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Pre-talking in American Podcasts: A Pragma-Conversational Study

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College of Education for Human Sciences
Department of English



Pre-talking in American Podcasts: A Pragma- Conversational Study

A Thesis

Submitted to the Council of the College of Education for Human
Sciences, Wasit University, in Partial Fulfilment of the Requirements
for the Degree of Master of Education in English Language and
Linguistics

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August 2026 A.D.

1448 A.H

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DEDICATION

To the love of my life. Though these pages bear my name, they are also a testament to the strength, hope, and inspiration that your love has given me. With all my love and gratitude.

Wissam

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ABSTRACT

Pre-talking is a collective term for conversational strategies that develop before the main talk in podcasts. It is an informal interactional phase that unfolds between hosts and guests before the main content formally begins, functioning as a communicative strategy through which speakers establish interpersonal alignment and set the affective register of the episode. However, a systematic pragmatic analysis of pre-talking as a distinct communicative phase across multiple podcast genres remains underexplored. Therefore, this study seeks to fill this gap by identifying speech act patterns, examining interactional strategies, and accounting for variations across different podcast formats. The study employs a qualitative analytical approach, utilizing comparative tables for clarification, and analyses 12 excerpts selected from 6 widely recognised American podcasts. The analysis follows a model based on Sacks et al. (1974) conversational analysis, Austin's (1962) tripartite model of speech acts, and Searle's (1969) taxonomy of illocutionary acts. Through qualitative analysis conducted across three analytical levels, the study demonstrates that pre-talking is a genre-sensitive communicative phenomenon. The findings show that assertive acts are the most frequently used category, while expressive acts are the most functionally significant, performing the central relational work of the pre-talking phase. Declarative acts are absent from all twelve excerpts. Finally, the study contributes to pragmatic research on new media discourse and highlights implications for language teaching, media practitioner training, and public speaking.

CHAPTER ONE

INTRODUCTION

This chapter introduces the basic components of the study. It is organised into background, statement of the problem, objectives, research questions, data and methodology, procedures, limits, significance, and layout. These sections establish the theoretical, empirical, and methodological foundations of the study.

1.1 Background

The rapid expansion of digital media in the twenty-first century has significantly transformed the landscape of public communication, giving rise to new and diverse forms of spoken interaction that extend well beyond traditional broadcast media (Babayode et al., 2023). The emergence of the internet, social media networks, and portable digital technologies has not only diversified the channels through which information is produced and consumed but has also redefined the communicative norms and interactional conventions that govern public discourse (Esposito & Khosravnik, 2023). Among the novel communicative forms that have emerged from this transformation, podcasting holds particular cultural and linguistic significance, having developed from a niche audio format in the early 2000s into one of the most widely consumed and globally influential media genres of the contemporary era (Rime et al., 2022).

Unlike traditional audio and visual media, namely radio and television, podcasting is characterised by its informality, intimacy, and the capacity to create a sense of personal connection between hosts and listeners (Scherer & Cohen, 2024). These qualities, combined with the absence of fixed conversational norms and the fluid negotiation of interactional roles between hosts and guests, make podcast discourse a rich and productive domain for linguistic and pragmatic research (Sa'adah et al., 2024). A growing body of scholarship has begun to examine podcast discourse from a range of perspectives, including register characteristics (Babayode et al., 2023), turn-taking practices (Sa'adah et al., 2024), engagement strategies (Ansó-Millán, 2024), and the shaping of public discourse (Kakungulu, 2025).

However, the opening interactional phase of podcast episodes, specifically the pre-talking phase in which hosts and guests engage in informal

conversation before the main content formally begins, has received comparatively limited systematic attention in the pragmatic literature.

Pre-talking is a salient and recurrent feature of podcast discourse, in which speakers engage in brief preparatory conversational exchanges before the episode's primary topic is formally introduced (Llinares et al., 2018). This phase performs important interactional work, including establishing interpersonal alignment between speakers and setting the communicative register and affective tone of the episode before the main content begins (Ansó-Millán, 2024). Despite its functional significance in shaping the trajectory of podcast interaction, pre-talking has not yet been systematically analysed pragmatically across multiple podcast genres, representing a gap that the present study seeks to address.

1.2 Statement of the Problem

Podcasting has become a globally influential mode of digital communication, and scholarly interest in podcast discourse has grown correspondingly in recent years. Relevant research has examined a range of linguistic and communicative phenomena in podcast interaction, including genre expectations and discourse community membership (van Driel, 2022), structural linguistic characteristics and register features (Babayode et al., 2023), turn-taking practices (Sa'adah et al., 2024), code-switching patterns (Suwastini et al., 2024; Tarigan & Girsang, 2025), and the role of podcasts in shaping public discourse (Kakungulu, 2025).

More recently, attention has turned towards the structural organisation of podcast opening sequences. In this respect, Ansó-Millán (2024) demonstrated that podcast openings are purposefully structured to establish interpersonal proximity, and Ordning (2024) identifying recurrent linguistic patterns in podcast opening and closing routines. Alalmay (2025) extended this line of inquiry to Arabic-language podcasts, revealing culturally specific interactional conventions that shape how podcast episodes begin and end.

Despite this growing body of research, a significant and specific gap remains. Although several studies identified specific features that informally develop between hosts and guests before the main topic of a podcast episode formally begins, no study to date has subjected this phase to systematic pragmatic analysis using SAT. This gap is significant for several reasons. Pre-talking performs

important communicative functions by establishing interpersonal alignment, setting the affective register of the episode, and creating the conditions under which podcasters engage with the content that follows (Ansó-Millán, 2024; Llinares et al., 2018).

The present study addresses this gap by applying Sacks et al.'s (1974) conversational analysis, Austin's (1962) tripartite model of speech acts, and Searle's (1969) five-category illocutionary taxonomy to systematically analyse twelve pre-talking excerpts drawn from six widely recognised American podcasts with diverse genres. In doing so, it aims to identify the speech act patterns and interactional strategies that characterise pre-talking, to account for the variations in pre-talking across podcast genres, and to contribute to the pragmatic study of new media discourse by providing a replicable analytical framework for the examination of pre-talking in podcast interaction.

1.3 Aims

The study is set to achieve the following objectives:

1. Examining the way hosts and guests utilise pre-talking in the selected podcasts.
2. Determining the speech acts commonly used in the selected excerpts.
3. Identifying the variations of pre-talking in the selected pre-talking excerpts.

1.4 Research Questions

The study attempts to answer these research questions:

1. How do hosts and guests utilise pre-talking in the selected podcasts?
2. What speech acts are employed in the selected pre-talking excerpts?
3. What are the variations of pre-talking across these podcasts?

1.5 Scope and Limits

This study employs a qualitative method to investigate the pragmatic functions of pre-talking in selected American podcasts, supported by descriptive analysis and comparative tables for clarification. The researcher aims to provide a comprehensive pragmatic analysis by utilising an eclectic model that integrates three

foundational frameworks from Sacks et al.'s (1974) conversational analysis, SAT: Austin's (1962) tripartite classification of speech acts, which examines utterances across three interrelated dimensions: the locutionary act, the illocutionary act, and the perlocutionary act, and Searle's (1969) taxonomy of illocutionary acts, which classifies communicative functions into five categories: Assertives, expressives, directives, commissives, and declarations. The primary data consists of twelve pre-talking excerpts drawn from six widely recognised American podcasts: *Stuff You Should Know*, *The Joe Rogan Experience*, *Crime Junkie*, *Armchair Expert with Dax Shepard*, *Huberman Lab*, and *The Mel Robbins Podcast*, with two excerpts selected from each podcast. The 12 excerpts are sufficient because more excerpts would add volume, not insight.

These podcasts are organized into five categories that differ in nature and content focus: education and information (*Stuff You Should Know*), general interviews (*The Joe Rogan Experience* and *Armchair Expert with Dax Shepard*), investigations and true crime (*Crime Junkie*), science and health (*Huberman Lab*), and assistance and motivation (*The Mel Robbins Podcast*).

1.6 Procedures

The following procedures were adopted in this study.

1. Reviewing the existing literature on pragmatics, SAT, new media, and podcast discourse, with particular attention to the theoretical frameworks of Austin (1962) and Searle (1969), and previous studies on podcasts.
2. Selecting six widely recognised American podcasts purposively by choosing and transcribing one episode from each podcast. Two pre-talking excerpts were drawn from two different episodes of each podcast, yielding twelve excerpts in total.
3. Adopting an eclectic model integrating Sacks et al.'s (1974) conversational analysis, Austin's (1962) tripartite classification of speech acts and Searle's (1969) five-category illocutionary taxonomy as the analytical framework for the study.
4. Analysing the twelve excerpts across three levels: Level One identified the pre-talking features using Sacks et al.'s (1974) conversational analysis; Level Two

applied Austin's (1962) tripartite model; and Level Three classified the illocutionary acts according to Searle's (1969) taxonomy.

5. Developing findings and results to answer research questions, formulating conclusions and recommendations, and proposing suggestions for further studies.

1.7 Significance

This study can be significant from several perspectives. It sheds light on new forms of media by providing a systematic pragmatic analysis of pre-talking as a distinctive communicative feature in contemporary American podcast discourse. The study can be important for linguists and discourse analysts seeking to address other aspects of podcasts and new media, as it provides a framework applicable to future research on podcast discourse and other new-media communication in both English and other languages. Furthermore, the study can be important for textbook designers, teachers, and teaching professionals to consider the role of podcasts and podcast-related strategies in foreign language learning and teaching.

1.8 Organization

The present thesis is organised into five chapters. Chapter One introduces the preliminary components of the study, including the background, statement of the problem, objectives, research questions, data and methodology, procedures, limits, significance, and layout. Chapter Two reviews the relevant literature, covering Sacks et al.'s (1974) conversational analysis, the theoretical foundations of pragmatics and SAT as developed by Austin (1962), and Searle (1969), the nature and characteristics of media, new media, and podcast discourse, the concept of pre-talking as a communicative feature of podcast interaction, and a review of previous studies related to podcast discourse. Chapter Three describes the study's methodology in detail, outlining the qualitative research design, data and sources, data selection criteria, analytical procedures, and the adopted analytical model. Chapter Four is the data analysis, examining each of the twelve pre-talking excerpts across the three analytical levels and discussing findings in three comparative tables accompanied by a written discussion. Chapter Five develops conclusions by responding directly to research questions, setting the practical and pedagogical implications of the findings, and identifying directions for further research.

CHAPTER TWO

LITERATURE REVIEW

2. Introduction

This chapter presents the main literature related to this study. It reviews key concepts in pragmatics and SAT, then addresses media, new media, and podcasts as a digital form of communication. The chapter also explores pre-talking as an important stage in podcast episodes. The chapter finally surveys several related studies conducted previously on podcasts and podcasting

2.1 Conversation Analysis CA

Conversation Analysis, as Sacks et al. (1974) developed it, springs from American sociology, branching off from ethnomethodology even as the two fields stayed closely connected. Despite the fact that there is much which differentiates CA from many central features of ethnomethodology, but when it comes to how action and understanding actually get determined within talk, CA still traces its roots back to the ethnomethodology (Ochs, Schegloff, & Thompson, 1996). Heritage (1988) frames the goal of CA as an attempt to "describe the procedures by which speakers produce their own behavior and understand and deal with the behavior of others" (p. 128), and CA pursues this by tracking how interaction is sequentially organized along with the reasoning embedded within it (Heritage, 1988). He identifies three assumptions that ground the method (p. 130): the first one, that interaction is organized structurally; the second assumption is that, every turn at talk is doubly contextual, shaped by the talk that came before it while in the same time simultaneously setting up the context the next turn will respond to, and third, that no detail of an interaction, however small, can be dismissed beforehand as to be irrelevant to the way the participants themselves are making sense of what is happening. When it comes to actually doing the research, CA is firm that data has to come from interaction that is naturally occurring, since "order must be found in naturally occurring materials of interaction rather than materials that are fabricated through experimental procedures or role-plays" (Wetherell, Taylor, & Yates, 2001, p. 52). It is just as firm that analysis should proceed case by case, due to "social

interaction is orderly on an individual action-by-action, case by case level" (Wetherell et al., 2001, p. 52).

Conversational Analysis also provides useful insights into the organization of turns and the distribution of interactional roles in institutional and media discourse. Earlier research, such as Zimmerman and House (1975), associated interruptions with asymmetries of power and conversational dominance, while subsequent research has demonstrated that interruptions and overlaps may serve a variety of interactional functions. Lerner (1991), for instance, showed that speakers may collaboratively construct turns through a co-turn, in which one speaker completes or extends a turn-constructive unit initiated by another. In institutional and broadcast interactions, turn-taking is also influenced by participants' institutional roles, with interviewers generally occupying the question-asking role and interviewees the answer-providing role (Heritage & Clayman, 2010). However, these role-based expectations may be locally modified, as when guests initiate questions and hosts provide answers, creating a temporary reversal of the conventional question-answer arrangement. These concepts are particularly relevant to podcast discourse, where the relatively flexible interactional structure may allow speakers to interrupt, collaboratively complete turns, or temporarily exchange conventional interactional roles. Accordingly, Conversational Analysis offers a useful framework for examining how turn-taking, interruption, co-construction, and role negotiation contribute to the organization of interaction between hosts and guests.

2.2 Pragmatics

Pragmatics, as a field of linguistic study, has been defined in various ways, reflecting different theoretical orientations and research purposes (Kasper & Rose, 2001). At its core, pragmatics concerns aspects of language that extend beyond grammar and semantics, focusing on how meaning is conveyed and interpreted in context (Bach, 1997).

The word *pragmatics* is derived from the Greek *pragma*, meaning "action," reflecting the view that language is fundamentally a form of social action rather than merely a system of abstract structures (Levinson, 1983). The American semiotician

and behaviourist Morris (1938) stated that pragmatics is “the relationship between signs and the people who interpret them or language users” (p. 431).

Over time, pragmatics has become a major area of linguistic inquiry concerned with how speakers and writers use language in context and how hearers and readers infer meanings not explicitly stated (Levinson, 1983). In real communicative situations, meanings often emerge beyond the literal semantic content of utterances, giving rise to context-dependent interpretations that pragmatics studies systematically. The theoretical foundations of this field were largely shaped by the pioneering contributions of Austin (1962), Searle (1969), and Grice (1975), whose works established pragmatics as a central domain in modern linguistics and the philosophy of language.

Levinson (1983) emphasised that pragmatics deals with the implied level of meaning, exploring how language users infer intentions and interpret utterances in communicative situations.

The original conceptualisation of pragmatics can be traced back to Morris (1938), who distinguished it from grammar and semantics by emphasizing the role of the language user, whether producer or interpreter, in establishing meaning (Ariel, 2010). Since then, numerous scholars have proposed definitions based on different criteria and perspectives. For instance, Yule (1996) identified four key perspectives in pragmatics: it is the study of speaker meaning, contextual meaning, how more is communicated than is said, and the expression of relative social distance (p. 3).

The term *pragmatics* itself has been subject to debate. Levinson (1983) pointed out that it encompasses both context-dependent features of language structure and principles of language use, the latter of which, according to Chomsky (1965), fall outside the domain of linguistic structure. To reconcile these aspects, Levinson (1983) defined pragmatics as “the study of those relations between language and context that are grammaticalized or encoded in the structure of a language” (p. 9).

Other scholars have emphasised the social and situational dimensions of pragmatics. Finch (2003) defined pragmatics as “the study of the situational and

interpersonal factors which affect the meaning of utterances” (p. 137). Crystal (2010) described pragmatics as a branch of semiotics concerned with how language is used by speakers, the constraints encountered in social interaction, and the effects of language on others (p. 380). Similarly, Richards and Schmidt (2010) defined pragmatics as “the study of the use of language in communication, particularly the relationships between sentences and the contexts and situations in which they are used” (p. 423), highlighting three main areas:

- a) How interpretation depends on real-world knowledge,
- b) How speakers use and understand speech acts, and
- c) How sentence structure is influenced by the speaker–hearer relationship.

Yule (2010) further emphasised that pragmatics examines speaker meaning and “how more is communicated than is said” (p. 292), capturing the inferential and context-sensitive nature of communication. Collectively, these definitions illustrate that pragmatics is a dynamic field concerned with the interplay between language, users, and context, distinguishing it from purely semantic or syntactic analyses.

2.2.1 Speech Acts

One of the key facets of pragmatics is speech act theory, which the British linguist John Austin established when he said, "In saying something we are doing something" (Austin, 1962). This is the meaning and essence of speech.

Thus, utterances used to conduct acts such as delivering commands, making promises, complaining, denying, and the like, are referred to as speech acts. Speech acts examine how language is used by speakers and listeners (Yule, 1996).

Birner (2013) emphasised the same thing when he claimed that saying something entails doing it. So, speech can carry out the task. By using words and phrases, the speaker can convey physical movement in speech. The actions taken are mostly determined by the transmitted utterances.

Austin (1962) argued that every utterance contains both a "doing" element and a "saying" element, leading him to differentiate between locutionary, illocutionary, and perlocutionary acts. In the same vein, Sadock (1974) posited that all utterances perform specific acts through the communicative force they possess, regardless of their conveyed meaning.

Furthermore, Fraser (1981) argued that speech acts are not the same across cultures, challenging the idea that all indirect speech acts with illocutionary force share similarities across languages. However, their functions, frequencies of occurrence, and distributions differ; in other words, Blum-Kulka (1984) notes differences in the use of speech acts across cultures.

2.2.1.1 Austin's Classification of Speech Acts

Austin's *How to Do Things with Words* introduced influential frameworks in pragmatics: the claim that every utterance is not only something we say, but also something we do. This insight led Austin (1962) to distinguish between three interrelated dimensions of speech: locutionary acts, illocutionary acts, and perlocutionary acts. These categories show how language functions simultaneously as meaningful expression, social action, and consequence-producing behavior (Austin, 1962).

2.2.1.1.1 Locutionary Act

The locutionary act refers to the production of a meaningful linguistic expression, the act of uttering words with a certain structure and meaning. In other words, it is the basic act of saying something intelligible in a language (Austin, 1962).

Austin's account treats locutionary activity as the linguistic content of an utterance, including what is said in terms of its words and propositional meaning. This is why the locutionary act is often described as involving the literal meaning of the sentence produced (Austin, 1962). In SAT, this act is important because it serves as the foundation upon which further acts (illocutionary and perlocutionary) are performed.

Scholars have explained that a locutionary act corresponds to what an utterance linguistically encodes, meaning that it can be analysed in terms of grammar, vocabulary, and reference (Kissine, 2008). Similarly, Sadock (1974) has emphasised that locutionary acts are one of the general categories of acts that accompany language use in most communicative situations. e.g.

1. Speaker says: "The door is open."

Locutionary act: uttering a meaningful sentence describing the state of the door (p. 120).

2.2.1.1.2 Illocutionary Act

Austin (1962) described this part as the act performed in saying something, such as asserting, warning, requesting, promising, ordering, and many other functions.

Illocutionary acts are linked to what Austin calls illocutionary force, meaning that an utterance has a communicative function that goes beyond its literal wording. Importantly, the same locutionary content can carry different illocutionary forces depending on context (Austin, 1962).

Sadock (1974) highlighted that the illocutionary act represents a core communicative dimension of speech because it expresses the conventional force behind an utterance (e.g., whether something counts as a request, a promise, or a denial).

Likewise, Levinson (1983) explained that speech act theory became central to pragmatics because it provides tools for understanding how speakers use language to perform socially meaningful actions. e.g.

2. Speaker: "The door is open."

Possible illocutionary acts: requesting that someone close the door or warning someone about security (Levinson, 1983, p. 84).

2.2.1.1.3 Perlocutionary Act

The perlocutionary act concerns what happens as a result of an utterance, focusing on its effects or consequences on the hearer. Austin (1962) described this as what is achieved by saying something, such as persuading, frightening, convincing, amusing, encouraging, or misleading someone.

Unlike illocutionary acts (which depend strongly on communicative conventions and intent), perlocutionary acts are tied to actual outcomes that may vary by listener and situation (Austin, 1962). Kissine (2008) clarified that perlocutionary acts involve the causal relationship between an utterance and its effects on the addressee, distinguishing them from locutionary and illocutionary acts that are more directly tied to what the utterance is.

Sadock (1974) likewise noted that perlocutionary acts are part of the three-way contrast Austin proposed, especially because speech often leads to social or psychological consequences beyond what is explicitly said. e.g.

3. Speaker says: “The door is open.”

Possible perlocutionary effect: the listener feels alarmed, gets up and closes the door, or becomes reassured if fresh air is needed (Sadock, 1974, p.94).

In addition, Austin (1962) divided speech acts into five categories: verdictives, exercitives, commissives, behabitives, and expositives. Many researchers have created their own classifications of speech acts in response to this trend, including Searle (1975), McCawley (1977), Bach and Harnish (1979), and Sadock (1994).

2.2.1.2 Searle’s Classification of Speech Acts

Within SAT, John Searle developed a widely cited classification of illocutionary acts that describes the communicative force or function of an utterance (Searle, 1969, 1976). Searle’s approach emphasised that the fundamental unit of linguistic communication is not a word or sentence in isolation, but rather the production of an utterance as a form of action.

As Searle (1969) explained, speech acts are the minimal units of communication because meaning is achieved through the speaker’s act of producing a sentence in a particular context. In this sense, language use must be understood as purposeful action, carried out through conventional and socially recognised communicative intentions (Searle, 1969; Levinson, 1983).

Searle (1976) proposed five major categories of illocutionary acts, each characterized by distinct speaker intentions and communicative goals.

- 1- **Assertives** are illocutionary acts in which the speaker commits to the truth of a proposition and represents the world as being a certain way (Searle, 1976). They include acts such as stating, asserting, reporting, describing, and claiming. For example, when a speaker says “The meeting starts at 9 a.m.” they are performing an assertive act by presenting information as factual (Searle, 1976).
- 2- **Directives** are illocutionary acts that aim to get the hearer to do something (Searle, 1976). They include requesting, commanding, ordering, advising, inviting, and urging. For instance, “Please close the door” functions as a directive because it attempts to influence the listener’s behavior (Searle, 1976).
- 3- **Commissives** are illocutionary acts through which the speaker commits themselves to a future course of action (Searle, 1976). They include promising, offering, guaranteeing, threatening, and refusing. For example, the utterance “I will attend the conference” is a commissive because the speaker commits to doing something in the future (Searle, 1976).
- 4- **Expressives** are illocutionary acts that express the speaker’s psychological state, feelings, or attitude regarding a particular situation (Searle, 1976). They include thanking, apologizing, congratulating, welcoming, and expressing sympathy. For example, saying “I’m sorry for your loss” is an expressive act because it communicates sympathy and emotion (Searle, 1976).
- 5- **Declarations** are illocutionary acts that change social or institutional reality simply by being uttered, as long as the speaker has the authority and the context is appropriate (Searle, 1976). Examples include sentencing, declaring war, naming, resigning, and pronouncing someone married. For instance, when a judge states, “I hereby sentence you to ten years in prison,” the act itself brings about an official change in status (Searle, 1976).

2.2.2 Speech Act Strategies: Explicit and Implicit Speech Acts

Speech acts may be communicated through either explicit or implicit strategies. An explicit speech act (also termed an explicit performative) occurs when the speaker directly signals the intended illocutionary force through a performative verb, thereby making the communicative function clear and overt (Lyons, 1981; Yule, 1996). Explicit performatives are typically marked by a first-person subject and a present-tense performative verb, and they frequently allow the insertion of the adverb *hereby*, which explicitly indicates that the utterance itself constitutes the performance of the act (Yule, 1996).

