shopping	9	45.00%
8	Eating Out	8	40.00%
8	Cooking	8	40.00%
10	Having Guests	7	35.00%
Business English Textbooks			
1	Requests	22	88.00%
2	Requests for Permission	17	68.00%
2	Instructions	17	68.00%
2	Telephone Conversations	17	68.00%
5	Self-introduction	16	64.00%
5	Requests for Information	16	64.00%
7	Negotiation	11	44.00%
7	Having Guests	11	44.00%
9	Meeting	10	40.00%
10	Directions	9	36.00%

Table 55 shows the most frequently occurring 10 titles or subtitles which introduce request scenes or request expressions in HS textbooks and BE books. Direct questions such as wh-questions are not subject to analysis here. As this table shows, HS textbooks and BE books have different trends. In HS textbooks, the first priority is classroom English. This is understandable because if an English class is carried out in English, the use of classroom English is inevitable. Apart from classroom English, there are no particular skills many Japanese high school students definitely need in making requests in English because they do not need English in their daily lives and learn English as a foreign language. This learning environment might result in textbook writers choosing certain topics which have typical patterns of conversations. On the other hand, BE books are basically aimed at learning practical English on business and deal with request expressions simply for making a request in English. It is true that some specific scenes are common, such as telephone conversations, meetings, negotiations, and presentations, but at the same time, possible request scenes are varied depending on the industry, occupation, position, and the like. Therefore, it can be understood that the sections of “requests” or “requests for permission” can effectively fulfill

such demands.

In HS books, a model dialog, which is introduced at the beginning of each unit, has one or more typical expressions in a certain context and is followed by exercises. In terms of politeness levels, it can be said that suitable levels of politeness have already been selected and the corresponding expressions are in model dialogs. For example, in the unit of classroom English, two types of expressions are shown: mainly the Imperative from a teacher to a student or students and common polite expressions starting with a modal like *could* from a student to his or her teacher. However, there are almost no descriptions of the selection criteria and reasons for using those politeness levels. The reason for this could be because the best expressions have been selected in advance so that students can learn necessary and sufficient expressions without being confused. On the other hand, in the commercially-available learning materials for adults (the BE books and the EH books), the most common structure is based on particular settings or functions, which enables easy search and reference by busy business people. Popular scenes in the BE books are telephone conversations, having clients, meetings, and negotiations, whereas the EH books offer many “other” requests and requests for permission which are not included in typical scenes. Some books introduce model sentences organized by sentence form so as to be easy to practice; some provide one whole story including various scenes; some put more priority on explanations; others are reading materials rather than references or textbooks for learning. It can be said that a much greater variety of features can be seen in these books than in the HS textbooks. The reason for this might be because the editing is neither subject to strict regulations nor thoroughly examined by the authority. Most of the extracted expressions from the BE books and the EH books have a modal *may*, *could*, *would*, or *can*, which is the same result of Section 5.4.1. The importance of modals can also be observed in Thayne and Sato (2007) starting with general descriptions of basic modals and verbs before proposing model expressions. Following the sentences with a modal, imperatives with *please* and expressions asking for permission such as *May I ...?* and *Let me ...* are often observed. Furthermore, considerate expressions are numerous. Those trends are common between the Japanese and non-Japanese BE books. In contrast, the EH books offer many more distancing expressions. It can be said that the average politeness level of extracted requests in the BE books and EH books is relatively higher than in the HS textbooks. One more notable point is that several levels of examples are supplied with some explanations, unlike the HS textbooks. Especially, the EH books can be characterized in the variety of

expressions they offer, each group of which has more detailed descriptions including the understanding of different politeness levels of expressions. Actually, the proposed levels of politeness depend on the context. However, one of the target BE books (Soresi & Soresi, 2002) says that “trying to comprehend many different kinds of expressions can cause confusion, which will prevent smooth communication” (p. 59, translation mine). This suggests that BE books are also restricted in their variety though the variations are not as limited as those of HS textbooks. The differences in selection criteria between English and Japanese are rarely mentioned in the target books. However, here are some descriptions. Tsuruta et al. (1988) begin from the assumption that “even if the motivation to deal with people in a polite way is the same, the meaning of “polite” is different. So, Japanese polite behavior is not always polite in English cultures” (p. iii, translation mine); Hamada (2009) says, “for example, when you ask one of your close friends something that can be troublesome, the approach should be as polite and tentative as possible” (p. 31, translation mine); and Critchely (2010, p. 3) points out, “in English, an appropriate wording depends on what you want to mean (p. 3, translation mine),” and presents five kinds of expressions to each specific case based on “status, relationship, situation, and mood” (p. 2, translation mine) throughout the book.

Compared to Table 55, the targeted data of discourse analysis include requests for information, instructions, shopping, eating out, having guests, requests, requests for permission, negotiation, and meeting, five of which are shared with the HS books and seven of which with the learning materials for adults. The HS books mainly introduce the Imperative and Interrogative with modals, whereas the learning materials for adults have not only modal sentences but also other examples, such as the Imperative, want statements, and simple rules. Accordingly, the learning materials for adults can cover a larger range of request forms than the HS books, but the targeted data contain a further wider variety. The reason for this might be because the targeted data include far more diverse situations, and also this can mean that proposed request forms are limited as Soresi & Soresi (2002) point out. The reason could be because speakers try to use every possible strategy beyond those of the strategy theories suggested by researchers.

## **6. Conclusion**

This study has analyzed the influence of the context on the politeness levels of request behavior and expressions by considering seven variables such as Urgency,

Obligation, Ability and difficulty, Cost, Benefit, Vertical distance, and Intimacy in American English and Japanese and across male and female genders. The politeness levels of request expressions have been examined and compared based on four sentence forms and their indirectness; those of accompanied preambles/postambles have been observed and compared based on numerical data by timing and category. It was found that the impact of the contextual variables was greater in American English than in Japanese and in male than in female in many cases. It was also found that the politeness level of a request could not be exactly defined by a combination of variable conditions and there could be variations even in one particular context. The reason for this could be because more indirect expressions would be combined with a greater number of preambles/postambles in order to deliver a core message clearly. Moreover, these more indirect expressions could further enhance the politeness level of the whole request.

Firstly, the answer to Research Question 1: “Do contextual variables influence the politeness level of expression in American English and Japanese requests?” is Yes. A basic rule can be formulated that when the condition, or level, of contextual variables to gain yes becomes more disadvantageous, the politeness level of the request expression can increase. This is consistent with Brown and Levinson (1987), Leech (1983), and other politeness researches, but intentional manipulation can also occur. The reasons for the differences in the impact of each contextual variable can be explained mainly by “individualism and collectivism” and “volition and *wakimae*” between American English and Japanese and by status and sociability between male and female.

As far as male speakers are concerned, it was found that Urgency, Obligation, Ability and difficulty, and Cost can affect American English speakers more than Japanese speakers, whereas Vertical distance and Intimacy can influence Japanese speakers more than American English speakers. Great urgency could have a significant impact regardless of language or gender, but the other levels could be overcome by other factors in Japanese because the norms are very important for collectivists. Obligation can have a greater impact on American English speakers because individualists’ sensitivity to rights could be reflected in the politeness level while collectivists’ trust in high obligations could allow relatively less forceful expressions and high standards of professionalism may lead to very polite expressions (Holmes, 1995) at the highest level. It should be noted here that rights and obligations could not always be handled together. The reason for this is because according to the remake analysis, it was found that even within the same scene, the levels of variables

might be different between American English and Japanese especially in Obligation. Ability and difficulty and Cost could have a roughly inverse relationship in American English probably because individualists could try to accurately assess their rights to make a request based on his or her own criterion. On the other hand, Japanese speakers could prefer a safer expression within a narrow range in Ability and difficulty but might intentionally choose a more forceful expression to overcome a difficulty in Cost. The former could be also connected to “volition” to take a suitable strategy to each request, and the latter could be connected to “*wakimae*” closely concerned in the norms and intentional manipulation related to the dutiful feature (Triandis, 1995) or *amae* (Doi, 2007; Triandis, 1995) of collectivists. Vertical distance can have not only a great impact in Japanese because of dutiful vertical collectivism (Triandis, 1995) but also a particular impact in American English because of vertical individualism in which a contract is valued (Triandis, 1995). Intimacy could be crucial for Japanese speakers due to the “interdependence” within ingroups of collectivism but might not be so for American English speakers due to the “self-reliance” of individualism (Triandis, 1995). As a result, it was confirmed that individualism and collectivism can explain the differences in the impact of the contextual variables in American English and Japanese very well.

It was also ascertained that females basically preferred more polite forms than males. The reason for this could be because of relatively low social status of female speakers as Coates (1993), Holmes (1995), Ide (2006), and Tannen (1993, 1995) pointed out. In addition, it was revealed that female American English speakers might reduce the politeness level only in the situations of great urgency or in very advantageous conditions in Vertical distance and Intimacy while female Japanese speakers might use simple patterns of change in narrower ranges, which could be related to “*wakimae*” (Ide, 1992), except for Urgency. The trends of frequently choosing relatively high politeness levels of expressions could be reinforced by the findings that females could venture to increase the politeness level by using *atakamo* [as if] expressions even in advantageous conditions in Ability and difficulty and Cost by American English speakers and in Obligation more frequently by Japanese females than Japanese males. These politeness level enhancement strategies could be preferred probably because of the sociability of female speakers as Holmes (1995) has emphasized.

Secondly, the answer to Research Question 2: “Do contextual variables influence the number, timing, and/or category of preamble/postamble of American English and Japanese



requests?" is Yes. A basic rule can be inferred that when the level of contextual variables to gain yes becomes more disadvantageous, the total number of preambles and postambles can increase. This is consistent with House (1989), Kabaya et al. (1998), Kumagai (2006), Nakagawa (1997), Okamoto (1998), and Sugito (1998). However, it was commonly observed that the number of preambles is greater than that of postambles in many cases both in American English and Japanese. Notable findings are that male Japanese speakers might prefer postambles to preambles in Level 5 of Urgency due to great Urgency, and male American English speakers might frequently add more postambles than preambles in Level 3 of Ability and difficulty to offer more specific support and, in the case of Level 3 of Cost, to make more excuses. The priority of choosing a category could be Calling attention, Reasoning, and then Attaching conditions. In other words, Calling attention can be a common strategy as Blum-Kulka and Olshtain (1984) handle it separately from other preambles and postambles; Reasoning can be helpful as Faerch and Kasper (1989) emphasize its importance; and Attaching conditions can be effective as Blum-Kulka et al. (1989b) and House (1989) refer to as corresponding supportive moves. The categories added to support a more disadvantageous condition could be more directly related to the expected action. The reason for this could be because it is highly likely that more disadvantageous conditions need more specific supports to comply with the request. Urgency, Obligation, Ability and difficulty, and Cost can affect the numbers of preambles and postambles and the dependence on Before to some extent. The reason could be because Urgency could directly be related to time; Obligation might be connected to contextualized conventions (Gumperz, 1982) and off record (Okamoto, 1998); Ability and difficulty might need specific instructions (Gumperz, 1982; Okamoto, 1998); and more Cost could need more excuses (Nakagawa, 1997). Frequent use of Repetition and Rephrasing can be observed mainly in relatively disadvantageous conditions, which can increase the dependence on After. Several relatively clear differences were observed between American English male and Japanese male in Urgency, between American English male and American English female in Urgency and Cost, and between American English and Japanese male and American English and Japanese female in Obligation; and stronger tendencies were observed in Ability and difficulty and Cost in American English and Japanese male than in American English and Japanese female.

In the most frequently used combination of conditions of seven variables, which can correspond to an ordinary task, it was found that in American English more

preambles/postambles can be added, but the combinations of number, timing, and category are varied. Furthermore, the combinations of sentence forms and preambles/postambles were varied. This can mean that a variable condition does not decide a suitable number and/or categories of preambles/postambles. It is likely that speakers decide the number and categories of preambles/postambles so that their message can clearly be delivered. The reason for this could be because a high degree of politeness in sentence forms can lead to indirectness, and the increase in the number of preambles/postambles to clarify the speaker's intention also can correspond to a higher politeness level, which results in a much higher politeness level. The number of possible combinations of number, timing, and category of preambles/postambles can be infinite, which means that no exact combination can be absolutely the best choice under a particular condition.

If intentional manipulation is put aside, a simple and possible but safe strategy of making a request in American English for Japanese native speakers could be to be more sensitive to the change of level and amplify the amount of increase or decrease of the politeness level by considering the features of individualists, and the opposite could be said for American English native speakers. The reason for that is it has been found in this study that most variables can affect both American English and Japanese in similar ways but at different rates in many cases. However, adjusting the politeness level for the opposite gender could be risky and unnecessary. The reason for this could be because ironic effects caused by inappropriately polite forms are warned of by Chinami (2010), Ide (2006), Ito and Shaules (2009), Okamoto (2010), Thayne (2010), Tsuruta et al. (1988), Usami (2002f), and it is well-known that females use more polite forms as Coates (1993), Holmes (1995), Ide (2006), and Tannen (1993, 1995) report.

Therefore, it was confirmed through discourse analysis that contextual factors have a great impact on the politeness level of request behavior and expressions. In addition, as described above, it was found how each variable and their levels impact on male American English speakers, female American English speakers, male Japanese speakers, and female Japanese speakers. It is true that several variations were observed even within one particular context and also the tendencies can keep changing. However, general tendencies were confirmed by this study as reasonable and practical criteria. Demonstrating an anticipated level of politeness can promote smoother and more effective cross-cultural communication. Such deference can contribute towards a considerable positive influence on negotiations in international business in English and Japanese between English speakers and Japanese

speakers. These implications are not limited merely to contemporary business situations. Their strategies are also applicable to other fields, such as diplomacy and cultural exchanges. Furthermore, by applying the findings of this study to English education for Japanese speakers and Japanese education for English speakers, future cross-cultural communication can be more fruitful. Consequently, this study can contribute to current and future cross-cultural communications and language education across a wide variety of contexts.

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## 8. Appendices

### Appendix A

#### Detailed DVD Information of Target Films<sup>60 61</sup>

##### Original films in remake analysis

Masui, S., Ogata, Y. (Producers), & Suo, M. (Director, Writer). (1995). *Shall we dansu?*

[Shall we dance?] [Motion picture]. Japan: Altamira Pictures. ([DVD]. 2005, Japan: Kadokawa Pictures)

Jaffe, S. (Executive producer), Weinstein, L. (Producer), Zucker, J. (Director), & Rubin, B.

J. (Writer). (1990). *Ghost* [Motion picture]. United States: Paramount Pictures.

(*Goosuto Nyuuyooku no maboroshi* [Ghost in New York] [DVD]. 2011, Japan:

Paramount Japan)

Rubin, B. J. (1990). Ghost Script In *The Internet Movie Script Database* Retrieved on

October 7, 2012 from <http://www.imsdb.com/scripts/Ghost.html>

##### Film remakes in remake analysis

Fields, S. (Producer), Chelsom, P. (Director), Wells A. (Writer), & Suo, M. (Original story).

(2004). *Shall we dance?* [Motion picture]. United States: Miramax Film. (*Shall we dance?* [DVD]. 2005, Japan: Vap)

*Shall We Dance script* (n.d.). Retrieved on June 18, 2013 from

<http://www.veryabc.cn/movie/uploads/script/ShallWeDance.txt>

Okuda, S., Suganuma, N. (Executive Producers), Ichise, T., Miki, H. (Producers), Otani, T.

(Director), Sato, S., Nakazono, M. (Writers), & Rubin, B. J. (Original story). (2010).

*Goosuto Mouichido dakishimetai* [Ghost – I want to hold him/her tight] [Motion picture]. Japan: Oz. ([DVD]. 2011, Japan: Vap)

##### Discourse data observation and analysis

For the years, see Tables 1 and 2.

2000

Wechsler, N., Addis, K., Nicksay, D. (Producers), Howitt, P. (Director), &

<sup>60</sup> Script information is shown just after its corresponding DVD information if available.

<sup>61</sup> Some films have different years between their release and copyright for DVD.

- Flanklin, H. (Writer). (2001). *Antitrust* [Motion picture]. United States: Industry Entertainment. (*Kanshi – Sabeiransu* – [DVD]. 2000, Japan: Twentieth Century Fox Home Entertainment Japan.)
- DeVito, D., Shamberg, M., Sher, S., (Producers), Soderbergh, S. (Director), & Grant, S. (Writer). (2000). *Erin Brockovich* [Motion picture]. United States: Jersey Films. (*Erin Burokobitchi* [DVD]. 2000, Japan: Sony Pictures Entertainment (Japan))
- Fukunaga, Y. (Ed.). (2002). *Meisaku eiga kanzen serifu shuu Erin Burokobitch kaitei-ban* [Screenplay Erin Brockovich (rev. ed.)], Screenplay Series. Nagoya: Screenplay. 2002
- Goldsmith-Thomas, E., Schindler, D., Schiff, P. (Producers), Wang, W. (Director), Wade, K. (Writer), & Dantes, E. (Original story). (2002). *Maid in Manhattan* [Motion picture]. United States: Red Om Films. (*Meido in Manhattan* [DVD]. 2002, Japan: Sony Pictures Entertainment (Japan))
- Shiihara, H., & Nixon, W. (Ed.). (2003). *Meisaku eiga kanzen serifu shuu Meido in Manhattan* [Screenplay Maid in Manhattan], Screenplay Series 117. Nagoya: Fourin.
- Kadoya, D., Moriya, K., Inoue, K., Kabeya, Y (Producers), Iwamoto, H. (Director), Takasu, M. & Bando, K. (Writers). (2002). *Ashita ga aru sa The movie* [Tomorrow is another day] [Motion picture]. Japan: Robot Communication. ([DVD]. 2002, Japan: Vap)
- 2006
- McCreary, L., Lynn, J. (Producers), & Silberling, B. (Producer, Director, Writer). (2006). *10 Items or less* [Motion picture]. United States: Myriad Pictures, Reveal Entertainment, & Revelations Entertainment. (*Sutekina jinsei no hajimekata* [DVD]. 2005, Japan: CK Entertainment)
- Finerman, W. (Producer), Frankel, D. (Director), McKenna, A. B. (Writer), & Weisberger, L. (Original story). (2006). *The devil wears Prada* [Motion picture]. United States: Fox 2000 Pictures. (*Purada wo kita akuma* [DVD]. 2006, Japan: Twentieth Century Fox Home Entertainment Japan)
- Kameyama, T. (Ed.). (2008). *Meisaku eiga kanzen serifu shuu Prada wo kita akuma* [Screenplay The devil wears Prada], Screenplay Series 128. Nagoya: Fourin.
- Haruna, K., Ichikawa, M., Usui, H., Iwata, Y (Producers), Nishitani, H. (Director), Katsura, N. (Original story), & Sato, S. (Writer). (2006). *Kenchou no hoshi* [Promising star of

prefectural government] [Motion picture]. Japan: Kyodo Television. ([DVD]. 2006, Japan: Fuji Television Network)

Tamura, M., Furugoori, S., Yamamoto, T (Producers), Uchimura, T. (Director, Writer), & Mashiko, S. (Writer). (2006). *Peanuts* [Motion picture]. Japan: Piinattsu Seisaku Iinkai [Peanuts Production Committee]. ([DVD]. 2005, Japan: Comstock)

Shigeoka Y., Ogawa, Y., Ichikawa, M. (Producers), & Mitani, K. (Director, Writer). (2006). *The uchouten hoteru* [The euphoric hotel] [Motion picture]. Japan: Cross Media. ([DVD]. 2006, Japan: Fuji Television Network, Toho)

2007

Heysen, K., Agüero, S., Winkler-Ioffreda, M. J. (Producers), Hicks, S. (Director), & Fuchs, C. (Writer). (2007). *No reservations* [Motion picture]. United States: Castle Rock Entertainment. (*Shiawase no reshipi* [DVD]. 2007, Japan: Warner Entertainment Japan)

Genouzono, Y., Makino, T., Miyazawa, T., Wadakura, K. (Producers), Suzuki, M. (Director), & Fukuda, Y. (Writer). (2007). *Hero* [Motion picture]. Japan: Cine Bazar. ([DVD]. 2007, Japan: Fuji Television Network)

2009

Rube K., Endou, M. (Producers), Otomo, K. (Director), Hayashi, K. (Writer), & Mayama, J. (Original story). (2009). *Eiga hagetaka* [Movie vulture] [Motion picture]. Japan: Toho Pictures. ([DVD]. 2009, Japan: NHK Enterprises)

2010

Rudin, S., Brunetti, D., Luca, M. D., Chaffin, C. (Producers), Fincher, D. (Director), Sorkin, A. (Writer), & Mezrich, B. (Original story). (2010). *The social network* [Motion picture]. United States: Columbia Pictures. (*Soosharu nettowaaku* [DVD]. 2010, Japan: Sony Pictures Entertainment (Japan))

Reitman, I., Reitman, J., Dubiecki, D., Clifford, J. (Producers), & Reitman, J. (Director, Writer), Turner, S. (Writer), & Kirn, W. (Original story). (2010). *Up in the air* [Motion picture]. United States: Montecito Picture Company. (*Maireeji, mai raifu* [DVD]. 2009, Japan: Paramount Japan)

Kogure, H., Maeda, H. (Producers), Fukagawa, Y. (Director, Writer), Inagaki, K., & Maeda, K. (Writers).

(2010). *Yougashiten Koandoru* [Patisserie Coin de Rue] [Motion picture]. Japan: Wilco. ([DVD]. 2010, Japan: Pony Canyon)

2011

Barnum , R. O., Benaroya, M, Dodson , N., Jenckes, J., Moosa, C., Quinto, Z. (Producers), & Chandor, J.C. (Director, Writer). (2011). *Margin call* [Motion picture]. United States: Before The Door Pictures. (*Maajin kooru* [DVD]. 2011, Japan: Twin, Midship)

Chandor, J. C.(2012). *Margin call*. Retrieved on June 18, From

<http://www.ropeofsilicon.com/>

[Images/web/template/awards/2012/scripts/margincall.pdf](http://www.ropeofsilicon.com/Images/web/template/awards/2012/scripts/margincall.pdf)

Luca, M. D., Horovitz, R., Pitt, B. (Producers), Miller, B. (Director), Zaillian, S., Sorkin, A. (Writers), & Lewis, M. (Original story). (2011). *Moneyball* [Motion picture]. United States: Columbia Pictures. (*Manee booru* [DVD]. 2011, Japan: Sony Pictures Entertainment (Japan))

Kanbayashi, S., Matsumoto H., Hosoya, M. (Producers), Yoshida, T. (Director, Writer), Habara, D., Uchimura, H., & Hiramatsu, M. (Writers). (2011). *Sarariiman neo Gekijou-ban —Warai—* [Salary man neo (theatrical ver.) —Laugh— ] [Motion picture]. Japan: NHK Enterprises. ([DVD]. 2011, Japan: NHK Enterprises)

Maeda, K., Tsuchiya, K., Wadakura, K. (Producers), & Mitani, K. (Director, Writer). (2011). *Sutekina kanashibari* [Great hypnagogic sleep disorder ] [Motion picture]. Japan: Cine Bazar. ([DVD]. 2011, Japan: Amuse Soft)

2012

Kubota, O. (Producer), Fukagawa, Y. (Director), Shinozaki, E. (Writer), & Okuda, H. (Original story). (2012). *Girl* [Motion picture]. Japan: C&I Entertainment. ([DVD]. 2012, Japan: Tokyo Broadcasting System Television)

Also consulted especially for names and/or age groups in Appendices E and F

*Baseball Encyclopedia of MLB Players*. (n.d.). Retrieved from <http://www.baseball-reference.com/players/>

*IMDb*. (n.d.). Retrieved from <http://www.imdb.com/>

*Jinbutsu* [Talent]. (n.d.). Retrieved from <http://talent.yahoo.co.jp/>

Stephen Schott. (n.d.). In *Wikipedia*. Retrieved from [https://en.wikipedia.org/wiki/Stephen\\_Schott](https://en.wikipedia.org/wiki/Stephen_Schott)

Appendix B  
Transcription Symbols

Table B1

Transcription Symbols

Description	Sample
timestamp	<T=h.mm.ss>
speaker	SPEAKER NAME;
unidentified speaker	#;
uncertain speaker	#POSSIBLE SPEAKER NAME;
special situation e.g. on the telephone (TEL), through speaker (SPEAKER), or through TV screen (TV)	SPEAKER NAME/SITUATION
group of speakers	GROUP NAME++
end of a unit	,
end of a sentence with falling intonation	.
end of a sentence with rising intonation	?
pause, short	..
pause, long	...
truncated intonation	--
truncated/cut-off word	wor-
overlap (single)	[        ]
overlap (2nd)	[2     2]
breathe (in)	(H)
exhale	(Hx)
vocalism	(COUGH)
click	(TSK)
laugh	@
forte	<F></F>
piano	<P></P>
outstanding accent	'
unintelligible	###
uncertain	#word
comment e.g. background music ((M)), noise, other sound, or gesture	((WORDS))
non-standard pronunciation e.g. abbreviation, dialect	((/actual pronunciation/))

*Note.* Some descriptions are written in my own words.



Appendix C  
Preliminary Research on Request Expressions

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This survey is being conducted preliminarily for further research on the discernment of request expressions.

The given information will be handled with no names in the analysis and results.

Question

1. When you need to ask someone to do something, how do you decide what to say? Specifically, what point do you take into account for the decision?

Imagine as many situations as possible and list every single point.

(You do not have to provide exact expressions or wordings unless you would like to do so.)

2. When you ask someone to do something, do you use any non-verbal signs? If yes, please list as many as possible.

3. What job are you currently employed in?  
What other jobs have you done?

4. Have you ever worked in the service industry and/or been engaged in any services?  
If so, how many years have you worked there?

Q3 and Q4 are just for reference.

Thank you very much for your kind cooperation.

---

## Appendix D

## Results of Preliminary Research on Request Expressions

## Independent Variables

## 1. Personal attribution

## 1. Gender, Age group, Status

Gender, Age

Relationship (status) e.g. customer – shop clerk, boss - staff

Relationship (age)

Tells staff to do something as boss

Asks a person who is older or in a higher position to do something

Makes a formal request to the boss

Addressee's status and age

Asks a junior to do something at work

Asks a senior to do something at work

Asks a client to do something

## 2. Willingness

Asks boss, who is willing to help, to do something in a coaxing voice

Judges whether the addressee is reluctant or willing to do what is asked

## 2. Context of the scene

## 1. What to ask

Ability and difficulty

Experience and skills

Everybody or only those who meet a certain condition

Difficulty (whether it is easy to everyone or not)

Cost

One time or repeatedly

High or low to the addressee

## Benefit

Beneficial or not

## Obligation

How much the addressee is obliged to do

Whether the addressee is a person the speaker often helps or a junior

Workload compared to that of a coworker

In the scope of the addressee's work

Laws

Normal or special

Makes an order as a customer from a shop clerk

Makes a special request as a customer to a shop clerk

Family (parents), family (children, brothers, and sisters), friends

## Urgency

No answers

## Situation (face-to-face, telephone, video phone, and microphone)

No answers

## 2. Relations between speaker and addressee

## Vertical distance, Intimacy

Relationship (status) e.g. customer – shop clerk, boss - staff

Relationship (age)

Tells staff to do something as boss

Asks a person who is older or in a higher position to do something

Makes a formal request to the boss

Addressee's status and age

Asks a junior to do something at work

Asks a senior to do something at work

Asks a client to do something

Whether the addressee is familiar or not

Whether the addressee is a person the speaker often helps or a junior

Family (parents), family (children, brothers, and sisters), friends

Speaker's and Addressee's Moods

No answers

Dependent Variables

1. Preambles (Calling attention, Asking availability, Apologizing, Reasoning, Rewarding, and Attaching conditions)
2. Request expressions (Politeness level, Repetition, Emphasis)
3. Postambles (Apologizing, Reasoning, Rewarding, and Attaching conditions)
4. Non-verbal information (Voice pitch, Intonation, and Gesture)

Asking availability

Timing when to speak to the addressee

When the addressee is alone or surrounded by other people so that the addressee can accept the request.

Waits in the addressee's vision until the addressee finishes talking with someone

Apologizing

Apologizes before asking what the addressee does not like to do even if the addressee is in a lower position or younger

Adds a preamble such as "I'm sorry" intentionally or unintentionally

Rewarding

Asks Mother to lend money promising to pay double amount in the future

Asks temporary staff to do something troublesome saying that please, something good will happen

Makes a request angrily to a person in a higher position due to his or her past fault

Offers a gift

Offers sweets

Offers a fee

Voice pitch

Asks boss, who is willing to help, to do something in a coaxing voice

In a bright tone, seriously

Intonation

Allows refusal or questions

Deliberately in a lower or higher tone or slowly

Gesture

With a smile or a serious look

Put palms together intentionally or unintentionally

Intentional or unintentional eye contact

Bows intentionally or unintentionally

Appendix E  
Main Cast Information

1. *Antitrust* (2001)

Milo: IT genius

in his 20's, Male

Just graduated from university.

Built a small company called Skullbocks to offer IT solutions as open sources with his three friends but actually desires to work for a large IT company.

Joins NURV and is in charge of Synapse, which is a revolutionary satellite transmission system.

Gary: CEO of the world leading IT giant, NURV

in his 40's, Male

Is accused against a monopoly by congressmen.

Insists that anyone with a good idea can put NURV out of business.

Often says, "Be creative."

Helps Milo as a mentor.

Gives Milo great programs one after another.

Mr. Barton: Department of Justice

in his 50's, Male

Bob: In charge of Security at NURV

uncertain age, Male

Has NURV employees follow its rules strictly.

Gets annoyed with Gary due to his unreasonable instructions and doubtful behaviors.

Lisa: Programmer specializing in graphic at NURV

in her 20's, Female

Cool and intelligent.

Was abused by her stepfather when she was a little girl.

Brian: One of the members of Skullbocks

in his 20's, Male

Has failed to join NURV but still wants to work for them.

## 2. *Erin Brockovich* (2000)

- Erin: in her 30's, Female, single  
Divorced twice.  
8-year-old son, 6-year-old daughter, 10-month-old daughter  
No higher education  
Former Miss Wichita  
Dressed in sexually-revealing clothes  
Often says four-letter words.  
Often becomes emotional.  
Has a good memory so that she remembers almost all personal information of her  
plaintiffs.  
Good at talking with people.  
Good at negotiating on pay raise and benefits
- Ed: Lawyer & President of a legal firm  
in his 60's, Male  
Planning to retire soon and spend the rests of his life in Palm Springs.  
Has several staff members at his firm.
- Brenda: Paralegal at Ed's firm  
in her 50's, Female  
Works for Ed.
- Scott: Worker at the water board  
uncertain age, Male  
Has little to do at work and enjoys watching TV during working time.
- Pamela: One of the plaintiffs  
uncertain age, Female  
Doubts that filing a suit against PG&E can bring benefits to her.  
Refuses to be a plaintiff because she has had so many difficulties that she does not  
want to remember.  
Joins the plaintiff group later but strongly criticizes the legal team when they  
change their policy from trial to binding arbitration.

## 3. *Girl* (2012)

- Seiko: Has just been promoted to Manager

34 years old, Female, married

Annoyed with her older staff Imai because he refuses to get along with her.

Earns more than her husband.

Her husband likes children but does not say to her he wants his own child.

He likes her smile.

Imai: Staff of Seiko

Older than Seiko, Male, married

Cannot be promoted not because of his competence but because he belongs to a certain faction.

Does not like to work with women.

Refuses to keep Seiko updated because she is a woman.

Refuses to train Kitamura because of her gender.

Kitamura: Staff of Seiko

in her 20's, Female

Highly motivated.

Makes a plan based on a thorough survey on residents' demands.

Her efforts are ignored by Imai.

Youko: Works for a stationery manufacturer.

34 years old, Female

Almost always works late and drinks an energy drink every day.

Does not care much about her clothes.

Not much interest in love.

Trainer of Wada

Sometimes dreams of being next to Wada as his girlfriend after Wada joins her company

Jealous about young women talking to Wada with a big smile.

Wada: Rookie of the company Youko works for

22 years old, Male

Works with Youko as a trainee.

Ready to follow Youko's instructions.

His good looks attract every woman he works with.



- Yukiko: Works for a major advertising agency.  
 29 years old, Female  
 Loves cute and pretty items.  
 Is told to give up enjoying such goods due to her age.  
 Romantic  
 Seeking cute and lovely image both in her private life and on business.
- Murata: Direct boss of Yukiko  
 in his 40's, Male
- Anzai: Store staff at Sakurada Department Store, a client of Yukiko's company  
 in her 20's, Female  
 Has no confidence in herself.  
 Does not like a sense of "girls"  
 Serious about her job and does not like to party in business situations.
- Mitsuyama: Sales Representative of the same major advertising agency as Yukiko  
 38 years old, Female, single  
 Good at negotiating with her clients by changing her voice pitch.
- Takako: Sales representative  
 36 years old, Female  
 Has a 6 year-old son.  
 Tries to play father's role as well as mother's without asking for a substitute.
- Yasuda: Child carer  
 Uncertain age, Female  
 Looks after Takako's son, Yuhei until Takako comes home from work around 8  
 o'clock at night.
4. *Hagetaka* (2009)
- Shibano: Executive of Akama Motor, turnaround manager  
 in his 50's, Male  
 Former elite banker at Sanyo Bank  
 Got the current job because he had been longing for Akama's racing cars before  
 and wants to leave the great company for the next generations.
- Furuya: the 3rd President of Akama Motor

in his 40's, Male

Believes that the first and second presidents put too much priority on manufacture and is trying to develop non-manufacturing business.

Thinks only a dream or admiration cannot easily benefit a firm.

Washizu: President of Washizu Fund, fund manager

40 year's old, Male

Had worked for Shibano at Sanyo Bank

Left the bank after the credit crunch caused the suicide of a borrower.

Turned to a fund manager for Horizon in the U.S.

Started his own business after being fired by Horizon because he did not agree to Horizon's policy on a project.

Ryuu: President of Blue Wall Partners but needs to follow its Chinese parent company's policies.

in his 30's, Male

Born in a poor family in China, Grandchild of Japanese orphan left behind in China

Worked for Horizon and saw Washizu's great performance in the U.S.

Has admired Akama GT (model name) since a little child and really wants to revive Akama Motor.

Iijima: President of MGS Bank, which financially supports Akama Motor

in his 60's, Male

Former boss of Shibano at Sanyo Bank

Nakanobe: Employee of Washizu Fund, Expert in real estate trading

in his 60's, Male

Understands Washizu very much but not always blindly follows Washizu's orders but points out what he believes he needs to do so.

Mishima: TV reporter

34 year's old, Female

Her father committed suicide after a banker Washizu refused to lend him money.

Likes to gather information on site to report on TV.

Nishino: Host of a Japanese style inn, Nishinoya, former IT entrepreneur

in his 30's, Male

His father lost Nishinoya before.  
 Fought against Washizu as a white knight.  
 Bought back Nishinoya and runs the inn.

### 5. *Hero* (2007)

- Kuryuu: Prosecutor at Jousei Office of the Tokyo District Public Prosecutors Office  
 in his 30's, Male  
 Believes that a trial should not be easily concluded and prosecutors have to investigate a case thoroughly so that lawyers can totally agree that no unclear or doubtful points are left behind.  
 Has no ambition to be famous.
- Amamiya: Assistant officer for Kuryuu and one more prosecutor at Jousei Office of the Tokyo District Public Prosecutors Office  
 in her 20's. Female  
 Trusts that Kuryuu always does the right thing and fully supports him even when she faces a lot of difficulties.
- Gamou: Lawyer, former prosecutor  
 in his 60's, Male  
 Has won a record number of cases proving defendant's innocence.  
 Defends Umebayashi at the request of a veteran lawmaker Hanaoka's secretary.  
 Quit as a prosecutor when he found himself handling too many cases in an automatic manner and felt he might make a false accusation at some time.
- Ushimaru: Prosecutor, Director (Boss of Kuryuu, Amamiya, etc.) at Jousei Office of the Tokyo District Public Prosecutors Office  
 in his 50's, Male
- Mayuzumi: Prosecutor in the Special Investigation Department of the Tokyo District Public Prosecutors Office  
 cf. It is thought that the Special Investigation Department has elite prosecutors.  
 in his 40's, Male

### 6. *Maid in Manhattan* (2002)

- Marisa: Maid at Beresford Hotel  
 in her 30's, Female

Divorced and has an only son.

Professional hard worker

Caroline: Sotherby's director

in her 30's Female,

Stays at Park Suite of Beresford Hotel

Always thinks about dating with someone.

### 7. *Margin Call* (2011)

Eric Dale: Manager of Risk Management

52 years old, Male

Has worked for the company for 19 years.

Has almost completed the data of a financial crisis.

Fired but brought back to the company to support unusual selling for one day.

Will Emerson: Head of trading, Direct boss of Eric

in his 30's, Male

Sympathetic and energetic to his staff

Faithful to his bosses

Sam Rogers: Executive, Boss of Will

57 years old, Male

Puts more priority on morals rather than money.

Peter Sullivan: Risk Assessment Analyst, Former Eric's staff

27 years old, Male

Doctorate in engineering from MIT

Joined the company two years ago because he understands the math and the pay is attractive.

Receives a USB when Eric leaves the office.

Checks the data in the USB and warns of the financial crisis of the company.

Seth Bregman: Junior Analyst of Risk Management, Former Eric's staff

23 years old, Male

Jared Cohen: Head of all fixed income securities, Sam's boss

43 years old, Male  
 Does anything for money  
 Oversees roughly 25,000 employees.

Sarah Robertson: Chief Risk Management Officer  
 in her 50's, Female  
 Careful and try not to make a quick decision.

Ramesh Shah: Cruncher  
 60 years old, Male

John Tuld: CEO  
 in his late 50's, Male  
 Three ways to make a living in this business are be first, be smarter, or  
 cheat. But he says he doesn't cheat.  
 Surviving is the first priority.

#### 8. *Moneyball* (2011)

Billy: General Manager of the Athletics of the MLB  
 44 years old, Male  
 Family: Wife, 12-year-old daughter  
 Just after graduation from high school, he joined the Mets as a first-round  
 draft pick. The Mets scouts' expectations on Billy were high enough to  
 convince Billy to give up the scholarship by Stanford University.  
 However, he gave up his career as a professional player relatively early due to  
 his poor performance. He turned to a GM through a scout. His failure  
 taught him that money should not be given a priority in making a decision.  
 He often has an argument with his scouts on the evaluation of players because  
 the scouts use a seat-of-the-pants approach and do not like statistics. He  
 also tolerates criticism from baseball commentators and media until his new  
 policy makes an effect.

Peter: Assistant for General Manager of the Athletics of the MLB  
 25 years old, Male  
 Graduated from the Department of Economics, Yale University  
 No experience as a baseball player  
 Headhunted by Billy when he was working for General Manager of the

Cleveland Indians.

Special knowledge of statistics, which makes Billy trust Peter on the player's evaluation very much.

Steve Schott: Owner of the Athletics of the MLB

67 years old, Male

He speaks calmly but is really strict about the budgets.

Art Howe: Manager of the Athletics of the MLB

60 years old, Male

He speaks calmly but gives the first priority to his own belief in making a decision in a game.

### 9. *Salary Man Neo* (2011)

Shinjou: Rookie who has just joined Neo Beer.

22 years old, Male

Just after graduation from a university.

Not get used to the idea that he needs to follow his boss's order because he is a salary man.

Often checks the evaluation of Neo Beer on the Internet and confirms its stability. One of his friends works for a leading trading company; another a venture PR company.

Has not got any new orders as a sales representative, yet.

Sometimes considers changing his job. Actually, he is asked to move to the PR company.

Unexpectedly, his product proposal is chosen and he is appointed to the project leader though he is a rookie.

Nakanishi: Manager of Sales 1, Direct boss of Shinjou

Turns 40 in the story. Male

Enthusiastic Hanshin Tigers fan

Joined Neo Beer together with Minagawa, now President of the venture PR company.

Planned the past big hit, Hiyamugi.

Gives Shinjou special attention because Shinjou is familiar with Hanshin Tigers.

Often explains that because you are a salary man when he is asked about a reason to do something on business.

Minagawa: CEO of a venture PR company A1, former employee of Neo Beer

Same age as Nakanishi, Male

Joined Neo Beer together with Nakanishi.

Quit Neo Beer because he felt the company was old-fashioned and suffocating and started his own business.

Believes Nakanishi took Minagawa's idea of Hiyamugi and seeks revenge for that.

Neo: President of Neo Beer

in his 70's, Male

Really wants his company to lead the beer market and especially wants to beat the leading company, Daikoku Beer.

Inferior to Daikoku, President of Daikoku Beer also in golf skill.

Very protective of his son, the General Manager of Sales Department who is shy and withdrawn.

#### 10. *Sutekina Kanashibari* (2011)

Houshou: Lawyer for Hayami Legal Firm

in her 30's, Female

Her father died when she was 10 years old but was a respected skillful lawyer.

Has never done a good job.

Has just been dismissed by a client and is told by Hayami that this case is the last offer unless she works well.

Hayami: Lawyer, President of a legal firm

in his 40's. Male

Likes sweets but actually, is stopped indulging in this habit by his doctor.

Has just taken up dancing.

Rokubei: Ghost, former samurai (just for your reference)

Was decapitated for a false accusation

Wants to be exonerated from the crime he was wrongfully charged.

Can appear only at night.

Tends to hunch over a guest sleeping in a room named Miminari-no-ma [Room of

ear ringing].

Can be seen only by those who have been unhappy, recently had something related to death, and likes cinnamon.

Osano: Prosecutor

in his 40's, Male

Demands scientifically-proven facts for evidence submitted at a court.

#### 11. *The Devil Wears Prada* (2006)

Miranda: Chief editor of a fashion magazine, Runway

in her 50's, Female

Really famous person in the fashion industry

Never allows Plan B, and her assistants need to surely follow her orders whatever it is, including her personal needs.

Andy: Miranda's second assistant

in her 20's, Female

Wants to be a journalist.

Was not interested in fashion.

Manages to deal with Miranda's unreasonable demands.



Appendix F  
Scene Information

1. *Antitrust* (2001)

Scene 1.

Milo and Teddy are unexpectedly invited to Gary's house and get airplane tickets to go there. Actually, Gary knows about them very well and is going to offer them jobs at NURV. On the other hand, for Milo and Teddy, Gary is a celebrity in the IT industry and far from them. However, Teddy refuses to meet Gary because NURV is not interested in open source code (OSS) at all. So, Milo visits Gary's house alone on a designated date. This is for the first time for Milo to meet Gary. Gary invites Milo into his rooms and has him check out a model (like a globe) of Synapse, which NURV is developing. (*Antitrust* (2000)) (0:09:09)

Scene 2.

Gary is walking along the sea with Milo to see him off. Just before Milo leaves, Gary says he wants Milo to join his company to work for Synapse at NURV. He tells Milo to let him know a decision with no exact deadline. (*Antitrust* (2000)) (0:13:08)

Scene 3.

On the day of Milo's move to live close to NURV, Mr. Barton visits Milo's house. He explains that the Department of Justice is struggling to beat NURV but needs technical help. He wants Milo to change his mind and offers 42,000 a year and a Buick in reward for joining them instead of NURV. (*Antitrust* (2000)) (0:16:05)

Scene 4.

On the first day of NURV, Head of Security, Bob explains to Milo about do's and don'ts. He tells Milo to report them if he sees a tailgater and challenge someone without I.D. He adds that no one can be exempted even if the person is a billionaire. (*Antitrust* (2000)) (0:17:49)

Scene 5.

Milo is in the cafeteria after his best friend Teddy has been murdered on the previous day. Gary wants to show Milo a program. He comes to Milo's table and hesitantly asks him if he can join him. (*Antitrust* (2000)) (0:38:15)

## Scene 6.

Milo guesses Gary must have done something to kill Teddy. Milo has a plan to check for secrets hidden in Building 21, which is explained as a broadcaster under construction. He tries to tailgate at night and is stopped by Security. While he is kept in the Security room and waiting for a new I.D., an explosion occurs in a different building. When Bob leaves for the incident building, he finds Milo is interested in the site of incident. He tells Milo to stay there. (*Antitrust* (2000)) (0:44:37)

## Scene 7.

Milo is working at his desk late at night (around 3:00 a.m.) to wait until a certain time when he should start the next plan. Actually, Gary knows that Milo is trying to do something to find NURV's secrets. Gary finds him working and comes to his desk. Gary asks Milo if he can look at Milo's monitor. (*Antitrust* (2000)) (0:48:18)

## Scene 8.

Milo has succeeded in checking secret data in Building 21 and found that Gary and his close staff constantly monitor IT geniuses. They try to persuade talented engineers to join NURV, but if they fail to do so, they murder the programmer to get his or her product as soon as a revolutionary new code has been completed. Milo comes to Mr. Barton's office to ask for his help. Milo is going to tell Mr. Barton that Teddy must have been murdered by Gary and his close staff. When Mr. Barton is walking back to his office with his assistant, Milo stops Mr. Barton and explains that he needs to talk to Mr. Barton. Mr. Barton tells Milo to wait a few seconds in his office until he finishes talking to his assistant. (*Antitrust* (2000)) (1:02:11)

## Scene 9.

Milo now knows that he is monitored almost all the time and his crucial allergy to sesame can be used to kill him by people on the Gary side. In addition, he knows Alice, his girlfriend, and Mr. Barton at the Department of Justice are on the Gary side. He chooses Lisa to tell all he has found. It appears that she does not want to believe what he says at first but is convinced to understand and help him since Milo knows her past secret and warns her. One day, he has got an idea to tell the secrets to everyone at the same time by using

broadcast. They find on the Internet that major broadcasters have some connections with NURV. Lisa suggests using Synapse they are developing. Milo agrees with her and asks Lisa to design some kind of graphic format by which people can understand the facts Milo wants to reveal. (*Antitrust* (2000)) (1:09:21)

Scene 10.

Alice cooks dinner for the first time and Milo suspects she might have put some sesame in the dish to kill him. Milo is safe that night but decides to carry out his broadcast plan on that day though it is two days earlier. He needs to control Synapse at 22:00. He goes to Lisa's place and tells her to get her laptop to go. (*Antitrust* (2000)) (1:27:27)

Scene 11.

Milo and Lisa are in a car to carry out the broadcast plan that night. Lisa points out that they are not ready because it is two days earlier than they planned. However, Milo repeatedly asks Lisa to trust him. (*Antitrust* (2000)) (1:27:42)

Scene 12.

Milo and Lisa come to a broadcast station where Brian works. Milo called Brian earlier but has not explained the details. Milo explains they need to do a live broadcast right at that moment. (*Antitrust* (2000)) (1:28:47)

Scene 13.

Milo has finally managed to convince Brian to help him. Milo knows the people on the Gary side will come to stop Milo. Then, Milo speaks to a guard and asks if he is interested in participating in a big event, which will damage NURV completely. (*Antitrust* (2000)) (1:29:09)

a guard: Guard at a broadcast station, uncertain age, Male

Scene 14.

While Milo and Brian are trying to access the satellites, Gary's staff close to him arrive at the station. They run after Milo and succeed in obtaining a disk with the contents Milo is trying to air. Milo is taken to Gary's place with Lisa. However, Milo's other friend Larry

and Security Bob broadcast the contents on the disk from Building 21. Gary finds Synapse starts working and sees the shocking contents shown on TV. Gary blusters Milo, but NURV's lawyers come to the gate and report that FBI officers are on their way. Gary starts to try to find who should be accused of failing to prevent the public revelation. Milo tells Gary to look at the synapse code and its download site (skullbocks) on the TV screen. (*Antitrust* (2000)) (1:38:51)

## 2. *Erin Brockovich* (2000)

### Scene 1.

Erin has been hit by a car and got a whiplash. With a reference, she visits Ed's legal firm as a client. To begin with, Ed asks her what has happened to her. (*Erin Brockovich* (2000)) (0:05:27)

### Scene 2.

Ed enters his room in the office with holding a hot coffee in his hand. He trips on a file box in the middle of the room, which spills some coffee. He gets angry with that and calls Brenda to ask who put the box there. Brenda explains that they are the files he asked for but he is still complaining about that. He asks Brenda for a towel. (*Erin Brockovich* (2000)) (0:12:42)

### Scene 3.

After Erin fails to get compensation for the injury by a car accident, she applies for a lot of jobs and results in failure. She calls Ed many times but he never answers or calls back. Erin comes to his office and starts working without his approval. Ed explains he does not know he has got a lot of call from Erin and that he has a full staff. However, Erin urges him to hire her at his office rather than just to feel pity. (*Erin Brockovich* (2000)) (0:13:36)

### Scene 4.

Erin has managed to convince Ed to hire her. Just after that, Anna, one of his staff members, tells her to come with her to show her around the office. (*Erin Brockovich* (2000)) (0:14:53)

Anna: Paralegal, uncertain age, Female

## Scene 5.

Erin has finally succeeded to get a job at Ed's office. But she needs some cash for the weekend and cannot wait for her first pay day. She asks Ed who she can talk to about getting an advance on her paycheck. (*Erin Brockovich* (2000)) (0:15:07)

## Scene 6.

Ed approves Erin to work at his office. One day, he is looking for Anna to tell her to open a file. Erin explains that Anna is out to lunch with the girls. Ed tells Erin to open a file and asks why Erin is not with the girls. Erin replies that she guesses she is not the right kind. He does not like how Erin is dressed in his office and knows some girls either. So, Ed tries to convince her to rethink her style. (*Erin Brockovich* (2000)) (0:19:51)

## Scene 7.

Erin gets used to her job at Ed's office. One day, while sorting out some documents in a file, she finds that medical records are included in the documents of a real estate case. She tries to ask Anna about the reason. (*Erin Brockovich* (2000)) (0:20:48)

## Scene 8.

Erin does not understand why medical records are necessary in a real estate case. Anna has refused to explain the reason because Erin has been working long enough. She enters Ed's room to talk with him, and he puts his wife on the line on hold and listens to Erin. She asks him if she can investigate the case herself or not. (*Erin Brockovich* (2000)) (0:27:35)

## Scene 9.

Erin comes to the water board. She finds a worker, Scott falls in love with her at first sight. He offers to provide what Erin wants to look at. However, she explains she does not know what she exactly needs and asks him to let her in to look for helpful documents herself. (*Erin Brockovich* (2000)) (0:34:02)

## Scene 10.

Since Erin has got Ed's approval on the investigation, she has been working outside without updating. Ed thinks Erin simply does not work and fires her. One day, Ed receives a call from a professor about hexavalent chromium and realizes Erin has actually been working.

Ed visits Erin's house to ask about the case she has investigated. Erin requests Ed to hire her back to know about the case. (*Erin Brockovich* (2000)) (0:44:16)

Scene 11.

Ed agrees that he will hire Erin again and listens to what she has found. He confirms that she has copied the document showing the data of hexavalent chromium at the water board and asks her to have him look at it. (*Erin Brockovich* (2000)) (0:45:12)

Scene 12.

Erin asks Ed for a raise if he wants to look at the document she has got at the water board. (*Erin Brockovich* (2000)) (0:45:15)

Scene13.

Erin is digging out any related documents at the material room of the water board to copy them. Scott gets a call from someone and agrees with the person. As soon as he hangs up, he goes to the material room to stop Erin. He finds she is checking too many records but tells her to return all of them. (*Erin Brockovich* (2000)) (0:47:07)

Scene 14.

Ed gives Brenda a lot of documents and tells her to fax them to a number he gives her at the same time. (*Erin Brockovich* (2000)) (0:47:34)

Scene 15.

When Erin works late, a couple, Mandy and Tom, come to talk to her. They think the problems they faced could have the same cause as that of the first plaintiff, Donna. They show Erin photos of a dead chicken. Erin asks them if she can keep the photos. (*Erin Brockovich* (2000)) (0:54:37)

Mandy: Second plaintiff, Tom's wife  
uncertain age, Female  
Has had five miscarriages.

Tom: Mandy's husband  
uncertain age, Male

## Scene 16.

According to Donna, Pamela's problems must have been caused by the company contamination. Erin visits Pamela's house based on the information. Pamela has already heard of Erin from Donna but refuses to let her in. Erin asks Pamela for the reason. (*Erin Brockovich* (2000)) (1:01:21)

## Scene 17.

Erin and Ed are distributing a leaflet at a local fair to inform potential plaintiffs of the PG&E case. Donna introduces a man called Mr. Perez to Erin. Erin starts an interview with him. She asks him if she can write something down or not. (*Erin Brockovich* (2000)) (1:14:34)

Mr. Perez: a former PG&E worker, uncertain age, Male

Knows internal information, which is very important for Erin and Ed

## Scene 18.

After the judge approves the PG&E case to go to trial, three people of PG&E legal team comes to Ed's office to have a meeting. They request binding arbitration and proudly offer an incredibly small amount of money (20 million dollars for more than 400 plaintiffs). Erin emotionally tells them to think over the damage the plaintiffs suffer from to calculate an appropriate amount. (*Erin Brockovich* (2000)) (1:23:05)

Mr. Walker, anonymous: Lawyers for PG&E, uncertain age, Male

Ms. Sanchez: Lawyer for PG&E, uncertain age, Female

## Scene 19.

When Erin returns to the office, she happens to see Ed having a meeting with a new partner, Kurt Potter. Erin does not understand that Ed needs a new partner at this stage after Erin has been working very hard for 18 months. Erin becomes emotional and strongly criticizes Ed's decision. Ed tries to have Erin listen to his explanation. (*Erin Brockovich* (2000)) (1:32:02)

## Scene 20.

Erin visits a bar one of the plaintiffs runs to get his agreement to binding arbitration. She is

offered a cup of coffee. While she is waiting, she finds a man who has spoken to Erin at the local fair and also smiled at Erin at the briefing session. She believes the man just wants to pick her up. The man slowly comes to her and talks to her. She changes her mind and decides to get a coffee to go. However, she finally finds that the man is a former PG&E worker and has some crucial information and documents. She asks him to excuse her for a second to call Ed. Ed tries to calm her down and tells her to go back and see if he will make a declaration. Ed also tells her to be careful and not to scare off the man at that time. (*Erin Brockovich* (2000)) (1:55:08)

### 3. *Girl* (2012)

#### Scene 1.

Seiko has just been promoted to Manager. She has a male staff member called Imai, who is competent and older than her. On her first day as Manager, she learns that Imai looks down on and does not like to work with female workers. Seiko's husband advises her that it might be a good idea to leave some work up to him. In a meeting of a new project, she appoints Imai and a young female worker, Kitamura to it. (*Girl* (2012)) (0:17:13)

#### Scene 2.

When Seiko appoints Imai and Kitamura to the project, Imai says she does not have to support him since he can manage everything. However, Seiko tells Imai to update Seiko on the project. (*Girl* (2012)) (0:29:22)

#### Scene 3.

Seiko hears from Kitamura that Imai does not seriously consider Kitamura's proposal. Seiko says to Imai that Seiko wants Kitamura to participate in a whole project not as an assistant but as one of the planners. (*Girl* (2012)) (0:36:56)

#### Scene 4.

Seiko joins the last meeting with their clients and succeeds in presenting Kitamura's plan on site. Their clients like and accept the new plan. After they return to the office, Kitamura appoints one of the members, Sawayama, to make courtesy calls to local organizations with herself from next week. (*Girl* (2012)) (1:42:11)



Sawayama: Staff of Seiko  
in her 20's, Female

Scene 5.

Imai throws several files on the table surrounded by Seiko and some other members talking about the project. He tells her to use the documents and adds he knows he will be dismissed from the project. (*Girl* (2012)) (1:42:16)

Scene 6.

Seiko asks Imai to play a simple game to decide which of them should leave the company. Imai does not take her proposal seriously even though she repeatedly urges him. Seiko finally tells Imai to go to a place women are not allowed to enter if he does not want to work with women. (*Girl* (2012)) (1:47:16)

Scene 7.

Wada has joined a company where Youko is working. Youko is appointed as his trainer. Youko is showing Wada a storage room and tells him to remember what samples are kept there. (*Girl* (2012)) (0:21:43)

Scene 8.

PR staff, Nojima is in charge of Rookie interviews of in-house newsletters. She asks Wada to give an interview. She wants to talk with him at a coffee shop after work. However, his colleagues try to prevent her from taking him out of the office. Wada asks his trainer, Youko if he can accept the request. (*Girl* (2012)) (1:01:51)

Scene 9

Nojima wants to change the date if Wada has little time on that day. However, Youko explains that Wada is always busy and asks her to finish an interview within 30 minutes on that day. (*Girl* (2012)) (1:02:09)

Nojima: PR staff in charge of Rookie interview for in-house magazine  
in her 20's, Female  
Tries to make time to enjoy talking with Wada.

## Scene 10

Wada comes to Youko's desk and asks a question. Youko calls Kinoshita and tells her to answer his question. She adds that he is no longer a trainee and needs to ask other colleagues for help when necessary. (*Girl* (2012)) (1:48:38)

Kinoshita: Works in the same section as Youko.

Younger than Youko

One of the women who wants to talk with Wada.

## Scene 11

Murata approves Yukiko's proposal on sales promotion of women's apparel. However, her counterpart at Sakurada Department Store, Anzai does not like her viewpoint of girls. Yukiko plans a fashion show in which chosen customers serve as models. Anzai asks her to hire professional models in order that their clothes look great. (*Girl* (2012)) (0:38:43)

## Scene 12

In the arguments concerning the proposal of a fashion show, Yukiko often mentions "girls," which Anzai dislikes. Finally, Anzai gets irritated and asks her not to focus on "girls" in her plan. (*Girl* (2012)) (0:39:08, 0:39:31)

## Scene 13

Yukiko's proposal of a fashion show has been rejected. However, Yukiko visits Sakurada Department Store and repeatedly asks Anzai to consider her plan to hold a fashion show again. (*Girl* (2012)) (1:12:37)

## Scene 14

On the day of the fashion show, one of the models cancels her appearance. Anzai is told to serve as the substitute by her boss since Mitsuyama says Anzai knows how the show should go and is suitable for the role. But, Anzai does not like dressing up and urges Yukiko to do that for her. (*Girl* (2012)) (1:36:12)

## Scene 15

Even while Yukiko is putting makeup on Anzai, Anzai still insists that she cannot serve as a

model. Yukiko speaks about a magic that elegant clothes apply. She tells Anzai to believe in the magic because she sells clothes at the department store. (*Girl* (2012)) (1:37:01)

#### Scene 16

Takako works again as a sales representative and hires a child carer for her 6 year-old son. She usually comes home around 8 o'clock at night. Yasuda explains that eggs are best before tomorrow and asks her to eat them next morning. (*Girl* (2012)) (0:16:12)

#### 4. *Hagetaka* (2009)

##### Scene 1.

Washizu stays out of Japan. Shibano has been looking for Washizu and finally finds him enjoying brandy at a beach. Shibano talks to Washizu. However, Washizu stops Shibano and asks to contact his staff at his firm in Japan. He explains that he delegates work to his staff. (*Hagetaka* (2009)) (0:08:17)

##### Scene 2.

Shibano explains that a foreign capital must be trying to buy Akama Motor. He has found some evidences. He knows Washizu does not like Akama Motor because the company is like a symbol of corrupt Japan. However, he asks Washizu to rescue Akama Motor from the foreign capital. (*Hagetaka* (2009)) (0:10:20)

##### Scene 3.

Blue Wall Partners announces at a press conference that they propose a takeover bid for Akama Motor. Akama Motor is establishing a War Room to battle against Blue Wall Partners. Shibano tells *Jouhou Toukatsu* Team [Information Management Team] to immediately figure out stock market behavior, *Senryaku Sakutei* Team [Strategy Planning Team] to contact the legal firm and create a draft of formal position statement, *Kabuka Bunseki* Team [Stock Price Analysis Team] to contact the accounting firm and estimate a fair value, and *Jijitsu Chousa* Team [Fact-finding Team] to thoroughly investigate who Ryuu Iifa is, such as his career, job performance, past scandal and everything by asking our Chinese office for help. (*Hagetaka* (2009)) (0:20:35, 0:20:38, 0:20:45, 0:20:48)

## Scene 4.

A War Room has just been established in Akama Motor. Shibano explains to his staff that they will have an information war. Shibano tells them not to reveal any information to the third party. (*Hagetaka* (2009)) (0:21:06)

## Scene 5.

Washizu recalls that Ryu has worked in the same office in the U.S. before. He orders his staff to find out Blue Wall Partners' funding source and Ryu's career. (*Hagetaka* (2009)) (0:21:35)

## Scene 6.

Washizu is called to a high-class Japanese-style restaurant. He sees Shibano and Furuya from Akama Motor, and Iijima from MGS Bank. Furuya asks Washizu to support Akama Motor to prevent Blue Wall Partners' takeover bid. Iijima adds that they want Washizu Fund to be a white knight on this matter. (*Hagetaka* (2009)) (0:27:57, 0:28:01)

## Scene 7.

Washizu tells Nakanobe to hold a press release to announce that Washizu Fund proposes a takeover bid for Akama Motor before Akama's shareholders consider selling their stock to Blue Wall Partners. (*Hagetaka* (2009)) (0:30:55)

## Scene 8.

Washizu has told Nakanobe to announce that Washizu Fund proposes a takeover bid for Akama Motor as soon as possible. Nakanobe warns Washizu not to rush that much. (*Hagetaka* (2009)) (0:30:58)

## Scene 9

Washizu Fund offers a slightly higher price than Blue Wall Partners at a press conference. However, immediately after that, Blue Wall Partners offers a higher price. Washizu tells his staff on the phone to announce as soon as possible that they raise the price again. (*Hagetaka* (2009)) (0:34:50)

## Scene 10

Washizu Fund finds that Blue Wall Partners is financially supported by the Chinese government via a Chinese fund. Washizu does not want to lose this battle since Washizu Fund is a white knight of Akama Motor. Washizu tells Nakanobe to find promising stocks to invest and additional funding sources. (*Hagetaka* (2009)) (0:35:36)

## Scene 11

Ryuu calls a news reporter, Mishima to his hotel room. He shows a document to her and tells her to look at it. (*Hagetaka* (2009)) (1:01:05)

## Scene 12

Ryuu hands a document revealing that temporary staff is working in harsh condition in Akama Motor. He asks Mishima to publish the facts, which mass media often decide not to report because of their sponsors. (*Hagetaka* (2009)) (1:01:26)

## Scene 13

During the interview, Ryuu reminds Mishima that her father committed suicide after he could not receive a loan for his factory due to a credit crunch. Mishima gets emotional and tells her cameraman to stop shooting. (*Hagetaka* (2009)) (1:01:59)

## Scene 14

Washizu goes to see Nishino, who is a past counterpart and now runs a Japanese style inn, to ask for help. They are walking near the inn. Nishino complains that no smoking is a trend and smoking area is limited. Smoking is also prohibited in Nishino's inn. When they get to a place where Nishino often smokes and Nishino starts smoking, Washizu asks Nishino for a cigarette. (*Hagetaka* (2009)) (1:19:18)

## Scene 15

Washizu gathers his staff in a meeting room to explain his plan. A set of data is projected on the screen. Washizu tells the staff to look at it. (*Hagetaka* (2009)) (1:41:13)

## Scene 16

Washizu calls Sakamoto, a sales representative of Stanley Brothers Japan, just before 5:00

p.m. He explains that he wants to cancel 20 billion of Ortho X (mortgage-backed security product) because Washizu Fund has changed their investment policy. He asks Sakamoto to immediately credit 20 billion yen to their usual account. Washizu has asked Iijima not to help Stanley Brothers in advance because he knows Stanley Brothers will have to ask MGS Bank in London for help. Actually, this credit request is made to cause damage to Stanley Brothers. (*Hagetaka* (2009)) (1:42:52)

#### Scene 17

Washizu has explained his plan to beat Blue Wall Partners to his staff. The direct target is Stanley Brothers. Next day, Washizu tells the staff to sell out the shares of Stanley Brothers. (*Hagetaka* (2009)) (1:44:33)

#### Scene 18

Furuya changes his policy and decides to tie up with Blue Wall Partners. This is because Furuya sees Blue Wall Partners have enough money to beat Washizu Fund and also receives an acceptable support plan from Blue Wall Partners. However, not Blue Wall Partners but Washizu Fund wins in the takeover bid of Akama Motor at the end. In a meeting between Washizu, Iijima, and Furuya, Washizu presents what Furuya has done as President. He points out Furuya has wasted money by paying Stanley Brothers as fees and offset daily saving. Iijima promises he will support the next president and urges Furuya to resign from President. (*Hagetaka* (2009)) (1:50:06)

### 5. *Hero* (2007)

#### Scene 1.

Ushimaru calls Kuryuu into his room. He hands a record of interrogation concerning a case of a bodily injury resulting in death. He explains that Shibayama has indicted the suspect after the man admitted his crime and asks Kuryuu to take it over. Shibayama is busy handling a divorce suit where his wife filed against him. (*Hero* (2007)) (0:11:38)

#### Scene 2.

At the trial, a woman called Kashiwagi witnesses having seen a young man with blond hair have an argument with a man who seems a corporate employee, strike him, and kick him in the stomach, which resulted in him falling over backwards. She adds that the young man

jumps in his car and turns around to leave the site in haste. Gamou doubts that the witness could tell the color of the suspect's hair correctly at night and brings a low-pressure sodium light, which is the same as the streetlight on site. To conduct an experiment, Gamou demands the judge to turn off lights in the court. Note: The judge needs to decide if he approves the demand or not and will tell a bailiff to do that if he approves it. (*Hero* (2007)) (0:24:14)

Judge: uncertain age, Male

### Scene 3.

Kuryuu and Amamiya visit a scrap processor to find the car Umebayashi allegedly drove on the day of the incident and disposed of later. The staff explains that the car has already been scrapped pointing towards the pile of scrap in front of them. Kuryuu takes the work gloves out of the staff and asks him to allow to use them. (*Hero* (2007)) (0:31:38)

scrap processor staff: uncertain age, Male

### Scene 4.

Kuryuu and Amamiya realize at the scrap processor that they are being followed and reported on by someone. The man is one of the Tokyo District Special Investigators. In a meeting room of the Special Investigation Department of the Tokyo District Public Prosecutors Office, Kuryuu urges Mayuzumi, the boss of the follower and also a prosecutor, to explain why the Tokyo District Special Investigators keep watching Umebayashi's case. (*Hero* (2007)) (0:33:02)

### Scene 5.

In a meeting room of the Special Investigation Department of the Tokyo District Public Prosecutors Office, Mayuzumi explains that if Umebayashi is proven guilty, the alibi he provided for a veteran lawmaker, former Transportation Minister, Hanaoka will be automatically proved invalid. Hanaoka is alleged to have received 100 million yen in bribes from a construction company, but the Justice Minister invoked the right of command to stop the prosecutors' investigation on Hanaoka's case. If the alibi is proved invalid, the Justice Minister will have to allow the prosecutors to resume their investigation. Therefore, the

decision to be made for Umebayashi is really crucial for Hanaoka, too. Mayuzumi tells Kuryuu that it is crucial that he proves Umebayashi is guilty. (*Hero* (2007)) (0:36:38)

#### Scene 6.

Kuryuu has been to Korea to find the car sold via the scrap processor. Mayuzumi observes that Kuryuu takes too much time to collect adequate evidence to prove Umebayashi is guilty. He comes to Kuryuu's office with no appointment and urges Kuryuu to give all the documents related to Umebayashi's case to him so that he can take it over to proceed with Hanaoka's case with no more delay. (*Hero* (2007)) (1:10:01)

#### Scene 7.

Mayuzumi suddenly visits Kuryuu's office again. Mayuzumi gives him a set of documents related to Hanaoka's case and tells him to use it for Umebayashi's case. At the trial, Kuryuu explains that the documents show Umebayashi provides an alibi for Hanaoka and Hanaoka must know if the alibi is good or not. Kuryuu demands Hanaoka's appearance as a sworn witness and applies for acceptance of his interrogation at the next trial. (*Hero* (2007)) (1:24:01)

#### Scene 8

Kuryuu's colleagues come into the court at the trial to show a photo on a mobile phone for him as an additional evidence. Kuryuu demands that the judge allow him to provide new evidence. (*Hero* (2007)) (1:51:34)

### 6. *Maid in Manhattan* (2002)

#### Scene 1.

While Marisa is unpacking Caroline's bags in Park Suite, Caroline says to Marisa that some clothes need pressing. Caroline suddenly remembers she needs to leave for an appointment soon. She asks Marisa to hold up two outfits so that she can decide which to wear. (*Maid in Manhattan* (2002)) (0:14:32)

#### Scene 2.

Caroline cannot imagine how she can look without checking stockings. She explains she knows this is not a maid's job but asks Marisa to go and get her three pairs of stockings



suitable for the outfits. (*Maid in Manhattan* (2002)) (0:14:56)

Scene 3.

Marisa stops unpacking Caroline's bags and is going to a department store to get her stockings. Caroline asks Marisa to send someone else to finish the unpacking instead of Marisa. (*Maid in Manhattan* (2002)) (0:15:20)

#### 7. *Margin Call* (2011)

Scene 1.

About 70% of employees are fired one day. Each of target employees is summoned to a meeting room and hears the details of what the company is offering. Eric is one of the targets. Human Resource lawyer, Lauren explains the company is having extraordinary times. Human Resource staff, Heather adds a majority of the floor is being let go today and asks him to understand that this is in no way personal. (*Margin Call* (2011)) (0:04:28)

Heather: Human Resource staff  
in her 30's, Female

Scene 2.

Lauren tells Eric that she expects him to understand the inconvenience he will face. She asks him to understand that he no longer has access to his company e-mail, the server, the building and also his mobile phone service and that a guard will be with him to clear out his personal belongings. (*Margin Call* (2011)) (0:05:38)

Lauren Bradberg: Human Resource lawyer  
uncertain age, Female

Scene 3.

Eric's boss, Will comes to Eric's office to say good-bye. Eric is in the middle of a research he really wants someone to take over. He has already been refused by Human Resources but talks to Will about the work. (*Margin Call* (2011)) (0:08:11)

Scene 4.

Eric is leaving the office. At the elevator hall, he is talked to by a member of his staff, Peter.