For example, the utterances “I order you to leave” and “I hereby order you to leave” make the speakers’ illocutionary intent transparent by naming the act being performed.

In contrast, an implicit speech act lacks an overt performative verb and requires the hearer to infer the intended function from contextual cues (Mey, 2001). This indirectness means that meaning is not always encoded explicitly in linguistic form but may be derived pragmatically from assumptions about shared knowledge, speaker intention, and interactional context (Yule, 1996; Mey, 2001). For instance, the utterance “Will you leave?” may function at the literal level as a yes-no question, and it can also be interpreted as an indirect request or command depending on the situation. Without sufficient contextual information, implicit speech acts may be more ambiguous and leave greater room for misinterpretation, particularly if the hearer fails to identify the speaker’s intended illocutionary force (Yule, 1996).

Although explicit and implicit strategies both serve communicative purposes, they differ in their degree of directness and clarity. Explicit performatives tend to minimize misunderstanding by directly labeling the speech act, while implicit forms often rely on conversational norms and pragmatic inference, which may increase ambiguity (Lyons, 1981; Yule, 1996).

Consequently, explicit speech acts may convey a stronger degree of seriousness or authority than their implicit equivalents, especially in contexts where clarity, obligation, or power relations are central to interaction (Yule, 1996).

2.3 Media

Media refers to the various channels and technologies through which information is created, distributed, and received by users or followers. In its broadest sense, media encompasses both traditional outlets, such as newspapers, radio, and television, and digital platforms, including online news sites, social networks, and streaming services. Sandra et al. (2006) defined media as “The various means of mass communication considered as a whole, including television, radio, magazines, and newspapers, together with the people involved in their production” (p.143).

In the same vein, Danesi (2009) defined media in two ways (p.192):

1. “It refers to all means of transmitting information”.
2. “It is the different forms, devices, and systems that make up mass communications considered as a whole, including newspapers, magazines, radio stations, television channels, and websites”.

In the same vein, Söğüt (2018) stated that “media are the reflection of society, and in this respect, media do not passively describe or record news events but actively reconstruct them” (p.163).

2.3.1 Types of Media

Media can be classified into different types based on their forms, functions, and modes of communication. Such classifications help scholars examine how messages are produced and delivered, how podcasters engage with media content, and how different media influence public life.

Craig (2004) explained that media generally fall into two major categories: news media and entertainment media. Entertainment media include fictional films, music, radio, and advertisements, whereas news media focus on reporting events and public issues. In the news media, Craig (2004) highlighted several major types, including television, radio, print (newspapers), and online media (pp. 7–9). These media types differ in their communicative patterns, textual characteristics, and political influence, since each medium conveys content through different formats and in different ways (Craig, 2004).

Among these types, television is often described as a powerful mass media forms, particularly in industrialized societies, due to its broad reach and its combination of sound and visuals, which makes information engaging and easily accessible (Craig, 2004).

Although sometimes viewed as less politically influential than television or newspapers, radio remain widespread mass media forms globally. Craig (2004) noted that radio reaches communities with limited access to television and populations with lower literacy levels, and it remains a politically relevant medium even in developed societies.

Newspapers, by contrast, have traditionally been regarded as central platforms for public discussion and debate. Supporters of the press argue that newspapers play a key role in shaping daily political and social priorities by influencing how public issues are framed and interpreted. In addition, newspapers often provide deeper coverage and more detail than other news media because of the flexibility of written formats (Craig, 2004).

In contemporary communication environments, most traditional media institutions have expanded into digital spaces, with radio, television, and newspaper organisations increasingly maintaining online versions of their programs and publications.

This development has contributed to the emergence of online media, which is not merely a space for republishing traditional news but also a medium that enables greater interactivity among media producers, public figures, and other stakeholders (Craig, 2004).

This shift has been reinforced by the rapid growth of online journalism sites and digital news platforms, which represent a significant change in how information is produced, distributed, and consumed. The expansion of online media indicates a communication environment in which the public can engage with content more actively, rather than functioning only as passive receivers (Craig, 2004).

Media discourse is also an essential source for linguistic and pragmatic research. Bell (1991) highlighted several reasons why media texts are commonly used as research data. First, media institutions produce and circulate a large volume

of language daily. Second, media language significantly influences everyday language, as repeated exposure to media discourse contributes to the spread and normalisation of expressions, styles, and communicative patterns. Third, media texts reflect broader societal values and cultural ideologies, since media language choices often reveal social meanings, power relations, and dominant beliefs embedded within a community (Bell, 1991). Finally, media texts offer practical advantages for researchers because they are relatively accessible and easier to collect than many other forms of spoken or written interaction, making them a valuable source for linguistic analysis and communication studies.

2.3.2 Media Discourse

Media discourse refers to communicative interactions that occur through broadcast platforms, whether in written or spoken form, and that are directed toward non-present recipients, including readers, listeners, or viewers (O’Keeffe, 2011).

Although such discourse is designed for public consumption, intended receivers have traditionally had limited ability to respond immediately to the producers of media texts. However, this is increasingly changing with the emergence of new media technologies that enable more interactive engagement between media producers (O’Keeffe, 2011). Importantly, media discourse is explicitly user-oriented, meaning it is shaped and structured with the readership or listening/viewing public in mind.

As a result, media discourse is commonly described as a public and “on-record” mode of interaction that is manufactured rather than spontaneous. In this sense, it differs from casual everyday conversation because it is produced in planned, institutionalized contexts and is neither private nor off the record (O’Keeffe, 2011).

In addition, O’Keeffe (2011) emphasises that these foundational characteristics are essential to analyzing and interpreting media discourse.

Since media discourse is manufactured, it must be examined not only in terms of the processes involved in its production but also in terms of its ideological implications. Consequently, one of the most influential approaches in media discourse analysis is adopting a critical perspective, particularly through critical

discourse analysis, which evaluates the power relations and ideological meanings embedded in media texts (O’Keeffe, 2011). Moreover, because media discourse is publicly available, it has attracted considerable attention from discourse analysts who study it as a form of institutional talk that can be compared with both everyday interaction and other institutional communicative settings (O’Keeffe, 2011).

Furthermore, O’Keeffe (2011) argued that the recorded nature of media discourse makes it particularly valuable for researchers, as it provides accessible data for systematic linguistic and discourse analysis. This research value has increased as traditional media outputs, including newspapers, radio broadcasts, and television programs, have become widely available online (O’Keeffe, 2011). Technological developments have also reduced the “ephemerality” traditionally associated with broadcast media, particularly radio and television, which previously required immediate recording if the discourse was to be captured for analysis (O’Keeffe, 2011).

As a result, contemporary media environments have created richer opportunities for discourse scholars to examine how language is used and structured in public communication.

2.3.3 New Media

New media refers to forms of communication that rely on digital technologies and the internet to create, share, and exchange information. It is characterized by interactivity, user participation, immediacy, and the ability to integrate multiple modes, including text, images, audio, and video. Similarly, Manovich (2001) described new media as digital media that is programmable, modular, and interactive, emphasizing the role of computers in the production, storage, and distribution of media content. He highlighted that new media transform how information is represented and how users interact with media texts.

According to Lister et al. (2009), new media refers to modern forms of communication that are shaped by digital technologies, networked systems, and computer-based media production and distribution. Unlike traditional mass media such as newspapers, television, and radio, new media are primarily associated with

digital environments where information is stored, processed, and circulated through electronic networks.

A key characteristic of new media is that it does not simply replicate older media forms; rather, it transforms how media texts are produced, accessed, and experienced by users. Lister et al. (2009) argued that new media can be understood through their defining features, which include digitisation, interactivity, and networking, all of which have changed the relationship between media producers and recipients.

One influential theoretical explanation of new media comes from Manovich (2001), who described digital media as structured according to principles that distinguish it from older media systems. These include numerical representation, meaning that media objects are translated into digital code; modularity, meaning that digital media are made up of independent components that can be reorganised; and variability, meaning that the same media object can exist in multiple versions and formats depending on user interaction and platform requirements (Manovich, 2001).

These characteristics highlight that new media content is not fixed like print media or broadcast programming but can be constantly updated, personalized, and reorganised. As a result, new media environments support more flexible forms of communication, where media texts can circulate rapidly and be recontextualized across platforms.

Another defining feature of new media is interactivity, which allows users to respond to, share, and even create media content. New media users often function as participants and contributors. This participatory dimension is closely linked to media convergence and the collapse of rigid boundaries between media producers and consumers.

Jenkins (2006) described convergence culture as the flow of content across multiple media platforms and emphasised the increasing role of recipients who actively seek, adapt, and redistribute media in ways that suit their interests and needs. From this perspective, new media is not only a technological shift but also a cultural change that affects how communities interact, collaborate, and collectively produce meaning.

New media also includes the expansion of social media platforms, which have become central sites for communication and identity formation in contemporary society. Van Dijck (2013) argued that social media platforms such as Facebook and YouTube have become deeply embedded in daily life and have transformed online interaction into a culture of connectivity, where platform infrastructures increasingly organise social relations.

This development highlights an important dimension of new media: digital communication is often shaped by platform design, algorithms, and economic structures that influence what users see and how they engage with content. Therefore, the study of new media must consider not only user interaction but also the underlying systems of control and mediation that structure digital experiences (van Dijck, 2013).

2.3.3.1 Podcasts

According to Rime et al.(2022), the word "podcast" is a neologism that emerged in the early 2000s following technological advances in audiovisual media, particularly the introduction of portable entertainment devices, such as, moving picture 3-layer players (known as MP3 players) and digital versatile discs (known as DVDs). The word *podcast* is a novel blending, based on *iPod* (a trademark for a portable media player produced by the Apple Inc.) and *broadcast* (Rime et al., 2022). Recently, a verb (*to podcast*) and a noun (*podcasting/podcaster*) have also been derived (Scherer & Cohen, 2024).

In response to growing consumer demand for mobile audio content in the late 1990s and early 2000s, technology companies, most notably Apple, introduced portable audio players capable of playing, downloading, and storing content (Dalby & Freeman, 2024). Meanwhile, advancements in broadcast technologies, including satellite-assisted television and internet streaming, further expanded the possibilities for distributing digital media globally (Jones et al., 2025). These technological shifts laid the groundwork for podcasting as a mode of communication.

Conceptually defining a podcast, however, remains challenging. In practice, podcasts encompass visual, audio, or audiovisual programs distributed through digital channels such as the internet, social media platforms, and dedicated hosting

sites. Users may access podcast content by watching video, listening to audio, or reading accompanying scripts, either on demand or live. Thus, podcasts function across multiple media ecosystems rather than being confined to a single mode of consumption.

Podcasts have not only extended beyond the temporal and spatial limitations traditionally associated with radio broadcasting (Menduni, 2007), but have also played a significant role in what has been described as *transmedia* or *platformisation*. In transmedia, content is distributed and experienced across multiple online and offline channels (Esposito & Khosravnik, 2023). As such, podcasts exemplify multiplatform content that draws from radio's structural legacy while adapting to interactive digital environments.

Boczkowski and Ferris (2005) argued that digitalisation erodes the boundaries between previously distinct media forms, such as press, television, radio, and online technologies, and podcasting serves as a clear example of this convergence in practice. Podcasting, emerging as a digital medium in 2004, has been conceptualised as the fusion of audio production, web-based distribution infrastructures, and portable media technologies (Bonini, 2014). However, the term *podcast* itself often refers simultaneously to both the content and the technological infrastructure that enables its circulation (Sharon, 2023).

A key characteristic of podcasts is their ability to extend beyond the temporal and spatial limitations traditionally associated with radio broadcasting (Menduni, 2007). Today, podcasts are produced not only by established media organisations, but also by artists as well as public and private institutions. Sterne et al. (2008) argued that podcasting has expanded opportunities for cultural production by allowing participation from groups that might otherwise struggle to gain public visibility and be heard. From this perspective, podcasting may serve an important democratic function. However, Bonini (2014) challenged this framing, contending that podcasting should be understood less as democratised broadcasting and more as a process increasingly aligned with commercial broadcasting logics.

In addition, podcasts have introduced new possibilities for the commentary genre by supporting more dialogical forms of communication between columnists and readers (Singer et al., 2011). Oral podcast formats have also contributed to more

personalised and intimate forms of journalism, particularly because mobile listening through smartphones and headphones fosters a sense of proximity and relational connection between speakers and listeners (Lindgren, 2016).

Menduni (2007) similarly conceptualised podcasting as a niche prosumer-oriented practice rather than passive, incidental listening. This aligns with research emphasising podcasting's relationship to participatory culture, where low barriers to entry enable individuals and communities to engage in audio production and distribution beyond traditional broadcasting systems (Sharon, 2023).

2.3.3.1.1 Structure

Podcast episodes are frequently organised around a conversational framework, typically involving a host who facilitates dialogue and a guest who contributes specialised insights. This host–guest exchange reflects the dialogic nature of podcast interaction, where questions, prompts, and responses shape the flow of discourse (Markman, 2012).

While this two-person format is common, variations exist, including panel discussions, solo commentary, and co-host exchanges, depending on genre and production style (Linares et al., 2018).

2.3.3.1.2 Content

The thematic scope of podcasts is highly diverse, with some shows or programmes dedicated to a single central topic and others encompassing multiple subjects within a single episode (Berry, 2016). Such variability in topical focus reflects the flexibility of podcast content, which may range from narrowly specialised discussions to more expansive, interdisciplinary explorations.

Despite this range, podcast episodes typically foreground a primary subject that guides the discourse, thus providing coherence and purpose to the communicative interaction (Haarmann, 2019). The capacity for episodic variation enables podcasts to adapt to listeners' interests while maintaining a distinct narrative or analytical focus.

2.3.3.1.3 Technique

Although podcasts appear conversational, they incorporate a blend of conventional and emerging talk practices that shape their communicative texture. In podcast discourse, participants engage in interactive behaviours, such as turn-taking, pausing, interruptions, and floor-switching that are characteristic of spoken interaction (Perks & Turner, 2019). Unlike scripted broadcast formats, many podcasts allow flexibility in managing dialogue, permitting guests to ask questions and hosts to interject with reflections or digressions, contributing to a dynamic flow of exchanges. This hybrid talk style, situated between spontaneous conversation and structured interview, underpins the distinctive communicative techniques found in contemporary podcasting (Berry, 2015).

2.3.3.1.4 Nature

Podcast interaction is characterised by a fluid balance between formality and informality. As with other dialogic and multi-speaker communicative events, podcast discourse may shift between formal and informal registers within the same episode. Speakers may begin with a structured, interview-like exchange and later adopt a more relaxed conversational style, reflecting the hybrid nature of podcasts. Such shifts allow participants to negotiate roles dynamically, as guests may occasionally assume an active questioning role typically associated with the host (Rowley-Jolivet & Carter-Thomas, 2019).

Unlike institutionalised broadcast formats, podcasts are not governed by rigid conversational norms. Openings, topic development, and closings may be loosely structured or even partially absent, with participants sometimes engaging in brief side conversations or informal exchanges before addressing the main topic. In addition, some podcasts incorporate external participation through call-ins or remote audio contributions, enabling hosts and guests to interact with additional speakers within the same communicative space (Euritt, 2023). These features contribute to the flexible and evolving nature of podcast discourse.

2.3.3.1.5 Setting and Equipment

Podcast production settings vary considerably depending on technological resources, production goals, and institutional contexts. While some podcasts are

recorded in professional studios equipped with microphones, headphones, and soundproofing, others are produced in informal or remote settings, such as home studios or online recording platforms (Llinares et al., 2018). Advances in digital audio technologies have enabled high-quality podcast production without the need for traditional broadcast infrastructure, contributing to the accessibility and expansion of the medium (Berry, 2016).

The use of specialised audio equipment, such as condenser microphones and noise-reduction technologies, plays a central role in ensuring clarity of speech and minimising background noise. These technical conditions shape the auditory experience of podcast listening and influence how listeners perceive speaker presence, intimacy, and professionalism (Spinelli & Dann, 2019).

From a discourse perspective, the controlled acoustic environment often associated with podcasting allows for extended talk, overlapping speech, and nuanced interactional patterns that may be less feasible in live broadcast contexts. Moreover, the increasing prevalence of remote recording tools has enabled hosts and guests to interact across geographical distances while maintaining a shared communicative space. Such technological mediation reshapes interactional dynamics by introducing delays, turn-taking adjustments, and altering cues for speaker coordination (Hutchby, 2001). Consequently, the setting and equipment used in podcast production are not merely technical considerations but integral components that influence the organisation, flow, and interpretation of podcast discourse.

2.4 Pre-talking

Pre-talking constitutes a salient and recurrent feature of podcast discourse rather than merely an auxiliary or introductory segment. In podcasts, hosts and guests often engage in brief conversational exchanges before explicitly introducing the main topic. Llinares et al. (2018), Bonini (2022), Naomi (2022), Babayode et al. (2023), Egoshkina (2024), Liu and Jiang (2024), Katzenberger et al. (2025), Noor et al. (2025), and Glenn and Holt (2026) highlighted several conversational features of podcasting. These features mix traditional talk techniques with new or hybrid interaction strategies. According to these studies, these techniques mostly develop before the main communication in podcasts. Therefore, these techniques can be

collectively called “pre-talking” as they precede the main talk or interaction in podcasts. These techniques are brief conversation, interruption, co-turn, turn reversal, guest asking, and host answering.

Thus, these exchanges function as a preparatory talk that establishes interpersonal alignment, frames the communicative situation, and facilitates a smooth transition into the core discussion (Llinares et al., 2018). Viewing pre-talking as an intrinsic feature of podcasts can highlight its role in shaping interactional dynamics and discourse organisation throughout the episode.

Accordingly, pre-talking is a form of preparatory conversational activity in which speakers negotiate participation, roles, and topical orientation before engaging with the interaction's primary theme. Rather than serving solely as a structural opening, pre-talking performs an important interactional work, including easing participants into the conversation, managing expectations, and creating a shared communicative footing. Although the term *pre-talking* is not yet fully institutionalised within linguistic research, studies of mediated interaction and podcast discourse consistently emphasise the functional importance of such preparatory talk in podcast settings (Llinares et al., 2018).

From an interactional perspective, pre-talking manifests through a range of conversational techniques, including interruptions, flexible turn-taking, co-construction of turns, and role reversals. Guests may temporarily assume questioning roles, while hosts may engage in extended commentary or self-directed responses. These practices reflect the fluidity of participation frameworks in podcasts and distinguish pre-talking from the more rigid interview openings common in traditional broadcast media (Rowley-Jolivet & Carter-Thomas, 2019).

The continuity of pre-talking is collaboratively maintained by both hosts and guests. Hosts typically initiate pre-talking sequences and guide their progression, while guests contribute by responding, expanding topics, or introducing related themes. This shared responsibility underscores the dialogic and negotiated nature of podcast interaction. While hosts shape the context and presentation through questions and commentary, guests present their expertise and perspectives, thus co-producing the discourse and influencing the episode's flow (Sharon, 2023).

2.5 Previous Studies

There are several previous studies that have investigated podcasts from various perspectives and they are relevant to the current study.

Van Driel (2022) authored a paper entitled “*Genre expectations & discourse community membership in listener reviews of true crime-comedy podcast My Favorite Murder*” in which he examined how audience genre expectations and discourse community membership shape evaluations of podcasts, focusing on listener reviews of the true crime–comedy podcast *My Favorite Murder*. Using a corpus-assisted discourse analysis of positive and negative online reviews, the study analysed how listeners linguistically expressed satisfaction or dissatisfaction with the podcast’s mixed-genre classification. The findings showed that negative reviewers tended to evaluate the podcast according to separate expectations of true crime and comedy, often criticising the podcast for lacking seriousness, detailed research, or immediate focus on crime. In contrast, positive reviewers accepted true crime–comedy as a hybrid genre and evaluated the podcast from an in-group perspective, aligning themselves with the podcast’s discourse community. Van Driel (2022) concluded that podcast listeners actively engage in genre analysis and that membership in a discourse community significantly influences how genre expectations shape evaluations.

Babayode et al. (2023) presented a paper entitled “*Structural linguistic characteristics of podcasts as an emerging register of computer-mediated communication*” at an international conference in Germany, where they discussed the structural linguistic characteristics of podcasts as an emerging register of computer-mediated communication. Using a large corpus of 9,789 English-language podcast transcripts from Spotify, the study applied Biber’s multidimensional analysis to compare podcasts with traditional spoken registers (such as conversation, interviews, and broadcast discussion) and computer-mediated registers (such as blogs and interactive discussions). The analysis revealed that podcasts share features with spoken discourse, particularly spontaneous and involved language, but do not fully align with any existing register. Instead, podcasts combine features of conversational speech, narration, and informational discourse, forming a distinct and hybrid linguistic register. The researcher concluded that podcasts constitute a newly emerging spoken register characterised by high involvement, flexibility, and internal

variability, reflecting their dual communicative function as sources of both information and entertainment.

Persohn et al. (2024) published a paper entitled “*Podcasting for public knowledge: A multiple case study of scholarly podcasts at one university*” in which they analysed the role of scholarly podcasting in public knowledge dissemination through a multiple case study of six university-affiliated podcasts. Drawing on Boyer’s framework of engaged scholarship, the study combined qualitative reflections from podcast producers with quantitative metrics, including download counts, geographic reach, the Podcast Success Index (PSI), and Listen Scores. However, the study also identified tensions between the growing impact of scholarly podcasts and institutional evaluation systems that prioritise conventional academic outputs. Persohn et al. concluded that while podcasts offer significant potential for public engagement and interdisciplinary knowledge exchange, sustained production, promotion, and institutional support are crucial for their longevity and recognition as legitimate scholarly practice.

Tarigan and Girsang (2025) published their paper, entitled “*Code switching & code mixing in Denny Sumargo's podcast on toxic relationships*”, in which they highlighted the patterns and pragmatic functions of code-switching and code-mixing in conversational podcast discourse, using an episode of *Denny Sumargo's Podcast* on toxic relationships as their data. Adopting a qualitative content analysis approach informed by SAT and Relevance Theory, the study analysed bilingual interactions involving Indonesian and English to identify structural types and communicative purposes of language alternation. The findings revealed multiple forms of code-switching, including inter-sentential, intra-sentential, tag-switching, situational switching, and metaphorical switching, as well as code-mixing patterns such as insertional and alternational mixing. The authors concluded that language alternation in podcast discourse is not random but a deliberate pragmatic strategy that supports listeners’ involvement and effective meaning-making in digitally mediated conversations.

Perdomo and Lindgren (2026), through their article “*The Journalist-as-Guest format in Daily Deep Dive podcasts: Building authority claims through metajournalistic conversation*”, examined metajournalism and parasociality as

grounds of sonic connection in eight Canadian and Australian podcasts. This study maintained that hosts acted like journalists on these podcasts, thereby demonstrating their analytical, vocal, and social capabilities. Such grounds enabled hosts to report claims outside of their reporting and authority. Moreover, the study concluded that podcasts hosted by experienced hosts can transform routine conversations into real journalistic practice.

The present study differs from previous research. This study focuses explicitly on the interactional organisation of podcast discourse, with particular attention to pre-talking as a recurring and meaningful feature of podcast conversations. Rather than analysing broad discourse patterns or isolated linguistic features, this study examines how hosts and guests collaboratively construct talk before engaging with the main topic. In doing so, the study highlights how pre-talking helps negotiate roles, establish interpersonal alignment, and shape the overall trajectory of podcast interaction. The present study further departs from previous research in a more fundamental respect: rather than treating the podcast episode as a single, undifferentiated unit of the analysis, it isolates one specific bounded phase within it which is pre-talking phase, the informal exchange that precedes the main topic. To date, no prior study has examined this phase as a discrete object of analysis. To do so, the present study applies Austin's (1962) and Searle's (1969) speech act frameworks, not previously employed in the pre-talking analysis, to identify the illocutionary acts that are performed by hosts and guests during this phase namely, asserting, questioning, expressing, and promising. In sum, the combination of this specific phase, this theoretical framework has not been previously undertaken, and it is precisely this combination that the present study's three research questions are designed to address.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This chapter presents a detailed description of the methodology employed in this study. It consists of six subsections to fulfill the objectives of the study: the nature of the study, methodology, data and sources, criteria for data selection, and procedures. It also elaborates on the theoretical framework of analysis. Finally, this chapter outlines the model adopted in this study.

3.2 Nature of Study

The approach adopted in this study is qualitative. Creswell (2017) noted that qualitative methods involve gathering and interpreting non-numerical data such as interviews, videos, audio recordings, or photographs to explore concepts, understand the essence of specific phenomena, or investigate perspectives and experiences related to a particular issue.

This approach analyses the data descriptively, focusing on the characteristics of the selected data and detailing the methods employed to examine and interpret the collected samples. As Trochim et al. (2015) indicated, qualitative research involves the collection, analysis, and interpretation of comprehensive narrative and non-numerical data to gain insights into intriguing phenomena.

The descriptive aspect of this study serve to provide in-depth descriptions of linguistic behaviour found in selected English podcasts. Descriptive qualitative research focuses on capturing and describing phenomena as they naturally occur, allowing the researcher to remain close to the data and the contextual meanings expressed by participants (Lambert, 2012).

3.3 Methodology

This study employs a qualitative pragmatic discourse analytical design to investigate speech acts and interactional practices in the selected pre-talking segments of American podcasts. A purposive comparative sampling strategy is used to select six podcasts representing different podcast formats, while the primary unit

of analysis is the utterance occurring within the defined pre-talking phase. The present study investigates how hosts and guests use speech acts during pre-talking segments in podcasts, a qualitative design enables an in-depth analysis of communicative intentions and interactional functions embedded in discourse.

More specifically, the study employs an analytical modal grounded in SAT. Pragmatics examines how meaning is shaped by context, speaker intention, and shared knowledge between interlocutors (Levinson, 1983; Yule, 1996). Unlike structural linguistic approaches that focus on syntax or morphology, pragmatic analysis seeks to interpret how utterances function as actions in real communication (Mey, 2001). This makes pragmatic analysis particularly well-suited to podcast discourse, where meaning is negotiated dynamically between host and guest through conversational interaction.

The analytical framework of the study is based on Sacks et al.'s (1974) conversational analysis, SAT which is originally proposed by Austin (1962) and later systematized by Searle (1969). Austin (1962) argued that speaking is a form of acting and distinguished among locutionary, illocutionary, and perlocutionary acts, thereby establishing a model for analysing the multiple layers of meaning in an utterance. Building on this foundation, Searle (1969) classified illocutionary acts into assertives, directives, commissives, expressives, and declarations, providing a structured taxonomy for identifying communicative functions.

3.4 Data

The data set for analysis consists of twelve excerpts selected from six widely recognised American podcasts: *Stuff You Should Know*, *The Joe Rogan Experience*, *Crime Junkie*, *Armchair Expert with Dax Shepard*, *Huberman Lab*, and *The Mel Robbins Podcast*. Two episodes were selected from each podcast, with one excerpt extracted from each episode for analysis.

The use of excerpts is consistent with qualitative discourse analysis, which examines segments of spoken or written language to understand how meaning is constructed within social contexts (McLeod, 2024).

These podcasts were selected for their global popularity, diverse topics, and consistent host-guest conversational format. Hence, these characteristics provide rich material for pragmatic analysis. Sharon (2023) noted that podcasting manifests

authentic spoken interaction that can yield insights into communicative practices and social meanings in mediated contexts.

Two excerpts from two different episodes of each podcast were selected and accessed through publicly available platforms, including official websites and streaming services, and analysed for its pre-talking before the formal discussion of the main topic. The selection of opening segments aligns with research on podcast openings that examines interactional strategies in spoken discourse (Ansó-Millán, 2025).

The episodes are manually transcribed to accurately capture spoken interactions needed for in-depth analysis. The manual transcription of spoken data is standard practice in qualitative discourse research because it allows the researcher to preserve contextual nuance, nonverbal cues, and interactional features critical for pragmatic analysis (Tolle et al., 2024). Table (1.3) below shows details of the selected data.

Table (3.1) The Data of the Study

No	Podcasts	Launch	Categories	Websites	Episodes	Excerpts
1	Stuff You Should Know	2008	Education & Information	https://stuffyoushouldknow.com/episodes/	2	2
2	The Joe Rogan Experience	2009	General Interviews	https://www.joerogan.com/	2	2
3	Crime Junkie	2017	Investigations & Crimes	https://crimejunkiepodcast.com/	2	2
4	Armchair Expert with Dax Shepard	2018	General Interviews	https://armchairexpertpod.com/	2	2
5	Huberman Lab	2021	Science & Health	https://www.hubermanlab.com/podcast	2	2

6	The Mel Robbins Podcast	2022	Assistance & Motivation	https://www.melrobbins.com/podcast/	2	2
Total					6	12

3. Criteria of Data Selection

Wang (2006) described data selection as a method enabling researchers to extract valuable information from extensive datasets. Similarly, Corbin and Strauss (2015) emphasised that researchers should adhere to specific procedures when selecting and analysing data. Qualitative research emphasises purposive and intentional selection of data to address research questions meaningfully rather than attempting to achieve statistical representativeness (Creswell & Poth, 2018).

According to Ahmad and Wilkins (2025), purposive sampling involves selecting rich sources most relevant to the phenomenon under investigation, thereby enabling an in-depth understanding of patterns, meanings, and interactions within the data. In line with this, the current study deliberately selected podcast episodes that include clear instances of pre-talking, as these segments provide the linguistic and interactional material needed to analyse speech acts and pragmatic functions.

Podcasts have evolved into a major form of digital audio communication that combines informational, educational, and entertainment functions while reaching broad, diverse listeners (Brník, 2025). In 2025, the podcasts *The Joe Rogan Experience* and *Stuff You Should Know* achieved higher listenership and following across global platforms and streaming services for digital, audio, and visual entertainment, including Apple Podcasts, Spotify, Amazon Music, iTunes, and YouTube Music (Apple, 2025). Additionally, Newman et al. (2023) noted that *The Joe Rogan Experience*, *Stuff You Should Know*, *Crime Junkie*, *Armchair Expert with Dax Shepard*, *Huberman Lab*, and *The Mel Robbins Podcast* have gained popularity among listeners and podcast users in North America, the UK, and worldwide.

The selected podcasts reflect this diversity by covering different podcast formats such as education, news, science, true crime, and self-development, thereby providing a rich and varied dataset for pragmatic analysis.

In addition, these podcasts share key characteristics that make them suitable for the present study. These podcasts adopt a conversational host–guest format,

central to podcast discourse, and allow speech acts to occur naturally in interaction. Podcasting, as a medium, is characterized by personalized, on-demand communication that fosters intimacy and authenticity between speakers and listeners, making it particularly suited to examining pragmatic and interactional features of language (Berg, 2023).

The selection of data followed these criteria:

1. Only podcasts with host–guest interactional formats were included. These formats offer naturalistic spoken discourse that facilitates the analysis of speech acts and communicative strategies, consistent with purposive sampling principles, in which cases are intentionally selected to address specific research objectives.
2. Episodes were selected because they contain identifiable pre-talking segments before the main topic, making them directly relevant to the research focus.
3. The six podcasts represent a range of thematic domains (e.g., news, science, self-development, crime), allowing the analysis to capture a broader set of communicative practices.
4. Episodes were chosen based on their potential to provide rich and detailed discourse suitable for pragmatic analysis.
5. Two episodes per podcast was selected to ensure balanced and thorough analysis.

3.6 Procedures

The analysis of the selected excerpts will follow these steps:

1. Choosing six American podcasts.
2. Selecting two episodes from each podcast.
3. Transcribing these episodes to accurately capture spoken discourse, including relevant interactional features necessary for pragmatic analysis.
4. Adopting a model for data analysis, which combines the speech act theory, developed by Austin (1962) and Searle (1969).
5. Analysing these excerpts using the adopted model.
6. Developing conclusions, answering research questions, and discussing results
7. Proposing some recommendations and further research suggestions.

3.7 The Model

This study employs Sacks et al.'s (1974) conversational analysis which introduced a systematic approach to understanding how conversation is organized in everyday interaction. Their approach mainly focuses on turn-taking and how speakers manage the beginning, continuation, and end of their turns during interaction. It also explains how speakers coordinate with each other to maintain the flow and orderly development of conversation.

Moreover, it adopts Speech Act Theory as the primary analytical model to examine how language functions as an action in podcast discourse. The act of expressing something verbally or in writing constitutes an action. This is the fundamental principle behind the theory of speech acts. The theory of speech acts is pragmatic by nature because it requires the speaker's intention and the hearer's inference (Birner, 2013). Austin (1962) and Searle (1969) gave it a linguistic dimension.

Austin's (1962) foundational work, *How to Do Things with Words*, introduced a three-level distinction in the analysis of speech acts: (1) locutionary acts, which refer to the actual production of meaningful utterances; (2) illocutionary acts, which represent the communicative force or intended action performed by an utterance (such as asserting, asking, or requesting); and (3) perlocutionary acts, which are the effects those utterances have on listeners, including influencing beliefs or actions.

Since Austin's (1962) classification scheme for speech acts is imperfect, numerous attempts have been made to enhance it. One such endeavour is Searle's (1969) taxonomy, regarded as the dominant research methodology. Austin's SAT's fundamental tenet is that certain words and expressions only take effect when spoken. Searle (1969) stated that language functions as an element of a theory of action rather than a mere linguistic expression of facts or demands. Instead, it performs various speech acts, including warning, ordering, swearing, and promising.

Austin classified performatives into two additional categories: explicit performatives and implicit performatives (Levinson, 1983). In contrast, explicit performatives are performative utterances that employ a performative verb that indicates the nature of the action (Huang, 2007). Huang (2006) says that Searle's

framework for classifying speech acts is founded upon several criteria: illocutionary point, direct correspondence between words and their surroundings, psychological condition expressed, and propositional substance. Searle (1979) classifies the subsequent speech acts:

1. Assertives are actions that undergo evaluation in the pursuit of truth. Examples include assuming and deducing.
2. Directives are actions that the speaker implements to induce a specific response from addressees.

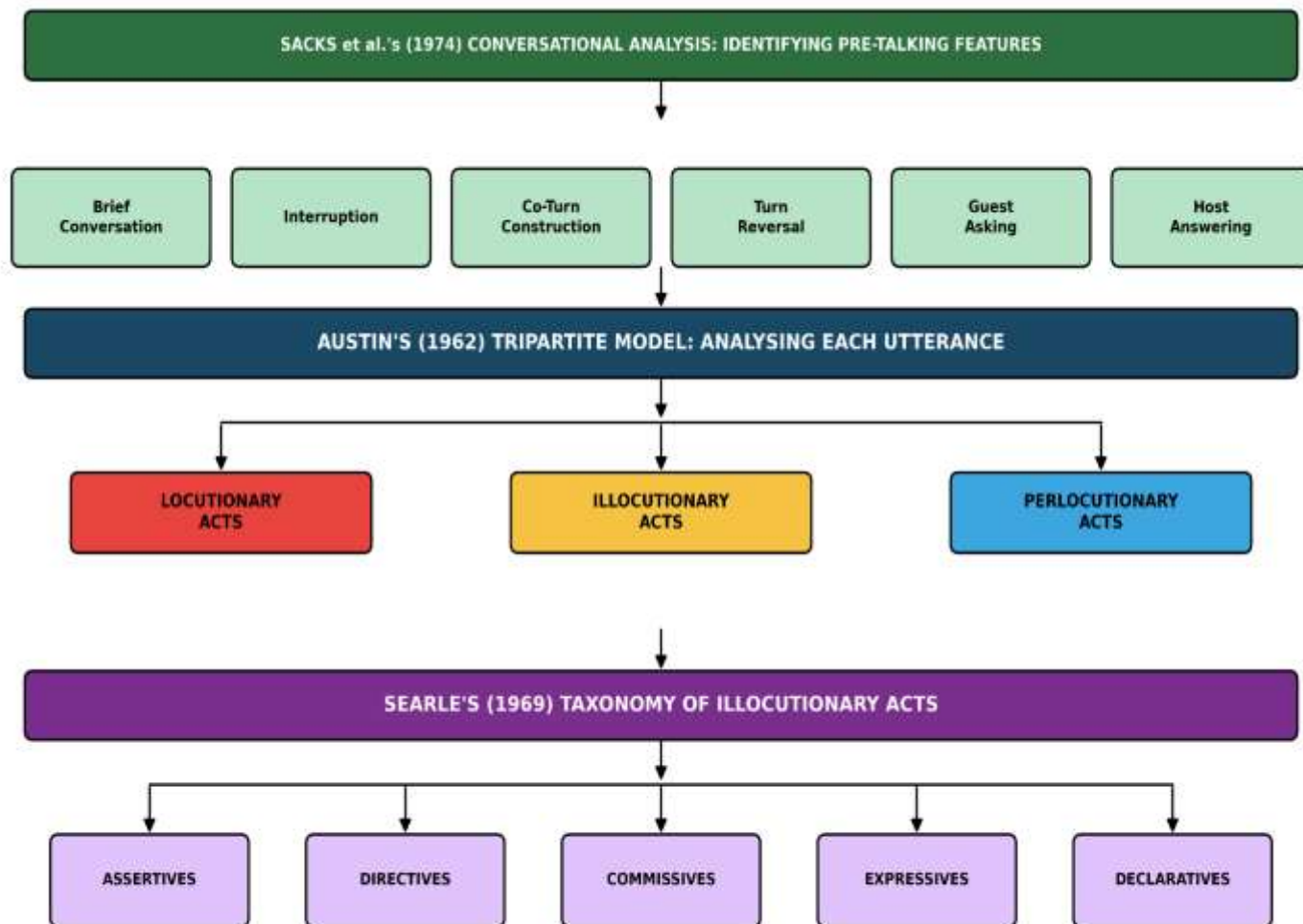
This category of speech acts includes verbs like “command,” “order,” “pray,” “permit,” and “advise.”

3. Commissives refer to commitments made by the speaker regarding future actions. For example, Huang (2006) lists commitments, threats, proposals, and rejections in this category.
4. Expressives are behaviours that communicate the psychological state of the speaker, expressions of gratitude, condolence, and celebration upon paradigmatic instances (Searle, 1979).
5. Declaratives serve as a means by which the speaker conveys information between fact and discourse (Searle, 1979). Examples of speech acts that fall under this category include nominating a candidate, terminating employment, and announcing war (Huang, 2006).

Integrating Austin’s three-level distinction with Searle’s illocutionary taxonomy provides a comprehensive pragmatic model for this study. It allows the researcher to analyse podcast pre-talking segments by identifying what is said (locution), what action is intended (illocution), and what effect the utterance may have (perlocution) in interaction. Therefore, this model is particularly well-suited to the research objectives, as it supports the systematic identification of speech acts used by hosts and guests, as well as the pragmatic strategies they deploy during pre-talk in naturalistic podcast discourse. Figure (3.1) below demonstrates the model adopted in this study.

Figure (3.1) *The Analytical framework Adapted in This Study*

(Sack et al.'s (1974) Conversational Analysis of Pre-talking, Austin's Speech Act Theory (1962), and Searle's Taxonomy of Illocutionary Acts (1969))



CHAPTER FOUR

DATA ANALYSIS, FINDINGS, AND DISCUSSION

4.1 Introduction

This chapter presents the analysis of data. Each excerpt is analysed at three levels: Level One detects the features of pre-talking utilising conversational analysis by Sacks et al. (1974), which are brief conversation, interruption, co-turn, turn reversal, guest asking, and host answering. Level Two follows Austin's (1962) tripartite model, examining the locutionary, illocutionary, and perlocutionary dimensions of the utterances produced; Level Three applies Searle's (1969) taxonomy of illocutionary acts. Each excerpt is preceded by its full transcript and a brief contextual overview and is followed by a pragmatic discussion that interprets the interactional patterns and communicative strategies emerging from the analysis.

4.2

Podcast: *Stuff You Should Know*

Episode Title: "You're So Good at Conversation!"

Excerpt one:

Speaker 1 (00:01): *Welcome to Stuff You Should Know, a production of iHeartRadio.*

Speaker 2 (00:11): *Hey, and welcome to the podcast. I'm Josh, and there's Chuck. I'm Chucky already.*

Speaker 1 (00:18): *You know, you know I thought a moose apropos.*

Speaker 2 (00:25): *Oh it's my turn to talk. Yeah, oh, well played. I'm not very good at this. As you know, if you have ever listened to the podcast, and I know you have because you're one of the co-hosts, you know that I step on you a lot. Now, yep, I'll keep going with my turn constructional unit. Then how confused are people? Do you think right now?*

Speaker 1 (00:49): *I don't know, probably very. I mean we should say this is all just a bit to sort of demonstrate a conversational analysis. Yeah, well that word demonst*

the analysis. If someone was sitting in another room making notes about how we were talking like a creep, yeah, that would be a conversational analysis. We were just demonstrating poor communication pretty much.

This excerpt is from an episode of the *Stuff You Should Know* podcast, hosted by Chuck Bryant (Speaker 1) and Josh Clark (Speaker 2). The *Stuff You Should Know* podcast is an American podcast co-hosted by Josh Clark and Chuck Bryant. It was launched in 2008 by iHeartRadio. The podcast often tackles social, educational, cultural, and artistic topics or events. The episode, titled "You're So Good at Conversation!", was streamed on 11 September 2025 and ran for 50 minutes. This episode discussed the dynamics and essentials of human conversation.

4.2.1 Level One: Pre-talking

Pre-talking in this excerpt begins at the very opening of the exchange and continues throughout the segment before the episode's main topic is formally introduced. It is Speaker 2 (Josh) who carries the greater share of pre-talk in this excerpt, producing a considerably larger volume of opening discourse than Speaker 1 (Chuck), whose contributions are comparatively brief and punctuated.

This asymmetry is most evident in Speaker 2's extended turn at (00:25), in which he engages in self-deprecating commentary, acknowledges habitual conversational interruption, and commits to continuing his speaking turn all without yet introducing the subject matter of the episode.

Two clear examples of pre-talking are identifiable in this excerpt: First, Speaker 2's humorous self-characterisation at (00:25), "I'm not very good at this... you know that I step on you a lot", which establishes the informal and comedic register of the opening interaction before any topical content is introduced; and second, Speaker 1's reframing utterance at (00:49) "I mean we should say this is all just a bit to sort of demonstrate a conversational analysis," which marks the transitional boundary between the pre-talking performance and the move towards the episode's main discussion.

4.2.2 Level Two: Austin's Speech Acts

4.2.2.1 Locutionary Act

At the locutionary dimension, the speakers produce a series of utterances that are grammatically well-formed and semantically intelligible in their literal propositional content. Speaker 1 opens with a formal declarative sentence “*Welcome to Stuff You Should Know, a production of iHeartRadio*” that identifies the show by its full title and discloses its institutional affiliation.

Speaker 2 follows with a sequence of utterances that include a greeting, a reiteration of the welcome, two identificatory statements naming both hosts, and a humorous aside.

The subsequent utterances produced by both speakers, including the acknowledgement of turn-taking, the admission of conversational difficulty, the commitment to continue speaking, and the clarification of the segment's demonstrative purpose, are each formed and delivered in the informal spontaneous register characteristic of naturalistic podcast discourse. Notably, however, several utterances in this segment deliberately violate the expectations of coherent and orderly spoken exchange: Speaker 1's utterance “*You know, you know I thought a moose apropos*” is referentially opaque, offering no recoverable propositional content that connects it to the surrounding discourse, while the overlapping and disjointed character of Speaker 2's extended sequence mirrors the very communicative dysfunction the hosts are staging as a demonstration.

At the locutionary dimension, therefore, the segment is notable for the tension it creates between grammatical well-formedness and communicative intelligibility. Thus, the utterances are formed, but several are deliberately constructed to resist transparent interpretation.

4.2.2.2 Illocutionary Act

At the illocutionary dimension, the utterances in this segment perform a diverse and layered range of communicative functions that extend well beyond their literal propositional content. Austin's speech act principle is particularly evident in

the present excerpt, where the illocutionary functions of the utterances are multiple, overlapping, and in several cases deliberately subverted for communicative effect. The opening remarks by both speakers welcome the listeners and introduce the hosts, establishing the communicative relationship between the program and its listeners. As the segment progresses, however, the illocutionary functions become considerably more complex. Speaker 2's acknowledgement of turn-taking "*Oh it's my turn to talk*" performs the act of making the mechanics of conversation itself an explicit object of commentary, while his admission of habitual interruption asserts a recurring pattern of interactional behaviour.

The compliment "*well played*" serves as social recognition directed at the co-host. The commitment to continue speaking, "I'll keep going with my turn constructional unit," serves as self-binding to a future course of action.

Most significantly, Speaker 1's clarificatory utterance "*I mean we should say this is all just a bit to sort of demonstrate a conversational analysis,*" performs the act of reframing the entire preceding exchange, retrospectively repositioning what may have appeared as genuine miscommunication as a deliberate and purposeful demonstration. This reframing constitutes a pivotal illocutionary act within the segment.

4.2.2.3 Perlocutionary Act

At the perlocutionary dimension, the utterances produced in this segment generate a range of intended and actual effects on listeners. In the present excerpt, the humorous and deliberately disorganised exchange between the two hosts produces an effect of entertainment and amusement, drawing listeners into the informal and self-aware atmosphere that characterises the podcast's communicative identity. This effect is most directly achieved through Speaker 2's utterance at (00:25): "*I'm not very good at this. As you know, if you have ever listened to the podcast, and I know you have because you're one of the co-hosts, you know that I step on you a lot.*"

The sustained self-deprecation embedded in this utterance creates a perlocutionary effect of authenticity and relatability, positioning the hosts as

approachable, unpretentious communicators rather than polished media personalities, and creating a sense of shared amusement. A second and equally significant perlocutionary effect is produced by Speaker 1's clarificatory utterance at (00:49): *"I mean we should say this is all just a bit to sort of demonstrate a conversational analysis."* This utterance creates an effect of orientation — listeners who may have been genuinely confused by the preceding exchange are guided retrospectively towards an understanding of its educational purpose, thereby preparing them cognitively and thematically for the main discussion of the episode.

4.2.3 Level Three: Analysis of Searle's Classification of Illocutionary Acts

4.2.3.1 Assertives

Assertives acts constitute a prevalent category of illocutionary acts in this excerpt. Searle (1969) defines assertives as speech acts whose illocutionary point is to commit the speaker to the truth of an expressed proposition, ranging from strong assertions to tentative conjectures. Throughout the segment, both speakers produce numerous assertive utterances in which they commit to the truth of propositions about themselves, their interactional behaviour, and the nature of the exchange. Speaker 2's utterances *"I'm not very good at this"* and *"you know that I step on you a lot"* are paradigmatic examples of assertives in which the speaker commits to the truth of self-characterising propositions, albeit with evident self-deprecatory intent.