Peter says thank you to Eric. Just before Eric leaves the office (just before the elevator door closes), he hands a USB to Peter and asks him to look at it. (*Margin Call* (2011)) (0:10:18)

#### Scene 5.

After many employees are let go, some surviving employees go out for drink after work. However, Peter checks the USB he has received from Eric in the office and finds that the company is facing a financial crisis. He calls Seth at a bar at 10 o'clock at night and asks him to return to the office with their boss's boss, Will, because their boss Eric has left the company. (*Margin Call* (2011)) (0:19:27)

#### Scene 6.

Will and Seth return to the office and hear Peter's report. Will understands that it is really serious and calls his boss, Sam. It is at 11 o'clock at night. Sam is on his way home by car. Will asks Sam to return to the office to look at the file. (*Margin Call* (2011)) (0:23:43)

#### Scene 7.

Will has difficulty in finding copy room staff late at night. He finally finds a person and asks him to copy the document Peter has created. The copy room person comes to the meeting room with the copied documents in his hand and asks for Will Emerson. Will asks him to distribute the materials to the people in the room. (*Margin Call* (2011)) (0:32:13)

#### Scene 8.

In the meeting room, there are executives and Risk Management people. After the members hear and understand the situation, Jared, Sam's boss, asks Will, Peter, and Seth to leave the room. (*Margin Call* (2011)) (0:36:10)

#### Scene 9.

The situation is that the company holds many MBSs whose value can drastically drop at any time. Sam knows that Jared does anything for money. Sam understands that Jared is thinking of selling all their MBSs before the value drops. So, Sam tries to stop him because that could cause great loss to their customers. (*Margin Call* (2011)) (0:37:32)

## Scene 10.

Peter best understands the serious situation since he analyses the data given by Eric. In the executive meeting, CEO John wants Peter to report the situation directly and not through his bosses Jared, Sam, and Will. (*Margin Call* (2011)) (0:46:20)

## Scene 11.

John asks Peter for his personal opinion on the seriousness of the situation. Peter hesitates to express his opinion in front of his bosses and executives. So, John tries to have Peter focus on the talk with him. (*Margin Call* (2011)) (0:49:06)

## Scene 12.

Sam disagrees that they are selling all their MBSs in a short time. Sam's boss Jared wants to confirm that Sam's staff, Will agrees to sell the securities even if Sam would not do so. Jared talks to Will just before Will leaves for Eric's house to pick him up and tries to have Will say yes. (*Margin Call* (2011)) (1:05:14)

## Scene 13.

Will hears from Eric's wife that he is now at home and goes to see him. Will explains that Eric's data shows how serious the company's situation is and he is told to bring Eric back. Eric refuses to follow him. However, they see John's staff just arriving. Will tells Eric to return to the office by way of additional rewards and not to give up the rights he has just received. (*Margin Call* (2011)) (1:12:29)

## Scene 14.

After several negotiations, John is still trying to convince Sam to agree to his decision to sell all their MBSs. John explains to Sam that Jared is working hard to make the selling smooth. He hands Sam a memo showing how much he can pay his staff as reward since Sam has said that he would offer a big bonus if he were forced to. John repeatedly explains Sam is a crucial person to carry out his plan and wants him to confirm that he will surely play his own role in the selling. (*Margin Call* (2011)) (1:14:45)

## Scene 15.

Next morning, all the traders are called to a meeting. Sam explains that the company is in a

financial crisis and the executives have decided to sell all their MBSs although that will cause considerable turmoil in the markets, that it is really important to sell as quickly as possible, that the selling can be tough and also damage the traders' careers and the relationships with buyers, that if they can achieve the goals, they can get a big bonus, and so on. After that, Sam tells the traders to get to the work of selling off respectively assigned MBSs. (*Margin Call* (2011)) (1:29:32)

#### Scene 16.

After the tough selling, Sam sees John who is having a meal at the cafeteria. John congratulates Sam on the achievement, but Sam tells that he wants to leave the company. He asks John to release a bonus and the options the company offers when they fire employees. (*Margin Call* (2011)) (1:34:46)

#### Scene 17.

John has heard that Sam wants to leave the company. He agrees to offer the bonus and options. But, he asks Sam to stay with him for another 24 months. (*Margin Call* (2011)) (1:35:02)

### 8. *Moneyball* (2011)

#### Scene 1.

Billy is in Steve's office in the off-season. Billy explains that three star players are leaving to join other teams and the Athletics is in trouble. Steve does not think of it seriously and simply tells Billy what he needs to do (get alternative players). (*Moneyball* (2011)) (0:05:55)

#### Scene 2.

Steve has told Billy to find alternative potential star players. Billy calls for more money as a condition on that. (*Moneyball* (2011)) (0:05:59)

#### Scene 3.

Billy is trying to negotiate with Steve on the budgets of new players. Steve tries to confirm the only point (budgets) he surely needs Billy to understand. (*Moneyball* (2011)) (0:06:53)

## Scene 4.

When Billy has a meeting with Mark, GM of the Indians, he notices that Mark listens to advice by young Peter. After the negotiation on trade, Billy talks with Peter and takes an interest in Peter's idea about the management of a baseball team. One night, Billy calls Peter. He tells Peter to come to the Athletics. He explains that he has bought Peter from the Indians. (*Moneyball* (2011)) (0:24:27)

## Scene 5.

Billy has asked Peter to evaluate three players as his first job at the Athletics. Peter has just moved and comes to the office of the Athletics for the first time. After greeting, Peter speaks to Billy to ask Billy to check his evaluation results. (*Moneyball* (2011)) (0:25:50)

## Scene 6.

Billy comes to a meeting room to have a meeting with his scouts. Art has been waiting for Billy in front of the room. He wants to talk about his contract to Billy. Art stops and speaks to Billy just before he enters the room. (*Moneyball* (2011)) (0:29:44)

## Scene 7.

Billy has got Hattenberg, a former catcher, for a first baseman. Hattenberg cannot play as a catcher any more and also might not be able to hit due to injury. He has no experience of playing first but gets on base. After the first day of the spring camp, Art and a coach want to conclude that Hattenberg is not good for first. They have Pena. However, Billy tries to convince them to train Hattenberg as a first and tells them to use him. (*Moneyball* (2011)) (0:52:10)

## Scene 8

Art would not listen to Billy, and the Athletics has lost several games in a row. Billy gets angry with Art and starts trade negotiations on the phone "to clean the house." Billy is trying to let Pena and some players to go. Peter notices what Billy is doing and tries to stop him to avoid making matters worse. (*Moneyball* (2011)) (1:14:36)

### 9. *Salary Man Neo* (2011)

#### Scene 1.

On the first day, Nakanishi asks some questions about Hanshin Tigers to Shinjou. After Shinjou fails to answer to the third question, Nakanishi tells him to come to the office at 7:00 every morning for the next three months. (*Salary Man Neo* (2011)) (0:06:02)

#### Scene 2.

When Shinjou is still thinking whether Neo Beer is a good company for him or not, Shinjou's friend, Hayai, has Shinjou meet his boss, Minagawa at his office. Hayai has explained to Minagawa in advance that Shinjou wants to change his jobs. Minagawa learns that Shinjou works for Minagawa's former rival, Nakanishi but does not like him. Minagawa feels sympathy for Shinjou and asks him to join his company (headhunting). (*Salary Man Neo* (2011)) (0:25:39)

#### Scene 3.

Shinjou calls Minagawa to ask him to allow more time until Shinjou makes a decision on whether he joins Minagawa's company or not. Shinjou explains that his product proposal has unexpectedly been chosen by Nakanishi and President Neo. (*Salary Man Neo* (2011)) (0:32:00)

#### Scene 4.

Manager Nakanishi and Assistant Manager Shiraishi taste a sample beer prepared by the project team. Both of them say it is not good enough to say yes, and Nakanishi tells the team members to include both bitterness and sweetness in taste. (*Salary Man Neo* (2011)) (0:41:48)

#### Scene 5.

Shinjou and his project team are struggling to include both bitterness and sweetness in taste of their new beer. Shinjou comes to meet Nakanishi at a batting center and asks him to allow the use of fresh grapefruit juice instead of concentrated juice for the new beer. (*Salary Man Neo* (2011)) (0:45:04)

## Scene 6.

A rival and also the leading company, Daikoku Beer announces a new product whose concept is exactly the same as Shinjou's idea. President Neo gets angry to know that. He calls the project team leader, Shinjou and his boss, Nakanishi to his room and tells them that the project must be stopped and its team will be broken up. (*Salary Man Neo* (2011)) (0:52:40)

## Scene 7.

Except for Shinjou, the project team members, Manager Nakanishi, and Assistant Manager Shiraishi secretly gather again and continue to develop a new beer. Shinjou feels guilty about the cancellation of the project and refusing to join them. However, he is advised by another colleague that he should return to the project team and observes their development by hiding himself. When the members agree their beer has a favorable flavor, they hear a noise. Because Shinjou left a helmet behind so they know he has been spying on them. Nakanishi picks up Shinjou enjoying playing a drum at a game center to go for drink together. Nakanishi talks about how corporate employees survive in a competitive world and convinces Shinjou to return to the project team. (*Salary Man Neo* (2011)) (1:13:40)

## Scene 8

President Neo and some other executives try a sample beer and say they like it. Having heard that, Nakanishi asks President Neo if he approves the commercialization of the beer. (*Salary Man Neo* (2011)) (1:16:57)

10. *Sutekina Kanashibari* (2011)

## Scene 1.

Houshou is on way to Shikabane-so [Inn of the dead], which her client, Goro Yabe, explained he stayed at when the murder happened. She gets off a local bus in a mountain and speaks to an old man to ask how to get to Shikabane-so. (*Sutekina Kanashibari* (2011)) (0:13:37)

old man: uncertain age, Male

## Scene 2.

Houshou finally gets to Shikabane-so. She calls for someone at the entrance and a man comes. She explains she comes there to ask the hostess about what happened to Yabe when he stayed there. Note that in Japanese inns, not hosts but hostesses usually head their organizations. (*Sutekina Kanashibari* (2011)) (0:15:43)

Host: Hostess's husband, uncertain age, Male

## Scene 3.

Houshou finishes her interview with the hostess and reports her findings to her boss on the phone. When she is leaving Shikabane-so, the host tells her that the local bus is not in operation due to heavy rain. Houshou asks him to call a taxi. (*Sutekina Kanashibari* (2011)) (0:19:53)

## Scene 4.

Houshou gives up returning to home that night because the hostess would not call a taxi for her and chooses Miminari-no-ma to stay at, which has been out of use since a guest saw a ghost there. She successfully meets the ghost, Rokubei, and convinces him to supply an alibi to Yabe at court. She decides to return to her office with Rokubei during the night. When the hostess manages to get a taxi for Houshou, the hostess tries to confirm that Houshou understands she should be charged for one night even if she leaves so early. (*Sutekina Kanashibari* (2011)) (0:28:37)

Hostess: uncertain age, Female

## Scene 5.

After Houshou leaves Hayami's room at the office, Hayami secretly enjoys chocolates and tries tap dance referring to a guide book. Houshou suddenly knocks at the door to ask him to let her in. Hayami tries to have her wait until he hides the secret items. (*Sutekina Kanashibari* (2011)) (0:39:19)

## Scene 6.

Houshou visits a researcher of local history, Kido, whom she finds through information on



the Internet. She confirms that he knows a lot about Rokubei and believes in Rokubei's innocence. She asks him to help her to exonerate Rokubei from the crime he was wrongfully charged since she is asked to help Rokubei in reward for Rokubei's supplying an alibi to Yabe at court. (*Sutekina Kanashibari* (2011)) (0:51:40)

Kido: Researcher, uncertain age, Male

Scene 7.

At court, the judge tells Houshou to examine the witness she has requested in advance. Houshou knows that the witness, Rokubei, has not appeared, yet because the sun has not set. The sun will set about 2 hours later. She asks the judge to wait for a while until Rokubei comes. (*Sutekina Kanashibari* (2011)) (0:56:13)

Judge: uncertain age, Male

Scene 8

In order to show that Rokubei is surely in the witness box, large equipment is ready outside the court. Hayami pats a bailiff's shoulder near the door and asks him to help carry it to the center. (*Sutekina Kanashibari* (2011)) (1:01:41)

bailiff: uncertain age, Male

11. *The Devil Wears Prada* (2006)

Scene 1.

Miranda is in Miami. She is scheduled to go to her twins' school next morning to see their recital. However, her flight from Miami to New York has been cancelled because of a hurricane. Miranda calls Andy while Andy is enjoying dinner with her father at a restaurant. Miranda tells Andy that she needs a jet from Miami to New York that night. (*The Devil Wears Prada* (2006)) (0:28:54)

Scene 2.

Miranda wants Andy to update her on the flight arrangement. Andy explains that no one is flying because of the weather that night. Miranda tells her to call everyone with a private jet

to get Miranda home. (*The Devil Wears Prada* (2006)) (0:29:58)

Scene 3.

Miranda calls Andy and tells her to call James Holt's office to tell them she wants to move the preview up to today at 12:30. She also tells her to tell everyone else. She adds to be ready to leave in half an hour. (*The Devil Wears Prada* (2006)) (0:43:44)

Scene 4.

Andy's senior colleague, Emily, is really looking forward to going to Paris as the first assistant of Miranda during fashion weeks. Andy knows that Emily is on a drastic diet so that she can look elegant in a beautiful dress in Paris. Miranda indirectly tells Andy that her team no longer includes Emily. Andy tries to refuse to go to Paris instead of Emily. However, Miranda adds that she will assume that if Andy says no, she is not serious about her future and tells her to decide if she will go. (*The Devil Wears Prada* (2006)) (1:08:17)

## Appendix G

## Personal Attribution Check Sheet Sample

Film No.	Film Name	Cast No.	Cast	Gender	Age group
1	Antitrust	1	Milo	If you express Milo's gender as a numerical figure, that will be ____.	If you express Milo's age group as a numerical figure, that will be ____.
Film No.	Film Name	Cast No.	Cast	Status	Willingness
1	Antitrust	1	Milo	If you express Milo's status as a numerical figure, that will be ____.	How much is Milo generally willing to help others? If you express Milo's willingness as a numerical figure, that will be ____.

*Note.* The four boxes of Gender, Age group, Status, and Willingness are arranged in a line in the provided check sheets. Basically, these questions are asked for each main cast by incorporating the main cast information.

Appendix H  
Context Check Sheet Sample

Film No.	Film Name	Scene No.	Urgency	Obligation	Ability and Difficulty
1	Antitrust	1	How urgently does Gary want Milo to check out the model of Synapse? If you express the urgency as a numerical figure, that will be ____.	How much obligation of checking out the model of Synapse does Gary think Milo has? If you express Milo's obligation as a numerical figure, that will be ____.	How easily does Gary think Milo can check out the model of Synapse? If you express Milo's level of ability and difficulty as a numerical figure, that will be ____.
Film No.	Film Name	Scene No.	Cost	Benefit	Vertical Distance
1	Antitrust	1	How much physical, psychological, and economic costs does Gary think Milo will experience in checking out the model of Synapse? If you express the costs Milo will experience as a numerical figure, that will be ____.	How much benefit does Gary think Gary or Milo can get by Milo's checking out the model of Synapse? If you express the benefit Milo or Gary can get as a numerical figure, that will be ____.	How far does Gary think the social distance (especially vertical or in hierarchical relation) is between Gary and Milo? If you express the distance as a numerical figure, that will be ____.
Film No.	Film Name	Scene No.	Intimacy	Addressee's Mood	Speaker's Mood
1	Antitrust	1	How close does Gary think the relationship between Gary and Milo is? If you express the intimacy as a numerical figure, that will be ____.	What mood does Gary think Milo is in now? If you express Milo's mood as a numerical figure when referring to the provided photo, that will be ____.	What mood is Gary in now? If you express Gary's mood as a numerical figure when referring to the provided photo, that will be ____.
Film No.	Film Name	Scene No.	Scene Summary		
1	Antitrust	1	If you were Gary, what would you say to Milo in this context?		

*Note.* The ten boxes of Urgency, Obligation, Ability and Difficulty, Cost, Benefit, Vertical Distance, Intimacy, Addressee's Mood, Speaker's Mood, and Scene Summary are arranged in a line in the provided check sheets. Basically, these questions are asked for each scene by incorporating the scene information.

Appendix I  
Grammar References

Table II  
Grammar References

No	Target	Title	Written by	Published in
1	B	Basic Grammar in Use	Murphy & Smalzer	2011
2	Re.	<i>Chuugaku 3 nen kan no Eibunpou wo 10 jikan de Fukushuu suru Hon</i> [A book to review English grammar taught at junior high schools within 10 hours]	Inada	2010
3	Re.	<i>Eibunpou Kore ga Saigo no Yarinaoshi!</i> [English grammar – the last remedial textbook -]	Tajiri	2011
4	I	English Grammar in Use	Murphy	2004
5	I	<i>Daigaku de Oshieru Eibunpou</i> [English grammar to be taught at universities]	Hatakeyama et al.	2011
6	A	Advanced English Grammar in Use	Hewings	1999
7	Prac.	A Practical English Grammar	Thomson & Martinet	1986
8	Prac.	A Communicative Grammar of English	Leech & Svartvik	2002
9	Prac.	An A – Z of English grammar & usage New Ed.	Leech et al.	2001
10	Prac.	<i>Hitsuyouna Koto dake Yasashiku Wakariyasuku Kaitei shin han Eikaiwa no tame no eibunpou</i> [English grammar for conversation – To study only essential points easily]	Sakai	2004
11	Prac.	Practical English Usage	Swan	2005
12	Prac.	<i>Sougou Komyunikeeshon Eigo Bunpou</i> [Comprehensive communication English grammar]	Kishino	2008
13	Prac.	<i>Ichioku nin no Eibunpou</i> English grammar for 100 million Japanese	Onishi & McVay	2011
14	Prac.	<i>Bijinesu Foresuto -- Bijinesu Komyunikeeshon no Tame no Eibunpou 81</i> [Business Forest -- English grammatical rules for business communication 81]	Suzuki & Fisher	2014
15	Comp.	<i>Soukai Eibunpou</i> [Comprehensive English grammar]	Takanashi	1970
16	Comp.	<i>Eibunpou Kaisetsu -Kaitei 3 han-</i> A new guide to English grammar	Egawa	1991
17	Comp.	<i>Gendai Eibunpou Souron</i> A comprehensive descriptive grammar of English	Declerck	1994
18	Comp.	<i>Kaitei ban Eibunpou Souran</i> A better guide to English grammar	Yasui	1996
19	Comp.	<i>Gendai Eibunpou Kougi</i> Lectures on modern English grammar	Ando	2005

20	Comp.	<i>Hyougen no tame no Jissen Roiyaru Eibunpou</i> The royal English grammar for practical expressiveness	Watanuki & Petersen	2006
21	Comp.	Cambridge Grammar of English: A Comprehensive Guide Spoken and Written English Grammar and Usage	Carter & McCarthy	2006
22	Comp.	<i>Sougou Eigo Forest</i> [Comprehensive English forest]	Ou et al.	2009
23	Tips	<i>Sou Datta no ka Eibunpou</i> [I've got it. English grammar]	Tanaka	2011
24	Tips	<i>Eibunpou, Neithibu ga Oshieruto Kou Narimasu</i> This is how we say it!	Morita & Thayne	2011

*Note.* B: Beginner; Re.: Remedial; I: Intermediate; A: Advanced; Prac.: Practical; Comp.: Comprehensive; Tips: Tips. Revised from “Requests and Imperative in Grammar References” by N. Kuraya, 2012a, *Nihon University GSSC Journal*, 13(1), p. 29.

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Appendix J  
Textbooks for High Schools

Table J1

## Textbooks for High Schools

Title	Published by
1 Atlantis Oral Communication I	Cheers
2 Birdland Oral Communication I New Edition	Bun-eido Publishing
3 Daily Oral Communication I	Ikeda Publishing
4 Departure Oral Communication I Revised Edition	Taishukan Publishing
5 Empathy Oral Communication I Revised Edition	Kyoiku Shuppan
6 Expressways I Advanced Edition Oral Communication Revised	Kairyudo Publishing
7 Expressways I Standard Edition Oral Communication Revised	Kairyudo Publishing
8 Hello there! Oral Communication I	Tokyo Shoseki
9 Interact Oral Communication I Second Edition	Pearson Kirihara
10 Mainstream Oral Communication I Second Edition	Zoshindo-Jukenkenkyusha Publishing
11 On Air Communication I New Edition	Kaitakusha Publishing
12 Open Door To Oral Communication Book I New Edition	Bun-eido Publishing
13 Planet Blue Oral Communication I Revised Edition	Obunsha
14 Sailing Oral Communication I Revised	Shinkoshuppansha Keirinkan
15 Screenplay Oral Communication I	Screenplay Dept., Fourin
16 Select Oral Communication I New Edition	Sanseido Publishing
17 Step Oral Communication I [Revised Edition]	Obunsha
18 True Colors Oral Communication I Revised	Suken Shuppan
19 Voice Oral Communication I New Edition	Daiichi Gakushusha
20 Why Not? Oral Communication I	Ikeda Publishing

*Note.* Academic Year 2012. Revised from “Requests in Business English References and Textbooks for High School” by N. Kuraya, 2012b, *Nihon University GSSC Journal*, 13(2), p. 152.

1. Mitchell, S., Beacall, S., & Chiba, H. (2012). *Atlantis oral communication I*. Sendai, Japan: Cheers.
2. Yoshida, K., Cure, R. L, Jacques, M. G., Ishikawa, K., Osada, M., Takada, M., Takahashi, S., & et al. (2012). *Birdland oral communication I* (new ed.). Kyoto, Japan: Bun-eido Publishing.
3. Kawabe, S., Kohashi, Y., Suzuki, H., & Whitney, J. C.. (2012). *Daily Oral Communication I*. Tokyo, Japan: Ikeda Publishing.
4. Oka, H., Asao, K., Yoshida, K., Yamaoka, K., Akaike, H., Okamoto, Y., & Flower, Y. J. (2012). *Departure oral communication I* (rev. ed.). Tokyo, Japan: Taishukan Publishing.
5. Matsumoto, S., Usui, N., Saitou, S., Nakai, H., Noguchi, H., Mikami, M., Momose, M.,



- & et al. (2012). *Empathy oral communication I* (rev. ed.). Tokyo, Japan: Kyoiku Shuppan.
6. Kobayashi, K., House, J. C., Mitsui, T., & Kairyudo Henshuubu [Kairyudo Editing Department]. (2012). *Expressways I Advanced ed. oral communication*. (rev. ed.). Tokyo, Japan: Kairyudo Publishing.
  7. Kobayashi, K., House, J. C., Mitsui, T., & Kairyudo Henshuubu [Kairyudo Editing Department]. (2012). *Expressways I Standard ed. oral communication*. (rev. ed.). Tokyo, Japan: Kairyudo Publishing.
  8. Ishida M., Kitano, M., Kumai, N., Shimazaki, M., Suzuki, K. Senou, K., Midorikawa, H., & et al. (2012). *Hello there! Oral Communication I*. Tokyo, Japan: Tokyo Shoseki.
  9. Yamada, N., Mochizuki, A., Barfield, A., Suzuki, M., Shiozawa, T., & Kuwahara, M. (2012). *Interact oral communication I* (2nd ed.). Tokyo, Japan: Pearson Kirihara.
  10. Saito, S., Chijiiwa, Y., Yamamoto, R., Onoda, S., Yamamoto, T. Aline, D. P., Suzuki, Suzuki, & et al. (2012). *Mainstream oral communication I* (2nd ed.). (S. Ando Ed.). Osaka, Japan: Zoshindo-Jukenkenkyusha Publishing.
  11. Yashiro, K., Langham, C S., Koyama, K., Hayashi, M., Suzuki, Y. & Kaitakusha Henshuubu [Kaitakusha Editing Department]. (2012). *On air communication I* (new ed.). Tokyo, Japan: Kaitakusha Publishing.
  12. Suenaga, K., Minamizuka, T., Kelly, E., Fryckman, J., Kawabata, K., Tanahashi, M., Higuchi, T., & et al. (2012). *Open door to oral communication book I* (new ed.). Kyoto, Japan: Bun-eido Publishing.
  13. Negishi, M., Yoshitomi, A., Kano, A., Shizuka, T., & Takayama, Y. (2012). *Planet blue oral communication I* (rev. ed.). Tokyo, Japan: Obunsha.
  14. Yashima, T., Takeuchi, O., Wakamoto, N., Kelly, C., Noguchi, J. & Shinkoshuppansha Keirinkan Henshuubu [Shinkoshuppansha Keirinkan Editing Department]. (2011). *Sailing oral communication I* (rev. ed.). Osaka, Japan: Shinkoshuppansha Keirinkan.
  15. Iwanaga, M., Kameyama, T., Soneda, K., Tanaka, N., Tsukagoshi, H., Tsukada, M., Tsuyuki, Y., & et al. (2012). *Screenplay oral communication I*. Nagoya, Japan: Screenplay Dept., Fourin.
  16. Kitade, Kitade, R., Nagao, M., Ryan, S. M., & Sanseido Publishing.(2012). *Select oral communication I* (new ed.). Tokyo, Japan: Sanseido Publishing.
  17. Hanamoto, K., O'Connor, W. F., Kataoka, S., Ushimaru, A. & Kouno, N. (2012). *Step oral communication I* (rev. ed.). Tokyo, Japan: Obunsha.

18. Takemura, H., Minton, T. D., Masuyama, K., Imai, T., Iwai, J., Yoshida, E., Honda, A. & et al. (2012). *True colors oral communication I* (rev. ed.). Tokyo, Japan: Suken Shuppan.
19. Nomura, K., Iba, M., Koyama, K., Shimamoto, H., Tagaya, S., & Rokenbach, B. (2012). *Voice oral communication I* (new ed.). Hiroshima, Japan: Daiichi Gakushusha.
20. Yada, H., Kohashi, Y., Tamura, H., Nishimiya, T., & White, C. B. (2012). *Why not? oral communication I*. Tokyo, Japan: Ikeda Publishing.

Appendix K  
Japanese “Business English” Books

Table K1

Japanese “Business English” Books

	Title	Published by
1	<i>Eikaiwa Perapera Bijinesu 100</i> [English conversation speak fluently in business 100]	Alc
2	<i>Neithibu ni Tsutawaru Bijinesu Eigo 700</i> [Business English easy to understand for native speakers 700]	Ascom
3	<i>Bijinesu Eigo Ryoku Kyouka Puroguramu Shokyuu Hen</i> [Business English skills training program for elementary learners]	Nikkei Publishing
4	<i>Sokusenryoku ga Tsuku Bijinesu Eikaiwa Kihon Kara Ouyou Made</i> [The nuts and bolts of workplace English].	DHC
W <sup>a</sup> 5	<i>Zettaini Tsukaeru Eibun Imeiru Sakusei Jutsu</i> [Absolutely helpful E-mail writing strategies]	Kadokawa SS Communications
6	<i>Nihonjin no Shiranai Wan Ranku Ue no Bijinesu Eigo Jutsu</i> [English communication skills that move your business forward]	Hankyu Communications
7	<i>NHK Rajio Jissen Bijinesu Eigo Sugita Satoshi no GurooBaru Jidai no Eigo</i> [NHK radio practical business English English of global era by Satoshi Sugita]	NHK Publishing
8	<i>Shiin Betsu Hontouni Tsukaeru Jissen Bijinesu Eikaiwa</i> [Actual conversations from corporate America, Practical business dialogue in English]	Beret Publishing
9	<i>Kyuukyoku no Bijinesu Eigo Risuningu Vol. 1</i> [Ideal business English listening Vol.1]	Alc
10	<i>"Yarinaoshi Eigo" Kara Hajimeru "Bijinesu Eigo" 3 ka getsu Toreiningu</i> [Business English 3-month training from remedial English]	NHK Publishing
11	<i>Kyuukyoku no Bijinesu Eigo Risuningu Vol. 2</i> [Ideal business English listening Vol.2]	Alc

*Note.* Search Results in <amazon.co.jp> as of August 1, 2012. Revised from “Requests in Business English References and Textbooks for High School” by N. Kuraya, 2012b, *Nihon University GSSC Journal*, 13(2), p. 153.

<sup>a</sup> W = Writing. Not subject to analysis.

1. Soresi, S., & Soresi, R. (2002). *Eikaiwa perapera bijinesu 100* [English conversation speak fluently in business 100]. Tokyo, Japan: Alc.
2. Thayne, D. A. (2010). *Neithibu ni tsutawaru bijinesu eigo 700* [Business English easy to understand for native speakers 700]. Tokyo, Japan: Ascom.
3. Hinata, K. (2009). *Bijinesu eigo ryoku kyouka puroguramu shokyuu hen* [Business English skills training program for elementary learners]. Tokyo, Japan: Nikkei Publishing.

4. Hinata, K. (2007). *Sokusenryoku ga tsuku bijinesu eikaiwa kihon kara ouyou made* [The nuts and bolts of workplace English]. Tokyo, Japan: DHC.
6. Vance, W. A. (2011). *Nihonjin no shiranai wan ranku ue no bijinesu eigo jutsu* [English communication skills that move your business forward] (F. Kanda Trans.). Tokyo, Japan: Hankyu Communications.
7. Sugita, S. (2011). *NHK rajio jissen bijinesu eigo Sugita Satoshi no guroobaru jidai no eigo* [NHK radio practical business English English of global era by Satoshi Sugita]. Tokyo, Japan: NHK Publishing.
8. Oshima, S. & Bernstein, S. (2008). *Shiin betsu hontou ni tsukaeru jissen bijinesu eikaiwa* [Actual conversations from corporate America, Practical business dialogue in English]. Tokyo, Japan: Beret Publishing.
9. Eigo Shuppan Henshuubu [English Publishing Editing Department]. (2011). *Kyuukyoku no bijinesu eigo risuningu Vol. 1* [Ideal business English listening Vol.1]. Tokyo, Japan: Alc.
10. Takemura, K. (2011). *“Yarinaoshi eigo” kara hajimeru “Bijinesu eigo” 3 ka getsu toreiningu* [Business English 3-month training from remedial English]. Tokyo, Japan: NHK Publishing.
11. Eigo Shuppan Henshuubu [English Publishing Editing Department]. (2011). *Kyuukyoku no bijinesu Eigo risuningu Vol. 2* [Ideal business English listening Vol.2]. Tokyo, Japan: Alc.

Appendix L  
 “English and Honorifics” books

Table L1

“English and Honorifics” Books

	Title	Published by
1	<i>Eigo no Keigo</i> [English honorifics]	Chukei Publishing
2	<i>Keigo no Eigo</i> [Honorific English]	The Japan Times
3	<i>Keigo no Eigo Jissen-hen</i> [Honorific English practical version]	The Japan Times
J <sup>a</sup> 4	<i>Gaikokujin no Tameno Keigo Nyuumon</i> - Japanese Respect Language	The Tuttle Publishing
5	<i>Senren Sareta Kaiwa no Tame no Eigo Hyougenshuu</i> [English expressions for sophisticated conversations]	Beret Publishing
6	<i>Manaa Ihan no Eikaiwa</i> [English conversation with lack of manners]	Kodansha International
7	<i>Eikaiwa Keigo Hyougen 100 Pataan</i> [English conversation honorifics 100 patterns]	Natsumesha
8	<i>Chitekina Eigo, Sukareru Eigo</i> [Intelligent English, favorable English]	NHK Publishing
9	<i>Keigo kara Surangu made Kurabete Wakaru Eikaiwa</i> [English conversation to understand by comparing from honorifics to slang]	J Research Shuppan
10	<i>Eigo no Soosharu Sukiru</i> [Politeness systems in English and Japanese]	Taishukan Publishing
11	<i>Eigo no Keii Hyougen</i> [Deferential English – For better international communication]	Taishukan Publishing

*Note.* Search results in <amazon.co.jp> as of August 1, 2012. Revised from “Requests in Business English References and Textbooks for High School” by N. Kuraya, 2012b, *Nihon University GSSC Journal*, 13(2), p. 154.

<sup>a</sup> J = Japanese. Not subject to analysis.

1. Kazusa, N. (2005). *Eigo no keigo* [English honorifics]. Tokyo, Japan: Chukei Publishing.
2. Thayne, D., & Sato, J. (2005). *Keigo no eigo* [Honorific English]. Tokyo, Japan: The Japan Times.
3. Thayne, D., & Sato, J. (2007). *Keigo no eigo Jissen hen* [Honorific English practical version]. Tokyo, Japan: The Japan Times.
5. Hamada, I. (2009). *Senren sareta kaiwa no tame no eigo hyougen shuu* [English expressions for sophisticated conversations]. Tokyo, Japan: Beret Publishing.

6. Vardaman, Jr., J. M., & Morimoto, T. (1999). *Manaa ihan no eikaiwa* [English conversation with lack of manners]. Tokyo, Japan: Kodansha International.
7. Ito, Y., & Shaules, J. (2009). *Eikaiwa keigo hyougen 100 pataan* [English conversation honorifics 100 patterns]. Tokyo, Japan: Natsumesha.
8. Tamura, A. (2004). *Chitekina eigo, sukareru eigo* [Intelligent English, favorable English]. Tokyo, Japan: NHK Publishing.
9. Critchely, M. (2010). *Keigo kara surangu made kurabete wakaru eikaiwa* [English conversation to understand by comparing from honorifics to slang]. Tokyo, Japan: J Research Shuppan.
10. Tsuruta, Y., Rossiter, P., & Coulton, T. (1988). *Eigo-no soosharu sukiru* [Politeness systems in English and Japanese]. Tokyo, Japan: Taishukan Publishing.
11. Osugi, K. (1982). *Eigo-no keii hyougen* [Deferential English – For better international communication]. Tokyo, Japan: Taishukan Publishing.

Appendix M  
Non-Japanese “Business English” Books

Table M1

## Non-Japanese “Business English” Books

	Title	Published by
	1 Business English	Living Language
W <sup>a</sup>	2 How to Write Effective Business English: The Essential Toolkit for Composing Powerful Letters, E-mails and More, for Today's Business Needs	Kogan Page
W <sup>a</sup>	3 Effective Business Writing: Strategies, Suggestions and Examples	Collins Reference
V <sup>b</sup>	4 Business Vocabulary in Use (Cambridge Professional English)	Cambridge UP
	5 Communicating in Business Second edition	Cambridge UP
	6 Workplace English	Harper Collins Publisher
	7 Business one:one Student's Book Intermediate+	Oxford UP
W <sup>a</sup>	8 Business English: The Writing Skills You Need for Today's Workplace	Barrons Educational Series
V <sup>b</sup>	9 Business Vocabulary in Use Advanced	Cambridge UP
T <sup>c</sup>	10 Five-minute Activities for Business English	Cambridge UP

*Note.* Search results in <amazon.co.jp> as of August 12, 2012. Revised from “Requests in Business English References and Textbooks for High School” by N. Kuraya, 2012b, *Nihon University GSSC Journal*, 13(2), p. 155.

<sup>a</sup> W = Writing. Not subject to analysis. <sup>b</sup> V = Vocabulary. Not subject to analysis. <sup>c</sup> T = Teaching materials. Not subject to analysis.

1. Cid, M. I. C., & Montes E. (2005). *Business English*. (Schier, H., Walter, M., & McQuade Eds.). New York, NY: Living Language.
5. Sweeney, S. (2004). *Communicating in business* (2nd ed.). Cambridge, UK: Cambridge University Press.
6. Schofield, J. (2011). *Workplace English*. London, UK: Harper Collins Publisher.
7. Appleby, R., Bradley, J., Brennan, B., & Hudson, J. (2006). *Business one:one student's book Intermediate +*. Oxford, UK: Oxford University Press.

Appendix N

Female Data

Table N1

Urgency Levels and Sentence Forms Selected by Female Speakers

Sentence Form	Urgency							
	1 or 2		3		4		5	
	Frequency	Ratio	Frequency	Ratio	Frequency	Ratio	Frequency	Ratio
E								
Imperative	9	33.33%	15	31.91%	50	37.88%	14	82.35%
Declarative	9	33.33%	24	51.06%	49	37.12%	0	0.00%
Interrogative	7	25.93%	6	12.77%	32	24.24%	3	17.65%
Omission	2	7.41%	2	4.26%	1	0.76%	0	0.00%
E Total	27	100.00%	47	100.00%	132	100.00%	17	100.00%
J								
Imperative	8 (3)	57.14% (21.43%)	29 (25)	61.70% (53.19%)	37 (17)	49.33% (22.67%)	3 (1)	75.00% (25.00%)
Declarative	4 (4)	28.57% (28.57%)	9 (7)	19.15% (14.89%)	14 (10)	18.67% (13.33%)	0 (0)	0.00% (0.00%)
Interrogative	1 (1)	7.14% (7.14%)	4 (4)	8.51% (8.51%)	15 (14)	20.00% (18.67%)	1 (1)	25.00% (25.00%)
Omission	1 (1)	7.14% (7.14%)	5 (0)	10.64% (0.00%)	9 (4)	12.00% (5.33%)	0 (0)	0.00% (0.00%)
J Total	14 (9)	100.00% (64.28%)	47 (36)	100.00% (76.59%)	75 (45)	100.00% (60.00%)	4 (2)	100.00% (50.00%)

Note. The figures in parenthesis in Japanese are absolute ratios of honorifics.

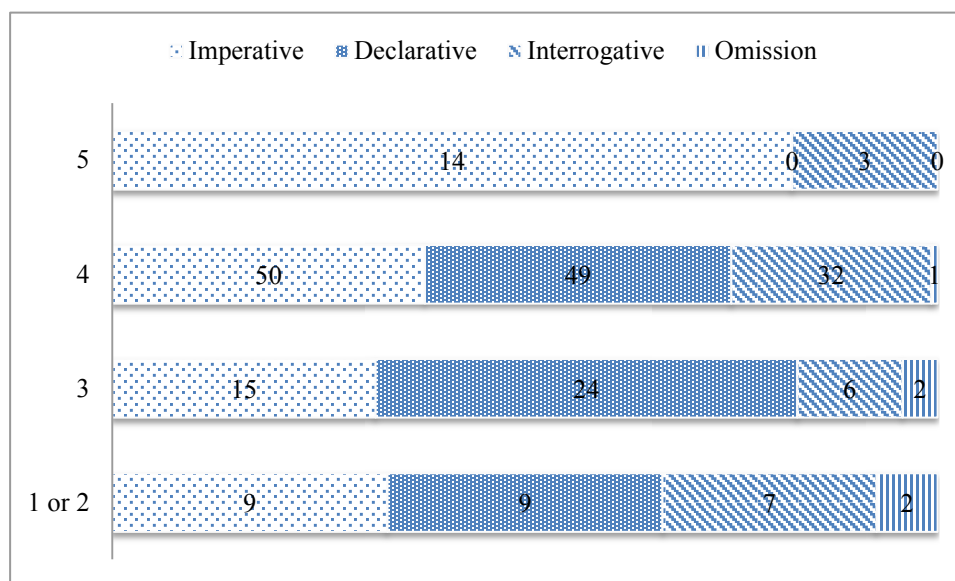


Figure N1. Urgency levels and sentence forms selected by female American English speakers.



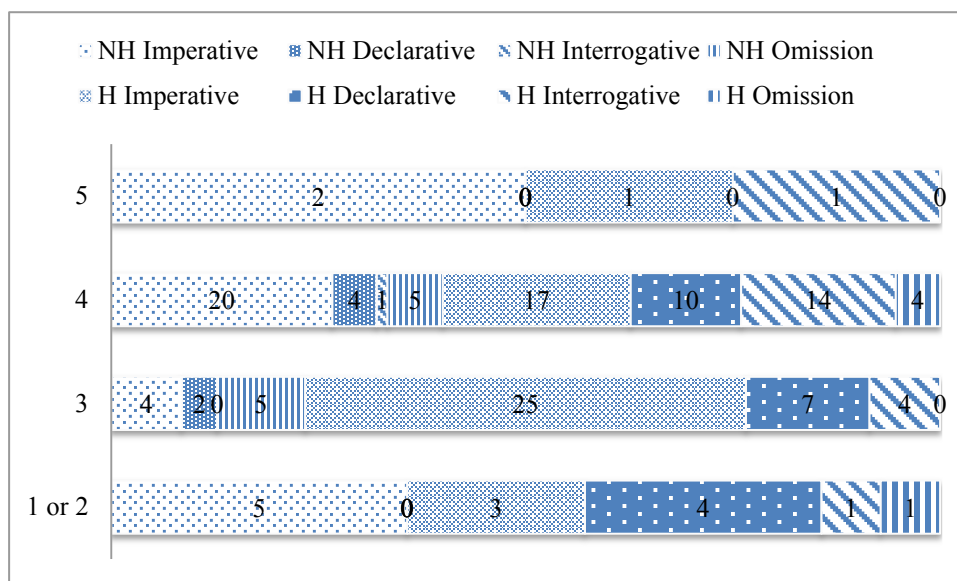


Figure N2. Urgency levels and sentence forms selected by female Japanese speakers.

NH: Non-honorific, H: Honorific.

Table N2

Obligation Levels and Sentence Forms Selected by Female Speakers

Sentence Form	Obligation					
	1 to 3		4		5	
	Frequency	Ratio	Frequency	Ratio	Frequency	Ratio
E						
Imperative	17	26.15%	24	36.92%	47	50.54%
Declarative	21	32.31%	30	46.15%	31	33.33%
Interrogative	24	36.92%	10	15.38%	14	15.05%
Omission	3	4.62%	1	1.54%	1	1.08%
E Total	65	100.00%	65	100.00%	93	100.00%
J						
Imperative	25 (18)	54.35% (39.13%)	35 (19)	54.69% (29.69%)	17 (9)	56.67% (30.00%)
Declarative	8 (6)	17.39% (13.04%)	10 (6)	15.63% (9.38%)	9 (9)	30.00% (30.00%)
Interrogative	9 (9)	19.57% (19.57%)	12 (11)	18.75% (17.19%)	0 (0)	0.00% (0.00%)
Omission	4 (3)	8.70% (6.52%)	7 (1)	10.94% (1.56%)	4 (1)	13.33% (3.33%)
J Total	46 (36)	100.00% (78.26%)	64 (37)	100.00% (57.82%)	30 (19)	100.00% (63.33%)

Note. The figures in parenthesis in Japanese are absolute ratios of honorifics.

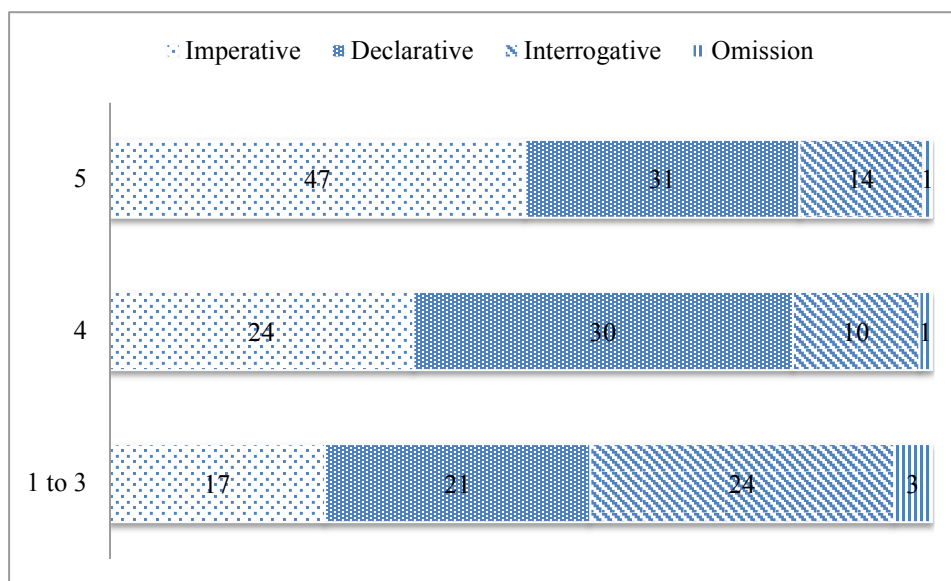


Figure N3. Obligation levels and sentence forms selected by female American English speakers.

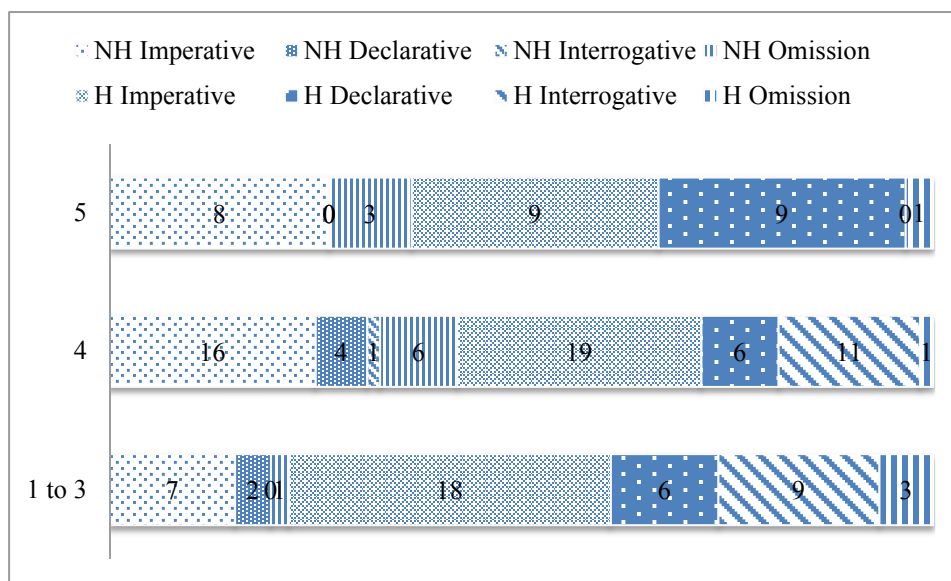


Figure N4. Obligation levels and sentence forms selected by female Japanese speakers. NH: Non-honorific, H: Honorific.

Table N3

Ability and difficulty Levels and Sentence Forms Selected by Female Speakers

Sentence Form	Ability and difficulty					
	1 to 3		4		5	
	Frequency	Ratio	Frequency	Ratio	Frequency	Ratio
E						
Imperative	11	26.83%	43	41.35%	34	43.59%
Declarative	22	53.66%	42	40.38%	18	23.08%
Interrogative	7	17.07%	17	16.35%	24	30.77%
Omission	1	2.44%	2	1.92%	2	2.56%
E Total	41	100.00%	104	100.00%	78	100.00%
J						
Imperative	24 (19)	54.55% (43.18%)	25 (13)	48.08% (25.00%)	28 (14)	63.64% (31.82%)
Declarative	8 (3)	18.18% (6.82%)	11 (11)	21.15% (21.15%)	8 (7)	18.18% (15.91%)
Interrogative	9 (9)	20.45% (20.45%)	6 (6)	11.54% (11.54%)	6 (5)	13.64% (11.36%)
Omission	3 (1)	6.82% (2.27%)	10 (4)	19.23% (7.69%)	2 (0)	4.55% (0.00%)
J Total	44 (32)	100.00% (72.72%)	52 (34)	100.00% (65.38%)	44 (26)	100.00% (59.09%)

Note. The figures in parenthesis in Japanese are absolute ratios of honorifics.

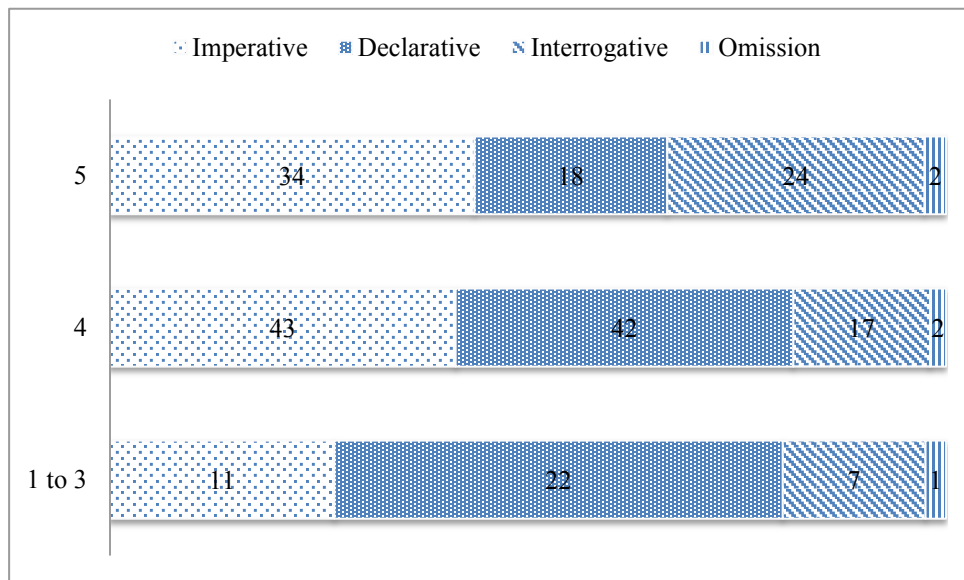


Figure N5. Ability and difficulty levels and sentence forms selected by female American English speakers.

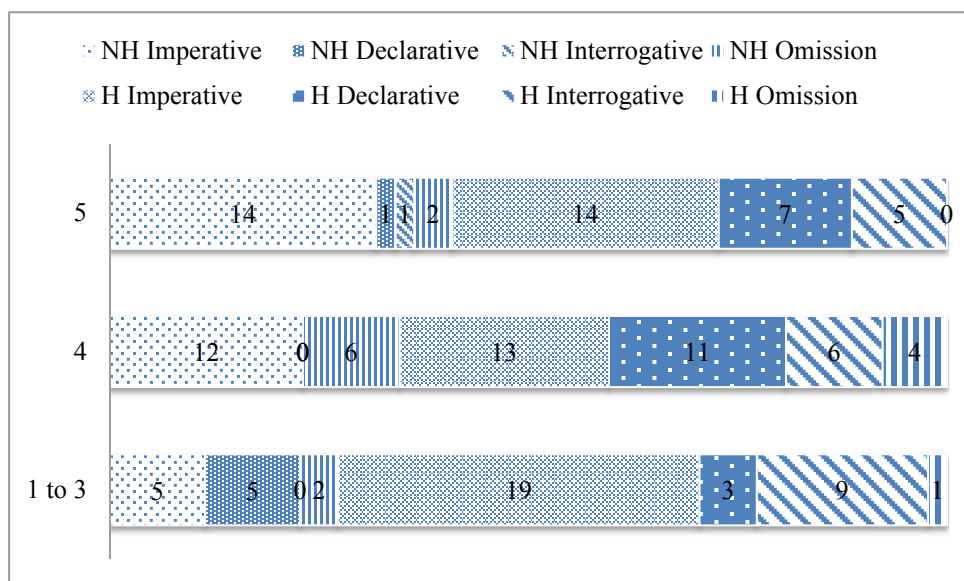


Figure N6. Ability and difficulty levels and sentence forms selected by female Japanese speakers.

NH: Non-honorific, H: Honorific.

Table N4

Cost Levels and Sentence Forms Selected by Female Speakers

Sentence Form	Cost					
	1		2		3 to 5	
	Frequency	Ratio	Frequency	Ratio	Frequency	Ratio
E						
Imperative	35	45.45%	46	38.98%	7	25.00%
Declarative	18	23.38%	48	40.68%	16	57.14%
Interrogative	22	28.57%	21	17.80%	5	17.86%
Omission	2	2.60%	3	2.54%	0	0.00%
E Total	77	100.00%	118	100.00%	28	100.00%
J						
Imperative	29 (14)	61.70% (29.79%)	30 (17)	46.88% (26.56%)	18 (15)	62.07% (51.72%)
Declarative	9 (8)	19.15% (17.02%)	15 (12)	23.44% (18.75%)	3 (1)	10.34% (3.45%)
Interrogative	6 (5)	12.77% (10.64%)	9 (9)	14.06% (14.06%)	6 (6)	20.69% (20.69%)
Omission	3 (1)	6.38% (2.13%)	10 (4)	15.63% (6.25%)	2 (0)	6.90% (0.00%)
J Total	47 (28)	100.00% (59.58%)	64 (42)	100.00% (65.62%)	29 (22)	100.00% (75.86%)

Note. The figures in parenthesis in Japanese are absolute ratios of honorifics.

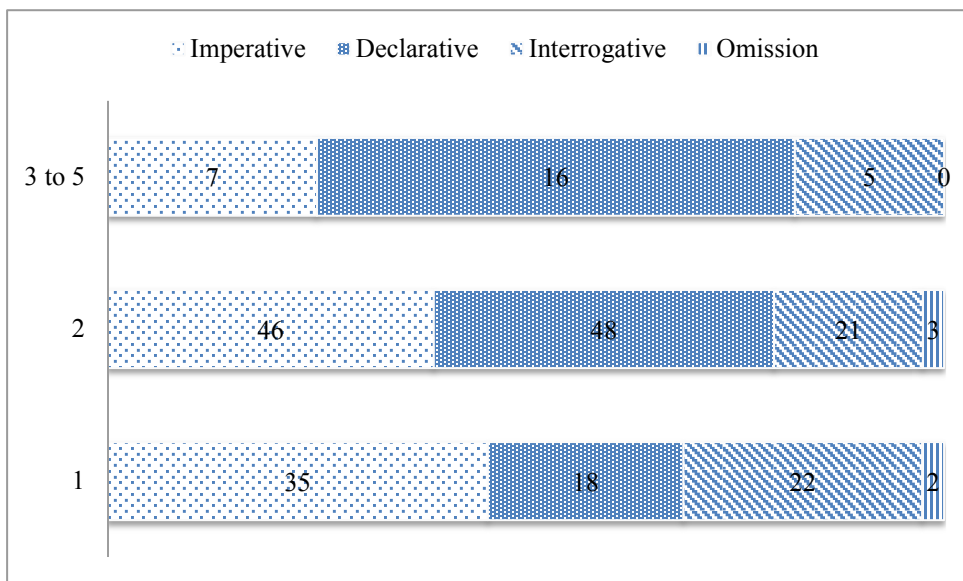


Figure N7. Cost levels and sentence forms selected by female American English speakers.

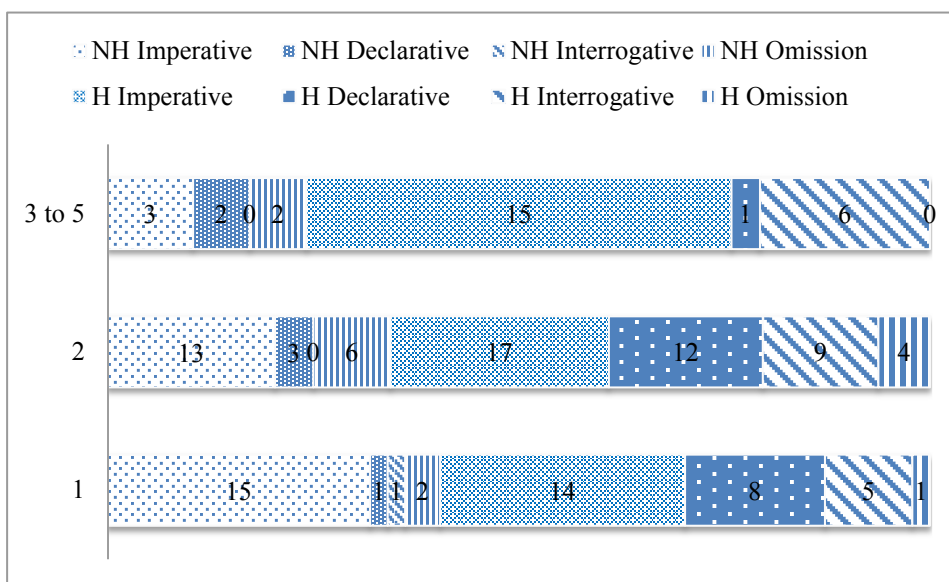


Figure N8. Cost levels and sentence forms selected by female Japanese speakers.

NH: Non-honorific, H: Honorific.

Table N5

Benefit Levels and Sentence Forms Selected by Female Speakers

Sentence Form	Benefit			
	1 to 3		4 or 5	
	Frequency	Ratio	Frequency	Ratio
E				
Imperative	119	51.74%	50	45.05%
Declarative	80	34.78%	45	40.54%
Interrogative	31	13.48%	13	11.71%
Omission	0	0.00%	3	2.70%
E Total	230	100.00%	111	100.00%
J				
Imperative	118 (32)	51.08% (31.68%)	24 (14)	36.36% (35.90%)
Declarative	57 (16)	24.68% (15.84%)	23 (5)	34.85% (12.82%)
Interrogative	31 (10)	13.42% (9.90%)	12 (10)	18.18% (25.64%)
Omission	25 (3)	10.82% (2.97%)	7 (2)	10.61% (5.13%)
J Total	231 (61)	100.00% (60.39%)	66 (31)	100.00% (79.49%)

Note. The figures in parenthesis in Japanese are absolute ratios of honorifics.

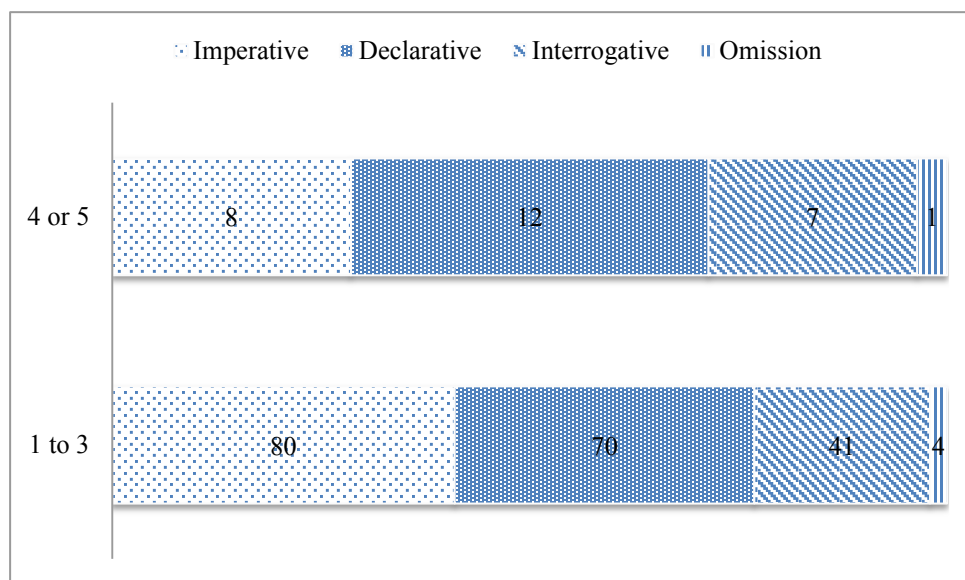


Figure N9. Benefit levels and sentence forms selected by female American English speakers.

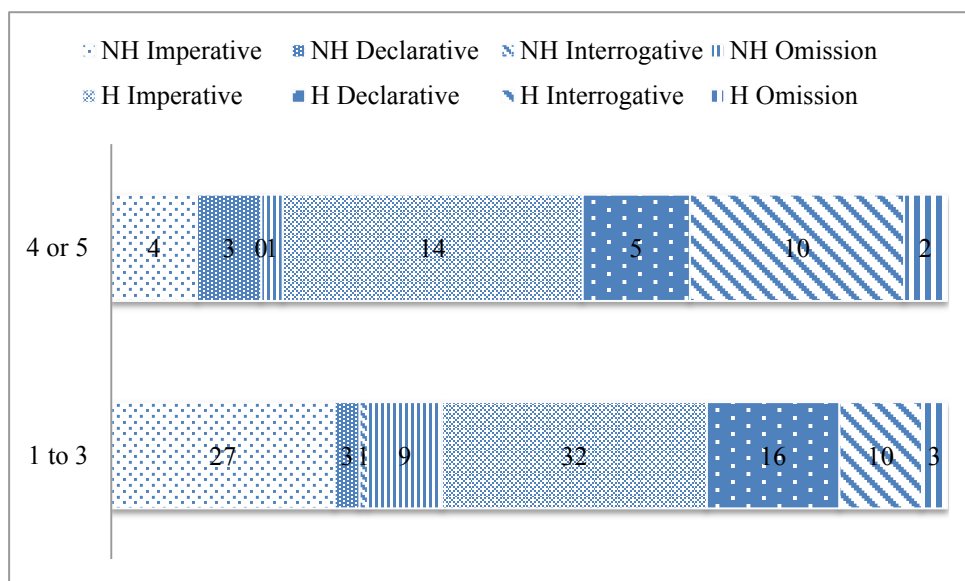


Figure N10. Benefit levels and sentence forms selected by female Japanese speakers.

NH: Non-honorific, H: Honorific.

Table N6

Vertical distance Levels and Sentence Forms Selected by Female Speakers

Sentence Form	Vertical distance					
	1 or 2		3		4 or 5	
	Frequency	Ratio	Frequency	Ratio	Frequency	Ratio
E						
Imperative	9	23.08%	15	28.85%	64	48.48%
Declarative	16	41.03%	21	40.38%	45	34.09%
Interrogative	14	35.90%	13	25.00%	21	15.91%
Omission	0	0.00%	3	5.77%	2	1.52%
E Total	39	100.00%	52	100.00%	132	100.00%
J						
Imperative	21 (20)	50.00% (47.62%)	7 (4)	35.00% (20.00%)	49 (22)	62.82% (28.21%)
Declarative	10 (10)	23.81% (23.81%)	2 (2)	10.00% (10.00%)	15 (9)	19.23% (11.54%)
Interrogative	8 (8)	19.05% (19.05%)	6 (6)	30.00% (30.00%)	7 (6)	8.97% (7.69%)
Omission	3 (2)	7.14% (4.76%)	5 (2)	25.00% (10.00%)	7 (1)	8.97% (1.28%)
J Total	42 (40)	100.00% (95.24%)	20 (14)	100.00% (70.00%)	78 (38)	100.00% (48.72%)

Note. The figures in parenthesis in Japanese are absolute ratios of honorifics.

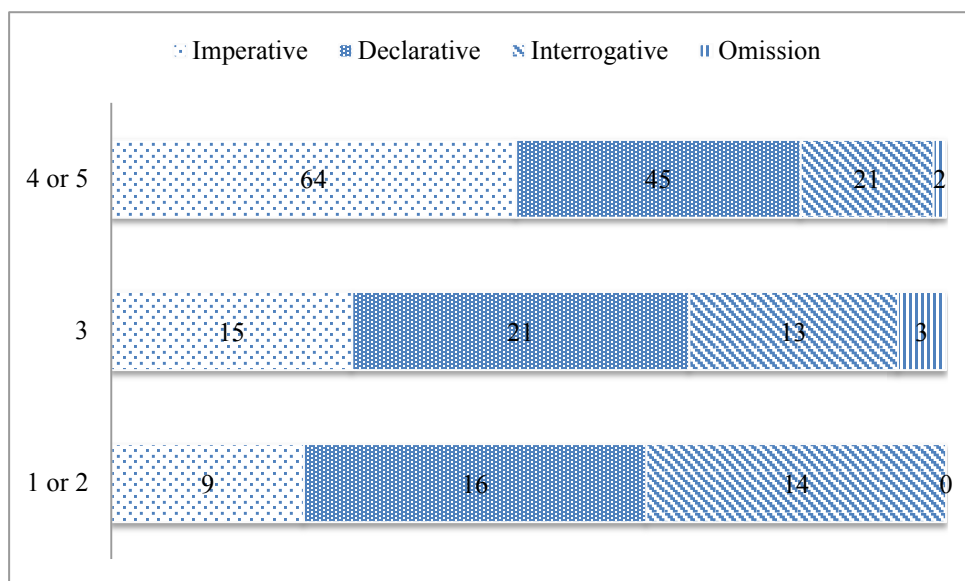


Figure N11. Vertical distance levels and sentence forms selected by female American English speakers.

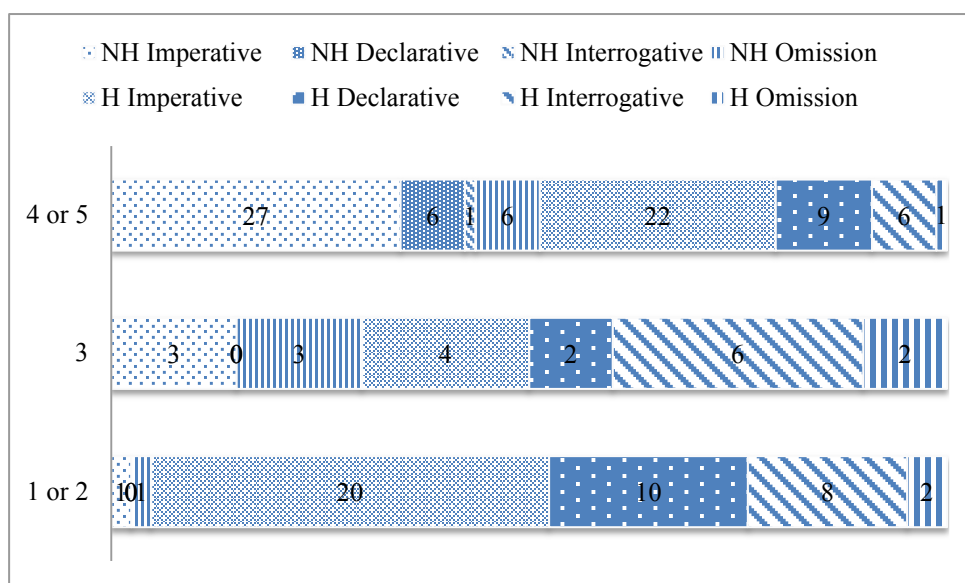


Figure N12. Vertical distance levels and sentence forms selected by female Japanese speakers.

NH: Non-honorific, H: Honorific.



Table N7

Intimacy Levels and Sentence Forms Selected by Female Speakers

Sentence Form	Intimacy							
	1		2		3		4 or 5	
	Frequency	Ratio	Frequency	Ratio	Frequency	Ratio	Frequency	Ratio
E								
Imperative	10	25.64%	26	39.39%	45	41.67%	7	70.00%
Declarative	12	30.77%	25	37.88%	43	39.81%	2	20.00%
Interrogative	16	41.03%	15	22.73%	16	14.81%	1	10.00%
Omission	1	2.56%	0	0.00%	4	3.70%	0	0.00%
E Total	39	100.00%	66	100.00%	108	100.00%	10	100.00%
J								
Imperative	19 (15)	54.29% (42.86%)	21 (12)	52.50% (30.00%)	37 (19)	59.68% (30.65%)	0 (0)	0.00% (0.00%)
Declarative	5 (5)	14.29% (14.29%)	7 (7)	17.50% (17.50%)	15 (9)	24.19% (14.52%)	0 (0)	0.00% (0.00%)
Interrogative	7 (7)	20.00% (20.00%)	8 (8)	20.00% (20.00%)	6 (5)	9.68% (8.06%)	0 (0)	0.00% (0.00%)
Omission	4 (3)	11.43% (8.57%)	4 (2)	10.00% (5.00%)	4 (0)	6.45% (0.00%)	3 (0)	100.00% (0.00%)
J Total	35 (30)	100.00% (85.72%)	40 (29)	100.00% (72.50%)	62 (33)	100.00% (53.23%)	3 (0)	100.00% (0.00%)

Note. The figures in parenthesis in Japanese are absolute ratios of honorifics.

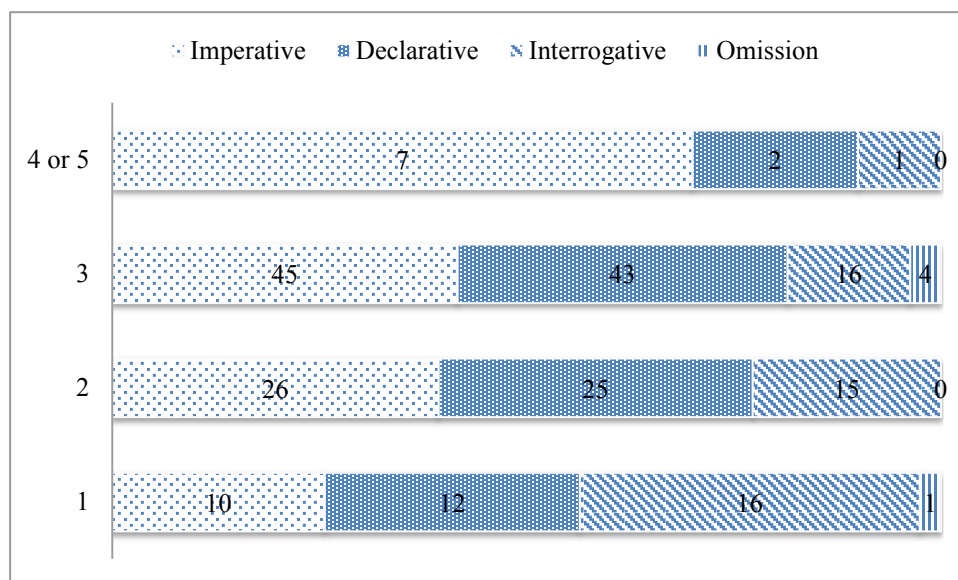


Figure N13. Intimacy levels and sentence forms selected by female American English speakers.

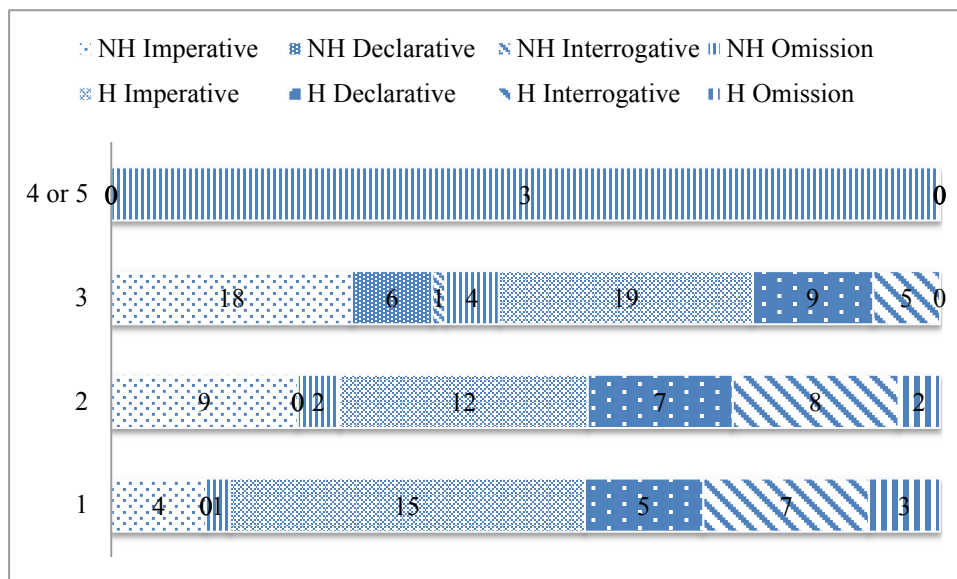


Figure N14. Intimacy levels and sentence forms selected by female Japanese speakers.

NH: Non-honorific, H: Honorific.

Table N8

Numbers of Pre/postambles by the Urgency Level and Category in Female Data

Language	Urgency	Category						TOTAL
		Calling attention	Asking availability	Apologizing	Reasoning	Rewarding	Attaching conditions	
F								
Mean								
E	1	-	-	-	-	-	-	-
	2	0.95	0.21	0.00	0.89	0.00	0.00	2.16
	3	1.33	0.23	0.03	0.83	0.00	0.43	3.10
	4	1.29	0.14	0.06	0.70	0.05	0.23	2.55
	5	0.86	0.00	0.00	0.64	0.00	0.14	1.93
J	1	-	-	-	-	-	-	-
	2	0.40	0.00	0.00	0.00	0.00	0.00	0.50
	3	0.77	0.10	0.00	0.80	0.10	0.43	2.33
	4	0.98	0.08	0.00	0.50	0.06	0.08	1.72
	5	2.00	0.00	1.00	1.00	0.00	1.00	5.00
Median								
E	1	-	-	-	-	-	-	-
	2	1.0	0.0	0.0	0.0	0.0	0.0	1.0
	3	1.0	0.0	0.0	1.0	0.0	0.0	3.0
	4	1.0	0.0	0.0	0.0	0.0	0.0	2.0
	5	1.0	0.0	0.0	1.0	0.0	0.0	1.5
J	1	-	-	-	-	-	-	-
	2	0.0	0.0	0.0	0.0	0.0	0.0	0.0
	3	0.0	0.0	0.0	1.0	0.0	0.0	2.0
	4	1.0	0.0	0.0	0.0	0.0	0.0	1.0
	5	-	-	-	-	-	-	-
Mode								
E	1	-	-	-	-	-	-	-
	2	0	0	0	0	0	0	0
	3	1	0	0	0	0	0	1
	4	0	0	0	0	0	0	0
	5	0	0	0	0	0	0	1
J	1	-	-	-	-	-	-	-
	2	0	0	0	0	0	0	0
	3	0	0	0	0	0	0	1
	4	1	0	0	0	0	0	1
	5	-	-	-	-	-	-	-

Note. “-“ means that the level has only two or less scenes.

Table N9

Numbers of Pre/postambles by the Obligation Level and Category in Female Data

Language	Obligation	Category					Attaching conditions	TOTAL
		Calling attention	Asking availability	Apologizing	Reasoning	Rewarding		
F								
Mean								
E	1	-	-	-	-	-	-	-
	2	3.00	0.67	0.00	2.00	0.00	0.67	7.67
	3	1.00	0.16	0.06	1.00	0.00	0.22	2.81
	4	1.50	0.14	0.06	0.88	0.02	0.22	3.02
	5	0.99	0.13	0.00	0.51	0.02	0.19	1.93
J	1	-	-	-	-	-	-	-
	2	-	-	-	-	-	-	-
	3	1.48	0.16	0.04	0.40	0.24	0.56	3.04
	4	0.69	0.03	0.00	0.87	0.00	0.05	1.74
	5	0.58	0.08	0.00	0.15	0.00	0.12	1.04
Median								
E	1	-	-	-	-	-	-	-
	2	3.0	1.0	0.0	2.0	0.0	1.0	8.0
	3	1.0	0.0	0.0	0.5	0.0	0.0	2.0
	4	1.0	0.0	0.0	1.0	0.0	0.0	2.5
	5	0.0	0.0	0.0	0.0	0.0	0.0	1.0
J	1	-	-	-	-	-	-	-
	2	-	-	-	-	-	-	-
	3	1.0	0.0	0.0	0.0	0.0	0.0	3.0
	4	1.0	0.0	0.0	1.0	0.0	0.0	1.0
	5	0.5	0.0	0.0	0.0	0.0	0.0	1.0
Mode								
E	1	-	-	-	-	-	-	-
	2	-	0	0	-	0	0	8
	3	1	0	0	0	0	0	0
	4	1	0	0	0	0	0	2
	5	0	0	0	0	0	0	0
J	1	-	-	-	-	-	-	-
	2	-	-	-	-	-	-	-
	3	0	0	0	0	0	0	1
	4	0	0	0	1	0	0	1
	5	0	0	0	0	0	0	0

Note. “-“ means that the level has only two or less scenes.

Table N10

Numbers of Pre/postambles by the Ability Level and Category in Female Data

Language	Ability and difficulty	Category						TOTAL
		Calling attention	Asking availability	Apologizing	Reasoning	Rewarding	Attaching conditions	
		F						
		Mean						
E	1	-	-	-	-	-	-	-
	2	-	-	-	-	-	-	-
	3	1.28	0.17	0.06	1.22	0.06	0.28	3.89
	4	1.23	0.17	0.02	0.74	0.03	0.30	2.57
	5	1.10	0.11	0.05	0.61	0.00	0.10	2.10
J	1	-	-	-	-	-	-	-
	2	0.00	0.00	0.00	0.00	0.00	1.00	3.00
	3	1.05	0.05	0.05	1.11	0.16	0.37	2.95
	4	0.95	0.08	0.00	0.44	0.03	0.13	1.77
	5	0.63	0.10	0.00	0.33	0.03	0.13	1.30
		Median						
E	1	-	-	-	-	-	-	-
	2	-	-	-	-	-	-	-
	3	1.0	0.0	0.0	1.0	0.0	0.0	3.0
	4	1.0	0.0	0.0	0.0	0.0	0.0	2.0
	5	1.0	0.0	0.0	0.0	0.0	0.0	1.0
J	1	-	-	-	-	-	-	-
	2	0.0	0.0	0.0	0.0	0.0	1.0	3.0
	3	1.0	0.0	0.0	1.0	0.0	0.0	2.0
	4	1.0	0.0	0.0	0.0	0.0	0.0	1.0
	5	0.5	0.0	0.0	0.0	0.0	0.0	1.0
		Mode						
E	1	-	-	-	-	-	-	-
	2	-	-	-	-	-	-	-
	3	1	0	0	0	0	0	1
	4	0	0	0	0	0	0	0
	5	0	0	0	0	0	0	1
J	1	-	-	-	-	-	-	-
	2	0	0	0	0	0	-	3
	3	0	0	0	0	0	0	1
	4	0	0	0	0	0	0	1
	5	0	0	0	0	0	0	1

Note. “-“ means that the level has only two or less scenes.

Table N11

Numbers of Pre/postambles by the Cost Level and Category in Female Data

Language	Cost	Category					Attaching conditions	TOTAL
		Calling attention	Asking availability	Apologizing	Reasoning	Rewarding		
F								
Mean								
E	1	1.08	0.13	0.02	0.61	0.00	0.11	2.06
	2	1.27	0.16	0.04	0.77	0.02	0.27	2.61
	3	1.18	0.18	0.09	1.27	0.18	0.45	4.45
	4	-	-	-	-	-	-	-
	5	-	-	-	-	-	-	-
J	1	0.65	0.06	0.00	0.41	0.03	0.15	1.35
	2	0.96	0.13	0.00	0.60	0.06	0.15	1.91
	3	1.25	0.00	0.00	1.00	0.13	0.50	2.88
	4	-	-	-	-	-	-	-
	5	-	-	-	-	-	-	-
Median								
E	1	1.0	0.0	0.0	0.0	0.0	0.0	1.0
	2	1.0	0.0	0.0	0.0	0.0	0.0	2.0
	3	1.0	0.0	0.0	1.0	0.0	0.0	5.0
	4	-	-	-	-	-	-	-
	5	-	-	-	-	-	-	-
J	1	0.5	0.0	0.0	0.0	0.0	0.0	1.0
	2	1.0	0.0	0.0	0.0	0.0	0.0	1.0
	3	1.5	0.0	0.0	1.0	0.0	0.5	3.0
	4	-	-	-	-	-	-	-
	5	-	-	-	-	-	-	-
Mode								
E	1	0	0	0	0	0	0	1
	2	0	0	0	0	0	0	0
	3	1	0	0	0	0	0	1
	4	-	-	-	-	-	-	-
	5	-	-	-	-	-	-	-
J	1	0	0	0	0	0	0	1
	2	0	0	0	0	0	0	1
	3	2	0	0	1	0	0	3
	4	-	-	-	-	-	-	-
	5	-	-	-	-	-	-	-

Note. “-“ means that the level has only two or less scenes.

Table N12

Numbers of Pre/postambles by the Distance Level and Category in Female Data

Language	Vertical distance	Category					Attaching conditions	TOTAL
		Calling attention	Asking availability	Apologizing	Reasoning	Rewarding		
F								
Mean								
E	1	-	-	-	-	-	-	-
	2	0.71	0.04	0.04	0.46	0.00	0.04	1.54
	3	1.34	0.22	0.00	0.84	0.03	0.16	3.00
	4	1.49	0.16	0.05	0.95	0.04	0.37	3.15
	5	0.59	0.14	0.00	0.27	0.00	0.11	1.24
J	1	-	-	-	-	-	-	-
	2	0.71	0.04	0.04	0.25	0.11	0.32	1.71
	3	1.50	0.00	0.00	0.38	0.00	0.25	2.63
	4	0.83	0.11	0.00	0.72	0.04	0.13	1.87
	5	-	-	-	-	-	-	-
Median								
E	1	-	-	-	-	-	-	-
	2	1.0	0.0	0.0	0.0	0.0	0.0	1.0
	3	1.0	0.0	0.0	0.5	0.0	0.0	2.5
	4	1.0	0.0	0.0	1.0	0.0	0.0	2.0
	5	0.0	0.0	0.0	0.0	0.0	0.0	0.0
J	1	-	-	-	-	-	-	-
	2	0.5	0.0	0.0	0.0	0.0	0.0	1.0
	3	2.0	0.0	0.0	0.0	0.0	0.0	3.0
	4	1.0	0.0	0.0	1.0	0.0	0.0	1.5
	5	-	-	-	-	-	-	-
Mode								
E	1	-	-	-	-	-	-	-
	2	1	0	0	0	0	0	1
	3	1	0	0	0	0	0	2
	4	0	0	0	0	0	0	1
	5	0	0	0	0	0	0	0
J	1	-	-	-	-	-	-	-
	2	0	0	0	0	0	0	1
	3	0	0	0	0	0	0	0
	4	1	0	0	0	0	0	1
	5	-	-	-	-	-	-	-

Note. “-“ means that the level has only two or less scenes.

Table N13

Numbers of Pre/postambles by the Intimacy Level and Category in Female Data

Language	Intimacy	Category						TOTAL
		Calling attention	Asking availability	Apologizing	Reasoning	Rewarding	Attaching conditions	
F								
Mean								
E	1	1.45	0.14	0.07	0.79	0.00	0.17	2.76
	2	1.38	0.18	0.05	0.71	0.07	0.29	2.93
	3	1.01	0.15	0.01	0.73	0.00	0.23	2.21
	4	0.75	0.25	0.00	0.75	0.00	0.00	1.75
	5	-	-	-	-	-	-	-
J	1	1.29	0.10	0.00	0.33	0.10	0.33	2.24
	2	0.65	0.04	0.00	0.78	0.04	0.17	1.91
	3	0.71	0.09	0.00	0.49	0.04	0.13	1.49
	4	-	-	-	-	-	-	-
	5	-	-	-	-	-	-	-
Median								
E	1	1.0	0.0	0.0	0.0	0.0	0.0	2.0
	2	1.0	0.0	0.0	0.0	0.0	0.0	2.0
	3	1.0	0.0	0.0	0.0	0.0	0.0	1.5
	4	1.0	0.0	0.0	0.5	0.0	0.0	1.5
	5	-	-	-	-	-	-	-
J	1	1.0	0.0	0.0	0.0	0.0	0.0	2.0
	2	0.0	0.0	0.0	1.0	0.0	0.0	2.0
	3	1.0	0.0	0.0	0.0	0.0	0.0	1.0
	4	-	-	-	-	-	-	-
	5	-	-	-	-	-	-	-
Mode								
E	1	0	0	0	0	0	0	1
	2	0	0	0	0	0	0	1
	3	0	0	0	0	0	0	0
	4	1	0	0	0	0	0	1
	5	-	-	-	-	-	-	-
J	1	0	0	0	0	0	0	1
	2	0	0	0	0	0	0	2
	3	0	0	0	0	0	0	1
	4	-	-	-	-	-	-	-
	5	-	-	-	-	-	-	-

Note. “-“ means that the level has only two or less scenes.



Appendix O  
Dependence on Before

Table O1  
Dependence on Before by the Urgency Level

Language	Speaker Gender	Urgency	Comparison 1 <sup>a</sup>		Comparison 2 <sup>b</sup>		
			Before	After	Before	After	Equal
E	M	1	-	-	-	-	-
		2	64.29%	35.71%	45.00%	25.00%	30.00%
		3	58.33%	41.67%	43.75%	31.25%	25.00%
		4	67.39%	32.61%	49.21%	23.81%	26.98%
		5	52.63%	47.37%	32.26%	29.03%	38.71%
	F	1	-	-	-	-	-
		2	84.62%	15.38%	52.38%	9.52%	38.10%
		3	70.37%	29.63%	59.38%	25.00%	15.63%
		4	70.59%	29.41%	44.86%	18.69%	36.45%
		5	75.00%	25.00%	56.25%	18.75%	25.00%
J	M	1	-	-	-	-	-
		2	76.92%	23.08%	40.00%	12.00%	48.00%
		3	76.74%	23.26%	55.00%	16.67%	28.33%
		4	73.08%	26.92%	50.44%	18.58%	30.97%
		5	0.00%	100.00%	0.00%	100.00%	0.00%
	F	1	-	-	-	-	-
		2	100.00%	0.00%	41.67%	0.00%	58.33%
		3	65.38%	34.62%	53.13%	28.13%	18.75%
		4	82.86%	17.14%	55.77%	11.54%	32.69%
		5	-	-	-	-	-

*Note.* Before: The ratios of the cases where the number of preambles is greater than that of postambles. After: The ratios of the cases where the number of postambles is greater than that of preambles. Equal: The ratios of the cases where the number of preambles is equal to the number of postambles. “-“ means that the level has only two or less scenes.

<sup>a</sup>: Before and After are calculated after excluding the cases where the number of preambles and that of postambles are equal. <sup>b</sup>: Before, After, and Equal are calculated to all the Y cases.

Table O2

## Dependence on Before by the Obligation Level

Language	Speaker Gender	Obligation	Comparison 1 <sup>a</sup>		Comparison 2 <sup>b</sup>		
			Before	After	Before	After	Equal
E	M	1	-	-	-	-	-
		2	-	-	-	-	-
		3	57.45%	42.55%	46.55%	34.48%	18.97%
		4	64.29%	35.71%	44.26%	24.59%	31.15%
		5	65.45%	34.55%	45.57%	24.05%	30.38%
	F	1	-	-	-	-	-
		2	75.00%	25.00%	60.00%	20.00%	20.00%
		3	70.83%	29.17%	50.00%	20.59%	29.41%
		4	70.73%	29.27%	55.77%	23.08%	21.15%
		5	74.51%	25.49%	44.71%	15.29%	40.00%
J	M	1	-	-	-	-	-
		2	66.67%	33.33%	50.00%	25.00%	25.00%
		3	68.18%	31.82%	56.60%	26.42%	16.98%
		4	70.42%	29.58%	48.08%	20.19%	31.73%
		5	90.00%	10.00%	42.86%	4.76%	52.38%
	F	1	-	-	-	-	-
		2	-	-	-	-	-
		3	77.27%	22.73%	62.96%	18.52%	18.52%
		4	72.41%	27.59%	51.22%	19.51%	29.27%
		5	87.50%	12.50%	50.00%	7.14%	42.86%

*Note.* Before: The ratios of the cases where the number of preambles is greater than that of postambles. After: The ratios of the cases where the number of postambles is greater than that of preambles. Equal: The ratios of the cases where the number of preambles is equal to the number of postambles. “-“ means that the level has only two or less scenes.

<sup>a</sup>: Before and After are calculated after excluding the cases where the number of preambles and that of postambles are equal. <sup>b</sup>: Before, After, and Equal are calculated to all the Y cases.

Table O3

## Dependence on Before by the Ability Level

Language	Speaker Gender	Ability and difficulty	Comparison 1 <sup>a</sup>		Comparison 2 <sup>b</sup>		
			Before	After	Before	After	Equal
E	M	1	-	-	-	-	-
		2	83.33%	16.67%	71.43%	14.29%	14.29%
		3	48.65%	51.35%	40.91%	43.18%	15.91%
		4	65.08%	34.92%	46.59%	25.00%	28.41%
		5	66.67%	33.33%	44.26%	22.13%	33.61%
	F	1	-	-	-	-	-
		2	-	-	-	-	-
		3	64.71%	35.29%	55.00%	30.00%	15.00%
		4	75.86%	24.14%	49.44%	15.73%	34.83%
		5	76.19%	23.81%	50.79%	15.87%	33.33%
J	M	1	-	-	-	-	-
		2	66.67%	33.33%	50.00%	25.00%	25.00%
		3	64.44%	35.56%	47.54%	26.23%	26.23%
		4	77.27%	22.73%	51.52%	15.15%	33.33%
		5	76.09%	23.91%	48.61%	15.28%	36.11%
	F	1	-	-	-	-	-
		2	100.00%	0.00%	66.67%	0.00%	33.33%
		3	46.67%	53.33%	33.33%	38.10%	28.57%
		4	90.63%	9.38%	70.73%	7.32%	21.95%
		5	77.78%	22.22%	43.75%	12.50%	43.75%

*Note.* Before: The ratios of the cases where the number of preambles is greater than that of postambles. After: The ratios of the cases where the number of postambles is greater than that of preambles. Equal: The ratios of the cases where the number of preambles is equal to the number of postambles. “-“ means that the level has only two or less scenes.

<sup>a</sup>: Before and After are calculated after excluding the cases where the number of preambles and that of postambles are equal. <sup>b</sup>: Before, After, and Equal are calculated to all the Y cases.

Table O4

Dependence on Before by the Cost Level

Language	Speaker Gender	Cost	Comparison 1 <sup>a</sup>		Comparison 2 <sup>b</sup>		
			Before	After	Before	After	Equal
E	M	1	67.61%	32.39%	43.64%	20.91%	35.45%
		2	62.50%	37.50%	44.55%	26.73%	28.71%
		3	54.55%	45.45%	50.00%	41.67%	8.33%
		4	63.64%	36.36%	53.85%	30.77%	15.38%
		5	-	-	-	-	-
	F	1	76.74%	23.26%	51.56%	15.63%	32.81%
		2	72.58%	27.42%	46.88%	17.71%	35.42%
		3	69.23%	30.77%	69.23%	30.77%	0.00%
		4	-	-	-	-	-
		5	-	-	-	-	-
J	M	1	78.57%	21.43%	49.25%	13.43%	37.31%
		2	74.63%	25.37%	50.00%	17.00%	33.00%
		3	55.56%	44.44%	45.45%	36.36%	18.18%
		4	100.00%	0.00%	66.67%	0.00%	33.33%
		5	-	-	-	-	-
	F	1	77.27%	22.73%	47.22%	13.89%	38.89%
		2	80.56%	19.44%	59.18%	14.29%	26.53%
		3	62.50%	37.50%	50.00%	30.00%	20.00%
		4	-	-	-	-	-
		5	-	-	-	-	-

*Note.* Before: The ratios of the cases where the number of preambles is greater than that of postambles. After: The ratios of the cases where the number of postambles is greater than that of preambles. Equal: The ratios of the cases where the number of preambles is equal to the number of postambles. “-“ means that the level has only two or less scenes.

<sup>a</sup>: Before and After are calculated after excluding the cases where the number of preambles and that of postambles are equal. <sup>b</sup>: Before, After, and Equal are calculated to all the Y cases.

Table O5

## Dependence on Before by the Benefit Level

Language	Speaker Gender	Benefit	Comparison 1 <sup>a</sup>		Comparison 2 <sup>b</sup>		
			Before	After	Before	After	Equal
E	M	1	-	-	-	-	-
		2	40.00%	60.00%	28.57%	42.86%	28.57%
		3	61.48%	38.52%	41.90%	26.26%	31.84%
		4	72.73%	27.27%	58.82%	22.06%	19.12%
		5	20.00%	80.00%	14.29%	57.14%	28.57%
	F	1	-	-	-	-	-
		2	-	-	-	-	-
		3	73.08%	26.92%	48.10%	17.72%	34.18%
		4	76.92%	23.08%	66.67%	20.00%	13.33%
		5	0.00%	100.00%	0.00%	100.00%	0.00%
J	M	1	-	-	-	-	-
		2	100.00%	0.00%	60.00%	0.00%	40.00%
		3	78.43%	21.57%	50.96%	14.01%	35.03%
		4	51.61%	48.39%	42.11%	39.47%	18.42%
		5	50.00%	50.00%	33.33%	33.33%	33.33%
	F	1	-	-	-	-	-
		2	-	-	-	-	-
		3	80.00%	20.00%	54.05%	13.51%	32.43%
		4	66.67%	33.33%	52.63%	26.32%	21.05%
		5	100.00%	0.00%	33.33%	0.00%	66.67%

*Note.* Before: The ratios of the cases where the number of preambles is greater than that of postambles. After: The ratios of the cases where the number of postambles is greater than that of preambles. Equal: The ratios of the cases where the number of preambles is equal to the number of postambles. “-“ means that the level has only two or less scenes.

<sup>a</sup>: Before and After are calculated after excluding the cases where the number of preambles and that of postambles are equal. <sup>b</sup>: Before, After, and Equal are calculated to all the Y cases.

Table O6

## Dependence on Before by the Distance Level

Language	Speaker Gender	Vertical distance	Comparison 1 <sup>a</sup>		Comparison 2 <sup>b</sup>		
			Before	After	Before	After	Equal
E	M	1	-	-	-	-	-
		2	59.26%	40.74%	44.44%	30.56%	25.00%
		3	57.89%	42.11%	42.31%	30.77%	26.92%
		4	65.05%	34.95%	44.97%	24.16%	30.87%
		5	68.42%	31.58%	54.17%	25.00%	20.83%
	F	1	-	-	-	-	-
		2	71.43%	28.57%	38.46%	15.38%	46.15%
		3	74.07%	25.93%	58.82%	20.59%	20.59%
		4	73.77%	26.23%	60.00%	21.33%	18.67%
		5	68.75%	31.25%	28.21%	12.82%	58.97%
J	M	1	-	-	-	-	-
		2	77.42%	22.58%	61.54%	17.95%	20.51%
		3	76.47%	23.53%	54.17%	16.67%	29.17%
		4	69.66%	30.34%	45.59%	19.85%	34.56%
		5	100.00%	0.00%	25.00%	0.00%	75.00%
	F	1	-	-	-	-	-
		2	80.95%	19.05%	56.67%	13.33%	30.00%
		3	83.33%	16.67%	50.00%	10.00%	40.00%
		4	75.00%	25.00%	53.57%	17.86%	28.57%
		5	-	-	-	-	-

*Note.* Before: The ratios of the cases where the number of preambles is greater than that of postambles. After: The ratios of the cases where the number of postambles is greater than that of preambles. Equal: The ratios of the cases where the number of preambles is equal to the number of postambles. “-“ means that the level has only two or less scenes.

<sup>a</sup>: Before and After are calculated after excluding the cases where the number of preambles and that of postambles are equal. <sup>b</sup>: Before, After, and Equal are calculated to all the Y cases.

Table O7

## Dependence on Before by the Intimacy Level

Language	Speaker Gender	Intimacy	Comparison 1 <sup>a</sup>		Comparison 2 <sup>b</sup>		
			Before	After	Before	After	Equal
E	M	1	73.33%	26.67%	45.83%	16.67%	37.50%
		2	60.53%	39.47%	41.82%	27.27%	30.91%
		3	66.67%	33.33%	49.21%	24.60%	26.19%
		4	53.66%	46.34%	39.29%	33.93%	26.79%
		5	-	-	-	-	-
	F	1	87.50%	12.50%	67.74%	9.68%	22.58%
		2	68.29%	31.71%	49.12%	22.81%	28.07%
		3	68.63%	31.37%	42.68%	19.51%	37.80%
		4	75.00%	25.00%	50.00%	16.67%	33.33%
		5	-	-	-	-	-
J	M	1	66.67%	33.33%	31.58%	15.79%	52.63%
		2	72.50%	27.50%	49.15%	18.64%	32.20%
		3	73.81%	26.19%	52.54%	18.64%	28.81%
		4	60.00%	40.00%	42.86%	28.57%	28.57%
		5	-	-	-	-	-
	F	1	81.25%	18.75%	56.52%	13.04%	30.43%
		2	62.50%	37.50%	40.00%	24.00%	36.00%
		3	84.85%	15.15%	59.57%	10.64%	29.79%
		4	-	-	-	-	-
		5	-	-	-	-	-

*Note.* Before: The ratios of the cases where the number of preambles is greater than that of postambles. After: The ratios of the cases where the number of postambles is greater than that of preambles. Equal: The ratios of the cases where the number of preambles is equal to the number of postambles. “-“ means that the level has only two or less scenes.

<sup>a</sup>: Before and After are calculated after excluding the cases where the number of preambles and that of postambles are equal. <sup>b</sup>: Before, After, and Equal are calculated to all the Y cases.

Appendix P  
Extracted Request Bodies

Table P1  
Extracted Request Bodies



Scene No	Language	Film No	Film Name	Category	Request Type	Start time	End time	Scene Start	Scene End	Speaker name	Speaker Gender	Addressee name	Addressee Gender
1	E	E01	Erin Brockovich	Request	Body	0:04:20	0:04:21	0:04:09	0:04:27	ED	M	BRENDA	F
2	E	E01	Erin Brockovich	Request	Body	0:04:43	0:04:44	0:04:42	0:04:54	ED	M	ERIN	F
3	E	E01	Erin Brockovich	Request	Body	0:05:28	0:05:29	0:05:16	0:05:29	ED	M	ERIN	F
4	E	E01	Erin Brockovich	Request	Body	0:12:43	0:12:44	0:12:32	0:12:44	ED	M	BRENDA	F
5	E	E01	Erin Brockovich	Request	Body	0:13:36	0:13:37	0:13:35	0:14:31	ERIN	F	ED	M
6	E	E01	Erin Brockovich	Request	Body	0:14:53	0:14:54	0:14:53	0:14:56	ANNA	F	ERIN	F
7	E	E01	Erin Brockovich	Request	Body	0:14:57	0:14:58	0:14:56	0:15:00	ANNA	F	ERIN	F
8	E	E01	Erin Brockovich	Request	Body	0:15:07	0:15:12	0:15:04	0:15:19	ERIN	F	ED	M
9	E	E01	Erin Brockovich	Request	Body	0:17:20	0:17:21	0:16:56	0:17:22	ERIN	F	GEORGE	M
10	E	E01	Erin Brockovich	Request	Body	0:17:26	0:17:27	0:17:23	0:17:33	GEORGE	M	ERIN	F
11	E	E01	Erin Brockovich	Request	Body	0:17:30	0:17:33	0:17:28	0:17:33	ERIN	F	GEORGE	M
12	E	E01	Erin Brockovich	Request	Body	0:17:40	0:17:41	0:17:35	0:17:51	GEORGE	M	ERIN	F
13	E	E01	Erin Brockovich	Request	Body	0:17:51	0:17:52	0:17:51	0:18:42	GEORGE	M	ERIN	F
14	E	E01	Erin Brockovich	Request	Body	0:19:18	0:19:19	0:19:12	0:19:28	ED	M	ERIN	F
15	E	E01	Erin Brockovich	Request	Body	0:19:36	0:19:36	0:19:32	0:19:46	ERIN	F	ED	M
16	E	E01	Erin Brockovich	Request	Body	0:19:55	0:19:58	0:19:50	0:20:29	ED	M	ERIN	F
17	E	E01	Erin Brockovich	Request	Body	0:20:31	0:20:33	0:20:31	0:20:35	ERIN	F	ED	M
18	E	E01	Erin Brockovich	Request	Body	0:20:50	0:20:51	0:20:48	0:21:04	ERIN	F	ANNA	F
19	E	E01	Erin Brockovich	Request	Body	0:27:36	0:27:38	0:27:35	0:27:52	ERIN	F	ED	M
20	E	E01	Erin Brockovich	Request	Availability	0:29:16	0:29:16	0:29:00	0:29:16	ERIN	F	DONNA	F
21	E	E01	Erin Brockovich	Request	Reason	0:33:52	0:33:53	0:33:47	0:34:02	ERIN	F	SCOTT	M
22	E	E01	Erin Brockovich	Request	Body	0:33:58	0:34:00	0:33:58	0:34:04	SCOTT	M	ERIN	F
23	E	E01	Erin Brockovich	Request	Body	0:34:23	0:34:24	0:34:04	0:34:46	ERIN	F	SCOTT	M
24	E	E01	Erin Brockovich	Request	Body	0:34:27	0:34:29	0:34:27	0:34:29	SCOTT	M	ERIN	F
25	E	E01	Erin Brockovich	Request	Body	0:34:46	0:34:46	0:34:46	0:34:47	ERIN	F	SCOTT	M
26	E	E01	Erin Brockovich	Request	Reason	0:35:00	0:35:01	0:35:00	0:35:06	ERIN	F	SCOTT	M
27	E	E01	Erin Brockovich	Request	Body	0:38:25	0:38:26	0:38:17	0:38:26	ERIN	F	GEORGE	M
28	E	E01	Erin Brockovich	Request	Body	0:44:17	0:44:18	0:44:15	0:44:23	ERIN	F	ED	M
29	E	E01	Erin Brockovich	Request	Body	0:45:13	0:45:14	0:44:59	0:45:54	ED	M	ERIN	F
30	E	E01	Erin Brockovich	Request	Body	0:45:15	0:45:16	0:45:15	0:45:46	ERIN	F	ED	M
31	E	E01	Erin Brockovich	Request	Body	0:46:12	0:46:13	0:46:00	0:46:17	ED	M	ERIN	F
32	E	E01	Erin Brockovich	Request	Body	0:47:07	0:47:09	0:47:07	0:47:20	SCOTT	M	ERIN	F
33	E	E01	Erin Brockovich	Request	Body	0:47:34	0:47:35	0:47:34	0:47:39	ED	M	BRENDA	F
34	E	E01	Erin Brockovich	Request	Body	0:51:05	0:51:06	0:51:00	0:51:46	ED	M	FOIL	M
35	E	E01	Erin Brockovich	Request	Body	0:59:10	0:59:11	0:58:41	0:59:19	ED	M	ERIN	F

Scene No	Language	Film No	Film Name	Category	Request Type	Start time	End time	Scene Start	Scene End	Speaker name	Speaker Gender	Addressee name	Addressee Gender
36	E	E01	Erin Brockovich	Request	Body	0:59:58	0:59:59	0:59:49	1:00:02	ERIN	F	ED	M
37	E	E01	Erin Brockovich	Request	Body	1:01:15	1:01:15	1:01:07	1:01:19	ERIN	F	PAMELA	F
38	E	E01	Erin Brockovich	Request	Body	1:01:22	1:01:22	1:01:17	1:01:36	ERIN	F	PAMELA	F
39	E	E01	Erin Brockovich	Request	Body	1:03:50	1:03:52	1:03:31	1:04:09	ED	M	ERIN	F
40	E	E01	Erin Brockovich	Request	Condition	1:05:31	1:05:33	1:05:28	1:05:41	ED	M	ERIN	F
41	E	E01	Erin Brockovich	Request	Body	1:05:56	1:05:57	1:05:43	1:06:06	ERIN	F	ED	M
42	E	E01	Erin Brockovich	Request	Body	1:09:25	1:09:25	1:09:24	1:09:41	ERIN	F	SCOTT	M
43	E	E01	Erin Brockovich	Request	Body	1:13:38	1:13:40	1:13:35	1:13:42	ERIN	F	MANDY	F
44	E	E01	Erin Brockovich	Request	Body	1:14:34	1:14:36	1:14:32	1:14:42	ERIN	F	MR. PEREZ	M
45	E	E01	Erin Brockovich	Request	Body	1:16:56	1:16:58	1:16:43	1:17:12	ED	M	ERIN	F
46	E	E01	Erin Brockovich	Request	Body	1:19:48	1:19:50	1:19:45	1:19:54	DONNA	F	ERIN	F
47	E	E01	Erin Brockovich	Request	Body	1:21:58	1:22:00	1:21:56	1:22:00	ED	M	BRENDA	F
48	E	E01	Erin Brockovich	Request	Body	1:31:31	1:31:32	1:31:26	1:32:01	ED	M	ERIN	F
49	E	E01	Erin Brockovich	Request	Body	1:31:48	1:31:48	1:31:26	1:31:57	ERIN	F	ED	M
50	E	E01	Erin Brockovich	Request	Body	1:36:30	1:36:32	1:36:26	1:36:42	ERIN	F	THERESA	F
51	E	E01	Erin Brockovich	Request	Condition	1:39:09	1:39:11	1:39:08	1:39:36	THERESA	F	RITA	F
52	E	E01	Erin Brockovich	Request	Body	1:41:22	1:41:24	1:41:18	1:41:26	ED	M	KURT	M
53	E	E01	Erin Brockovich	Request	Body	1:41:52	1:41:53	1:41:49	1:42:11	ED	M	ERIN	F
54	E	E01	Erin Brockovich	Request	Body	1:43:04	1:43:05	1:42:33	1:43:17	ED	M	ERIN	F
55	E	E01	Erin Brockovich	Request	Body	1:53:21	1:53:23	1:53:21	1:53:37	ERIN	F	MATT	M
56	E	E01	Erin Brockovich	Request	Body	1:53:28	1:53:29	1:53:28	1:53:56	CHARLES	M	ERIN	F
57	E	E01	Erin Brockovich	Request	Body	1:54:10	1:54:13	1:54:03	1:54:13	ERIN	F	CHARLES	M
58	E	E01	Erin Brockovich	Request	Body	1:58:06	1:58:06	1:58:05	1:58:07	ERIN	F	ED	M
59	E	E01	Erin Brockovich	Request	Body	2:04:05	2:04:06	2:03:59	2:04:25	ED	M	ERIN	F
60	E	E01	Erin Brockovich	Request	Body	2:04:30	2:04:33	2:04:17	2:04:32	ED	M	ERIN	F
61	E	E01	Erin Brockovich	Request	Body	2:04:36	2:04:37	2:04:32	2:04:41	ERIN	F	ED	M
62	E	E01	Erin Brockovich	Request	Body	2:04:41	2:04:43	2:04:40	2:05:10	ERIN	F	ED	M
63	E	E01	Erin Brockovich	Request	Body	2:05:11	2:05:12	2:05:11	2:05:35	ERIN	F	ED	M
64	E	E02	The Devil Wears Prada	Request	Body	0:03:48	0:03:49	0:03:42	0:03:52	EMILY	F	ANDY	F
65	E	E02	The Devil Wears Prada	Request	Body	0:06:24	0:06:24	0:06:24	0:06:24	EMILY	F	MIRANDA'S STAFF 1	F
66	E	E02	The Devil Wears Prada	Request	Body	0:06:35	0:06:39	0:06:35	0:06:43	MIRANDA	F	EMILY	F
67	E	E02	The Devil Wears Prada	Request	Body	0:06:43	0:06:45	0:06:43	0:06:49	MIRANDA	F	EMILY	F
68	E	E02	The Devil Wears Prada	Request	Body	0:06:51	0:06:53	0:06:50	0:06:56	MIRANDA	F	EMILY	F
69	E	E02	The Devil Wears Prada	Request	Body	0:06:58	0:07:00	0:06:56	0:07:00	MIRANDA	F	EMILY	F

Scene No	Language	Film No	Film Name	Category	Request Type	Start time	End time	Scene Start	Scene End	Speaker name	Speaker Gender	Addressee name	Addressee Gender
70	E	E02	The Devil Wears Prada	Request	Body	0:07:02	0:07:05	0:07:00	0:07:05	MIRANDA	F	EMILY	F
71	E	E02	The Devil Wears Prada	Request	Availability	0:07:11	0:07:15	0:07:05	0:07:18	MIRANDA	F	EMILY	F
72	E	E02	The Devil Wears Prada	Request	Body	0:07:19	0:07:23	0:07:18	0:07:26	MIRANDA	F	EMILY	F
73	E	E02	The Devil Wears Prada	Request	Body	0:07:41	0:07:42	0:07:26	0:07:46	MIRANDA	F	EMILY	F
74	E	E02	The Devil Wears Prada	Request	Body	0:07:51	0:07:52	0:07:51	0:08:01	EMILY	F	ANDY	F
75	E	E02	The Devil Wears Prada	Request	Body	0:07:59	0:08:00	0:07:58	0:08:02	EMILY	F	ANDY	F
76	E	E02	The Devil Wears Prada	Request	Body	0:12:49	0:12:53	0:12:49	0:12:55	EMILY	F	ANDY	F
77	E	E02	The Devil Wears Prada	Request	Body	0:12:56	0:12:57	0:12:56	0:12:58	EMILY	F	ANDY	F
78	E	E02	The Devil Wears Prada	Request	Body	0:13:11	0:13:12	0:13:10	0:13:41	EMILY	F	ANDY	F
79	E	E02	The Devil Wears Prada	Request	Body	0:13:59	0:14:01	0:13:59	0:14:07	EMILY	F	ANDY	F
80	E	E02	The Devil Wears Prada	Request	Body	0:14:22	0:14:22	0:14:21	0:14:25	EMILY	F	ANDY	F
81	E	E02	The Devil Wears Prada	Request	Body	0:14:37	0:14:37	0:14:35	0:14:37	EMILY	F	ANDY	F
82	E	E02	The Devil Wears Prada	Request	Body	0:14:57	0:14:57	0:14:55	0:14:57	EMILY	F	ANDY	F
83	E	E02	The Devil Wears Prada	Request	Availability	0:15:59	0:16:01	0:15:44	0:16:11	MIRANDA	F	ANDY	F
84	E	E02	The Devil Wears Prada	Request	Body	0:16:12	0:16:15	0:16:12	0:16:19	MIRANDA	F	ANDY	F
85	E	E02	The Devil Wears Prada	Request	Body	0:16:17	0:16:19	0:16:16	0:16:19	MIRANDA	F	ANDY	F
86	E	E02	The Devil Wears Prada	Request	Body	0:16:20	0:16:23	0:16:20	0:16:23	MIRANDA	F	ANDY	F
87	E	E02	The Devil Wears Prada	Request	Body	0:16:24	0:16:27	0:16:24	0:16:27	MIRANDA	F	ANDY	F
88	E	E02	The Devil Wears Prada	Request	Body	0:16:28	0:16:31	0:16:27	0:16:31	MIRANDA	F	ANDY	F
89	E	E02	The Devil Wears Prada	Request	Body	0:16:36	0:16:37	0:16:31	0:17:21	MIRANDA	F	ANDY	F
90	E	E02	The Devil Wears Prada	Request	Body	0:17:44	0:17:46	0:17:43	0:17:46	EMILY	F	ANDY	F
91	E	E02	The Devil Wears Prada	Request	Body	0:17:49	0:17:50	0:17:46	0:17:59	EMILY	F	ANDY	F
92	E	E02	The Devil Wears Prada	Request	Body	0:19:01	0:19:02	0:18:58	0:19:04	EMILY	F	ANDY	F
93	E	E02	The Devil Wears Prada	Request	Body	0:19:06	0:19:06	0:19:05	0:19:22	EMILY	F	ANDY	F
94	E	E02	The Devil Wears Prada	Request	Body	0:19:37	0:19:38	0:19:22	0:19:39	EMILY	F	ANDY	F
95	E	E02	The Devil Wears Prada	Request	Body	0:20:55	0:20:55	0:20:54	0:21:03	NIGEL	M	ANDY	F
96	E	E02	The Devil Wears Prada	Request	Body	0:21:59	0:22:00	0:21:59	0:22:00	NIGEL	M	ANDY	F
97	E	E02	The Devil Wears Prada	Request	Body	0:25:45	0:25:46	0:25:44	0:25:46	MIRANDA	F	ANDY	F
98	E	E02	The Devil Wears Prada	Request	Availability	0:25:50	0:25:51	0:25:49	0:25:51	MIRANDA	F	ANDY	F
99	E	E02	The Devil Wears Prada	Request	Body	0:25:52	0:25:55	0:25:52	0:25:55	MIRANDA	F	ANDY	F
100	E	E02	The Devil Wears Prada	Request	Body	0:25:56	0:26:00	0:25:56	0:26:00	MIRANDA	F	ANDY	F
101	E	E02	The Devil Wears Prada	Request	Availability	0:26:02	0:26:05	0:26:02	0:26:05	MIRANDA	F	ANDY	F
102	E	E02	The Devil Wears Prada	Request	Body	0:26:06	0:26:10	0:26:06	0:26:10	MIRANDA	F	ANDY	F
103	E	E02	The Devil Wears Prada	Request	Body	0:26:17	0:26:19	0:26:17	0:26:19	MIRANDA	F	ANDY	F
104	E	E02	The Devil Wears Prada	Request	Body	0:26:20	0:26:20	0:26:19	0:26:21	MIRANDA	F	ANDY	F

Scene No	Language	Film No	Film Name	Category	Request Type	Start time	End time	Scene Start	Scene End	Speaker name	Speaker Gender	Addressee name	Addressee Gender
105	E	E02	The Devil Wears Prada	Request	Body	0:26:24	0:26:27	0:26:24	0:26:27	MIRANDA	F	ANDY	F
106	E	E02	The Devil Wears Prada	Request	Body	0:26:28	0:26:31	0:26:28	0:26:31	MIRANDA	F	ANDY	F
107	E	E02	The Devil Wears Prada	Request	Body	0:26:39	0:26:40	0:26:39	0:26:53	MIRANDA	F	ANDY	F
108	E	E02	The Devil Wears Prada	Request	Reason	0:40:47	0:40:49	0:40:46	0:40:54	ANDY	F	PARTY GUEST	F
109	E	E02	The Devil Wears Prada	Request	Reason	0:41:01	0:41:03	0:40:59	0:41:37	ANDY	F	JAMES	M
110	E	E02	The Devil Wears Prada	Request	Body	0:41:09	0:41:10	0:41:09	0:41:23	JAMES	M	ANDY	F
111	E	E02	The Devil Wears Prada	Request	Body	0:42:45	0:42:46	0:42:24	0:42:52	CHRISTIAN	M	ANDY	F
112	E	E02	The Devil Wears Prada	Request	Body	0:43:12	0:43:12	0:43:12	0:43:19	ANDY	F	CHRISTIAN	M
113	E	E02	The Devil Wears Prada	Request	Body	0:43:46	0:43:47	0:43:34	0:43:51	MIRANDA	F	ANDY	F
114	E	E02	The Devil Wears Prada	Request	Body	0:45:11	0:45:12	0:45:10	0:45:13	MIRANDA	F	ANDY	F
115	E	E02	The Devil Wears Prada	Request	Body	0:45:14	0:45:15	0:45:13	0:45:21	MIRANDA	F	ANDY	F
116	E	E02	The Devil Wears Prada	Request	Body	0:45:21	0:45:24	0:45:21	0:45:26	MIRANDA	F	ANDY	F
117	E	E02	The Devil Wears Prada	Request	Body	0:45:29	0:45:31	0:45:28	0:45:32	EMILY	F	ANDY	F
118	E	E02	The Devil Wears Prada	Request	Body	0:45:50	0:45:54	0:45:50	0:46:47	EMILY	F	ANDY	F
119	E	E02	The Devil Wears Prada	Request	Body	0:49:10	0:49:12	0:48:56	0:50:02	MIRANDA	F	ANDY	F
120	E	E02	The Devil Wears Prada	Request	Body	0:50:03	0:50:06	0:50:03	0:50:07	MIRANDA	F	ANDY	F
121	E	E02	The Devil Wears Prada	Request	Body	0:51:24	0:51:26	0:51:18	0:51:27	EMILY	F	ANDY	F
122	E	E02	The Devil Wears Prada	Request	Body	0:51:43	0:51:45	0:51:41	0:53:30	MIRANDA	F	ANDY	F
123	E	E02	The Devil Wears Prada	Request	Body	0:51:51	0:51:52	0:51:46	0:51:52	MIRANDA	F	ANDY	F
124	E	E02	The Devil Wears Prada	Request	Body	0:56:24	0:56:25	0:56:24	0:56:25	NIGEL	M	MODEL 1	F
125	E	E02	The Devil Wears Prada	Request	Body	0:56:42	0:56:42	0:56:41	0:56:43	NIGEL	M	BOBBY	F
126	E	E02	The Devil Wears Prada	Request	Body	0:56:46	0:56:48	0:56:42	0:56:51	NIGEL	M	ANDY	F
127	E	E02	The Devil Wears Prada	Request	Body	0:56:53	0:56:54	0:56:52	0:56:57	NIGEL	M	ANDY	F
128	E	E02	The Devil Wears Prada	Request	Body	0:59:08	0:59:11	0:59:03	0:59:16	EMILY	F	ANDY	F
129	E	E02	The Devil Wears Prada	Request	Body	1:00:17	1:00:20	1:00:12	1:00:28	EMILY	F	ANDY	F
130	E	E02	The Devil Wears Prada	Request	Body	1:02:24	1:02:26	1:02:24	1:02:30	EMILY	F	ANDY	F
131	E	E02	The Devil Wears Prada	Request	Body	1:02:37	1:02:37	1:02:36	1:02:47	ANDY	F	EMILY	F
132	E	E02	The Devil Wears Prada	Request	Body	1:04:39	1:04:40	1:04:39	1:05:15	ANDY	F	CHRISTIAN	M
133	E	E02	The Devil Wears Prada	Request	Body	1:05:02	1:05:03	1:04:57	1:05:15	CHRISTIAN	M	ANDY	F
134	E	E02	The Devil Wears Prada	Request	Body	1:05:24	1:05:25	1:05:23	1:05:31	ANDY	F	ROY	M
135	E	E02	The Devil Wears Prada	Request	Availability	1:07:24	1:07:24	1:07:09	1:07:25	MIRANDA	F	ANDY	F
136	E	E02	The Devil Wears Prada	Request	Reason	1:07:40	1:07:42	1:07:25	1:08:22	MIRANDA	F	ANDY	F
137	E	E02	The Devil Wears Prada	Request	Body	1:10:28	1:10:29	1:10:27	1:10:39	MIRANDA	F	ANDY	F
138	E	E02	The Devil Wears Prada	Request	Body	1:11:41	1:11:43	1:11:37	1:12:36	EMILY	F	ANDY	F
139	E	E02	The Devil Wears Prada	Request	Body	1:12:36	1:12:37	1:12:36	1:12:49	EMILY	F	ANDY	F

Scene No	Language	Film No	Film Name	Category	Request Type	Start time	End time	Scene Start	Scene End	Speaker name	Speaker Gender	Addressee name	Addressee Gender
140	E	E02	The Devil Wears Prada	Request	Body	1:20:26	1:20:29	1:20:23	1:20:48	MIRANDA	F	ANDY	F
141	E	E02	The Devil Wears Prada	Request	Body	1:21:00	1:21:03	1:20:53	1:21:09	MIRANDA	F	ANDY	F
142	E	E02	The Devil Wears Prada	Request	Body	1:21:21	1:21:22	1:21:10	1:21:27	MIRANDA	F	ANDY	F
143	E	E02	The Devil Wears Prada	Request	Body	1:21:35	1:21:36	1:21:33	1:22:40	MIRANDA	F	ANDY	F
144	E	E02	The Devil Wears Prada	Request	Body	1:23:57	1:23:59	1:23:51	1:24:00	NIGEL	M	ANDY	F
145	E	E02	The Devil Wears Prada	Request	Body	1:24:11	1:24:12	1:24:07	1:24:13	NIGEL	M	ANDY	F
146	E	E02	The Devil Wears Prada	Request	Body	1:24:27	1:24:28	1:24:27	1:24:50	NIGEL	M	ANDY	F
147	E	E02	The Devil Wears Prada	Request	Body	1:31:18	1:31:18	1:31:04	1:31:18	ANDY	F	MR. RAVITZ	M
148	E	E02	The Devil Wears Prada	Request	Body	1:31:21	1:31:22	1:31:18	1:31:47	ANDY	F	MIRANDA	F
149	E	E02	The Devil Wears Prada	Request	Body	1:31:22	1:31:24	1:31:18	1:31:27	MIRANDA	F	ANDY	F
150	E	E02	The Devil Wears Prada	Request	Body	1:31:48	1:31:49	1:31:47	1:32:11	ANDY	F	MIRANDA	F
151	E	E02	The Devil Wears Prada	Request	Body	1:44:51	1:44:51	1:42:52	1:44:51	MIRANDA	F	MIRANDA'S DRIVER	M
152	E	E03	Maid in Manhattan	Request	Body	0:07:43	0:07:45	0:07:42	0:07:46	MARISA	F	STEPH	F
153	E	E03	Maid in Manhattan	Request	Body	0:09:12	0:09:14	0:09:11	0:09:14	PAULA	F	MARISA	F
154	E	E03	Maid in Manhattan	Request	Body	0:10:34	0:10:35	0:10:32	0:10:35	PAULA	F	MARISA	F
155	E	E03	Maid in Manhattan	Request	Body	0:10:39	0:10:40	0:10:39	0:10:41	MARISA	F	LIONEL	M
156	E	E03	Maid in Manhattan	Request	Body	0:11:17	0:11:18	0:11:17	0:11:24	CHRIS	M	JERRY	M
157	E	E03	Maid in Manhattan	Request	Body	0:11:48	0:11:50	0:11:41	0:11:52	JERRY	M	CHRIS	M
158	E	E03	Maid in Manhattan	Request	Body	0:12:07	0:12:08	0:12:07	0:12:11	JERRY	M	CHRIS	M
159	E	E03	Maid in Manhattan	Request	Body	0:12:12	0:12:14	0:12:12	0:12:26	JERRY	M	CHRIS	M
160	E	E03	Maid in Manhattan	Request	Body	0:14:13	0:14:14	0:14:12	0:14:15	CAROLINE	F	MARISA	F
161	E	E03	Maid in Manhattan	Request	Body	0:14:32	0:14:36	0:14:31	0:14:38	CAROLINE	F	MARISA	F
162	E	E03	Maid in Manhattan	Request	Body	0:14:59	0:15:00	0:14:40	0:15:19	CAROLINE	F	MARISA	F
163	E	E03	Maid in Manhattan	Request	Body	0:15:21	0:15:23	0:15:19	0:15:27	CAROLINE	F	MARISA	F
164	E	E03	Maid in Manhattan	Request	Body	0:15:40	0:15:40	0:15:37	0:15:45	MARISA	F	STEPH	F
165	E	E03	Maid in Manhattan	Request	Body	0:16:08	0:16:09	0:16:03	0:16:13	LEEZETTE	F	MARISA	F
166	E	E03	Maid in Manhattan	Request	Body	0:16:36	0:16:37	0:16:25	0:16:41	MARISA	F	LEEZETTE	F
167	E	E03	Maid in Manhattan	Request	Body	0:16:39	0:16:39	0:16:37	0:16:41	LEEZETTE	F	MARISA	F
168	E	E03	Maid in Manhattan	Request	Body	0:16:47	0:16:48	0:16:47	0:16:48	LEEZETTE	F	MARISA	F
169	E	E03	Maid in Manhattan	Request	Body	0:16:55	0:16:58	0:16:46	0:17:05	MARISA	F	LEEZETTE	F
170	E	E03	Maid in Manhattan	Request	Body	0:17:17	0:17:18	0:17:15	0:17:20	MARISA	F	KEEF	M
171	E	E03	Maid in Manhattan	Request	Body	0:23:33	0:23:36	0:23:31	0:23:36	STEPH	F	MARISA	F
172	E	E03	Maid in Manhattan	Request	Body	0:23:58	0:23:59	0:23:58	0:24:00	MARISA	F	STEPH	F
173	E	E03	Maid in Manhattan	Request	Body	0:24:12	0:24:16	0:24:04	0:24:20	CAROLINE	F	MARISA	F
174	E	E03	Maid in Manhattan	Request	Body	0:25:21	0:25:22	0:25:16	0:26:19	MARISA	F	STEPH	F

Scene No	Language	Film No	Film Name	Category	Request Type	Start time	End time	Scene Start	Scene End	Speaker name	Speaker Gender	Addressee name	Addressee Gender
175	E	E03	Maid in Manhattan	Request	Body	0:27:09	0:27:10	0:27:05	0:27:44	JERRY	M	CHRIS	M
176	E	E03	Maid in Manhattan	Request	Body	0:27:48	0:27:49	0:27:43	0:27:54	JERRY	M	CHRIS	M
177	E	E03	Maid in Manhattan	Request	Reason	0:27:58	0:28:01	0:27:57	0:28:03	JERRY	M	CHRIS	M
178	E	E03	Maid in Manhattan	Request	Body	0:28:04	0:28:04	0:28:02	0:28:06	CHRIS	M	JERRY	M
179	E	E03	Maid in Manhattan	Request	Body	0:29:34	0:29:35	0:29:31	0:29:39	CHRIS	M	JERRY	M
180	E	E03	Maid in Manhattan	Request	Body	0:30:41	0:30:41	0:30:33	0:30:42	CHRIS	M	MARISA	F
181	E	E03	Maid in Manhattan	Request	Body	0:32:30	0:32:30	0:32:28	0:32:33	CHRIS	M	MARISA	F
182	E	E03	Maid in Manhattan	Request	Body	0:33:08	0:33:09	0:33:05	0:33:12	JERRY	M	CHRIS	M
183	E	E03	Maid in Manhattan	Request	Body	0:36:24	0:36:25	0:36:21	0:36:28	MARISA	F	CHRIS	M
184	E	E03	Maid in Manhattan	Request	Body	0:41:01	0:41:03	0:40:58	0:41:17	CHRIS	M	MARISA	F
185	E	E03	Maid in Manhattan	Request	Body	0:41:19	0:41:20	0:41:16	0:41:33	CHRIS	M	MARISA	F
186	E	E03	Maid in Manhattan	Request	Body	0:43:25	0:43:27	0:42:59	0:43:29	PAULA	F	MARISA	F
187	E	E03	Maid in Manhattan	Request	Availability	0:43:47	0:43:48	0:43:47	0:43:52	CHRIS	M	JERRY	M
188	E	E03	Maid in Manhattan	Request	Body	0:43:59	0:44:00	0:43:52	0:44:01	CHRIS	M	LIONEL	M
189	E	E03	Maid in Manhattan	Request	Body	0:44:17	0:44:21	0:44:17	0:44:24	JERRY	M	CHRIS	M
190	E	E03	Maid in Manhattan	Request	Body	0:44:27	0:44:30	0:44:25	0:44:31	JERRY	M	HOTEL STAFF 1	M
191	E	E03	Maid in Manhattan	Request	Body	0:44:31	0:44:32	0:44:31	0:44:34	JERRY	M	HOTEL STAFF 1	M
192	E	E03	Maid in Manhattan	Request	Body	0:44:45	0:44:45	0:44:45	0:44:46	MR. BEXTRUM	M	MARISA	F
193	E	E03	Maid in Manhattan	Request	Condition	0:45:36	0:45:37	0:45:29	0:45:40	PAULA	F	MARISA	F
194	E	E03	Maid in Manhattan	Request	Body	0:46:08	0:46:08	0:46:00	0:46:08	MR. BEXTRUM	M	MARISA	F
195	E	E03	Maid in Manhattan	Request	Body	0:48:45	0:48:46	0:48:45	0:48:48	MARISA	F	KEEF	M
196	E	E03	Maid in Manhattan	Request	Body	0:49:46	0:49:47	0:49:46	0:49:53	JERRY	M	CHRIS	M
197	E	E03	Maid in Manhattan	Request	Body	0:51:52	0:51:57	0:51:37	0:52:18	LIONEL	M	CAROLINE	F
198	E	E03	Maid in Manhattan	Request	Body	0:52:05	0:52:06	0:51:58	0:52:06	RACHEL	F	YOGA INSTRUCTOR	M
199	E	E03	Maid in Manhattan	Request	Body	0:52:01	0:52:02	0:51:58	0:52:06	YOGA INSTRUCTOR	M	RACHEL	F
200	E	E03	Maid in Manhattan	Request	Body	0:52:46	0:52:49	0:52:42	0:53:04	CAROLINE	F	MARISA	F
201	E	E03	Maid in Manhattan	Request	Body	0:54:28	0:54:32	0:54:28	0:54:34	LIONEL	M	MARISA	F
202	E	E03	Maid in Manhattan	Request	Body	0:54:50	0:54:50	0:54:47	0:54:51	CHRIS	M	LIONEL	M
203	E	E03	Maid in Manhattan	Request	Body	0:55:32	0:55:36	0:55:32	0:55:37	LIONEL	M	MARISA	F
204	E	E03	Maid in Manhattan	Request	Body	0:58:02	0:58:04	0:58:02	0:58:04	LIONEL	M	MARISA	F
205	E	E03	Maid in Manhattan	Request	Body	0:58:13	0:58:14	0:58:05	0:58:18	CHRIS	M	LIONEL	M
206	E	E03	Maid in Manhattan	Request	Body	0:58:47	0:58:48	0:58:46	0:58:57	CAROLINE	F	MARISA	F
207	E	E03	Maid in Manhattan	Request	Body	1:00:49	1:00:50	1:00:48	1:00:52	CAROLINE	F	CONCIERGE	M

Scene No	Language	Film No	Film Name	Category	Request Type	Start time	End time	Scene Start	Scene End	Speaker name	Speaker Gender	Addressee name	Addressee Gender
208	E	E03	Maid in Manhattan	Request	Body	1:01:06	1:01:07	1:01:05	1:01:07	JERRY	M	CHRIS	M
209	E	E03	Maid in Manhattan	Request	Body	1:01:07	1:01:07	1:01:07	1:01:08	CHRIS	M	JERRY	M
210	E	E03	Maid in Manhattan	Request	Body	1:01:39	1:01:39	1:01:35	1:01:39	CHRIS	M	CORDELL	M
211	E	E03	Maid in Manhattan	Request	Body	1:02:26	1:02:28	1:02:19	1:02:29	JERRY	M	MARISA	F
212	E	E03	Maid in Manhattan	Request	Body	1:02:36	1:02:37	1:02:36	1:02:38	JERRY	M	MARISA	F
213	E	E03	Maid in Manhattan	Request	Body	1:02:38	1:02:39	1:02:38	1:02:41	CHRIS	M	MARISA	F
214	E	E03	Maid in Manhattan	Request	Body	1:02:41	1:02:42	1:02:41	1:03:01	JERRY	M	CHRIS	M
215	E	E03	Maid in Manhattan	Request	Body	1:03:05	1:03:05	1:03:02	1:03:19	CHRIS	M	MARISA	F
216	E	E03	Maid in Manhattan	Request	Body	1:03:33	1:03:33	1:03:33	1:03:42	JERRY	M	CHRIS	M
217	E	E03	Maid in Manhattan	Request	Body	1:03:57	1:03:57	1:03:53	1:04:09	CHRIS	M	JERRY	M
218	E	E03	Maid in Manhattan	Request	Body	1:05:01	1:05:02	1:05:01	1:05:02	MARISA	F	STEPH	F
219	E	E03	Maid in Manhattan	Request	Body	1:05:18	1:05:18	1:05:18	1:05:20	JERRY	M	LIONEL	M
220	E	E03	Maid in Manhattan	Request	Body	1:05:52	1:05:56	1:05:43	1:06:10	LIONEL	M	MARISA	F
221	E	E03	Maid in Manhattan	Request	Body	1:09:23	1:09:24	1:09:23	1:09:25	JERRY	M	CHRIS	M
222	E	E03	Maid in Manhattan	Request	Body	1:09:27	1:09:28	1:09:24	1:09:28	HARRY	M	CHRIS	M
223	E	E03	Maid in Manhattan	Request	Body	1:09:53	1:09:53	1:09:48	1:09:53	JERRY	M	CHRIS	M
224	E	E03	Maid in Manhattan	Request	Reason	1:11:01	1:11:02	1:10:59	1:11:05	JERRY	M	CHRIS	M
225	E	E03	Maid in Manhattan	Request	Body	1:12:14	1:12:16	1:12:11	1:12:22	MARISA	F	CHRIS	M
226	E	E03	Maid in Manhattan	Request	Body	1:13:12	1:13:13	1:13:08	1:13:15	JERRY	M	CHRIS	M
227	E	E03	Maid in Manhattan	Request	Availability	1:13:28	1:13:31	1:13:28	1:13:47	JERRY	M	MARISA	F
228	E	E03	Maid in Manhattan	Request	Body	1:13:49	1:13:49	1:13:47	1:13:51	CHRIS	M	JERRY	M
229	E	E03	Maid in Manhattan	Request	Body	1:13:55	1:13:57	1:13:55	1:14:07	MARISA	F	CHRIS	M
230	E	E03	Maid in Manhattan	Request	Body	1:14:00	1:14:03	1:13:58	1:14:07	CHRIS	M	MARISA	F
231	E	E03	Maid in Manhattan	Request	Body	1:14:20	1:14:21	1:14:14	1:14:24	CHRIS	M	MARISA	F
232	E	E03	Maid in Manhattan	Request	Body	1:19:26	1:19:27	1:19:25	1:19:28	MR. BEXTRUM	M	CAROLINE	F
233	E	E03	Maid in Manhattan	Request	Body	1:19:32	1:19:34	1:19:31	1:19:40	CAROLINE	F	MR. BEXTRUM	M
234	E	E03	Maid in Manhattan	Request	Body	1:19:42	1:19:42	1:19:42	1:19:43	CAROLINE	F	MR. BEXTRUM	M
235	E	E03	Maid in Manhattan	Request	Body	1:19:49	1:19:49	1:19:49	1:19:52	CAROLINE	F	MR. BEXTRUM	M
236	E	E03	Maid in Manhattan	Request	Body	1:20:52	1:20:54	1:20:47	1:20:56	PAULA	F	MARISA	F
237	E	E03	Maid in Manhattan	Request	Body	1:21:57	1:21:57	1:21:53	1:22:03	MARISA	F	MR. BEXTRUM	M
238	E	E03	Maid in Manhattan	Request	Body	1:22:06	1:22:08	1:22:03	1:22:12	MR. BEXTRUM	M	MARISA	F
239	E	E03	Maid in Manhattan	Request	Body	1:22:15	1:22:16	1:22:12	1:22:16	JERRY	M	CHRIS	M
240	E	E03	Maid in Manhattan	Request	Body	1:22:27	1:22:28	1:22:17	1:22:39	CAROLINE	F	CHRIS	M
241	E	E03	Maid in Manhattan	Request	Body	1:22:40	1:22:43	1:22:40	1:22:47	SECURITY GUARD	M	MARISA	F
242	E	E03	Maid in Manhattan	Request	Body	1:35:45	1:35:46	1:35:45	1:35:47	JERRY	M	CHRIS	M

Scene No	Language	Film No	Film Name	Category	Request Type	Start time	End time	Scene Start	Scene End	Speaker name	Speaker Gender	Addressee name	Addressee Gender
243	E	E03	Maid in Manhattan	Request	Body	1:36:50	1:36:51	1:36:50	1:36:52	JERRY	M	CHRIS	M
244	E	E03	Maid in Manhattan	Request	Body	1:38:29	1:38:30	1:38:25	1:38:40	CHRIS	M	MARISA	F
245	E	E04	Up in the Air	Request	Body	0:04:40	0:04:42	0:04:33	0:04:44	RYAN	M	STEVEN	M
246	E	E04	Up in the Air	Request	Body	0:04:46	0:04:47	0:04:45	0:04:56	RYAN	M	STEVEN	M
247	E	E04	Up in the Air	Request	Body	0:05:17	0:05:18	0:05:17	0:05:23	RYAN	M	STEVEN	M
248	E	E04	Up in the Air	Request	Body	0:05:23	0:05:26	0:05:23	0:05:26	RYAN	M	STEVEN	M
249	E	E04	Up in the Air	Request	Body	0:23:53	0:23:53	0:23:50	0:23:54	RYAN	M	NATALIE	F
250	E	E04	Up in the Air	Request	Body	0:24:18	0:24:18	0:23:59	0:24:28	RYAN	M	NATALIE	F
251	E	E04	Up in the Air	Request	Body	0:24:54	0:24:55	0:24:51	0:25:00	RYAN	M	NATALIE	F
252	E	E04	Up in the Air	Request	Body	0:25:07	0:25:08	0:25:06	0:25:09	RYAN	M	NATALIE	F
253	E	E04	Up in the Air	Request	Body	0:26:03	0:26:04	0:25:56	0:26:12	CRAIG	M	RYAN	M
254	E	E04	Up in the Air	Request	Body	0:26:12	0:26:13	0:26:12	0:26:36	CRAIG	M	RYAN	M
255	E	E04	Up in the Air	Request	Body	0:26:55	0:26:57	0:26:53	0:26:58	CRAIG	M	RYAN	M
256	E	E04	Up in the Air	Request	Body	0:26:15	0:26:16	0:26:14	0:26:16	RYAN	M	CRAIG	M
257	E	E04	Up in the Air	Request	Body	0:28:09	0:28:09	0:28:08	0:28:09	RYAN	M	NATALIE	F
258	E	E04	Up in the Air	Request	Reason	0:28:40	0:28:41	0:28:40	0:28:46	RYAN	M	NATALIE	F
259	E	E04	Up in the Air	Request	Body	0:28:53	0:28:55	0:28:53	0:28:55	NATALIE	F	RYAN	M
260	E	E04	Up in the Air	Request	Body	0:29:05	0:29:07	0:29:05	0:29:10	RYAN	M	NATALIE	F
261	E	E04	Up in the Air	Request	Body	0:29:26	0:29:27	0:29:22	0:29:31	RYAN	M	NATALIE	F
262	E	E04	Up in the Air	Request	Body	0:31:15	0:31:16	0:31:14	0:31:17	RYAN	M	NATALIE	F
263	E	E04	Up in the Air	Request	Body	0:32:26	0:32:29	0:32:26	0:32:34	RYAN	M	NATALIE	F
264	E	E04	Up in the Air	Request	Body	0:35:47	0:35:47	0:35:40	0:35:47	RYAN	M	TARGET OF DOWNSIZING	M
265	E	E04	Up in the Air	Request	Body	0:41:08	0:41:10	0:41:08	0:41:10	NATALIE	F	RYAN	M
266	E	E04	Up in the Air	Request	Body	0:41:19	0:41:21	0:41:12	0:41:37	MISS BARNES	F	NATALIE	F
267	E	E04	Up in the Air	Request	Body	1:03:17	1:03:18	1:03:13	1:03:22	RYAN	M	NATALIE	F
268	E	E04	Up in the Air	Request	Body	1:04:20	1:04:21	1:04:18	1:04:31	RYAN	M	NATALIE	F
269	E	E04	Up in the Air	Request	Body	1:08:31	1:08:32	1:08:18	1:08:41	RYAN	M	NATALIE	F
270	E	E04	Up in the Air	Request	Body	1:29:35	1:29:37	1:29:32	1:29:38	NATALIE	F	KYLE	M
271	E	E04	Up in the Air	Request	Body	1:32:20	1:32:21	1:32:20	1:32:22	HERTZ BOY	M	RYAN	M
272	E	E04	Up in the Air	Request	Reason	1:32:29	1:32:31	1:32:29	1:32:31	HERTZ BOY	M	RYAN	M
273	E	E04	Up in the Air	Request	Body	1:39:09	1:39:14	1:38:42	1:39:31	CRAIG	M	RYAN	M
274	E	E04	Up in the Air	Request	Body	1:40:01	1:40:02	1:40:01	1:40:31	CRAIG	M	RYAN	M
275	E	E05	The Social Network	Request	Body	0:12:32	0:12:34	0:12:28	0:12:45	MARK	M	EDUARDO	M
276	E	E05	The Social Network	Request	Body	0:12:47	0:12:49	0:12:47	0:13:02	EDUARDO	M	MARK	M
277	E	E05	The Social Network	Request	Reason	0:21:57	0:21:58	0:21:37	0:22:10	CAMERON	M	MARK	M