Similarly, Speaker 1's closing utterance, *"We were just demonstrating poor communication pretty much,"* asserts a retrospective evaluation of the exchange, committing to the proposition that what listeners witnessed constitutes poor communication.

Notably, the hedging expression *"pretty much"* qualifies the degree of the speaker's illocutionary commitment, placing this utterance towards the weaker end of Searle's (1969) assertive continuum, a position also occupied by Speaker 1's speculative response *"I don't know, probably very,"* in which the hedge *"probably"* similarly signals epistemic tentativeness.

The identificatory statements produced by both speakers in the opening utterances "*I'm Josh*," "*there's Chuck*," the institutional identification of the podcast, and its production affiliation function as assertives, committing the speakers to the truth of factual propositions that orient listeners to the programme and its hosts.

4.2.3.2 Expressives

Expressive acts occur at several points throughout the segment and perform the important relational function of establishing effective rapport between the hosts and guests. Searle (1969) defines expressives as speech acts whose illocutionary point is to express the speaker's psychological state, as specified in the sincerity condition, including feelings, attitudes, and evaluative reactions.

The opening welcomes produced by both speakers "*Welcome to Stuff You Should Know*" and "*Hey, and welcome to the podcast*" are expressives, as they communicate the speakers' positive affective disposition towards the socially recognised act of reception. Speaker 2's compliment "*well played*," directed at the co-host in recognition of a strategically timed contribution, likewise constitutes an expressive that communicates a positive evaluative attitude. The humorous utterance "*I'm Chucky already*" serves an additional expressive function, conveying a playful resignation to the informal nickname.

The broader pattern of self-deprecating humour that characterises Speaker 2's extended sequence, including "*I'm not very good at this*", carries an expressive dimension that communicates self-awareness and amusement. These expressive acts are not incidental to the segment; rather, they serve a central pragmatic function by establishing the informal, comedic register that defines the communicative identity of the podcast and sustains affective engagement throughout the pre-talking exchange.

4.2.3.3 Directives

Directive acts, though less frequent than assertives and expressives in this segment, play a significant role in shaping the interactional dynamics of the exchange. Searle (1969) defines directives as speech acts whose illocutionary point

is to get the hearer to do something, ranging from direct commands to indirect requests. Speaker 2's interrogative "*Then how confused are people? Do you think right now?*" constitutes an explicit directive in the segment, functioning as a request for information directed at the co-host while simultaneously, operating as an indirect address to the listeners themselves, inviting them to reflect upon their own state of understanding.

This dual addressivity aligns with Searle's (1975) concept of indirect speech acts. An utterance performs one illocutionary act on the surface, while simultaneously performing another at a deeper pragmatic level. Additionally, Speaker 1's utterance "*I mean we should say this is all just a bit to sort of demonstrate a conversational analysis*" carries an implicit directive dimension through the modal construction "*we should say,*" which subtly prompts the co-host to engage in cooperative communicative action.

4.3

Podcast: *Stuff You Should Know*

Episode Title: "Everything You Ever Wanted to Know About Gin"

Excerpt Two:

Speaker 1 (00:41): *Hey, and welcome to the podcast. I'm Josh Clark, and there's Charles W. Chuck Bryant, there's Jerry over there, and we are wasted — wasted on excitement about talking about Gin.*

Speaker 2 (00:55): *Wasted on excitement?*

Speaker 1 (00:57): *Uh huh.*

Speaker 2 (00:57): *I like that.*

Speaker 3 (00:58): *That's a great motto. Yeah, and not the worst band name, but not the best.*

Speaker 1 (01:04): *It's not the best at all.*

Speaker 2 (01:06): *Like an album title, more like.*

Speaker 1 (01:08): *It's a good album title. Maybe it's Jungle X-Ray's second album Wasted on Excitement?*

Speaker 2 (01:13): *Yeah, or Bathtub Gin —Wasted on Excitement.*

Speaker 1 (01:16): *Bathtub Gin's a Phish song.*

Speaker 2 (01:19): *Oh it is? That's funny.*

This excerpt is from an episode of the *Stuff You Should Know* podcast, hosted by Josh Clark (Speaker 1), Chuck Bryant (Speaker 2), and the second guest, Jerry (Speaker 3). The episode, titled "Everything You Ever Wanted to Know About Gin," was originally released in December 2019 as part of the podcast's ongoing series on cultural and social topics. The episode explored the history, production, and cultural significance of gin as a spirit, and it ran for 50 minutes.

4.3.1 Level One: Pre-talking

Pre-talking in this excerpt unfolds from the very opening of the exchange. It is characterised by spontaneous, naturalistic casual interaction among three speakers before the episode's main topic is formally introduced. Speaker 1 (Josh) carries the greater share of pre-talking, initiating the exchange with a humorous play on words that immediately sets an informal, comedic tone.

Speaker 3 (Jerry) and Speaker 2 (Chuck) contribute through evaluative responses and playful elaborations, building collaboratively on Speaker 1's opening remark.

Two clear examples of pre-talking are identifiable in this excerpt: First, Speaker 1's humorous coinage at (00:41), *"we are wasted, wasted on excitement about talking about Gin,"* establishes the informal register of the opening before any topical content is introduced. Second, the collaborative wordplay exchange at (00:58–01:19), in which all three speakers playfully debate whether "Wasted on Excitement" would make a good band name or album title, represents a moment of entirely off-topic banter that postpones the formal introduction of the episode's subject.

4.3.2 Level Two: Austin's Speech Acts

4.3.2.1 Locutionary Act

At the locutionary dimension, the speakers produce utterances that range from conventionally structured greetings to playfully unconventional coinages. Speaker 1 opens with a conversational opening greeting and introduction *"Hey, and welcome to the podcast. I'm Josh Clark, and there's Charles W. Chuck Bryant, there's Jerry over there."* That is grammatically well-formed and semantically transparent. The utterance that immediately follows, however, departs from institutional formality: *"we are wasted, wasted on excitement about talking about Gin"* exploits the double meaning of the word "wasted" for humorous effect, producing a locutionary act that is grammatically well-formed but semantically unconventional.

The subsequent exchange among all three speakers, encompassing evaluative responses to the coined phrase and a playful debate about whether it would make a suitable band name or album title, is produced in the informal, overlapping, and associative register characteristic of naturalistic multi-party spoken discourse. At the locutionary dimension, therefore, the segment is notable for its rapid shift from the conventionally structured opening greeting to the loosely organised, spontaneous banter that constitutes the pre-talking exchange proper.

4.3.2.2 Illocutionary Act

At the illocutionary dimension, the utterances in this segment perform a varied and overlapping range of communicative functions. Speaker 1's opening greeting both welcomes everybody and introduces all three participants, establishing the communicative frame of the episode. The immediately following remark, *"we are wasted, wasted on excitement about talking about Gin,"* simultaneously expresses enthusiasm for the episode's topic and invites the co-speakers to respond to the humorous formulation, thereby initiating the pre-talking exchange. Speaker 2's echo question *"Wasted on excitement?"* performs the act of seeking confirmation or elaboration, while his subsequent *"I like that"* performs an act of approval and positive evaluation directed at Speaker 1's coinage.

Speaker 3's contribution: *"That's a great motto. Yeah, and not the worst band name, but not the best"* performs the acts of evaluating the phrase positively as a motto while simultaneously asserting a more qualified judgement regarding its suitability as a band name, introducing the playful debate that structures the remainder of the excerpt. The ensuing exchange, in which all three speakers assess whether "Wasted on Excitement" functions better as a band name or an album title, constitutes a series of assertive, expressive acts built on each other's contributions in a humorous evaluation.

Speaker 1's factual correction *"Bathtub Gin's a Phish song"* performs the act of asserting a factual claim that implicitly challenges Speaker 2's preceding suggestion, while Speaker 2's response *"Oh it is? That's funny"* performs the acts of acknowledging the correction and expressing amusement.

4.3.2.3 Perlocutionary Act

At the perlocutionary dimension, the utterances produced in this segment generate effects of entertainment, and relational warmth. Speaker 1's playful coinage, *"we are wasted, wasted on excitement about talking about Gin,"* produces an immediate perlocutionary effect of amusement and engagement for both the co-speakers and the listeners, as evidenced by the enthusiastic responses it elicits from Speaker 2 and Speaker 3. This effect draws listeners into the informal and conversational world of the three hosts before the episode's content has been formally introduced, by establishing an atmosphere of shared humour.

A second significant perlocutionary effect is produced by the collaborative wordplay exchange at (00:58–01:19), in which all three speakers build upon each other's contributions to sustain a brief but entertaining debate about band names and album titles. This exchange produces an effect of interpersonal intimacy and relational closeness. It indicates that the hosts share a comfortable and playful communicative relationship.

4.3.3 Level Three: Searle's Classification of Illocutionary Acts

4.3.3.1 Assertives

Assertive acts are salient throughout this excerpt, reflecting the speakers' engagement in sharing evaluations, factual claims, and personal assessments during the pre-talking exchange.

Speaker 3's evaluative assertion "*That's a great motto. Yeah, and not the worst band name, but not the best*" is a paradigmatic example of an assertive in which the speaker commits to a qualified evaluative proposition, simultaneously affirming the phrase's value as a motto while asserting its limitations as a band name.

Speaker 2's suggestion "*Like an album title, more like*" constitutes a further assertive, committing the speaker to the proposition that the phrase is better suited to a different musical context.

Speaker 1's factual correction "*Bathtub Gin's a Phish song*" is likewise classified as an assertive, committing the speaker to the truth of a factual claim about musical attribution. Notably, the assertive acts in this excerpt are predominantly evaluative rather than factual, reflecting the playful, opinion-driven character of the pre-talking exchange.

4.3.3.2 Expressives

Expressive acts are a notably significant category in this excerpt, serving as the primary mechanism through which the speakers establish affective rapport with each other. Speaker 1's opening greeting "*Hey, and welcome to the podcast,*" constitutes an expressive, that carries a positive affective disposition. The coinage "*we are wasted, wasted on excitement about talking about Gin*" carries a strong expressive dimension, communicating a psychological state of enthusiasm and anticipation.

Speaker 2's responses "*I like that*" and "*Oh it is? That's funny*" are paradigmatic expressives, communicating positive evaluative attitudes towards the contributions of the co-speakers. Speaker 3's assessment "*That's a great motto*" is

similarly expressive, conveying a positive affective reaction. These expressive acts collectively establish the informal, warm, and playful register that characterises the communicative identity of this podcast and create the conditions for genuine engagement during the pre-talking phase.

4.3.3.3 Directives

Directive acts, while less frequent in this excerpt, play an important role in sustaining the interactional flow among the three speakers. Speaker 2's echo question "*Wasted on excitement?*" functions pragmatically as an implicit directive, requesting confirmation or elaboration from Speaker 1 and thereby prompting the continuation of the pre-talking exchange.

This utterance, while grammatically formatted as a question, invites the co-speaker to affirm and build upon the preceding remark, consistent with Searle's (1975) elaboration of indirect speech acts. The relative infrequency of directive acts in this excerpt, compared with assertives and expressives, reflects the collaborative and non-hierarchical character of the interaction, in which the speakers are oriented primarily towards sharing, evaluating, and expressing rather than directing or requesting.

4.4

Podcast: *The Joe Rogan Experience*

Episode Title: "#2263 Gad Saad"

Excerpt Three:

Speaker 2 — Gad (00:00:14): *You're gorgeous.*

Speaker 1 — Joe (00:00:15): *You are too, you beautiful bastard. Can I read you something?*

Speaker 2 — Gad (00:00:19): *Oh, okay. You wanna read me something?*

Speaker 1 — Joe (00:00:20): *This is from my son just before I came on the show. "Hi, daddy. I was wondering if the show will be live anywhere and tell Joe that I say hello and I love his show." You just made his life.*

Speaker 2 — Gad (00:00:33): *How old is he?*

Speaker 1 — Joe (00:00:35): *Well, last week was his bar mitzvah.*

Speaker 2 — Gad (00:00:37): *Oh, so he's 13?*

Speaker 1 — Joe (00:00:38): *He's 13. And that's about the age you shouldn't be listening to my show yet.*

Speaker 2 — Gad (00:00:54): *Yeah. These kids have a far more advanced understanding of the world for good or for bad.*

Speaker 1 — Joe (00:01:10): *I mean, I don't know if it's good or bad. I think our childhood, we were more exposed to things than our parents were. I don't necessarily think that's bad.*

Speaker 2 — Gad (00:01:24): *I think the explosion though is — you could go on and see things that you and I don't even know they exist.*

Speaker 1 — Joe (00:01:30): *Yeah. It is an issue. That most certainly is a problem.*

This excerpt is drawn from an episode of *The Joe Rogan Experience*, hosted by Joe Rogan (Speaker 1) and featuring Gad Saad (Speaker 2) as the guest. *The Joe Rogan Experience* is an American podcast hosted by comedian, commentator, and media personality Joe Rogan. It was launched in 2009 and is currently a widely listened-to podcasts in the world. Gad Saad is a professor of evolutionary psychology at Concordia University in Montreal, Canada, and the author of several books on consumer behaviour and evolutionary theory. The episode was released in 2024 and runs for approximately three hours, covering topics related to academia, culture, and evolutionary psychology.

4.4.1 Level One: Pre-talking

Pre-talking in this excerpt begins at the very opening of the exchange and continues through a sustained period of personal, informal conversation before the episode's main academic discussion formally begins. It is Speaker 2 (Gad Saad) who initiates the pre-talking by reading aloud a personal message from his son, immediately establishing an intimate, personal register that sets the tone for the opening exchange. Speaker 1 (Joe Rogan) responds with evident warmth and humour, and the two speakers proceed to engage in a spontaneous discussion about children, parenting, and the nature of growing up in the digital age, all of which precedes any formal introduction of the episode's main subject matter.

Two clear examples of pre-talking are identifiable in this excerpt. First, Gad Saad's reading of his son's message at (00:00:20): *“Hi, daddy. I was wondering if the show will be live anywhere and tell Joe that I say hello and I love his show”* represents a moment of entirely personal pre-talking that bears no relation to the episode's academic subject matter and functions exclusively to establish affective rapport between the two speakers.

Second, the extended exchange about children's exposure to adult content at (00:00:54–00:01:30), in which both speakers share personal observations and opinions about the changing nature of childhood in the digital era, constitutes a further clear instance of pre-talking, in which personal disclosure and evaluative commentary postpone the formal introduction of the episode's content

4.4.2 Level Two: Austin's Speech Acts

4.4.2.1 Locutionary Act

At the locutionary dimension, the speakers produce a series of utterances that range from brief affective exchanges to more extended evaluative reflections. The opening exchange, Speaker 2's *“You're gorgeous”* and Speaker 1's *“You are too, you beautiful bastard,”* consists of short, colloquial, complimentary utterances that are grammatically simple but rich in affective meaning. Speaker 1's request, *“Can I read*

you something?" is a grammatically well-formed interrogative that functions as a transition into the personal anecdote that follows.

Reading the son's message introduces a third voice into the exchange, producing a brief embedded utterance that shifts the communicative frame from a two-party interaction to a multi-layered one. The subsequent discussion about children's exposure to adult content, which encompasses evaluative assertions, personal reflections, and hedged opinions, is presented in the informal, conversational register characteristic of the naturalistic host-guest podcast format.

At the locutionary dimension, the segment is notable for its variety of utterance types: compliments, requests, embedded quotations, evaluative assertions, and hedged personal reflections, all produced within a brief but interactionally rich pre-talking exchange.

4.4.2.2 Illocutionary Act

At the illocutionary dimension, the utterances in this segment perform a rich and varied range of communicative functions that go well beyond their literal propositional content.

The opening complimentary exchange *"You're gorgeous" / "You are too, you beautiful bastard"* performs the dual acts of complimenting the interlocutor and establishing an immediate tone of playful warmth and mutual affection, signalling the comfortable and familiar relationship between the two speakers. Speaker 1's request *"Can I read you something?"* seeks permission before introducing a personal element into the conversation, reflecting a degree of interactional consideration. Reading the son's message constitutes sharing a personal communication, and Speaker 1's accompanying evaluation, *"You just made his life,"* assesses the emotional significance of the moment for a third party.

The subsequent interrogative *"How old is he?"* requests biographical information, prompting Speaker 2 to disclose that his son has just celebrated his bar mitzvah. Speaker 1's evaluative remark *"That's about the age you shouldn't be listening to my show yet"* performs the act of self-deprecating humour,

acknowledging the adult nature of the podcast's content while simultaneously expressing mild concern.

The closing exchange about children's exposure to adult content performs the acts of sharing personal observations and asserting evaluative opinions, with both speakers committing to propositions about the nature of childhood in the digital age, Speaker 2 asserting that children today possess a more advanced understanding of the world, and Speaker 1 expressing epistemic uncertainty through the hedged evaluation *"I don't know if it's good or bad."*

4.4.2.3 Perlocutionary Act

At the perlocutionary dimension, the utterances in this segment generate significant effects of warmth, intimacy, and engagement. The opening complimentary exchange produces an immediate perlocutionary effect of relational warmth, drawing the listeners into the established personal rapport between the two speakers and positioning the episode as a friendly and informal conversation rather than a formal interview.

The reading of the son's message *"Hi, daddy. I was wondering if the show will be live anywhere and tell Joe that I say hello and I love his show"* produces a particularly significant perlocutionary effect of humanisation and intimacy, showing Speaker 2 not merely as an academic guest but as a father and a person, thereby strengthening the sense of connection between the speakers and their listeners.

A second notable perlocutionary effect is produced by the discussion of children and digital content at (00:00:54–00:01:30), in which both speakers' candid personal reflections create a sense of relatability and shared experience, many of whom are likely parents themselves facing similar concerns. This effect is central to the communicative strategy of the pre-talking segment and reflects the broader ethos of *The Joe Rogan Experience* as a podcast that prioritises authentic, unscripted human connection.

4.4.3 Level Three: Searle's Classification of Illocutionary Acts

4.4.3.1 Assertives

Assertive acts are apparent throughout this excerpt, reflecting the speakers' engagement in sharing personal observations, information, and evaluative opinions during the pre-talking exchange. Speaker 2's assertion *"These kids have a far more advanced understanding of the world for good or for bad"* is a paradigmatic assertive, in which the speaker commits to the truth of a general evaluative proposition about the nature of contemporary childhood. Speaker 1's reflective assertion *"I think our childhood, we were more exposed to things than our parents were. I don't necessarily think that's bad"* constitutes a further assertive, in which the speaker commits to a comparative proposition about generational experience, qualified by the hedge *"I don't necessarily think that's bad"* which signals a degree of epistemic tentativeness.

Speaker 2's assertion *"You could go on and see things that you and I don't even know they exist"* is likewise an assertive, committing the speaker to a factual proposition about the nature of digital content available to children. Speaker 1's closing: *"It is an issue. That most certainly is a problem"* constitutes a strong assertive, in which the speaker commits fully and without hedging to the truth of a negative evaluative proposition, representing the stronger end of Searle's (1969) assertive continuum.

4.4.3.2 Expressives

Expressive acts are notably significant category in this excerpt, performing the central relational work of the pre-talking segment. The opening compliments *"You're gorgeous"* and *"You are too, you beautiful bastard"* are paradigmatic expressives, communicating the speakers' positive affective disposition towards each other and establishing an immediate atmosphere of warmth and mutual regard. Speaker 1's evaluative exclamation *"You just made his life"* constitutes a further expressive, communicating a positive assessment of the emotional impact of the son's message on Speaker 2. The implicit expression of parental pride embedded in Speaker 2's reading of his son's message also carries a strong expressive dimension,

communicating a psychological state of warmth and affection that humanises the guest for the listeners.

These expressive acts collectively constitute the relational foundation of the pre-talking segment, establishing the interpersonal intimacy and affective warmth that characterise this podcast's communicative identity.

4.4.3.3 Directives

Directive acts appear at several points in the excerpt and play an important role in structuring the interactional flow between the two speakers. Speaker 1's request "*Can I read you something?*" is an explicit directive in the segment, functioning as a permission-seeking question that invites Speaker 2 to consent to the introduction of a personal element into the conversation. This utterance is consistent with Searle's (1975) elaboration of indirect speech acts, in which an interrogative form is used to perform the pragmatic function of a polite request rather than a genuine inquiry. Speaker 2's subsequent question "*How old is he?*" functions as a directive in the form of an information-seeking question, eliciting biographical details from Speaker 1 about his son. These directive acts, though brief, serve the important interactional function of managing conversational flow and ensuring smooth transitions between communicative phases within the pre-talking segment.

4.4.3.4 Commissives

A commissive act is identifiable at one point in this excerpt. Speaker 1's implicit commitment embedded in "*That most certainly is a problem*" carries a commissive dimension, suggesting a shared acknowledgement between both speakers that the issue raised warrants serious consideration, implicitly committing both participants to the perspective being jointly constructed. This commissive dimension, though subtle, reflects the collaborative nature of the pre-talking exchange and the shared evaluative stance the two speakers are establishing.

4.5

Podcast: *The Joe Rogan Experience*

Episode Title: "#2408 Bret Weinstein"

Excerpt Four:

Speaker 1 — Joe (00:00:06): *Good to see you, my friend.*

Speaker 2 — Bret (00:00:13): *Joe, always so great to see you, brother.*

Speaker 1 — Joe (00:00:17): *So I was telling you before we get started that I had the most bizarre dream I've ever had in my life last night. The most realistic and most bizarre dream. I was in some weird corridor that looked like a building but was odd, very strange. And I was encountering these beings that looked like people but very different. They were very thin and they were slightly tall with big heads and larger than normal eyes. They were playful and they were scaring me, and then they joked around like, we're just joking around. It was the most realistic dream I've ever had in my life. I woke up and I could not go back to sleep. I got up at 3:30 in the morning and went to the gym. I was like, what was that?*

Speaker 1 — Joe (00:01:34): *It was like God, I want to read into this because I know it's just a dream. But it was like get comfortable with this.*

Speaker 2 — Bret (00:01:47): *You should read into it because it's a dream, so it doesn't make it right. But your subconscious is trying to tell you something. And the fact that it felt very important means your subconscious thinks it's very important.*

Speaker 1 — Joe (00:02:01): *I woke up. I mean, I was tired, man. When I went to bed I was tired. I was falling asleep watching TV. I went to bed at like 10:30. Beat down. And then I just went and worked out hoping I would be exhausted. But it was a couple of hours after that before I could lay down and take a nap before I came here.*

This excerpt is drawn from an episode of *The Joe Rogan Experience*, hosted by Joe Rogan (Speaker 1) and featuring Bret Weinstein (Speaker 2) as the

guest. The Joe Rogan Experience is an American podcast hosted by the comedian, commentator, and media personality Joe Rogan. The episode was released in 2024 and runs for approximately three hours, covering topics related to science, politics, and society.

4.5.1 Level One: Pre-talking

Pre-talking in this excerpt unfolds from the very opening of the exchange and is characterised by a sustained personal narrative shared by Speaker 1 before the episode's main discussion formally begins. It is Speaker 1 (Joe Rogan) who carries the entirety of the pre-talking in this excerpt, recounting an unusually vivid and disorienting dream he experienced the previous night. Speaker 2 (Bret Weinstein) responds with brief evaluative and interpretive comments, but the exchange remains firmly within the domain of personal experience and informal disclosure throughout, bearing no relation to the scientific and political topics that will constitute the main body of the episode.

Two clear examples of pre-talking are identifiable in this excerpt. First, Speaker 1's extended personal narrative at 00:00:17, in which he describes encountering strange beings in a dream, waking at 3:30 in the morning, and going to the gym because he could not return to sleep, represents a moment of entirely personal pre-talking that precedes the formal introduction of any topical content.

Second, Speaker 2's interpretive response at 00:01:47: "*You should read into it because it's a dream, so it doesn't make it right. But your subconscious is trying to tell you something*" constitutes a further instance of pre-talking, in which the guest engages with the personal narrative through informal evaluative commentary before any substantive discussion has been introduced.

4.5.2 Level Two: Austin's Speech Acts

4.5.2.1 Locutionary Act

At the locutionary dimension, the speakers produce a sequence of utterances ranging from brief conventional greetings to extended personal narratives.

The opening exchange, Speaker 1's *"Good to see you, my friend"* and Speaker 2's *"Joe, always so great to see you, brother"*, consists of short, grammatically well-formed greeting utterances that are semantically transparent and conventionally structured. Speaker 1's extended narration of his dream, which constitutes the main body of the pre-talking segment, is produced in an informal, spontaneous register characterised by fragmented syntax, emphatic repetition, and informal hedging.

Utterances such as *"The most realistic and most bizarre dream"* and *"I was like, what was that?"* reflect the conversational, unscripted quality of naturalistic podcast discourse. Speaker 2's brief responses *"You should read into it"* and *"Your subconscious is trying to tell you something"* are grammatically well-formed and semantically clear, offering interpretive commentary on the narrative. At the locutionary dimension, the segment is notable for the contrast between the brevity and conventionality of the opening greeting exchange and the extended, associative character of the personal narrative that follows.

4.5.2.2 Illocutionary Act

At the illocutionary dimension, the utterances in this segment perform a concentrated but varied range of communicative functions. The opening greetings *"Good to see you, my friend"* and *"Joe, always so great to see you, brother"* perform the acts of welcoming the guest and expressing mutual warmth, establishing the affective register of the exchange.

Speaker 1's extended narration of his dream performs the act of sharing a personal experience to communicate its emotional significance, the disorientation, and the lingering unease it produced. The utterance *"It was like God, I want to read into this because I know it's just a dream. But it was like get comfortable with this"* performs a particularly complex illocutionary act, in which the speaker simultaneously expresses the desire to interpret the dream, acknowledges epistemic caution about doing so, and conveys the affective residue of the experience through the ambiguous phrase *"get comfortable with this."* Speaker 2's response — *"You should read into it because it's a dream, so it doesn't make it right. But your subconscious is trying to tell you something"*—encourages the co-speaker to engage

with the dream's significance while simultaneously offering a qualified interpretive framework. The final utterance by Speaker 1, in which he describes his physical fatigue and his decision to go to the gym, elaborates on the personal narrative and communicates the dream's tangible impact on his behaviour, reinforcing its reported significance.

4.5.2.3 Perlocutionary Act

At the perlocutionary dimension, the utterances in this segment generate effects of intimacy, curiosity, and engagement.

The extended personal narrative beginning with *"I had the most bizarre dream I've ever had in my life last night"* produces an immediate perlocutionary effect of curiosity and engagement, as the vivid and unusual nature of the dream draws listeners into the personal world of the host before any topical content has been introduced. The descriptive detail of the dream beings with big heads, large eyes, playful behaviour, and a sense of genuine communication produces a further perlocutionary effect of intrigue and imaginative participation, inviting them to visualise and interpret the experience alongside the speaker. Speaker 2's interpretive response *"Your subconscious is trying to tell you something. And the fact that it felt very important means your subconscious thinks it's very important"* produces a perlocutionary effect of validation and intellectual engagement, framing the personal narrative as worthy of serious consideration and thereby elevating the register of the exchange from a mere personal anecdote to something more philosophically resonant.

4.5.3 Level Three: Searle's Classification of Illocutionary Acts

4.5.3.1 Assertives

Assertive acts are a prevalent category in this excerpt, reflecting the dominant communicative function of the pre-talking segment: sharing and interpreting a personal experience.

Speaker 1's narration of his dream *"I was in some weird corridor that looked like a building but was odd, very strange"* and *"I was encountering these beings that looked like people but very different"* constitutes a series of assertives in which the speaker commits to the truth of descriptive propositions about his dream experience. The utterance *"I got up at 3:30 in the morning and went to the gym"* is likewise an assertive, asserting a factual proposition about the speaker's behaviour following the dream. Speaker 2's interpretive assertions *"Your subconscious is trying to tell you something"* and *"The fact that it felt very important means your subconscious thinks it's very important"* are further assertives, in which the speaker commits to evaluative propositions about the psychological significance of the dream.

Speaker 1's hedged assertion, *"I want to read into this because I know it's just a dream,"* occupies a notably self-aware position within the assertive continuum, as the speaker simultaneously commits to interpreting the dream while qualifying his epistemic confidence in its meaning.

4.5.3.2 Expressives

Expressive acts, while less frequent than assertives in this excerpt, perform an important relational function at the opening of the segment and at key moments within the personal narrative. The opening greeting exchange *"Good to see you, my friend"* and *"Joe, always so great to see you, brother"* constitutes paradigmatic expressives, communicating the speakers' positive affective dispositions towards each other and establishing an immediate atmosphere of warmth and familiarity. Speaker 2's encouragement *"You should read into it"* carries an expressive dimension alongside its directive force, communicating a supportive and validating attitude towards the co-speaker's experience.

The recurring exclamatory quality of Speaker 1's narrative, particularly in utterances such as *"It was the most realistic dream I've ever had in my life"* likewise carries a strong expressive dimension, communicating the psychological states of astonishment and lingering unease that the dream produced.

4.5.3.3 Directives

Directive acts appear briefly but significantly in this excerpt. Speaker 2's utterance *"You should read into it because it's a dream, so it doesn't make it right. But your subconscious is trying to tell you something"* functions as an implicit directive, encouraging Speaker 1 to engage seriously with the interpretive significance of his dream. While grammatically structured as an assertive, the modal construction *"you should"* gives the utterance a clear directive dimension, in which the speaker attempts to influence the co-speaker's subsequent behaviour or thinking. This directive validates the personal narrative and positions the dream as worthy of reflection, sustaining the pre-talking exchange and deepening its communicative significance.

4.5.3.4 Commissives

A commissive dimension is identifiable in Speaker 1's utterance *"I want to read into this because I know it's just a dream"* in which the speaker implicitly interprets the dream while simultaneously acknowledging the epistemic limitations of doing so; in this case, the commitment is tentative and hedged, placing the utterance towards the weaker end of the commissive continuum.

4.6

Podcast: *Crime Junkie*

Episode Title: "Unraveling Family Secrets"

Excerpt Five:

Speaker 1 — Ashley (00:00): *Ok, Brit, remember how growing up on Nancy Drew made us think that like every investigation had an answer?*

Speaker 2 — Brit (00:06): *Yeah, like if you just followed the clues long enough, everything would start to make sense.*

Speaker 1 — Ashley (00:10): *Except that's not real life. Like the more we've gone down the rabbit hole, the longer we've been crime junkies, we know that that's not always the case. Sometimes all we're left with is the unknown, and I love a mystery,*

especially one with theories to explore. So of course you know I'm obsessed with everything supernatural.

Speaker 2 — Brit (00:27): *I'm so obsessed. You used to host a show about it.*

Speaker 1 — Ashley (00:30): *Yeah, and I don't host anymore. I have passed the baton, but I still listen to that show every week.*

This excerpt is drawn from an episode of the *Crime Junkie* podcast, hosted by Ashley Flowers (Speaker 1) and Brit Prawat (Speaker 2). *Crime Junkie* is an American true crime podcast hosted by Ashley Flowers and her lifelong best friend, Brit Prawat. It was launched in December 2017 and is produced by Audiochuck Media Company.

The podcast releases weekly episodes covering solved and unsolved murders, missing persons, and criminal investigations. The episode entitled "Unraveling Family Secrets" investigates the suspicious deaths of a mother and her son, both initially ruled as suicides, and follows the decades-long investigation by the surviving daughter into what she believes were staged homicides.

4.6.1 Level One: Pre-talking

Pre-talking in this excerpt is notably brief, reflecting the genre conventions of true crime podcasting, in which hosts typically move quickly into the case narrative with minimal opening interaction.

It is Speaker 1 (Ashley Flowers) who initiates the pre-talking by posing a reflective question to her co-host about a shared childhood experience before the episode's main content formally begins.

Speaker 2 (Brit Prawat) responds briefly before Ashley extends the exchange into a reflection on their shared experience as crime podcasters. The pre-talking ends naturally at 00:30 when Ashley transitions to a podcast promotion, after which the formal episode opening begins.

Two clear examples of pre-talking are identifiable in this excerpt. First, Ashley's opening question at (00:00), *"Ok, Brit, remember how growing up on Nancy Drew made us think that like every investigation had an answer?"* represents a moment of personal reminiscence that bears no direct relation to the specific case being introduced and functions exclusively as pre-talking, establishing a reflective and conversational tone before the episode's content begins. Second, Brit's response at 00:27 is *"I'm so obsessed. You used to host a show about it"* constitutes a further instance of pre-talking, in which the co-host contributes a personal evaluative remark that sustains the informal, friendship-based register of the opening exchange before the transition into promotional and case content

4.6.2 Level Two: Austin's Speech Acts

4.6.2.1 Locutionary Act

At the locutionary dimension, the speakers produce a small but varied sequence of utterances. Speaker 1 opens with a memory-invoking interrogative, *"Ok, Brit, remember how growing up on Nancy Drew made us think that like every investigation had an answer?"*, that is grammatically well-formed and semantically clear, referencing a shared cultural and personal experience as the basis for the opening exchange. Speaker 2 responds with a brief confirmatory declarative *"Yeah, like if you just followed the clues long enough, everything would start to make sense"* that is likewise grammatically coherent and directly responsive to the preceding question. Speaker 1 then produces an extended evaluative sequence in which she contrasts the expectations shaped by childhood reading with the realities of true-crime investigation, culminating in a personal disclosure of her enthusiasm for mystery and the supernatural. Speaker 2's response *"I'm so obsessed. You used to host a show about it"* is brief and colloquial, and Speaker 1's closing utterance *"Yeah, and I don't host anymore. I have passed the baton, but I still listen to that show every week"* is a grammatically complete declarative that provides factual clarification regarding her current relationship with the referenced programme. At the locutionary dimension, therefore, the segment is characterised by a natural, conversational exchange between two familiar interlocutors, produced in the informal register characteristic of the podcast's communicative identity.

4.6.2.2 Illocutionary Act

At the illocutionary dimension, the utterances in this segment perform a concentrated but varied range of communicative functions. Speaker 1's opening interrogative *"Ok, Brit, remember how growing up on Nancy Drew made us think that like every investigation had an answer?"* performs the act of invoking a shared memory and simultaneously positioning that memory as a thematic entry point into the episode's subject matter, connecting the personal and the professional in a single communicative move.

Speaker 2's confirmatory response validates the shared experience and aligns herself with the evaluative premise that childhood detective fiction created unrealistic expectations about the nature of criminal investigation. Speaker 1's extended reflection *"The more we've gone down the rabbit hole, the longer we've been crime junkies, we know that that's not always the case"* asserts a collectively held insight about the nature of true crime.

It also invokes the shared identity of both speakers as experienced crime podcasters. The disclosure *"I love a mystery, especially one with theories to explore"* performs the act of expressing personal enthusiasm, while *"you know I'm obsessed with everything supernatural"* asserts a personal characteristic that the co-host is presumed already to know, reflecting the intimate, friendship-based communicative relationship between the two speakers. Speaker 2's response *"I'm so obsessed. You used to host a show about it"* performs the acts of expressing shared enthusiasm and asserting a biographical fact about the co-host, while Speaker 1's closing clarification updates the co-host on her current relationship with the referenced programme.

4.6.2.3 Perlocutionary Act

At the perlocutionary dimension, the utterances in this segment generate effects of thematic anticipation, relational warmth, and alignment. Speaker 1's opening question, invoking the shared childhood experience of reading Nancy Drew, produces a perlocutionary effect of nostalgic recognition among listeners, many of whom are likely to have shared similar formative experiences with detective fiction

and who are thereby invited into the personal world of the hosts before the episode's content has formally begun. The extended reflection that follows, contrasting the neat resolutions of fictional investigations with the messy realities of true crime, produces a perlocutionary effect of thematic preparation, gently orienting the listeners towards the episode's central preoccupation with unresolved and ambiguous cases.

Speaker 2's enthusiastic response *"I'm so obsessed"* produces a perlocutionary effect of shared enthusiasm and collective identity. The overall perlocutionary effect of the segment, despite its brevity, is one of intimate relational connection and thematic anticipation; the podcasters are drawn into the hosts' shared world and prepared emotionally and intellectually for the case that follows.

4.6.3 Level Three: Searle's Classification of Illocutionary Acts

4.6.3.1 Assertives

Assertive acts are prevalent category in this excerpt, reflecting the speakers' primary communicative goal of sharing personal observations, evaluative reflections, and factual claims during the pre-talking exchange.

Speaker 2's confirmatory response, *"Yeah, like if you just followed the clues long enough, everything would start to make sense"* is a paradigmatic assertive, committing the speaker to the truth of a proposition about the expectations generated by childhood detective fiction. Speaker 1's reflective assertion *"the more we've gone down the rabbit hole, the longer we've been crime junkies, we know that that's not always the case"* is likewise an assertive, committing the speaker to a collectively held evaluative proposition about the nature of true crime investigation.

Speaker 1's personal disclosures *"I love a mystery"* and *"you know I'm obsessed with everything supernatural"* are further assertives, committing the speaker to propositions about her own personal characteristics and enthusiasms. Speaker 1's closing clarification: *"I don't host anymore. I have passed the baton, but I still listen to that show every week"* constitutes a factual assertive, committing the

speaker to the truth of a biographical proposition about her current professional activities.

4.6.3.2 Expressives

Expressive acts, while brief, perform an important relational function in this excerpt, establishing the affective register of the opening exchange and communicating the shared enthusiasm that characterises the hosts' communicative relationship. Speaker 1's disclosure *"I love a mystery, especially one with theories to explore"* constitutes a paradigmatic expressive, communicating a strong positive psychological state of enthusiasm and intellectual engagement.

Speaker 2's enthusiastic affirmation, *"I'm so obsessed,"* is likewise expressive, conveying a shared psychological state of enthusiasm that effectively aligns her with the co-host. These expressive acts, though few, are central to the relational function of the pre-talking segment, establishing the warm, friendship-based communicative atmosphere that is a defining characteristic of *Crime Junkie's* host dynamic.

4.6.3.3 Directives

A single directive act is identifiable in this excerpt. Speaker 1's opening question *"Ok, Brit, remember how growing up on Nancy Drew made us think that like every investigation had an answer?"* While primarily functioning as a memory-invoking assertive, it also carries an implicit directive dimension by requesting a confirmatory response from the co-host, thereby initiating the pre-talking exchange.

4.7

Podcast: *Crime Junkie*

Episode Title: "Missing: Sage Smith"

Excerpt Six:

Speaker 1 — Ashley (00:00): Welcome back Crime Junkies, I'm Ashley Flowers.

Speaker 2 — Brit: And I'm Brit.

Speaker 1 — Ashley (00:01:08): *Brit, the story I have today is about the disappearance of Sage Smith. This is one that I remember coming across my Facebook feed a lot in like 2015-16-ish, and I'm sure you saw it too because we get a lot of the same stuff. And after this quick flurry of information I never really heard anything else about it until there was a TV special that came out recently and I thought I have to talk about this on Crime Junkie.*

Speaker 2 — Brit: *Yeah I remember reading a pretty extensive article on it a while back and it was a lot to take in.*

Speaker 1 — Ashley: *Yeah it's a ton of information, it's a really kind of confusing case and there's all these different players but again nothing really happens.*

This excerpt is drawn from an episode of the *Crime Junkie* podcast, hosted by Ashley Flowers (Speaker 1) and Brit Prawat (Speaker 2). The episode, titled "Missing: Sage Smith," was released on June 11, 2018, as part of the podcast's first year of production. The episode investigates the disappearance of Sage Smith, a nineteen-year-old woman from Charlottesville, Virginia, who went missing in November 2012.

4.7.1 Level One: Pre-talking

Pre-talking in this excerpt unfolds across two distinct phases: a formal greeting and host introduction at (00:00), followed by a brief personal exchange between the two hosts at (00:01:08), in which they share personal recollections of first encountering the case before the formal case narrative begins. It is Speaker 1

(Ashley) who carries the greater share of pre-talking, initiating both the greeting and the personal exchange, while Speaker 2 (Brit) responds briefly with her own personal recollection. The pre-talking ends naturally when Ashley transitions into the formal case narrative with *"so Sage's story takes place in November of 2012."*

Two clear examples of pre-talking are identifiable in this excerpt. First, Ashley's personal disclosure at (00:01:08), *"This is one that I remember coming across my Facebook feed a lot in like 2015-16-ish, and I'm sure you saw it too because we get a lot of the same stuff"* represents a moment of genuine personal pre-talking in which the host shares her prior personal encounter with the case before formally introducing it.

Second, Brit's response *"Yeah I remember reading a pretty extensive article on it a while back and it was a lot to take in"* constitutes a further instance of pre-talking in which the co-host contributes her own personal recollection, sustaining the informal conversational register of the opening exchange.

4.7.2 Level Two: Austin's Speech Acts

4.7.2.1 Locutionary Act

At the locutionary dimension, the speakers produce a small but varied sequence of utterances. The opening exchange, Ashley's *"Welcome back Crime Junkies, I'm Ashley Flowers"* and Brit's *"And I'm Brit"* consists of brief, grammatically well-formed greeting and identification utterances that are semantically transparent and conventionally structured.

Ashley's subsequent utterance at (00:01:08) is longer and more complex, comprising a direct address to the co-host, an introduction of the case subject, a personal recollection of first encountering the case on social media, an assumption of shared experience directed at the co-host, and a brief explanation of what prompted the decision to cover the case.

Brit's response *"Yeah I remember reading a pretty extensive article on it a while back and it was a lot to take in"* is a brief, grammatically coherent declarative that confirms a shared prior encounter with the case.

Ashley's closing utterance *"Yeah it's a ton of information, it's a really kind of confusing case and there's all these different players but again nothing really happens"* is a further declarative that provides a preliminary evaluative characterisation of the case. At the locutionary dimension, therefore, the segment is characterised by a natural and efficient sequence of utterances that moves fluidly from formal greeting to personal recollection to preliminary case evaluation within a very brief timeframe.

4.7.2.2 Illocutionary Act

At the illocutionary dimension, the utterances in this segment perform a concentrated but varied range of communicative functions.

The opening greeting utterances welcome the listeners back to the programme and identifying both hosts, establishing the communicative frame of the episode.

Ashley's extended utterance at (00:01:08) performs several overlapping illocutionary acts simultaneously: introducing the case subject to the co-host and the guest, sharing a personal recollection of encountering the case on social media, asserting a shared experience with the co-host through *"I'm sure you saw it too,"* and explaining the motivation for choosing to cover the case. The phrase *"I thought I have to talk about this on Crime Junkie"* performs the act of asserting a personal communicative intention, positioning the decision to cover the case as driven by genuine personal engagement rather than mere editorial selection. Brit's response confirms a shared prior encounter with the case while simultaneously expressing the affective impact of that encounter through the evaluative remark *"it was a lot to take in."* Ashley's closing utterance provides a preliminary evaluative characterisation of the case, framing it as complex and inconclusive before the formal narrative has begun.

4.7.2.3 Perlocutionary Act

At the perlocutionary dimension, the utterances in this segment generate effects of orientation, shared anticipation, and communicative intimacy. The opening greeting utterances produce an immediate perlocutionary effect of orientation and recognition, positioning returning listeners as welcomed participants in a familiar communicative event.

Ashley's personal recollection *"This is one that I remember coming across my Facebook feed a lot in like 2015-16-ish"* produces a perlocutionary effect of relatability and alignment, as many listeners are likely to have encountered the same case through social media and are thereby invited to share in the hosts' personal experience of discovering it.

Brit's response *"it was a lot to take in"* produces a perlocutionary effect of anticipation and emotional preparation, signalling that the case content will be substantial and affecting.

Ashley's closing preliminary characterisation *"it's a really kind of confusing case and there's all these different players but again nothing really happens"* produces a further perlocutionary effect of thematic preparation, managing expectations about the nature of the case before the formal narrative begins.

4.7.3 Level Three: Searle's Classification of Illocutionary Acts

4.7.3.1 Assertives

Assertive acts are the dominant category in this excerpt, reflecting the speakers' primary communicative goals of sharing personal recollections, asserting evaluative observations, and providing preliminary characterisations of the case. Ashley's personal recollection *"This is one that I remember coming across my Facebook feed a lot in like 2015-16-ish"* is a paradigmatic assertive, committing the speaker to the truth of a biographical proposition about her prior personal encounter with the case. The assumption of shared experience *"I'm sure you saw it too because*

we get a lot of the same stuff" is a further assertive, committing the speaker to a proposition about the co-host's likely prior experience.

Brit's response *"I remember reading a pretty extensive article on it a while back and it was a lot to take in"* constitutes a double assertive, committing the speaker to both a factual proposition about her prior reading and an evaluative proposition about its affective impact.

Ashley's closing characterisation *"it's a really kind of confusing case and there's all these different players but again nothing really happens"* is likewise a assertive, committing the speaker to a preliminary evaluative proposition about the nature of the case. The hedging expressions *"really kind of"* and *"again"* soften the assertive force of this utterance, placing it towards the middle of Searle's (1969) assertive continuum.

4.7.3.2 Expressives

Expressive acts, while brief, perform an important relational function at the opening of the segment and within the personal recollection exchange. The opening greeting *"Welcome back Crime Junkies"* constitutes an expressive, communicating Ashley's positive affective disposition towards the podcasters.

Brit's evaluative remark *"it was a lot to take in"* carries a strong expressive dimension alongside its assertive function, communicating a psychological state of being affected or overwhelmed by the case content she had previously encountered.

Ashley's disclosure *"I thought I have to talk about this on Crime Junkie"* likewise carries an expressive dimension, communicating a sense of personal compulsion and enthusiasm that positions the case as one that genuinely captivated the host rather than one selected for purely editorial reasons.

4.7.3.3 Directives

A single implicit directive act is identifiable in this excerpt. Ashley's direct address *"Brit, the story I have today is about the disappearance of Sage Smith"* functions as an implicit directive, signalling to the co-host that she is about to be

addressed and inviting her engagement in the pre-talking exchange that follows. While grammatically structured as an assertive, the explicit naming of the co-host at the opening of the utterance performs the pragmatic function of directing attention and inviting participation.