Scene No	Language	Film No	Film Name	Category	Request Type	Start time	End time	Scene Start	Scene End	Speaker name	Speaker Gender	Addressee name	Addressee Gender
278	E	E05	The Social Network	Request	Body	0:22:37	0:22:37	0:22:36	0:22:40	DIVYA	M	TYLER	M
279	E	E05	The Social Network	Request	Body	0:23:47	0:23:48	0:22:31	0:24:20	CAMERON	M	MARK	M
280	E	E05	The Social Network	Request	Body	0:26:29	0:26:29	0:25:57	0:26:35	MARK	M	EDUARDO	M
281	E	E05	The Social Network	Request	Body	0:28:02	0:28:04	0:26:35	0:28:19	MARK	M	EDUARDO	M
282	E	E05	The Social Network	Request	Condition	0:28:36	0:28:38	0:28:33	0:28:38	GRETCHEN	F	SY	M
283	E	E05	The Social Network	Request	Body	0:28:45	0:28:46	0:28:45	0:28:47	SY	M	TYPIST	F
284	E	E05	The Social Network	Request	Body	0:31:00	0:31:01	0:30:54	0:31:06	CAMERON	M	DIVYA	M
285	E	E05	The Social Network	Request	Reason	0:31:43	0:31:44	0:31:39	0:31:53	MARK	M	EDUARDO	M
286	E	E05	The Social Network	Request	Body	0:37:04	0:37:05	0:34:33	0:34:34	MARK	M	EDUARDO	M
287	E	E05	The Social Network	Request	Body	0:37:33	0:37:34	0:37:33	0:37:52	MARK	M	EDUARDO	M
288	E	E05	The Social Network	Request	Body	0:38:33	0:38:34	0:38:32	0:38:36	DIVYA	M	FEMALE STUDENT 1	F
289	E	E05	The Social Network	Request	Body	0:41:18	0:41:21	0:41:09	0:41:21	CAMERON	M	DIVYA	M
290	E	E05	The Social Network	Request	Body	0:43:56	0:43:58	0:43:53	0:44:00	GRETCHEN	F	SY	M
291	E	E05	The Social Network	Request	Body	0:48:37	0:48:38	0:48:32	0:48:45	EDUARDO	M	MARK	M
292	E	E05	The Social Network	Request	Body	0:49:42	0:49:44	0:49:38	0:50:02	GAGE	M	MARK	M
293	E	E05	The Social Network	Request	Body	1:04:42	1:04:43	1:04:40	1:04:45	EDUARDO	M	GRETCHEN	F
294	E	E05	The Social Network	Request	Body	1:06:23	1:06:24	1:06:17	1:06:24	EDUARDO	M	MARK	M
295	E	E05	The Social Network	Request	Body	1:06:46	1:06:48	1:06:42	1:06:53	SEAN	M	TORI	F
296	E	E05	The Social Network	Request	Body	1:09:39	1:09:40	1:09:38	1:09:47	EDUARDO	M	SEAN	M
297	E	E05	The Social Network	Request	Body	1:13:07	1:13:08	1:13:02	1:13:10	SY	M	EDUARDO	M
298	E	E05	The Social Network	Request	Body	1:13:20	1:13:22	1:13:10	1:14:02	MARK	M	EDUARDO	M
299	E	E05	The Social Network	Request	Body	1:13:51	1:13:52	1:13:46	1:13:52	MARK	M	EDUARDO	M
300	E	E05	The Social Network	Request	Body	1:14:50	1:14:50	1:14:47	1:15:10	MARK	M	EDUARDO	M
301	E	E05	The Social Network	Request	Body	1:15:32	1:15:32	1:15:31	1:15:41	MARK	M	DUSTIN	M
302	E	E05	The Social Network	Request	Body	1:15:51	1:15:52	1:15:42	1:15:55	EDUARDO	M	MARK	M
303	E	E05	The Social Network	Request	Body	1:16:03	1:16:04	1:16:00	1:16:07	MARK	M	EDUARDO	M
304	E	E05	The Social Network	Request	Body	1:17:59	1:17:59	1:17:51	1:18:07	MARK	M	GRETCHEN	F
305	E	E05	The Social Network	Request	Body	1:18:06	1:18:07	1:17:59	1:18:06	GRETCHEN	F	MARK	M
306	E	E05	The Social Network	Request	Body	1:26:45	1:26:46	1:26:45	1:26:48	TYLER	M	PRINCE ALBERT	M
307	E	E05	The Social Network	Request	Body	1:28:07	1:28:07	1:28:05	1:28:11	TYLER	M	CAMERON	M
308	E	E05	The Social Network	Request	Body	1:28:36	1:28:38	1:28:13	1:28:59	TYLER	M	CAMERON	M
309	E	E05	The Social Network	Request	Body	1:30:51	1:30:51	1:30:50	1:30:52	MARK	M	DUSTIN	M
310	E	E05	The Social Network	Request	Body	1:30:53	1:30:54	1:30:53	1:30:54	SEAN	M	MARK	M
311	E	E05	The Social Network	Request	Body	1:31:42	1:31:43	1:31:42	1:31:43	EDUARDO	M	MARK	M

Scene No	Language	Film No	Film Name	Category	Request Type	Start time	End time	Scene Start	Scene End	Speaker name	Speaker Gender	Addressee name	Addressee Gender
312	E	E05	The Social Network	Request	Body	1:32:29	1:32:30	1:32:29	1:32:33	EDUARDO	M	MARK	M
313	E	E05	The Social Network	Request	Body	1:32:33	1:32:34	1:32:33	1:32:43	MARK	M	EDUARDO	M
314	E	E05	The Social Network	Request	Body	1:32:43	1:32:44	1:32:43	1:32:44	MARK	M	EDUARDO	M
315	E	E05	The Social Network	Request	Body	1:33:24	1:33:25	1:33:23	1:33:32	EDUARDO	M	FEMALE BANKER	F
316	E	E05	The Social Network	Request	Body	1:33:31	1:33:32	1:33:31	1:33:32	FEMALE BANKER	F	EDUARDO	M
317	E	E05	The Social Network	Request	Body	1:33:52	1:33:52	1:33:51	1:33:58	PETER	M	SEAN	M
318	E	E05	The Social Network	Request	Body	1:39:15	1:39:16	1:39:10	1:39:23	EDUARDO	M	COURT REPORTER	F
319	E	E05	The Social Network	Request	Body	1:40:13	1:40:14	1:40:13	1:40:34	MARK	M	EDUARDO	M
320	E	E05	The Social Network	Request	Body	1:42:57	1:42:58	1:42:57	1:42:58	SEAN	M	FEMALE STAFF 1	F
321	E	E05	The Social Network	Request	Body	1:43:52	1:43:53	1:43:47	1:43:53	SEAN	M	EDUARDO	M
322	E	E05	The Social Network	Request	Body	1:44:06	1:44:07	1:44:05	1:44:07	SEAN	M	EDUARDO	M
323	E	E05	The Social Network	Request	Body	1:44:49	1:44:49	1:44:49	1:45:00	SEAN	M	EDUARDO	M
324	E	E05	The Social Network	Request	Body	1:45:33	1:45:34	1:45:33	1:45:35	SEAN	M	MACKEY	M
325	E	E05	The Social Network	Request	Body	1:46:28	1:46:29	1:46:26	1:46:30	MARK	M	ASHLEIGH	F
326	E	E05	The Social Network	Request	Body	1:46:43	1:46:44	1:46:42	1:46:46	SEAN	M	MACKEY	M
327	E	E05	The Social Network	Request	Availability	1:49:10	1:49:12	1:49:10	1:49:17	POLICE	M	SEAN	M
328	E	E05	The Social Network	Request	Body	1:53:20	1:53:23	1:53:20	1:53:28	MARK	M	MARYLIN	F
329	E	E06	Antitrust	Request	Body	0:01:51	0:01:51	0:01:50	0:01:54	MILO	M	TEDDY	M
330	E	E06	Antitrust	Request	Body	0:01:58	0:01:58	0:01:53	0:02:05	MILO	M	TEDDY	M
331	E	E06	Antitrust	Request	Body	0:04:16	0:04:17	0:04:15	0:04:25	LARRY	M	ALICE	F
332	E	E06	Antitrust	Request	Body	0:04:23	0:04:25	0:04:16	0:04:25	ALICE	F	LARRY	M
333	E	E06	Antitrust	Request	Body	0:06:18	0:06:19	0:06:16	0:06:25	BRIAN	M	TEDDY	M
334	E	E06	Antitrust	Request	Body	0:06:29	0:06:30	0:06:29	0:06:45	TEDDY	M	MILO	M
335	E	E06	Antitrust	Request	Body	0:06:45	0:06:46	0:06:45	0:06:59	TEDDY	M	LARRY	M
336	E	E06	Antitrust	Request	Body	0:09:09	0:09:09	0:08:59	0:09:11	GARY	M	MILO	M
337	E	E06	Antitrust	Request	Body	0:10:42	0:10:43	0:10:42	0:10:45	GARY	M	MILO	M
338	E	E06	Antitrust	Request	Body	0:10:50	0:10:51	0:10:50	0:10:58	GARY	M	MILO	M
339	E	E06	Antitrust	Request	Body	0:13:08	0:13:09	0:13:01	0:13:20	GARY	M	MILO	M
340	E	E06	Antitrust	Request	Condition	0:16:05	0:16:06	0:15:36	0:16:24	MR. BARTON	M	MILO	M
341	E	E06	Antitrust	Request	Body	0:16:25	0:16:26	0:16:24	0:16:33	MR. BARTON	M	MILO	M
342	E	E06	Antitrust	Request	Body	0:17:53	0:17:53	0:17:50	0:18:04	BOB	M	MILO	M

Scene No	Language	Film No	Film Name	Category	Request Type	Start time	End time	Scene Start	Scene End	Speaker name	Speaker Gender	Addressee name	Addressee Gender
343	E	E06	Antitrust	Request	Body	0:20:39	0:20:40	0:20:26	0:20:42	GARY	M	MILO	M
344	E	E06	Antitrust	Request	Body	0:23:55	0:23:55	0:23:52	0:24:17	GARY	M	MILO	M
345	E	E06	Antitrust	Request	Body	0:24:17	0:24:18	0:24:17	0:24:21	GARY	M	MILO	M
346	E	E06	Antitrust	Request	Body	0:25:18	0:25:22	0:24:49	0:25:26	LISA	F	MILO	M
347	E	E06	Antitrust	Request	Body	0:27:21	0:27:21	0:27:21	0:27:24	NURV'S RECEPTIONIST	F	MILO	M
348	E	E06	Antitrust	Request	Body	0:27:38	0:27:38	0:27:28	0:29:03	GARY	M	MILO	M
349	E	E06	Antitrust	Request	Body	0:30:35	0:30:37	0:30:34	0:30:38	ALICE	F	WAITER 1	M
350	E	E06	Antitrust	Request	Body	0:31:49	0:31:50	0:31:47	0:31:52	BRIAN	M	MILO	M
351	E	E06	Antitrust	Request	Body	0:38:16	0:38:16	0:38:12	0:38:18	GARY	M	MILO	M
352	E	E06	Antitrust	Request	Body	0:39:53	0:39:54	0:39:50	0:39:54	MILO	M	LISA	F
353	E	E06	Antitrust	Request	Body	0:43:53	0:43:54	0:43:51	0:43:58	BOB'S STAFF	M	MILO	M
354	E	E06	Antitrust	Request	Body	0:44:38	0:44:39	0:44:35	0:44:41	BOB	M	MILO	M
355	E	E06	Antitrust	Request	Body	0:47:00	0:47:01	0:46:52	0:47:05	PHIL	M	BOB	M
356	E	E06	Antitrust	Request	Body	0:48:19	0:48:20	0:48:11	0:48:30	GARY	M	MILO	M
357	E	E06	Antitrust	Request	Body	0:48:47	0:48:47	0:48:38	0:48:51	GARY	M	MILO	M
358	E	E06	Antitrust	Request	Body	1:02:08	1:02:09	1:02:00	1:02:13	MILO	M	MR. BARTON	M
359	E	E06	Antitrust	Request	Body	1:02:11	1:02:13	1:02:10	1:02:15	MR. BARTON	M	MILO	M
360	E	E06	Antitrust	Request	Body	1:09:21	1:09:24	1:09:17	1:09:26	MILO	M	LISA	F
361	E	E06	Antitrust	Request	Body	1:10:51	1:10:53	1:10:47	1:10:54	BOB	M	BOB'S STAFF 1	M
362	E	E06	Antitrust	Request	Condition	1:11:36	1:11:38	1:11:33	1:11:42	GARY	M	MILO	M
363	E	E06	Antitrust	Request	Body	1:12:17	1:12:17	1:12:09	1:12:24	COSGROVE	M	BOB	M
364	E	E06	Antitrust	Request	Body	1:18:25	1:18:27	1:18:20	1:18:30	GARY	M	MILO	M
365	E	E06	Antitrust	Request	Body	1:18:58	1:18:59	1:18:44	1:18:59	BOB	M	BOB'S STAFF 1	M
366	E	E06	Antitrust	Request	Body	1:26:59	1:27:00	1:26:39	1:27:00	BOB	M	MILO	M
367	E	E06	Antitrust	Request	Body	1:27:28	1:27:28	1:27:24	1:27:32	MILO	M	LISA	F
368	E	E06	Antitrust	Request	Body	1:27:42	1:27:43	1:27:40	1:27:48	MILO	M	LISA	F
369	E	E06	Antitrust	Request	Availability	1:28:35	1:28:36	1:28:35	1:28:38	MILO	M	SECURITY GUARD	M
370	E	E06	Antitrust	Request	Body	1:28:48	1:28:50	1:28:45	1:29:07	MILO	M	BRIAN	M
371	E	E06	Antitrust	Request	Body	1:29:09	1:29:10	1:29:08	1:29:25	MILO	M	SECURITY GUARD	M
372	E	E06	Antitrust	Request	Body	1:29:56	1:29:58	1:29:53	1:29:59	MILO	M	BRIAN	M
373	E	E06	Antitrust	Request	Body	1:30:06	1:30:07	1:30:01	1:30:12	GARY	M	PHIL	M
374	E	E06	Antitrust	Request	Body	1:30:22	1:30:23	1:30:22	1:30:28	GARY	M	PHIL	M
375	E	E06	Antitrust	Request	Body	1:30:23	1:30:23	1:30:23	1:30:29	MILO	M	BRIAN	M

Scene No	Language	Film No	Film Name	Category	Request Type	Start time	End time	Scene Start	Scene End	Speaker name	Speaker Gender	Addressee name	Addressee Gender
376	E	E06	Antitrust	Request	Body	1:30:56	1:30:57	1:30:55	1:30:57	GARY	M	PHIL	M
377	E	E06	Antitrust	Request	Body	1:30:57	1:30:57	1:30:57	1:31:34	MILO	M	BRIAN	M
378	E	E06	Antitrust	Request	Body	1:31:38	1:31:39	1:31:35	1:31:40	MILO	M	BRIAN	M
379	E	E06	Antitrust	Request	Body	1:31:49	1:31:50	1:31:41	1:31:52	GARY	M	PHIL	M
380	E	E06	Antitrust	Request	Body	1:31:56	1:31:57	1:31:55	1:32:03	MILO	M	BRIAN	M
381	E	E06	Antitrust	Request	Body	1:32:03	1:32:03	1:32:01	1:32:06	REDMOND	M	MILO	M
382	E	E06	Antitrust	Request	Body	1:32:23	1:32:23	1:32:23	1:32:30	REDMOND	M	MILO	M
383	E	E06	Antitrust	Request	Body	1:34:02	1:34:03	1:33:52	1:34:03	GARY	M	PHIL	M
384	E	E06	Antitrust	Request	Body	1:34:09	1:34:10	1:34:08	1:34:13	LARRY	M	BOB	M
385	E	E06	Antitrust	Request	Body	1:34:17	1:34:19	1:34:14	1:34:20	LARRY	M	BOB	M
386	E	E06	Antitrust	Request	Body	1:35:14	1:35:15	1:35:07	1:35:23	GARY	M	MILO	M
387	E	E06	Antitrust	Request	Body	1:38:51	1:38:52	1:38:51	1:38:55	MILO	M	GARY	M
388	E	E06	Antitrust	Request	Body	1:39:29	1:39:29	1:39:27	1:39:42	PHIL	M	ALICE	F
389	E	E06	Antitrust	Request	Body	1:39:49	1:39:51	1:39:47	1:40:09	MILO	M	GARY	M
390	E	E06	Antitrust	Request	Body	1:40:26	1:40:27	1:40:24	1:40:31	GARY	M	GARY'S STAFF 1	M
391	E	E06	Antitrust	Request	Body	1:40:37	1:40:38	1:40:37	1:40:43	FBI	M	GARY	M
392	E	E06	Antitrust	Request	Body	1:41:41	1:41:41	1:41:39	1:41:50	BRIAN	M	LARRY	M
393	E	E07	Moneyball	Request	Body	0:03:57	0:03:57	0:03:56	0:04:02	BILLY	M	JOE	M
394	E	E07	Moneyball	Request	Body	0:05:56	0:05:57	0:05:46	0:06:00	STEVE	M	BILLY	M
395	E	E07	Moneyball	Request	Body	0:05:59	0:06:00	0:05:59	0:06:10	BILLY	M	STEVE	M
396	E	E07	Moneyball	Request	Body	0:06:13	0:06:16	0:06:07	0:06:25	STEVE	M	BILLY	M
397	E	E07	Moneyball	Request	Body	0:06:26	0:06:28	0:06:19	0:07:18	BILLY	M	STEVE	M
398	E	E07	Moneyball	Request	Body	0:06:53	0:06:58	0:06:39	0:07:18	STEVE	M	BILLY	M
399	E	E07	Moneyball	Request	Reason	0:13:42	0:13:44	0:13:40	0:13:44	INDIANS' RECEPTIONIST	F	BILLY	M
400	E	E07	Moneyball	Request	Body	0:25:51	0:25:56	0:25:49	0:26:15	PETER	M	BILLY	M
401	E	E07	Moneyball	Request	Body	0:26:24	0:26:26	0:26:24	0:26:26	BILLY	M	PETER	M
402	E	E07	Moneyball	Request	Body	0:29:44	0:29:46	0:29:44	0:29:52	ART	M	BILLY	M
403	E	E07	Moneyball	Request	Reason	0:30:12	0:30:14	0:30:12	0:31:12	ART	M	BILLY	M
404	E	E07	Moneyball	Request	Body	0:38:08	0:38:09	0:38:07	0:39:30	BILLY	M	SCOTT	M
405	E	E07	Moneyball	Request	Body	0:39:38	0:39:39	0:39:35	0:39:40	BILLY	M	SCOTT	M
406	E	E07	Moneyball	Request	Body	0:38:47	0:38:48	0:38:46	0:38:49	BILLY	M	WASH	M
407	E	E07	Moneyball	Request	Availability	0:46:47	0:46:47	0:46:45	0:46:50	GRADY	M	BILLY	M
408	E	E07	Moneyball	Request	Body	0:47:10	0:47:12	0:47:10	0:47:12	GRADY	M	BILLY	M
409	E	E07	Moneyball	Request	Body	0:47:59	0:48:00	0:47:53	0:48:01	BILLY	M	GRADY	M

Scene No	Language	Film No	Film Name	Category	Request Type	Start time	End time	Scene Start	Scene End	Speaker name	Speaker Gender	Addressee name	Addressee Gender
410	E	E07	Moneyball	Request	Body	0:49:32	0:49:33	0:49:27	0:49:34	BILLY	M	KUBOTA	M
411	E	E07	Moneyball	Request	Body	0:51:26	0:51:27	0:51:25	0:51:53	ART	M	BILLY	M
412	E	E07	Moneyball	Request	Body	0:52:02	0:52:02	0:51:58	0:52:18	BILLY	M	WASH	M
413	E	E07	Moneyball	Request	Body	0:55:30	0:55:31	0:55:28	0:55:39	BILLY	M	PETER	M
414	E	E07	Moneyball	Request	Body	0:58:13	0:58:15	0:58:10	0:58:33	BILLY	M	ART	M
415	E	E07	Moneyball	Request	Body	1:00:21	1:00:22	1:00:21	1:02:34	BILLY	M	PETER	M
416	E	E07	Moneyball	Request	Body	1:00:52	1:00:53	1:00:33	1:01:16	BILLY	M	PETER	M
417	E	E07	Moneyball	Request	Body	1:02:05	1:02:06	1:01:12	1:02:28	BILLY	M	PETER	M
418	E	E07	Moneyball	Request	Body	1:08:35	1:08:35	1:08:35	1:09:29	BILLY	M	ART	M
419	E	E07	Moneyball	Request	Body	1:10:58	1:10:58	1:10:51	1:10:58	BILLY	M	JEREMY	M
420	E	E07	Moneyball	Request	Body	1:13:20	1:13:21	1:13:20	1:13:40	BILLY	M	SUZANNE	F
421	E	E07	Moneyball	Request	Body	1:14:30	1:14:30	1:14:27	1:14:30	BILLY	M	PETER	M
422	E	E07	Moneyball	Request	Body	1:14:37	1:14:38	1:14:35	1:15:07	PETER	M	BILLY	M
423	E	E07	Moneyball	Request	Body	1:16:40	1:16:44	1:16:40	1:16:53	BILLY	M	PETER	M
424	E	E07	Moneyball	Request	Body	1:17:18	1:17:19	1:17:18	1:17:31	BILLY	M	PETER	M
425	E	E07	Moneyball	Request	Reason	1:17:52	1:17:53	1:17:39	1:18:04	PETER	M	Pena	M
426	E	E07	Moneyball	Request	Body	1:18:55	1:18:56	1:18:42	1:19:25	BILLY	M	ART	M
427	E	E07	Moneyball	Request	Reason	1:19:44	1:19:45	1:19:37	1:20:04	BILLY	M	JEREMY	M
428	E	E07	Moneyball	Request	Body	1:21:01	1:21:02	1:20:57	1:21:03	BILLY	M	HATTEBERG	M
429	E	E07	Moneyball	Request	Body	1:23:53	1:23:55	1:23:26	1:24:17	BILLY	M	DAVID	M
430	E	E07	Moneyball	Request	Body	1:25:11	1:25:12	1:25:11	1:25:24	BILLY	M	HATTEBERG	M
431	E	E07	Moneyball	Request	Availability	1:27:31	1:27:32	1:27:31	1:27:33	BILLY	M	PETER	M
432	E	E07	Moneyball	Request	Body	1:27:54	1:27:54	1:27:52	1:27:57	BILLY	M	HUDDY	M
433	E	E07	Moneyball	Request	Body	1:28:02	1:28:03	1:27:59	1:28:06	BILLY	M	#CHUDDY	M
434	E	E07	Moneyball	Request	Body	1:28:59	1:29:00	1:28:58	1:29:09	BILLY	M	SUZANNE	F
435	E	E07	Moneyball	Request	Body	1:29:46	1:29:48	1:29:46	1:29:54	BILLY	M	SUZANNE	F
436	E	E07	Moneyball	Request	Body	1:30:24	1:30:25	1:30:24	1:30:35	BILLY	M	SUZANNE	F
437	E	E07	Moneyball	Request	Body	1:32:53	1:32:54	1:32:53	1:32:59	BILLY	M	PETER	M
438	E	E07	Moneyball	Request	Body	1:33:02	1:33:03	1:33:02	1:33:03	BILLY	M	PETER	M
439	E	E07	Moneyball	Request	Body	1:33:13	1:33:16	1:33:13	1:33:21	BILLY	M	PETER	M
440	E	E07	Moneyball	Request	Body	1:33:34	1:33:35	1:33:34	1:34:04	BILLY	M	PETER	M
441	E	E07	Moneyball	Request	Body	1:34:12	1:34:13	1:34:11	1:34:13	BILLY	M	SUZANNE	F
442	E	E07	Moneyball	Request	Body	1:35:00	1:35:02	1:34:46	1:35:42	BILLY	M	MAGS	M
443	E	E07	Moneyball	Request	Body	1:46:26	1:46:27	1:46:22	1:46:32	ART	M	HATTEBERG	M

Scene No	Language	Film No	Film Name	Category	Request Type	Start time	End time	Scene Start	Scene End	Speaker name	Speaker Gender	Addressee name	Addressee Gender
444	E	E07	Moneyball	Request	Body	1:58:24	1:58:25	1:58:18	1:58:39	RED SOX'S OWNER	M	BILLY	M
445	E	E07	Moneyball	Request	Body	2:01:46	2:01:47	2:01:44	2:01:59	PETER	M	BILLY	M
446	E	E08	No Reservations	Request	Body	0:02:00	0:02:00	0:01:56	0:02:00	THERAPIST	M	KATE	F
447	E	E08	No Reservations	Request	Body	0:02:14	0:02:16	0:02:14	0:02:18	THERAPIST	M	KATE	F
448	E	E08	No Reservations	Request	Reason	0:03:14	0:03:15	0:03:12	0:03:22	PAULA	F	KATE	F
449	E	E08	No Reservations	Request	Body	0:03:16	0:03:16	0:03:15	0:03:18	KATE	F	PAULA	F
450	E	E08	No Reservations	Request	Body	0:03:23	0:03:24	0:03:23	0:03:29	KATE	F	LEAH	F
451	E	E08	No Reservations	Request	Body	0:03:30	0:03:32	0:03:29	0:03:34	PAULA	F	KATE	F
452	E	E08	No Reservations	Request	Body	0:04:11	0:04:12	0:04:09	0:04:17	KATE	F	MALE CUSTOMER 1	M
453	E	E08	No Reservations	Request	Body	0:04:59	0:05:02	0:04:58	0:05:20	PAULA	F	KATE	F
454	E	E08	No Reservations	Request	Body	0:06:27	0:06:27	0:06:21	0:06:29	FRANK	M	KATE	F
455	E	E08	No Reservations	Request	Body	0:06:29	0:06:30	0:06:29	0:06:33	KATE	F	FRANK	M
456	E	E08	No Reservations	Request	Body	0:08:19	0:08:23	0:08:19	0:08:36	KATE	F	SEAN	M
457	E	E08	No Reservations	Request	Reason	0:09:19	0:09:21	0:09:16	0:09:27	THERAPIST	M	KATE	F
458	E	E08	No Reservations	Request	Body	0:09:35	0:09:36	0:09:30	0:09:36	THERAPIST	M	KATE	F
459	E	E08	No Reservations	Request	Body	0:11:06	0:11:06	0:11:00	0:11:09	LEAH	F	KATE	F
460	E	E08	No Reservations	Request	Body	0:11:33	0:11:33	0:11:31	0:11:38	WAITRESS	F	KATE	F
461	E	E08	No Reservations	Request	Body	0:12:50	0:12:51	0:12:50	0:12:53	DR. BURTON	M	KATE	F
462	E	E08	No Reservations	Request	Body	0:14:43	0:14:45	0:14:42	0:15:01	PAULA	F	BERNADETTE	M
463	E	E08	No Reservations	Request	Body	0:16:49	0:16:51	0:16:46	0:16:56	PAULA	F	KATE	F
464	E	E08	No Reservations	Request	Body	0:21:58	0:22:02	0:21:56	0:22:04	NICK	M	KATE	F
465	E	E08	No Reservations	Request	Body	0:23:14	0:23:14	0:23:14	0:23:15	KATE	F	PAULA	F
466	E	E08	No Reservations	Request	Body	0:23:37	0:23:39	0:23:37	0:23:48	PAULA	F	MR. MATTHEWS	M
467	E	E08	No Reservations	Request	Body	0:24:06	0:24:07	0:23:49	0:24:38	PAULA	F	KATE	F
468	E	E08	No Reservations	Request	Body	0:31:14	0:31:16	0:31:12	0:31:18	KATE	F	THERAPIST	M
469	E	E08	No Reservations	Request	Body	0:33:17	0:33:18	0:32:53	0:33:28	CHARLOTTE	F	KATE	F
470	E	E08	No Reservations	Request	Body	0:33:26	0:33:28	0:33:26	0:33:28	KATE	F	CHARLOTTE	F
471	E	E08	No Reservations	Request	Body	0:33:43	0:33:44	0:33:43	0:33:46	CHARLOTTE	F	KATE	F
472	E	E08	No Reservations	Request	Body	0:34:55	0:34:57	0:34:53	0:34:57	LEAH	F	NICK	M
473	E	E08	No Reservations	Request	Body	0:36:38	0:36:39	0:36:37	0:36:52	KATE	F	NICK	M
474	E	E08	No Reservations	Request	Availability	0:37:40	0:37:41	0:37:38	0:37:43	KATE	F	KATE'S STAFF 1	M
475	E	E08	No Reservations	Request	Body	0:38:23	0:38:24	0:38:23	0:38:25	NICK	M	KATE	F
476	E	E08	No Reservations	Request	Body	0:39:48	0:39:49	0:39:46	0:39:50	KATE	F	WAITRESS	F

Scene No	Language	Film No	Film Name	Category	Request Type	Start time	End time	Scene Start	Scene End	Speaker name	Speaker Gender	Addressee name	Addressee Gender
477	E	E08	No Reservations	Request	Body	0:40:18	0:40:19	0:40:05	0:40:19	NICK	M	KATE	F
478	E	E08	No Reservations	Request	Body	0:40:33	0:40:34	0:40:25	0:40:40	NICK	M	PAULA	F
479	E	E08	No Reservations	Request	Body	0:40:39	0:40:40	0:40:39	0:40:55	PAULA	F	NICK	M
480	E	E08	No Reservations	Request	Body	0:40:42	0:40:43	0:40:41	0:41:24	NICK	M	PAULA	F
481	E	E08	No Reservations	Request	Body	0:43:41	0:43:41	0:43:41	0:43:41	KATE	F	PAULA	F
482	E	E08	No Reservations	Request	Reason	0:44:50	0:44:52	0:44:48	0:44:52	PAULA	F	KATE	F
483	E	E08	No Reservations	Request	Body	0:45:01	0:45:03	0:45:01	0:45:04	NICK	M	LEAH	F
484	E	E08	No Reservations	Request	Body	0:50:13	0:50:14	0:50:02	0:50:19	KATE	F	ALBA TRUFFLE BUYER	M
485	E	E08	No Reservations	Request	Body	0:51:08	0:51:09	0:51:07	0:51:11	KATE	F	TAXI DRIVER	M
486	E	E08	No Reservations	Request	Availability	1:05:14	1:05:15	1:05:11	1:05:16	SCHOOLMASTER	F	KATE	F
487	E	E08	No Reservations	Request	Body	1:05:58	1:06:00	1:05:20	1:06:06	SCHOOLMASTER	F	KATE	F
488	E	E08	No Reservations	Request	Condition	1:08:46	1:08:48	1:08:35	1:08:56	KATE	F	SEAN	M
489	E	E08	No Reservations	Request	Body	1:17:20	1:17:22	1:17:04	1:17:31	PAULA	F	NICK	M
490	E	E08	No Reservations	Request	Body	1:23:55	1:23:56	1:23:55	1:24:09	NICK	M	JOHN	M
491	E	E08	No Reservations	Request	Reason	1:24:25	1:24:27	1:24:23	1:24:32	PAULA	F	NICK	M
492	E	E08	No Reservations	Request	Body	1:24:41	1:24:43	1:24:32	1:24:43	PAULA	F	KATE	F
493	E	E08	No Reservations	Request	Body	1:28:19	1:28:21	1:28:14	1:28:26	PAULA	F	KATE	F
494	E	E08	No Reservations	Request	Body	1:35:27	1:35:28	1:35:12	1:35:28	PAULA	F	KATE	F
495	E	E08	No Reservations	Request	Reason	1:35:47	1:35:50	1:35:46	1:36:05	WAITRESS	F	KATE	F
496	E	E08	No Reservations	Request	Body	1:36:11	1:36:12	1:36:06	1:36:25	KATE	F	MALE CUSTOMER 2	M
497	E	E08	No Reservations	Request	Body	1:38:31	1:38:32	1:37:23	1:38:33	KATE	F	NICK	M
498	E	E08	No Reservations	Request	Body	1:38:38	1:38:40	1:38:31	1:38:40	KATE	F	NICK	M
499	E	E09	Margin Call	Request	Body	0:02:31	0:02:31	0:02:28	0:02:31	HEATHER	F	THIMOTHY	M
500	E	E09	Margin Call	Request	Body	0:04:28	0:04:31	0:04:14	0:04:43	HEATHER	F	ERIC	M
501	E	E09	Margin Call	Request	Condition	0:04:54	0:05:00	0:04:43	0:05:04	LAUREN	F	ERIC	M
502	E	E09	Margin Call	Request	Body	0:05:16	0:05:30	0:05:05	0:06:18	LAUREN	F	ERIC	M
503	E	E09	Margin Call	Request	Body	0:07:39	0:07:39	0:07:39	0:07:56	ERIC	M	WILL	M
504	E	E09	Margin Call	Request	Reason	0:08:11	0:08:15	0:08:06	0:08:29	ERIC	M	WILL	M
505	E	E09	Margin Call	Request	Reason	0:08:19	0:08:22	0:08:11	0:08:36	WILL	M	ERIC	M
506	E	E09	Margin Call	Request	Body	0:10:18	0:10:19	0:10:12	0:10:22	ERIC	M	PETER	M
507	E	E09	Margin Call	Request	Body	0:12:39	0:12:40	0:12:27	0:12:46	SAM	M	WILL	M
508	E	E09	Margin Call	Request	Question	0:21:20	0:21:21	0:21:14	0:21:31	WILL	M	PETER	M

Scene No	Language	Film No	Film Name	Category	Request Type	Start time	End time	Scene Start	Scene End	Speaker name	Speaker Gender	Addressee name	Addressee Gender
509	E	E09	Margin Call	Request	Body	0:25:21	0:25:21	0:25:20	0:25:25	SETH	M	PETER	M
510	E	E09	Margin Call	Request	Body	0:25:23	0:25:24	0:25:20	0:25:27	PETER	M	SETH	M
511	E	E09	Margin Call	Request	Body	0:26:03	0:26:03	0:25:52	0:26:03	SAM	M	WILL	M
512	E	E09	Margin Call	Request	Body	0:26:22	0:26:22	0:26:09	0:26:22	WILL	M	SAM	M
513	E	E09	Margin Call	Request	Body	0:26:28	0:26:28	0:26:25	0:26:28	SAM	M	WILL	M
514	E	E09	Margin Call	Request	Body	0:27:18	0:27:20	0:27:09	0:27:37	WILL	M	SAM	M
515	E	E09	Margin Call	Request	Body	0:27:56	0:27:57	0:27:50	0:27:58	SAM	M	WILL	M
516	E	E09	Margin Call	Request	Body	0:32:14	0:32:15	0:32:12	0:32:17	WILL	M	COPY ROOM STAFF	M
517	E	E09	Margin Call	Request	Availability	0:38:02	0:38:03	0:38:01	0:38:06	RAMESH	M	WILL	M
518	E	E09	Margin Call	Request	Body	0:39:23	0:39:23	0:39:21	0:39:54	SETH	M	WILL	M
519	E	E09	Margin Call	Request	Body	0:42:32	0:42:32	0:42:25	0:42:32	SARAH	F	ERIC	M
520	E	E09	Margin Call	Request	Body	0:42:56	0:42:58	0:42:55	0:43:03	JARED	M	ERIC	M
521	E	E09	Margin Call	Request	Body	0:55:03	0:55:03	0:55:02	0:55:03	JOHN	M	SAM	M
522	E	E09	Margin Call	Request	Body	0:55:34	0:55:36	0:55:34	0:56:03	JOHN	M	SAM	M
523	E	E09	Margin Call	Request	Body	1:01:43	1:01:45	1:01:36	1:01:45	SAM	M	WILL	M
524	E	E09	Margin Call	Request	Body	1:01:56	1:01:57	1:01:56	1:01:59	JOHN	M	SARAH	F
525	E	E09	Margin Call	Request	Body	1:02:31	1:02:35	1:02:05	1:02:42	JOHN	M	SARAH	F
526	E	E09	Margin Call	Request	Reason	1:03:00	1:03:04	1:02:53	1:03:49	JOHN	M	SARAH	F
527	E	E09	Margin Call	Request	Body	1:03:52	1:03:55	1:03:52	1:04:05	JOHN	M	SARAH	F
528	E	E09	Margin Call	Request	Availability	1:04:34	1:04:35	1:04:34	1:04:40	JARED	M	WILL	M
529	E	E09	Margin Call	Request	Body	1:05:09	1:05:10	1:04:40	1:05:32	JARED	M	WILL	M
530	E	E09	Margin Call	Request	Body	1:08:35	1:08:36	1:08:35	1:08:36	WILL	M	SETH	M
531	E	E09	Margin Call	Request	Body	1:09:42	1:09:43	1:09:18	1:12:10	WILL	M	ERIC	M
532	E	E09	Margin Call	Request	Body	1:11:56	1:11:57	1:11:56	1:12:10	ERIC	M	WILL	M
533	E	E09	Margin Call	Request	Body	1:12:28	1:12:29	1:12:15	1:12:51	WILL	M	ERIC	M
534	E	E09	Margin Call	Request	Body	1:14:46	1:14:48	1:13:53	1:15:27	JOHN	M	SAM	M
535	E	E09	Margin Call	Request	Body	1:15:26	1:15:27	1:15:26	1:15:27	SAM	M	JOHN	M
536	E	E09	Margin Call	Request	Body	1:34:20	1:34:21	1:34:18	1:34:32	JOHN	M	SAM	M
537	E	E09	Margin Call	Request	Body	1:34:46	1:34:47	1:34:44	1:35:05	SAM	M	JOHN	M
538	E	E09	Margin Call	Request	Body	1:35:02	1:35:04	1:34:59	1:37:58	JOHN	M	SAM	M
539	E	E09	Margin Call	Request	Body	1:35:12	1:35:13	1:35:09	1:35:14	JOHN	M	SAM	M
540	E	E10	10 Items or Less	Request	Body	0:02:56	0:02:59	0:02:49	0:03:11	PACKY	M	HE	M
541	E	E10	10 Items or Less	Request	Body	0:04:06	0:04:06	0:04:06	0:04:08	HE	M	PACKY	M
542	E	E10	10 Items or Less	Request	Body	0:08:52	0:08:53	0:08:52	0:09:06	SCARLET	F	MALE CUSTOMER 1	M



Scene No	Language	Film No	Film Name	Category	Request Type	Start time	End time	Scene Start	Scene End	Speaker name	Speaker Gender	Addressee name	Addressee Gender
543	E	E10	10 Items or Less	Request	Body	0:09:42	0:09:43	0:09:42	0:09:43	SCARLET	F	FEMALE CUSTOMER 1	F
544	E	E10	10 Items or Less	Request	Body	0:10:35	0:10:36	0:10:35	0:10:39	SCARLET	F	HE	M
545	E	E10	10 Items or Less	Request	Availability	0:10:41	0:10:42	0:10:41	0:10:53	HE	M	SCARLET	F
546	E	E10	10 Items or Less	Request	Body	0:11:11	0:11:12	0:11:03	0:11:12	SCARLET	F	HE	M
547	E	E10	10 Items or Less	Request	Body	0:19:35	0:19:36	0:19:31	0:19:37	SCARLET	F	HE	M
548	E	E10	10 Items or Less	Request	Body	0:19:39	0:19:41	0:19:31	0:19:55	HE	M	SCARLET	F
549	E	E10	10 Items or Less	Request	Body	0:20:04	0:20:05	0:19:57	0:20:05	SCARLET	F	HE	M
550	E	E10	10 Items or Less	Request	Body	0:20:11	0:20:14	0:20:05	0:20:24	SCARLET	F	HE	M
551	E	E10	10 Items or Less	Request	Body	0:20:37	0:20:38	0:20:37	0:21:15	SCARLET	F	HE	M
552	E	E10	10 Items or Less	Request	Body	0:21:27	0:21:28	0:21:27	0:21:31	SCARLET	F	HE	M
553	E	E10	10 Items or Less	Request	Body	0:23:37	0:23:38	0:23:32	0:23:38	SCARLET	F	HE	M
554	E	E10	10 Items or Less	Request	Body	0:23:43	0:23:43	0:23:43	0:23:43	SCARLET	F	HE	M
555	E	E10	10 Items or Less	Request	Body	0:26:25	0:26:27	0:26:21	0:26:29	SCARLET	F	LORRAINE	F
556	E	E10	10 Items or Less	Request	Body	0:26:36	0:26:37	0:26:35	0:26:40	BOBBY	M	SCARLET	F
557	E	E10	10 Items or Less	Request	Body	0:26:40	0:26:40	0:26:40	0:27:14	SCARLET	F	BOBBY	M
558	E	E10	10 Items or Less	Request	Body	0:36:50	0:36:53	0:36:45	0:37:02	HE	M	TRACEY	F
559	E	E10	10 Items or Less	Request	Body	0:38:08	0:38:08	0:38:08	0:38:08	HE	M	SCARLET	F
560	E	E10	10 Items or Less	Request	Body	1:05:05	1:05:08	1:05:05	1:05:08	SCARLET	F	SHOPKEEPER	M
561	E	E10	10 Items or Less	Request	Body	1:13:41	1:13:43	1:13:41	1:13:54	DEMONSTRATOR	F	HE	M
562	E	E10	10 Items or Less	Request	Body	1:14:01	1:14:03	1:13:53	1:14:04	DEMONSTRATOR	F	HE	M
563	E	E10	10 Items or Less	Request	Body	1:14:17	1:14:18	1:14:14	1:14:20	DEMONSTRATOR	F	HE	M
564	E	E10	10 Items or Less	Request	Body	1:14:45	1:14:46	1:14:44	1:14:51	DEMONSTRATOR	F	HE	M
565	J	J01	Sutekina Kanashibari	Request	Body	0:04:31	0:04:33	0:04:31	0:04:34	HOUSHOU	F	TRUCK DRIVER	M
566	J	J01	Sutekina Kanashibari	Request	Body	0:05:02	0:05:03	0:05:01	0:05:03	HAYAMI	M	HOUSHOU	F
567	J	J01	Sutekina Kanashibari	Request	Body	0:05:09	0:05:10	0:05:08	0:05:11	JUDGE	M	HOUSHOU	F
568	J	J01	Sutekina Kanashibari	Request	Reason	0:06:55	0:06:58	0:06:55	0:07:02	HAYAMI	M	HOUSHOU	F
569	J	J01	Sutekina Kanashibari	Request	Condition	0:07:41	0:07:43	0:07:30	0:08:04	HAYAMI	M	HOUSHOU	F
570	J	J01	Sutekina Kanashibari	Request	Body	0:10:48	0:10:50	0:10:34	0:11:06	HOUSHOU	F	OSANO	M
571	J	J01	Sutekina Kanashibari	Request	Body	0:11:03	0:11:04	0:11:03	0:11:06	JUDGE	M	HOUSHOU	F
572	J	J01	Sutekina Kanashibari	Request	Reason	0:13:40	0:13:42	0:13:37	0:14:06	HOUSHOU	F	OLD MAN	M
573	J	J01	Sutekina Kanashibari	Request	Reason	0:15:44	0:15:47	0:15:22	0:15:55	HOUSHOU	F	HOST	M
574	J	J01	Sutekina Kanashibari	Request	Body	0:17:18	0:17:20	0:17:18	0:17:30	HOSTESS	F	HOUSHOU	F
575	J	J01	Sutekina Kanashibari	Request	Body	0:18:41	0:18:43	0:18:41	0:18:45	HOSTESS	F	HOUSHOU	F
576	J	J01	Sutekina Kanashibari	Request	Question	0:18:46	0:18:49	0:18:43	0:19:22	HOUSHOU	F	HOSTESS	F
577	J	J01	Sutekina Kanashibari	Request	Body	0:19:09	0:19:10	0:19:09	0:19:22	HOSTESS	F	HOUSHOU	F

Scene No	Language	Film No	Film Name	Category	Request Type	Start time	End time	Scene Start	Scene End	Speaker name	Speaker Gender	Addressee name	Addressee Gender
578	J	J01	Sutekina Kanashibari	Request	Body	0:19:54	0:19:55	0:19:50	0:20:07	HOUSHOU	F	HOST	M
579	J	J01	Sutekina Kanashibari	Request	Body	0:20:10	0:20:13	0:20:09	0:20:27	HOUSHOU	F	HOST	M
580	J	J01	Sutekina Kanashibari	Request	Body	0:22:43	0:22:45	0:22:37	0:22:59	HOUSHOU	F	ROKUBEI	M
581	J	J01	Sutekina Kanashibari	Request	Body	0:23:22	0:23:24	0:23:19	0:23:35	HOUSHOU	F	ROKUBEI	M
582	J	J01	Sutekina Kanashibari	Request	Body	0:24:23	0:24:24	0:24:23	0:24:29	HOUSHOU	F	ROKUBEI	M
583	J	J01	Sutekina Kanashibari	Request	Body	0:24:56	0:24:57	0:24:40	0:25:57	HOUSHOU	F	ROKUBEI	M
584	J	J01	Sutekina Kanashibari	Request	Body	0:27:59	0:28:00	0:27:51	0:28:00	HOUSHOU	F	ROKUBEI	M
585	J	J01	Sutekina Kanashibari	Request	Body	0:28:38	0:28:41	0:28:28	0:29:15	HOSTESS	F	HOUSHOU	F
586	J	J01	Sutekina Kanashibari	Request	Body	0:31:00	0:31:02	0:30:59	0:31:06	HOUSHOU	F	ROKUBEI	M
587	J	J01	Sutekina Kanashibari	Request	Body	0:31:47	0:31:50	0:31:46	0:31:51	HOUSHOU	F	TAXI DRIVER	M
588	J	J01	Sutekina Kanashibari	Request	Body	0:32:15	0:32:16	0:32:08	0:32:17	HOUSHOU	F	WAITRESS	F
589	J	J01	Sutekina Kanashibari	Request	Body	0:33:44	0:33:44	0:33:42	0:33:48	HOUSHOU	F	WAITRESS	F
590	J	J01	Sutekina Kanashibari	Request	Body	0:37:07	0:37:07	0:37:07	0:37:17	HOUSHOU	F	ROKUBEI	M
591	J	J01	Sutekina Kanashibari	Request	Body	0:37:24	0:37:26	0:37:18	0:37:28	HOUSHOU	F	HAYAMI	M
592	J	J01	Sutekina Kanashibari	Request	Body	0:38:12	0:38:13	0:38:12	0:38:13	HAYAMI	M	HOUSHOU	F
593	J	J01	Sutekina Kanashibari	Request	Body	0:39:20	0:39:20	0:39:18	0:39:29	HAYAMI	M	HOUSHOU	F
594	J	J01	Sutekina Kanashibari	Request	Body	0:39:22	0:39:22	0:39:18	0:39:49	HOUSHOU	F	HAYAMI	M
595	J	J01	Sutekina Kanashibari	Request	Body	0:40:55	0:40:56	0:40:50	0:40:57	HAYAMI	M	HOUSHOU	F
596	J	J01	Sutekina Kanashibari	Request	Body	0:41:02	0:41:03	0:41:02	0:41:03	HOUSHOU	F	ROKUBEI	M
597	J	J01	Sutekina Kanashibari	Request	Body	0:41:24	0:41:25	0:41:14	0:41:32	HAYAMI	M	ROKUBEI	M
598	J	J01	Sutekina Kanashibari	Request	Body	0:42:35	0:42:36	0:42:34	0:42:44	HOUSHOU	F	MAKIO	M
599	J	J01	Sutekina Kanashibari	Request	Body	0:46:27	0:46:29	0:46:27	0:46:43	MAKIO	M	ROKUBEI	M
600	J	J01	Sutekina Kanashibari	Request	Body	0:51:41	0:51:42	0:51:33	0:52:56	HOUSHOU	F	KIDO	M
601	J	J01	Sutekina Kanashibari	Request	Body	0:52:00	0:52:01	0:51:58	0:52:01	KIDO	M	HOUSHOU	F
602	J	J01	Sutekina Kanashibari	Request	Body	0:56:19	0:56:21	0:56:02	0:56:27	HOUSHOU	F	JUDGE	M
603	J	J01	Sutekina Kanashibari	Request	Body	0:56:48	0:56:49	0:56:38	0:56:49	HOUSHOU	F	JUDGE	M
604	J	J01	Sutekina Kanashibari	Request	Body	0:57:17	0:57:19	0:57:12	0:57:21	HAYAMI	M	JUDGE	M
605	J	J01	Sutekina Kanashibari	Request	Body	0:58:09	0:58:11	0:58:09	0:58:18	HOUSHOU	F	OSANO	M
606	J	J01	Sutekina Kanashibari	Request	Body	0:58:13	0:58:16	0:58:13	0:58:18	OSANO	M	HOUSHOU	F
607	J	J01	Sutekina Kanashibari	Request	Body	0:58:35	0:58:37	0:58:25	0:58:56	HAYAMI	M	JUDGE	M
608	J	J01	Sutekina Kanashibari	Request	Body	0:59:55	0:59:56	0:59:55	1:00:01	HOUSHOU	F	BALIFF 1	M
609	J	J01	Sutekina Kanashibari	Request	Body	1:01:41	1:01:42	1:01:41	1:01:42	HAYAMI	M	BALIFF 2	M
610	J	J01	Sutekina Kanashibari	Request	Body	1:01:44	1:01:45	1:01:44	1:01:49	HAYAMI	M	BALIFF 2	M
611	J	J01	Sutekina Kanashibari	Request	Body	1:02:25	1:02:26	1:02:24	1:02:26	HOUSHOU	F	ROKUBEI	M
612	J	J01	Sutekina Kanashibari	Request	Body	1:02:32	1:02:32	1:02:31	1:02:32	HAYAMI	M	DOCTOR	M
613	J	J01	Sutekina Kanashibari	Request	Body	1:02:39	1:02:40	1:02:39	1:03:40	HAYAMI	M	DOCTOR	M

Scene No	Language	Film No	Film Name	Category	Request Type	Start time	End time	Scene Start	Scene End	Speaker name	Speaker Gender	Addressee name	Addressee Gender
614	J	J01	Sutekina Kanashibari	Request	Body	1:05:16	1:05:17	1:05:16	1:05:20	HOUSHOU	F	ROKUBEI	M
615	J	J01	Sutekina Kanashibari	Request	Body	1:05:24	1:05:25	1:05:24	1:05:31	HOUSHOU	F	ROKUBEI	M
616	J	J01	Sutekina Kanashibari	Request	Body	1:06:12	1:06:14	1:06:00	1:06:20	OSANO	M	JUDGE	M
617	J	J01	Sutekina Kanashibari	Request	Body	1:06:21	1:06:22	1:06:21	1:06:22	HOUSHOU	F	JUDGE	M
618	J	J01	Sutekina Kanashibari	Request	Body	1:07:09	1:07:09	1:07:02	1:07:13	HOUSHOU	F	ROKUBEI	M
619	J	J01	Sutekina Kanashibari	Request	Body	1:07:39	1:07:39	1:07:37	1:08:00	JUDGE	M	HOUSHOU	F
620	J	J01	Sutekina Kanashibari	Request	Body	1:08:22	1:08:23	1:08:22	1:08:24	HOUSHOU	F	HAYAMI	M
621	J	J01	Sutekina Kanashibari	Request	Body	1:08:46	1:08:47	1:08:46	1:08:53	HAYAMI	M	HOUSHOU	F
622	J	J01	Sutekina Kanashibari	Request	Body	1:11:37	1:11:38	1:11:36	1:11:38	OSANO	M	JUDGE	M
623	J	J01	Sutekina Kanashibari	Request	Body	1:18:18	1:18:19	1:18:16	1:18:24	OSANO	M	HOUSHOU	F
624	J	J01	Sutekina Kanashibari	Request	Body	1:18:25	1:18:25	1:18:24	1:18:25	HOUSHOU	F	ROKUBEI	M
625	J	J01	Sutekina Kanashibari	Request	Body	1:20:25	1:20:29	1:20:04	1:20:51	HOUSHOU	F	OSANO	M
626	J	J01	Sutekina Kanashibari	Request	Body	1:20:43	1:20:44	1:20:40	1:20:51	OSANO	M	HOUSHOU	F
627	J	J01	Sutekina Kanashibari	Request	Body	1:23:14	1:23:15	1:23:14	1:23:26	HOUSHOU	F	DANDA	M
628	J	J01	Sutekina Kanashibari	Request	Body	1:23:44	1:23:45	1:23:40	1:24:48	OSANO	M	DANDA	M
629	J	J01	Sutekina Kanashibari	Request	Body	1:23:53	1:23:55	1:23:53	1:23:55	OSANO	M	ROKUBEI	M
630	J	J01	Sutekina Kanashibari	Request	Body	1:25:30	1:25:31	1:25:27	1:25:32	JUDGE	M	JUDGE	M
631	J	J01	Sutekina Kanashibari	Request	Body	1:25:48	1:25:49	1:25:48	1:25:49	JUDGE	M	ABENO TSUKUTSUKU	M
632	J	J01	Sutekina Kanashibari	Request	Body	1:28:22	1:28:23	1:28:12	1:28:25	HOUSHOU	F	ROKUBEI	M
633	J	J01	Sutekina Kanashibari	Request	Body	1:29:18	1:29:20	1:29:16	1:29:31	OSANO	M	JUDGE	M
634	J	J01	Sutekina Kanashibari	Request	Body	1:29:28	1:29:31	1:29:27	1:29:33	JUDGE	M	HOUSHOU	F
635	J	J01	Sutekina Kanashibari	Request	Body	1:29:48	1:29:52	1:29:44	1:29:52	JUDGE	M	HOUSHOU	F
636	J	J01	Sutekina Kanashibari	Request	Body	1:33:54	1:33:57	1:33:51	1:34:04	HAYAMI	M	HOUSHOU	F
637	J	J01	Sutekina Kanashibari	Request	Body	1:35:51	1:35:53	1:35:47	1:35:53	JUDGE	M	KIDO	M
638	J	J01	Sutekina Kanashibari	Request	Body	1:44:31	1:44:33	1:44:26	1:44:38	YABE	M	HOUSHOU	F
639	J	J01	Sutekina Kanashibari	Request	Body	1:46:03	1:46:04	1:46:01	1:46:07	HOUSHOU	F	ROKUBEI	M
640	J	J01	Sutekina Kanashibari	Request	Body	1:48:25	1:48:27	1:48:18	1:49:10	HOUSHOU	F	DANDA	M
641	J	J01	Sutekina Kanashibari	Request	Body	1:56:54	1:56:57	1:56:50	1:57:00	HOUSHOU	F	HAYAMI	M
642	J	J01	Sutekina Kanashibari	Request	Body	1:57:06	1:57:09	1:57:06	1:58:15	HOUSHOU	F	HAYAMI	M
643	J	J01	Sutekina Kanashibari	Request	Body	1:58:21	1:58:23	1:58:18	1:58:34	HOUSHOU	F	DANDA	M
644	J	J01	Sutekina Kanashibari	Request	Body	2:00:17	2:00:18	2:00:10	2:00:19	JUDGE	M	HOUSHOU	F
645	J	J01	Sutekina Kanashibari	Request	Body	2:00:54	2:00:57	2:00:52	2:01:01	HOUSHOU	F	JUDGE	M
646	J	J01	Sutekina Kanashibari	Request	Question	2:02:26	2:02:28	2:02:23	2:02:30	OSANO	M	HOUSHOU	F
647	J	J01	Sutekina Kanashibari	Request	Body	2:02:32	2:02:35	2:02:30	2:02:53	JUDGE	M	HOUSHOU	F
648	J	J01	Sutekina Kanashibari	Request	Body	2:04:52	2:04:52	2:04:52	2:04:55	HOUSHOU	F	SUZUKO	F

Scene No	Language	Film No	Film Name	Category	Request Type	Start time	End time	Scene Start	Scene End	Speaker name	Speaker Gender	Addressee name	Addressee Gender
649	J	J02	Girl	Request	Body	0:00:47	0:00:48	0:00:47	0:00:50	YUKIKO	F	MAKEUP ARTIST	F
650	J	J02	Girl	Request	Body	0:09:58	0:09:58	0:09:57	0:10:01	YUKIKO	F	MURATA	M
651	J	J02	Girl	Request	Body	0:12:10	0:12:11	0:12:08	0:12:11	IMAI	M	SEIKO	F
652	J	J02	Girl	Request	Body	0:12:13	0:12:14	0:12:12	0:12:14	IMAI	M	YAMASHITA	M
653	J	J02	Girl	Request	Body	0:12:23	0:12:25	0:12:15	0:12:25	IMAI	M	SEIKO	F
654	J	J02	Girl	Request	Body	0:16:21	0:16:22	0:16:19	0:16:29	YASUDA	F	TAKAKO	F
655	J	J02	Girl	Request	Body	0:17:06	0:17:10	0:16:56	0:17:28	SEIKO	F	IMAI	M
656	J	J02	Girl	Request	Body	0:17:30	0:17:31	0:17:30	0:17:43	SEIKO	F	IMAI	M
657	J	J02	Girl	Request	Body	0:20:15	0:20:17	0:20:14	0:20:20	mitsuyama	F	MAKINO	M
658	J	J02	Girl	Request	Body	0:21:49	0:21:51	0:21:49	0:21:59	YOUKO	F	WADA	M
659	J	J02	Girl	Request	Body	0:29:31	0:29:32	0:29:28	0:29:51	SEIKO	F	IMAI	M
660	J	J02	Girl	Request	Body	0:29:58	0:29:59	0:29:53	0:30:01	IMAI	M	UEHARA	M
661	J	J02	Girl	Request	Body	0:30:56	0:30:57	0:30:47	0:31:15	KIHARA	M	SEIKO	F
662	J	J02	Girl	Request	Availability	0:36:52	0:36:53	0:36:50	0:36:53	SEIKO	F	IMAI	M
663	J	J02	Girl	Request	Body	0:38:50	0:38:52	0:38:38	0:39:10	ANZAI	F	YUKIKO	F
664	J	J02	Girl	Request	Body	0:39:38	0:39:40	0:39:31	0:39:56	ANZAI	F	YUKIKO	F
665	J	J02	Girl	Request	Body	0:40:13	0:40:15	0:40:10	0:40:16	mitsuyama	F	YUKIKO	F
666	J	J02	Girl	Request	Body	0:42:37	0:42:38	0:42:27	0:42:40	MURATA	M	YUKIKO	F
667	J	J02	Girl	Request	Body	0:53:00	0:53:01	0:52:40	0:53:01	SEIKO	F	KITAMURA	F
668	J	J02	Girl	Request	Body	1:01:31	1:01:34	1:01:24	1:01:36	NOJIMA	F	WADA	M
669	J	J02	Girl	Request	Body	1:02:00	1:02:01	1:01:59	1:02:06	WADA	M	YOUKO	F
670	J	J02	Girl	Request	Body	1:02:03	1:02:04	1:02:03	1:02:28	YOUKO	F	NOJIMA	F
671	J	J02	Girl	Request	Body	1:12:46	1:12:48	1:12:44	1:13:02	YUKIKO	F	ANZAI	F
672	J	J02	Girl	Request	Body	1:13:14	1:13:14	1:13:12	1:13:42	SEIKO	F	KITAMURA	F
673	J	J02	Girl	Request	Reason	1:30:50	1:30:52	1:30:47	1:30:57	ISHIKAWA	M	mitsuyama	F
674	J	J02	Girl	Request	Body	1:33:40	1:33:41	1:33:24	1:33:50	mitsuyama	F	ANZAI	F
675	J	J02	Girl	Request	Body	1:33:44	1:33:45	1:33:44	1:33:50	ANZAI	F	mitsuyama	F
676	J	J02	Girl	Request	Reward	1:34:06	1:34:06	1:34:06	1:34:11	MAKINO	M	ANZAI	F
677	J	J02	Girl	Request	Body	1:35:57	1:35:58	1:35:50	1:35:58	ANZAI	F	mitsuyama	F
678	J	J02	Girl	Request	Body	1:36:00	1:36:00	1:35:59	1:36:01	mitsuyama	F	YUKIKO	F
679	J	J02	Girl	Request	Body	1:36:03	1:36:04	1:36:02	1:36:05	ANZAI	F	YUKIKO	F
680	J	J02	Girl	Request	Body	1:36:25	1:36:26	1:36:20	1:36:39	ANZAI	F	YUKIKO	F
681	J	J02	Girl	Request	Body	1:37:22	1:37:27	1:36:42	1:37:27	YUKIKO	F	ANZAI	F
682	J	J02	Girl	Request	Body	1:42:25	1:42:27	1:42:24	1:42:27	KITAMURA	F	SAWAYAMA	F
683	J	J02	Girl	Request	Body	1:42:30	1:42:31	1:42:28	1:42:34	IMAI	M	SEIKO	F

Scene No	Language	Film No	Film Name	Category	Request Type	Start time	End time	Scene Start	Scene End	Speaker name	Speaker Gender	Addressee name	Addressee Gender
684	J	J02	Girl	Request	Condition	1:43:27	1:43:27	1:42:54	1:47:18	SEIKO	F	IMAI	M
685	J	J02	Girl	Request	Body	1:43:48	1:43:51	1:43:46	1:43:51	mitsuyama	F	ANZAI	F
686	J	J02	Girl	Request	Body	1:44:00	1:44:01	1:43:53	1:44:01	YUKIKO	F	ANZAI	F
687	J	J02	Girl	Request	Body	1:44:19	1:44:19	1:44:19	1:44:19	IMAI	M	SEIKO	F
688	J	J02	Girl	Request	Body	1:47:31	1:47:32	1:47:28	1:47:45	SEIKO	F	IMAI	M
689	J	J02	Girl	Request	Body	1:48:50	1:48:51	1:48:48	1:48:51	YOUKO	F	KINOSHITA	F
690	J	J02	Girl	Request	Body	1:48:56	1:48:57	1:48:54	1:48:57	YOUKO	F	WADA	M
691	J	J02	Girl	Request	Body	1:49:00	1:49:00	1:49:00	1:49:07	KINOSHITA	F	WADA	M
692	J	J02	Girl	Request	Body	1:52:54	1:52:55	1:52:44	1:52:55	WADA	M	YOUKO	F
693	J	J02	Girl	Request	Body	1:52:58	1:52:59	1:52:58	1:52:59	YOUKO	F	WADA	M
694	J	J02	Girl	Request	Body	1:53:40	1:53:40	1:53:40	1:53:41	YOUKO	F	WADA	M
695	J	J03	The Uchouten Hotel	Request	Body	0:03:48	0:03:49	0:03:39	0:03:53	SEO	M	BANNER PRODUCER	M
696	J	J03	The Uchouten Hotel	Request	Body	0:06:25	0:06:27	0:06:12	0:06:27	SHINDOU	M	YABE	F
697	J	J03	The Uchouten Hotel	Request	Body	0:06:33	0:06:36	0:06:29	0:06:49	YABE	F	SHINDOU	M
698	J	J03	The Uchouten Hotel	Request	Body	0:07:12	0:07:13	0:07:11	0:07:26	SEO	M	SOUSHIHAININ	M
699	J	J03	The Uchouten Hotel	Request	Body	0:08:17	0:08:19	0:08:15	0:08:24	SEO	M	SHINDOU	M
700	J	J03	The Uchouten Hotel	Request	Body	0:09:33	0:09:35	0:09:27	0:09:35	SHINDOU	M	YABE	F
701	J	J03	The Uchouten Hotel	Request	Body	0:09:53	0:09:55	0:09:44	0:09:56	SEO	M	YOOKO	F
702	J	J03	The Uchouten Hotel	Request	Body	0:10:01	0:10:03	0:09:59	0:10:05	SEO	M	SEO'S STAFF 1	M
703	J	J03	The Uchouten Hotel	Request	Body	0:10:39	0:10:41	0:10:39	0:10:43	YABE	F	SHINDOU	M
704	J	J03	The Uchouten Hotel	Request	Body	0:10:51	0:10:52	0:10:49	0:10:58	SEO'S STAFF 1	M	YOOKO	F
705	J	J03	The Uchouten Hotel	Request	Body	0:15:32	0:15:33	0:15:17	0:15:33	SHINDOU	M	LINEN ROOM STAFF	M
706	J	J03	The Uchouten Hotel	Request	Condition	0:20:06	0:20:07	0:20:04	0:20:12	SHINDOU	M	KENJI	M
707	J	J03	The Uchouten Hotel	Request	Body	0:22:28	0:22:31	0:22:15	0:22:37	YABE	F	MANNOSHO	M
708	J	J03	The Uchouten Hotel	Request	Body	0:22:58	0:22:58	0:22:52	0:23:00	AKAMARU	M	CHERII	F
709	J	J03	The Uchouten Hotel	Request	Body	0:23:11	0:23:12	0:23:11	0:23:12	AKAMARU	M	CHERII	F
710	J	J03	The Uchouten Hotel	Request	Body	0:23:15	0:23:17	0:23:13	0:23:26	AKAMARU	M	SHINDOU	M
711	J	J03	The Uchouten Hotel	Request	Body	0:23:20	0:23:22	0:23:18	0:23:26	SHINDOU	M	AKAMARU	M
712	J	J03	The Uchouten Hotel	Request	Body	0:24:10	0:24:11	0:24:10	0:24:13	JINBOU	M	MUTOUDA	M
713	J	J03	The Uchouten Hotel	Request	Body	0:29:09	0:29:09	0:29:09	0:29:09	KUROUDO	M	FEMALE CUSTOMER 1	F
714	J	J03	The Uchouten Hotel	Request	Body	0:29:29	0:29:30	0:29:24	0:29:33	JINBOU	M	MUTOUDA	M
715	J	J03	The Uchouten Hotel	Request	Body	0:29:32	0:29:33	0:29:32	0:29:33	MUTOUDA	M	JINBOU	M

Scene No	Language	Film No	Film Name	Category	Request Type	Start time	End time	Scene Start	Scene End	Speaker name	Speaker Gender	Addressee name	Addressee Gender
716	J	J03	The Uchouten Hotel	Request	Body	0:32:19	0:32:19	0:32:16	0:32:26	SHINDOU	M	YABE	F
717	J	J03	The Uchouten Hotel	Request	Body	0:33:47	0:33:49	0:33:40	0:34:28	SHINDOU	M	UKON	M
718	J	J03	The Uchouten Hotel	Request	Body	0:35:53	0:35:55	0:35:53	0:35:55	HANA	F	MUTSUKO	F
719	J	J03	The Uchouten Hotel	Request	Body	0:38:06	0:38:08	0:38:03	0:38:33	MUTOUDA	M	JINBOU	M
720	J	J03	The Uchouten Hotel	Request	Body	0:38:09	0:38:10	0:38:09	0:38:10	MUTOUDA	M	YOOKO	F
721	J	J03	The Uchouten Hotel	Request	Body	0:39:04	0:39:05	0:39:04	0:39:38	AKAMARU	M	CHERII	F
722	J	J03	The Uchouten Hotel	Request	Body	0:41:06	0:41:06	0:41:00	0:41:09	AKAMARU	M	SOUSHIHAININ	M
723	J	J03	The Uchouten Hotel	Request	Body	0:41:43	0:41:43	0:41:41	0:41:43	SHINDOU	M	YABE	F
724	J	J03	The Uchouten Hotel	Request	Body	0:43:40	0:43:40	0:43:38	0:43:40	SEO	M	SHINDOU	M
725	J	J03	The Uchouten Hotel	Request	Reason	0:44:47	0:44:49	0:44:41	0:44:52	SEO	M	SHINDOU	M
726	J	J03	The Uchouten Hotel	Request	Body	0:44:57	0:44:57	0:44:53	0:45:01	SHINDOU	M	YABE	F
727	J	J03	The Uchouten Hotel	Request	Body	0:47:39	0:47:40	0:47:34	0:48:51	YABE	F	KENJI	M
728	J	J03	The Uchouten Hotel	Request	Body	0:54:29	0:54:30	0:54:23	0:54:34	MUTOUDA	M	JINBOU	M
729	J	J03	The Uchouten Hotel	Request	Body	0:54:54	0:54:54	0:54:53	0:54:59	MUTOUDA	M	JINBOU	M
730	J	J03	The Uchouten Hotel	Request	Reward	1:05:21	1:05:22	1:05:21	1:05:41	HOTTA	M	YOOKO	F
731	J	J03	The Uchouten Hotel	Request	Body	1:06:09	1:06:09	1:06:08	1:06:13	MUTOUDA	M	WAITER	F
732	J	J03	The Uchouten Hotel	Request	Body	1:07:03	1:07:04	1:06:52	1:07:10	SHINDOU	M	UKON	M
733	J	J03	The Uchouten Hotel	Request	Condition	1:07:53	1:07:54	1:07:46	1:07:54	SHINDOU	M	UKON	M
734	J	J03	The Uchouten Hotel	Request	Body	1:09:57	1:09:59	1:09:57	1:10:10	POLICE	M	TAXI DRIVER	M
735	J	J03	The Uchouten Hotel	Request	Body	1:11:09	1:11:11	1:11:09	1:11:13	IMU	M	SHINDOU	M
736	J	J03	The Uchouten Hotel	Request	Body	1:11:13	1:11:15	1:11:12	1:11:15	SHINDOU	M	YABE	F
737	J	J03	The Uchouten Hotel	Request	Availability	1:17:26	1:17:28	1:17:23	1:17:28	SOUSHIHAININ	M	HOTTA	M
738	J	J03	The Uchouten Hotel	Request	Body	1:34:34	1:34:36	1:34:25	1:34:41	DOCTOR	M	BANDOU'S SON	M
739	J	J03	The Uchouten Hotel	Request	Body	1:35:14	1:35:15	1:35:03	1:35:26	TANGE	M	UKON	M
740	J	J03	The Uchouten Hotel	Request	Body	1:46:55	1:46:56	1:46:55	1:47:28	MUTOUDA	M	JINBOU	M
741	J	J03	The Uchouten Hotel	Request	Body	1:47:03	1:47:05	1:47:02	1:47:07	MUTOUDA	M	JINBOU	M
742	J	J03	The Uchouten Hotel	Request	Body	1:49:11	1:49:12	1:49:11	1:49:19	JINBOU	M	MUTOUDA	M
743	J	J03	The Uchouten Hotel	Request	Body	1:49:17	1:49:19	1:49:14	1:49:37	MUTOUDA	M	JINBOU	M
744	J	J03	The Uchouten Hotel	Request	Body	1:49:30	1:49:31	1:49:23	1:49:32	JINBOU	M	MUTOUDA	M
745	J	J03	The Uchouten Hotel	Request	Reason	1:49:46	1:49:48	1:49:43	1:49:54	SEO	M	MUTOUDA	M
746	J	J03	The Uchouten Hotel	Request	Body	1:49:58	1:50:01	1:49:55	1:50:09	SHINDOU	M	YABE	F
747	J	J03	The Uchouten Hotel	Request	Body	1:50:29	1:50:29	1:50:13	1:50:37	MUTOUDA	M	JINBOU	M
748	J	J03	The Uchouten Hotel	Request	Body	1:50:55	1:50:57	1:50:50	1:51:15	JINBOU	M	MUTOUDA	M
749	J	J03	The Uchouten Hotel	Request	Body	1:51:20	1:51:20	1:51:16	1:51:22	MUTOUDA	M	JINBOU	M
750	J	J03	The Uchouten Hotel	Request	Body	1:51:25	1:51:25	1:52:38	1:51:28	MUTOUDA	M	SHINDOU	M
751	J	J03	The Uchouten Hotel	Request	Body	1:52:47	1:52:48	1:52:47	1:52:50	SHINDOU	M	YABE	F