4.8

Podcast: *Armchair Expert with Dax Shepard*

Episode Title: "Adam Scott Returns"

Excerpt Seven:

Speaker 1 — Dax (00:00:00): *Welcome, welcome, welcome to Armchair Expert. I'm Dax Shepard and I'm joined by the Duchess of Duluth.*

Speaker 2 — Monica (00:00:06): *Hi.*

Speaker 1 — Dax (00:00:21): *Our sweetest friend, Adam Scott, is here today. We discovered that in the interview we realized he was the seventh guest. It does feel like it's been a long time since he's come on, but not that long.*

Speaker 2 — Monica (00:00:39): *No, I just didn't think he was that early.*

Speaker 1 — Dax (00:00:53): *There's a point in the interview where I go, weren't you super into hip-hop? And he's like, no. And I was so discombobulated by that because I'm like, I know I remember this. Were you obsessed with Do The Right Thing and Spike Lee and started wearing African gear? And he's like, a hundred percent.*

Speaker 2 — Monica (00:01:24): *I knew he went through a phase. There was some connective tissue.*

Speaker 3 — Adam (00:03:02): *Yes, this is very nice.*

Speaker 1 — Dax: *I've always known you've had good hair — enviable hair. You can take big swings with your hair. And I would say that's a big swing and I think it might be a bit of a miss.*

Speaker 3 — Adam: *The whole thing just feels a little stupid.*

Speaker 1 — Dax: *No Adam. You can own this. You do have great hair.*

Speaker 2 — Monica (00:04:17): *By the way, it's so different in here. How long have you been in here?*

Speaker 1 — Dax: *Three months. Rob did all of this. It's really nice, homey and well-designed.*

Speaker 3 — Adam: *It's lovely. You can almost forget you're recording.*

This excerpt is drawn from an episode of *Armchair Expert with Dax Shepard*, hosted by Dax Shepard (Speaker 1) and Monica Padman (Speaker 2), and featuring Adam Scott (Speaker 3) as the guest. *Armchair Expert with Dax Shepard* is an American interview podcast hosted by actor, comedian, and filmmaker Dax Shepard alongside his co-host Monica Padman. The podcast was launched in February 2018 and is distributed by Wondery. It features candid, long-form conversations with celebrities, academics, and public figures about what Shepard describes as "the messiness of being human." Adam Scott is an Emmy and Golden Globe-nominated actor and comedian. The episode was released on January 20, 2025.

4.8.1 Level One: Pre-talking

Pre-talking in this excerpt unfolds across two distinct phases, both of which occur before the formal interview with Adam Scott begins. In the first phase, Dax and Monica discuss Adam before he formally joins the conversation, recalling a humorous memory from his previous appearance as the podcast's seventh guest and sharing a personal anecdote about a post-interview text exchange regarding a confusing memory about Adam's cultural interests in his youth.

In the second phase, Adam joins the studio, and the three speakers engage in casual banter about a photograph, Adam's hair, and the newly redesigned studio space before the formal interview begins. It is Speaker 1 (Dax) who carries the

greater share of pre-talking throughout the segment, initiating both phases and sustaining the conversational flow across all three speakers.

Two clear examples of pre-talking are identifiable in this excerpt. First, Dax's humorous personal anecdote at (00:00:53), recalling his confusion about Adam's hip-hop phase and his subsequent post-interview text message clarifying that the phase was actually about Do The Right Thing and Spike Lee, represents a moment of entirely personal and off-topic pre-talking that establishes the informal and self-deprecating register of the opening exchange.

Second, the exchange at (00:03:02) when Adam joins the studio and the three speakers engage in playful banter about his photograph, his hair, and the studio's redesign constitutes a further clear instance of pre-talking, in which casual personal commentary postpones the formal introduction of the interview's main content.

4.8.2 Level Two: Austin's Speech Acts

4.8.2.1 Locutionary Act

At the locutionary dimension, the speakers produce a sequence of utterances that range from conventional opening greetings to informal personal anecdotes and playful evaluative commentary. Dax's triple opening welcome "*Welcome, welcome, welcome to Armchair Expert*" is a rhetorically emphatic but grammatically simple greeting that establishes the programme's characteristic informal and enthusiastic register from the outset. Speaker 1's introduction of Monica as "*the Duchess of Duluth*" departs from institutional convention, employing a playful nickname that signals the established familiarity between the two co-hosts.

The subsequent discussion about Adam being the seventh guest and the humorous anecdote about the hip-hop confusion are produced in the informal, associative register characteristic of naturalistic multi-party spoken discourse, characterised by incomplete sentences, self-correction, and conversational hedging.

When Adam joins at (00:03:02), the utterances shift to a more interpersonally oriented register, with the speakers offering evaluative commentary on a photograph, compliments on hair, and observations about the studio space, all in the spontaneous, unscripted manner that defines this podcast's communicative identity.

4.8.2.2 Illocutionary Act

At the illocutionary dimension, the utterances in this segment perform a rich and varied range of communicative functions. Dax's triple welcome "*Welcome, welcome, welcome to Armchair Expert*" performs the act of formally opening the programme and welcoming both the co-host and the listeners into the communicative space of the episode.

The introduction of Monica as "*the Duchess of Duluth*" playfully identifies the co-host with an affectionate, humorous nickname, establishing the informal register of the exchange. The anecdote about Adam being the seventh guest asserts a biographical fact about the podcast's history, while the humorous confusion about Adam's hip hop phase performs the act of sharing a personal memory that communicates both self-deprecating humour and genuine affection for the guest. The disclosure about the post-interview text message narrates a private communicative exchange, inviting podcasters into the behind-the-scenes world of the podcast. When Adam joins, Dax's compliments about his hair perform the act of expressing a positive evaluative attitude towards the guest's appearance, while Adam's self-deprecating response "*the whole thing just feels a little stupid*" deflects the compliment through humour. Monica's question about how long the studio has been redesigned requests biographical information, and Adam's closing observation "*you can almost forget you're recording*" performs the act of evaluating the studio environment through an assertive that carries a significant implicit dimension, as it draws attention to the very fact of being recorded and thereby foregrounds the meta-communicative awareness that characterises this pre-talking segment.

4.8.2.3 Perlocutionary Act

At the perlocutionary dimension, the utterances in this segment generate effects of warmth, informality, and inclusion. Dax's triple welcome produces an immediate perlocutionary effect of energetic engagement. The humorous anecdote about the hip-hop confusion produces a perlocutionary effect of amusement and relatability.

The disclosure of the post-interview text message produces a perlocutionary effect of intimacy and transparency, positioning everybody as insiders granted access to a private exchange between the host and his guest.

When Adam joins, the playful exchange about his photograph and hair produces a perlocutionary effect of warmth and comfort, communicating the established friendship among the three speakers and inviting listeners to feel similarly welcome in the interaction.

Adam's closing observation *"you can almost forget you're recording"* produces a particularly resonant perlocutionary effect, reminding the hosts that what they are hearing is a genuine, unscripted conversation while simultaneously reassuring them that the informal atmosphere of the pre-talking exchange will characterise the episode as a whole.

4.8.3 Level Three: Searle's Classification of Illocutionary Acts

4.8.3.1 Assertives

Assertive acts are prevalent category in this excerpt, reflecting the speakers' sustained engagement in sharing personal anecdotes, asserting information, and offering evaluative commentary. Dax's assertion that Adam was the seventh guest commits the speaker to the truth of a biographical proposition about the podcast's history. The anecdote about the hip hop confusion, asserting that Adam denied being into hip-hop but later confirmed he was obsessed with Do The Right Thing and Spike Lee, constitutes a series of assertives in which the speaker commits to the

truth of propositions about a shared personal memory and its subsequent clarification.

Monica's brief confirmation *"I knew he went through a phase. There was some connective tissue"* is likewise an assertive, committing the speaker to the truth of a corroborating proposition.

Dax's evaluative assertion about Adam's hair *"I've always known you've had good hair, enviable hair"* commits the speaker to the truth of an evaluative proposition about the guest's appearance. Adam's self-deprecating assertion *"the whole thing just feels a little stupid"* is a further assertive, committing the speaker to a negative self-evaluative proposition. Adam's closing observation *"you can almost forget you're recording"* is a particularly significant assertive, committing the speaker to an evaluative proposition about the studio environment that simultaneously carries a meta-communicative dimension.

4.8.3.2 Expressives

Expressive acts are apparent throughout the excerpt and perform the central relational function of establishing warmth, affection, and shared humour among the three speakers.

Dax's opening welcome *"Welcome, welcome, welcome to Armchair Expert"* constitutes an expressive that communicates enthusiasm and positive affect in the podcast.

The description of Adam as *"our sweetest friend"* serves an expressive function, conveying genuine affection for the guest. Dax's compliment *"you do have great hair"* and Monica's enthusiastic evaluation of the studio space *"it's really lovely"* are further expressives, communicating positive affective attitudes towards the guest and the environment respectively. The shared enthusiasm about Severance Monica's *"I can't wait. So excited. God, it's so good"* constitutes a particularly vivid expressive act, communicating a strong positive psychological state of anticipation that functions relationally to establish common ground between the co-hosts before

the guest formally joins. These expressive acts collectively create the warm, informal atmosphere central to Armchair Expert's communicative identity.

4.8.3.3 Directives

A directive act is identifiable in Monica's question at (00:04:17) "*By the way, it's so different in here. How long have you been in here?*" which functions as a request for factual information directed at the co-host. Searle (1969) defined directives as speech acts whose illocutionary point is to get the hearer to do something; in this case, the question elicits a biographical response about the studio's redesign timeline. Additionally, Dax's implicit encouragement to Adam "*No Adam. You can own this*" carries a directive dimension, functioning as an attempt to influence the guest's self-perception and communicative behaviour, and encouraging him to embrace rather than deflect the compliment.

4.8.3.4 Commissives

A commissive act is identifiable in Dax's enthusiastic recommendation of *Severance* "*I do recommend rewatching it, it is so worth starting from the get-go.*" This utterance commits the speaker to the proposition that people should rewatch the show and implicitly binds him to the endorsement he is making; it is a public recommendation that he and his co-host make.

4.9

Podcast: *Armchair Expert with Dax Shepard*

Episode Title: "Alex Cooper"

Excerpt Eight:

Speaker 1 — Dax (00:01:26): *I'm so in. I already watched it.*

Speaker 3 — Alex: *Stop. You got advanced screeners.*

Speaker 1 — Dax: *Yeah, but it was annoying because it had my email right in the middle, constantly covering everyone's eyes. But I'm that much of a crazy person addicted to that show that I was like, I don't even care. I'm gonna watch it like this.*

Speaker 3 — Alex (00:02:12): *You're not the person I met who has Orna as a therapist, are you?*

Speaker 1 — Dax: *Oh my God, no. But I definitely have joked to her being like, Orna, come on. And she's like, no, it's full conflict of interest.*

Speaker 2 — Monica (00:02:30): *She's so chic and beautiful. She has this aura about her that you can't stop staring at her.*

Speaker 1 — Dax: *There's something voyeuristic about it. I love therapy so much. I could just sit all day and watch anyone in their own session.*

Speaker 3 — Alex (00:03:14): *I paused on my therapy recently. I haven't had a therapist for a couple of months. And Matt the other day was like, I'm going to therapy, do you wanna come? Joking. And I was like, wait, yeah. So we walked there and went into a couples therapy session together with his therapist. I just showed up.*

Speaker 1 — Dax (00:03:40): *Kind of unannounced.*

Speaker 3 — Alex: *Yes. And she was like, nice to meet you. How big of a mind-blowing moment for a therapist, the person your client talks about all the time shows up.*

Speaker 1 — Dax (00:03:55): *I just had a huge kind of issue with this. I have a therapist I love if you need her I can recommend.*

Speaker 3 — Alex: *Okay, yeah, just give her to me.*

This excerpt is drawn from an episode of *Armchair Expert with Dax Shepard*, hosted by Dax Shepard (Speaker 1) and Monica Padman (Speaker 2), and featuring Alex Cooper (Speaker 3) as the guest.

Alex Cooper is an American podcast host, media personality, and creator of *Call Her Daddy*, a widely listened-to podcasts in the world. She is also the subject of the Hulu docu-series *Call Her Alex*, which was premiering at the time of this recording. The episode was released on June 16, 2025.

4.9.1 Level One: Pre-talking

Pre-talking in this excerpt unfolds from the moment Alex Cooper formally joins the conversation at (00:01:26) and extends through a spontaneous and warmly humorous exchange about therapy, a shared admiration for a therapist featured in a television show, and a personal anecdote about Alex unexpectedly joining her husband's therapy session, all of which occur before the formal interview discussion begins. It is Speaker 1 (Dax) who initiates the pre-talking by immediately disclosing his enthusiasm for Alex's documentary, while Speaker 3 (Alex) sustains and develops the exchange through personal narrative and evaluative commentary. Speaker 2 (Monica) contributes briefly but significantly through expressive assessments of the therapist being discussed.

Two clear examples of pre-talking are identifiable in this excerpt. First, Dax's enthusiastic disclosure at (00:01:26) "*I'm so in. I already watched it*" represents a moment of genuine personal pre-talking in which the host shares his emotional response to having watched the guest's documentary before the formal interview begins, establishing an immediate tone of warmth and genuine engagement.

Second, Alex's personal anecdote at (00:03:14) in which she recounts unexpectedly attending her husband's therapy session constitutes a further clear instance of pre-talking, in which the guest shares an entirely personal and off-topic narrative that postpones the formal introduction of the interview's main content and generates the shared humour and intimacy that characterises this segment.

4.9.2 Level Two: Austin's Speech Acts

4.9.2.1 Locutionary Act

At the locutionary dimension, the speakers produce a compact and varied sequence of utterances, ranging from brief exclamations to extended personal narratives.

Dax's opening exclamation *"I'm so in. I already watched it"* is brief, grammatically simple, and affectively charged, departing immediately from any conventional formal greeting and moving directly into personal disclosure. Alex's surprised response *"Stop. You got advanced screeners"* is equally brief and colloquial, produced in the informal register characteristic of naturalistic multi-party podcast discourse. The subsequent exchange about the email watermark covering the screen is produced in the associative, and overlapping style of casual conversation among familiar interlocutors.

Alex's question about Orna *"You're not the person I met who has her as a therapist, are you?"* introduces a more specific referential frame, invoking a shared third party and inviting the co-hosts to a new conversational thread. Monica's evaluative commentary about Orna *"She's so chic and beautiful. She has this aura about her that you can't stop staring at her"* is produced in an enthusiastic and openly admiring register.

Alex's extended personal narrative about pausing her therapy and unexpectedly joining her husband's session is produced in the informal, episodic style common in spontaneous personal storytelling, characterised by fragmented syntax, direct speech quotation, and comic timing.

At the locutionary dimension, the segment is notable for the naturalness and spontaneity of its utterances, which collectively convey the sense of an entirely unscripted and genuinely casual exchange among three familiar speakers.

4.9.2.2 Illocutionary Act

At the illocutionary dimension, the utterances in this segment perform a rich and varied range of communicative functions. Dax's opening disclosure *"I already watched it"* asserts a personal fact while simultaneously expressing enthusiasm and genuine personal investment in the guest's work, positioning the documentary as something the host cared enough about to watch in

advance despite the inconvenience of the watermark. Alex's surprised response, *"Stop. You got advanced screeners,"* expresses disbelief and playfully

challenging the host's claim, while *"You got some screenies"* humorously confirms the same proposition. Alex's question about Orna seeks biographical information about the host while simultaneously introducing the shared subject of therapy that will structure the remainder of the pre-talking exchange. Monica's expressive commentary about Orna communicates an admiring psychological state, reinforcing the shared enthusiasm for the therapist among all three speakers.

Dax's personal disclosure *"I love therapy so much. I could just sit all day and watch anyone in their own session"* asserts a strong personal preference while simultaneously expressing a psychological state of enthusiasm and shared appreciation for the voyeuristic pleasure of witnessing therapeutic encounters.

Alex's personal narrative about joining her husband's therapy session performs multiple-layered illocutionary acts: narrating a personal experience, communicating the comic absurdity of the situation, and implicitly inviting the co-hosts and guests to appreciate the humour of the therapist being confronted with the very person her client talks about. Dax's brief interjection *"Kind of unannounced"* completes and humorously amplifies Alex's narrative.

Dax's closing offer *"I have a therapist I love, if you need her I can recommend"* performs the act of committing to a future course of action, while Alex's response *"Okay, yeah, just give her to me"* performs the act of directing the host to fulfil the offer.

4.9.2.3 Perlocutionary Act

At the perlocutionary dimension, the utterances in this segment generate effects of warmth, shared amusement, and intimacy. Dax's enthusiastic disclosure about having watched the documentary produces an immediate perlocutionary effect of validation and genuine engagement in Alex. This communicates to both the guest and the host that the host's interest in the documentary is authentic rather than merely professional. The exchange about Orna produces a perlocutionary effect of shared enthusiasm and interpersonal alignment, drawing all three speakers and the listeners into a moment of collective appreciation for a third party who is mutually admired. Alex's personal anecdote about unexpectedly joining her husband's therapy

session produces a significant perlocutionary effect of the segment, one of shared amusement and delighted recognition.

The image of Alex walking into her husband's therapist's office unannounced, only to be greeted with *"nice to meet you"* by a professional who has presumably heard about her at length, is inherently comic and deeply relatable, inviting everybody to laugh and to feel the warmth of the informal, confessional atmosphere that defines this podcast. Dax's offer to recommend his therapist produces a perlocutionary effect of generosity and interpersonal closeness, while Alex's immediate acceptance *"just give her to me"* produces a final perlocutionary effect of playful camaraderie that brings the pre-talking exchange to a naturally humorous close.

4.9.3 Level Three: Searle's Classification of Illocutionary Acts

4.9.3.1 Assertives

Assertive acts are apparent throughout the excerpt, reflecting the speakers' sustained engagement in sharing personal disclosures, asserting evaluative propositions, and narrating personal experiences. Dax's assertion *"I already watched it"* commits the speaker to the truth of a biographical proposition about his prior viewing of the documentary.

His subsequent assertion *"it had my email right in the middle, constantly covering everyone's eyes"* is a further assertive, committing the speaker to the truth of a factual claim about the screening experience. Monica's evaluative assertions about Orna *"She's so chic and beautiful. She has this aura about her that you can't stop staring at her"* commit the speaker to the truth of strongly positive evaluative propositions about a third party.

Dax's personal assertion *"I love therapy so much. I could just sit all day and watch anyone in their own session"* commits the speaker to the truth of a proposition about his personal preferences. Alex's extended narrative about joining her husband's therapy session constitutes a series of assertives in which the speaker commits to the truth of biographical propositions about a recent personal experience,

culminating in the humorous meta-communicative assertion *"how big of a mind-blowing moment for a therapist, the person your client talks about all the time shows up"* which commits the speaker to an evaluative proposition about the therapist's hypothetical experience.

4.9.3.2 Expressives

Expressive acts are significant category in this excerpt, performing the central relational work of establishing shared enthusiasm, warmth, and collective amusement among the three speakers. Dax's opening exclamation *"I'm so in"* is a paradigmatic expressive, communicating a strong positive psychological state of enthusiasm and engagement. Alex's surprised response *"Stop"* constitutes a further expressive, communicating a psychological state of delighted disbelief. Monica's admiring commentary about Orna particularly *"She has this aura about her that you can't stop staring at her"* is a richly expressive utterance, communicating an intense positive affective reaction to a third party.

Dax's disclosure *"There's something voyeuristic about it. I love therapy so much"* carries a strong expressive dimension, communicating a psychological state of enthusiastic personal investment.

Alex's comic narration of the therapy session anecdote, particularly the implied emotion of bemused self-awareness in the therapist's response, carries an equally significant expressive dimension, communicating amusement and self-deprecating humour that positions the speaker as relatably imperfect and genuinely funny.

4.9.3.3 Directives

Two directive acts are identifiable in this excerpt. Alex's question *"You're not the person I met who has Orna as a therapist, are you?"* functions as an implicit directive, seeking biographical information from the host while simultaneously introducing the shared subject of therapy into the conversation. Alex's closing response *"Okay, yeah, just give her to me"* constitutes an explicit directive, requesting that Dax fulfil his offer to recommend his therapist.

4.9.3.4 Commissives

A commissive act is identifiable in Dax's offer at (00:03:55) *"I have a therapist I love if you need her I can recommend."* This utterance commits the speaker to a future course of action, namely, recommending his therapist to Alex in accordance with Searle's (1969) definition of commissives as speech acts that bind the speaker to some future behaviour.

The conditional framing *"if you need her"* qualifies the degree of the commitment, placing this utterance towards the softer end of the commissive continuum, while Alex's immediate and enthusiastic acceptance transforms the conditional offer into a mutually agreed-upon future action.

4.10

Podcast: *Huberman Lab*

Episode Title: "How to Build Immense Inner Strength | David Goggins"

Excerpt Nine:

Speaker 1 — Andrew (00:03:39): *David Goggins, welcome.*

Speaker 2 — David (00:03:41): *My man, good to see you again, man.*

Speaker 1 — Andrew (00:03:43): *Great to see you. It was late 2016, early 2017, I believe, when you were in my lab at Stanford.*

Speaker 2 — David (00:03:50): *Yes, sir.*

Speaker 1 — Andrew (00:03:51): *We did a little work later that day down in San Jose and gosh, see you everywhere, but it's not enough. So great to have you here.*

Speaker 2 — David (00:03:58): *Thanks for having me all, brother.*

Speaker 1 — Andrew (00:04:00): *Yeah. You embody discipline and doing hard things.*

Speaker 2 — David (00:04:03): *Right. I think you just start right off with the bold truth. Let's just go there.*

Speaker 1 — Andrew (00:04:13): *But right before we went hot mics, we were talking about learning. Right now you're spending some time learning and doing things that I think most people probably don't typically associate David Goggins with.*

Speaker 2 — David (00:04:22): *Well, most people just look at me as the guy that runs and yells as he's running. And that's while I do that to motivate people, people don't understand that my day is broken up into segments.*

This excerpt is drawn from an episode of the *Huberman Lab* podcast, hosted by Andrew Huberman (Speaker 1) and featuring David Goggins (Speaker 2) as the guest. *Huberman Lab* is an American podcast hosted by Dr. Andrew Huberman, a professor of neurobiology and ophthalmology at Stanford School of Medicine.

The podcast was launched in 2021 and covers topics related to neuroscience, health, and science-based tools for everyday life. David Goggins is a retired United States navy servicemember, ultramarathon runner, and bestselling author widely recognised for his extraordinary mental and physical discipline. The episode was released on January 1, 2024.

4.10.1 Level One: Pre-talking

Pre-talking in this excerpt unfolds from the moment Andrew formally welcomes David Goggins at (00:03:39), following an extended scripted introduction and extends through a brief but interactionally rich exchange before the episode's main discussion formally begins. It is Speaker 1 (Andrew) who initiates and largely sustains the pre-talking, welcoming the guest, recalling a prior personal encounter at Stanford, and referencing a conversation that took place before the recording began. Speaker 2 (David) responds with brief but affectively significant utterances that establish warmth and mutual regard between the two speakers.

Two clear examples of pre-talking are identifiable in this excerpt. First, Andrew's personal reminiscence at (00:03:43) "*It was late 2016, early 2017, I*

believe, when you were in my lab at Stanford. We did a little work later that day down in San Jose and gosh, see you everywhere, but it's not enough" represents a moment of genuine personal pre-talking in which the host recalls a prior meeting with the guest before the main discussion begins, establishing a sense of shared history and interpersonal familiarity.

Second, Andrew's reference to a pre-recording conversation at (00:04:13) *"But right before we went hot mics, we were talking about learning. Right now you're spending some time learning and doing things that I think most people probably don't typically associate David Goggins with"* constitutes a further clear instance of pre-talking, in which the host explicitly references an interaction that occurred before the microphones were activated, bridging the off-air and on-air communicative space

4.10.2 Level Two: Austin's Speech Acts

4.10.2.1 Locutionary Act

At the locutionary dimension, the speakers produce a sequence of utterances that range from brief conventional greetings to more extended personal recollections and evaluative assertions.

Andrew's formal welcome *"David Goggins, welcome"* is grammatically minimal and institutionally conventional. David's response *"My man, good to see you again, man"* is colloquial and affectively warm, departing immediately from the formal register of the welcome. Andrew's subsequent utterance recalling the year of Goggins' visit to his Stanford lab and the work they did together in San Jose is a more extended personal assertion produced in an informal, conversational register characterised by epistemic hedging *"I believe"* and affective commentary *"gosh, see you everywhere, but it's not enough"*. David's brief responses *"Yes, sir"* and *"Thanks for having me all, brother"* are grammatically simple but pragmatically significant, communicating deference and warmth, respectively.

Andrew's compliment *"You embody discipline and doing hard things"* is a grammatically complete evaluative declarative, and David's response *"Right. I think*

you just start right off with the bold truth. Let's just go there" is a multi-part sequence comprising an acknowledgement, a meta-communicative assertion, and an implicit commitment.

Andrew's closing pre-talking utterance, referencing the pre-recording conversation, is a complex declarative that bridges the off-air and on-air communicative frames. David's response marks the transition from pre-talking to the main discussion as he begins to formally characterise his daily routine.

4.10.2.2 Illocutionary Act

At the illocutionary dimension, the utterances in this segment perform a rich and varied range of communicative functions. Andrew's formal welcome serves to receive the guest into the podcast's communicative space. David's *response "My man, good to see you again, man"* performs the act of expressing genuine warmth and mutual recognition, positioning the interaction as one between familiar rather than merely professional acquaintances.

Andrew's personal reminiscence about the Stanford lab visit performs the act of invoking a shared history, asserting a prior personal connection that elevates the relationship beyond a standard host-guest dynamic.

The epistemic hedge *"I believe"* signals the speaker's awareness of potential inaccuracy in the recalled detail, communicating authenticity rather than scripted precision. The affective aside *"gosh, see you everywhere, but it's not enough"* expresses a desire for more frequent contact and communicates genuine personal regard for the guest.

David's compliant response, "Yes, sir," confirms the recalled detail, while "Thanks for having me all, brother" expresses gratitude and simultaneously communicates informality and affective closeness through the address term *"brother."* Andrew's compliment, "You embody discipline and doing hard things," positively evaluates the guest's personal qualities and serves as a form of public affirmation. David's response *"I think you just start right off with the bold truth. Let's just go there"* performs the acts of acknowledging the compliment, asserting a

meta-communicative observation about the host's conversational style, and implicitly committing to the direct and honest register that will characterise the episode.

Most significantly, Andrew's reference to the pre-recording conversation bridges the off-air and on-air communicative frames, inviting everybody into a moment of communicative transparency and drawing them into the sense that they are witnessing a continuation of a genuine personal exchange rather than a scripted performance.

4.10.2.3 Perlocutionary Act

At the perlocutionary dimension, the utterances in this segment generate significant effects of intimacy, authenticity, and engagement. Andrew's personal reminiscence about the Stanford lab visit produces a perlocutionary effect of humanisation and relational depth, positioning both speakers as real people with a shared history rather than as institutional roles, host and guest performing a scripted exchange. David's warm and informal responses produce a perlocutionary effect of authenticity and accessibility, inviting everybody to perceive him as approachable and genuine rather than as the intimidating public persona with which he is widely associated.

Andrew's compliment *"You embody discipline and doing hard things"* produces a perlocutionary effect of affirmation in David, signalling that the episode will explore the qualities that define the guest. Andrew's reference to the pre-recording conversation at (00:04:13) produces a particularly significant perlocutionary effect of communicative transparency.

4.10.3 Level Three: Searle's Classification of Illocutionary Acts

4.10.3.1 Assertives

Assertive acts are apparent throughout this excerpt, reflecting the speakers' engagement in recalling shared history, asserting personal qualities, and characterising their interactional styles. Andrew's personal reminiscence *"It was late 2016, early 2017, I believe, when you were in my lab at Stanford. We did a little work later that day down in San Jose"* constitutes a paradigmatic assertive, committing the speaker to the truth of biographical propositions about a prior shared experience, with the hedge *"I believe"* signalling a degree of epistemic tentativeness that places the utterance towards the middle of Searle's (1969) assertive continuum. David's brief confirmation *"Yes, sir"* is likewise an assertive, committing the speaker to the truth of the preceding assertion.

Andrew's evaluative assertion *"You embody discipline and doing hard things"* is a strong assertive, committing the speaker fully to an evaluative proposition about the guest's personal qualities. David's meta-communicative assertion *"I think you just start right off with the bold truth"* is a further assertive, committing the speaker to a proposition about the host's conversational style, qualified by the epistemic marker *"I think."*

4.10.3.2 Expressives

Expressive acts are a significant category in this excerpt, performing the central relational work of the pre-talking segment. The opening welcome *"David Goggins, welcome"* constitutes an expressive, communicating Andrew's positive affective disposition towards the guest.

David's response *"My man, good to see you again, man"* is a paradigmatic expressive, communicating a strong positive psychological state of warmth, recognition, and mutual regard. Andrew's affective aside *"gosh, see you everywhere, but it's not enough. So great to have you here"* constitutes a further expressive, communicating a genuine desire for more frequent contact and sincere pleasure at the guest's presence.

David's expression of gratitude "*Thanks for having me all, brother*" is likewise an expressive, communicating appreciation and affective closeness through the informal address term "*brother*." These expressive acts collectively establish the warm, intimate, and mutually respectful register that characterises the pre-talking segment and positions the subsequent discussion as a genuine personal exchange rather than a formal institutional interview.

4.10.3.3 Directives

Directive acts appear briefly but significantly in this excerpt. David's utterance "*Let's just go there*" functions as an implicit directive, inviting the host to proceed directly into substantive discussion and committing both speakers to an unfiltered conversational register. This utterance, although brief, performs an important interactional function by establishing the communicative norms for the episode that follows.

Andrew's reference to the pre-recording conversation also carries an implicit directive, inviting David to elaborate on the topic of learning that was raised before the microphones were activated.

4.10.3.4 Commissives

A commissive act is identifiable in David's utterance at (00:04:03) "*Let's just go there. The bold truth.*" The use of "*let's*" commits both speakers to a shared future course of action namely, the adoption of a direct and unfiltered conversational register for the duration of the episode.

This commissive act is particularly significant in the context of the pre-talking segment, as it establishes the communicative contract that will govern the main discussion, reflecting Searle's (1969) definition of commissives as speech acts that bind the speaker to some future behaviour.

4.11

Podcast: *Huberman Lab*

Episode Title: "Male Roles, Obligations and Options for Building a Fulfilling Life | Scott Galloway"

Excerpt Ten:

Speaker 1 — Andrew (00:02:47): *Scott Galloway, welcome.*

Speaker 2 — Scott (00:02:49): *Thanks, man. It's good to see you. Actually, I was nervous driving over here. I like you and respect you. I was trying to figure out why I was nervous — so I really want to do well today. And the last time I had this feeling was when I was going to do Rich Roll's podcast. I really like and respect Rich. And I remember thinking I had that same feeling, I wanted to do well. Anyways, good to be here.*

Speaker 1 — Andrew (00:03:11): *Oh man. Great to have you here. It's funny you say that because I was coming here and I was thinking, yeah, I look up to Scott. I respect him. And we've had one conversation prior to this that ended up being quite an extended conversation. And I told Rob right before coming in here, our producer, I'm fired up to learn from you and just sit down and chat with you.*

Speaker 1 — Andrew (00:03:33): *So I'm actually going to do something differently in this podcast than any other podcast, which is the question I'm about to ask, I normally would do this off camera. I'm going to do it on camera. Coming in here today, it occurred to me that we — how old are you?*

Speaker 2 — Scott (00:03:45): *I'm going to be 62 in November.*

Speaker 1 — Andrew (00:03:48): *62. You look great, man. I can share what you're doing if we get the time, fitness-wise. I'm 50. And the risk we run into, I realize, is that when I was 16, 20, 30, I wanted knowledge, maybe even wisdom, from elders. But I also knew with certainty that they didn't understand a thing about what it was like to be that age at that time. So how do we reconcile that in a discussion like this?*

This excerpt is drawn from an episode of the *Huberman Lab* podcast, hosted by Andrew Huberman (Speaker 1) and featuring Scott Galloway (Speaker 2) as the guest. Scott Galloway is a professor of marketing at New York University's Stern School of Business, a bestselling author, and a widely recognised public educator on topics related to masculinity, economics, and technology. The episode, released in 2025, focuses on masculine roles, obligations, and practical steps to build a fulfilling life.

4.11.1 Level One: Pre-talking

Pre-talking in this excerpt unfolds from the moment Andrew formally welcomes Scott Galloway at (00:02:47) and extends through a sustained personal exchange before the episode's main discussion formally begins. Unlike the preceding Huberman Lab excerpt, in which the pre-talking was characterised by the invocation of a shared past experience, the pre-talking in this segment is defined by a spontaneous exchange of mutual admiration, personal vulnerability, and a reflective meta-communicative question about the limits of generational knowledge. It is Speaker 2 (Scott) who introduces significant pre-talking content, disclosing his nervousness before the recording, while Speaker 1 (Andrew) reciprocates with personal admiration and transitions into a candid reflection on the challenges of speaking meaningfully to younger generations.

Two clear examples of pre-talking are identifiable in this excerpt. First, Scott's disclosure at (00:02:49) *"I was nervous driving over here. I like you and respect you. I was trying to figure out why I was nervous so I really want to do well today"* represents a moment of genuine personal vulnerability and emotional disclosure that bears no direct relation to the episode's main subject matter and functions exclusively to establish an atmosphere of authenticity and mutual regard before the main discussion begins. Second, Andrew's reflective question at (00:03:33) in which he discloses his intention to do something differently in this podcast and poses a candid question about whether two men in their fifties can truly understand what younger men are experiencing.

Additionally, this question constitutes a further and particularly substantive instance of pre-talking, in which the host introduces a personal intellectual concern that is thematically connected to but distinct from the main discussion.

4.11.2 Level Two: Austin's Speech Acts

4.11.2.1 Locutionary Act

At the locutionary dimension, the speakers produce a sequence of utterances ranging from brief conventional greetings to extended personal disclosures and reflective philosophical questions. Andrew's formal welcome "*Scott Galloway, welcome*" is brief and institutionally conventional.

Scott's response, however, immediately departs from conventional formality, producing a multi-part sequence comprising a greeting, a disclosure of pre-recording nervousness, an expression of personal admiration for the host, a speculative question about the source of his nervousness, a statement of personal motivation, a comparative anecdote about a prior podcast experience, and a closing expression of gratitude for being present. Each component is grammatically well-formed and semantically transparent, produced in the informal and spontaneous register characteristic of naturalistic podcast discourse.

Andrew's extended response, comprising an expression of surprise and warmth, a reciprocal disclosure of personal admiration, a reference to a prior conversation, and a statement of anticipation, is likewise informal and conversational in character. Andrew's subsequent sequence, beginning with his declaration of intention to do something differently, introduces a more reflective register, culminating in a philosophical question about the limits of generational knowledge that bridges the pre-talking phase and the episode's main intellectual content.

4.11.2.2 Illocutionary Act

At the illocutionary dimension, the utterances in this segment perform an exceptionally rich and varied range of communicative functions. Andrew's formal welcome receives the guest into the communicative space of the programme. Scott's disclosure "*I was nervous driving over here*" performs the act of expressing a psychological state of vulnerability and anxiety, while the subsequent explanation "*I like you and respect you. I was trying to figure out why I was nervous*" performs the act of asserting the source of that nervousness, positioning it as a product of genuine admiration rather than mere professional apprehension.

The anecdote about Rich Roll's podcast serves to assert a personal comparison, offering a specific prior instance as evidence of the sincerity of the emotional disclosure. Andrew's response expresses warmth, reciprocates the admiration, affirms the shared history between the two speakers, and conveys anticipation for the conversation ahead.

The declaration "*I'm actually going to do something different in this podcast than any other podcast*" performs a particularly significant illocutionary act: it announces a departure from established convention, signals the meta-communicative significance of what follows, and positions the ensuing question as unusually important.

The subsequent question about whether two men in their fifties can genuinely understand the experiences of younger men poses an intellectual challenge to both speakers, inviting Scott to reflect honestly on the limitations of his own perspective before the main discussion begins.

4.11.2.3 Perlocutionary Act

At the perlocutionary dimension, the utterances in this segment generate profound effects of authenticity, intellectual engagement, and trust.

Scott's disclosure of pre-recording nervousness produces an immediate and powerful perlocutionary effect of humanisation, inviting everybody to perceive a

widely admired public intellectual as vulnerable and emotionally present rather than as a polished media personality performing confidence.

This effect is amplified by Andrew's reciprocal disclosure of personal admiration, which signals that the exchange they are witnessing is genuinely mutual rather than merely performative.

Andrew's declaration of intent to do something differently, asking on camera a question he would normally reserve for off-camera conversation, produces a perlocutionary effect of communicative transparency and inclusion, positioning the listeners as privileged witnesses to an unusually candid pre-discussion exchange. The philosophical question about generational knowledge produces a further perlocutionary effect of intellectual anticipation.

This suggests that the conversation will engage seriously with the epistemological challenges inherent in cross-generational discourse, a question that is both personally relevant and thematically central to the episode.

4.11.3 Level Three: Searle's Classification of Illocutionary Acts

4.11.3.1 Assertives

Assertive acts are apparent throughout this excerpt, reflecting the speakers' sustained engagement in sharing personal disclosures, asserting biographical facts, and characterising their own and each other's qualities.

Scott's disclosure *"I was nervous driving over here. I like you and respect you"* constitutes a double assertive, committing the speaker to the truth of both a psychological state and an evaluative proposition about the host. The comparative anecdote about Rich Roll's podcast *"the last time I had this feeling was when I was going to do Rich Roll's podcast"* is a further assertive, committing the speaker to the truth of a biographical proposition.

Andrew's assertion *"we've had one conversation prior to this that ended up being quite an extended conversation"* is likewise an assertive, committing the speaker to the truth of a factual claim about prior shared history. Andrew's

evaluative assertion *"You look great, man"* and the biographical disclosure *"I'm 50"* are further assertives. The reflective assertion that closes the pre-talking segment *"I also knew with certainty that they didn't understand a thing about what it was like to be that age at that time"* is a particularly significant assertive, committing the speaker to a general evaluative proposition about intergenerational understanding that frames the entire intellectual agenda of the episode.

4.11.3.2 Expressives

Expressive acts are functionally apparent category in this excerpt, performing the central relational work of the pre-talking segment. Andrew's opening welcome *"Scott Galloway, welcome"* constitutes a formal expressive.

Scott's *"It's good to see you"* and Andrew's *"Great to have you here"* are paradigmatic expressives communicating mutual positive regard. Scott's disclosure of nervousness *"I was nervous driving over here"* constitutes a uniquely powerful expressive, communicating a psychological state of vulnerability and genuine admiration.

Andrew's reciprocal expression *"I'm fired up to learn from you and just sit down and chat with you"* is further expressive, communicating enthusiasm and anticipation.

These expressive acts collectively construct a pre-talking atmosphere of unusual emotional authenticity, positioning both speakers as genuinely present and personally invested in the conversation rather than merely executing professional roles.

4.11.3.3 Directives

Two directive acts are identifiable in this excerpt. Andrew's question *"How old are you?"* at (00:03:43) constitutes a direct and explicit directive in the form of an information-seeking question, eliciting a biographical response from the guest.

More significantly, the philosophical question that concludes the pre-talking segment *"So how do we reconcile that in a discussion like this?"* functions as a

broader directive, inviting the guest to engage with a genuine intellectual challenge and to provide a response that will shape the framing of the entire episode.

This directive act is particularly notable in the context of pre-talking analysis, as it represents a case in which the pre-talking phase is used to establish the intellectual and epistemological terms of the main discussion before that discussion has formally begun.

4.11.3.4 Commissives

A commissive act is identifiable in Andrew's utterance *"I'm actually going to do something differently in this podcast than any other podcast, which is the question I'm about to ask, I normally would do this off camera. I'm going to do it on camera."*

This utterance commits the speaker to a specific future course of action, asking on camera a question he would normally reserve for off-air conversation, binding him to a departure from his established communicative practice. Commissives are speech acts that commit the speaker to some future behaviour; in this case, the commitment is explicit, public, and deliberately foregrounded, positioning the ensuing question as significant and unusual.

4.12

Podcast: *The Mel Robbins Podcast*

Episode Title: "How to Find Your Purpose & Design the Life You Want"

Excerpt Eleven:

Speaker 1 — Mel (00:04:05): *I just have to say, I am unbelievably thrilled that you're here. I can't believe that I'm sitting across from you actually. I'm like, pinch me, pinch me.*

Speaker 2 — Martha (00:04:15): *I feel the same way. I feel like I know you because you've been in my life for so long and I just am eternally grateful that you got on a plane and you are taking the time to be with me and the person who's listening.*

Speaker 1 — Mel (00:04:30): *Wow. I just — I am so honored to be here and it's like we're just looking in the mirror here because we've both had parasocial relationships with each other. I feel like you're talking to me all the time and it's just such an honor to be here.*

Speaker 1 — Mel (00:05:00): *And I've thought a lot about how I wanted to start our conversation. And I'd like to start it by telling you a personal story. I have been waiting for this day to be able to get you on the Mel Robbins podcast.*

I walked into the Boston Convention Center, sat down in a chair, and a woman I had never seen walked on stage and started talking — and it was you.

Speaker 2 — Martha (00:06:52): *Oh my goodness.*

Speaker 1 — Mel: *I don't even remember a word that you said, but I remember feeling — I want to be doing that. And I've been waiting 19 years to meet you.*

Speaker 2 — Martha (00:09:23): *It's like throwing a message out in a bottle and just wondering, did anyone pick it up? And then to have you say, I found the message you left in the bottle and I picked it up. It's an answer to my prayers to feel heard and seen the way we all want to feel heard and seen.*

Speaker 1 — Mel (00:10:01): *Well, I love you for starting the spark.*

This excerpt is drawn from an episode of *The Mel Robbins Podcast*, hosted by Mel Robbins (Speaker 1) and featuring Dr. Martha Beck (Speaker 2) as the guest.

The Mel Robbins Podcast is an American self-improvement and motivational podcast hosted by Mel Robbins, a New York Times bestselling author, motivational speaker, and former CNN legal analyst.

The podcast was launched in 2022 and is syndicated in 194 countries. Dr. Martha Beck is a world-renowned life coach who holds three sociology degrees from Harvard University, is a six-time New York Times bestselling author, and is widely known as Oprah Winfrey's life coach. The episode was released on January 23, 2025.

4.12.1 Level One: Pre-talking

Pre-talking in this excerpt is characterised by a considerable degree of emotional intensity and personal intimacy, unfolding as a sustained exchange of mutual admiration, personal disclosure, and shared emotional connection between the host and her guest.

It is Speaker 1 (Mel) who initiates and largely shapes the pre-talking segment, expressing overwhelming excitement at meeting her guest in person for the first time and sharing a deeply personal story about the life-changing impact that Martha Beck's work had on her nearly two decades earlier. Speaker 2 (Martha) responds with an equally personal and emotionally resonant reflection, comparing the experience to throwing a message in a bottle and finally receiving confirmation that it was found. The pre-talking ends naturally when Mel transitions into the formal coaching discussion.

Two clear examples of pre-talking are identifiable in this excerpt. First, Mel's expression of disbelief and overwhelming emotion at (00:04:05) *"I can't believe that I'm sitting across from you actually. I'm like, pinch me, pinch me"* represents a moment of genuine emotional pre-talking that bears no relation to the episode's main coaching content and functions exclusively to establish the affective register of the opening exchange. Second, the exchange at (00:09:23) in which Martha reflects on the experience of throwing a message in a bottle and Mel responds with *"I love you for starting the spark"* constitutes a further deeply personal instance of pre-talking, in which both speakers arrive at a moment of shared emotional recognition and mutual gratitude before the formal discussion begins.

4.12.2 Level Two: Austin's Speech Acts

4.12.2.1 Locutionary Act

At the locutionary dimension, the speakers produce a sequence of utterances ranging from brief exclamations to extended personal narratives. Mel's opening utterances *"I am unbelievably thrilled that you're here"* and *"I can't believe that I'm sitting across from you actually. I'm like, pinch me, pinch me"* are grammatically simple but affectively complex, employing colloquial idiom and emphatic repetition to communicate a state of emotional overwhelm.

Martha's response *"I feel the same way. I feel like I know you because you've been in my life for so long"* is a compound declarative produced in an informal register that communicates mutual recognition and long-standing familiarity. Mel's reflective assertion *"it's like we're just looking in the mirror here because we've both had parasocial relationships with each other"* introduces a more analytical register, employing the concept of a parasocial relationship to characterise the nature of their prior connection. Mel's personal narrative recounting her experience of attending an Oprah Winfrey conference in Boston in 2005 and hearing Martha Beck speak for the first time is an extended assertive sequence produced in the informal, conversational register characteristic of autobiographical disclosure.

Martha's brief but emotionally charged exclamation *"Oh my goodness"* constitutes a minimal utterance whose locutionary simplicity belies its profound affective significance. Martha's extended metaphorical reflection comparing her public speaking to throwing a message in a bottle is produced in a poetic and figurative register that departs significantly from the functional language of the opening greetings.

At the locutionary dimension, therefore, the segment is characterised by a wide variety of utterance types and registers, reflecting the emotional and interpersonal complexity of the exchange.

4.12.2.2 Illocutionary Act

At the illocutionary dimension, the utterances in this segment perform an exceptionally rich and varied range of communicative functions. Mel's opening exclamation *"I am unbelievably thrilled that you're here"* performs the act of expressing profound positive emotion directed at the guest's presence, while *"I can't believe that I'm sitting across from you actually. I'm like, pinch me, pinch me"* performs the act of communicating emotional disbelief and overwhelm, positioning the meeting as an almost surreal realisation of a long-held aspiration.

Martha's response *"I feel the same way. I feel like I know you because you've been in my life for so long"* performs the dual acts of reciprocating the emotional acknowledgement and asserting a sense of pre-existing familiarity rooted in long-term parasocial engagement.

Mel's mirror analogy *"it's like we're just looking in the mirror here because we've both had parasocial relationships with each other"* performs the act of naming and framing the nature of their prior connection, simultaneously asserting a factual proposition about the structure of their relationship and expressing the affective significance of that connection.

Mel's personal narrative shares a biographical experience of profound significance, communicating to Martha the specific, concrete impact that her work has had on the host's life and career. Martha's exclamation *"Oh my goodness"* expresses an emotional reaction, and her subsequent metaphorical reflection comparing her speaking to throwing a message in a bottle performs the act of expressing the emotional experience of public communication as an act of faith, while simultaneously communicating the profound significance of Mel's disclosure as a form of confirmation and validation. Mel's closing declaration *"I love you for starting the spark"* performs the act of expressing gratitude and affection, bringing the pre-talking exchange to an emotionally resonant close.