Scene No	Language	Film No	Film Name	Category	Request Type	Start time	End time	Scene Start	Scene End	Speaker name	Speaker Gender	Addressee name	Addressee Gender
752	J	J03	The Uchouten Hotel	Request	Body	1:54:27	1:54:28	1:54:20	1:55:13	SHINDOU	M	MUTOUDA	M
753	J	J03	The Uchouten Hotel	Request	Reason	1:56:07	1:56:10	1:55:57	1:56:22	KENJI	M	SHINDOU	M
754	J	J03	The Uchouten Hotel	Request	Body	2:04:02	2:04:03	2:03:59	2:04:03	AKAMARU	M	CHERII	F
755	J	J03	The Uchouten Hotel	Request	Body	2:04:46	2:04:48	2:04:41	2:05:06	SHINDOU	M	UKON	M
756	J	J04	Hagetaka	Request	Body	0:08:17	0:08:19	0:08:08	0:08:21	WASHIZU	M	SHIBANO	M
757	J	J04	Hagetaka	Request	Body	0:10:20	0:10:21	0:09:24	0:10:48	SHIBANO	M	WASHIZU	M
758	J	J04	Hagetaka	Request	Body	0:13:42	0:13:43	0:13:41	0:13:45	EDITOR IN CHIEF	M	CAMERAMAN 1	M
759	J	J04	Hagetaka	Request	Body	0:21:35	0:21:39	0:21:19	0:21:41	WASHIZU	M	NAKANOBÉ	M
760	J	J04	Hagetaka	Request	Body	0:25:53	0:25:54	0:25:53	0:25:59	RYUU	M	MORIYAMA	M
761	J	J04	Hagetaka	Request	Body	0:27:17	0:27:18	0:27:16	0:27:18	WASHIZU	M	NAKANOBÉ	M
762	J	J04	Hagetaka	Request	Body	0:27:57	0:28:00	0:27:57	0:29:32	FURUYA	M	WASHIZU	M
763	J	J04	Hagetaka	Request	Body	0:30:55	0:30:56	0:30:36	0:31:03	WASHIZU	M	NAKANOBÉ	M
764	J	J04	Hagetaka	Request	Reason	0:30:58	0:31:00	0:30:58	0:31:03	NAKANOBÉ	M	WASHIZU	M
765	J	J04	Hagetaka	Request	Body	0:34:58	0:34:59	0:34:58	0:35:40	WASHIZU	M	NAKANOBÉ	M
766	J	J04	Hagetaka	Request	Body	0:35:06	0:35:07	0:35:04	0:35:07	NAKANOBÉ	M	WASHIZU	M
767	J	J04	Hagetaka	Request	Body	0:40:06	0:40:07	0:40:03	0:40:07	RYUU	M	MORIYAMA	M
768	J	J04	Hagetaka	Request	Body	0:40:40	0:40:41	0:40:39	0:40:44	RYUU	M	HOTEL STAFF	M
769	J	J04	Hagetaka	Request	Body	0:52:05	0:52:06	0:52:05	0:52:08	WASHIZU	M	MURATA	M
770	J	J04	Hagetaka	Request	Body	1:01:04	1:01:05	1:01:04	1:01:21	RYUU	M	MISHIMA	F
771	J	J04	Hagetaka	Request	Body	1:01:26	1:01:28	1:01:23	1:02:53	RYUU	M	MISHIMA	F
772	J	J04	Hagetaka	Request	Body	1:02:00	1:02:01	1:02:00	1:02:05	MISHIMA	F	CAMERAMAN 2	M
773	J	J04	Hagetaka	Request	Body	1:02:01	1:02:01	1:02:01	1:02:04	RYUU	M	CAMERAMAN 2	M
774	J	J04	Hagetaka	Request	Body	1:03:11	1:03:12	1:03:02	1:04:05	FURUYA	M	SHIBANO	M
775	J	J04	Hagetaka	Request	Reason	1:07:27	1:07:31	1:07:12	1:07:45	EDITOR IN CHIEF	M	MISHIMA	F
776	J	J04	Hagetaka	Request	Body	1:09:48	1:09:49	1:09:44	1:10:00	EDITOR IN CHIEF	M	MISHIMA	F
777	J	J04	Hagetaka	Request	Body	1:10:25	1:10:25	1:10:25	1:10:25	MISHIMA	F	CAMERAMAN 3	M
778	J	J04	Hagetaka	Request	Body	1:19:18	1:19:19	1:19:01	1:19:23	WASHIZU	M	NISHINO	M
779	J	J04	Hagetaka	Request	Body	1:19:58	1:19:59	1:19:28	1:19:59	WASHIZU	M	NISHINO	M
780	J	J04	Hagetaka	Request	Body	1:22:01	1:22:02	1:21:51	1:22:21	RYUU	M	MORIYAMA	M
781	J	J04	Hagetaka	Request	Body	1:30:42	1:30:45	1:30:25	1:30:48	RYUU	M	NISHINO	M
782	J	J04	Hagetaka	Request	Body	2:02:48	2:02:49	2:02:48	2:02:49	WASHIZU	M	SHIBANO	M
783	J	J05	Ashita ga Aru sa	Request	Body	0:07:22	0:07:22	0:07:16	0:07:22	HAMADA	M	ENDOU	M
784	J	J05	Ashita ga Aru sa	Request	Body	0:11:58	0:11:59	0:11:58	0:11:59	HAMADA	M	HIGASHINO	M

Scene No	Language	Film No	Film Name	Category	Request Type	Start time	End time	Scene Start	Scene End	Speaker name	Speaker Gender	Addressee name	Addressee Gender
785	J	J05	Ashita ga Aru sa	Request	Body	0:12:33	0:12:34	0:12:33	0:12:34	HAMADA	M	HIGASHINO	M
786	J	J05	Ashita ga Aru sa	Request	Body	0:13:18	0:13:18	0:13:16	0:13:29	NOGUCHI	M	HAMADA	M
787	J	J05	Ashita ga Aru sa	Request	Body	0:19:04	0:19:06	0:18:56	0:19:06	BUCHOU	M	HAMADA	M
788	J	J05	Ashita ga Aru sa	Request	Body	0:19:25	0:19:25	0:19:07	0:19:37	HIGASHINO	M	NOGUCHI	M
789	J	J05	Ashita ga Aru sa	Request	Body	0:26:56	0:26:57	0:26:55	0:26:58	NOGUCHI	M	HAMADA	M
790	J	J05	Ashita ga Aru sa	Request	Availability	0:28:13	0:28:14	0:28:11	0:28:38	KAMIJOU	F	FUJII	M
791	J	J05	Ashita ga Aru sa	Request	Body	0:39:54	0:39:55	0:39:53	0:40:03	HAMADA	M	NOGUCHI	M
792	J	J05	Ashita ga Aru sa	Request	Body	0:41:05	0:41:06	0:41:04	0:41:11	NOGUCHI	M	HAMADA	M
793	J	J05	Ashita ga Aru sa	Request	Body	0:53:55	0:53:56	0:53:42	0:53:58	ATSUSHI	M	HAMADA	M
794	J	J05	Ashita ga Aru sa	Request	Body	0:54:16	0:54:17	0:54:15	0:54:30	ATSUSHI	M	HAMADA	M
795	J	J05	Ashita ga Aru sa	Request	Body	0:54:22	0:54:23	0:54:15	0:54:30	HAMADA	M	ATSUSHI	M
796	J	J05	Ashita ga Aru sa	Request	Body	0:58:09	0:58:10	0:58:06	0:58:11	MOCHIZUKI	M	FUJII	M
797	J	J05	Ashita ga Aru sa	Request	Body	1:00:03	1:00:04	1:00:03	1:00:04	HAMADA	M	MOCHIZUKI	M
798	J	J05	Ashita ga Aru sa	Request	Body	1:01:33	1:01:35	1:01:29	1:01:39	HAMADA	M	MOCHIZUKI	M
799	J	J05	Ashita ga Aru sa	Request	Body	1:02:18	1:02:18	1:02:18	1:02:18	MOCHIZUKI	M	KAMIJOU	F
800	J	J05	Ashita ga Aru sa	Request	Body	1:06:28	1:06:29	1:06:26	1:06:56	HAMADA	M	MOCHIZUKI	M
801	J	J05	Ashita ga Aru sa	Request	Body	1:16:19	1:16:20	1:16:16	1:16:35	NOGUCHI	M	SHIMADA	M
802	J	J05	Ashita ga Aru sa	Request	Body	1:16:26	1:16:29	1:16:24	1:16:35	SHIMADA	M	NOGUCHI	M
803	J	J05	Ashita ga Aru sa	Request	Body	1:16:35	1:16:36	1:16:35	1:16:38	SHIMADA	M	NOGUCHI	M
804	J	J05	Ashita ga Aru sa	Request	Body	1:16:43	1:16:44	1:16:43	1:16:47	SHIMADA	M	NOGUCHI	M
805	J	J05	Ashita ga Aru sa	Request	Body	1:17:59	1:18:00	1:17:59	1:18:00	HAMADA	M	NOGUCHI	M
806	J	J05	Ashita ga Aru sa	Request	Body	1:18:19	1:18:20	1:18:17	1:18:25	HAMADA	M	NOGUCHI	M
807	J	J05	Ashita ga Aru sa	Request	Body	1:18:51	1:18:53	1:18:46	1:19:24	HAMADA	M	ENDOU	M
808	J	J05	Ashita ga Aru sa	Request	Body	1:19:56	1:19:56	1:19:47	1:20:00	HAZAMA	M	ENDOU	M
809	J	J05	Ashita ga Aru sa	Request	Body	1:20:38	1:20:39	1:20:32	1:20:39	HAMADA	M	TANAKA	M
810	J	J05	Ashita ga Aru sa	Request	Body	1:22:59	1:22:59	1:22:58	1:23:32	NOGUCHI	M	HAMADA	M
811	J	J05	Ashita ga Aru sa	Request	Body	1:38:34	1:38:35	1:38:25	1:38:38	ATSUSHI	M	HAMADA	M
812	J	J05	Ashita ga Aru sa	Request	Body	1:38:51	1:38:52	1:38:49	1:39:15	FUJII	M	MOCHIZUKI	M
813	J	J05	Ashita ga Aru sa	Request	Body	1:39:48	1:39:50	1:39:26	1:39:50	TANAKA	M	NOGUCHI	M
814	J	J05	Ashita ga Aru sa	Request	Body	1:39:50	1:39:50	1:39:49	1:39:53	NOGUCHI	M	TANAKA	M
815	J	J06	Salary Man Neo	Request	Body	0:04:41	0:04:42	0:04:41	0:05:03	SHIRAISHI	M	SHINJOU	M
816	J	J06	Salary Man Neo	Request	Body	0:06:03	0:06:06	0:06:02	0:06:09	NAKANISHI	M	SHINJOU	M
817	J	J06	Salary Man Neo	Request	Body	0:06:08	0:06:09	0:06:06	0:06:16	SHINJOU	M	NAKANISHI	M
818	J	J06	Salary Man Neo	Request	Body	0:07:22	0:07:23	0:07:20	0:07:28	KAWAKAMI	M	SHINJOU	M



Scene No	Language	Film No	Film Name	Category	Request Type	Start time	End time	Scene Start	Scene End	Speaker name	Speaker Gender	Addressee name	Addressee Gender
819	J	J06	Salary Man Neo	Request	Body	0:08:02	0:08:04	0:07:58	0:08:05	KURAMA FUKU SHACHOU	M	KAWAKAMI	M
820	J	J06	Salary Man Neo	Request	Body	0:09:28	0:09:28	0:09:28	0:09:32	NAKANISHI	M	SHINJOU	M
821	J	J06	Salary Man Neo	Request	Body	0:09:50	0:09:52	0:09:37	0:10:04	NAKANISHI	M	SHINJOU	M
822	J	J06	Salary Man Neo	Request	Body	0:09:53	0:09:56	0:09:48	0:10:00	SHINJOU	M	NAKANISHI	M
823	J	J06	Salary Man Neo	Request	Body	0:10:19	0:10:21	0:10:18	0:10:24	NEO BIIRU'S RECEPTIONIST	F	SHINJOU	M
824	J	J06	Salary Man Neo	Request	Body	0:11:42	0:11:42	0:11:37	0:11:45	SHINJOU	M	NAKANISHI	M
825	J	J06	Salary Man Neo	Request	Body	0:11:47	0:11:48	0:11:47	0:11:52	NEO BIIRU'S RECEPTIONIST	F	SHINJOU	M
826	J	J06	Salary Man Neo	Request	Body	0:17:26	0:17:26	0:17:25	0:17:30	CADDIE	F	HOTEI	M
827	J	J06	Salary Man Neo	Request	Body	0:17:39	0:17:40	0:17:38	0:17:43	CADDIE	F	NEO	M
828	J	J06	Salary Man Neo	Request	Body	0:19:35	0:19:36	0:19:35	0:19:36	CADDIE	F	KONISHI	M
829	J	J06	Salary Man Neo	Request	Reason	0:19:47	0:19:47	0:19:44	0:19:55	NEO	M	HOTEI	M
830	J	J06	Salary Man Neo	Request	Reason	0:20:04	0:20:05	0:20:02	0:20:08	NEO	M	HOTEI	M
831	J	J06	Salary Man Neo	Request	Body	0:21:02	0:21:03	0:20:58	0:21:18	NEO	M	CADDIE	F
832	J	J06	Salary Man Neo	Request	Body	0:25:40	0:25:41	0:25:31	0:25:48	MINAGAWA	M	SHINJOU	M
833	J	J06	Salary Man Neo	Request	Body	0:25:46	0:25:48	0:25:40	0:25:48	SHINJOU	M	MINAGAWA	M
834	J	J06	Salary Man Neo	Request	Reason	0:28:27	0:28:28	0:28:20	0:28:38	NAKANISHI	M	SHINJOU	M
835	J	J06	Salary Man Neo	Request	Body	0:28:46	0:28:48	0:28:43	0:28:50	NAKANISHI	M	SHINJOU	M
836	J	J06	Salary Man Neo	Request	Body	0:29:30	0:29:32	0:29:24	0:29:38	NAKANISHI	M	SAITOU	M
837	J	J06	Salary Man Neo	Request	Body	0:29:41	0:29:42	0:29:39	0:29:43	SAITOU	M	NAKANISHI	M
838	J	J06	Salary Man Neo	Request	Reason	0:31:32	0:31:33	0:31:32	0:31:38	SHINJOU	M	NAKANISHI	M
839	J	J06	Salary Man Neo	Request	Body	0:35:51	0:35:55	0:35:51	0:36:03	KURAMA SHACHOU	F	KAWAKAMI	M
840	J	J06	Salary Man Neo	Request	Body	0:45:04	0:45:06	0:44:54	0:46:16	SHINJOU	M	NAKANISHI	M
841	J	J06	Salary Man Neo	Request	Body	0:46:41	0:46:43	0:46:41	0:46:47	NAKANISHI	M	SHINJOU	M
842	J	J06	Salary Man Neo	Request	Body	0:50:24	0:50:24	0:50:21	0:50:26	NAKANISHI	M	SHINJOU	M
843	J	J06	Salary Man Neo	Request	Body	1:01:43	1:01:43	1:01:42	1:01:49	NAKANISHI	M	SHIRAISHI	M
844	J	J06	Salary Man Neo	Request	Body	1:05:48	1:05:49	1:05:44	1:05:49	SHINJOU	M	NEO BIIRU'S RECEPTIONIST	F
845	J	J06	Salary Man Neo	Request	Body	1:13:40	1:13:41	1:13:09	1:13:48	NAKANISHI	M	SHINJOU	M
846	J	J06	Salary Man Neo	Request	Body	1:13:58	1:13:59	1:13:56	1:14:04	SHINJOU	M	NAKANISHI	M
847	J	J06	Salary Man Neo	Request	Body	1:24:18	1:24:19	1:24:17	1:24:19	BAR MASTER	M	SHINJOU	M
848	J	J06	Salary Man Neo	Request	Body	1:26:40	1:26:41	1:26:18	1:26:43	HOTEI	M	MINAGAWA	M

Scene No	Language	Film No	Film Name	Category	Request Type	Start time	End time	Scene Start	Scene End	Speaker name	Speaker Gender	Addressee name	Addressee Gender
849	J	J06	Salary Man Neo	Request	Body	1:28:28	1:28:29	1:28:27	1:28:30	SAKURAGI	F	CM DIRECTOR	M
850	J	J06	Salary Man Neo	Request	Reason	1:40:10	1:40:11	1:40:08	1:40:27	SHINJOU	M	NAKANISHI	M
851	J	J06	Salary Man Neo	Request	Body	1:40:27	1:40:28	1:40:27	1:40:39	NAKANISHI	M	SHINJOU	M
852	J	J07	Peanuts	Request	Body	0:09:24	0:09:26	0:08:44	0:09:32	AKIYOSHI	M	SAGARA	M
853	J	J07	Peanuts	Request	Body	0:16:39	0:16:40	0:16:38	0:16:45	SAGARA	M	ITTETSU	M
854	J	J07	Peanuts	Request	Body	0:20:09	0:20:12	0:20:08	0:20:13	AKIYOSHI	M	HOSTESS	F
855	J	J07	Peanuts	Request	Condition	0:20:58	0:20:59	0:20:58	0:21:01	AKIYOSHI	M	FUMINO	M
856	J	J07	Peanuts	Request	Body	0:24:08	0:24:10	0:24:08	0:24:10	MIYUKI	F	AKIYOSHI	M
857	J	J07	Peanuts	Request	Body	0:24:48	0:24:49	0:24:48	0:25:04	AKIYOSHI	M	MIYUKI	F
858	J	J07	Peanuts	Request	Body	0:25:24	0:25:25	0:25:05	0:25:28	AKIYOSHI	M	MIYUKI	F
859	J	J07	Peanuts	Request	Body	0:26:52	0:26:53	0:26:50	0:26:57	AKIYOSHI	M	AKANE	F
860	J	J07	Peanuts	Request	Reason	0:27:28	0:27:29	0:27:25	0:27:53	AKIYOSHI	M	OTHER CUSTOMER	M
861	J	J07	Peanuts	Request	Reward	0:29:46	0:29:47	0:29:43	0:30:19	SHIBUYA	M	KUSANO	M
862	J	J07	Peanuts	Request	Body	0:30:56	0:30:58	0:30:40	0:31:04	SAGARA	M	MAN 1	M
863	J	J07	Peanuts	Request	Availability	0:35:00	0:35:04	0:34:32	0:35:57	OOSAKI	M	KUSANO	M
864	J	J07	Peanuts	Request	Body	0:34:46	0:34:48	0:34:46	0:34:50	KUSANO	M	OOSAKI	M
865	J	J07	Peanuts	Request	Body	0:37:20	0:37:20	0:37:20	0:37:28	SAGARA	M	MIYAMOTO	M
866	J	J07	Peanuts	Request	Body	0:38:13	0:38:14	0:37:56	0:38:18	AKIYOSHI	M	MIYAMOTO	M
867	J	J07	Peanuts	Request	Body	0:40:06	0:40:08	0:39:52	0:40:14	AKIYOSHI	M	MIYUKI	F
868	J	J07	Peanuts	Request	Body	0:40:22	0:40:24	0:40:16	0:40:30	SHIBUYA'S STAFF 1	M	MS. SAGARA	F
869	J	J07	Peanuts	Request	Body	0:40:38	0:40:39	0:40:36	0:40:50	SHIBUYA'S STAFF 1	M	SAGARA	M
870	J	J07	Peanuts	Request	Body	0:43:49	0:43:51	0:43:44	0:44:04	MIYAMOTO	M	AKIYOSHI	M
871	J	J07	Peanuts	Request	Body	0:49:12	0:49:13	0:49:02	0:49:14	FUMINO	M	PACHINKO PARLOR STAFF	F
872	J	J07	Peanuts	Request	Body	0:52:22	0:52:23	0:51:59	0:52:23	SAGARA	M	ITTETSU	M
873	J	J07	Peanuts	Request	Body	0:59:59	1:00:01	0:59:56	1:00:06	AKAIWA	M	AKIYOSHI	M
874	J	J07	Peanuts	Request	Reason	1:08:53	1:08:54	1:08:49	1:09:00	ITTETSU	M	MALE CUSTOMER 1	M
875	J	J07	Peanuts	Request	Body	1:16:07	1:16:08	1:16:00	1:16:10	NURSE 1	F	AKANE	F
876	J	J07	Peanuts	Request	Body	1:16:11	1:16:12	1:16:11	1:16:12	AKAIWA	M	NURSE 1	F
877	J	J07	Peanuts	Request	Body	1:17:56	1:17:57	1:17:53	1:18:01	OOSAKI	M	SHIBUYA	M
878	J	J07	Peanuts	Request	Body	1:18:47	1:18:49	1:18:43	1:18:54	SHIBUYA	M	KANTOKU	M
879	J	J07	Peanuts	Request	Body	1:19:33	1:19:35	1:19:31	1:19:44	KUSANO	M	HARUO	M

Scene No	Language	Film No	Film Name	Category	Request Type	Start time	End time	Scene Start	Scene End	Speaker name	Speaker Gender	Addressee name	Addressee Gender
880	J	J07	Peanuts	Request	Body	1:48:31	1:48:32	1:48:22	1:48:33	AKIYOSHI	M	SAGARA	M
881	J	J08	Yougashiten Koandoru	Request	Body	0:04:28	0:04:30	0:04:21	0:04:37	YORIKO	F	TOMURA	M
882	J	J08	Yougashiten Koandoru	Request	Body	0:05:49	0:05:51	0:05:39	0:05:51	NATSUME	F	JURIAN	M
883	J	J08	Yougashiten Koandoru	Request	Body	0:05:55	0:05:56	0:05:54	0:05:58	YORIKO	F	JURIAN	M
884	J	J08	Yougashiten Koandoru	Request	Body	0:06:53	0:06:56	0:06:49	0:07:01	YORIKO	F	NATSUME	F
885	J	J08	Yougashiten Koandoru	Request	Body	0:07:16	0:07:18	0:07:11	0:07:24	NATSUME	F	YORIKO	F
886	J	J08	Yougashiten Koandoru	Request	Body	0:08:38	0:08:40	0:08:16	0:09:38	NATSUME	F	YORIKO	F
887	J	J08	Yougashiten Koandoru	Request	Body	0:11:49	0:11:50	0:11:06	0:12:17	YORIKO	F	NATSUME	F
888	J	J08	Yougashiten Koandoru	Request	Body	0:14:22	0:14:23	0:14:16	0:14:24	NATSUME	F	YORIKO	F
889	J	J08	Yougashiten Koandoru	Request	Body	0:23:22	0:23:25	0:23:11	0:23:25	MARIKO	F	NATSUME	F
890	J	J08	Yougashiten Koandoru	Request	Body	0:25:13	0:25:13	0:25:11	0:25:14	YORIKO	F	NATSUME	F
891	J	J08	Yougashiten Koandoru	Request	Body	0:25:15	0:25:16	0:25:15	0:25:18	YORIKO	F	NATSUME	F
892	J	J08	Yougashiten Koandoru	Request	Body	0:28:52	0:28:53	0:28:42	0:28:55	YORIKO	F	NATSUME	F
893	J	J08	Yougashiten Koandoru	Request	Body	0:32:43	0:32:44	0:32:08	0:33:03	CHEF 1	M	TOMURA	M
894	J	J08	Yougashiten Koandoru	Request	Body	0:33:40	0:33:42	0:33:20	0:34:05	NATSUME	F	YORIKO	F
895	J	J08	Yougashiten Koandoru	Request	Body	0:34:04	0:34:05	0:34:04	0:34:06	YORIKO	F	NATSUME	F
896	J	J08	Yougashiten Koandoru	Request	Body	0:40:37	0:40:38	0:40:31	0:40:39	YORIKO	F	NATSUME	F
897	J	J08	Yougashiten Koandoru	Request	Body	0:41:15	0:41:16	0:41:08	0:41:30	MARIKO	F	NATSUME	F
898	J	J08	Yougashiten Koandoru	Request	Body	0:50:35	0:50:36	0:50:26	0:50:40	NATSUME	F	YORIKO	F
899	J	J08	Yougashiten Koandoru	Request	Body	0:50:43	0:50:44	0:50:42	0:51:07	YORIKO	F	NATSUME	F
900	J	J08	Yougashiten Koandoru	Request	Reason	0:53:20	0:53:22	0:53:18	0:53:26	YORIKO	F	YOSHIKAWA	F
901	J	J08	Yougashiten Koandoru	Request	Body	0:54:35	0:54:38	0:54:30	0:54:41	YOSHIKAWA	F	NATSUME	F
902	J	J08	Yougashiten Koandoru	Request	Body	0:57:10	0:57:11	0:56:48	0:57:39	NATSUME	F	TOMURA	M
903	J	J08	Yougashiten Koandoru	Request	Body	0:57:12	0:57:12	0:57:12	0:57:17	TOMURA	M	NATSUME	F
904	J	J08	Yougashiten Koandoru	Request	Body	0:57:27	0:57:28	0:57:21	0:57:39	TOMURA	M	NATSUME	F
905	J	J08	Yougashiten Koandoru	Request	Body	1:02:07	1:02:08	1:02:04	1:02:12	TOMURA	M	TOMURA'S STAFF 1	M
906	J	J08	Yougashiten Koandoru	Request	Body	1:03:01	1:03:02	1:03:00	1:03:03	TOMURA	M	DRIVER	M
907	J	J08	Yougashiten Koandoru	Request	Body	1:17:33	1:17:36	1:17:28	1:17:39	NATSUME	F	MR. YOSHIKAWA	M
908	J	J08	Yougashiten Koandoru	Request	Body	1:23:33	1:23:36	1:23:26	1:25:10	NATSUME	F	TOMURA	M
909	J	J08	Yougashiten Koandoru	Request	Body	1:23:54	1:23:55	1:23:54	1:24:13	TOMURA	M	NATSUME	F
910	J	J08	Yougashiten Koandoru	Request	Body	1:30:51	1:30:51	1:30:47	1:30:52	TOMURA	M	NATSUME	F
911	J	J08	Yougashiten Koandoru	Request	Body	1:33:27	1:33:28	1:33:15	1:33:30	TOMURA	M	MARIKO	F
912	J	J08	Yougashiten Koandoru	Request	Body	1:37:09	1:37:11	1:37:06	1:37:11	NATSUME	F	MARIKO	F
913	J	J08	Yougashiten Koandoru	Request	Body	1:43:04	1:43:05	1:43:00	1:43:23	TOMURA	M	NATSUME	F
914	J	J08	Yougashiten Koandoru	Request	Body	1:43:29	1:43:29	1:43:27	1:43:30	WAITER 1	M	TOMURA	M

Scene No	Language	Film No	Film Name	Category	Request Type	Start time	End time	Scene Start	Scene End	Speaker name	Speaker Gender	Addressee name	Addressee Gender
915	J	J08	Yougashiten Koandoru	Request	Body	1:46:24	1:46:25	1:46:17	1:46:43	NATSUME	F	TOMURA	M
916	J	J08	Yougashiten Koandoru	Request	Body	1:46:20	1:46:20	1:46:17	1:46:20	TOMURA	M	NATSUME	F
917	J	J09	Hero	Request	Reason	0:06:45	0:06:46	0:06:44	0:06:49	KURYUU	M	AMAMIYA	F
918	J	J09	Hero	Request	Body	0:08:05	0:08:05	0:08:05	0:08:15	EGAMI	M	GOUDA	M
919	J	J09	Hero	Request	Body	0:11:08	0:11:10	0:11:08	0:11:11	EGAMI	M	AMAMIYA	F
920	J	J09	Hero	Request	Body	0:11:14	0:11:15	0:11:13	0:11:15	SUETSUGU	M	EGAMI	M
921	J	J09	Hero	Request	Body	0:11:16	0:11:17	0:11:15	0:11:19	SHIBAYAMA	M	ENDOU	M
922	J	J09	Hero	Request	Body	0:11:40	0:11:42	0:11:32	0:12:12	USHIMARU	M	KURYUU	M
923	J	J09	Hero	Request	Body	0:24:15	0:24:16	0:24:09	0:24:19	GAMOU	M	JUDGE	M
924	J	J09	Hero	Request	Body	0:24:19	0:24:19	0:24:19	0:24:19	JUDGE	M	BALIFF 1	M
925	J	J09	Hero	Request	Body	0:25:13	0:25:14	0:25:13	0:25:14	GAMOU	M	BALIFF 1	M
926	J	J09	Hero	Request	Body	0:27:31	0:27:33	0:27:31	0:27:42	EGAMI	M	GOUDA	M
927	J	J09	Hero	Request	Body	0:27:44	0:27:45	0:27:41	0:27:45	GOUDA	M	EGAMI SCRAP	M
928	J	J09	Hero	Request	Body	0:31:39	0:31:40	0:31:38	0:31:40	KURYUU	M	PROCESSOR STAFF	M
929	J	J09	Hero	Request	Body	0:33:05	0:33:06	0:32:56	0:33:24	KURYUU	M	MAYUZUMI	M
930	J	J09	Hero	Request	Body	0:36:39	0:36:41	0:36:22	0:36:54	MAYUZUMI	M	KURYUU SCRAP	M
931	J	J09	Hero	Request	Body	0:38:19	0:38:19	0:38:17	0:38:20	KURYUU	M	PROCESSOR STAFF	M
932	J	J09	Hero	Request	Availability	0:45:21	0:45:22	0:45:21	0:45:45	AMAMIYA	F	KIMU	M
933	J	J09	Hero	Request	Body	0:46:30	0:46:31	0:46:25	0:46:31	USHIMARU	M	EGAMI	M
934	J	J09	Hero	Request	Body	1:00:10	1:00:15	0:59:53	1:00:25	GAMOU	M	KURYUU	M
935	J	J09	Hero	Request	Body	1:05:22	1:05:24	1:05:19	1:05:24	KURYUU	M	IZUMITANI	F
936	J	J09	Hero	Request	Condition	1:09:46	1:09:47	1:09:45	1:09:48	SECURITY GUARD	M	MAYUZUMI	M
937	J	J09	Hero	Request	Body	1:10:02	1:10:04	1:09:57	1:10:21	MAYUZUMI	M	KURYUU	M
938	J	J09	Hero	Request	Body	1:10:37	1:10:39	1:10:21	1:10:41	SHIBAYAMA	M	MAYUZUMI	M
939	J	J09	Hero	Request	Body	1:11:16	1:11:17	1:11:08	1:11:38	AMAMIYA	F	MAYUZUMI	M
940	J	J09	Hero	Request	Body	1:15:37	1:15:37	1:15:36	1:15:40	EGAMI	M	SUETSUGU	M
941	J	J09	Hero	Request	Body	1:17:24	1:17:26	1:17:15	1:17:29	NAKAMURA	F	EGAMI	M
942	J	J09	Hero	Request	Body	1:19:12	1:19:13	1:18:41	1:19:13	MAYUZUMI	M	KURYUU	M
943	J	J09	Hero	Request	Body	1:20:39	1:20:40	1:20:39	1:20:43	KURYUU	M	AMAMIYA	F
944	J	J09	Hero	Request	Body	1:20:48	1:20:49	1:20:48	1:20:51	KURYUU	M	AMAMIYA	F

Scene No	Language	Film No	Film Name	Category	Request Type	Start time	End time	Scene Start	Scene End	Speaker name	Speaker Gender	Addressee name	Addressee Gender
945	J	J09	Hero	Request	Body	1:24:01	1:24:06	1:24:01	1:24:24	KURYUU	M	JUDGE	M
946	J	J09	Hero	Request	Body	1:27:49	1:27:51	1:27:45	1:28:42	TAKITA	M	KURYUU	M
947	J	J09	Hero	Request	Body	1:32:52	1:32:54	1:32:52	1:33:36	GAMOU	M	KURYUU	M
948	J	J09	Hero	Request	Body	1:37:47	1:37:48	1:37:38	1:38:13	USHIMARU	M	KURYUU	M
949	J	J09	Hero	Request	Availability	1:42:01	1:42:02	1:41:58	1:42:02	KURYUU	M	HANAOKA	M
950	J	J09	Hero	Request	Body	1:42:55	1:42:56	1:42:53	1:42:56	JUDGE	M	OOYABU	M
951	J	J09	Hero	Request	Body	1:44:01	1:44:02	1:43:59	1:44:23	HANAOKA	M	KURYUU	M
952	J	J09	Hero	Request	Body	1:44:35	1:44:36	1:44:35	1:44:40	JUDGE	M	HANAOKA	M
953	J	J09	Hero	Request	Body	1:51:34	1:51:36	1:51:33	1:53:50	KURYUU	M	JUDGE	M
954	J	J09	Hero	Request	Body	1:52:53	1:52:55	1:52:49	1:53:50	HANAOKA	M	GAMOU	M
955	J	J09	Hero	Request	Body	1:52:56	1:52:57	1:52:56	1:52:57	JUDGE	M	HANAOKA	M
956	J	J09	Hero	Request	Body	1:53:15	1:53:16	1:53:15	1:53:27	GAMOU	M	AMAMIYA	F
957	J	J09	Hero	Request	Body	1:54:04	1:54:06	1:53:57	1:54:06	GAMOU	M	JUDGE	M
958	J	J09	Hero	Request	Body	1:54:08	1:54:09	1:54:08	1:54:26	JUDGE	M	HANAOKA	M
959	J	J09	Hero	Request	Body	1:55:56	1:55:59	1:55:49	1:55:59	GAMOU	M	KURYUU	M
960	J	J10	Kenchou no Hoshi	Request	Body	0:03:33	0:03:34	0:03:25	0:03:39	NOMURA	M	KUDOU	M
961	J	J10	Kenchou no Hoshi	Request	Body	0:03:58	0:03:59	0:03:48	0:04:10	NOMURA	M	MIKA	F
962	J	J10	Kenchou no Hoshi	Request	Availability	0:04:39	0:04:41	0:04:34	0:04:58	KITAMURA	M	NOMURA	M
963	J	J10	Kenchou no Hoshi	Request	Body	0:14:05	0:14:06	0:13:58	0:14:06	SHIMIZU	M	NOMURA	M
964	J	J10	Kenchou no Hoshi	Request	Body	0:15:17	0:15:18	0:15:14	0:15:19	NINOMIYA	F	HIROMI	F
965	J	J10	Kenchou no Hoshi	Request	Body	0:15:24	0:15:25	0:15:21	0:15:26	NINOMIYA	F	NOMURA	M
966	J	J10	Kenchou no Hoshi	Request	Body	0:15:36	0:15:36	0:15:33	0:15:36	NINOMIYA	F	MALE STAFF 1	M
967	J	J10	Kenchou no Hoshi	Request	Body	0:15:48	0:15:50	0:15:38	0:15:54	NOMURA	M	NINOMIYA	F
968	J	J10	Kenchou no Hoshi	Request	Body	0:16:08	0:16:09	0:16:07	0:16:09	NINOMIYA	F	NINOMIYA	F
969	J	J10	Kenchou no Hoshi	Request	Body	0:16:11	0:16:12	0:16:10	0:16:25	NOMURA	M	NINOMIYA	F
970	J	J10	Kenchou no Hoshi	Request	Body	0:16:30	0:16:32	0:16:26	0:16:54	NOMURA	M	NINOMIYA	F
971	J	J10	Kenchou no Hoshi	Request	Body	0:19:07	0:19:09	0:19:07	0:19:11	NOMURA	M	MALE STAFF 2	M
972	J	J10	Kenchou no Hoshi	Request	Body	0:19:21	0:19:23	0:19:11	0:19:35	NINOMIYA	F	NOMURA	M
973	J	J10	Kenchou no Hoshi	Request	Body	0:19:46	0:19:48	0:19:46	0:20:09	NOMURA	M	NINOMIYA	F
974	J	J10	Kenchou no Hoshi	Request	Body	0:20:20	0:20:22	0:20:11	0:20:23	NINOMIYA	F	SHIMIZU	M
975	J	J10	Kenchou no Hoshi	Request	Body	0:20:22	0:20:23	0:20:22	0:20:55	SHIMIZU	M	NINOMIYA	F
976	J	J10	Kenchou no Hoshi	Request	Body	0:21:36	0:21:38	0:21:26	0:21:57	NINOMIYA	F	NOMURA	M
977	J	J10	Kenchou no Hoshi	Request	Body	0:24:28	0:24:30	0:24:21	0:24:51	NINOMIYA	F	NOMURA	M
978	J	J10	Kenchou no Hoshi	Request	Body	0:27:23	0:27:25	0:27:16	0:27:28	SHIMIZU	M	NINOMIYA	F

Scene No	Language	Film No	Film Name	Category	Request Type	Start time	End time	Scene Start	Scene End	Speaker name	Speaker Gender	Addressee name	Addressee Gender
979	J	J10	Kenchou no Hoshi	Request	Body	0:30:06	0:30:08	0:30:04	0:30:10	NINOMIYA	F	NOMURA	M
980	J	J10	Kenchou no Hoshi	Request	Body	0:31:11	0:31:13	0:30:52	0:31:13	NOMURA	M	NINOMIYA	F
981	J	J10	Kenchou no Hoshi	Request	Reason	0:36:32	0:36:36	0:36:25	0:36:36	NINOMIYA	F	NOMURA	M
982	J	J10	Kenchou no Hoshi	Request	Body	0:38:09	0:38:11	0:37:23	0:38:11	ASANO	M	NOMURA	M
983	J	J10	Kenchou no Hoshi	Request	Body	0:45:32	0:45:34	0:45:22	0:45:44	NOMURA	M	HAMAOKA	M
984	J	J10	Kenchou no Hoshi	Request	Body	0:45:57	0:45:58	0:45:53	0:46:21	NOMURA	M	HAMAOKA	M
985	J	J10	Kenchou no Hoshi	Request	Body	0:48:42	0:48:44	0:48:41	0:48:44	KOGA	M	SAKURAI	M
986	J	J10	Kenchou no Hoshi	Request	Body	0:51:05	0:51:07	0:51:03	0:51:30	NOMURA	M	KITAMURA	M
987	J	J10	Kenchou no Hoshi	Request	Body	0:52:31	0:52:31	0:52:18	0:52:42	SHIMIZU	M	SHIOMI	M
988	J	J10	Kenchou no Hoshi	Request	Body	1:08:53	1:08:54	1:08:23	1:11:04	NINOMIYA	F	NOMURA	M
989	J	J10	Kenchou no Hoshi	Request	Body	1:12:03	1:12:05	1:12:01	1:12:13	WATANABE	M	SHIMIZU	M
990	J	J10	Kenchou no Hoshi	Request	Body	1:13:10	1:13:11	1:13:04	1:13:11	NOMURA	M	SHIMIZU	M
991	J	J10	Kenchou no Hoshi	Request	Body	1:14:35	1:14:37	1:14:31	1:15:00	NOMURA	M	WATANABE	M
992	J	J10	Kenchou no Hoshi	Request	Body	1:15:17	1:15:19	1:15:13	1:15:26	NINOMIYA	F	NOMURA	M
993	J	J10	Kenchou no Hoshi	Request	Body	1:15:49	1:15:50	1:15:46	1:15:50	NOMURA	M	NINOMIYA	F
994	J	J10	Kenchou no Hoshi	Request	Body	1:17:38	1:17:38	1:17:38	1:17:39	NINOMIYA	F	NOMURA	M
995	J	J10	Kenchou no Hoshi	Request	Body	1:27:41	1:27:42	1:27:30	1:27:50	NOMURA	M	SHIMIZU	M
996	J	J10	Kenchou no Hoshi	Request	Body	1:28:39	1:28:41	1:28:30	1:28:50	NOMURA	M	HAMAOKA	M
997	J	J10	Kenchou no Hoshi	Request	Body	1:30:17	1:30:23	1:30:03	1:30:36	HAMAOKA	M	NOMURA	M
998	J	J10	Kenchou no Hoshi	Request	Body	1:34:41	1:34:42	1:34:31	1:34:42	NINOMIYA	F	SAKURAI	M
999	J	J10	Kenchou no Hoshi	Request	Body	1:34:45	1:34:48	1:34:43	1:34:55	KOGA	M	NOMURA	M
1000	J	J10	Kenchou no Hoshi	Request	Body	1:59:34	1:59:35	1:59:26	1:59:50	NOMURA	M	SECURITY GUARD	M
1001	J	J10	Kenchou no Hoshi	Request	Body	1:59:38	1:59:39	1:59:36	1:59:43	SHIOMI	M	NINOMIYA	F

Scene No	Language	Words/Description	Request Form	Sentence Form	Honorifics
1	E	Remind me.	Imperative	Imperative	-
2	E	sit sit sit down,	Imperative	Imperative	-
3	E	Why don't you tell me what happened?	Why don't you ~?	Interrogative	-
4	E	Get a towel.	Imperative	Imperative	-
5	E	I need a pay check.	I need ~	Declarative	-
6	E	I want you to come with me.	I want you to ~	Declarative	-
7	E	you need to know about that.	You need to ~	Declarative	-
8	E	I was wondering, could you tell me who I'd talk to about maybe getting an advance on my paycheck?	I was wondering could you ~?	Interrogative	-
9	E	shut the fuck up.	Imperative	Imperative	-
10	E	Let's start over,	Let's ~	Imperative	-
11	E	Just think of me as the person next door who likes it quiet.	Imperative	Imperative	-
12	E	Will you accept my apology?	Will you ~?	Interrogative	-
13	E	You give me your number.	You + declarative	Declarative	-
14	E	I have to open a file.	I have to ~	Declarative	-
15	E	Excuse me?	Imperative	Imperative	-
16	E	you may want to ur... rethink your wardrobe a little.	You may want ~	Declarative	-
17	E	You might wanna rethink those ties.	You might wanna ~	Declarative	-
18	E	could you remind me,	Could you ~?	Interrogative	-
19	E	Would you mind if I investigate this a little further?	Would you mind if I ~?	Interrogative	-
20	E	Do you have a minute? ((at MR AND MRS. JENSEN'S HOUSE))	Do you have ~?	Interrogative	-
21	E	I'm on the prowl for some water records.	I'm on the prowl for ~	Declarative	-
22	E	You just tell me what you wanna look at,	You + declarative	Declarative	-
23	E	Would that be all right with you?	Would that be all right ~?	Interrogative	-
24	E	I am just gonna need you to sign [in here.]	I am gonna need you ~	Declarative	-
25	E	Can I just...?	Can I ~?	Interrogative	-
26	E	I'll call you if I need anything.	I'll ~ if	Declarative	-
27	E	get it out.	Imperative	Imperative	-
28	E	You have to hire me back.	You have to ~	Declarative	-
29	E	could I have a look at it?	Could I ~?	Interrogative	-
30	E	I want a raise. And, benefits, ...	I want ~	Declarative	-
31	E	find uh, what we need?	What makes you think you can ~	Declarative	-
32	E	we need to have those records back now,	We need to ~	Declarative	-
33	E	Fax these to this number,	Imperative	Imperative	-
34	E	Look at these readings.	Imperative	Imperative	-
35	E	Can I ...	Can I ~?	Interrogative	-

Scene No	Language	Words/Description	Request Form	Sentence Form	Honorifics
36	E	Have a fucking cup of coffee,	Imperative	Imperative	-
37	E	Can I come in? ((@PAMELA'S HOUSE))	Can I ~?	Interrogative	-
38	E	Can I ask why?	Can I ~?	Interrogative	-
39	E	Don't tell me I don't work hard.	Imperative	Imperative	-
40	E	If, and only if, you find all the evidence to back this up...	If	Omission	-
41	E	Another raise wouldn't hurt.	3 wouldn't hurt	Declarative	-
42	E	Tell me something. ((@ WATER BOARD))	Imperative	Imperative	-
43	E	Would you like to .. just give me .. one-- ((NOISY))	Would you like to ~?	Interrogative	-
44	E	Is it okay if I write some of this down? ((WIND))	Is it okay if I ~?	Interrogative	-
45	E	You show me the document that proves it.	You + declarative	Declarative	-
46	E	You gotta promise me that we're gonna get them. ((@JENSEN'S HOUSE)) ((M))	You gotta ~	Declarative	-
47	E	Show them into the conference room.	Imperative	Imperative	-
48	E	just listen.	Imperative	Imperative	-
49	E	make a point.	Imperative	Imperative	-
50	E	Don't talk to me like I'm an idiot,	Imperative	Imperative	-
51	E	if you could walk me through, ((M)) all of the elements of Annabelle's illnesses.	If you could ~	Omission	-
52	E	Can I take a brief break here for a moment? ((@ED'S CONFERNCE ROOM))	Can I ~?	Interrogative	-
53	E	Will you [listen to me?]	Will you ~?	Interrogative	-
54	E	Get well.	Imperative	Imperative	-
55	E	can I get that coffee to go? ((M))	Can I ~?	Interrogative	-
56	E	I feel like I can talk to you too, ((M))	I feel like I can ~	Declarative	-
57	E	Can you .. excuse me .. for .. just a ... quick second? ((M))	Can you ~?	Interrogative	-
58	E	May I?	May I ~?	Interrogative	-
59	E	I want you to be prepared	I want you to ~	Declarative	-
60	E	you have to trust my experience [and judgement in the] --	You have to ~	Declarative	-
61	E	Don't use big words you don't understand.	Imperative	Imperative	-
62	E	You should reward me accordingly.	You should ~	Declarative	-
63	E	I want you to know something,	I want you to ~	Declarative	-
64	E	Follow me.	Imperative	Imperative	-
65	E	((@RUNNING IN THE CORRIDOR,)) Move it. ((M))	Imperative	Imperative	-
66	E	((@WALKING TO HER DESK,)) Tell Simone I'm not going to approve that girl she sent me for the Brazilian layout.	Imperative	Imperative	-
67	E	R.S.V.P. "yes" to the Michael Kors party.	Imperative	Imperative	-
68	E	tell her "no" for the fortieth time "no".	Imperative	Imperative	-
69	E	remind him the parent-teacher conference is at Dalton and tonight.	Imperative	Imperative	-



Scene No	Language	Words/Description	Request Form	Sentence Form	Honorifics
70	E	ask him to please meet me for dinner at that place I went to with Massimo.	Imperative	Imperative	-
71	E	Is it impossible to find a lovely .. slender female paratrooper_(/paratroo[per]/)?	Is it impossible to ~?	Interrogative	-
72	E	I need to see all the things that Nigel has pulled for Gwyneth's second cover try.	I need to ~	Declarative	-
73	E	send her in.	Imperative	Imperative	-
74	E	She wants to see you.	3 wants to ~	Declarative	-
75	E	Don't let her see it.	Imperative	Imperative	-
76	E	I hope you know ((RECEIVES 4 COFFEES ON THE TRAY FROM ANDY.)) this is a very difficult job for which you are totally wrong.	I hope ~	Declarative	-
77	E	hang that up.	Imperative	Imperative	-
78	E	You and I answer the phones.	You + declarative	Declarative	-
79	E	Remember, you and I have totally different jobs.	Imperative	Imperative	-
80	E	stay here.	Imperative	Imperative	-
81	E	Don't touch it. ((STOPS ANDY'S LEFT HAND.))	Imperative	Imperative	-
82	E	[Deal with] it.	Imperative	Imperative	-
83	E	How many times do I have to scream your name?	How many times do I have to ~?	Interrogative	-
84	E	I need ten or fifteen skirts from Calvin Klein.	I need ~	Declarative	-
85	E	[Please] bore someone else with your questions.	Please + Imperative	Imperative	-
86	E	make sure we "have" Pier Fifty-nine at eight a.m. tomorrow.	Imperative	Imperative	-
87	E	remind Jocelyn I need to see a few of those satchels that Marc is doing in the pony.	Imperative	Imperative	-
88	E	tell Shimone I'll take Jackie if Maggie isn't available.	Imperative	Imperative	-
89	E	Get him on the phone.	Imperative	Imperative	-
90	E	You may never ask Miranda anything.	You may ~	Declarative	-
91	E	you will go to Kalvin Klein.	You will ~	Declarative	-
92	E	You do coat.	You + Imperative	Imperative	-
93	E	be prepared.	Imperative	Imperative	-
94	E	you can go.	You can ~	Declarative	-
95	E	Come on. ((M))	Imperative	Imperative	-
96	E	Stand, watch and listen.	Imperative	Imperative	-
97	E	Get me Isaac. ((M))	Imperative	Imperative	-
98	E	Where are my eggs? ((M))	Where is ~?	Interrogative	-
99	E	Pick up the Polaroids from the lingerie shoot. ((M))	Imperative	Imperative	-
100	E	Have the brakes checked ... on my car. ((M))	Imperative	Imperative	-
101	E	Where is that piece of paper I had in my hand yesterday morning? ((M))	Where is ~?	Interrogative	-
102	E	Girls need new surfboards or boogie boards or something for spring break. ((M))	3 needs ~	Declarative	-
103	E	Pick up my shoes from Blahnik, ((M))	Imperative	Imperative	-
104	E	go get Patricia. ((M))	Imperative	Imperative	-

Scene No	Language	Words/Description	Request Form	Sentence Form	Honorifics
105	E	Get me that little table that I like at that store on Madison. ((M))	Imperative	Imperative	-
106	E	Get us a reservation for dinner tonight at that place [that got the good review]. ((ANOTHER ORDER IS ALSO HEARD.)) ((M))	Imperative	Imperative	-
107	E	Get me Demarchelier. ((M))	Imperative	Imperative	-
108	E	I'm looking for James Holt. ((NOISY))	I'm looking for ~	Declarative	-
109	E	I'm picking up for Miranda Priestly. ((NOISY))	I'm ~ing ~	Declarative	-
110	E	let me see the bag. ((NOISY))	Let me ~	Imperative	-
111	E	you send it over. ((NOISY))	You + declarative	Declarative	-
112	E	Gotta go. ((NOISY))	Gotta ~	Interrogative	-
113	E	Tell them I wanna move the preview up to today. ((M))	Imperative	Imperative	-
114	E	confirm dinner--	Imperative	Imperative	-
115	E	I'll need a change of clothes.	I'll need ~	Declarative	-
116	E	I would like you to deliver the Book to my home tonight. ((M))	I would like you to ~	Declarative	-
117	E	Guard this key with your life. ((M))	Imperative	Imperative	-
118	E	it's very important that you do exactly what I'm about to tell you.	It's very important ~	Declarative	-
119	E	I need the new Harry Potter book for the twins.	I need ~	Declarative	-
120	E	I would like my steak here in 15 minutes.	I would like ~	Declarative	-
121	E	you have got to calm down. ((M))	You have got to ~	Declarative	-
122	E	I'd like my Starbucks waiting. ((M))	I'd like ~	Declarative	-
123	E	don't even bother coming back. ((M))	Imperative (negative euphemistic)	Imperative	-
124	E	Turn around. ((M))	Imperative	Imperative	-
125	E	come here. ((M))	Imperative	Imperative	-
126	E	tell her that I switched in the Dior for the Rocha. ((M))	Imperative	Imperative	-
127	E	Can we adjust the attitude? ((M))	Can we ~?	Interrogative	-
128	E	I suggest you go drop Miranda's Fendi bag off at the showroom,	I suggest you ~	Declarative	-
129	E	We have to make sure that they all think that she knows exactly who they are.	We have to ~	Declarative	-
130	E	Stop fidgeting.	Imperative	Imperative	-
131	E	come here. ((NOISY))	Imperative	Imperative	-
132	E	I gotta go.	I gotta ~	Declarative	-
133	E	Why don't you come in? ((M))	Why don't you ~?	Interrogative	-
134	E	Can you go any faster? ((M))	Can you ~?	Interrogative	-
135	E	Have the Book?	Have ~?	Interrogative	-
136	E	That no longer includes Emily.	That no longer includes ~	Declarative	-
137	E	don't forget to tell Emily.	Imperative	Imperative	-
138	E	you should have said no!	You should ~	Declarative	-
139	E	Just go.	Imperative	Imperative	-

Scene No	Language	Words/Description	Request Form	Sentence Form	Honorifics
140	E	We need to go over the seating,	We need to ~	Declarative	-
141	E	we need to move Snoop Dogg to my table.	We need to ~	Declarative	-
142	E	fetch away.	Imperative	Imperative	-
143	E	we need to contact uh... Leslie.	We need to ~	Declarative	-
144	E	I need Miranda's itinerary for tomorrow.	I need ~	Declarative	-
145	E	[Turn around].	Imperative	Imperative	-
146	E	We're going to celebrate.	We're going to ~	Declarative	-
147	E	I was wondering [#]-- ((M))	I was wondering ~	Declarative	-
148	E	I need to talk to you.	I need to ~	Declarative	-
149	E	Do not disturb me again (/ag[ain/]). ((M))	Imperative	Imperative	-
150	E	I need to talk to you. ((M))	I need to ~	Declarative	-
151	E	Go. ((@CAR)) ((M))	Imperative	Imperative	-
152	E	Can I finish getting dressed, please?	Can I ~, please?	Interrogative	-
153	E	heads up on the Madison Suite. ((M))	Imperative	Imperative	-
154	E	have him sign off.	Imperative	Imperative	-
155	E	I need you to sign off [on the]--	I need you to ~	Declarative	-
156	E	Let me see that.	Let me ~	Imperative	-
157	E	sometimes you have to listen to me.	You have to ~	Declarative	-
158	E	look at me, please?	Imperative + please	Imperative	-
159	E	We're going to Maddox's thing on Monday night.	We're going to ~	Declarative	-
160	E	that needs pressing.	3 needs ~ing	Declarative	-
161	E	Could you just hold up those two outfits that Dolce sent over earlier?	Could you ~?	Interrogative	-
162	E	get me three pairs of pantyhose?	Would you ~?	Interrogative	-
163	E	Can you send someone else to finish the unpacking, please?	Can you ~?	Interrogative	-
164	E	get these pressed for me,	Imperative	Imperative	-
165	E	could you just ... step away? ((WITH GESTURE)) ((M))	Could you ~?	Interrogative	-
166	E	Can I just ask you one [question]?	Can I ~?	Interrogative	-
167	E	You have to wait.	You have to ~	Declarative	-
168	E	You can't be back (/ba[ck/] here).	You can't ~	Declarative	-
169	E	I'd say that you start .. serving your low-end customers, ((M))	I'd say ~	Declarative	-
170	E	These go to the goddess in the Park Suite,	3 + declarative	Declarative	-
171	E	get me soap, shower caps, some Kieh'l's. ((M))	Imperative	Imperative	-
172	E	help me clean the Park Suite.	Imperative	Imperative	-
173	E	Would you mind running downstairs to the boutique and returning the outfits in the	Would you mind ~ing?	Interrogative	-
174	E	Get out of there.	Imperative	Imperative	-

Scene No	Language	Words/Description	Request Form	Sentence Form	Honorifics
175	E	We should] do a drive-by. ((M))	We should ~	Declarative	-
176	E	you go to the luncheon, ((M))	You + declarative	Declarative	-
177	E	they have people who will walk your [dog] for you. ((M))	They have ~	Declarative	-
178	E	Will you relax? ((M))	Will you ~?	Interrogative	-
179	E	You take him. ((HAS JERRY HAVE RUFUS' LEAD.)) ((M))	You + declarative	Declarative	-
180	E	Come with us. ((M))	Imperative	Imperative	-
181	E	Walk to the park.	Imperative	Imperative	-
182	E	I want you to be there at 1 o'clock, ((NOISY))	I want you to ~	Declarative	-
183	E	Check it, 11:00.	Imperative	Imperative	-
184	E	Why don't you tell me what you really think?	Why don't you ~?	Interrogative	-
185	E	Why don't you come with me,	Why don't you ~?	Interrogative	-
186	E	Mr. Bextrum wants to see you in his office right now.	3 wants to ~	Declarative	-
187	E	You got a pen that works?	You got ~?	Interrogative	-
188	E	Can you handle that for me?	Can you ~?	Interrogative	-
189	E	Just make sure that she's not married, on medication... or a Democrat.	Imperative	Imperative	-
190	E	I want you to find out who Caroline is in the Park Suite.	I want you to ~	Declarative	-
191	E	[Don't ^write] it down.	Imperative	Imperative	-
192	E	Come in. ((M))	Imperative	Imperative	-
193	E	If you just fill them in, ((M))	If	Omission	-
194	E	jump. ((M))	Imperative	Imperative	-
195	E	((FINDS A NEWSPAPER AND PICKS IT UP.)) Can I borrow this? ((M))	Can I ~?	Interrogative	-
196	E	Let me steal you away.	Let me ~	Imperative	-
197	E	was wondering if you had a response to the luncheon invitation I placed in your room yesterday.	3 was wondering if you (past) ~	Declarative	-
198	E	Get out!	Imperative	Imperative	-
199	E	I have to charge the full hour.	I have to ~	Declarative	-
200	E	Could you run downstairs to get those outfits you returned for me yesterday?	Could you ~?	Interrogative	-
201	E	Review your protocols for table setting and wine service.	Imperative	Imperative	-
202	E	Come on in.	Imperative	Imperative	-
203	E	Water glasses 3 inches east of the wine goblets. Make a perfect triangle. ((M))	Imperative	Imperative	-
204	E	Make sure that you tuck it in tightly.	Imperative	Imperative	-
205	E	Just find her.	Imperative	Imperative	-
206	E	[could I] [have] a little water, please?	Could I ~, please?	Interrogative	-
207	E	Just charge it to my room. ((LEAVES.))	Imperative	Imperative	-

Scene No	Language	Words/Description	Request Form	Sentence Form	Honorifics
208	E	Get in the car.	Imperative	Imperative	-
209	E	Get in the--	Imperative	Imperative	-
210	E	pull over.	Imperative	Imperative	-
211	E	why don't you just call him at this number. ((NOISY))	Why don't you ~?	Interrogative	-
212	E	We have to go. ((NOISY))	We have to ~	Declarative	-
213	E	Use that number, ((NOISY))	Imperative	Imperative	-
214	E	We have to go. ((NOISY))	We have to ~	Declarative	-
215	E	Tell me. ((NOISY))	Imperative	Imperative	-
216	E	Let's go. ((M))	Let's ~	Imperative	-
217	E	get her to go. ((M))	Imperative	Imperative	-
218	E	Hide me.	Imperative	Imperative	-
219	E	Find that girl.	Imperative	Imperative	-
220	E	I suggest ... that you go to the Met tonight, ((M))	I suggest that ~	Declarative	-
221	E	You want to say hi to Harry.	You want to ~	Declarative	-
222	E	Tell me what you [need.]	Imperative	Imperative	-
223	E	get it over with. ((M))	Imperative	Imperative	-
224	E	I think now's the perfect time,	I think now's the perfect time	Declarative	-
225	E	you and me can't go anywhere beyond this evening. ((M))	You can't ~	Declarative	-
226	E	why don't you... go over, two minutes? ((M))	Why don't you ~?	Interrogative	-
227	E	Do I need to know something that I don't know already? ((M))	Do I need to know ~?	Interrogative	-
228	E	May I cut in now? ((M))	May I ~?	Interrogative	-
229	E	you better do whatever you're supposed to ((M))	You better ~	Declarative	-
230	E	Never, never start a sentence with ... "Jerry thinks." ((M))	Imperative	Imperative	-
231	E	Don't go anywhere. ((LEAVES MARISA.)) ((M))	Imperative	Imperative	-
232	E	you just point her out ((M))	You + declarative	Declarative	-
233	E	could you could you just go back on that bit? ((M))	Could you ~?	Interrogative	-
234	E	Let's just-- ((M))	Let's ~	Imperative	-
235	E	Wait!	Imperative	Imperative	-
236	E	I suggest you say as little as possible.	I suggest you ~	Declarative	-
237	E	Please,	Please	Imperative	-
238	E	Please go to security, hand in your passes and your ID, ((M))	Please + Imperative	Imperative	-
239	E	let the man do his job,	Let ~	Imperative	-
240	E	At least let me buy you lunch.	Let me ~	Imperative	-
241	E	I need your nametag, passkey and your ID card.	I need ~	Declarative	-
242	E	Don't do [this].	Imperative	Imperative	-

Scene No	Language	Words/Description	Request Form	Sentence Form	Honorifics
243	E	Don't do this.	Imperative	Imperative	-
244	E	Can we start over? ((M))	Can we ~?	Interrogative	-
245	E	You gotta try not to take this personally.	You gotta ~	Declarative	-
246	E	I want you to review this packet. ((HANDS A SET OF PACKET.))	I want you to ~	Declarative	-
247	E	I'm gonna need your keycard.	I'm gonna need ~	Declarative	-
248	E	I want you to take the day, go get together your personal things,	I want you to ~	Declarative	-
249	E	Come on in.	Imperative	Imperative	-
250	E	Fire me.	Imperative	Imperative	-
251	E	Let's try this again.	Let's ~	Imperative	-
252	E	Never say fired.	Imperative	Imperative	-
253	E	Don't blame me.	Imperative	Imperative	-
254	E	I want you to show her the ropes.	I want you to ~	Declarative	-
255	E	you will not be alone.	You will ~	Declarative	-
256	E	Get Ferguson to do it.	Imperative	Imperative	-
257	E	Follow me.	Imperative	Imperative	-
258	E	You don't need this. ((PICKS UP SOMETHING.)) ((M))	You need ~	Declarative	-
259	E	I can just meet you at security.	I can ~	Declarative	-
260	E	Never get behind people traveling with infants. ((M))	Imperative	Imperative	-
261	E	You've got to love them.	You've got to ~	Declarative	-
262	E	I'll meet you at the car rental.	I'll ~	Declarative	-
263	E	All you have to do is watch and listen.	All you have to do is ~	Declarative	-
264	E	do it for your children.	Imperative	Imperative	-
265	E	Please, for the love of God, can I fire the next one?	Please can I ~?	Interrogative	-
266	E	You don't have to sugar coat it.	You have to ~	Declarative	-
267	E	you don't get distracted. ((M))	You + declarative	Declarative	-
268	E	don't apologize,	Imperative	Imperative	-
269	E	We're going home. ((WIND))	We're ~ing	Declarative	-
270	E	You need to give them time to acknowledge each statement, ((M))	You need to ~	Declarative	-
271	E	you gotta sign. ((M))	You gotta ~	Declarative	-
272	E	you forgot to give me your Hertz No.1 Gold Card. ((NOISY)) ((M))	You forgot to ~	Declarative	-
273	E	I need to know if ... you remember any woman that gave you any signals, ...	I need to ~	Declarative	-
274	E	I need you back in the air.	I need you ~	Declarative	-
275	E	I need the algorithm you use to rank chess players.	I need ~	Declarative	-
276	E	Give each girl a base rating of 1400. ((M))	Imperative	Imperative	-
277	E	We have an idea we want to talk to you about. ((M))	We have an idea we want to ~	Declarative	-

Scene No	Language	Words/Description	Request Form	Sentence Form	Honorifics
278	E	You go online, ((ECHO))	You + declarative	Declarative	-
279	E	We'd love for you to work with us, ((ECHO))	We'd love for you to ~	Declarative	-
280	E	Come outside. ((M))	Imperative	Imperative	-
281	E	We're gonna need a little start-up cash, ((M))	We're gonna need ~	Declarative	-
282	E	if you'll let me continue with my [line of question]--	If	Omission	-
283	E	Stop typing.	Imperative	Imperative	-
284	E	Tell him okay. ((M))	Imperative	Imperative	-
285	E	It's gonna cost a little more money. ((M))	It's gonna ~	Declarative	-
286	E	Get your laptop out. ((M))	Imperative	Imperative	-
287	E	Get me the mailing list. ((M))	Imperative	Imperative	-
288	E	you should put your laptop away. ((M))	You should ~	Declarative	-
289	E	I don't think you need to school me in the importance of getting there first.	I think you need to ~	Declarative	-
290	E	would you mind addressing him as Mr. Saverin? ((M))	Would you mind ~ing?	Interrogative	-
291	E	you can tell me.	You can ~	Declarative	-
292	E	Do I have your full attention? ((M))	Do I have ~?	Interrogative	-
293	E	Can I rephrase [my answer]? ((M))	Can I ~?	Interrogative	-
294	E	We don't need him.	We need ~	Declarative	-
295	E	Can you bring out some things? ((M))	Can you ~?	Interrogative	-
296	E	Settle an argument for us. ((M))	Imperative	Imperative	-
297	E	settle down, ^please.	Imperative + please	Imperative	-
298	E	Somebody's gonna have to answer for this. ((@HIS ROOM))	3's gonna have to ~	Declarative	-
299	E	Let's just forget about (/a[bout/] it). ((CHICKEN))	Let's ~	Imperative	-
300	E	we're gonna need more money, ((CHICKEN))	We're gonna need ~	Declarative	-
301	E	Hit "Refresh."	Imperative	Imperative	-
302	E	Read about it.	Imperative	Imperative	-
303	E	Get on board with this, ((M))	Imperative	Imperative	-
304	E	Hang on.	Imperative	Imperative	-
305	E	May I continue?	May I ~?	Interrogative	-
306	E	May I introduce my teammates? ((M))	May I ~?	Interrogative	-
307	E	Stop it. ((M))	Imperative	Imperative	-
308	E	sue him in federal court. ((M))	Let's ~	Imperative	-
309	E	Show him the Wall. ((M))	Imperative	Imperative	-
310	E	tell him about the meeting I've got set up. ((M))	Imperative	Imperative	-
311	E	You wanna talk to me alone for a minute? ((M))	You wanna ~	Declarative	-

Scene No	Language	Words/Description	Request Form	Sentence Form	Honorifics
312	E	I do ^not ^want ^that ^guy, ((MOVING HIS RIGHT FIST ALONG HIS WORDS.)) representing himself as part of this company.	I want ~	Declarative	-
313	E	You gotta move out here,	You gotta ~	Declarative	-
314	E	Please don't tell him I said that.	Please + Imperative	Imperative	-
315	E	I'd like to freeze this bank account. ((M))	I'd like to ~	Declarative	-
316	E	May I see some ID, please? ((M))	May I ~, please?	Interrogative	-
317	E	Come on back. ((M))	Imperative	Imperative	-
318	E	Can you please repeat the question?	Can you please ~?	Interrogative	-
319	E	you gotta come back.	You gotta ~	Declarative	-
320	E	Call security.	Imperative	Imperative	-
321	E	You might wanna check again.	You might wanna ~	Declarative	-
322	E	You'll be leaving now.	You'll be ~ing	Declarative	-
323	E	Hang on. ((M))	Imperative	Imperative	-
324	E	put it up on the big screen.	Imperative	Imperative	-
325	E	Put them on my desk.	gesture+Imperative	Imperative	-
326	E	Refresh. ((TURNING HIS POINTING FINGERS.))	Imperative	Imperative	-
327	E	You got anything else in your pockets I should know [about]? ((NOISY))	You got anything else ~?	Interrogative	-
328	E	Do you think anybody would mind if I stayed and used the computer for a minute? ((@MEETING ROOM))	Do you think 3 would mind if I (past) ~?	Interrogative	-
329	E	Go back up. ((M))	Imperative	Imperative	-
330	E	Watch this. ((M))	Imperative	Imperative	-
331	E	you gotta make him do the start-up with Teddy and me. ((M))	You gotta ~	Declarative	-
332	E	I think you should support him in that. ((M))	I think you should ~	Declarative	-
333	E	Give it to me. ((NOISY))	Imperative	Imperative	-
334	E	We can't go up there. ((NOISY))	We can't ~	Declarative	-
335	E	Tell him, ((NOISY))	Imperative	Imperative	-
336	E	Come on in. ((OPENS THE OF HIS ROOM.))	Imperative	Imperative	-
337	E	Come on in here. ((OPENS ANOTHER DOOR.)) ((M))	Imperative	Imperative	-
338	E	Check this out. ((PASSES SOMETHING TO MILO.)) ((M))	Imperative	Imperative	-
339	E	We'd love for you to join us. ((M))	We'd love for you to ~	Declarative	-
340	E	if you'll change your mind,	If	Omission	-
341	E	Please, please.	Please, please	Imperative	-
342	E	report him.	Imperative	Imperative	-



Scene No	Language	Words/Description	Request Form	Sentence Form	Honorifics
343	E	Come on. ((M))	Imperative	Imperative	-
344	E	Check this out.	Imperative	Imperative	-
345	E	((WITH CHIPS IN HIS MOUTH,)) Look at it. ((POINTING AT A POINT ON THE	Imperative	Imperative	-
346	E	I wanted to show you the interface systems ... for Synapse.	I wanted to ~	Declarative	-
347	E	You can go on in now,	You can ~	Declarative	-
348	E	Take a look.	Imperative	Imperative	-
349	E	Could you take that away?	Could you ~?	Interrogative	-
350	E	Put a word.	Imperative	Imperative	-
351	E	May I join you?	May I ~?	Interrogative	-
352	E	I got to go. ((LEAVES THE TABLE.)) ((M))	I got to ~	Declarative	-
353	E	You got to use your own. ((M))	You got to ~	Declarative	-
354	E	Just park your ass in that chair. ((M))	Imperative	Imperative	-
355	E	Let's not go there,	Let's ~	Imperative	-
356	E	May I take a look? ((M))	May I ~?	Interrogative	-
357	E	Don't work too late. ((LEAVES)) ((M))	Imperative	Imperative	-
358	E	I really need to talk to you,	I need to ~	Declarative	-
359	E	Give me uh give me a few seconds with Lacey here.	Imperative	Imperative	-
360	E	What I need you to do is design some kind of graphic format ((M))	What I need you to do is ~	Declarative	-
361	E	Let's run a check on card entries. ((M))	Let's ~	Imperative	-
362	E	(I'm giving a benefit for the art museum Thursday night. ((M))	other	Declarative	-
363	E	Look. ((HIGHLIGHTS THE RECORD HE WANTS TO SHOW BOB.))	Imperative	Imperative	-
364	E	I .. need you to keep your eye on the ball. ((M))	I need you to ~	Declarative	-
365	E	((HANDING THE MATERIAL,)) You get started on that one.	You + declarative	Declarative	-
366	E	Show me what you got there.	Imperative	Imperative	-
367	E	Get your laptop. ((M))	Imperative	Imperative	-
368	E	You got to trust me. ((M))	You got to ~	Declarative	-
369	E	Is Brian here? ((M)) ((@BRIAN'S BROADCAST STATION)) ((M))	Is he here?	Interrogative	-
370	E	We need to do a live broadcast right now. ((M))	We need to ~	Declarative	-
371	E	You want to be a part of history? ((M))	You want to ~?	Interrogative	-
372	E	Read me these IP addresses, starting with number one. ((M))	Imperative	Imperative	-
373	E	Read me the IP addresses, starting with one. ((M))	Imperative	Imperative	-
374	E	Go. ((M))	Imperative	Imperative	-
375	E	Go. ((M))	Imperative	Imperative	-

Scene No	Language	Words/Description	Request Form	Sentence Form	Honorifics
376	E	Go. ((M))	Imperative	Imperative	-
377	E	Give me number two. ((M))	Imperative	Imperative	-
378	E	Go to the end. ((M))	Imperative	Imperative	-
379	E	Give me the last one. ((M))	Imperative	Imperative	-
380	E	Give me number five. ((M))	Imperative	Imperative	-
381	E	Open the door, ((M))	Imperative	Imperative	-
382	E	Give us the disk, ((M))	Imperative	Imperative	-
383	E	Surprise me. ((M))	Imperative	Imperative	-
384	E	I need the disk Milo gave you. ((M))	I need ~	Declarative	-
385	E	We're going to need a ... TV set in here. ((M))	We're going to need ~	Declarative	-
386	E	Forgive me my methods,	Imperative	Imperative	-
387	E	I want you to see this. ((M))	I want you to ~	Declarative	-
388	E	Let's go. ((M))	Let's ~	Imperative	-
389	E	You tell that to the people you stole it from! ((M))	You + declarative	Declarative	-
390	E	Let them go.	Imperative	Imperative	-
391	E	We need information. ((M))	We need ~	Declarative	-
392	E	Get over here. ((NEWS IN THE BACKGROUND))	Imperative	Imperative	-
393	E	You can leave it on.	You can ~	Declarative	-
394	E	You'll find new guys.	You'll ~	Declarative	-
395	E	[Need more money,	Need ~	Omission	-
396	E	you're gonna do the best job that you can recruiting new players.	You're gonna ~	Declarative	-
397	E	Just get me a little bit closer.	Imperative	Imperative	-
398	E	I'm asking you ... to be okay not spending money that I don't have.	I'm asking you to be okay ~ing	Declarative	-
399	E	Mark is ready to see you now.	He is ready to ~	Declarative	-
400	E	I want you to see these players' evaluations ... that you asked me to do. ((HANDS A SET OF DOCUMENTS.))	I want you to ~	Declarative	-
401	E	Why don't you walk me through the board?	Why don't you ~?	Interrogative	-
402	E	Can I talk to you a second before you get started?	Can I ~?	Interrogative	-
403	E	I can't manage this team under a one-year contract	I can't ~	Declarative	-
404	E	we want you at first.	We want you ~	Declarative	-
405	E	Don't tell anyone about the first-base thing.	Imperative	Imperative	-
406	E	Tell him,	Imperative	Imperative	-
407	E	Can we talk?	Can we ~?	Interrogative	-
408	E	May I speak candidly?	May I ~?	Interrogative	-
409	E	Adapt or die. ((HOLDS HIS BOTH ARMS OPEN.))	Imperative	Imperative	-

Scene No	Language	Words/Description	Request Form	Sentence Form	Honorifics
410	E	((POINTING AT KUBOTA)) [You're the new head scout_(/scou)t/).	You are ~	Declarative	-
411	E	I think we have to talk about Hatteberg.	I think we have to ~	Declarative	-
412	E	give him some.	Imperative	Imperative	-
413	E	Text me the play-by-[play].	Imperative	Imperative	-
414	E	I would've rather seen Bradford in the end than Magnante.	I would've pp ~	Declarative	-
415	E	I want you to go on the road with the team.	I want you to ~	Declarative	-
416	E	Let's practice.	Let's ~	Imperative	-
417	E	Just be straight with them.	Imperative	Imperative	-
418	E	I want Dye in right. ((@BENCH)) Pena on the bench. Hatteberg at first. and, anyone but Mags first out of the pen.	I want ~	Declarative	-
419	E	((POINTING AT JEREMY)) Get down.	Imperative	Imperative	-
420	E	get me Ed Wade on the phone. ((JUST AFTER ARRIVING AT THE OFFICE.))	Imperative	Imperative	-
421	E	hang up.	Imperative	Imperative	-
422	E	I don't think you should do that.	I think you should ~	Declarative	-
423	E	Just tell me, do you project we'll win more with Hatteberg or Pena at first?	Imperative	Imperative	-
424	E	Go tell Pena he's gotta pack.	Imperative	Imperative	-
425	E	you've been traded to the Tigers.	You've been ~	Declarative	-
426	E	You'll have to start Hatteberg.	You'll have to ~	Declarative	-
427	E	You've been traded to the Phillies.	You've been ~	Declarative	-
428	E	Go field some grounders.	Imperative	Imperative	-
429	E	Make an example for the younger guys.	Imperative	Imperative	-
430	E	Be social out there. ((@OFFICE))	Imperative	Imperative	-
431	E	You get the Cleveland matchups? ((RADIO? IN THE BACKGROUND))	You get ~?	Interrogative	-
432	E	Mix it up. ((M))	Imperative	Imperative	-
433	E	You gotta see more pitches. ((M))	You gotta ~	Declarative	-
434	E	Get Shapiro on the phone.	Imperative	Imperative	-
435	E	Give me Sabeian on the line.	Imperative	Imperative	-
436	E	Get Shapiro on.	Imperative	Imperative	-
437	E	Get Steve on the phone.	Imperative	Imperative	-
438	E	Tell him I'm on the other line.	Imperative	Imperative	-
439	E	Tell him we want 225,000 for Rincon.	Imperative	Imperative	-
440	E	Tell him I'll pay for him.	Imperative	Imperative	-
441	E	Never mind.	Imperative	Imperative	-
442	E	I need you to stop getting dressed.	I need you to ~	Declarative	-
443	E	Grab a bat. ((NOISY))	Imperative	Imperative	-

Scene No	Language	Words/Description	Request Form	Sentence Form	Honorifics
444	E	I want you to be my general manager.	I want you to ~	Declarative	-
445	E	Come with me to the video room.	Imperative	Imperative	-
446	E	Go on. ((M))	Imperative	Imperative	-
447	E	would you mind if I change the subject?	Would you mind if I ~?	Interrogative	-
448	E	They wanna tell you how brilliant you are. ((M))	3 wanna ~	Declarative	-
449	E	Thank them. ((M))	Imperative	Imperative	-
450	E	Please don't cook them too long ((M))	Please + Imperative	Imperative	-
451	E	I wanna go over the menu for next week. ((M))	I wanna ~	Declarative	-
452	E	May I ask what this is about? ((CONVERSATIONS))	May I ~?	Interrogative	-
453	E	You can't make a scene every time someone doesn't like your food.	You can ~	Declarative	-
454	E	Try this one.	Imperative	Imperative	-
455	E	Have them delivered by 2:30,	Imperative	Imperative	-
456	E	I-- I think you should know I don't .. generally do that.	I think you should ~	Declarative	-
457	E	I I thought we agreed you weren't gonna cook for me anymore.	I thought you p~	Declarative	-
458	E	you're gonna answer them.	You're gonna ~	Declarative	-
459	E	Hydrate. ((HANDS A BOTTLE OF WATER.))	Imperative	Imperative	-
460	E	I think you better take this.	I think you better ~	Declarative	-
461	E	I, .. I have to go, ((M))	I have to ~	Declarative	-
462	E	Look at the color of this wine.	Imperative	Imperative	-
463	E	I want you to take a week off.	I want you to ~	Declarative	-
464	E	I am begging you, will you please tell me the secret of your saffron sauce? ((M))	I am begging you, will you please ~?	Declarative	-
465	E	We need to talk.	We need to ~	Declarative	-
466	E	May I take your coats, please? ((NOISES))	May I ~, please?	Interrogative	-
467	E	Tell me give him a chance. ((GETS OUT OF WINE CELLAR.)) ((NOISES))	Imperative	Imperative	-
468	E	Can we not get into this right now?	Can we ~?	Interrogative	-
469	E	can I come in or what?	Can I ~?	Interrogative	-
470	E	Excuse me one second.	Imperative	Imperative	-
471	E	((COMES TO ZOE'S ROOM WHERE KATE AND ZOE ARE ARGUING.)) I charge you from when I get here,	I + declarative	Declarative	-
472	E	extra large portions, please. ((NOISES))	, please	Omission	-
473	E	You take care of those dishes,	You + declarative	Declarative	-
474	E	Where's my, where's my lamb? ((M))	Where's ~?	Interrogative	-
475	E	Pardon me. ((GETS SOMETHING NEAR KATE.))	Imperative	Imperative	-
476	E	Would you mind?	Would you mind?	Interrogative	-

Scene No	Language	Words/Description	Request Form	Sentence Form	Honorifics
477	E	you just say the word.	You + declarative	Declarative	-
478	E	you'll have to find someone else.	You'll have to ~	Declarative	-
479	E	Please.	Please	Imperative	-
480	E	I'll have to hear that from her.	I'll have to ~	Declarative	-
481	E	Please. ((@ENTRANCE OF HER RESTAURANT)) ((M))	Please	Imperative	-
482	E	your biggest fans are dying to see you.	3're dying to ~	Declarative	-
483	E	Can you finish the duck on table five?	Can you ~?	Interrogative	-
484	E	Can you call 911 _(/[one])/?	Can you ~?	Interrogative	-
485	E	Stop!	Imperative	Imperative	-
486	E	Do you have a minute? ((@ZOE'S SCHOOL))	Do you have ~?	Interrogative	-
487	E	I'm confident that you will address this...	I'm confident that you will ~	Declarative	-
488	E	If you could just check on her once in a while.	If	Omission	-
489	E	How would you like to .. stay on permanently?	How would you like to ~?	Interrogative	-
490	E	tell us about the asparagus dish.	Imperative	Imperative	-
491	E	the couple at table eight wants to say hello. ((NOISES))	3 wants to ~	Declarative	-
492	E	try not to stab anyone who complains. ((NOISES))	Imperative	Imperative	-
493	E	You better find me a replacement fast. ((NOISES))	You better ~	Declarative	-
494	E	Just fire another one. ((NOISES))	Imperative	Imperative	-
495	E	He wants to know whether you've ever seen a rare steak. ((NOISES)) ((M))	3 wants to ~	Declarative	-
496	E	please, let me take care of that. ((M))	Please, Imperative	Imperative	-
497	E	You're gonna sear that first, ((M))	You're gonna ~	Declarative	-
498	E	Don't forget to reduce this sauce a little. ((M))	Imperative	Imperative	-
499	E	we have to speak with you. ((M))	We have to ~	Declarative	-
500	E	[We hope you understand] that this is in no way personal.	We hope you ~	Declarative	-
501	E	You have till tomorrow at 4:47 to either take the offer or it will be revoked. I hope considering your... over 19 years of service to the firm, you will understand	You have ~	Declarative	-
502	E	that these measures are in no way a reflection of the firms' feelings towards your performance ... or your character.	I hope you will ~	Declarative	-
503	E	Just tell me.	Imperative	Imperative	-
504	E	I was just in the middle of a bunch of shit here that someone should really take a	I was just in the middle of ~	Declarative	-
505	E	Telling us that everybody needs to get out of here and leave this stuff.	3 tells that 3 needs to ~	Declarative	-
506	E	Take a look at it.	Imperative	Imperative	-
507	E	Make sure everyone is out there,	Imperative	Imperative	-
508	E	What are those levels?	What are ~?	Interrogative	-

Scene No	Language	Words/Description	Request Form	Sentence Form	Honorifics
509	E	He wants to know if we've already found Sam. ((M))	3 wants to ~	Declarative	-
510	E	Let's say ... ((M)) There we haven't found him, yet. ((M))	Let's ~	Imperative	-
511	E	Go on.	Imperative	Imperative	-
512	E	Take a look.	Imperative	Imperative	-
513	E	Speak to me in English.	Imperative	Imperative	-
514	E	look what happens here when we get on the wrong side of it.	Imperative	Imperative	-
515	E	Get him back here.	Imperative	Imperative	-
516	E	please just #hand them #that.	Please + Imperative	Imperative	-
517	E	Do you have the file?	Do you have ~?	Interrogative	-
518	E	Don't do that.	Imperative	Imperative	-
519	E	you should stay.	You should ~	Declarative	-
520	E	I I want you to hear this.	I want you to ~	Declarative	-
521	E	((PATTING HIM ON HIS SHOULDER)) Let's talk.	Let's ~	Imperative	-
522	E	You're gonna go with me on this?	You're gonna ~?	Interrogative	-
523	E	try to bring him back here by 6:00. ((M))	You + declarative	Declarative	-
524	E	May I come in? ((M))	May I ~?	Interrogative	-
525	E	I need a head to feed to these traders on the floor... and the board. ((M))	I need ~	Declarative	-
526	E	I really don't think that's the best path for you to be taking at this point...	I think that's the best path for you to ~	Declarative	-
527	E	We need you to stay here till this is finished and the markets close.	We need you to ~	Declarative	-
528	E	You got a minute?	You got ~?	Interrogative	-
529	E	we need to know that you will. ((CAR NOISE))	We need to ~	Declarative	-
530	E	Don't touch any, the buns. ((GOES TO ERIC'S HOUSE WITH SETH LEFT IN THE	Imperative	Imperative	-
531	E	want me to bring you back.	3 wants me to ~	Declarative	-
532	E	I guess you better get back over there.	I guess you better ~	Declarative	-
533	E	Fuck them.	Imperative	Imperative	-
534	E	I need to know you are with me on this.	I need to ~	Declarative	-
535	E	Excuse me. ((LEAVES THE REST ROOM.))	Imperative	Imperative	-
536	E	Please sit. ((POINTS AT THE SEAT WITH HIS BOTH HANDS.))	Please + Imperative	Imperative	-
537	E	I want out.	I want ~	Declarative	-
538	E	I need you to stay with me for the next 24 months,	I need you to ~	Declarative	-
539	E	put a smile on your face,	Imperative	Imperative	-
540	E	Would you mind .. just .. doin' a little bit for me?	Would you mind ~ing?	Interrogative	-
541	E	Run it by me again. ((M))	Imperative	Imperative	-
542	E	You gonna pick it or do I? ((M))	You gonna ~	Declarative	-

Scene No	Language	Words/Description	Request Form	Sentence Form	Honorifics
543	E	Come on. ((M))	Imperative	Imperative	-
544	E	Can you not do that? ((M))	Can you ~?	Interrogative	-
545	E	Is this bothering you? ((M))	Is this bothering you?	Interrogative	-
546	E	Give me that. ((M))	Imperative	Imperative	-
547	E	Don't stay too long. ((M))	Imperative	Imperative	-
548	E	Ca-- ((M)) Couldn't you stay a few more minutes? ((M))	Couldn't you ~?	Interrogative	-
549	E	call him. ((M))	Imperative	Imperative	-
550	E	Use the pay phone, like the rest of America. ((M))	Imperative	Imperative	-
551	E	call home. ((M))	Imperative	Imperative	-
552	E	Can't you call a cab? ((M))	Can't you ~?	Interrogative	-
553	E	you're just going to have to come with me. ((M))	You're going to ~	Declarative	-
554	E	Hold this. ((HANDS HER JACKET.)) ((M))	Imperative	Imperative	-
555	E	Tell Bobby I want my keys and the fucking cash he owes me.	Imperative	Imperative	-
556	E	you're supposed to be on the floor.	You're supposed to ~	Declarative	-
557	E	Give me my keys.	Imperative	Imperative	-
558	E	Where could we find the cosmetics department_ (/de[part]ment/)? ((M))	Where could we ~?	Interrogative	-
559	E	Open up. ((M))	Imperative	Imperative	-
560	E	Can you tell me how to get to Brentwood?	Can you ~?	Interrogative	-
561	E	always be nodding your head. ((M))	Imperative	Imperative	-
562	E	You [just assume_ (/assu]me/) that sale. ((M))	You + declarative	Declarative	-
563	E	you need to nod your head, ((M))	You need to ~	Declarative	-
564	E	Raise your hand. ((M))	Imperative	Imperative	-
565	J	Namae oshie nasai, namae.	~ nasai	Imperative	H
566	J	Tanomu yo.	tanomu yo	Declarative	NH
567	J	Han'tai jin'mon wo.	Ends with Particle	Omission	NH
568	J	Hikokunin' kara shunin' ben'gonin' wo kaeru you yousei ga atta.	yousei ga atta	Declarative	NH
569	J	Kore ga hon'touni saigo no chan'su da zo.	~ da zo	Declarative	NH
570	J	O te yawarakani onegai shi masu.	onegai shi masu	Declarative	H
571	J	Tsuzukete kudasai.	~ shite kudasai	Imperative	H
572	J	Shikabane sou ni iki tai n' desu kedo.	~ shi tai n' desu kedo	Omission	H
573	J	Okamisan' ni... chotto ukagai tai koto ga gozai mashite.	~tai koto ga gozai mashite	Omission	H
574	J	((GOING UPSTAIRS.)) Kochira de gozai masu.	~ gozai masu	Declarative	H
575	J	Mou yoroshii desu ka?	yoroshii desu ka?	Interrogative	H
576	J	Miminari no ma wa,... doushite tsukawa rete nai n' desu ka?	doushite ~ desu ka?	Interrogative	H
577	J	Iwa naide kudasai yo.	~ shite kudasai yo	Imperative	H

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578	J	Takushii yon'de kudasai.	~ shite kudasai	Imperative	H
579	J	Ippaku, onegai shi masu.	onegai shi masu	Declarative	H
580	J	Kore wo, ... mite kudasai. ((M))	~ shite kudasai	Imperative	H
581	J	Imano koto, houtei de shougen' shite kudasai. ((M))	~ shite kudasai	Imperative	H
582	J	Kuru na:!	~ shiro	Imperative	NH
583	J	Shougen' shite kudasai.	~ shite kudasai	Imperative	H
584	J	Jimusho no mae de shuugou.	Ends with Noun	Omission	NH
585	J	Shukuhaku dai wa, ippaku bun' haratte itadaki masu kedo, you gozaimasu ne?	~ shite itadaki masu + you gozai masu ne?	Interrogative	H
586	J	Souiu iikata, yamete morae masen'?	~ shite morae masen'?	Interrogative	H
587	J	Asoko no famirii resutoran' ni yotte hoshii n' desu kedo.	~ shite hoshii n' desu kedo	Omission	H
588	J	san'doitch yamete, ((M))	~ shite kudasai	Imperative	H
589	J	Hayame ni onegai shi masu.	onegai shi masu	Declarative	H
590	J	Kotchi muite.	~ shite	Imperative	NH
591	J	Shin'jite .. morae masen' yo ne.	~ shite morae masen' yo ne	Declarative	H
592	J	Omae maji de chotto yasume.	omae, ~ shiro	Imperative	NH
593	J	Chotto mate.	~ shiro	Imperative	NH
594	J	Haitte ii desu ka? ((M))	~ shite ii desu ka?	Interrogative	H
595	J	Mada hito ni wa iu na yo. ((M))	~ shiro yo	Imperative	NH
596	J	Suwatte. ((POINTS AT A CHAIR.)) ((M))	~ shite	Imperative	NH
597	J	Hon'toni yoroshii n' desu ka? ((M))	yoroshii n' desu ka?	Interrogative	H
598	J	Tetsudatte hoshii n' dakedo.	~ shite hoshii n' da kedo	Omission	NH
599	J	Nan'ka kininaru koto ga atta ra, itte_(/iute/) kudasai. ((@A SHOOTING STUDIO))	~ shite kudasai	Imperative	H
600	J	Chikara wo kashite itadake masen' ka?	~ shite itadake masen' ka?	Interrogative	H
601	J	O hikitori kudasai.	o~ kudasai	Imperative	H
602	J	Mou sukoshi, matte itadake nai deshou ka?	~ shite itadake nai deshou ka?	Interrogative	H
603	J	Shoushou o machi wo.	o~ wo	Omission	H
604	J	Watashi ni sukoshi dake o jikan' wo itadaki tai n' desu ga.	~ shite itadaki tai n' desu ga	Omission	H
605	J	Matte kudasai.	~ shite kudasai	Imperative	H
606	J	Shitei_(/[Shi]tei/) sareta jikoku ni inai, seitouna riyuu wo setsumei shite kudasai.	~ shite kudasai	Imperative	H
607	J	Mou sukoshi dake, o jikan' wo itadake nai deshou ka?	~ shite itadake nai deshou ka?	Interrogative	H
608	J	Te: dashite. ((M))	~ shite	Imperative	NH
609	J	((PATTING ON THE SHOULDER.)) Tetsudatte moraeru ka? ((M))	~ shite moraeru ka?	Interrogative	NH
610	J	Ki wo tsukete. ((M))	~ shite	Imperative	NH
611	J	Onegai shi masu.	onegai shi masu	Declarative	H
612	J	yoroshiku onegai shi masu.	yoroshiku onegai shi masu	Declarative	H
613	J	Reberu agete. ((M))	~ shite	Imperative	NH



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614	J	O namae wo onegai shi masu.	onegai shi masu	Declarative	H
615	J	Seinen' gappi wo onegai shi masu.	onegai shi masu	Declarative	H
616	J	Sokkoku, shounin' jin'mon' no chuushi wo onegai shi masu.	onegai shi masu	Declarative	H
617	J	Shoushou omachi kudasai.	o~ kudasai	Imperative	H
618	J	Fuite mite.	~ shite	Imperative	NH
619	J	Chotto misete.	~ shite	Imperative	NH
620	J	Onegai shi masu. ((PASSES THE CANDY TO HAYAMI.))	onegai shi masu	Declarative	H
621	J	Kotae ga nou no shitsumon' shite miro. ((M))	~ shiro	Imperative	NH
622	J	Kyuutei wo onegai shi masu. ((M))	onegai shi masu	Declarative	H
623	J	Onaji koto wo iwa seru na.	~ shiro	Imperative	NH
624	J	Onegai shi masu.	onegai shi masu	Declarative	H
625	J	Rokubei san' ga shounin' seki ni tatsu koto, ... Mitomete morae masu ka?	~ shite morae masu ka?	Interrogative	H
626	J	touzen' han'tai jin'mon' wa yara sete morau.	~ sasete morau	Declarative	NH
627	J	Matte kudasai. ((M))	~ shite kudasai	Imperative	H
628	J	O hikitori kudasai.	o~ kudasai	Imperative	H
629	J	Kimi wa damat...tero.	~ shiro	Imperative	NH
630	J	Onegai shi masu.	onegai shi masu	Declarative	H
631	J	Bouchounin' wa o shizuka ni. ((M))	o~ ni	Omission	H
632	J	Sono hito wo yubi sashite kudasai. ((M))	~ shite kudasai	Imperative	H
633	J	tsuujou no shitsumon' ni kae sasete morai tai no desu ga.	~ sasete morai tai no desu ga	Omission	H
634	J	Shounin' no yousu wo chikuichi wareware ni mo wakarui youni tsutaete itadake masu	~ shite itadake masu ka?	Interrogative	H
635	J	Ben'gonin' wa, Shounin' no hatsugen' wo seikakuni tsutaeru youni.	~ suru youni	Omission	NH
636	J	Aratana shounin' shin'sei wo saiban'sho ni mitomete mora ou.	~ shite mora ou	Declarative	NH
637	J	Shounin' wa seki e modotte kudasai.	~ shite kudasai	Imperative	H
638	J	Boku no okusan' yonde kite kudasai yo.	~ shite kudasai yo	Imperative	H
639	J	mou ichido sagashite kite.	~ shite	Imperative	NH
640	J	3 jikan' dake matte morae masen' ka?	~ shite morae masen' ka?	Interrogative	H
641	J	kouan'bu kouan'ka no Dan'da to iu hito wo tazunete kudasai. (BEEP) ((M))	~ shite kudasai	Imperative	H
642	J	Kore wo, ... Dan'da san' ni watashite kudasai. (BEEP) ((M))	~ shite kudasai	Imperative	H
643	J	Kanojo ni awasete kudasai.	~ sasete kudasai	Imperative	H
644	J	Tsuzukete.	~ shite	Imperative	NH
645	J	Zehitomo Hino Fuuko san' no shougen' wo kiite mitai no desu ga. ((M))	~ shi tai no desu ga	Omission	H
646	J	Ben'gonin' wa nani wo risshou shi you to shite iru no desu ka?	nani wo ~ shi you toshite iru no desu ka?	Interrogative	H
647	J	Sorosoro risshou shushi wo meikaku ni shite morae masen' ka?	~ shite morae masen' ka?	Interrogative	H
648	J	Suwatte.	~ shite	Imperative	NH

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649	J	Chiiku wo motto tashite. ((M))	~ shite	Imperative	NH
650	J	^Kaeshite kudasai.	~ shite kudasai	Imperative	H
651	J	Mou ii desu ka?	ii desu ka?	Interrogative	H
652	J	Uchiawase iku zo.	~ suru zo	Declarative	NH
653	J	Mazu wa kudaranai aisatsu kara yame tara doudesu ka? ((LEAVES THE OFFICE.))	~ shi tara dou desu ka?	Interrogative	H
654	J	asa tsukatte kudasai. ((2ND OUT OF 3 ISSUES))	~ shite kudasai	Imperative	H
655	J	((TAKES OFF THE GLASSES.)) Kono saki no chousei yaku, Imai san, onegai deki	onegai deki masu ka?	Interrogative	H
656	J	houkoku wa zuiji to iu koto de.	~ to iu koto de	Omission	NH
657	J	Atarashii eigyou kikaku san', shoukai shite.	~ shite	Imperative	NH
658	J	Koko ni aru sanpuru wa zen'bu oboe nasai. ((@WAREHOUSE))	~ shi nasai	Imperative	H
659	J	shin'choku joukyou oshiete morae masu ka?	~ shite morae masu ka?	Interrogative	H
660	J	Gangan ike yo.	~ shiro yo	Imperative	NH
661	J	Tatete yare yo:.	~ shiro yo	Imperative	NH
662	J	Chotto, ii desu ka?	chotto ii desu ka?	Interrogative	H
663	J	Moderu wa puro wo tehai shite kudasai. ((M))	~ shite kudasai	Imperative	H
664	J	Yamete itadake masen' ka?	~ shite itadake masen' ka?	Interrogative	H
665	J	Ato yoroshiku ne:.	yoroshiku ne	Omission	NH
666	J	kono an'ken' kara wa hazu rero.	~ shiro	Imperative	NH
667	J	Chan'to hanashi wo kikasete. ((M))	~ sasete	Imperative	NH
668	J	tsugi wa ^zehi Wada san' ni onegai shitai n' desu.	onegai shitai n' desu	Declarative	H
669	J	Ukete ii n' deshou ka? Intabyuu.	~ shite ii n' deshou ka?	Interrogative	H
670	J	30 pun' de modot te kite.	~ shite	Imperative	NH
671	J	Mou ichido go ken'tou negae masen' deshou ka? ((ANNOUNCEMENT IN THE BACKGROUND))	o~ negae masen' deshou ka?	Interrogative	H
672	J	Dezain' wa kore de ikou.	~ shiyou	Declarative	NH
673	J	Makino buchou ga yon'deru.	~ ga ~ shi teru	Declarative	NH
674	J	Anzai san' ga yareba ii ja nai desu ka.	~ yareba ii ja nai desu ka	Declarative	H
675	J	Fuzake nai de kudasai.	~ shite kudasai	Imperative	H
676	J	Butai ni ana wo akeruno ka?	~ suru no ka?	Interrogative	NH
677	J	yamete kon'na no. ((SHAKES OFF THE HAIR.)) ((NOISES))	~ shite	Imperative	NH
678	J	Omoikit chat te ne. ((NOISES))	~ shi chatte ne	Imperative	NH
679	J	Mae gami age nai de. ((NOISES))	~ shite	Imperative	NH
680	J	Onegai da kara anata ga dete.	~ shite	Imperative	NH
681	J	Utteru Anzai san ga, ... fuku no mahou wo shin'jite kudasai. ((M))	~ shite kudasai	Imperative	H
682	J	raishuu kara watashi to issho ni jimoto dan'tai ni aisatsu ni iki mashou. ((NOISES))	~ shi mashou	Declarative	H
683	J	Motteke yo. ((NOISES))	~ shiro yo	Imperative	NH

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684	J	Eraba sete ageru.	~ sasete ageru	Declarative	NH
685	J	Pouzu wo kimeru toki wa, taishuu wo mikudasu kan'ji de. ((M))	~ suru kan'ji de	Omission	NH
686	J	Mahou wo shin'jite. ((M))	~ shite	Imperative	NH
687	J	Fuzakeru na! ((M))	~ shiro	Imperative	NH
688	J	Dohyou no ue de kurashi nasai!	~ shi nasai	Imperative	H
689	J	Wada kun' ni oshiete agete. ((NOISES))	~ shite	Imperative	NH
690	J	Korekara min'na ni kiite. ((NOISES))	~ shite	Imperative	NH
691	J	Misete. ((NOISES))	~ shite	Imperative	NH
692	J	issho ni dou desu ka?	dou desu ka?	Interrogative	H
693	J	Chotto mattete.	~ shite	Imperative	NH
694	J	Ikou ka_(/iko kka/).	~ shiyou ka	Declarative	NH
695	J	Tsukuri naoshite yo. ((M))	~ shite yo	Imperative	NH
696	J	O heya ni kouen' no posutaa hatte oku no wasure nai youni.	~ suru youni	Omission	NH
697	J	Shindou san' ni happii baasudee wo utatte hoshii to.	~ shite hoshii to	Omission	NH
698	J	Soushihainin ni onegai shitai n' desu ga.	onegai shitai n' desu ga	Omission	H
699	J	Kin'gashin'nen' no tehai makasete ii ka? ((NOISES))	~ shite ii ka?	Interrogative	NH
700	J	Ooki me no nuno wo youi shite moratte kudasai. ((M))	~ shite kudasai	Imperative	H
701	J	Kyakuhiki wa yoso no hoteru de [yatte kure]. ((M))	~ yatte kure	Imperative	NH
702	J	Kochira no redhii ni o hiki tori itadaite. ((M))	~ shite	Imperative	NH
703	J	Ken'ji kun' no soubetsu kai, kao dashite agete kudasai ne. ((NOISES))	~ shite kudasai ne	Imperative	H
704	J	Sorosoro akiramete kure_(/kun'/) nai ka na. ((NOISES))	~ shite kureru ka na	Declarative	NH
705	J	Yoroshiku onegai shi masu.	yoroshiku onegai shi masu	Declarative	H
706	J	Moshi ki ga kawatta ra,	If	Omission	H
707	J	((COMES CLOSE TO MANNOSHOU.)) Dabudabu no nin'sou wo kuwashiku oshiete itadake masu ka? ((M))	~ shite itadake masu ka?	Interrogative	H
708	J	Go aisatsu shite. ((M))	o~ shite	Imperative	H
709	J	Chotto mukou itte ro. ((M))	~ shiro	Imperative	NH
710	J	Uchi no geinin' nan'toka_(/nan'toka/) onegai deki masen' ka ne? ((M))	onegai deki masen' ka ne?	Interrogative	H
711	J	Korekara wa souiu hanashi wa Seo san' ni. ((M))	Ends with Particle	Omission	NH
712	J	Iki mashou.	~ shi mashou	Declarative	H
713	J	Doa wo shimero.	~ shiro	Imperative	NH
714	J	Koko wo ugoka nai de kudasai.	~ shite kudasai	Imperative	H
715	J	Oite iku_(/ku/) na yo.	~ shiro yo	Imperative	NH

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716	J	Onegai shi masu.	onegai shi masu	Declarative	H
717	J	Taremake ni ookiku kin'gashin'nen' to kaite hoshii n' desu kedo. ((M))	~ shite hoshii n' desu kedo	Omission	H
718	J	Heya no o souji ((POINTS AT MUTSUKO.)) onegai shi masu. ((M))	onegai shi masu	Declarative	H
719	J	Saijou kai no baa ni den'wa shite seki wo totte kure.	~ shite kure	Imperative	NH
720	J	Tsukiau daro?	~ suru daro?	Interrogative	NH
721	J	Hayaku heyaa no hou itte ro:.	~ shiro	Imperative	NH
722	J	Konomama kaette. ((SHOUT IN THE BACKGROUND))	~ shite	Imperative	NH
723	J	chotto matte te. ((M))	~ shite	Imperative	NH
724	J	Sugu ni kite kure. ((M))	~ shite kure	Imperative	NH
725	J	Jushou shiki no koto de jikkou iin' no hito ga soudan' ga aru rashii.	~ ga ~ ga aru rashii	Declarative	NH
726	J	Suketto wo tanomi mashou.	~ shi mashou	Declarative	H
727	J	Atashi tachi wo tasukete. ((M))	~ shite	Imperative	NH
728	J	Namae hikae teoke (/toke/).	~ shiro	Imperative	NH
729	J	Heya de mattero. ((M))	~ shiro	Imperative	NH
730	J	Gen'kin' nara 5 man' en' aru. ((M))	~ aru	Declarative	NH
731	J	Kunekune tsure dase. ((M))	~ shiro	Imperative	NH
732	J	Motto ookiku iki mashou.	~ shi mashou	Declarative	H
733	J	Kore de nan'toka. ((HANDS A DOOL WITH LONG BEARD.))	~ de nan'toka	Omission	NH
734	J	Jiko no joukyou setsume shite kureru? ((NOISES))	~ shite kureru?	Interrogative	NH
735	J	Jushou shiki no kajou e kite itadake masen' ka?	~ shite kudasai masen' ka?	Interrogative	H
736	J	Kimi wa hikitsuzuki soushainin' wo sagashite.	~ shite	Imperative	NH
737	J	Sen'gan' kuriimu nai? ((M))	~ nai?	Interrogative	NH
738	J	Watashi wa nyuuin' wo o susume shi masu [ne].	o susume shi masu ne	Declarative	H
739	J	Sono ^toori kaite kudasai.	~ shite kudasai	Imperative	H
740	J	Masukatto kui tai na:.	~ shi tai na	Declarative	NH
741	J	Omae no keitai no shashin', are kouhyou suru zo.	~ suru zo	Declarative	NH
742	J	Isogi mashou.	~ shi mashou	Declarative	H
743	J	Kaiken' wa chuushi da.	Noun + da	Declarative	NH
744	J	Mucha iwa nai de kudasai yo.	~ shite kudasai yo	Imperative	H
745	J	Ima kara chuushi to iu no wa dou ka to.	~to iu no wa dou ka to.	Omission	NH
746	J	Sugu ni kaiken' toriyame no tsuutatsu onegai shi masu.	onegai shi masu	Declarative	H
747	J	Omae, ike.	omae, ~ shiro	Imperative	NH
748	J	Ore wa mou yame sa sete (/shite/) morau.	~ sasete morau	Declarative	NH
749	J	Keitai wo dase.	~ shiro	Imperative	NH
750	J	Ato wo oe!	~ shiro	Imperative	NH
751	J	Suguni kaiken' chuushi no shirase wo.	Ends with Particle	Omission	NH

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752	J	Kaiken' wa hiraite itadaki masu.	~ shite itadaki masu	Declarative	H
753	J	Yappari, mou chotto gan'batte miyou ka na to omotte.	~ shite miyou ka na to omotte	Omission	NH
754	J	Ore no mae kara kiero..	~ shiro	Imperative	NH
755	J	Motto jiyuuni kaite hoshii. ((M))	~ shite hoshii	Declarative	NH
756	J	Shigoto no hanashi nara, jimusho ni shite kudasai.	~ shite kudasai	Imperative	H
757	J	Te wo kashite kure nai ka?	~ shite kure nai ka?	Interrogative	NH
758	J	((POINTING AT A PERSON,)) Kamera 2 dai dashi te oke_ (/dashi toke/).	~ shiro	Imperative	NH
759	J	Buruu Whooru no shikin' gen' to, ... Ryuu no keireki wo aratamete aratte morae masu	~ shite morae masu ka?	Interrogative	H
760	J	Shigoto hoshii toki, den'wa shite. ((HANDS HIS CARD.)) ((M))	~ shite	Imperative	NH
761	J	Iki mashou ka. ((TO A DINNER MEETING WITH AKAMA)) ((M))	~ shi mashou ka	Declarative	H
762	J	Zehi ... Akama wo tasukete itadake masen' ka? ((@JAPANESE RESTAURANT))	~ shite itadake masen' ka?	Interrogative	H
763	J	Puresu ririisu shite kure.	~ shite kure	Imperative	NH
764	J	Aseri wa kin'motsu de wa nai desu ka?	~ dewa nai desu ka?	Interrogative	H
765	J	Girigiri made age masu yo.	~ shi masu yo	Declarative	H
766	J	Chotto o machi kudasai.	o~ kudasai	Imperative	H
767	J	Notte. ((M))	~ shite	Imperative	NH
768	J	Itsudemo tooshite agete kudasai. ((M))	~ shite kudasai	Imperative	H
769	J	Yoroshiku tanomi masu. ((@AIRPORT)) ((M))	yoroshiku tanomi masu	Declarative	H
770	J	Kore wo mite kudasai. ((@A HOTEL ROOM))	~ shite kudasai	Imperative	H
771	J	Shin'jitsu wo tsutaete hoshii.	~ shite hoshii	Declarative	NH
772	J	Kamera ((STANDS UP.)) tomete!	~ shite	Imperative	NH
773	J	Mawase, mawase.	~ shiro	Imperative	NH
774	J	Washizu Fando to no teikei wa kaishou. ((M))	Ends with Noun	Omission	NH
775	J	Kare ra wo teki ni mawasu youna houdou wa, ima no taimin'gu de wa jishuku shitai.	3 ~ shitai	Declarative	NH
776	J	Suguni itte kure. ((NOISY))	~ shite kure	Imperative	NH
777	J	Kamera kite! ((NOISY))	~ shite	Imperative	NH
778	J	1 pon' moraeru ka?	~ moraeru ka?	Interrogative	NH
779	J	Chikara wo kashite kure nai ka? ((M))	~ shite kure nai ka?	Interrogative	NH
780	J	Modore. Moto ni ita basho ni.	~ shiro	Imperative	NH
781	J	Zehi kon'do, .. watashi mo tomara sete morae masu ka? ((M))	~ sasete morae masu ka?	Interrogative	H
782	J	Shitsurei shi masu. ((LEAVES SHIBANO.)) ((M))	~ shi masu	Declarative	H
783	J	Iku zo. ((STREET NOISES))	~ suru zo	Declarative	NH
784	J	Iku zo. ((PATS HIGASHINO ON HIS CHEST.))	~ suru zo	Declarative	NH

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785	J	Itte. ((STREET NOISES))	~ shite	Imperative	NH
786	J	Sawa n' na.	~ shiro	Imperative	NH
787	J	Shin'chou ni taiou shita hou ga ii zo. ((M))	~ shita hou ga ii zo	Declarative	NH
788	J	Yamero:. ((M))	~ shiro	Imperative	NH
789	J	Sawat tewa_(/cha/) ikan'. ((M))	~ shi cha ikan'	Declarative	NH
790	J	Peiroodo no shiryuu ari masu?	~ ari masu?	Interrogative	H
791	J	Hayaku hanase. ((M))	~ shiro	Imperative	NH
792	J	Byou yomi. ((M))	Ends with Noun	Omission	NH
793	J	Basho dake oshiete kudasai yo. ((SWITCHES ON THE NAVIGATOR.))	~ shite kudasai yo	Imperative	H
794	J	Kan'ben' shite kudasai yo:.	~ shite kudasai yo	Imperative	H
795	J	Tanomu wa:.	tanomu wa	Declarative	NH
796	J	Nereru toki ni nete oke_(/netoke/).	~ shiro	Imperative	NH
797	J	Sawaru_(/Sawan'/) na. ((SHAKES OFF MOCHIZUKI'S RIGHT HAND.))	~ shiro	Imperative	NH
798	J	Ano hito wo kane mouke no dougu ni tsukau na yo. ((NOISES))	~ shiro yo	Imperative	NH
799	J	Iku zo. ((NOISES))	~ suru zo	Declarative	NH
800	J	Kore ano on'na ni watashi teoite_(/toite/) kure. ((PUTS A DOCUMENT ON THE TABLE.)) ((M))	~ shite kure	Imperative	NH
801	J	Kono tairu wo tsukutte hoshii n' da yo. ((M))	~ shite hoshii n' da yo	Declarative	NH
802	J	Sono kawari, un'to sen'den' shite kudasai. ((M))	~ shite kudasai	Imperative	H
803	J	Akete. ((M))	~ shite	Imperative	NH
804	J	Shimete. ((M))	~ shite	Imperative	NH
805	J	Agemasu yo.	~ shi masu yo	Declarative	H
806	J	O: so.. onegai shi masu, sotchii.	onegai shi masu	Declarative	H
807	J	Omae ga sain' shite aratamete teishutsu sei.	omae ga ~ shiro	Imperative	NH
808	J	Yame teoke_(/toke/).	~ shiro	Imperative	NH
809	J	Shigoto owari ni tsuite koi.	~ shiro	Imperative	NH
810	J	Kite miyou ka.	~ shiyou ka	Declarative	NH
811	J	Chan'to tobashite kudasai yo.	~ shite kudasai yo	Imperative	H
812	J	ssSoutai shite mo yoroshii deshou ka?	~ shite mo yoroshii deshou ka?	Interrogative	H
813	J	(H)Hanashi wo ne, yoku chan'to kiite hoshii n' desu yo.	~ shite hoshii n' desu yo	Declarative	H
814	J	((HANDING THE SPECIAL SUIT TO TANAKA)) Kite miyou kore.	~ shiyou	Declarative	NH
815	J	Kachou ni mo aisatsu shite koi. ((@OFFICE))	~ shiro	Imperative	NH
816	J	ashita kara ne, 3 kagetsu kan', 7 ji shussha,	Ends with Noun	Omission	NH
817	J	Riyuu wo setsumeishi shite kudasai.	~ shite kudasai	Imperative	H
818	J	Kyou wa .. miteru dake de ii kara,	~ suru dake de ii kara	Omission	NH

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819	J	Motto gutaitekini itte kure_(/kun'/) nakere ba_(/nakya/). ((M))	~ shite kure nakya	Omission	NH
820	J	suware. ((POINTING AT ANOTHER BALL.)) (@NAKANISHI'S OFFICE)	~ shiro	Imperative	NH
821	J	omae ni B chiku no in'shokuten', makaseru.	omae ni ~ wo makaseru	Declarative	NH
822	J	Sore wa ... Kan'gae sasete kudasai.	~ sasete kudasai	Imperative	H
823	J	asa motto gen'ki yoku aisatsu shi na yo. ((NOISY))	~ shi na yo	Imperative	NH
824	J	Shitsurei shi masu. ((NOISY))	~ shi masu	Declarative	H
825	J	Modori na yo. ((NOISY))	~ shi na yo	Imperative	NH
826	J	onagai shi masu. ((M))	onagai shi masu	Declarative	H
827	J	onagai shi masu.	onagai shi masu	Declarative	H
828	J	onagai shi masu. ((M))	onagai shi masu	Declarative	H
829	J	Uchi masu yo. ((M))	~ shi masu yo	Declarative	H
830	J	Uchi masu yo, saki ni. ((M))	~ shi masu yo	Declarative	H
831	J	3 ban' uddo choudai.	~ choudai	Imperative	NH
832	J	Uchi ni konai? ((M))	~ shi nai?	Interrogative	NH
833	J	Chotto:, ((M)) Jikan' wo kudasai. ((M))	~ shite kudasai	Imperative	H
834	J	Omae no ban' da zo.	~ da zo	Declarative	NH
835	J	omae, sugu ... kikakusho ni matomero.	omae, ~ shiro	Imperative	NH
836	J	Monomane suru shika nou no nai kaihatsu bu wa damattete morae masu ka? ((OPERATION MEETING)) ((M))	~ shite morae masu ka?	Interrogative	H
837	J	Tachiba wo wakimaero:! ((M))	~ shiro	Imperative	NH
838	J	Muri desu yo, ((M))	~ desu yo	Declarative	H
839	J	Kon'do no happyou kai ni, kore ((POINTING AT A PICTURE BOOK)) ^zahi tsukai tai no yo. ((M))	~ shi tai no yo	Declarative	NH
840	J	Sutoreeto kajuu wo tsukawa sete kudasai.	~ sasete kudasai	Imperative	H
841	J	Otoko ga gen'ki ni naru seibun' mo irete kure. ((ECHO)) ((M))	~ shite kure	Imperative	NH
842	J	Awateru na. ((M))	~ shiro	Imperative	NH
843	J	Setsumei shite yare.	~ shiro	Imperative	NH
844	J	Ishou kashite kureru?	~ shite kureru?	Interrogative	NH
845	J	Modotte koi yo. ((M))	~ shiro yo	Imperative	NH
846	J	Kon'ya wa tokoton' tsukiatte kudasai yo. ((M))	~ shite kudasai yo	Imperative	H
847	J	Ishou kaeshite! ((M))	~ shite	Imperative	NH
848	J	Nen' ni wa nen' wo ire teoke_(/toke/) yo.	~ shiro yo	Imperative	NH

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849	J	((POINTING AT KAWAKAMI,)) Ano hito tsukatte kudasai. ((M))	~ shite kudasai	Imperative	H
850	J	Kachou no bun' desu. ((HANDS A SMART PHONE TO NAKANISHI.))	~ desu	Declarative	H
851	J	Yamero.	~ shiro	Imperative	NH
852	J	Piinattsu ni irete kure_ (/kun'/) nai_ (/ne:/) ka na?	~ shite kure nai ka na_ (/kun'ne:/)?	Interrogative	NH
853	J	Omae mata ren'shuu dete koi yo. ((M))	omae + ~ shiro yo	Imperative	NH
854	J	Mou shibaraku wa kochira de o sewa ni naritai n' desu [kedo].	~ shi tai n' desu kedo	Omission	H
855	J	Doyou kara ren'shuu saikai suru_ (/suk/) kara. ((M))	~ suru kara	Omission	NH
856	J	Kimari mashita ra botan' wo oshite kudasai. ((@RESTAURANT)) ((M))	~ shite kudasai	Imperative	H
857	J	((SEES MIYUKI SITTING IN FRONT OF HIM.)) Shigoto ni modot ta ra dou?	~ shi tara dou?	Interrogative	NH
858	J	mata yarou yo. ((M))	~ shiyou yo	Declarative	NH
859	J	Mata maneejaa yatte yo. ((M))	~ yatte yo	Imperative	NH
860	J	Kore ano kaou to shite ta n' desu yo, ore ga.	~ shite ta n' desu yo	Declarative	H
861	J	Taishita mono ja ari masen'. ((M))	taishita mono ja ari masen'	Declarative	H
862	J	Omae mo nan'toka itte yare yo:. ((M))	omae + ~ shiro yo	Imperative	NH
863	J	Kon'do, uchi no chiimu to shiai de mo dou ka naa to omoi mashite. ((M))	~ de mo dou ka naa to omoi mashite	Omission	H
864	J	Kakushi dama mitaina mane .. yamete kudasai yo. ((M))	~ shite kudasai yo	Imperative	H
865	J	Miro, ((M))	~ shiro	Imperative	NH
866	J	((HANDING HIS RESUME)) Onegai shi masu. ((M))	onegai shi masu	Declarative	H
867	J	Uchi no sa, #Teitamu #Oniiru ni natte yo. ((M))	~ shite yo	Imperative	NH
868	J	go ikkou shite itadake reba to, ((M))	o~ shite itadake reba to	Omission	H
869	J	hanashi dake kiite kudasai [yo:]. ((M))	~ shite kudasai yo	Imperative	H
870	J	Ayamaru mae ni mazu jikkou . ((M))	Ends with Noun	Omission	NH
871	J	((POINTING AT A GLOVE)) Are kure_ (/kun'/) nai? ((M))	~ kure nai?	Interrogative	NH
872	J	Souiu koto wa chiimu ni haitte kara ie. ((M))	~ shiro	Imperative	NH
873	J	Ore tachi no koto, kakkoyoku kaite kudasai yo. ((BIRDS ARE SINGING.))	~ shite kudasai yo	Imperative	H
874	J	Mada jun'bi chuu nan' desu kedo. ((M))	~ nan' desu kedo	Omission	H
875	J	O hiru made ni kore ni kigae teoite_ (/toite/) kudasai.	~ shite kudasai	Imperative	H
876	J	Kyou wa yoroshiku onegai shi masu.	yoroshiku onegai shi masu	Declarative	H
877	J	Yudan' wa kin'motsu desu yo. ((NOISY))	Noun + desu yo	Declarative	H
878	J	Issai tekagen' shi nakute kekkou desu. ((M)) ((ANNOUNCEMENT IN THE	~ shite kekkou desu	Declarative	H
879	J	Akaiwa no kawari ni kyatchaa yare. ((M)) ((NOISY))	~ shiro	Imperative	NH



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880	J	Ren'raku shite kure. ((M))	~ shite kure	Imperative	NH
881	J	Anata ni tetsudat tte moraeru to tasukaru n' dakedo.	~ shite moraeru to tasukaru n' dakedo	Omission	NH
882	J	Natsume ga kita tte tsutaete kudasai. ((NOISES))	~ shite kudasai	Imperative	H
883	J	Kore, Tomura e ni onegai. ((NOISES))	onegai	Omission	NH
884	J	Nan'de koko ni inai no ka wa .. atta toki ni jibun' de kiki nasai.	~ shi nasai	Imperative	H
885	J	Oshiete kure te mo ii de wa_(/ja/) nai desu ka.	~ shite mo ii ja nai desu ka	Declarative	H
886	J	Koko de hataraka sete morae masen' ka ne?	~ sasete morae masen' ka ne?	Interrogative	H
887	J	Yappari kaeri nasai.	~ shi nasai	Imperative	H
888	J	Koko de hataraka sete kudasai. (Hx)	~ sasete kudasai	Imperative	H
889	J	isshuukan' wa, maishoku kono kiji tabe nasai yo.	~ shi nasai yo	Imperative	H
890	J	Uragoshi shite.	~ shite	Imperative	NH
891	J	Karada de oboe nasai_(/nasa:i/).	~ shi nasai	Imperative	H
892	J	Koohii irete kure_(/kun/) nai?	~ shite kure nai?	Interrogative	NH
893	J	Atte mi nai ka?	~ shi nai ka?	Interrogative	NH
894	J	Tabete morae masen' ka ne:?	~ shite morae masen' ka ne?	Interrogative	H
895	J	Soko oite!.	~ shite	Imperative	NH
896	J	Jibun' no sagyou ni modotte. ((M))	~ shite	Imperative	NH
897	J	[Ko] nai de.	~ shite	Imperative	NH
898	J	Koko ni oite kudasai. ((M))	~ shite kudasai	Imperative	H
899	J	Mariko ni ayamari_(/ayaman/) nasai. ((M))	~ shi nasai	Imperative	H
900	J	tabete itadaki tai keeki ga arun' desu.	~ ga arun' desu	Declarative	H
901	J	O mise no hyouban' otosanai youni .. motto doryoku shi nasai. ((RAIN))	~ shi nasai	Imperative	H
902	J	Oshiete kudasai. ((NOISES))	~ shite kudasai	Imperative	H
903	J	Modore. ((NOISES))	~ shiro	Imperative	NH
904	J	Mou yamero. ((NOISES))	~ shiro	Imperative	NH
905	J	Iiwake suru na. ((NOISES))	~ shiro	Imperative	NH
906	J	Tanomu zo. ((NOISES))	tanomu zo	Declarative	NH
907	J	Don'na yousu datta ka .. oshiete kudasai.	~ shite kudasai	Imperative	H
908	J	Koan'doru no .. shefu ni natte kudasai. ((WIND))	~ shite kudasai	Imperative	H
909	J	Kaette kure. ((CLOSES THE DOOR.)) ((WIND))	~ shite kure	Imperative	NH
910	J	Mou ichido ikou. ((M))	~ shiyou	Declarative	NH
911	J	Issho ni yara nai ka?	~ shi nai ka?	Interrogative	NH
912	J	Kiji wo boroo ban' no ookisa ni nobashite kudasai.	~ shite kudasai	Imperative	H
913	J	ude migaitte koi. ((NOISES))	~ shiro	Imperative	NH
914	J	Isoide kudasai.	~ shite kudasai	Imperative	H

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915	J	Atashi no onegai mo kiite kudasai. ((M))	~ shite kudasai	Imperative	H
916	J	Ato ni shiro.	~ shiro	Imperative	NH
917	J	Torishirabe teru (/ten'/) no ore da kara.	~ da kara	Omission	NH
918	J	Chotto matte.	~ shite	Imperative	NH
919	J	Koohii, 2 tsu irete, Suetsugu san' no to. ((TO AMAMIYA))	~ shite	Imperative	NH
920	J	Boku ni mo koohii onegai shi masu.	onegai shi masu	Declarative	H
921	J	Heya, katazukero yo. ((POINTING HIS ROOM))	~ shiro yo	Imperative	NH
922	J	saiban', omae yatte kure_(kun') nai_(ne:/) ka?	omae ~ shite kure nai ka?	Interrogative	NH
923	J	Akari wo keshite itadake masu ka? ((M))	~ shite itadake masu ka?	Interrogative	H
924	J	Keshite kudasai. ((M))	~ shite kudasai	Imperative	H
925	J	Akari wo tsukete kudasai.	~ shite kudasai	Imperative	H
926	J	((BANGS)) Matomete zen'bu shabere yo, omae wa.	omae wa ~ shiro yo	Imperative	NH
927	J	Kouryuu en'chou onegai shi masu. ((M))	onegai shi masu	Declarative	H
928	J	Kore, o kari shite ii desu ka? ((M))	o~ shite ii desu ka?	Interrogative	H
929	J	Oshiete kure_(kun') nai no zurui desho?	~ kure nai no zurui desho?	Interrogative	NH
930	J	Nani ga nan' demo Umebayashi wo yuuzai ni shiro,	~ shiro	Imperative	NH
931	J	((FOLLOWING HIM)) Mate yo, ((M))	~ shiro yo	Imperative	NH
932	J	Kan' ken'ji wa dochira ni?	~ wa dochira ni?	Interrogative	H
933	J	Yokei na koto iu na yo, ((M))	~ shiro yo	Imperative	NH
934	J	Ken'satsukan' wa 0.1 paasen'to no gimon' wo idaka nu youna risshou wo shi nakereba nari masen'.	~ shi nakereba nari masen'	Declarative	H
935	J	Adoresu kawat tara ie yo, chan'to:. ((M))	~ shiro yo	Imperative	NH
936	J	Ichiou apo totte itadaka nai to.	~ shite itadaka nai to	Omission	H
937	J	Umebayashi no saiban' shiryuu wo subete wareware ni hikiwatashite morau.	~ shite morau	Declarative	NH
938	J	Kore wa Kuryuu ken'ji ni makasete hou ga ii desu yo.	~ shita hou ga ii desu yo	Declarative	H
939	J	Douzo... o hikitori kudasai. ((M))	o~ kudasai	Imperative	H
940	J	Koohii irete:. ((M))	~ shite	Imperative	NH
941	J	Atashi tachi no koto wa ki ni shi nai de. ((M))	~ shite	Imperative	NH
942	J	Omae no saiban' no tame ni tsukae. ((LEAVES.))	~ shiro	Imperative	NH
943	J	Mou kaette nero yo.	~ shiro yo	Imperative	NH
944	J	Mattero yo.	~ shiro yo	Imperative	NH

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945	J	Hanaoka Renzaburou daigishi wo shounin' to shite shin'sei shi, jikai kouhan' de no jin'mon' wo yousei shi masu. ((@COURT)) ((M))	yousei shi masu	Declarative	H
946	J	Nijigaura no hito tachi ni tsutaete itadake masu ka. ((M))	~ shite itadake masu ka?	Interrogative	H
947	J	Kon'do wa watashi no shitsumon' ni kotaete kure nai ka?	~ shite kure nai ka?	Interrogative	NH
948	J	Itsumo doori yatte koi.	~ shiro	Imperative	NH
949	J	Mou sukoshi yoroshii deshou ka? ((@COURT))	yoroshii deshou ka?	Interrogative	H
950	J	Bouchou seki wa shizukani.	Adverb	Omission	NH
951	J	Itte mite ki nasai.	~ shi nasai	Imperative	H
952	J	Shounin' wa kotaete kudasai.	~ shite kudasai	Imperative	H
953	J	Atarashii shouko hin' wo shin'sei sasete kudasai. ((M))	~ sasete kudasai	Imperative	H
954	J	Ben'gonin' nara han'ron' shiro:. ((NOISES))	~ shiro	Imperative	NH
955	J	Shounin' wa seishukuni. ((NOISES))	Adverb	Omission	NH
956	J	Hitotsu dake o kiki shitai.	o~ shitai	Declarative	H
957	J	Saiban' kiroku kara sakujo shite itadaki tai. ((M))	~ shite itadaki tai	Declarative	H
958	J	Shounin' wa taiseki shite kudasai. ((M))	~ shite kudasai	Imperative	H
959	J	Hikokunin' ga han'kou wo okonatta to iu risshou wo shite itadaki tai.	~ shite itadaki tai	Declarative	H
960	J	Kono bun'shou wo tsukau. Kudan no kekka wa makoto ni ikan de arimasu. Shitagatte, mae muki ni kentou itashi masu.	~ suru	Declarative	NH
961	J	Shi no seikatsu ka itte moratte.	~ shite	Imperative	NH
962	J	Nan'ka ii kenshuu no neta nai ka na?	~ nai ka na?	Interrogative	NH
963	J	Kono mono ni, nan'demo kiite kudasai.	~ shite kudasai	Imperative	H
964	J	Hayaku sage teoite (/toite/) kudasai ne. ((M))	~ shite kudasai ne	Imperative	H
965	J	Shin'gu uriba onegai shi masu. ((M))	onegai shi masu	Declarative	H
966	J	Yoroshiku desu. ((M))	yoroshiku desu	Omission	NH
967	J	Douzo go en'ryo nasara zu ni, motto isogashii uriba de-- ((M))	Ends with Particle	Omission	NH
968	J	tan'shuku 2 ban' ni den'wa shite kudasai. ((M))	~ shite kudasai	Imperative	H
969	J	Sekkyaku manyuaru wo o kari deki masu ka? ((M))	o~ deki masu ka?	Interrogative	H
970	J	Soshiki zu wo misete itadake masu ka? ((M))	~ shite itadake masu ka?	Interrogative	H
971	J	Sono kan'you shokubutsu wo mou (/mo:u/) sukoshi boku no hou e. ((M))	Ends with Particle	Omission	NH
972	J	Kattena koto shi nai de kure masen' ka? ((M))	~ shite kure masen' ka?	Interrogative	H
973	J	nanika gutaitekina gyoumu wo ataete kudasai. ((M))	~ shite kudasai	Imperative	H
974	J	Hoka no hito to kaete kudasai.	~ shite kudasai	Imperative	H
975	J	Son'na koto iwa nai de:.	~ shite	Imperative	NH
976	J	Okyaku sama ni haji kakase nai de kudasai. ((M))	~ shite kudasai	Imperative	H
977	J	Okyaku sama ni ayamatte kite.	~ shite	Imperative	NH
978	J	Souzai chuubou ni ika se mashou.	~ shi mashou	Declarative	H

Scene No	Language	Words/Description	Request Form	Sentence Form	Honorifics
979	J	Iitai koto ga aru n' datta ra, chokusetsu ten'chou ni itte kudasai.	~ shite kudasai	Imperative	H
980	J	Boku wa mattaku kan'chi shite nai koto ni shite morai masu.	~ shite morai masu	Declarative	H
981	J	Korekara wa fuku ten'chou no Asano san' ga .. ken'chou san' no men'dou miru koto ni natta kara. ((NOISES))	~ ga ~ suru koto ni natta kara	Omission	NH
982	J	Kenchou san' no shiki no moto okonatte kudasai.	~ shite kudasai	Imperative	H
983	J	Shita wa ue no shiji de jikkou suru.	~ suru	Declarative	NH
984	J	Chan'to .. ^iken' wo nobete kudasai.	~ shite kudasai	Imperative	H
985	J	Kureguremo .. masukomi ni wa ki wo tsukeru koto da ne.	~ suru koto da ne	Declarative	NH
986	J	Kenshuu wo kiriagete watashi wo, .. purojekuto ni. ((M))	Ends with Particle	Omission	NH
987	J	Onegai shi masu. ((M))	onegai shi masu	Declarative	H
988	J	Hitsuyou to shiteru.	Hitsuyou to shiteru	Declarative	NH
989	J	Nan'toka shite kudasai yo.	~ shite kudasai yo	Imperative	H
990	J	Misete kudasai.	~ sasete kudasai	Imperative	H
991	J	Kore wo: .. seiri you no tana ni shite shimai (/chai/) mashou. ((M))	~ shi mashou	Declarative	H
992	J	^Jibun' dake tokubetsu da to omowa nai. ((M))	~ suru	Declarative	NH
993	J	Tatoeba kon'na fuuni kaku. ((TYPES THE SENTENCE.)) ((M))	~ suru	Declarative	NH
994	J	((HANDS A SHEET TO NOMURA.)) Kakunin' shite kudasai. ((M))	~ shite kudasai	Imperative	H
995	J	Yoroshiku onegai shi masu. ((M))	yoroshiku onegai shi masu	Declarative	H
996	J	Boku mo .. san'ka sa sete kudasai.	~ sasete kudasai	Imperative	H
997	J	Hayaku te... Aratte (/Aratsute/).	~ shite	Imperative	NH
998	J	Yoroshiku onegai shi masu (/shima]su/). ((NOISES))	yoroshiku onegai shi masu	Declarative	H
999	J	Masaka mou ken'chou ni wa modora nai nan'te iwa nai de kudasai yo. ((NOISES))	~ shite kudasai yo	Imperative	H
1000	J	Hayaku kitte kudasai. ((M))	~ shite kudasai	Imperative	H
1001	J	Tsuzukete kudasai. ((M))	~ shite kudasai	Imperative	H

Scene No	Language	Urgency	Obligation	Ability and difficulty	Cost	Benefit	Vertical distance	Intimacy	Calling Attention	Asking availability	Apologizing	Reasoning	Rewarding	Attaching conditions
1	E	2	5	5	1	3	4	3	0	0	0	0	0	0
2	E	2	5	5	1	2	4	1	0	0	0	0	0	0
3	E	2	3	4	2	3	4	1	0	0	0	0	0	0
4	E	4	5	5	1	3	4	3	0	0	0	0	0	0
5	E	4	3	3	3	4	3	2	0	0	0	0	0	0
6	E	2	4	5	1	3	3	2	0	0	0	0	0	0
7	E	3	5	4	2	3	4	2	0	0	0	0	0	0
8	E	4	3	4	2	4	2	3	0	0	0	0	0	0
9	E	4	4	5	1	3	3	1	0	0	0	0	0	0
10	E	2	3	5	1	3	3	1	0	0	0	0	0	0
11	E	2	3	5	1	2	3	1	0	0	0	0	0	0
12	E	2	3	5	1	3	3	1	0	0	0	0	0	0
13	E	2	3	4	2	4	3	1	0	0	0	0	0	0
14	E	3	5	4	2	3	4	3	0	0	0	0	0	0
15	E	2	5	5	1	3	2	3	0	0	0	0	0	0
16	E	3	4	3	2	3	4	3	0	0	0	0	0	0
17	E	1	3	3	3	3	2	3	0	0	0	0	0	0
18	E	2	3	4	2	3	2	2	0	0	0	0	0	0
19	E	3	3	3	3	3	2	3	0	0	0	0	0	0
20	E	3	3	4	2	3	3	1	0	0	0	0	0	0
21	E	2	5	4	2	3	3	1	0	0	0	0	0	0
22	E	2	4	4	1	3	3	1	0	0	0	0	0	0
23	E	2	3	3	2	3	3	1	0	0	0	0	0	0
24	E	2	5	5	1	3	3	1	0	0	0	0	0	0
25	E	2	5	5	1	3	3	1	0	0	0	0	0	0
26	E	4	3	5	1	3	3	1	0	0	0	0	0	0
27	E	4	5	5	1	2	3	3	0	0	0	0	0	0
28	E	4	4	4	2	4	3	3	0	0	0	0	0	0
29	E	4	4	4	2	4	4	3	0	0	0	0	0	0
30	E	4	3	3	2	4	3	3	0	0	0	0	0	0
31	E	3	4	3	2	3	4	3	0	0	0	0	0	0
32	E	4	5	3	3	4	3	3	0	0	0	0	0	0
33	E	3	5	4	2	3	4	3	0	0	0	0	0	0
34	E	4	4	4	2	3	3	1	0	0	0	0	0	0
35	E	5	3	3	1	3	4	3	0	0	0	0	0	0

Scene No	Language	Urgency	Obligation	Ability and difficulty	Cost	Benefit	Vertical distance	Intimacy	Calling Attention	Asking availability	Apologizing	Reasoning	Rewarding	Attaching conditions
36	E	4	4	4	1	3	3	3	0	0	0	0	0	0
37	E	2	3	4	2	4	3	1	0	0	0	0	0	0
38	E	4	3	3	3	4	3	1	0	0	0	0	0	0
39	E	3	4	4	1	3	4	3	0	0	0	0	0	0
40	E	3	2	2	4	4	4	3	0	0	0	0	0	0
41	E	3	3	3	3	4	2	3	0	0	0	0	0	0
42	E	2	3	3	2	3	3	3	0	0	0	0	0	0
43	E	5	3	5	1	3	3	3	0	0	0	0	0	0
44	E	2	3	4	2	3	2	1	0	0	0	0	0	0
45	E	3	4	1	5	5	4	3	0	0	0	0	0	0
46	E	3	4	3	2	4	3	3	0	0	0	0	0	0
47	E	2	5	4	2	3	4	3	0	0	0	0	0	0
48	E	4	4	2	3	3	4	3	0	0	0	0	0	0
49	E	5	4	3	2	3	3	3	0	0	0	0	0	0
50	E	4	4	4	1	2	3	2	0	0	0	0	0	0
51	E	3	4	3	2	3	4	1	0	0	0	0	0	0
52	E	4	3	5	1	3	3	3	0	0	0	0	0	0
53	E	5	4	2	3	3	4	3	0	0	0	0	0	0
54	E	4	4	4	2	3	4	3	0	0	0	0	0	0
55	E	4	4	4	2	3	3	3	0	0	0	0	0	0
56	E	4	4	4	2	3	3	2	0	0	0	0	0	0
57	E	4	3	4	1	3	2	2	0	0	0	0	0	0
58	E	4	5	5	1	3	2	3	0	0	0	0	0	0
59	E	4	4	2	3	3	4	3	0	0	0	0	0	0
60	E	4	4	2	3	3	4	3	0	0	0	0	0	0
61	E	3	4	3	3	3	3	3	0	0	0	0	0	0
62	E	3	4	4	2	3	3	3	0	0	0	0	0	0
63	E	3	4	4	2	3	3	3	0	0	0	0	0	0
64	E	2	5	5	1	3	4	2	0	0	0	0	0	0
65	E	5	3	5	2	3	4	3	0	0	0	0	0	0
66	E	4	5	4	2	3	5	3	0	0	0	0	0	0
67	E	4	5	4	2	3	5	3	0	0	0	0	0	0
68	E	4	5	4	2	3	5	3	0	0	0	0	0	0
69	E	4	5	4	2	3	5	3	0	0	0	0	0	0

Scene No	Language	Urgency	Obligation	Ability and difficulty	Cost	Benefit	Vertical distance	Intimacy	Calling Attention	Asking availability	Apologizing	Reasoning	Rewarding	Attaching conditions
70	E	4	5	4	2	3	5	3	0	0	0	0	0	0
71	E	4	5	4	2	3	5	3	0	0	0	0	0	0
72	E	4	5	4	2	3	5	3	0	0	0	0	0	0
73	E	4	5	4	2	3	5	3	0	0	0	0	0	0
74	E	4	5	4	2	3	4	2	0	0	0	0	0	0
75	E	4	5	5	1	3	4	2	0	0	0	0	0	0
76	E	3	5	4	2	3	4	2	0	0	0	0	0	0
77	E	4	5	5	1	3	4	2	0	0	0	0	0	0
78	E	3	5	4	2	3	4	2	0	0	0	0	0	0
79	E	3	5	4	1	3	4	2	0	0	0	0	0	0
80	E	4	5	4	2	3	4	2	0	0	0	0	0	0
81	E	5	5	5	1	3	4	2	0	0	0	1	0	0
82	E	5	5	4	2	3	4	2	0	0	0	0	0	0
83	E	3	5	5	1	3	5	2	0	0	0	0	0	0
84	E	4	5	4	2	3	5	2	0	0	0	0	0	0
85	E	3	5	3	2	3	5	2	0	0	0	1	0	0
86	E	4	5	4	2	3	5	2	0	0	0	0	0	0
87	E	4	5	4	2	3	5	2	0	0	0	0	0	0
88	E	4	5	4	2	3	5	2	0	0	0	0	0	0
89	E	4	5	4	2	3	5	2	0	0	0	0	0	0
90	E	3	5	3	2	3	4	2	0	0	0	1	0	0
91	E	4	5	4	2	3	4	2	0	0	0	0	0	0
92	E	4	5	5	1	3	4	2	0	0	0	0	0	0
93	E	4	5	3	2	3	4	2	0	0	0	0	0	0
94	E	3	4	4	2	3	4	2	0	0	0	0	0	0
95	E	5	5	5	2	3	4	2	0	0	0	0	0	0
96	E	4	4	5	1	3	4	2	0	0	0	0	0	0
97	E	4	5	4	2	3	5	2	0	0	0	0	0	0
98	E	4	5	4	2	3	5	3	0	0	0	0	0	0
99	E	4	5	4	2	3	5	3	0	0	0	0	0	0
100	E	4	5	4	2	3	5	3	0	0	0	0	0	0
101	E	4	5	4	2	3	5	3	0	0	0	0	0	0
102	E	4	5	4	2	3	5	3	0	0	0	0	0	0
103	E	4	5	4	2	3	5	3	0	0	0	0	0	0
104	E	4	5	4	2	3	5	3	0	0	0	0	0	0

Scene No	Language	Urgency	Obligation	Ability and difficulty	Cost	Benefit	Vertical distance	Intimacy	Calling Attention	Asking availability	Apologizing	Reasoning	Rewarding	Attaching conditions
105	E	4	5	4	2	3	5	3	0	0	0	0	0	0
106	E	4	5	4	2	3	5	3	0	0	0	0	0	0
107	E	4	5	4	2	3	5	3	0	0	0	0	0	0
108	E	2	3	4	1	3	3	1	0	0	0	0	0	0
109	E	4	5	4	2	3	2	1	0	0	0	0	0	0
110	E	2	4	5	1	3	4	2	0	0	0	0	0	0
111	E	3	3	3	2	3	4	2	0	0	0	0	0	0
112	E	4	4	5	1	3	2	2	0	0	0	0	0	0
113	E	5	5	4	2	3	5	3	0	0	0	0	0	0
114	E	4	5	4	2	3	5	3	0	0	0	0	0	0
115	E	4	5	4	2	3	5	3	0	0	0	0	0	0
116	E	3	5	4	2	3	5	3	0	0	0	0	0	0
117	E	3	5	4	2	3	4	3	0	0	0	0	0	0
118	E	3	5	3	3	3	4	3	0	0	0	0	0	0
119	E	4	2	1	5	5	5	3	0	0	0	0	0	0
120	E	4	2	1	4	3	5	3	0	0	0	0	0	0
121	E	4	3	2	2	3	4	3	0	0	0	0	0	0
122	E	4	5	4	2	3	5	3	0	0	0	0	0	0
123	E	3	5	5	4	3	5	3	0	0	0	0	0	0
124	E	2	5	5	1	3	4	2	0	0	0	0	0	0
125	E	2	5	5	1	3	4	3	0	0	0	0	0	0
126	E	4	4	4	2	3	4	3	0	0	0	0	0	0
127	E	3	4	4	2	3	4	3	0	0	0	0	0	0
128	E	4	5	4	2	3	4	3	0	0	0	0	0	0
129	E	4	5	2	4	3	4	3	0	0	0	0	0	0
130	E	5	4	2	3	3	4	3	0	0	0	0	0	0
131	E	5	4	5	1	3	2	3	0	0	0	0	0	0
132	E	4	4	5	2	3	2	2	0	0	0	0	0	0
133	E	4	3	4	2	3	4	2	0	0	0	0	0	0
134	E	4	3	3	2	3	3	3	0	0	0	0	0	0
135	E	4	5	5	1	3	5	3	0	0	0	0	0	0
136	E	4	4	4	2	4	5	3	0	0	0	0	0	0
137	E	4	4	4	2	3	5	3	0	0	0	0	0	0
138	E	3	3	3	3	4	4	3	0	0	0	0	0	0
139	E	4	5	5	1	3	4	3	0	0	0	0	0	0



Scene No	Language	Urgency	Obligation	Ability and difficulty	Cost	Benefit	Vertical distance	Intimacy	Calling Attention et	Asking availability et	Apologizing et	Reasoning et	Rewarding et	Attaching conditions et
140	E	4	5	4	2	3	5	3	0	0	0	0	0	0
141	E	4	5	4	2	3	5	3	0	0	0	0	0	0
142	E	3	2	1	4	5	5	3	0	0	0	0	0	0
143	E	3	5	4	2	3	5	3	0	0	0	0	0	0
144	E	4	5	5	1	3	4	3	0	0	0	0	0	0
145	E	2	5	5	1	3	4	3	0	0	0	0	0	0
146	E	4	3	4	2	3	4	3	0	0	0	0	0	0
147	E	4	3	3	2	3	1	2	0	0	0	0	0	0
148	E	4	3	4	2	3	1	3	0	0	0	0	0	0
149	E	4	5	5	1	3	5	3	0	0	0	1	0	0
150	E	4	3	4	2	3	1	3	0	0	0	0	0	0
151	E	2	5	4	2	3	5	3	0	0	0	0	0	0
152	E	4	4	5	2	3	3	4	0	0	0	0	0	0
153	E	3	4	4	2	3	4	3	0	0	0	0	0	0
154	E	3	5	5	1	3	4	3	0	0	0	0	0	0
155	E	4	4	5	1	3	2	3	0	0	0	0	0	0
156	E	4	4	5	1	3	4	4	0	0	0	0	0	0
157	E	3	4	4	2	3	2	4	0	0	0	0	0	0
158	E	4	4	5	1	3	2	4	0	0	0	0	0	0
159	E	3	4	4	2	3	2	4	0	0	0	0	0	0
160	E	4	4	4	2	3	4	1	0	0	0	0	0	0
161	E	4	3	5	2	3	4	1	0	0	0	0	0	0
162	E	4	2	4	2	4	4	1	0	0	0	0	0	0
163	E	4	4	4	2	3	4	1	0	0	0	0	0	0
164	E	3	4	4	2	3	3	4	0	0	0	0	0	0
165	E	4	5	5	1	3	4	1	0	0	0	0	0	0
166	E	4	5	5	1	3	3	1	0	0	0	0	0	0
167	E	2	5	5	1	3	4	1	0	0	0	0	0	0
168	E	4	5	5	1	3	4	1	0	0	0	0	0	0
169	E	4	5	4	2	3	3	1	0	0	0	0	0	0
170	E	4	3	4	2	3	3	3	0	0	0	0	0	0
171	E	3	3	5	1	3	3	4	0	0	0	0	0	0
172	E	4	4	4	2	3	3	4	0	0	0	0	0	0
173	E	4	2	4	3	3	4	2	0	0	0	0	0	0
174	E	5	5	5	1	3	3	4	0	0	0	0	0	0

Scene No	Language	Urgency	Obligation	Ability and difficulty	Cost	Benefit	Vertical distance	Intimacy	Calling Attention	Asking availability	Apologizing	Reasoning	Rewarding	Attaching conditions
175	E	3	4	4	2	3	2	4	0	0	0	0	0	0
176	E	3	4	4	2	3	2	4	0	0	0	0	0	0
177	E	3	4	5	1	3	2	4	0	0	0	0	0	0
178	E	4	3	3	2	3	4	4	0	0	0	0	0	0
179	E	4	3	4	2	3	4	4	0	0	0	0	0	0
180	E	4	3	4	2	3	3	1	0	0	0	0	0	0
181	E	4	4	5	1	3	3	1	0	0	0	0	0	0
182	E	3	4	4	2	3	2	4	0	0	0	0	0	0
183	E	5	4	5	1	3	2	1	0	0	0	0	0	0
184	E	2	3	5	1	3	3	1	0	0	0	1	0	0
185	E	3	3	4	2	3	3	1	0	0	0	1	0	0
186	E	4	5	5	2	3	4	3	0	0	0	0	0	0
187	E	4	5	5	1	3	4	4	0	0	0	0	0	0
188	E	4	4	4	2	3	4	2	0	0	0	0	0	0
189	E	3	5	3	2	3	2	4	0	0	0	0	0	0
190	E	3	3	3	2	3	4	1	0	0	0	0	0	0
191	E	2	3	3	2	3	4	1	0	0	0	0	0	0
192	E	2	5	5	1	3	5	3	0	0	0	0	0	0
193	E	2	5	5	1	3	4	3	0	0	0	0	0	0
194	E	3	4	3	3	3	5	3	0	0	0	0	0	0
195	E	2	3	5	1	3	3	3	0	0	0	0	0	0
196	E	4	4	5	1	3	2	4	0	0	0	0	0	0
197	E	4	3	5	1	3	2	2	0	0	0	0	0	0
198	E	5	4	5	1	3	4	2	0	0	0	0	0	0
199	E	5	5	4	2	3	2	2	0	0	0	0	0	0
200	E	4	2	4	3	4	4	2	0	0	0	0	0	0
201	E	3	5	4	2	3	4	3	0	0	0	0	0	0
202	E	2	5	5	1	3	4	2	0	0	0	0	0	0
203	E	4	5	4	2	3	4	3	0	0	0	0	0	0
204	E	4	5	4	2	3	4	3	0	0	0	0	0	0
205	E	4	3	2	3	4	4	2	0	0	0	0	0	0
206	E	4	5	4	2	3	4	2	0	0	0	0	0	0
207	E	3	5	4	2	3	4	1	0	0	0	0	0	0

Scene No	Language	Urgency	Obligation	Ability and difficulty	Cost	Benefit	Vertical distance	Intimacy	Calling Attention	Asking availability	Apologizing	Reasoning	Rewarding	Attaching conditions
208	E	2	4	5	1	3	2	4	0	0	0	0	0	0
209	E	5	4	5	1	4	4	4	0	0	0	0	0	0
210	E	5	4	4	2	4	4	3	0	0	0	0	0	0
211	E	3	3	4	2	4	3	1	0	0	0	0	0	0
212	E	4	4	5	1	3	2	1	0	0	0	0	0	0
213	E	3	3	4	2	5	3	2	0	0	0	0	0	0
214	E	4	4	5	1	3	2	4	0	0	0	0	0	0
215	E	4	3	5	2	3	3	2	0	0	0	0	0	0
216	E	5	4	4	2	3	2	4	0	0	0	0	0	0
217	E	3	3	3	3	5	4	4	0	0	0	0	0	0
218	E	5	3	5	1	4	3	4	0	0	0	0	0	0
219	E	4	3	3	3	5	4	2	0	0	0	0	0	0
220	E	3	4	3	3	3	4	3	0	0	0	0	0	0
221	E	4	4	4	2	3	2	4	0	0	0	0	0	0
222	E	4	4	4	2	3	4	3	0	0	0	0	0	0
223	E	4	4	4	2	3	2	4	0	0	0	0	0	0
224	E	4	4	4	2	3	2	4	0	0	0	0	0	0
225	E	3	3	3	3	4	2	2	0	0	0	0	0	0
226	E	4	4	4	2	3	2	4	0	0	0	0	0	0
227	E	4	3	3	3	4	3	2	0	0	0	0	0	0
228	E	4	5	5	1	4	4	4	0	0	0	0	0	0
229	E	3	3	4	2	3	2	2	0	0	0	0	0	0
230	E	2	3	5	1	4	3	3	0	0	0	0	0	0
231	E	4	3	5	1	4	3	3	0	0	0	0	0	0
232	E	3	4	5	1	3	2	2	0	0	0	0	0	0
233	E	5	4	5	1	3	4	2	0	0	0	0	0	0
234	E	5	4	5	1	3	4	2	0	0	0	0	0	0
235	E	5	4	5	1	3	4	2	0	0	0	0	0	0
236	E	4	4	4	2	3	4	3	0	0	0	0	0	0
237	E	4	3	3	2	4	1	3	0	0	0	1	0	0
238	E	4	5	5	4	4	5	3	0	0	0	0	0	0
239	E	4	4	5	1	2	2	4	0	0	0	0	0	0
240	E	3	3	4	2	4	3	3	0	0	0	0	0	0
241	E	2	5	5	3	3	3	3	0	0	0	0	0	0
242	E	5	4	5	1	4	2	4	0	0	0	0	0	0

Scene No	Language	Urgency	Obligation	Ability and difficulty	Cost	Benefit	Vertical distance	Intimacy	Calling Attention	Asking availability	Apologizing	Reasoning	Rewarding	Attaching conditions
243	E	5	4	5	1	4	2	4	0	0	0	0	0	0
244	E	3	3	5	1	5	3	3	0	0	0	0	0	0
245	E	1	3	3	3	3	4	1	0	0	0	0	0	0
246	E	3	4	4	2	3	4	1	0	0	0	0	0	0
247	E	2	5	5	3	3	4	1	0	0	0	0	0	0
248	E	4	5	4	3	3	4	1	0	0	0	0	0	0
249	E	2	5	5	1	3	4	2	0	0	0	0	0	0
250	E	4	4	2	4	4	4	2	0	0	0	0	0	0
251	E	4	4	2	4	4	4	2	0	0	0	0	0	0
252	E	3	4	5	1	3	4	2	0	0	0	1	0	0
253	E	3	4	3	3	3	4	3	0	0	0	0	0	0
254	E	3	4	3	3	4	4	3	0	0	0	0	0	0
255	E	3	4	4	3	4	4	3	0	0	0	0	0	0
256	E	3	3	4	2	3	2	3	0	0	0	0	0	0
257	E	2	4	5	1	3	4	2	0	0	0	1	0	0
258	E	2	3	5	3	3	4	2	0	0	0	0	0	0
259	E	3	3	4	2	3	2	2	0	0	0	0	0	0
260	E	3	3	5	1	3	4	2	0	0	0	0	0	0
261	E	3	3	5	1	3	4	2	0	0	0	0	0	0
262	E	3	4	4	2	3	4	2	0	0	0	0	0	0
263	E	3	4	5	1	3	4	2	0	0	0	0	0	0
264	E	3	3	3	3	3	4	1	0	0	0	0	0	0
265	E	3	3	4	2	3	2	2	0	0	0	0	0	0
266	E	4	3	5	1	4	3	1	0	0	0	0	0	0
267	E	3	4	2	3	3	4	3	0	0	0	0	0	0
268	E	3	4	3	3	3	4	3	0	0	0	0	0	0
269	E	3	4	5	1	3	4	3	0	0	0	0	0	0
270	E	3	4	4	2	3	4	3	0	0	0	0	0	0
271	E	5	5	5	1	3	2	1	0	0	0	0	0	0
272	E	5	5	5	1	3	2	1	0	0	0	0	0	0
273	E	4	3	3	2	4	4	3	0	0	0	0	0	0
274	E	3	4	4	1	3	4	3	0	0	0	0	0	0
275	E	4	3	4	2	4	3	4	0	0	0	0	0	0
276	E	2	4	4	2	2	3	4	0	0	0	0	0	0
277	E	3	3	5	2	4	3	2	0	0	0	0	0	0

Scene No	Language	Urgency	Obligation	Ability and difficulty	Cost	Benefit	Vertical distance	Intimacy	Calling Attention et	Asking availability et	Apologizing et	Reasoning et	Rewarding et	Attaching conditions et
278	E	3	4	4	2	3	3	4	0	0	0	0	0	0
279	E	3	3	3	2	4	3	2	0	0	0	0	0	0
280	E	2	3	5	1	3	3	4	0	0	0	0	0	0
281	E	3	3	3	3	4	3	4	0	0	0	0	0	0
282	E	4	3	5	1	3	3	3	0	0	0	0	0	0
283	E	5	4	5	1	3	4	2	0	0	0	0	0	0
284	E	4	4	4	2	2	3	4	0	0	0	1	0	0
285	E	3	3	3	2	4	3	4	0	0	0	0	0	0
286	E	4	3	4	2	4	3	4	0	0	0	0	0	0
287	E	4	3	4	2	4	3	4	0	0	0	0	0	0
288	E	5	4	5	2	3	3	2	0	0	0	0	0	0
289	E	3	3	5	1	3	3	4	0	0	0	0	0	0
290	E	3	4	5	1	3	3	3	0	0	0	0	0	0
291	E	3	4	5	1	3	3	4	0	0	0	0	0	0
292	E	4	5	4	2	3	4	2	0	0	0	0	0	0
293	E	4	4	5	1	3	2	3	0	0	0	1	0	0
294	E	3	3	5	1	4	3	4	0	0	0	0	0	0
295	E	4	5	4	2	3	4	2	0	0	0	0	0	0
296	E	4	3	4	2	4	2	2	0	0	0	0	0	0
297	E	5	3	4	1	3	4	2	0	0	0	0	0	0
298	E	4	4	3	3	3	4	4	0	0	0	0	0	0
299	E	4	4	4	2	3	4	4	0	0	0	0	0	0
300	E	3	4	3	3	4	4	4	0	0	0	0	0	0
301	E	4	5	5	1	3	4	4	0	0	0	0	0	0
302	E	4	4	4	2	3	3	4	0	0	0	0	0	0
303	E	3	4	4	2	3	4	4	0	0	0	0	0	0
304	E	5	3	5	1	3	3	2	0	0	0	1	0	0
305	E	4	4	5	1	3	4	2	0	0	0	1	0	0
306	E	4	3	5	1	3	2	3	0	0	0	0	0	0
307	E	5	3	5	1	3	3	4	0	0	0	1	0	0
308	E	3	3	2	4	4	3	4	0	0	0	0	0	0
309	E	2	4	5	1	3	4	4	0	0	0	0	0	0
310	E	2	4	5	1	3	4	4	0	0	0	0	0	0
311	E	4	4	5	1	3	3	4	0	0	0	0	0	0

Scene No	Language	Urgency	Obligation	Ability and difficulty	Cost	Benefit	Vertical distance	Intimacy	Calling Attention et	Asking availability et	Apologizing et	Reasoning et	Rewarding et	Attaching conditions et
312	E	3	3	5	1	4	3	4	0	0	0	0	0	0
313	E	3	3	3	3	4	4	4	0	0	0	0	0	0
314	E	3	4	5	1	3	4	4	0	0	0	0	0	0
315	E	4	5	4	2	3	4	1	0	0	0	0	0	0
316	E	4	5	5	1	3	2	1	0	0	0	1	0	0
317	E	4	5	5	1	3	4	3	0	0	0	0	0	0
318	E	4	3	5	1	3	4	2	0	0	0	0	0	0
319	E	3	4	3	3	3	4	4	0	0	0	0	0	0
320	E	5	4	5	2	3	4	3	0	0	0	0	0	0
321	E	3	3	5	1	3	4	2	0	0	0	0	0	0
322	E	4	4	5	1	3	4	2	0	0	0	0	0	0
323	E	5	5	5	1	3	4	2	0	0	0	0	0	0
324	E	4	5	5	1	4	4	3	0	0	0	0	0	0
325	E	4	5	5	1	3	4	2	0	0	0	1	0	0
326	E	4	5	5	1	4	4	3	0	0	0	0	0	0
327	E	4	5	5	4	3	5	1	0	0	0	0	0	0
328	E	4	3	5	1	3	3	2	0	0	0	0	0	0
329	E	5	5	5	1	3	3	4	0	0	0	0	0	0
330	E	4	4	5	1	3	3	4	0	0	0	0	0	0
331	E	3	3	3	3	5	3	4	0	0	0	0	0	0
332	E	3	3	3	3	3	3	4	0	0	0	0	0	0
333	E	3	3	5	1	5	3	4	0	0	0	0	0	0
334	E	3	3	3	2	4	3	4	0	0	0	0	0	0
335	E	4	3	4	1	4	3	4	0	0	0	1	0	0
336	E	2	5	5	1	3	5	2	0	0	0	0	0	0
337	E	2	5	5	1	3	5	2	0	0	0	0	0	0
338	E	4	3	5	2	4	5	2	0	0	0	0	0	0
339	E	3	3	4	3	4	5	3	0	0	0	0	0	0
340	E	4	2	3	3	4	4	2	0	0	0	0	0	0
341	E	2	4	5	1	3	4	2	0	0	0	1	0	0
342	E	3	5	4	2	4	4	2	0	0	0	0	0	0

Scene No	Language	Urgency	Obligation	Ability and difficulty	Cost	Benefit	Vertical distance	Intimacy	Calling Attention	Asking availability	Apologizing	Reasoning	Rewarding	Attaching conditions
343	E	2	5	5	1	3	5	3	0	0	0	0	0	0
344	E	4	5	5	1	3	5	3	0	0	0	0	0	0
345	E	4	5	5	1	3	5	3	0	0	0	0	0	0
346	E	4	4	5	1	3	3	2	0	0	0	0	0	0
347	E	4	5	5	1	3	3	2	0	0	0	0	0	0
348	E	4	5	5	1	3	5	3	0	0	0	0	0	0
349	E	4	5	5	1	4	4	1	0	0	0	0	0	0
350	E	3	3	3	2	4	3	3	0	0	0	0	0	0
351	E	4	3	4	3	4	5	3	0	0	0	0	0	0
352	E	4	4	5	1	3	3	3	0	0	0	0	0	0
353	E	4	5	5	1	3	3	2	0	0	0	0	0	0
354	E	4	5	5	2	3	4	2	0	0	0	0	0	0
355	E	3	4	5	1	4	4	3	0	0	0	0	0	0
356	E	4	4	4	3	4	5	3	0	0	0	0	0	0
357	E	3	5	5	1	3	5	3	0	0	0	0	0	0
358	E	4	4	4	2	3	2	2	0	0	0	0	0	0
359	E	2	3	5	2	2	4	2	0	0	0	0	0	0
360	E	4	4	4	4	4	3	4	0	0	0	0	0	0
361	E	4	5	4	2	3	4	3	0	0	0	0	0	0
362	E	3	4	4	2	3	5	3	0	0	0	0	0	0
363	E	4	5	5	1	3	2	3	0	0	0	0	0	0
364	E	4	4	4	2	4	5	3	0	0	0	0	0	0
365	E	4	5	4	2	3	4	3	0	0	0	0	0	0
366	E	4	3	4	3	4	4	3	0	0	0	0	0	0
367	E	5	5	4	4	5	3	4	0	0	0	0	0	0
368	E	5	4	3	4	5	3	4	0	0	0	0	0	0
369	E	5	4	4	2	4	3	1	0	0	0	0	0	0
370	E	5	3	3	4	4	3	4	0	0	0	0	0	0
371	E	5	3	3	4	4	3	1	0	0	0	0	0	0
372	E	5	5	5	1	4	3	4	0	0	0	0	0	0
373	E	5	5	5	1	4	5	4	0	0	0	0	0	0
374	E	5	5	5	1	4	5	4	0	0	0	0	0	0
375	E	5	5	5	1	4	3	4	0	0	0	0	0	0

Scene No	Language	Urgency	Obligation	Ability and difficulty	Cost	Benefit	Vertical distance	Intimacy	Calling Attention	Asking availability	Apologizing	Reasoning	Rewarding	Attaching conditions
376	E	5	5	5	1	4	5	4	0	0	0	0	0	0
377	E	5	5	5	1	4	3	4	0	0	0	0	0	0
378	E	5	5	5	1	4	3	4	0	0	0	0	0	0
379	E	5	5	5	1	4	5	4	0	0	0	0	0	0
380	E	5	5	5	1	4	3	4	0	0	0	0	0	0
381	E	5	4	5	1	4	4	3	0	0	0	0	0	0
382	E	5	4	5	1	4	4	3	0	0	0	0	0	0
383	E	3	4	3	2	3	5	4	0	0	0	1	0	0
384	E	4	4	5	1	4	3	2	0	0	0	0	0	0
385	E	4	4	4	2	4	3	2	0	0	0	1	0	0
386	E	3	4	5	1	3	5	3	0	0	0	0	0	0
387	E	5	2	5	4	3	3	1	0	0	0	0	0	0
388	E	5	5	4	3	3	4	4	0	0	0	0	0	0
389	E	4	3	4	5	5	3	1	0	0	0	0	0	0
390	E	2	5	5	1	2	5	4	0	0	0	1	0	0
391	E	4	5	4	3	4	5	1	0	0	0	0	0	0
392	E	5	5	5	1	3	3	4	0	0	0	0	0	0
393	E	4	5	5	1	3	4	3	0	0	0	0	0	0
394	E	3	4	3	3	4	4	3	0	0	0	0	0	0
395	E	4	3	3	3	4	2	3	0	0	0	0	0	0
396	E	3	4	3	3	4	4	3	0	0	0	0	0	0
397	E	4	3	3	3	4	2	3	0	0	0	0	0	0
398	E	3	4	3	3	4	4	3	0	0	0	0	0	0
399	E	2	5	5	1	3	3	2	0	0	0	0	0	0
400	E	4	3	4	2	4	2	2	0	0	0	0	0	0
401	E	3	5	4	2	3	4	2	0	0	0	0	0	0
402	E	4	3	3	3	4	3	3	0	0	0	0	0	0
403	E	4	3	3	3	4	2	3	0	0	0	0	0	0
404	E	3	3	3	3	4	4	2	0	0	0	0	0	0
405	E	3	4	5	1	3	4	2	0	0	0	0	0	0
406	E	4	4	5	1	3	4	3	0	0	0	0	0	0
407	E	4	4	5	1	3	2	3	0	0	0	0	0	0
408	E	4	4	5	1	3	2	3	0	0	0	0	0	0
409	E	3	4	3	3	4	4	3	0	0	0	0	0	2



Scene No	Language	Urgency	Obligation	Ability and difficulty	Cost	Benefit	Vertical distance	Intimacy	Calling Attention	Asking availability	Apologizing	Reasoning	Rewarding	Attaching conditions
410	E	3	4	3	3	3	4	3	0	0	0	0	0	0
411	E	4	4	4	2	3	2	3	0	0	0	0	0	0
412	E	3	4	3	2	4	4	3	0	0	0	1	0	0
413	E	3	4	3	2	3	4	3	0	0	0	0	0	0
414	E	3	4	4	2	3	4	3	0	0	0	0	0	0
415	E	3	4	4	2	3	4	3	0	0	0	0	0	0
416	E	4	4	3	3	3	4	3	0	0	0	0	0	0
417	E	3	4	4	2	3	4	3	0	0	0	0	0	0
418	E	3	4	4	2	3	4	3	0	0	0	0	0	0
419	E	4	5	5	1	3	4	3	0	0	0	0	0	0
420	E	4	5	4	2	3	4	3	0	0	0	0	0	0
421	E	3	4	5	1	3	4	3	0	0	0	0	0	0
422	E	5	3	3	3	3	2	3	0	0	0	1	0	0
423	E	4	4	4	2	3	4	3	0	0	0	1	0	0
424	E	4	4	4	2	3	4	3	0	0	0	0	0	0
425	E	4	4	3	3	3	4	3	0	0	0	0	0	0
426	E	3	4	4	2	4	4	3	0	0	0	0	0	0
427	E	4	4	3	3	3	4	3	0	0	0	0	0	0
428	E	4	4	4	2	3	4	3	0	0	0	0	0	0
429	E	3	4	3	2	4	4	3	0	0	0	0	0	0
430	E	3	3	3	3	3	4	3	0	0	0	0	0	0
431	E	4	4	4	2	3	4	3	0	0	0	0	0	0
432	E	3	4	4	2	3	4	3	0	0	0	0	0	0
433	E	3	4	4	2	3	4	3	0	0	0	0	0	0
434	E	4	5	4	2	3	4	3	0	0	0	0	0	0
435	E	4	5	4	2	3	4	3	0	0	0	0	0	0
436	E	4	5	4	2	3	4	3	0	0	0	0	0	0
437	E	4	4	4	2	3	4	3	0	0	0	0	0	0
438	E	4	4	5	1	3	4	3	0	0	0	0	0	0
439	E	4	4	5	1	3	4	3	0	0	0	0	0	0
440	E	4	4	5	1	3	4	3	0	0	0	0	0	0
441	E	4	5	5	1	3	4	3	0	0	0	0	0	0
442	E	3	4	5	5	4	4	3	0	0	0	0	0	0
443	E	4	4	4	2	3	4	3	0	0	0	0	0	0

Scene No	Language	Urgency	Obligation	Ability and difficulty	Cost	Benefit	Vertical distance	Intimacy	Calling Attention et	Asking availability et	Apologizing et	Reasoning et	Rewarding et	Attaching conditions et
444	E	3	3	3	3	4	4	2	0	0	0	0	0	0
445	E	2	3	5	1	3	2	3	0	0	0	0	0	0
446	E	2	5	5	1	3	4	3	0	0	0	0	0	0
447	E	4	4	4	2	3	4	3	0	0	0	0	0	0
448	E	4	4	4	2	3	4	3	0	0	0	0	0	0
449	E	4	3	4	2	3	2	3	0	0	0	0	0	0
450	E	4	4	4	2	3	4	3	0	0	0	0	0	0
451	E	3	4	4	2	3	4	3	0	0	0	0	0	0
452	E	4	3	5	1	3	2	1	0	0	0	1	0	0
453	E	3	4	3	3	4	4	3	0	0	0	0	0	0
454	E	4	3	5	1	3	2	3	0	0	0	0	0	0
455	E	3	5	4	2	3	4	3	0	0	0	0	0	0
456	E	3	4	5	1	3	3	3	0	0	0	0	0	0
457	E	3	4	5	1	3	4	3	0	0	0	0	0	0
458	E	3	4	4	2	3	4	3	0	0	0	0	0	0
459	E	4	3	5	1	3	2	3	0	0	0	0	0	0
460	E	4	4	3	2	3	2	3	0	0	0	0	0	0
461	E	4	5	5	1	3	4	2	0	0	0	1	0	0
462	E	4	5	5	1	3	4	3	0	0	0	0	0	0
463	E	3	5	5	1	3	4	3	0	0	0	0	0	0
464	E	1	3	4	2	5	2	2	0	0	0	0	0	0
465	E	4	4	5	1	3	2	3	0	0	0	1	0	0
466	E	2	5	5	1	3	2	2	0	0	0	0	0	0
467	E	4	3	3	3	4	4	3	0	0	0	0	0	0
468	E	4	3	5	1	3	2	3	0	0	0	1	0	0
469	E	4	5	5	1	3	2	2	0	0	0	0	0	0
470	E	2	4	5	1	3	4	1	0	0	0	0	0	0
471	E	4	5	4	2	3	2	2	0	0	0	0	0	0
472	E	2	3	4	2	3	3	3	0	0	0	0	0	0
473	E	3	4	4	2	3	4	3	0	0	0	0	0	0
474	E	4	4	4	2	3	4	3	0	0	0	0	0	0
475	E	4	5	5	1	3	2	3	0	0	0	0	0	0
476	E	4	3	5	1	3	4	3	0	0	0	1	0	0

Scene No	Language	Urgency	Obligation	Ability and difficulty	Cost	Benefit	Vertical distance	Intimacy	Calling Attention et	Asking availability et	Apologizing et	Reasoning et	Rewarding et	Attaching conditions et
477	E	3	4	5	1	3	2	3	0	0	0	0	0	0
478	E	4	3	3	3	2	2	3	0	0	0	0	0	0
479	E	4	3	3	2	4	4	3	0	0	0	0	0	0
480	E	4	4	3	3	4	2	3	0	0	0	0	0	0
481	E	4	3	5	1	3	2	3	0	0	0	0	0	0
482	E	4	4	4	2	3	4	3	0	0	0	0	0	0
483	E	4	4	4	2	3	3	3	0	0	0	0	0	0
484	E	5	3	5	2	3	4	2	0	0	0	0	0	0
485	E	5	5	4	2	3	4	1	0	0	0	0	0	0
486	E	4	4	5	1	3	4	2	0	0	0	0	0	0
487	E	4	5	4	2	3	4	2	0	0	0	0	0	0
488	E	3	3	4	2	4	3	3	0	0	0	0	0	0
489	E	3	3	3	3	4	4	3	0	0	0	0	0	0
490	E	4	4	4	2	3	4	3	0	0	0	0	0	0
491	E	4	4	4	2	3	4	3	0	0	0	0	0	0
492	E	3	4	3	3	4	4	3	0	0	0	0	0	0
493	E	4	4	3	3	4	4	3	0	0	0	0	0	0
494	E	4	4	4	3	3	4	3	0	0	0	0	0	0
495	E	4	4	4	3	3	2	3	0	0	0	0	0	0
496	E	4	5	5	1	4	2	1	0	0	0	0	0	0
497	E	4	4	4	2	3	4	4	0	0	0	0	0	0
498	E	4	4	4	2	3	4	4	0	0	0	0	0	0
499	E	4	4	5	1	3	4	1	0	0	0	0	0	0
500	E	1	3	3	3	3	3	1	0	0	0	0	0	0
501	E	3	4	3	3	3	3	2	0	0	0	0	0	0
502	E	4	5	3	3	3	3	2	0	0	0	0	0	0
503	E	4	3	3	3	4	2	3	0	0	0	0	0	0
504	E	4	3	3	2	4	2	3	0	0	0	0	0	0
505	E	4	4	3	3	3	4	3	0	0	0	1	0	0
506	E	4	3	3	2	4	4	3	0	0	0	0	0	0
507	E	4	4	5	1	3	4	3	0	0	0	0	0	0
508	E	4	4	4	2	3	4	3	0	0	0	0	0	0

Scene No	Language	Urgency	Obligation	Ability and difficulty	Cost	Benefit	Vertical distance	Intimacy	Calling Attention	Asking availability	Apologizing	Reasoning	Rewarding	Attaching conditions
509	E	4	4	4	2	3	2	3	0	0	0	0	0	0
510	E	4	4	5	1	3	4	3	0	0	0	1	0	0
511	E	2	5	5	1	2	4	3	0	0	0	0	0	0
512	E	4	4	5	1	4	2	3	0	0	0	0	0	0
513	E	4	4	4	2	4	4	3	0	0	0	0	0	0
514	E	4	4	5	1	4	2	3	0	0	0	0	0	0
515	E	4	4	3	3	4	4	3	0	0	0	0	0	0
516	E	5	5	5	2	3	5	2	0	0	0	0	0	0
517	E	4	4	5	1	3	4	3	0	0	0	0	0	0
518	E	5	3	3	1	4	2	3	0	0	0	0	0	0
519	E	4	3	5	1	3	4	3	0	0	0	1	0	0
520	E	4	3	5	1	3	4	3	0	0	0	0	0	0
521	E	4	4	5	1	3	4	3	0	0	0	0	0	0
522	E	3	4	3	3	5	4	3	0	0	0	0	0	0
523	E	4	4	3	3	4	4	3	0	0	0	0	0	0
524	E	2	4	5	1	3	4	3	0	0	0	0	0	0
525	E	4	4	4	2	3	4	3	0	0	0	0	0	0
526	E	4	4	3	3	3	4	3	0	0	0	1	0	0
527	E	3	4	4	2	3	4	3	0	0	0	0	0	0
528	E	4	4	3	2	3	4	2	0	0	0	0	0	0
529	E	4	5	3	3	5	4	2	0	0	0	0	0	0
530	E	2	3	5	1	3	4	3	0	0	0	0	0	0
531	E	5	3	3	3	4	4	3	0	0	0	0	0	0
532	E	4	4	5	1	3	2	3	0	0	0	0	0	0
533	E	4	3	3	3	4	4	3	0	0	0	0	0	0
534	E	5	3	3	4	5	4	3	0	0	0	0	0	0
535	E	2	5	5	1	3	2	3	0	0	0	0	0	0
536	E	2	5	5	1	3	4	3	0	0	0	0	0	0
537	E	4	3	3	3	4	2	3	0	0	0	0	0	0
538	E	3	3	3	3	4	4	3	0	0	0	0	0	0
539	E	4	3	5	1	3	4	3	0	0	0	0	0	0
540	E	4	3	4	2	4	2	2	0	0	0	0	0	0
541	E	4	4	4	2	2	4	2	0	0	0	0	0	0
542	E	4	5	4	2	3	2	1	0	0	0	0	0	0

Scene No	Language	Urgency	Obligation	Ability and difficulty	Cost	Benefit	Vertical distance	Intimacy	Calling Attention et	Asking availability et	Apologizing et	Reasoning et	Rewarding et	Attaching conditions et
543	E	4	5	5	1	3	2	1	0	0	0	0	0	0
544	E	4	4	5	1	3	2	1	0	0	0	0	0	0
545	E	3	3	3	3	4	4	1	0	0	0	0	0	0
546	E	4	5	5	1	3	4	1	0	0	0	1	0	0
547	E	3	3	4	2	3	4	2	0	0	0	0	0	0
548	E	4	3	3	2	4	2	2	0	0	0	0	0	0
549	E	4	3	4	2	3	4	2	0	0	0	1	0	0
550	E	4	3	4	2	3	4	2	0	0	0	0	0	0
551	E	4	3	4	2	3	4	2	0	0	0	1	0	0
552	E	4	3	3	2	3	4	2	0	0	0	1	0	0
553	E	4	4	5	1	2	4	2	0	0	0	0	0	0
554	E	2	5	5	1	3	4	2	0	0	0	0	0	0
555	E	4	4	5	1	3	4	1	0	0	0	0	0	0
556	E	4	4	4	2	3	4	4	0	0	0	0	0	0
557	E	4	4	5	1	3	3	4	0	0	0	0	0	0
558	E	2	5	5	1	3	4	1	0	0	0	0	0	0
559	E	2	5	5	1	3	4	2	0	0	0	0	0	0
560	E	4	3	3	2	3	3	1	0	0	0	0	0	0
561	E	2	4	5	1	3	4	2	0	0	0	0	0	0
562	E	2	4	3	1	3	4	2	0	0	0	0	0	0
563	E	2	4	5	1	3	4	2	0	0	0	1	0	0
564	E	2	4	5	1	3	4	2	0	0	0	1	0	0
565	J	4	4	5	2	4	4	1	0	0	0	0	0	0
566	J	4	4	4	2	3	4	3	0	0	0	0	0	0
567	J	4	5	4	2	3	4	2	0	0	0	0	0	0
568	J	2	5	5	3	3	4	3	0	0	0	0	0	0
569	J	3	4	3	3	4	4	3	0	0	0	0	0	0
570	J	3	2	3	2	4	2	2	0	0	0	0	0	0
571	J	2	5	5	1	3	4	2	0	0	0	0	0	0
572	J	2	3	4	1	3	3	1	0	0	0	0	0	0
573	J	4	3	4	2	4	3	1	0	0	0	0	0	0
574	J	2	5	5	1	3	3	1	0	0	0	0	0	0
575	J	4	4	5	1	3	3	1	0	0	0	0	0	0
576	J	4	4	4	2	4	3	1	0	0	0	0	0	0
577	J	3	4	2	3	3	3	1	0	0	0	0	0	0

Scene No	Language	Urgency	Obligation	Ability and difficulty	Cost	Benefit	Vertical distance	Intimacy	Calling Attention et	Asking availability et	Apologizing et	Reasoning et	Rewarding et	Attaching conditions et
578	J	4	3	4	2	3	3	1	0	0	0	1	0	0
579	J	4	5	4	2	3	4	1	0	0	0	0	0	0
580	J	4	3	5	1	3	4	1	0	0	0	0	0	0
581	J	3	3	3	3	4	4	1	0	0	0	1	0	0
582	J	4	3	5	1	3	4	1	0	0	0	0	0	0
583	J	3	3	3	3	5	4	1	0	0	0	0	0	0
584	J	3	4	4	2	3	4	1	0	0	0	0	0	0
585	J	4	3	4	2	3	3	1	0	0	0	0	0	0
586	J	2	3	5	1	3	4	1	0	0	0	0	0	0
587	J	4	5	4	2	3	4	1	0	0	0	0	0	0
588	J	2	5	4	2	3	4	1	0	0	0	0	0	0
589	J	4	4	4	2	3	4	1	0	0	0	0	0	0
590	J	4	5	5	1	3	4	1	0	0	0	0	0	0
591	J	3	2	2	4	4	2	3	0	0	0	0	0	0
592	J	3	4	5	1	3	4	3	0	0	0	1	0	0
593	J	5	4	4	1	4	4	3	0	0	0	0	0	0
594	J	4	4	5	1	3	2	3	0	0	0	0	0	0
595	J	3	3	4	2	3	4	3	0	0	0	0	0	0
596	J	2	5	5	1	3	4	1	0	0	0	0	0	0
597	J	3	2	2	3	3	4	1	0	0	0	0	0	0
598	J	4	4	5	1	3	3	5	0	0	0	0	0	0
599	J	4	3	4	2	3	2	2	0	0	0	0	0	0
600	J	3	3	3	2	4	3	1	0	0	0	0	0	0
601	J	2	4	5	1	3	3	1	0	0	0	0	0	0
602	J	5	3	3	3	4	2	2	0	0	0	0	0	0
603	J	4	4	4	2	3	2	2	0	0	0	0	0	0
604	J	4	3	4	2	3	2	2	0	0	0	0	0	0
605	J	4	3	3	2	3	2	3	0	0	0	0	0	0
606	J	4	4	2	3	2	4	3	0	0	0	0	0	0
607	J	4	3	3	3	2	2	2	0	0	0	0	0	0
608	J	2	5	5	1	3	4	1	0	0	0	0	0	0
609	J	4	5	4	2	3	4	1	0	0	0	0	0	0
610	J	4	4	4	2	3	4	1	0	0	0	0	0	0
611	J	4	4	5	1	3	4	3	0	0	0	0	0	0
612	J	4	4	4	2	3	4	2	0	0	0	0	0	0
613	J	4	4	4	2	3	3	2	0	0	0	0	0	0

Scene No	Language	Urgency	Obligation	Ability and difficulty	Cost	Benefit	Vertical distance	Intimacy	Calling Attention	Asking availability	Apologizing	Reasoning	Rewarding	Attaching conditions
614	J	2	5	5	1	3	4	3	0	0	0	0	0	0
615	J	2	5	5	1	3	4	3	0	0	0	0	0	0
616	J	4	3	4	2	2	2	2	0	0	0	0	0	0
617	J	2	4	4	2	3	2	2	0	0	0	0	0	0
618	J	2	5	5	1	3	4	3	0	0	0	0	0	0
619	J	2	5	5	1	3	4	2	0	0	0	1	0	0
620	J	2	3	5	1	3	2	3	0	0	0	0	0	0
621	J	4	4	4	2	3	4	3	0	0	0	0	0	0
622	J	4	3	4	2	3	2	2	0	0	0	0	0	0
623	J	3	3	5	1	3	4	3	0	0	0	0	0	0
624	J	4	4	4	2	3	4	3	0	0	0	0	0	0
625	J	4	3	3	2	4	2	3	0	0	0	0	0	0
626	J	3	5	5	1	3	4	3	0	0	0	0	0	0
627	J	5	3	2	3	4	2	1	0	0	0	0	0	0
628	J	4	3	3	3	3	4	1	0	0	0	0	0	0
629	J	4	4	5	1	3	4	2	0	0	0	0	0	0
630	J	4	5	4	2	3	4	2	0	0	0	0	0	0
631	J	4	5	3	2	3	4	1	0	0	0	0	0	0
632	J	4	5	5	2	4	4	3	0	0	0	0	0	0
633	J	4	3	4	2	3	2	2	0	0	0	0	0	0
634	J	3	5	4	2	3	4	2	0	0	0	0	0	0
635	J	3	5	4	2	3	4	2	0	0	0	0	0	0
636	J	3	4	3	3	3	4	3	0	0	0	0	0	0
637	J	4	5	5	1	3	4	1	0	0	0	0	0	0
638	J	3	3	3	2	4	2	3	0	0	0	0	0	0
639	J	4	4	4	2	4	4	3	0	0	0	0	0	0
640	J	4	3	3	2	4	2	2	0	0	0	0	0	0
641	J	3	3	3	3	4	2	3	0	0	0	0	0	0
642	J	3	3	5	1	4	2	3	0	0	0	0	0	0
643	J	3	3	4	2	4	2	2	0	0	0	0	0	0
644	J	2	5	5	1	3	4	2	0	0	0	0	0	0
645	J	4	3	3	2	4	2	2	0	0	0	0	0	0
646	J	4	4	2	3	3	4	3	0	0	0	0	0	0
647	J	4	5	3	2	3	4	2	0	0	0	0	0	0
648	J	2	5	5	1	3	4	2	0	0	0	0	0	0

Scene No	Language	Urgency	Obligation	Ability and difficulty	Cost	Benefit	Vertical distance	Intimacy	Calling Attention	Asking availability	Apologizing	Reasoning	Rewarding	Attaching conditions
649	J	4	5	4	2	3	4	2	0	0	0	0	0	0
650	J	4	4	5	1	3	2	3	0	0	0	0	0	0
651	J	4	3	4	2	3	4	2	0	0	0	1	0	0
652	J	4	4	4	2	3	4	3	0	0	0	0	0	0
653	J	3	3	4	2	3	4	2	0	0	0	0	0	0
654	J	3	3	4	1	2	3	3	0	0	0	0	0	0
655	J	3	4	3	3	4	4	2	0	0	0	0	0	0
656	J	3	5	4	2	3	4	2	0	0	0	0	0	0
657	J	4	3	4	1	3	2	3	0	0	0	0	0	0
658	J	3	4	4	2	3	4	2	0	0	0	0	0	0
659	J	3	4	3	3	3	4	3	0	0	0	0	0	0
660	J	4	4	4	2	3	4	3	0	0	0	0	0	0
661	J	3	4	3	3	3	4	3	0	0	0	0	0	0
662	J	4	4	5	1	3	4	3	0	0	0	0	0	0
663	J	3	4	4	3	4	4	2	0	0	0	1	0	0
664	J	4	4	3	3	4	4	2	0	0	0	0	0	0
665	J	4	4	4	2	3	4	3	0	0	0	0	0	0
666	J	4	4	5	3	3	4	3	0	0	0	0	0	0
667	J	4	4	4	2	3	4	3	0	0	0	1	0	0
668	J	3	3	4	2	3	4	2	0	0	0	0	0	0
669	J	4	3	3	2	3	2	3	0	0	0	0	0	0
670	J	3	4	3	2	3	4	2	0	0	0	0	0	0
671	J	4	3	3	3	4	3	2	0	0	0	0	0	0
672	J	3	4	3	2	3	4	3	0	0	0	0	0	0
673	J	4	4	5	1	3	3	3	0	0	0	0	0	0
674	J	4	3	4	2	4	2	2	0	0	0	1	0	0
675	J	4	4	5	1	3	4	2	0	0	0	1	0	0
676	J	4	4	4	2	4	4	3	0	0	0	0	0	0
677	J	4	3	4	2	3	4	2	0	0	0	1	0	0
678	J	4	4	4	2	3	4	3	0	0	0	0	0	0
679	J	4	3	4	2	3	4	2	0	0	0	1	0	0
680	J	4	3	3	3	4	4	2	0	0	0	0	0	0
681	J	4	5	3	3	3	3	3	0	0	0	0	0	0
682	J	3	4	4	2	3	4	3	0	0	0	0	0	0
683	J	1	2	3	2	3	4	3	0	0	0	0	0	0



Scene No	Language	Urgency	Obligation	Ability and difficulty	Cost	Benefit	Vertical distance	Intimacy	Calling Attention	Asking availability	Apologizing	Reasoning	Rewarding	Attaching conditions
684	J	4	3	3	5	4	4	3	0	0	0	0	0	0
685	J	4	4	3	3	3	3	3	0	0	0	0	0	0
686	J	5	3	3	3	3	3	3	0	0	0	0	0	0
687	J	4	3	5	1	4	3	3	0	0	0	0	0	0
688	J	1	2	3	3	3	4	3	0	0	0	0	0	0
689	J	3	4	4	2	3	4	3	0	0	0	0	0	0
690	J	3	4	4	2	3	4	3	0	0	0	0	0	0
691	J	4	4	5	1	3	4	3	0	0	0	1	0	0
692	J	4	3	3	2	3	2	3	0	0	0	0	0	0
693	J	4	4	5	1	3	4	3	0	0	0	0	0	0
694	J	4	4	5	1	3	4	3	0	0	0	0	0	0
695	J	4	3	4	2	3	4	2	0	0	0	0	0	0
696	J	3	4	4	2	3	4	3	0	0	0	1	0	0
697	J	3	4	4	2	3	2	3	0	0	0	0	0	0
698	J	3	4	5	2	3	2	3	0	0	0	0	0	0
699	J	4	3	3	3	3	4	3	0	0	0	0	0	0
700	J	4	4	4	2	3	4	3	0	0	0	0	0	0
701	J	4	5	5	1	3	4	2	0	0	0	0	0	0
702	J	4	4	4	2	3	4	3	0	0	0	0	0	0
703	J	3	3	4	2	3	2	3	0	0	0	0	0	0
704	J	3	3	5	1	3	4	2	0	0	0	0	0	0
705	J	4	3	5	2	4	4	2	0	0	0	0	0	0
706	J	1	2	3	2	4	4	3	0	0	0	0	0	0
707	J	4	4	4	2	3	2	2	0	0	0	0	0	0
708	J	4	5	5	1	3	4	3	0	0	0	0	0	0
709	J	4	5	5	1	3	4	3	0	0	0	0	0	0
710	J	3	3	4	2	4	2	3	0	0	0	0	0	0
711	J	3	4	4	2	3	2	3	0	0	0	0	0	0
712	J	4	4	5	2	3	2	3	0	0	0	0	0	0
713	J	5	3	4	2	3	3	1	0	0	0	0	0	0
714	J	2	4	5	1	3	2	3	0	0	0	0	0	0
715	J	4	4	4	2	3	4	3	0	0	0	1	0	0

Scene No	Language	Urgency	Obligation	Ability and difficulty	Cost	Benefit	Vertical distance	Intimacy	Calling Attention	Asking availability	Apologizing	Reasoning	Rewarding	Attaching conditions
716	J	4	3	3	2	4	4	3	0	0	0	0	0	0
717	J	4	3	4	2	4	4	2	0	0	0	0	0	0
718	J	4	5	4	2	3	3	3	0	0	0	0	0	0
719	J	4	4	4	2	3	4	3	0	0	0	0	0	0
720	J	3	3	5	1	3	4	2	0	0	0	0	0	0
721	J	4	4	5	2	4	4	3	0	0	0	0	0	0
722	J	4	3	5	3	3	2	2	0	0	0	0	0	0
723	J	4	4	5	1	3	4	3	0	0	0	0	0	0
724	J	4	4	4	2	3	4	3	0	0	0	0	0	0
725	J	4	4	4	2	3	4	3	0	0	0	0	0	0
726	J	4	3	3	2	4	4	3	0	0	0	0	0	0
727	J	4	3	3	2	4	4	3	0	0	0	0	0	0
728	J	4	4	5	1	2	4	3	0	0	0	1	0	0
729	J	4	4	5	1	3	4	3	0	0	0	0	0	0
730	J	4	3	5	3	5	4	3	0	0	0	0	0	0
731	J	4	4	4	2	3	4	1	0	0	0	0	0	0
732	J	4	4	3	2	4	4	2	0	0	0	0	0	0
733	J	4	4	4	2	3	4	2	0	0	0	0	0	0
734	J	4	5	4	2	3	5	1	0	0	0	0	0	0
735	J	4	4	4	2	3	4	2	0	0	0	0	0	0
736	J	4	4	3	2	3	4	3	0	0	0	0	0	0
737	J	4	2	2	2	3	3	1	0	0	0	0	0	0
738	J	4	4	3	3	3	4	1	0	0	0	0	0	0
739	J	4	3	4	2	4	3	2	0	0	0	0	0	0
740	J	4	4	4	2	3	4	3	0	0	0	0	0	0
741	J	3	4	4	2	3	4	3	0	0	0	0	0	0
742	J	4	4	3	2	3	2	3	0	0	0	0	0	0
743	J	4	4	3	2	3	4	3	0	0	0	0	0	0
744	J	4	4	3	2	3	2	3	0	0	0	0	0	0
745	J	4	3	3	3	4	2	3	0	0	0	0	0	0
746	J	4	4	4	2	3	4	3	0	0	0	0	0	0
747	J	4	4	5	1	3	4	3	0	0	0	1	0	0
748	J	4	3	3	3	4	3	3	0	0	0	0	0	0
749	J	4	4	2	3	4	4	3	0	0	0	0	0	0
750	J	5	3	3	2	4	4	3	0	0	0	0	0	0
751	J	4	4	4	2	3	4	3	0	0	0	0	0	0

Scene No	Language	Urgency	Obligation	Ability and difficulty	Cost	Benefit	Vertical distance	Intimacy	Calling Attention	Asking availability	Apologizing	Reasoning	Rewarding	Attaching conditions
752	J	3	4	3	3	3	2	3	0	0	0	0	0	0
753	J	3	2	4	1	4	2	3	0	0	0	0	0	0
754	J	4	4	5	4	3	4	3	0	0	0	0	0	0
755	J	4	4	3	2	4	4	2	0	0	0	0	0	0
756	J	3	3	4	2	3	3	3	0	0	0	0	0	0
757	J	4	3	3	3	4	3	3	0	0	0	0	0	0
758	J	4	5	5	1	3	4	3	0	0	0	0	0	0
759	J	4	4	3	3	4	4	3	0	0	0	0	0	0
760	J	3	4	5	1	3	4	1	0	0	0	0	0	0
761	J	2	4	5	1	3	4	3	0	0	0	0	0	0
762	J	4	3	3	3	4	3	2	0	0	0	0	0	0
763	J	4	5	3	3	4	4	3	0	0	0	1	0	0
764	J	3	3	3	3	3	3	3	0	0	0	1	0	0
765	J	4	4	3	3	3	4	3	0	0	0	0	0	0
766	J	2	4	5	1	3	2	3	0	0	0	0	0	0
767	J	4	3	5	1	3	4	2	0	0	0	0	0	0
768	J	3	5	5	1	3	4	2	0	0	0	0	0	0
769	J	3	4	3	2	3	4	3	0	0	0	0	0	0
770	J	4	4	5	2	4	4	2	0	0	0	0	0	0
771	J	4	4	3	3	4	4	2	0	0	0	0	0	0
772	J	5	4	4	2	4	4	3	0	0	0	0	0	0
773	J	2	5	5	1	3	4	1	0	0	0	0	0	0
774	J	4	4	3	3	3	4	3	0	0	0	0	0	0
775	J	4	4	4	2	3	4	3	0	0	0	0	0	0
776	J	4	5	4	2	3	4	3	0	0	0	0	0	0
777	J	4	5	4	2	3	3	3	0	0	0	0	0	0
778	J	2	3	5	1	2	3	3	0	0	0	1	0	0
779	J	3	3	4	2	4	3	3	0	0	0	0	0	0
780	J	3	4	3	3	3	4	3	0	0	0	0	0	0
781	J	3	5	4	2	3	2	2	0	0	0	1	0	0
782	J	4	3	5	1	3	3	3	0	0	0	0	0	0
783	J	2	5	5	1	3	4	3	0	0	0	1	0	0
784	J	2	5	5	1	3	4	3	0	0	0	0	0	0

Scene No	Language	Urgency	Obligation	Ability and difficulty	Cost	Benefit	Vertical distance	Intimacy	Calling Attention	Asking availability	Apologizing	Reasoning	Rewarding	Attaching conditions
785	J	2	5	5	1	3	4	3	0	0	0	0	0	0
786	J	2	3	5	1	3	4	1	0	0	0	0	0	0
787	J	3	4	3	3	3	4	3	0	0	0	0	0	0
788	J	5	4	5	1	3	3	1	0	0	0	0	0	0
789	J	4	4	5	1	3	4	2	0	0	0	0	0	0
790	J	4	4	4	2	3	2	2	0	0	0	0	0	0
791	J	5	3	4	2	3	2	3	0	0	0	0	0	0
792	J	4	5	5	1	3	4	3	0	0	0	0	0	0
793	J	4	4	5	1	3	2	3	0	0	0	0	0	0
794	J	4	2	4	2	3	2	3	0	0	0	0	0	0
795	J	4	3	3	4	4	4	3	0	0	0	0	0	0
796	J	2	4	5	1	3	4	3	0	0	0	0	0	0
797	J	2	4	5	1	3	3	3	0	0	0	1	0	0
798	J	3	3	5	1	3	3	3	0	0	0	0	0	0
799	J	2	5	5	1	3	4	3	0	0	0	0	1	0
800	J	3	3	5	1	3	3	3	0	0	0	0	0	0
801	J	3	3	3	3	5	4	2	0	0	0	0	0	0
802	J	3	4	4	2	4	2	1	0	0	0	0	0	0
803	J	2	5	5	1	3	2	3	0	0	0	0	0	0
804	J	2	5	5	1	3	2	3	0	0	0	0	0	0
805	J	4	4	4	2	3	2	3	0	0	0	0	0	0
806	J	4	4	4	2	3	2	3	0	0	0	0	0	0
807	J	3	5	5	1	3	4	3	0	0	0	0	0	0
808	J	4	4	3	2	3	4	3	0	0	0	0	0	0
809	J	3	3	5	1	3	4	3	0	0	0	0	0	0
810	J	4	3	4	2	3	4	3	0	0	0	0	0	0
811	J	3	3	3	3	3	2	3	0	0	0	0	0	0
812	J	4	3	3	2	4	2	3	0	0	0	0	0	0
813	J	4	3	3	2	4	2	2	0	0	0	0	0	0
814	J	4	4	4	2	4	4	2	0	0	0	0	0	0
815	J	4	4	5	1	3	4	2	0	0	0	0	0	0
816	J	4	4	3	3	3	4	2	0	0	0	0	0	0
817	J	4	4	4	2	3	2	2	0	0	0	0	0	0
818	J	3	4	5	1	3	4	2	0	0	0	0	0	0

Scene No	Language	Urgency	Obligation	Ability and difficulty	Cost	Benefit	Vertical distance	Intimacy	Calling Attention et	Asking availability et	Apologizing et	Reasoning et	Rewarding et	Attaching conditions et
819	J	4	4	4	2	3	5	3	0	0	0	0	0	0
820	J	2	5	5	1	3	4	3	0	0	0	0	0	0
821	J	3	4	3	3	3	4	3	0	0	0	0	0	0
822	J	3	3	3	2	3	2	3	0	0	0	1	0	0
823	J	3	4	5	1	3	4	2	0	0	0	0	0	0
824	J	4	4	5	1	3	2	3	0	0	0	0	0	0
825	J	4	4	5	1	3	4	2	0	0	0	0	0	0
826	J	4	5	4	2	3	2	2	0	0	0	0	0	0
827	J	4	5	4	2	3	2	2	0	0	0	0	0	0
828	J	4	5	4	2	3	2	2	0	0	0	0	0	0
829	J	4	4	5	1	3	3	3	0	0	0	0	0	0
830	J	4	4	5	1	3	3	3	0	0	0	0	0	0
831	J	4	5	5	1	3	4	2	0	0	0	0	0	0
832	J	3	3	3	3	3	4	2	0	0	0	0	0	0
833	J	4	4	3	2	3	2	2	0	0	0	0	0	0
834	J	4	4	4	2	3	4	3	0	0	0	0	0	0
835	J	4	4	3	3	4	4	3	0	0	0	0	0	0
836	J	4	3	5	1	3	3	3	0	0	0	1	0	0
837	J	4	5	5	1	3	4	3	0	0	0	0	0	0
838	J	4	2	3	3	4	2	3	0	0	0	0	0	0
839	J	4	4	2	4	5	5	3	0	0	0	0	0	0
840	J	3	3	3	3	4	2	3	0	0	0	0	0	0
841	J	4	4	4	2	3	4	3	0	0	0	0	0	0
842	J	4	4	4	2	3	4	3	0	0	0	0	0	0
843	J	4	4	4	2	3	4	3	0	0	0	0	0	0
844	J	4	3	3	3	3	3	3	0	0	0	0	0	0
845	J	4	3	3	3	4	4	3	0	0	0	0	0	0
846	J	2	4	4	2	3	2	3	0	0	0	0	0	0
847	J	5	5	4	1	3	2	2	0	0	0	0	0	0
848	J	4	4	3	2	3	4	3	0	0	0	0	0	0

Scene No	Language	Urgency	Obligation	Ability and difficulty	Cost	Benefit	Vertical distance	Intimacy	Calling Attention	Asking availability	Apologizing	Reasoning	Rewarding	Attaching conditions
849	J	4	4	4	2	3	4	2	0	0	0	0	0	0
850	J	3	4	5	1	3	2	3	0	0	0	0	0	0
851	J	4	3	5	1	3	4	3	0	0	0	0	0	0
852	J	3	3	3	1	4	3	4	0	0	0	0	0	0
853	J	3	3	3	2	3	3	4	0	0	0	0	0	0
854	J	3	4	4	2	3	3	2	0	0	0	0	0	0
855	J	3	3	3	2	3	3	4	0	0	0	0	0	0
856	J	3	5	5	1	3	2	1	0	0	0	0	0	0
857	J	4	4	5	1	3	4	1	0	0	0	1	0	0
858	J	3	3	3	2	4	4	3	0	0	0	0	0	0
859	J	3	3	3	2	3	4	4	0	0	0	0	0	0
860	J	4	2	3	3	4	3	1	0	0	0	0	0	0
861	J	3	3	3	4	4	3	3	0	0	0	0	0	0
862	J	4	3	4	2	3	3	3	0	0	0	0	0	0
863	J	3	3	3	3	4	3	2	0	0	0	0	0	0
864	J	3	3	3	2	3	3	2	0	0	0	0	0	0
865	J	5	5	5	1	3	4	4	0	0	0	0	0	0
866	J	4	3	3	3	4	2	2	0	0	0	0	0	0
867	J	3	3	4	2	4	4	3	0	0	0	0	0	0
868	J	3	3	3	3	4	4	3	0	0	0	0	0	0
869	J	3	3	4	2	3	4	2	0	0	0	0	0	0
870	J	4	4	4	1	3	4	3	0	0	0	0	0	0
871	J	2	5	4	2	3	4	1	0	0	0	0	0	0
872	J	3	4	3	2	3	3	4	0	0	0	0	0	0
873	J	3	3	3	2	4	3	4	0	0	0	0	0	0
874	J	3	5	5	2	3	2	1	0	0	0	1	0	0
875	J	3	5	5	1	3	4	3	0	0	0	0	0	0
876	J	3	4	4	2	3	2	2	0	0	0	0	0	0
877	J	3	4	3	2	3	4	3	0	0	0	0	0	0
878	J	3	4	4	2	3	4	3	0	0	0	0	0	0
879	J	4	4	3	3	4	4	4	0	0	0	0	0	0

Scene No	Language	Urgency	Obligation	Ability and difficulty	Cost	Benefit	Vertical distance	Intimacy	Calling Attention	Asking availability	Apologizing	Reasoning	Rewarding	Attaching conditions
880	J	3	4	4	2	4	3	4	0	0	0	0	0	0
881	J	3	3	3	3	4	3	4	0	0	0	1	0	0
882	J	4	4	5	1	3	2	1	0	0	0	0	0	0
883	J	4	5	4	2	3	4	4	0	0	0	0	0	0
884	J	3	4	4	2	3	4	1	0	0	0	0	0	0
885	J	4	4	5	1	4	2	1	0	0	0	0	0	0
886	J	3	3	3	3	4	2	1	0	0	0	0	0	0
887	J	4	4	5	1	3	4	1	0	0	0	0	0	0
888	J	3	3	2	4	5	2	1	0	0	0	0	0	0
889	J	3	5	2	3	3	4	2	0	0	0	0	0	0
890	J	4	4	4	2	3	4	3	0	0	0	0	0	0
891	J	3	4	3	2	3	4	3	0	0	0	0	0	0
892	J	4	4	5	1	3	4	3	0	0	0	0	0	0
893	J	3	3	3	2	3	4	3	0	0	0	0	0	0
894	J	4	3	4	2	3	2	3	0	0	0	0	0	0
895	J	4	5	5	1	3	4	3	0	0	0	1	0	0
896	J	4	4	5	1	3	4	3	0	0	0	0	0	0
897	J	4	4	5	1	3	4	3	0	0	0	0	0	0
898	J	3	3	3	3	4	2	3	0	0	0	0	0	0
899	J	3	4	3	3	3	4	3	0	0	0	0	0	0
900	J	3	3	5	1	4	2	3	0	0	0	0	0	0
901	J	3	4	3	3	3	4	1	0	0	0	0	0	0
902	J	4	3	5	1	4	2	2	0	0	0	0	0	0
903	J	4	4	5	1	3	4	2	0	0	0	0	0	0
904	J	4	3	5	1	3	4	2	0	0	0	0	0	0
905	J	4	4	3	3	3	4	3	0	0	0	1	0	0
906	J	4	4	4	2	3	4	3	0	0	0	0	0	0
907	J	3	3	5	1	4	2	1	0	0	0	0	0	0
908	J	3	3	3	4	5	2	2	0	0	0	0	0	0
909	J	4	4	5	1	3	4	2	0	0	0	0	0	0
910	J	4	4	3	3	3	4	3	0	0	0	0	0	0
911	J	4	3	3	2	4	4	2	0	0	0	0	0	0
912	J	4	4	4	2	3	2	3	0	0	0	1	0	0
913	J	3	3	3	3	3	4	3	0	0	0	0	0	0
914	J	4	4	4	2	3	4	2	0	0	0	0	0	0

Scene No	Language	Urgency	Obligation	Ability and difficulty	Cost	Benefit	Vertical distance	Intimacy	Calling Attention	Asking availability	Apologizing	Reasoning	Rewarding	Attaching conditions
915	J	3	3	3	3	3	2	3	0	0	0	0	0	0
916	J	4	4	4	1	3	4	3	0	0	0	1	0	0
917	J	4	4	5	1	3	4	3	0	0	0	1	0	0
918	J	2	4	5	1	3	4	3	0	0	0	0	0	0
919	J	3	3	5	1	3	3	3	0	0	0	0	0	0
920	J	3	3	5	1	3	3	3	0	0	0	0	0	0
921	J	4	4	4	2	3	4	3	0	0	0	0	0	0
922	J	4	4	3	3	4	4	3	0	0	0	0	0	0
923	J	4	4	5	1	3	2	2	0	0	0	0	0	0
924	J	4	5	5	1	3	4	3	0	0	0	0	0	0
925	J	4	5	5	1	3	4	2	0	0	0	0	0	0
926	J	4	4	4	1	3	4	3	0	0	0	0	0	0
927	J	3	3	3	2	4	2	3	0	0	0	0	0	0
928	J	4	5	5	2	3	3	1	0	0	0	0	0	0
929	J	4	4	3	3	4	3	2	0	0	0	0	0	0
930	J	4	4	3	4	5	4	2	0	0	0	0	0	0
931	J	4	4	2	4	4	4	1	0	0	0	1	0	0
932	J	4	4	4	2	4	3	1	0	0	0	0	0	0
933	J	4	4	3	1	3	4	3	0	0	0	1	0	0
934	J	3	5	3	2	3	4	3	0	0	0	0	0	0
935	J	3	4	5	1	3	4	3	0	0	0	0	0	0
936	J	3	4	3	2	3	3	2	0	0	0	0	0	0
937	J	4	4	3	4	4	4	3	0	0	0	0	0	0
938	J	4	4	4	2	3	2	2	0	0	0	0	0	0
939	J	4	4	3	1	3	2	3	0	0	0	0	0	0
940	J	3	4	5	1	3	3	3	0	0	0	0	0	0
941	J	2	4	5	1	3	3	3	0	0	0	0	0	0
942	J	3	3	3	1	4	4	3	0	0	0	0	0	0
943	J	4	4	5	1	3	4	3	0	0	0	0	0	0
944	J	4	4	5	1	3	4	3	0	0	0	0	0	0



Scene No	Language	Urgency	Obligation	Ability and difficulty	Cost	Benefit	Vertical distance	Intimacy	Calling Attention et	Asking availability et	Apologizing et	Reasoning et	Rewarding et	Attaching conditions et
945	J	4	3	3	2	4	2	2	0	0	0	0	0	0
946	J	3	3	3	2	4	2	3	0	0	0	0	0	0
947	J	2	3	5	1	3	4	3	0	0	0	0	0	0
948	J	3	4	3	3	3	4	3	0	0	0	0	0	0
949	J	4	4	3	2	3	4	1	0	0	0	1	0	0
950	J	4	5	5	1	3	5	1	0	0	0	1	0	0
951	J	3	4	5	1	3	4	1	0	0	0	0	0	0
952	J	4	5	3	2	3	4	2	0	0	0	0	0	0
953	J	5	3	4	2	4	2	2	0	0	0	0	0	0
954	J	4	4	4	2	4	4	2	0	0	0	0	0	0
955	J	4	5	4	2	3	5	2	0	0	0	1	0	0
956	J	4	4	5	1	3	4	2	0	0	0	0	0	0
957	J	4	4	3	2	3	2	2	0	0	0	0	0	0
958	J	4	5	5	1	3	4	2	0	0	0	0	0	0
959	J	3	4	2	3	2	4	3	0	0	0	0	0	0
960	J	3	4	4	2	3	4	3	0	0	0	0	0	0
961	J	4	5	5	1	3	4	3	0	0	0	0	0	0
962	J	3	4	3	2	3	4	3	0	0	0	0	0	0
963	J	3	4	5	1	3	4	2	0	0	0	0	0	0
964	J	4	5	4	2	3	4	3	0	0	0	0	0	0
965	J	3	4	3	1	3	4	2	0	0	0	1	0	0
966	J	4	5	4	2	3	4	3	0	0	0	0	0	0
967	J	3	3	5	1	4	2	2	0	0	0	0	0	0
968	J	3	5	5	1	3	4	2	0	0	0	0	0	0
969	J	3	4	5	1	3	2	2	0	0	0	0	0	0
970	J	3	4	5	1	3	2	2	0	0	0	0	0	0
971	J	4	4	5	1	3	4	2	0	0	0	0	0	0
972	J	4	4	5	1	3	4	2	0	0	0	0	0	0
973	J	4	4	4	2	3	4	2	0	0	0	0	0	0
974	J	4	4	3	2	3	2	3	0	0	0	0	0	0
975	J	4	4	3	2	3	4	3	0	0	0	0	0	0
976	J	3	4	3	2	3	4	2	0	0	0	0	0	0
977	J	4	4	3	3	3	4	2	0	0	0	0	0	0
978	J	3	4	3	2	3	4	3	0	0	0	0	0	0

Scene No	Language	Urgency	Obligation	Ability and difficulty	Cost	Benefit	Vertical distance	Intimacy	Calling Attention	Asking availability	Apologizing	Reasoning	Rewarding	Attaching conditions
979	J	3	4	5	1	3	4	2	0	0	0	0	0	0
980	J	3	3	3	2	4	2	2	0	0	0	0	0	0
981	J	3	4	5	1	3	4	2	0	0	0	0	0	0
982	J	3	4	4	2	3	4	3	0	0	0	0	0	0
983	J	3	5	4	2	3	4	2	0	0	0	0	0	0
984	J	3	4	3	2	3	4	2	0	0	0	0	0	0
985	J	3	4	3	2	3	4	2	0	0	0	0	0	0
986	J	4	4	4	2	3	2	3	0	0	0	0	0	0
987	J	4	3	2	3	5	2	2	0	0	0	0	0	0
988	J	3	3	3	2	4	4	3	0	0	0	0	0	0
989	J	4	4	2	4	4	2	3	0	0	0	0	0	0
990	J	3	3	5	1	4	2	3	0	0	0	0	0	0
991	J	2	3	4	2	3	4	3	0	0	0	0	0	0
992	J	4	4	3	2	3	4	3	0	0	0	0	0	0
993	J	3	4	4	2	3	4	3	0	0	0	0	0	0
994	J	4	5	4	2	3	2	3	0	0	0	0	0	0
995	J	4	4	4	2	3	2	3	0	0	0	0	0	0
996	J	4	3	4	2	3	2	3	0	0	0	0	0	0
997	J	4	5	5	1	3	4	3	0	0	0	0	0	0
998	J	3	5	4	2	3	2	1	0	0	0	0	0	0
999	J	3	4	4	2	3	4	2	0	0	0	0	0	0
1000	J	4	4	5	1	3	4	3	0	0	0	0	0	0
1001	J	2	5	5	1	3	4	2	0	0	0	0	0	0









Scene No	Language	Calling Attention bt	Asking availability bt	Apologizing bt	Reasoning bt	Rewarding bt	Attaching conditions bt	plus bt	Procedure bt	Calling Attention at	Asking availability at	Apologizing at	Reasoning at	Rewarding at	Attaching conditions at	plus at
140	E	3	1	0	0	0	0	0	0	3	0	0	1	0	0	3
141	E	4	0	0	0	0	0	0	0	0	0	0	0	0	1	0
142	E	3	0	0	0	0	0	1	0	1	0	0	1	0	0	0
143	E	0	0	0	0	0	0	1	0	3	0	0	8	0	2	0
144	E	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
145	E	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0
146	E	0	0	0	0	0	0	0	0	2	0	0	1	0	1	1
147	E	7	0	1	0	0	0	0	0	0	0	0	0	0	0	0
148	E	0	0	0	0	0	0	0	0	4	0	0	1	0	0	0
149	E	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0
150	E	2	0	0	0	0	0	0	0	2	0	0	5	0	0	0
151	E	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
152	E	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
153	E	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
154	E	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0
155	E	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
156	E	0	0	0	0	0	0	0	0	4	0	0	0	0	0	0
157	E	4	1	0	3	0	0	0	0	0	0	0	0	1	0	0
158	E	1	0	0	0	0	0	0	0	2	0	0	0	0	0	0
159	E	1	0	0	0	0	0	0	0	1	0	0	2	0	0	0
160	E	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
161	E	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0
162	E	4	1	0	2	0	2	0	0	2	0	0	2	0	1	0
163	E	2	0	1	0	0	0	0	0	0	0	0	0	0	0	0
164	E	2	0	0	2	0	0	0	0	0	1	0	1	0	0	0
165	E	4	0	0	1	0	0	0	0	0	0	0	0	0	0	0
166	E	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0
167	E	2	0	0	0	0	0	0	0	0	1	0	0	0	0	0
168	E	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
169	E	3	0	0	2	0	0	0	0	0	0	0	3	0	0	0
170	E	3	0	0	0	0	0	0	0	0	1	0	0	0	0	0
171	E	0	0	0	1	0	1	0	0	0	0	0	0	0	0	0
172	E	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0
173	E	3	1	2	1	0	1	0	0	0	0	0	0	0	0	0
174	E	3	0	0	0	0	0	0	0	6	0	0	4	0	0	0







Scene No	Language	Calling Attention bt	Asking availability bt	Apologizing bt	Reasoning bt	Rewarding bt	Attaching conditions bt	plus bt	Procedure bt	Calling Attention at	Asking availability at	Apologizing at	Reasoning at	Rewarding at	Attaching conditions at	plus at
243	E	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0
244	E	3	0	0	0	0	0	0	0	0	1	0	1	0	3	0
245	E	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0
246	E	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0
247	E	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
248	E	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
249	E	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0
250	E	6	0	0	2	0	0	0	0	1	0	0	3	0	0	0
251	E	2	1	0	2	0	0	0	0	0	0	0	2	0	0	0
252	E	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
253	E	4	0	0	2	0	0	0	0	0	0	0	0	0	0	0
254	E	0	0	0	0	0	0	0	0	5	0	0	2	0	1	3
255	E	1	0	0	1	1	0	0	0	0	1	0	0	0	0	0
256	E	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0
257	E	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
258	E	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0
259	E	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
260	E	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0
261	E	1	0	0	3	0	0	0	0	0	0	0	3	0	0	0
262	E	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0
263	E	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
264	E	1	0	0	2	0	1	0	0	0	0	0	0	0	0	0
265	E	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
266	E	0	1	0	0	0	1	0	0	0	0	0	1	0	0	0
267	E	3	0	0	2	0	0	0	0	0	1	0	0	0	0	2
268	E	1	0	0	0	0	0	0	0	0	0	0	2	1	0	0
269	E	0	0	0	3	1	0	0	0	0	0	0	0	0	0	0
270	E	1	0	0	1	0	0	0	0	0	1	0	1	0	0	0
271	E	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
272	E	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
273	E	0	2	0	1	0	0	0	0	2	3	0	0	0	0	0
274	E	0	0	0	0	0	0	0	0	3	6	0	9	0	0	2
275	E	2	0	0	0	0	0	0	0	0	0	0	1	0	0	0
276	E	0	0	0	0	0	0	0	0	1	0	0	0	1	1	0
277	E	2	1	0	0	0	0	0	0	0	1	0	0	0	0	0







Scene No	Language	Calling Attention bt	Asking availability bt	Apologizing bt	Reasoning bt	Rewarding bt	Attaching conditions bt	plus bt	Procedure bt	Calling Attention at	Asking availability at	Apologizing at	Reasoning at	Rewarding at	Attaching conditions at	plus at
376	E	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0
377	E	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
378	E	1	0	0	2	0	0	0	0	0	0	0	0	0	0	0
379	E	1	0	0	2	0	0	0	0	0	0	0	0	0	0	0
380	E	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
381	E	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0
382	E	0	0	0	0	0	0	0	0	5	0	0	1	0	0	0
383	E	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
384	E	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0
385	E	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
386	E	1	0	0	0	1	0	0	0	1	0	0	2	0	0	0
387	E	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0
388	E	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0
389	E	0	0	0	0	0	0	0	0	2	0	0	3	2	0	0
390	E	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0
391	E	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
392	E	2	0	0	0	0	0	0	0	0	0	0	1	0	0	0
393	E	1	0	0	1	0	0	0	0	1	0	0	0	0	0	0
394	E	0	0	0	0	0	0	0	0	0	0	0	3	0	0	0
395	E	0	0	0	0	0	0	0	0	1	0	0	1	0	0	0
396	E	1	0	0	2	0	0	0	0	0	0	0	0	0	0	0
397	E	0	0	0	0	0	2	0	0	3	1	0	2	3	0	0
398	E	3	0	0	2	0	1	0	0	0	0	0	0	0	0	4
399	E	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
400	E	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0
401	E	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
402	E	0	0	0	0	0	0	0	0	0	0	0	0	0	2	0
403	E	0	0	0	0	0	0	0	0	0	0	0	3	0	1	0
404	E	1	0	0	0	0	0	0	0	6	0	0	0	0	10	2
405	E	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0
406	E	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0
407	E	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
408	E	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
409	E	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0

Scene No	Language	Calling Attention bt	Asking availability bt	Apologizing bt	Reasoning bt	Rewarding bt	Attaching conditions bt	plus bt	Procedure bt	Calling Attention at	Asking availability at	Apologizing at	Reasoning at	Rewarding at	Attaching conditions at	plus at
410	E	1	1	0	1	0	0	0	0	0	0	0	0	0	0	0
411	E	1	0	0	0	0	0	0	0	2	0	0	5	0	1	0
412	E	1	0	0	0	0	0	0	0	1	0	0	1	0	1	0
413	E	0	0	0	1	0	0	0	0	0	0	0	1	0	0	0
414	E	1	0	0	0	0	0	0	0	0	1	0	1	0	0	0
415	E	0	0	0	0	0	0	0	0	0	0	0	3	0	0	0
416	E	0	1	0	2	0	0	0	0	2	1	0	1	0	1	1
417	E	0	0	0	1	0	0	0	0	0	1	0	0	0	0	1
418	E	0	0	0	0	0	0	0	0	2	0	0	4	0	0	0
419	E	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
420	E	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
421	E	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0
422	E	0	0	0	0	0	0	0	0	2	0	0	2	0	0	0
423	E	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
424	E	0	0	0	0	0	0	0	0	0	0	0	1	0	1	0
425	E	3	1	0	0	0	0	0	0	0	0	0	2	0	1	1
426	E	1	1	0	1	0	0	0	0	2	0	0	2	0	1	0
427	E	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0
428	E	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
429	E	3	1	0	6	0	1	0	0	0	2	0	0	0	0	0
430	E	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
431	E	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
432	E	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
433	E	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0
434	E	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
435	E	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
436	E	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
437	E	0	0	0	0	0	0	0	0	3	3	0	3	0	0	0
438	E	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
439	E	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
440	E	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
441	E	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0
442	E	4	0	0	0	0	0	0	0	1	0	1	1	0	1	0
443	E	3	0	0	0	0	0	0	0	1	0	0	1	0	0	0







Scene No	Language	Calling Attention bt	Asking availability bt	Apologizing bt	Reasoning bt	Rewarding bt	Attaching conditions bt	plus bt	Procedure bt	Calling Attention at	Asking availability at	Apologizing at	Reasoning at	Rewarding at	Attaching conditions at	plus at
509	E	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0
510	E	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
511	E	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0
512	E	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0
513	E	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0
514	E	1	0	0	2	0	0	0	0	0	0	0	0	0	2	0
515	E	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0
516	E	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
517	E	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
518	E	1	0	0	0	0	0	0	0	5	0	0	0	0	0	0
519	E	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
520	E	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
521	E	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
522	E	1	0	0	0	0	0	0	0	1	0	0	3	0	1	0
523	E	1	0	0	2	0	0	0	0	0	0	0	0	0	0	0
524	E	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
525	E	2	0	0	1	0	2	0	0	0	0	0	0	0	0	1
526	E	0	0	0	0	0	0	0	0	0	0	0	4	0	0	0
527	E	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
528	E	0	0	0	0	0	0	0	0	1	0	0	0	0	2	0
529	E	3	0	0	2	0	3	0	0	0	0	0	0	0	0	0
530	E	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
531	E	2	0	0	3	0	0	0	0	2	0	1	0	2	1	0
532	E	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
533	E	1	0	0	2	0	1	0	0	3	0	0	2	0	1	2
534	E	0	0	0	1	2	1	0	0	0	0	0	1	0	1	0
535	E	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
536	E	1	0	0	0	0	0	0	0	1	0	0	3	0	0	0
537	E	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0
538	E	1	0	0	0	1	0	0	0	0	1	0	0	0	0	0
539	E	3	0	0	0	0	0	0	0	0	0	0	2	0	0	0
540	E	6	0	0	1	0	2	0	0	1	0	0	1	0	6	0
541	E	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
542	E	0	0	0	0	0	0	0	0	1	1	0	1	0	0	0

Scene No	Language	Calling Attention bt	Asking availability bt	Apologizing bt	Reasoning bt	Rewarding bt	Attaching conditions bt	plus bt	Procedure bt	Calling Attention at	Asking availability at	Apologizing at	Reasoning at	Rewarding at	Attaching conditions at	plus at
543	E	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
544	E	0	0	0	0	0	0	0	0	0	0	0	1	0	1	0
545	E	1	0	0	0	0	0	0	0	2	1	1	0	0	0	0
546	E	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
547	E	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0
548	E	3	1	0	0	0	0	0	0	0	0	0	0	0	1	0
549	E	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
550	E	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0
551	E	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0
552	E	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
553	E	5	0	0	0	1	2	0	0	0	0	0	0	0	0	0
554	E	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
555	E	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0
556	E	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0
557	E	0	0	0	0	0	0	0	0	1	0	0	3	0	0	0
558	E	2	0	1	0	0	0	0	0	0	0	0	0	0	0	0
559	E	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
560	E	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
561	E	2	0	0	0	0	0	0	0	2	0	0	4	0	0	0
562	E	0	0	0	1	0	1	0	0	0	1	0	0	0	0	0
563	E	4	0	0	0	0	0	0	0	0	1	0	1	0	0	0
564	E	2	0	0	0	0	0	0	0	0	1	0	1	0	0	0
565	J	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
566	J	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
567	J	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0
568	J	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0
569	J	2	0	0	0	0	1	0	0	1	0	0	1	0	1	0
570	J	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
571	J	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
572	J	2	0	0	0	0	0	0	0	0	0	0	0	0	1	0
573	J	4	0	0	0	0	0	0	0	1	0	0	0	0	0	0
574	J	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
575	J	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
576	J	2	0	0	0	0	1	0	0	0	0	0	1	0	0	0
577	J	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0





Scene No	Language	Calling	Asking	Apologizing	Reasoning	Rewarding	Attaching	plus	Procedure	Calling	Asking	Apologizing	Reasoning	Rewarding	Attaching	plus
		Attention bt	availability bt	bt	bt	bt	conditions bt	bt	bt	Attention at	availability at	at	at	at	conditions at	at
649	J	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
650	J	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0
651	J	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
652	J	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0
653	J	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0
654	J	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0
655	J	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0
656	J	1	0	0	0	0	0	0	0	1	0	0	0	0	2	0
657	J	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
658	J	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0
659	J	2	0	0	0	0	0	0	0	2	0	0	0	0	0	0
660	J	2	1	0	0	0	0	0	0	0	0	0	0	0	1	0
661	J	1	1	0	0	0	0	0	0	1	0	0	3	0	0	0
662	J	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
663	J	0	0	0	0	0	0	0	0	0	0	0	3	0	0	1
664	J	0	0	0	1	0	0	0	0	0	0	0	1	0	0	0
665	J	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0
666	J	2	0	0	1	0	0	0	0	0	0	0	0	0	0	0
667	J	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0
668	J	2	0	0	1	0	1	0	0	0	0	0	0	0	0	0
669	J	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
670	J	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0
671	J	1	0	0	0	0	0	0	0	2	0	0	0	0	0	0
672	J	1	0	0	0	0	0	0	0	0	0	0	2	0	1	0
673	J	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0
674	J	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
675	J	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0
676	J	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
677	J	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
678	J	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
679	J	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
680	J	0	0	0	1	0	0	0	0	0	0	0	1	0	1	0
681	J	2	0	0	3	0	0	0	0	0	0	0	0	0	0	0
682	J	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
683	J	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0









Scene No	Language	Calling Attention bt	Asking availability bt	Apologizing bt	Reasoning bt	Rewarding bt	Attaching conditions bt	plus bt	Procedure bt	Calling Attention at	Asking availability at	Apologizing at	Reasoning at	Rewarding at	Attaching conditions at	plus at
785	J	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
786	J	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
787	J	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0
788	J	5	0	0	0	0	0	0	0	12	2	0	0	0	0	0
789	J	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
790	J	1	0	0	0	0	0	0	0	0	1	0	1	0	1	0
791	J	2	0	0	0	0	0	0	0	0	0	0	2	0	0	0
792	J	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
793	J	1	1	0	1	0	0	0	0	0	0	0	1	0	0	0
794	J	1	0	0	0	0	0	0	0	0	1	0	2	0	0	0
795	J	1	0	0	1	0	1	0	0	1	0	0	0	0	0	0
796	J	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0
797	J	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
798	J	2	0	0	0	0	0	0	0	0	1	0	0	0	0	0
799	J	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
800	J	1	0	0	0	0	0	0	0	0	0	0	1	0	1	0
801	J	3	0	0	0	0	0	0	0	1	0	0	0	1	0	0
802	J	1	0	0	0	0	0	1	0	0	0	0	0	0	0	0
803	J	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
804	J	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
805	J	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
806	J	3	0	0	0	0	0	0	0	2	0	0	0	0	0	0
807	J	2	0	0	1	0	0	0	0	1	0	0	1	1	0	0
808	J	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
809	J	1	0	0	1	0	0	0	0	0	1	0	0	0	0	0
810	J	1	0	0	0	0	0	0	0	1	1	0	2	0	0	0
811	J	0	0	0	0	2	0	0	0	0	0	0	0	0	0	0
812	J	1	0	0	0	0	0	0	0	0	0	1	3	0	0	0
813	J	9	2	0	0	0	2	0	0	0	0	0	0	0	0	0
814	J	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
815	J	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0
816	J	1	0	0	1	0	0	0	0	0	1	0	0	0	0	0
817	J	2	0	0	1	0	0	0	0	0	0	0	0	0	0	0
818	J	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0



Scene No	Language	Calling Attention bt	Asking availability bt	Apologizing bt	Reasoning bt	Rewarding bt	Attaching conditions bt	plus bt	Procedure bt	Calling Attention at	Asking availability at	Apologizing at	Reasoning at	Rewarding at	Attaching conditions at	plus at
849	J	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
850	J	1	0	0	0	0	0	0	0	0	0	1	3	0	0	0
851	J	2	0	0	0	0	0	0	0	1	0	0	1	0	0	0
852	J	6	1	0	0	0	0	0	0	0	0	0	1	0	0	0
853	J	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
854	J	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0
855	J	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
856	J	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
857	J	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
858	J	2	1	0	0	0	0	0	0	0	0	0	0	0	0	0
859	J	0	0	0	0	0	0	1	0	0	0	0	0	0	1	0
860	J	1	0	2	0	0	0	0	0	3	0	5	0	0	0	0
861	J	0	0	0	0	0	1	0	0	1	1	0	2	0	0	0
862	J	2	1	0	2	0	0	0	0	0	0	0	0	0	0	0
863	J	3	0	0	1	0	0	0	0	0	0	0	5	0	1	0
864	J	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
865	J	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0
866	J	1	2	0	1	0	0	0	0	0	0	0	0	0	0	0
867	J	2	1	0	2	0	0	0	0	0	0	0	0	0	0	0
868	J	1	0	0	0	1	0	0	0	1	0	0	0	0	0	0
869	J	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0
870	J	1	0	0	1	0	0	0	0	3	0	0	2	0	0	0
871	J	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
872	J	1	1	0	2	0	0	0	0	0	0	0	0	0	0	0
873	J	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0
874	J	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0
875	J	2	1	0	1	0	0	0	0	0	0	0	0	0	0	0
876	J	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
877	J	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
878	J	1	0	0	0	0	0	0	0	0	0	0	0	0	1	0
879	J	1	0	0	0	0	0	0	0	1	0	0	1	0	1	0



Scene No	Language	Calling Attention bt	Asking availability bt	Apologizing bt	Reasoning bt	Rewarding bt	Attaching conditions bt	plus bt	Procedure bt	Calling Attention at	Asking availability at	Apologizing at	Reasoning at	Rewarding at	Attaching conditions at	plus at
915	J	1	0	0	0	0	0	0	0	1	0	0	0	0	1	0
916	J	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
917	J	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
918	J	0	0	0	0	0	0	0	0	1	0	0	1	0	2	0
919	J	0	0	0	0	0	0	0	0	0	0	0	3	0	0	0
920	J	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
921	J	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
922	J	1	0	0	0	0	2	0	0	3	0	0	1	0	1	0
923	J	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0
924	J	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
925	J	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
926	J	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
927	J	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0
928	J	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
929	J	0	0	0	1	0	1	0	0	0	0	0	1	0	0	0
930	J	0	0	0	3	0	0	0	0	1	0	0	1	0	1	0
931	J	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
932	J	0	0	0	0	0	0	0	0	2	0	0	1	0	0	0
933	J	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0
934	J	1	0	0	3	0	1	0	0	0	0	0	0	0	0	0
935	J	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
936	J	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
937	J	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0
938	J	1	0	0	2	0	0	0	0	0	0	0	0	0	0	0
939	J	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0
940	J	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
941	J	0	0	0	2	0	0	0	0	0	0	0	1	0	0	0
942	J	0	0	0	3	0	2	0	0	0	0	0	0	0	0	0
943	J	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
944	J	0	0	0	1	0	0	0	0	0	0	0	1	0	0	0







Scene No	Language	Procedure at	Repetition at	Rephrasing at	Sub Calling attention	Sub Asking availability	Sub Apologizing	Sub Reasoning	Sub Rewarding	Sub Attaching conditions	TOTAL ai aa 3i 3a	TOTAL b1-2	TOTAL a1-3	TOTAL	Acceptance
1	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
2	E	0	0	0	3	0	0	0	0	0	0	3	0	3	Y
3	E	0	0	0	3	0	0	1	0	1	0	5	0	5	Y
4	E	0	1	0	3	1	0	0	0	1	0	5	0	5	Y
5	E	0	1	1	1	0	0	0	1	5	0	1	6	7	Y
6	E	0	0	0	1	0	0	2	0	0	0	1	2	3	Y
7	E	0	0	0	1	0	0	1	0	0	0	2	0	2	Y
8	E	0	0	0	1	0	0	0	0	1	0	1	1	2	Y
9	E	0	0	0	7	0	0	2	0	0	0	9	0	9	Y
10	E	0	0	0	4	1	0	0	0	2	0	4	3	7	N
11	E	0	0	0	0	0	0	0	0	0	0	0	0	0	N
12	E	0	0	0	5	1	0	2	2	3	0	6	7	13	NR
13	E	0	1	0	2	1	0	2	0	0	0	0	5	5	Y
14	E	0	0	0	3	2	0	0	0	1	0	3	3	6	Y
15	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
16	E	0	0	0	3	0	0	1	0	1	0	3	2	5	N
17	E	0	0	0	0	0	0	0	0	0	0	0	0	0	SUSPENDED
18	E	0	0	0	2	0	0	1	0	1	0	2	2	4	N
19	E	0	0	0	1	2	1	1	0	2	0	1	6	7	Y
20	E	0	0	0	3	1	0	0	0	0	0	4	0	4	Y
21	E	0	0	0	2	0	0	0	0	0	0	2	0	2	Y
22	E	0	0	0	1	0	0	0	1	0	0	0	2	2	N
23	E	0	0	0	3	0	0	4	0	0	0	7	0	7	Y
24	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
25	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
26	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
27	E	0	0	0	2	1	0	2	0	0	0	5	0	5	N
28	E	0	0	0	0	0	0	1	0	1	0	1	1	2	Y
29	E	0	0	0	3	1	0	0	3	0	0	3	4	7	Y
30	E	1	0	0	0	1	0	1	0	0	0	0	2	2	Y
31	E	0	0	0	1	1	0	1	0	0	0	3	0	3	Y
32	E	0	0	0	1	1	1	0	0	0	0	2	1	3	N
33	E	0	0	0	0	0	0	0	0	2	0	0	2	2	Y
34	E	0	0	0	0	2	0	3	0	0	0	2	3	5	Y
35	E	0	0	0	2	0	0	0	0	0	0	2	0	2	N







Scene No	Language	Procedure at	Repetition at	Rephrasing at	Sub Calling attention	Sub Asking availability	Sub Apologizing	Sub Reasoning	Sub Rewarding	Sub Attaching conditions	TOTAL ai aa 3i 3a	TOTAL b1-2	TOTAL a1-3	TOTAL	Acceptance
140	E	0	1	0	6	1	0	1	0	0	0	4	4	8	Y
141	E	0	0	0	4	0	0	0	0	1	0	4	1	5	Y
142	E	0	1	0	4	0	0	1	0	1	0	4	2	6	NR
143	E	0	0	0	3	0	0	8	0	3	0	1	13	14	Y
144	E	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
145	E	0	1	0	1	0	0	1	0	0	0	1	1	2	Y
146	E	0	0	0	2	0	0	1	0	1	0	0	4	4	Y
147	E	0	0	0	7	0	1	0	0	0	0	8	0	8	Y
148	E	0	0	0	4	0	0	1	0	0	0	0	5	5	N
149	E	0	0	0	0	1	0	1	0	0	1	1	0	2	N
150	E	0	0	0	4	0	0	5	0	0	0	2	7	9	Y
151	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
152	E	0	0	0	0	0	0	0	0	0	0	0	0	0	N
153	E	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
154	E	0	0	0	0	0	0	1	0	0	0	1	0	1	Y
155	E	0	0	0	1	0	0	0	0	0	0	1	0	1	SUSPENDED
156	E	0	2	2	4	0	0	0	0	0	0	0	4	4	Y
157	E	0	0	0	4	1	0	3	1	0	0	8	1	9	NR(Y)
158	E	0	1	0	3	0	0	0	0	0	0	1	2	3	Y
159	E	0	0	0	2	0	0	2	0	0	0	1	3	4	N
160	E	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
161	E	0	0	0	1	0	1	0	0	0	0	2	0	2	Y
162	E	0	1	0	6	1	0	4	0	3	0	9	5	14	Y
163	E	0	0	0	2	0	1	0	0	0	0	3	0	3	Y
164	E	0	0	0	2	1	0	3	0	0	0	4	2	6	Y
165	E	0	0	0	4	0	0	1	0	0	0	5	0	5	Y
166	E	0	0	0	2	0	0	0	0	0	0	2	0	2	N
167	E	0	0	0	2	1	0	0	0	0	0	2	1	3	Y
168	E	0	0	0	0	0	0	0	0	0	0	0	0	0	N
169	E	0	0	0	3	0	0	5	0	0	0	5	3	8	Y
170	E	0	0	0	3	1	0	0	0	0	0	3	1	4	Y
171	E	0	0	0	0	0	0	1	0	1	0	2	0	2	NR
172	E	0	0	0	1	0	0	1	0	0	0	1	1	2	Y
173	E	0	0	0	3	1	2	1	0	1	0	8	0	8	Y
174	E	0	0	2	9	0	0	4	0	0	0	3	10	13	N

Scene No	Language	Procedure at	Repetition at	Rephrasing at	Sub Calling attention	Sub Asking availability	Sub Apologizing	Sub Reasoning	Sub Rewarding	Sub Attaching conditions	TOTAL ai aa 3i 3a	TOTAL b1-2	TOTAL a1-3	TOTAL	Acceptance
175	E	0	0	0	7	1	0	2	0	3	0	3	10	13	N
176	E	0	0	0	2	1	0	2	0	1	0	4	2	6	NR
177	E	0	0	0	2	0	0	1	0	0	0	2	1	3	N
178	E	0	0	0	1	0	0	2	0	0	0	2	1	3	N
179	E	0	0	0	3	0	0	4	0	0	0	4	3	7	Y
180	E	0	0	0	5	1	0	0	0	1	0	6	1	7	Y
181	E	0	0	0	1	0	0	1	0	2	0	2	2	4	Y
182	E	0	0	0	2	3	0	2	0	0	0	4	3	7	Y
183	E	0	0	0	1	0	0	1	0	0	0	2	0	2	Y
184	E	0	0	0	1	0	0	1	0	0	1	1	0	2	Y
185	E	0	0	0	1	3	0	1	0	0	1	1	3	5	N
186	E	0	0	0	2	2	0	0	0	0	0	4	0	4	Y
187	E	0	0	0	3	0	0	3	0	0	0	3	3	6	Y
188	E	0	0	0	2	0	0	1	0	1	0	4	0	4	Y
189	E	0	0	0	1	1	0	0	0	0	0	0	2	2	Y
190	E	0	0	0	0	2	0	0	0	0	0	1	1	2	Y
191	E	0	0	1	1	1	0	0	0	0	0	1	1	2	Y
192	E	0	0	0	1	0	0	0	0	0	0	0	1	1	Y
193	E	0	0	0	1	0	0	1	0	0	0	2	0	2	Y
194	E	0	0	0	4	0	0	1	0	0	0	5	0	5	Y
195	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
196	E	0	0	0	0	0	0	2	0	0	0	0	2	2	Y
197	E	0	0	0	4	0	0	2	0	2	0	5	3	8	Y
198	E	0	0	0	0	0	0	2	0	1	0	3	0	3	Y
199	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
200	E	0	0	0	4	0	0	2	1	1	0	5	3	8	Y
201	E	0	0	0	0	0	0	1	0	0	0	0	1	1	Y
202	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
203	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
204	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
205	E	0	1	0	0	1	0	0	0	2	0	3	0	3	Y
206	E	0	0	0	2	0	0	0	0	0	0	2	0	2	Y
207	E	0	0	0	1	0	0	0	0	0	0	1	0	1	Y

Scene No	Language	Procedure at	Repetition at	Rephrasing at	Sub Calling attention	Sub Asking availability	Sub Apologizing	Sub Reasoning	Sub Rewarding	Sub Attaching conditions	TOTAL ai aa 3i 3a	TOTAL b1-2	TOTAL a1-3	TOTAL	Acceptance
208	E	0	0	0	0	1	0	0	0	0	0	1	0	1	Y
209	E	0	2	0	0	0	0	0	0	0	0	0	0	0	Y
210	E	0	0	0	2	0	0	2	0	0	0	4	0	4	Y
211	E	0	0	0	2	2	0	0	0	2	0	4	2	6	Y
212	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
213	E	0	0	1	1	1	0	0	0	1	0	1	2	3	Y
214	E	0	0	0	1	2	0	1	1	0	0	0	5	5	Y
215	E	0	0	0	0	1	0	0	0	0	0	1	0	1	Y
216	E	0	1	2	2	1	0	1	0	0	0	1	3	4	Y
217	E	0	0	0	3	1	0	0	1	2	0	3	4	7	Y
218	E	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
219	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
220	E	0	0	0	3	0	0	0	1	3	0	3	4	7	Y
221	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
222	E	0	0	0	2	0	0	0	0	0	0	2	0	2	Y
223	E	0	0	0	0	0	0	2	0	0	0	2	0	2	Y
224	E	0	0	0	2	0	0	0	0	1	0	2	1	3	Y
225	E	0	0	0	0	0	0	2	0	0	0	1	1	2	N
226	E	0	0	0	3	0	0	1	0	3	0	4	3	7	Y
227	E	0	0	0	4	1	0	2	0	0	0	0	7	7	NR
228	E	0	0	0	2	0	0	0	0	0	0	2	0	2	Y
229	E	0	1	0	2	0	0	1	0	0	0	1	2	3	NR
230	E	0	0	0	2	0	0	0	0	0	0	2	0	2	Y
231	E	0	0	0	1	0	0	1	0	2	0	2	2	4	Y
232	E	0	0	0	0	0	0	0	0	2	0	1	1	2	Y
233	E	0	0	0	4	0	0	1	0	0	0	3	2	5	Y
234	E	0	0	1	1	0	0	0	0	0	0	1	0	1	Y
235	E	0	0	0	0	0	0	1	0	0	0	0	1	1	Y
236	E	0	0	0	1	0	0	2	0	0	0	2	1	3	Y
237	E	0	0	0	1	0	0	2	0	0	1	0	2	3	SUSPENDED
238	E	0	0	0	2	0	0	1	0	0	0	2	1	3	Y
239	E	0	0	0	1	1	0	0	0	0	0	1	1	2	NR
240	E	0	0	0	7	0	0	2	0	1	0	7	3	10	N
241	E	0	0	0	2	0	1	1	0	0	0	0	4	4	Y
242	E	0	1	0	1	0	0	0	0	0	0	1	0	1	N

Scene No	Language	Procedure at	Repetition at	Rephrasing at	Sub Calling attention	Sub Asking availability	Sub Apologizing	Sub Reasoning	Sub Rewarding	Sub Attaching conditions	TOTAL ai aa 3i 3a	TOTAL b1-2	TOTAL a1-3	TOTAL	Acceptance
243	E	0	0	1	1	0	0	0	0	0	0	0	1	1	N
244	E	0	0	0	3	1	0	1	0	3	0	3	5	8	Y
245	E	0	0	0	0	0	0	1	0	0	0	1	0	1	NR
246	E	0	0	0	1	0	0	1	0	0	0	1	1	2	Y
247	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
248	E	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
249	E	0	1	0	3	0	0	0	0	0	0	3	0	3	Y
250	E	0	1	0	7	0	0	5	0	0	0	8	4	12	Y
251	E	0	0	2	2	1	0	4	0	0	0	5	2	7	Y
252	E	0	0	0	0	0	0	1	0	0	1	0	0	1	Y
253	E	0	0	3	4	0	0	2	0	0	0	6	0	6	NR
254	E	0	0	0	5	0	0	2	0	1	0	8	8	8	N
255	E	0	0	0	1	1	0	1	1	0	0	3	1	4	Y
256	E	0	0	0	0	0	0	1	0	0	0	1	0	1	N
257	E	0	0	0	0	0	0	1	0	0	1	0	0	1	Y
258	E	0	2	0	0	0	1	1	0	0	0	0	2	2	Y
259	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
260	E	0	0	0	0	0	0	1	0	0	0	0	1	1	Y
261	E	0	0	0	1	0	0	6	0	0	0	4	3	7	N
262	E	0	0	0	0	0	0	1	0	0	0	1	0	1	Y
263	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
264	E	0	0	0	1	0	0	2	0	1	0	4	0	4	Y
265	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
266	E	0	0	0	0	1	0	1	0	1	0	2	1	3	Y
267	E	0	0	1	3	1	0	2	0	0	0	5	1	6	Y
268	E	0	0	1	1	0	0	2	1	0	0	1	3	4	Y
269	E	0	0	0	0	0	0	3	1	0	0	4	0	4	Y
270	E	0	0	0	1	1	0	2	0	0	0	2	2	4	Y
271	E	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
272	E	0	0	0	1	0	0	0	0	0	0	1	0	1	N
273	E	0	0	1	2	5	0	1	0	0	0	3	5	8	N
274	E	0	0	1	3	6	0	9	0	0	0	0	18	18	Y
275	E	0	2	0	2	0	0	1	0	0	0	2	1	3	Y
276	E	0	0	0	1	0	0	0	1	1	0	0	3	3	Y
277	E	0	0	0	2	2	0	0	0	0	0	3	1	4	Y





Scene No	Language	Procedure at	Repetition at	Rephrasing at	Sub Calling attention	Sub Asking availability	Sub Apologizing	Sub Reasoning	Sub Rewarding	Sub Attaching conditions	TOTAL ai aa 3i 3a	TOTAL b1-2	TOTAL a1-3	TOTAL	Acceptance
312	E	0	0	0	0	0	0	0	0	0	0	0	0	0	NR
313	E	0	0	3	1	0	1	3	1	1	0	0	7	7	NR
314	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
315	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
316	E	0	0	0	0	0	0	1	0	0	1	0	0	1	Y
317	E	0	0	0	2	0	0	0	0	0	0	2	0	2	Y
318	E	0	0	1	0	0	0	0	0	1	0	0	1	1	Y
319	E	0	1	0	1	0	0	1	0	2	0	1	3	4	Y
320	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
321	E	0	0	0	0	0	0	1	0	0	0	1	0	1	NR
322	E	0	0	0	0	0	0	1	0	0	0	1	0	1	N
323	E	0	0	0	0	0	0	2	0	1	0	0	3	3	Y
324	E	0	0	0	1	0	0	1	0	0	0	1	1	2	Y
325	E	0	0	0	0	0	0	1	0	0	1	0	0	1	Y
326	E	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
327	E	0	0	0	2	0	0	0	0	0	0	0	2	2	Y
328	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
329	E	0	0	0	2	0	0	1	0	0	0	1	2	3	Y
330	E	0	0	0	1	0	0	1	0	0	0	2	0	2	Y
331	E	0	0	0	2	0	0	0	0	0	0	2	0	2	N
332	E	0	0	0	1	0	0	2	0	0	0	3	0	3	Y
333	E	0	0	0	0	0	0	2	0	0	0	1	1	2	N
334	E	0	0	0	1	0	0	6	0	0	0	1	6	7	N
335	E	0	0	0	1	0	0	1	0	0	1	0	1	2	N
336	E	0	0	0	1	1	0	0	0	0	0	2	0	2	Y
337	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
338	E	0	0	0	0	1	0	0	0	1	0	0	2	2	Y
339	E	0	0	0	1	0	0	2	0	1	0	1	3	4	SUSPENDED
340	E	0	0	1	7	1	0	3	1	1	0	13	0	13	N
341	E	0	0	0	1	0	0	1	0	0	1	1	0	2	Y
342	E	0	0	0	0	0	0	0	0	1	0	1	0	1	Y



Scene No	Language	Procedure at	Repetition at	Rephrasing at	Sub Calling attention	Sub Asking availability	Sub Apologizing	Sub Reasoning	Sub Rewarding	Sub Attaching conditions	TOTAL ai aa 3i 3a	TOTAL b1-2	TOTAL a1-3	TOTAL	Acceptance
376	E	0	0	0	0	0	0	0	0	1	0	1	0	1	Y
377	E	0	1	0	0	0	0	0	0	0	0	0	0	0	Y
378	E	0	0	1	1	0	0	2	0	0	0	3	0	3	Y
379	E	0	1	1	1	0	0	2	0	0	0	3	0	3	Y
380	E	0	2	0	1	0	0	0	0	0	0	1	0	1	Y
381	E	0	0	0	2	0	0	0	0	0	0	1	1	2	N
382	E	0	1	0	5	0	0	1	0	0	0	0	6	6	N
383	E	0	0	0	0	0	0	1	0	0	1	0	0	1	Y
384	E	0	0	0	2	0	0	0	0	0	0	2	0	2	Y
385	E	0	0	0	1	0	0	1	0	0	1	1	0	2	Y
386	E	0	0	0	2	0	0	2	1	0	0	2	3	5	NR
387	E	0	0	0	2	0	0	0	0	0	0	2	0	2	Y
388	E	0	0	0	3	0	0	0	0	0	0	3	0	3	N
389	E	0	0	0	2	0	0	3	2	0	0	0	7	7	N
390	E	0	0	0	0	0	0	2	0	0	1	0	1	2	Y
391	E	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
392	E	0	3	0	2	0	0	1	0	0	0	2	1	3	Y
393	E	0	1	0	2	0	0	1	0	0	0	2	1	3	Y
394	E	0	0	0	0	0	0	3	0	0	0	0	3	3	N
395	E	0	1	0	1	0	0	1	0	0	0	0	2	2	N
396	E	0	0	0	1	0	0	2	0	0	0	3	0	3	N
397	E	0	0	0	3	1	0	2	3	2	0	2	9	11	N
398	E	0	0	0	3	0	0	2	0	1	0	6	0	6	N
399	E	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
400	E	0	0	0	2	0	0	0	0	0	0	2	0	2	Y
401	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
402	E	0	0	0	0	0	0	0	0	2	0	0	2	2	Y
403	E	0	1	1	0	0	0	3	0	1	0	0	4	4	SUSPENDED
404	E	0	1	0	7	0	0	0	0	10	0	1	16	17	Y
405	E	0	0	0	3	0	0	0	0	0	0	3	0	3	Y
406	E	0	0	0	1	0	0	0	0	0	0	0	1	1	N
407	E	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
408	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
409	E	0	0	0	0	1	0	0	0	2	2	0	1	3	N

Scene No	Language	Procedure at	Repetition at	Rephrasing at	Sub Calling attention	Sub Asking availability	Sub Apologizing	Sub Reasoning	Sub Rewarding	Sub Attaching conditions	TOTAL ai aa 3i 3a	TOTAL b1-2	TOTAL a1-3	TOTAL	Acceptance
410	E	0	0	0	1	1	0	1	0	0	0	3	0	3	Y
411	E	0	0	0	3	0	0	5	0	1	0	1	8	9	Y
412	E	0	0	0	2	0	0	2	0	1	1	1	3	5	Y
413	E	0	0	0	0	0	0	2	0	0	0	1	1	2	Y
414	E	0	0	0	1	1	0	1	0	0	0	1	2	3	N
415	E	0	1	0	0	0	0	3	0	0	0	0	3	3	Y
416	E	0	3	0	2	2	0	3	0	1	0	3	5	8	Y
417	E	0	0	0	0	1	0	1	0	0	0	1	1	2	Y
418	E	0	1	1	2	0	0	4	0	0	0	0	6	6	NR
419	E	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
420	E	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
421	E	0	0	0	0	0	0	0	0	1	0	1	0	1	Y
422	E	0	1	3	2	0	0	3	0	0	1	0	4	5	N
423	E	0	0	0	0	0	0	1	0	0	1	0	0	1	Y
424	E	0	0	0	0	0	0	1	0	1	0	0	2	2	Y
425	E	0	0	0	3	1	0	2	0	1	0	4	3	7	Y
426	E	0	0	0	3	1	0	3	0	1	0	3	5	8	Y
427	E	1	0	0	3	0	0	0	0	0	0	3	0	3	Y
428	E	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
429	E	0	0	1	3	3	0	6	0	1	0	11	2	13	Y
430	E	3	1	0	0	0	0	0	0	0	0	0	0	0	Y
431	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
432	E	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
433	E	0	0	1	1	0	0	1	0	0	0	2	0	2	Y
434	E	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
435	E	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
436	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
437	E	0	0	0	3	3	0	3	0	0	0	0	9	9	Y
438	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
439	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
440	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
441	E	0	0	0	0	0	0	1	0	0	0	0	1	1	Y
442	E	0	0	0	5	0	1	1	0	1	0	4	4	8	Y
443	E	0	2	0	4	0	0	1	0	0	0	3	2	5	Y

Scene No	Language	Procedure at	Repetition at	Rephrasing at	Sub Calling attention	Sub Asking availability	Sub Apologizing	Sub Reasoning	Sub Rewarding	Sub Attaching conditions	TOTAL ai aa 3i 3a	TOTAL b1-2	TOTAL a1-3	TOTAL	Acceptance
444	E	0	0	0	1	0	0	0	1	0	0	1	1	2	SUSPENDED
445	E	0	1	0	3	0	0	1	0	1	0	1	4	5	Y
446	E	0	0	0	1	0	0	1	0	0	0	2	0	2	Y
447	E	0	0	0	1	0	0	0	0	1	0	1	1	2	Y
448	E	0	0	1	4	0	0	1	0	0	0	2	3	5	Y
449	E	0	0	0	2	0	0	1	0	0	0	1	2	3	N
450	E	0	0	0	2	0	0	4	0	0	0	0	6	6	Y
451	E	0	0	0	2	0	0	0	0	0	0	2	0	2	Y
452	E	0	0	0	0	0	0	2	0	0	1	0	1	2	Y
453	E	0	0	0	3	0	0	3	1	0	0	1	6	7	N
454	E	0	0	0	2	0	0	2	0	0	0	4	0	4	Y
455	E	0	0	0	0	1	0	0	0	0	0	0	1	1	Y
456	E	0	0	0	2	0	0	3	0	1	0	2	4	6	NR
457	E	0	0	0	1	0	0	0	0	0	0	1	0	1	N
458	E	0	0	0	3	0	0	1	0	1	0	5	0	5	Y
459	E	0	0	0	1	0	0	2	0	0	0	3	0	3	Y
460	E	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
461	E	0	0	0	3	1	0	1	0	1	1	1	4	6	Y
462	E	0	0	0	2	0	0	2	0	0	0	1	3	4	Y
463	E	0	0	0	1	0	0	0	0	2	0	1	2	3	Y
464	E	0	0	0	2	0	0	0	0	0	0	2	0	2	N
465	E	0	0	0	0	0	0	1	0	0	1	0	0	1	Y
466	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
467	E	0	0	1	0	0	0	8	0	0	0	3	5	8	N
468	E	0	0	0	0	0	0	1	0	0	1	0	0	1	Y
469	E	0	0	0	3	1	0	0	0	0	0	4	0	4	Y
470	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
471	E	0	0	0	1	0	0	0	0	0	0	0	1	1	Y
472	E	0	0	0	0	0	0	1	0	0	0	1	0	1	Y
473	E	0	0	0	2	0	0	1	0	2	0	1	4	5	Y
474	E	0	0	0	2	0	0	0	0	0	0	2	0	2	Y
475	E	0	0	0	1	0	0	0	0	1	0	0	2	2	Y
476	E	0	0	0	0	0	0	1	0	0	1	0	0	1	Y



Scene No	Language	Procedure at	Repetition at	Rephrasing at	Sub Calling attention	Sub Asking availability	Sub Apologizing	Sub Reasoning	Sub Rewarding	Sub Attaching conditions	TOTAL ai aa 3i 3a	TOTAL b1-2	TOTAL a1-3	TOTAL	Acceptance
509	E	0	0	0	1	1	0	0	0	0	0	1	1	2	Y
510	E	0	0	0	1	0	0	1	0	0	1	1	0	2	Y
511	E	0	0	0	0	0	1	0	0	0	0	1	0	1	Y
512	E	0	0	0	1	0	0	1	0	0	0	2	0	2	Y
513	E	0	0	0	1	0	0	1	0	0	0	2	0	2	Y
514	E	0	0	0	1	0	0	2	0	2	0	3	2	5	Y
515	E	0	1	0	0	2	0	0	0	0	0	2	0	2	Y
516	E	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
517	E	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
518	E	0	2	1	6	0	0	0	0	0	0	1	5	6	Y
519	E	0	0	0	1	0	0	1	0	0	1	1	0	2	Y
520	E	0	0	0	1	0	0	0	0	0	0	1	0	1	N
521	E	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
522	E	0	0	0	2	0	0	3	0	1	0	1	5	6	NR
523	E	0	0	0	1	0	0	2	0	0	0	3	0	3	Y
524	E	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
525	E	0	0	0	2	0	0	1	0	2	0	5	0	5	Y
526	E	0	0	1	0	0	0	5	0	0	1	0	4	5	Y
527	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
528	E	0	0	0	1	0	0	0	0	2	0	0	3	3	Y
529	E	0	0	0	3	0	0	2	0	3	0	8	0	8	NR
530	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
531	E	0	0	0	4	0	1	3	2	1	0	5	6	11	N
532	E	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
533	E	0	0	1	4	0	0	4	0	2	0	4	6	10	Y
534	E	0	0	1	0	0	0	2	2	2	0	4	2	6	Y
535	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
536	E	0	1	0	2	0	0	3	0	0	0	1	4	5	Y
537	E	0	2	0	0	0	0	1	0	0	0	0	1	1	N
538	E	0	0	0	1	1	0	0	1	0	0	2	1	3	Y
539	E	0	0	0	3	0	0	2	0	0	0	3	2	5	NR
540	E	0	0	0	7	0	0	2	0	8	0	9	8	17	N
541	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
542	E	0	2	0	1	1	0	1	0	0	0	0	3	3	NR



Scene No	Language	Procedure at	Repetition at	Rephrasing at	Sub Calling attention	Sub Asking availability	Sub Apologizing	Sub Reasoning	Sub Rewarding	Sub Attaching conditions	TOTAL ai aa 3i 3a	TOTAL b1-2	TOTAL a1-3	TOTAL	Acceptance
543	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
544	E	0	0	0	0	0	0	1	0	1	0	0	2	2	N
545	E	0	0	1	3	1	1	0	0	0	0	1	4	5	N
546	E	0	0	0	0	0	0	1	0	0	1	0	0	1	Y
547	E	0	0	0	0	0	0	1	0	0	0	0	1	1	N
548	E	0	0	0	3	1	0	0	0	1	0	4	1	5	Y
549	E	0	0	0	1	0	0	1	0	0	1	1	0	2	N
550	E	0	0	0	0	0	0	1	0	0	0	1	0	1	N
551	E	0	0	0	1	1	0	1	0	0	1	1	1	3	N
552	E	0	0	0	0	0	0	1	0	0	1	0	0	1	N
553	E	0	0	0	5	0	0	0	1	2	0	8	0	8	Y
554	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
555	E	0	0	0	0	0	0	1	0	0	0	1	0	1	N
556	E	0	0	0	1	1	0	0	0	0	0	1	1	2	N
557	E	0	1	0	1	0	0	3	0	0	0	0	4	4	N
558	E	0	0	0	2	0	1	0	0	0	0	3	0	3	Y
559	E	0	2	0	0	0	0	0	0	0	0	0	0	0	Y
560	E	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
561	E	0	0	1	4	0	0	4	0	0	0	2	6	8	Y
562	E	0	0	0	0	1	0	1	0	1	0	2	1	3	Y
563	E	0	0	0	4	1	0	2	0	0	1	4	2	7	Y
564	E	0	0	0	2	1	0	2	0	0	1	2	2	5	Y
565	J	0	0	0	1	0	0	0	0	0	0	1	0	1	N
566	J	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
567	J	0	0	0	2	0	0	0	0	0	0	2	0	2	Y
568	J	0	0	0	0	0	0	1	0	0	0	0	1	1	Y
569	J	0	0	1	3	0	0	1	0	2	0	3	3	6	Y
570	J	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
571	J	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
572	J	0	0	0	2	0	0	0	0	1	0	2	1	3	Y
573	J	0	0	0	5	0	0	0	0	0	0	4	1	5	Y
574	J	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
575	J	0	0	0	0	0	0	0	0	0	0	0	0	0	N
576	J	0	1	0	2	0	0	1	0	1	0	3	1	4	Y
577	J	0	0	0	0	0	0	1	1	0	0	0	2	2	NR





Scene No	Language	Procedure at	Repetition at	Rephrasing at	Sub Calling attention	Sub Asking availability	Sub Apologizing	Sub Reasoning	Sub Rewarding	Sub Attaching conditions	TOTAL ai aa 3i 3a	TOTAL b1-2	TOTAL a1-3	TOTAL	Acceptance
649	J	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
650	J	0	0	0	0	0	0	1	0	0	0	1	0	1	N
651	J	0	0	0	0	0	0	1	0	0	1	0	0	1	N
652	J	0	0	0	2	0	0	0	0	0	0	2	0	2	Y
653	J	0	0	0	1	0	0	1	0	0	0	2	0	2	NR
654	J	0	0	0	0	0	0	1	0	0	0	1	0	1	Y
655	J	0	0	0	0	0	0	2	0	0	0	0	2	2	Y
656	J	0	1	0	2	0	0	0	0	2	0	1	3	4	N
657	J	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
658	J	0	0	0	0	0	0	2	0	0	0	0	2	2	Y
659	J	0	0	0	4	0	0	0	0	0	0	2	2	4	N
660	J	0	0	0	2	1	0	0	0	1	0	3	1	4	Y
661	J	0	0	0	2	1	0	3	0	0	0	2	4	6	NR
662	J	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
663	J	0	0	0	0	0	0	4	0	0	1	0	3	4	N
664	J	0	0	0	0	0	0	2	0	0	0	1	1	2	NR(Y)
665	J	0	0	0	1	0	0	1	0	0	0	2	0	2	Y
666	J	0	0	0	2	0	0	1	0	0	0	3	0	3	Y
667	J	0	0	0	0	1	0	1	0	0	1	1	0	2	Y
668	J	0	0	0	2	0	0	1	0	1	0	4	0	4	Y
669	J	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
670	J	0	1	0	0	0	0	1	0	0	0	0	1	1	Y
671	J	0	1	0	3	0	0	0	0	0	0	1	2	3	N
672	J	0	0	0	1	0	0	2	0	1	0	1	3	4	N
673	J	0	1	0	2	0	0	0	0	0	0	2	0	2	Y
674	J	0	0	0	0	0	0	1	0	0	1	0	0	1	N
675	J	0	0	0	0	0	0	3	0	0	1	0	2	3	N
676	J	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
677	J	0	0	0	1	0	0	1	0	0	1	1	0	2	N
678	J	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
679	J	0	0	0	0	0	0	1	0	0	1	0	0	1	N
680	J	0	0	0	0	0	0	2	0	1	0	1	2	3	N
681	J	0	0	0	2	0	0	3	0	0	0	5	0	5	SUSPENDED
682	J	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
683	J	0	0	0	1	0	0	1	0	0	0	1	1	2	Y

Scene No	Language	Procedure at	Repetition at	Rephrasing at	Sub Calling attention	Sub Asking availability	Sub Apologizing	Sub Reasoning	Sub Rewarding	Sub Attaching conditions	TOTAL ai aa 3i 3a	TOTAL b1-2	TOTAL a1-3	TOTAL	Acceptance
684	J	0	2	0	1	2	0	1	0	4	0	4	4	8	N
685	J	0	0	0	0	0	0	1	0	0	0	1	0	1	SUSPENDED
686	J	0	0	0	0	0	0	1	0	0	0	1	0	1	SUSPENDED
687	J	0	0	0	0	0	0	0	0	0	0	0	0	0	N
688	J	0	0	0	0	0	0	1	0	1	0	1	1	2	NR
689	J	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
690	J	0	0	0	0	0	0	1	0	0	0	1	0	1	Y
691	J	0	0	0	0	0	0	1	0	0	1	0	0	1	Y
692	J	0	0	0	2	0	0	0	0	1	0	3	0	3	Y
693	J	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
694	J	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
695	J	0	0	0	0	0	0	1	0	1	0	2	0	2	N
696	J	0	0	0	0	0	0	1	0	0	1	0	0	1	Y
697	J	0	1	0	2	0	0	3	0	0	0	3	2	5	Y
698	J	0	2	0	0	0	0	2	0	1	0	1	2	3	Y
699	J	0	0	0	1	0	0	1	0	0	0	1	1	2	Y
700	J	0	0	0	1	0	0	1	0	0	0	2	0	2	Y
701	J	0	0	0	1	0	0	2	0	0	0	3	0	3	N
702	J	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
703	J	0	0	0	0	0	0	0	0	1	0	1	0	1	Y
704	J	0	0	0	0	0	0	1	0	0	0	1	0	1	N
705	J	0	0	0	4	0	0	0	0	4	0	8	0	8	Y
706	J	0	0	0	1	0	0	0	1	0	0	1	1	2	N
707	J	0	0	0	0	0	0	1	0	0	0	1	0	1	Y
708	J	0	0	0	1	0	0	1	0	0	0	2	0	2	Y
709	J	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
710	J	0	0	0	2	0	0	1	0	1	0	2	2	4	N
711	J	0	0	0	0	0	0	1	0	0	0	1	0	1	N
712	J	0	0	0	0	0	0	0	0	0	0	0	0	0	N
713	J	0	0	0	0	0	0	0	0	0	0	0	0	0	NR
714	J	0	0	0	0	0	0	2	0	0	0	2	0	2	Y
715	J	0	0	0	0	0	0	1	0	0	1	0	0	1	Y

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716	J	0	0	0	1	0	0	2	0	0	0	1	2	3	N
717	J	0	2	0	5	0	0	3	0	4	0	5	7	12	Y
718	J	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
719	J	0	2	0	2	0	0	1	0	0	0	2	1	3	Y
720	J	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
721	J	0	0	1	3	5	0	1	1	0	0	1	9	10	Y
722	J	0	2	0	0	0	0	2	0	0	0	2	0	2	Y
723	J	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
724	J	0	0	0	2	0	0	0	0	0	0	2	0	2	N
725	J	0	0	0	0	0	0	1	0	1	0	0	2	2	Y
726	J	0	0	0	1	0	0	2	0	1	0	2	2	4	Y
727	J	0	3	2	5	1	0	4	1	2	0	3	10	13	Y
728	J	0	0	0	1	0	0	1	0	1	1	1	1	3	Y
729	J	0	0	1	0	0	0	2	0	0	0	1	1	2	Y
730	J	0	0	0	2	1	0	1	2	0	0	1	5	6	N
731	J	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
732	J	0	0	0	1	0	0	2	0	0	0	3	0	3	N
733	J	0	0	0	0	0	0	0	0	1	0	1	0	1	Y
734	J	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
735	J	0	0	0	0	0	0	1	0	0	0	0	1	1	Y
736	J	0	0	0	0	0	0	1	0	0	0	1	0	1	Y
737	J	0	0	0	1	0	0	0	0	0	0	1	0	1	N
738	J	0	0	0	1	0	0	3	0	1	0	4	1	5	N
739	J	0	2	0	1	0	0	3	0	0	0	3	1	4	Y
740	J	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
741	J	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
742	J	0	0	0	0	0	0	1	0	0	0	0	1	1	N
743	J	0	1	0	1	0	0	4	0	1	0	1	5	6	N
744	J	0	0	0	2	0	0	1	0	0	0	3	0	3	N
745	J	0	0	0	0	1	0	2	0	0	0	2	1	3	N
746	J	0	0	0	0	0	0	3	0	0	0	2	1	3	N
747	J	0	0	0	1	0	0	1	0	0	1	1	0	2	N
748	J	0	0	0	1	0	1	1	2	1	0	3	3	6	N
749	J	0	0	0	0	0	0	1	0	0	0	1	0	1	N
750	J	0	1	0	1	0	0	0	0	0	0	0	1	1	Y
751	J	0	0	0	0	0	0	0	0	1	0	0	1	1	Y



Scene No	Language	Procedure at	Repetition at	Rephrasing at	Sub Calling attention	Sub Asking availability	Sub Apologizing	Sub Reasoning	Sub Rewarding	Sub Attaching conditions	TOTAL ai aa 3i 3a	TOTAL b1-2	TOTAL a1-3	TOTAL	Acceptance
785	J	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
786	J	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
787	J	0	0	0	0	1	0	1	0	0	0	2	0	2	Y
788	J	0	0	2	17	2	0	0	0	0	0	5	14	19	N
789	J	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
790	J	0	0	0	1	1	0	1	0	1	0	1	3	4	N
791	J	0	0	0	2	0	0	2	0	0	0	2	2	4	ALTERNATIVE
792	J	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
793	J	0	0	0	1	1	0	2	0	0	0	3	1	4	N
794	J	0	0	0	1	1	0	2	0	0	0	1	3	4	N
795	J	0	1	1	2	0	0	1	0	1	0	3	1	4	Y
796	J	0	0	0	1	0	0	1	0	0	0	2	0	2	Y
797	J	0	0	0	0	0	0	1	0	0	1	0	0	1	Y
798	J	0	0	1	2	1	0	0	0	0	0	2	1	3	Y
799	J	0	0	0	0	0	0	0	1	0	1	0	0	1	Y
800	J	0	0	0	1	0	0	1	0	1	0	1	2	3	NR
801	J	0	1	0	4	0	0	0	1	0	0	3	2	5	Y
802	J	0	0	0	1	0	0	0	0	1	0	2	0	2	Y
803	J	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
804	J	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
805	J	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
806	J	0	0	0	5	0	0	0	0	0	0	3	2	5	Y
807	J	0	0	0	3	0	0	2	1	0	0	3	3	6	N
808	J	0	0	0	1	0	0	0	0	0	0	1	0	1	N
809	J	0	0	0	1	1	0	1	0	0	0	2	1	3	Y
810	J	0	0	0	2	1	0	2	0	0	0	1	4	5	Y
811	J	0	0	0	0	0	0	0	2	0	0	2	0	2	Y
812	J	0	0	0	1	0	1	3	0	0	0	1	4	5	Y
813	J	0	0	0	9	2	0	0	0	2	0	13	0	13	NR
814	J	0	0	0	1	0	0	0	0	0	0	1	0	1	N
815	J	0	1	0	0	0	0	0	0	1	0	0	1	1	Y
816	J	0	0	0	1	1	0	1	0	0	0	2	1	3	N
817	J	0	0	0	2	0	0	1	0	0	0	3	0	3	Y
818	J	0	0	0	2	0	0	0	0	0	0	1	1	2	Y



Scene No	Language	Procedure at	Repetition at	Rephrasing at	Sub Calling attention	Sub Asking availability	Sub Apologizing	Sub Reasoning	Sub Rewarding	Sub Attaching conditions	TOTAL ai aa 3i 3a	TOTAL b1-2	TOTAL a1-3	TOTAL	Acceptance
819	J	0	0	0	1	0	0	1	0	0	0	2	0	2	Y
820	J	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
821	J	0	0	1	4	1	0	0	0	2	0	3	4	7	Y
822	J	0	0	0	0	0	0	1	0	0	1	0	0	1	N
823	J	0	0	0	1	0	0	0	0	0	0	1	0	1	NR
824	J	0	0	0	0	0	0	1	0	0	0	1	0	1	Y
825	J	0	0	0	0	0	0	1	0	0	0	0	1	1	N
826	J	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
827	J	0	0	0	2	0	0	0	0	0	0	1	1	2	Y
828	J	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
829	J	0	0	2	4	0	0	0	0	0	0	2	2	4	Y
830	J	0	0	0	1	0	0	1	0	0	0	1	1	2	Y
831	J	0	0	0	1	0	0	2	0	0	0	2	1	3	N
832	J	0	0	0	1	2	0	1	0	0	0	3	1	4	SUSPENDED
833	J	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
834	J	0	0	0	3	0	0	0	0	0	0	3	0	3	Y
835	J	0	0	0	2	1	0	1	0	0	0	3	1	4	Y
836	J	0	0	0	0	0	0	1	0	0	1	0	0	1	N
837	J	0	0	0	0	0	0	1	0	0	0	1	0	1	N
838	J	0	0	0	0	0	0	1	0	0	0	0	1	1	N
839	J	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
840	J	0	0	0	5	0	0	4	0	0	0	3	6	9	Y
841	J	0	0	0	0	0	0	1	0	0	0	0	1	1	Y
842	J	0	0	0	0	0	0	1	0	0	0	0	1	1	Y
843	J	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
844	J	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
845	J	0	0	0	2	0	0	6	0	0	0	8	0	8	Y
846	J	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
847	J	0	0	0	1	0	0	0	0	0	0	1	0	1	NR
848	J	0	0	0	1	1	0	2	0	0	0	4	0	4	Y

Scene No	Language	Procedure at	Repetition at	Rephrasing at	Sub Calling attention	Sub Asking availability	Sub Apologizing	Sub Reasoning	Sub Rewarding	Sub Attaching conditions	TOTAL ai aa 3i 3a	TOTAL b1-2	TOTAL a1-3	TOTAL	Acceptance
849	J	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
850	J	0	0	0	1	0	1	3	0	0	0	1	4	5	N
851	J	0	0	0	3	0	0	1	0	0	0	2	2	4	N
852	J	0	0	0	6	1	0	1	0	0	0	7	1	8	Y
853	J	0	0	0	1	0	0	0	0	0	0	1	0	1	N
854	J	0	0	0	2	0	0	0	0	0	0	2	0	2	Y
855	J	0	0	0	0	0	0	0	0	0	0	0	0	0	N
856	J	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
857	J	0	0	0	0	0	0	1	0	0	1	0	0	1	NR
858	J	0	0	1	2	1	0	0	0	0	0	3	0	3	N
859	J	0	0	0	0	0	0	0	0	2	0	1	1	2	Y
860	J	0	0	2	4	0	7	0	0	0	0	3	8	11	Y
861	J	0	0	0	1	1	0	2	0	1	0	1	4	5	N
862	J	0	0	0	2	1	0	2	0	0	0	5	0	5	N
863	J	0	0	0	3	0	0	6	0	1	0	4	6	10	Y
864	J	0	0	2	0	0	0	0	0	0	0	0	0	0	Y
865	J	0	0	0	0	0	0	1	0	0	0	0	1	1	Y
866	J	0	1	0	1	2	0	1	0	0	0	4	0	4	Y
867	J	0	0	0	2	1	0	2	0	0	0	5	0	5	N
868	J	0	1	0	2	0	0	0	1	0	0	2	1	3	N
869	J	0	0	0	2	0	0	0	0	0	0	2	0	2	N
870	J	0	0	0	4	0	0	3	0	0	0	2	5	7	Y
871	J	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
872	J	0	0	0	1	1	0	2	0	0	0	4	0	4	NR(Y)
873	J	0	3	0	1	0	0	0	1	0	0	2	0	2	Y
874	J	0	0	0	1	0	1	1	0	0	1	1	1	3	Y
875	J	0	1	0	2	1	0	1	0	0	0	4	0	4	Y
876	J	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
877	J	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
878	J	0	0	0	1	0	0	0	0	1	0	1	1	2	Y
879	J	0	1	0	2	0	0	1	0	1	0	1	3	4	Y

Scene No	Language	Procedure at	Repetition at	Rephrasing at	Sub Calling attention	Sub Asking availability	Sub Apologizing	Sub Reasoning	Sub Rewarding	Sub Attaching conditions	TOTAL ai aa 3i 3a	TOTAL b1-2	TOTAL a1-3	TOTAL	Acceptance
880	J	0	0	0	1	0	0	0	1	0	0	1	1	2	Y
881	J	0	0	0	0	0	0	1	0	0	1	0	0	1	NR
882	J	0	0	0	1	1	0	1	0	1	0	4	0	4	ALTERNATIVE
883	J	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
884	J	0	0	0	0	0	0	1	0	0	0	0	1	1	N
885	J	0	0	0	0	0	0	1	0	0	0	1	0	1	N
886	J	0	2	0	1	0	0	4	0	4	0	2	7	9	SUSPENDED
887	J	0	1	2	3	0	0	2	1	0	0	2	4	6	Y
888	J	0	1	0	0	0	0	0	0	3	0	3	0	3	Y
889	J	0	0	0	1	0	0	1	0	1	0	3	0	3	Y
890	J	0	0	0	1	0	0	1	0	0	0	2	0	2	Y
891	J	0	0	0	0	0	0	0	0	1	0	0	1	1	Y
892	J	0	0	0	1	0	0	1	0	0	0	2	0	2	Y
893	J	0	1	0	3	1	0	3	0	1	0	6	2	8	Y
894	J	0	0	0	3	1	0	0	0	0	0	4	0	4	Y
895	J	0	0	0	0	0	0	1	0	0	1	0	0	1	Y
896	J	0	0	0	1	0	0	1	0	0	0	2	0	2	Y
897	J	0	0	3	1	0	0	1	0	0	0	1	1	2	N
898	J	0	0	0	1	0	0	0	0	1	0	2	0	2	Y
899	J	0	1	0	2	0	0	1	0	0	0	1	2	3	Y
900	J	0	1	0	1	0	0	1	1	1	0	2	2	4	Y
901	J	0	0	0	0	0	0	1	0	0	0	1	0	1	Y
902	J	0	0	0	2	0	0	1	0	2	0	3	2	5	NR
903	J	0	0	1	0	0	0	0	0	0	0	0	0	0	N
904	J	0	0	0	0	0	0	2	0	0	0	1	1	2	N
905	J	0	0	0	0	0	0	1	0	0	1	0	0	1	Y
906	J	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
907	J	0	0	0	0	0	0	0	0	1	0	1	0	1	Y
908	J	0	2	4	1	0	0	4	1	3	0	1	8	9	N
909	J	0	0	0	0	0	0	1	0	0	0	1	0	1	N
910	J	0	0	0	0	0	0	2	0	0	0	2	0	2	Y
911	J	0	0	0	2	0	0	1	0	1	0	4	0	4	N
912	J	0	0	0	0	0	0	1	0	0	1	0	0	1	Y
913	J	0	1	0	1	1	0	1	0	2	0	2	3	5	N
914	J	0	0	0	0	0	0	1	0	0	0	1	0	1	Y

Scene No	Language	Procedure at	Repetition at	Rephrasing at	Sub Calling attention	Sub Asking availability	Sub Apologizing	Sub Reasoning	Sub Rewarding	Sub Attaching conditions	TOTAL ai aa 3i 3a	TOTAL b1-2	TOTAL a1-3	TOTAL	Acceptance
915	J	0	0	0	2	0	0	0	1	0	0	1	2	3	Y
916	J	0	0	0	0	0	0	1	0	0	1	0	0	1	N
917	J	0	0	0	0	0	0	1	0	0	1	0	0	1	Y
918	J	0	0	0	1	0	0	1	0	2	0	0	4	4	Y
919	J	0	0	0	0	0	0	3	0	0	0	0	3	3	Y
920	J	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
921	J	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
922	J	0	2	0	4	0	0	1	0	3	0	3	5	8	Y
923	J	0	0	0	0	0	0	1	0	0	0	1	0	1	Y
924	J	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
925	J	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
926	J	0	0	0	0	0	0	0	0	1	0	0	1	1	N
927	J	0	0	0	0	0	0	1	0	0	0	1	0	1	Y
928	J	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
929	J	0	0	0	0	0	0	2	0	1	0	2	1	3	Y
930	J	0	0	0	1	0	0	4	0	1	0	3	3	6	Y
931	J	0	2	0	0	0	0	1	0	0	1	0	0	1	N
932	J	0	0	0	2	0	0	1	0	0	0	0	3	3	N
933	J	0	0	0	1	0	0	1	0	0	1	0	1	2	NR
934	J	0	0	0	1	0	0	3	0	1	0	5	0	5	Y
935	J	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
936	J	0	0	0	1	0	0	0	0	0	0	1	0	1	N
937	J	0	0	0	0	0	0	2	0	0	0	0	2	2	N
938	J	0	0	0	1	0	0	2	0	0	0	3	0	3	NR
939	J	0	0	0	0	0	0	1	0	0	0	1	0	1	Y
940	J	0	0	0	1	0	0	0	0	0	0	1	0	1	N
941	J	0	0	0	0	0	0	3	0	0	0	2	1	3	N
942	J	0	0	0	0	0	0	3	0	2	0	5	0	5	Y
943	J	0	0	0	1	0	0	0	0	0	0	1	0	1	N
944	J	0	1	0	0	0	0	2	0	0	0	1	1	2	Y

Scene No	Language	Procedure at	Repetition at	Rephrasing at	Sub Calling attention	Sub Asking availability	Sub Apologizing	Sub Reasoning	Sub Rewarding	Sub Attaching conditions	TOTAL ai aa 3i 3a	TOTAL b1-2	TOTAL a1-3	TOTAL	Acceptance
945	J	0	0	1	0	0	0	2	0	0	0	0	2	2	Y
946	J	0	0	0	2	0	0	1	0	2	0	1	4	5	Y
947	J	0	0	0	0	0	0	0	0	1	0	0	1	1	Y
948	J	0	0	0	0	0	0	1	1	0	0	1	1	2	Y
949	J	0	0	0	0	0	0	1	0	0	1	0	0	1	Y
950	J	0	0	0	0	0	0	1	0	0	1	0	0	1	Y
951	J	0	0	0	0	0	0	1	0	0	0	1	0	1	Y
952	J	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
953	J	0	0	0	1	0	1	2	0	0	0	1	3	4	Y
954	J	0	0	0	0	1	0	1	0	0	0	2	0	2	N
955	J	0	0	0	0	0	0	1	0	0	1	0	0	1	Y
956	J	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
957	J	0	0	0	1	0	0	1	0	0	0	2	0	2	Y
958	J	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
959	J	0	0	0	2	0	0	1	0	1	0	4	0	4	Y
960	J	0	0	0	2	0	0	1	0	1	0	4	0	4	Y
961	J	0	0	0	0	0	0	2	0	0	0	2	0	2	N
962	J	0	0	0	1	1	0	2	0	2	0	1	5	6	Y
963	J	0	0	0	0	0	0	3	0	0	0	3	0	3	Y
964	J	0	0	0	1	0	0	1	0	0	0	2	0	2	Y
965	J	0	0	0	0	0	0	2	0	0	1	0	1	2	Y
966	J	0	0	0	0	0	0	2	0	0	0	2	0	2	Y
967	J	0	0	0	3	0	0	2	0	0	0	5	0	5	N
968	J	0	0	0	1	0	0	0	0	1	0	2	0	2	Y
969	J	0	0	0	1	0	0	1	0	0	0	1	1	2	N
970	J	0	0	0	2	1	0	2	0	0	0	2	3	5	N
971	J	0	0	0	1	0	0	0	0	0	0	0	1	1	Y
972	J	0	0	0	2	0	0	2	0	0	0	2	2	4	Y
973	J	0	0	0	1	0	0	3	0	0	0	1	3	4	N
974	J	0	0	0	0	0	0	1	0	0	0	1	0	1	N
975	J	0	0	1	4	1	0	4	0	0	0	0	9	9	N
976	J	0	0	0	0	0	0	4	0	0	0	2	2	4	Y
977	J	0	1	0	1	0	0	3	0	0	0	2	2	4	N
978	J	0	0	0	0	0	0	1	0	0	0	1	0	1	Y

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979	J	0	0	0	0	0	0	1	0	1	0	1	1	2	N
980	J	0	0	0	1	0	0	2	0	1	0	4	0	4	N
981	J	0	0	0	0	1	0	1	0	0	0	2	0	2	Y
982	J	0	0	0	5	0	0	4	0	6	0	15	0	15	Y
983	J	0	0	0	1	0	0	3	0	0	0	1	3	4	N
984	J	0	0	0	0	0	0	0	0	4	0	1	3	4	Y
985	J	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
986	J	0	0	0	3	2	0	1	0	0	0	1	5	6	N
987	J	0	0	0	3	0	0	0	0	2	0	2	3	5	Y
988	J	0	0	0	0	0	1	7	0	3	0	0	11	11	SUSPENDED
989	J	0	0	0	1	0	0	2	0	1	0	1	3	4	N
990	J	0	0	0	1	0	0	0	0	0	0	1	0	1	Y
991	J	0	0	0	1	0	0	3	0	0	0	2	2	4	Y
992	J	0	0	1	1	0	0	1	0	0	0	1	1	2	Y
993	J	0	0	0	0	0	0	1	0	0	0	1	0	1	Y
994	J	0	0	0	0	0	0	0	0	0	0	0	0	0	Y
995	J	0	0	0	0	0	0	0	0	1	0	1	0	1	Y
996	J	0	0	0	2	0	0	0	0	0	0	2	0	2	Y
997	J	0	0	0	0	1	0	0	0	0	0	1	0	1	Y
998	J	0	0	0	0	0	0	0	0	1	0	1	0	1	Y
999	J	0	0	0	0	0	0	1	0	1	0	1	1	2	Y
1000	J	0	0	0	0	1	0	0	0	0	0	1	0	1	N
1001	J	0	0	0	0	1	0	0	0	0	0	1	0	1	Y