4.12.2.3 Perlocutionary Act

At the perlocutionary dimension, the utterances in this segment generate effects of profound emotional intimacy, addressee identification, and shared humanity that are unparalleled among the excerpts analysed in this chapter. Mel's expression of disbelief and overwhelm "*I can't believe that I'm sitting across from you. I'm like, pinch me, pinch me*" produces an immediate perlocutionary effect of emotional engagement, drawing listeners into the host's personal world and inviting them to share vicariously in the significance of the moment.

Martha's disclosure that she feels she knows Mel because "*you've been in my life for so long*" produces a perlocutionary effect of mutual recognition and validation, communicating that the parasocial relationships they themselves may have formed with public figures are real and meaningful.

Mel's personal narrative recounting the moment in 2005 when Martha Beck's words set her on the path that eventually led to hosting this podcast produces a powerful perlocutionary effect of inspiration and possibility, communicating to the listener that transformative change can begin with a single moment of connection. Martha's bottle metaphor produces a perlocutionary effect of poignant emotional resonance, inviting the everybody to understand the experience of the speaker, anyone who communicates publicly, teaches, or creates as an act of faith in the possibility of being heard.

Mel's closing declaration of love produces a perlocutionary effect of warmth, closure, and shared emotional satisfaction, bringing the pre-talking phase to an affectively complete conclusion.

4.12.3 Level Three: Searle's Classification of Illocutionary Acts

4.12.3.1 Assertives

Assertive acts are apparent throughout this excerpt, reflecting the speakers' sustained engagement in sharing personal disclosures, asserting biographical facts, and characterising the nature of their prior relationship. Mel's assertion "*we've both*

had parasocial relationships with each other. I feel like you're talking to me all the time" is a paradigmatic assertive, committing the speaker to the truth of an evaluative proposition about the nature of their prior connection.

The biographical narrative asserting that Mel attended an Oprah Winfrey conference in 2005, heard Martha Beck speak, and felt an immediate life-changing impact constitutes a series of assertives in which the speaker commits to the truth of propositions about a personal experience of profound significance.

Martha's reflective assertion *"It's like throwing a message out in a bottle and just wondering, did anyone pick it up?"* is likewise an assertive, committing the speaker to a metaphorical proposition about the experience of public communication as an act of uncertain faith.

These assertive acts collectively construct a detailed and emotionally rich account of the prior relationship between the two speakers. These devices provide a biographical context necessary to appreciate the full significance of the meeting.

4.12.3.2 Expressives

Expressive acts are dominant and functionally central category in this excerpt, performing the primary communicative work of the pre-talking segment.

Mel's opening exclamations *"I am unbelievably thrilled that you're here"* and *"I can't believe that I'm sitting across from you. I'm like, pinch me, pinch me"* are paradigmatic expressives, communicating psychological states of joy, disbelief, and overwhelm. Martha's reciprocal expression *"I feel the same way"* and *"I just am eternally grateful"* is likewise a powerful expressive, communicating gratitude and mutual recognition.

Mel's expression of honour *"I am so honored to be here"* and her declaration at the close of the segment *"I love you for starting the spark"* constitute further expressives of gratitude and affection.

Martha's brief exclamation *"Oh my goodness"* despite its locutionary minimalism, constitutes emotionally charged expressives in the excerpt,

communicating a psychological state of profound surprise and emotional impact in response to Mel's personal narrative.

Martha's closing reflection *"it's an answer to my prayers to feel heard and seen the way we all want to feel heard and seen"* constitutes an expressive that communicates a psychological state of deep validation and spiritual gratitude.

4.12.3.3 Directives

A single implicit directive is identifiable in this excerpt. Mel's statement *"I'd like to start it by telling you a personal story"* carries an implicit directive dimension, signalling to Martha that she should listen and receive the narrative that follows, and inviting her to respond when the narrative is complete. This implicit directive is gentle and relational in character, reflecting the warm and reciprocal communicative dynamic that characterises the pre-talking exchange.

4.12.3.4 Commissives

A commissive act is identifiable in Mel's statement *"I have been waiting for this day to be able to get you on the Mel Robbins podcast"* which implicitly commits the speaker to the proposition that she has consistently desired and worked towards this meeting, positioning the present moment as the fulfilment of a long-standing personal and professional commitment.

The commissive dimension is retrospective, affirming the sustained nature of the speaker's investment in making this meeting happen.

4.13

Podcast: *The Mel Robbins Podcast*

Episode Title: "Reinvent Yourself: How to Let Go of Past Mistakes and Create a New Version of You"

Excerpt Twelve:

Speaker 1 — Mel (00:05:10): *So Charlamagne, welcome to the Mel Robbins podcast. I'm so thrilled that you're here.*

Speaker 2 — Charlamagne (00:05:14): *Thank you for having me, Mel. I am a huge fan of yours.*

Speaker 1 — Mel: *And the feeling is definitely mutual.*

Speaker 2 — Charlamagne (00:05:20): *You know, I brought my Let Them Theory book in here and it's so funny. Last week my wife comes to me and says, I ordered you a book — you need to read it immediately because I've been complaining about some things. And it came and it was the Let Them Theory. And I was like, oh yeah, I'm doing Mel's podcast on Wednesday.*

And she was like, really? And then today she sent me tickets because you're going to be in New York at the Beacon Theater.

Speaker 1 — Mel: *Yes. That's just good.*

Speaker 2 — Charlamagne: *I was like, wow, I'm literally doing our show on Wednesday.*

Speaker 1 — Mel (00:05:51): *Well, we are destined to be together today. And I'm going to come see you in April on your show. So this is the beginning of a lot of amazing things that we're going to do.*

This excerpt is drawn from an episode of *The Mel Robbins Podcast*, hosted by Mel Robbins (Speaker 1) and featuring Charlamagne Tha Good (Speaker 2) as the guest.

Charlamagne Tha Good is a Radio Hall of Famer, co-host of *The Breakfast Club*, a three-time New York Times bestselling author, and an Emmy Award-winning executive producer. The episode was released on April 7, 2025, and focuses on the themes of redemption, reinvention, and personal transformation.

4.13.1 Level One: Pre-talking

Pre-talking in this excerpt begins at (00:05:10), when Mel formally welcomes Charlamagne, and continues through a brief but genuinely warm and playful exchange before the main discussion formally begins.

Unlike the preceding Mel Robbins excerpt, which was defined by its profound emotional depth and decades-long parasocial history between host and guest, the pre-talking in this segment is characterised by a lighter, more spontaneous quality, built around a charming coincidence involving Mel's book and Charlamagne's wife. It is Speaker 2 (Charlamagne) who introduces a significant pre-talking content, disclosing an amusing personal anecdote about his wife ordering *The Let Them Theory* and then discovering that her husband was already scheduled to appear on Mel's podcast that week.

Two clear examples of pre-talking are identifiable in this excerpt. First, Charlamagne's disclosure at (00:05:20) "*Last week my wife comes to me and says, I ordered you a book — you need to read it immediately... And it came and it was the Let Them Theory. And I was like, oh yeah, I'm doing Mel's podcast on Wednesday.*"

This represents a moment of genuine personal pre-talking in which the guest shares a humorous and relatable anecdote that bears no direct relation to the episode's main content and functions exclusively to establish warmth and informal rapport before the discussion begins.

Second, Mel's interpretive response "*That's just Good*" and her subsequent declaration "*Well, we are destined to be together today*" constitute a further instance of pre-talking in which the host reframes the coincidence as divinely significant, adding a spiritual and personal dimension to the exchange before the formal interview commences.

4.13.2 Level Two: Austin's Speech Acts

4.13.2.1 Locutionary Act

At the locutionary dimension, the speakers produce a compact but varied sequence of utterances. Mel's formal welcome *"So Charlamagne, welcome to the Mel Robbins podcast. I'm so thrilled that you're here"* is grammatically well-formed and institutionally conventional, comprising a direct address, a formal welcome, and an expression of positive affect. Charlamagne's response *"Thank you for having me, Mel. I am a huge fan of yours"* is likewise grammatically complete and semantically transparent, comprising an expression of gratitude and an evaluative assertion.

Mel's reciprocal declaration *"And the feeling is definitely mutual"* is brief and affirmative. Charlamagne's extended anecdote narrating his wife's discovery of Mel's book, his own coincidental scheduling, and the subsequent ticket purchase is produced in an informal, conversational register characterised by spontaneous syntax and colloquial vocabulary.

Mel's brief responses "Yes. That's just Good" and "Well, we are destined to be together today" are grammatically simple, consisting of short declarative clauses with straightforward literal content. At the locutionary dimension, therefore, the segment shifts rapidly in register — from the conventional formality of the institutional welcome to the informal, colloquial phrasing characteristic of personal anecdote.

4.13.2.2 Illocutionary Act

At the illocutionary dimension, the utterances in this segment perform a concentrated but varied range of communicative functions. Mel's formal welcome performs the act of receiving the guest into the communicative space of the programme. Charlamagne's expression of admiration *"I am a huge fan of yours"* performs the act of asserting a positive evaluative disposition towards the host, while Mel's reciprocal declaration *"And the feeling is definitely mutual"* performs the act of affirming a symmetrical regard, establishing the interaction as one between equals who genuinely respect each other. Charlamagne's extended anecdote

performs several layered illocutionary acts simultaneously: sharing a personal experience, communicating the amusing nature of the coincidence, implicitly validating the cultural reach and influence of Mel's book by noting that his wife independently ordered it, and expressing wonder at the chain of coincidences.

Mel's interpretive declaration *"That's just Good"* performs the act of reframing the coincidence as divinely significant, communicating a shared spiritual worldview and inviting Charlamagne into a moment of mutual wonder. Mel's closing declaration *"We are destined to be together today. And I'm going to come see you in April on your show. So this is the beginning of a lot of amazing things that we're going to do"* performs multiple acts: asserting the significance of the meeting, committing to a future reciprocal appearance, and expressing anticipation for a sustained collaborative relationship between the two speakers.

4.13.2.3 Perlocutionary Act

At the perlocutionary dimension, the utterances in this segment generate effects of warmth, shared delight, and engagement. Charlamagne's anecdote about his wife and the book produces an immediate perlocutionary effect of relatability and amusement.

The image of a wife ordering a self-help book for her husband, who turns out to already be booked to appear on that author's podcast, is inherently charming and human, inviting listeners to smile and feel warmly towards both speakers before any substantive content has been introduced.

Mel's spiritual reframing *"That's just Good"* and *"We are destined to be together today"* produces a perlocutionary effect of shared wonder and affective alignment, positioning the meeting not as a professional booking but as a meaningful encounter.

Mel's closing commitment to appear on Charlamagne's show may produce a perlocutionary effect of anticipation, suggesting that the relationship between the two speakers extends beyond this single episode and pointing towards future collaborative encounters.

The overall perlocutionary effect of the segment is one of informal warmth, shared delight in coincidence, and mutual respect, an atmosphere that reflects the broader communicative identity of *The Mel Robbins Podcast* as a platform built on authentic human connection.

4.13.3 Level Three: Searle's Classification of Illocutionary Acts

4.13.3.1 Assertives

Assertive acts are apparent throughout this excerpt, reflecting the speakers' engagement in sharing personal anecdotes, asserting evaluative propositions, and characterising the nature of their relationship. Charlamagne's assertion "*I am a huge fan of yours*" is a paradigmatic assertive, committing the speaker to the truth of an evaluative proposition about his admiration for the host. Mel's reciprocal assertion "*The feeling is definitely mutual*" is likewise an assertive, committing the speaker to a symmetrical evaluative proposition. Charlamagne's anecdote constitutes a series of assertives in which the speaker commits to the truth of biographical propositions about his wife's behaviour, the delivery of the book, and the chain of coincidences that followed.

Mel's interpretive assertion "*We are destined to be together today*" is a further assertive, committing the speaker to a proposition about the significance of the meeting, framed in the language of destiny and divine orchestration.

4.13.3.2 Expressives

Expressive acts are functionally apparent category in this excerpt, performing the central relational work of the pre-talking segment. Mel's opening declaration "*I'm so thrilled that you're here*" is a paradigmatic expressive, communicating a strong positive psychological state of enthusiasm and pleasure at the guest's presence.

Charlamagne's expression of gratitude "*Thank you for having me, Mel*" is likewise an expressive, communicating appreciation and warmth. Mel's spiritual exclamation "*That's just Good*" constitutes a particularly significant expressive,

conveying a psychological state of wonder and spiritual recognition in response to the coincidence Charlamagne has described. This brief utterance is remarkable for the density of its expressive content in just three words.

Mel communicates awe, shared faith, and a sense of providential significance that elevates the pre-talking exchange beyond mere pleasantries. These expressive acts collectively create the warm, spiritually resonant atmosphere that defines the opening of this episode.

4.13.3.3 Commissives

A commissive act is identifiable in Mel's closing declaration *"I'm going to come see you in April on your show. So this is the beginning of a lot of amazing things that we're going to do."* This utterance commits speaker1 to a specific future course of action, attending Charlamagne's show in April, and additionally commits both speakers to an ongoing collaborative relationship. The commitment is explicit, enthusiastic, and forward-looking, positioning the present meeting as the beginning of a sustained mutual engagement rather than a one-off professional encounter.

4.14 Findings

This section provides a summary of the findings identified across the twelve pre-talking excerpts drawn from six American podcasts. The findings are organised into three tables. Table (4.1) summarises the pre-talking features identified across the six podcasts in accordance with Level One of the analyses.

Table (4.2) presents the findings of Level Two, summarising the locutionary, illocutionary, and perlocutionary acts identified in each podcast in accordance with Austin's (1962) tripartite model. Table (4.3) presents the findings of Level Three, classifying the illocutionary acts according to Searle's (1969) taxonomy. A written synthesis follows the three tables and discusses the dominant speech act patterns identified across the corpus as a whole.

Table (4.1) Pre-talking in the Selected Podcasts

Podcast	Pre-taking Features					
	Brief conversation	Interruption	Co-turn	Turn reversal	Guest asking	Host answering
Stuff You Should Know	Hosts exchange humorous banter and wordplay before the main topic	S2 acknowledges the habitual interruption of the co-host	Hosts engage in shared meta-communicative demonstration and collaborative wordplay	Not identified	Not identified	Chuck Bryant responds to Josh Clark's question about comprehension
Joe Rogan Experience	Extended personal conversation precedes the main content in both excerpts	Not identified	Not identified	Gad Saad initiates by reading son's message, reversing the host-led dynamic	Gad Saad asks "How old is he?"	Joe Rogan answers about his son; Bret Weinstein responds to the dream narrative with interpretive commentary
Crime Junkie	Brief personal exchanges between co-hosts precede formal case introduction	Not identified	Not identified	Not identified	Not identified	Brit Prawat responds to Ashley Flowers' prompts with brief personal recollections
Armchair Expert with Dax Shepard	Extended casual multi-speaker exchanges precede the formal interview	Not identified	Dax completes Alex's narrative; three speakers engage in studio banter	Alex Cooper drives the therapy talk; Adam Scott takes the initiative upon joining	Alex Cooper asks Dax about his therapist	Dax responds to Alex's question about his therapist
Huberman Lab	Personal exchanges and mutual admiration precede the scientific discussion	Not identified	Not identified	Scott Galloway discloses pre-recording nervousness before the host formally begins	Not identified	Andrew responds to Scott's vulnerability with admiration and a philosophical challenge
The Mel Robbins Podcast	Emotionally rich exchanges with biographical narratives precede formal content	Not identified	Martha and Mel mirror each other's emotional disclosures collaboratively	Martha Beck uses the bottle metaphor; Charlamagne shares the wife-and-book coincidence	Not identified	Mel receives and emotionally responds to guests' personal disclosures

Table (4.2) Use of Speech Acts in the pre-talking of Selected Podcasts

Podcast	Speech acts		
	Locutionary	Illocutionary	Perlocutionary
Stuff You Should Know	Utterances range from formal institutional declarations to deliberately opaque non-sequiturs; rapid shift from conventional greeting to spontaneous wordplay exploiting semantic double meaning; informal, spontaneous register throughout	Welcoming, identifying hosts, self-characterising, reframing preceding exchange as deliberate educational demonstration; expressing enthusiasm, seeking confirmation, evaluating, asserting factual correction through collaborative humorous wordplay	Entertainment and amusement; authenticity and relatability through self-deprecation; guests guided from confusion to understanding of educational purpose; interpersonal intimacy through shared collaborative humour
Joe Rogan Experience	Brief affective exchanges to embed a personal message in informal conversational register with epistemic hedging; contrast between brief conventional greetings and extended personal dream narrative in informal, fragmented spontaneous register	Complimenting, seeking permission, sharing personal communication, requesting biographical information, expressing evaluative opinions about childhood and digital exposure; narrating dream experience, encouraging engagement with psychological significance, elaborating on behavioural impact	Humanisation and intimacy; relatability and addressee identification; curiosity and imaginative participation through vivid descriptive detail; intellectual validation elevating personal anecdote to philosophically resonant exchange
Crime Junkie	Small varied sequence of memory-invoking interrogative, confirmatory declaratives, and biographical clarification; efficient sequence of conventional greeting, personal recollection, shared assumption, and preliminary evaluative characterisation	Invoking shared memory, validating shared experience, asserting collective insight, expressing personal enthusiasm, updating biographical information; welcoming guests, introducing case, sharing prior personal encounter, providing preliminary case evaluation	Nostalgic recognition drawing attention into hosts' shared world; thematic preparation orients attention toward episode content; shared enthusiasm reinforces community identity; orientation and relatability through shared social media discovery
Armchair Expert with Dax Shepard	Two-phase structure with informal associative register in Excerpt 7; single continuous exchange moving from exclamatory responses to shared therapy discussion to personal anecdote in episodic storytelling style in Excerpt 8	Formally opening programme, playfully identifying co-host, narrating personal memory, complimenting, deflecting compliment through humour, evaluating studio redesign; expressing enthusiasm for documentary, sharing therapy anecdote, narrating personal experience, offering recommendation	Energetic engagement; amusement and meta-communicative transparency positioning hosts as privileged insiders; shared amusement and delighted recognition through comic anecdote; playful camaraderie bringing exchange to humorous close
Huberman Lab	From brief conventional welcome to personal reminiscence with epistemic hedging and meta-	Welcoming, expressing warmth and mutual recognition, invoking shared prior history, complimenting,	Humanisation and relational depth; communicative transparency positioning

	communicative reference to pre-recording conversation; from welcome to extended mutual personal vulnerability, biographical disclosure, and philosophical reflection	bridging off-air and on-air communicative frames; disclosing pre-recording nervousness, asserting admiration, announcing departure from podcast convention, posing philosophical intellectual challenge	podcasters as privileged participants in ongoing exchange; mutual humanisation through extraordinary vulnerability; intellectual anticipation and trust through unusual candour
The Mel Robbins Podcast	Wide variety of registers from exclamatory expressions of disbelief to extended autobiographical narrative and poetic bottle metaphor in Excerpt 11; compact sequence from formal welcome to personal coincidence anecdote to spiritual reframing of meeting in Excerpt 12	Expressing profound disbelief and excitement, reciprocating parasocial recognition, naming the nature of prior connection, sharing life-changing biographical encounter, closing with declaration of love, welcoming, expressing admiration, sharing coincidence anecdote, reframing as divinely significant, committing to future reciprocal appearance	Profound emotional engagement and addressee identification; mutual recognition validating reality of parasocial relationships; inspiration and shared emotional satisfaction; warmth and shared delight through charming coincidence; anticipation of future collaboration

Table (4.3) Use of Illocutionary acts in the Selected Podcasts

Podcast	Illocutionary Act			
	Assertives	Expressives	Directives	Commissives
Stuff You Should Know	Self-characterising assertions, factual identifications, speculative conjectures, retrospective evaluations; evaluative assessments, factual corrections, opinion-driven assertions	Greetings, compliments, self-deprecating humour establishing comedic register; enthusiasm through wordplay, coinage, approval, and amusement	Information-seeking question with dual addressivity; implicit directive through "we should say"; echo question seeking confirmation	Commitment to continue speaking turn (Excerpt 1)
Joe Rogan Experience	Evaluative propositions about childhood/digital exposure; descriptive propositions about dream, factual biographical assertions, interpretive evaluations of psychological significance	Mutual compliments establishing warmth; evaluative exclamation about son's message; greeting exchange; exclamatory narrative quality communicating astonishment	Permission-seeking question; biographical question about son's age; implicit directive through "you should" encouraging dream reflection	Subtle commissive committing to shared evaluative stance; tentative commissive committing to future interpretive act
Crime Junkie	Confirmatory propositions, evaluative assertions, personal disclosures, biographical clarifications; shared experience assertions, preliminary case characterisations	Enthusiasm establishes a friendship-based register; welcoming expression communicating positive disposition; a sense of personal compulsion communicating captivation	Memory-invoking question initiating pre-talking exchange; direct address inviting co-host participation	Not identified
Armchair Expert with Dax Shepard	Biographical anecdotes about podcast history, evaluative assertions about appearance/studio, self-deprecating propositions; personal disclosures, evaluative propositions about therapy	Compliments, shared enthusiasm about Severance constructing warm atmosphere; admiration, confessional humour positioning the speaker as relatably imperfect	Information-seeking question about studio; implicit encouragement to embrace compliment; biographical question about therapist; explicit request for recommendation	Public recommendation to rewatch Severance; conditional offer to recommend a therapist
Huberman Lab	Biographical reminiscence with epistemic hedge; evaluative assertions about guest's qualities; meta-communicative	Greeting warmth, admiration, anticipation establishing interpersonal intimacy; powerful expressive of vulnerability through	Two implicit directives inviting substantive discussion; biographical question about age; philosophical challenge	Shared commitment to direct conversational register; explicit commitment to depart from podcast convention

	propositions; admiration assertions; generational evaluative propositions	disclosed pre-recording nervousness	posing episode's intellectual question	
The Mel Robbins Podcast	Parasocial relationship assertions, biographical narrative about life-changing encounter, evaluative propositions; admiration assertions, coincidence narrative, proposition framed in language of destiny	Overwhelmingly dominant; disbelief, gratitude, love, mutual recognition producing extraordinary emotional depth; spiritual wonder, playful camaraderie	Implicit directive signalling to guest to receive a personal story (Excerpt 11)	A commissive affirming ongoing personal investment; explicit commissive committing to April appearance (Excerpt 12)

4.15 Discussion

The analysis of the twelve excerpts, summarised in Tables (4.1–4.3) above, reveals several consistent and notable patterns across the corpus that illuminate the pragmatic characteristics of pre-talking discourse in contemporary American podcasting.

1. Concerning Table (4.1), the pre-talking features identified across the six podcasts demonstrate that brief conversation is a notable feature of pre-talking in the corpus, present across all twelve excerpts and all six podcasts, regardless of genre, format, or subject matter. This confirms that pre-talking as a communicative phase is defined above all by the presence of informal personal exchange before the main content formally begins. Co-turn construction is identified in three podcasts: *Stuff You Should Know*, *Armchair Expert with Dax Shepard*, and *The Mel Robbins Podcast*, reflecting the collaborative and reciprocal character of pre-talking in multi-speaker and emotionally engaged formats.

Turn reversal, in which the guest rather than the host initiates or dominates the pre-talking exchange, is identified in four podcasts: *The Joe Rogan Experience*, *Armchair Expert with Dax Shepard*, *Huberman Lab*, and *The Mel Robbins Podcast*, suggesting that guest agency in the pre-talking phase is a recurring and significant feature of contemporary interview and self-improvement podcasting. Guest-initiated questions directed at the host are identified only in *The Joe Rogan Experience* and

Armchair Expert with Dax Shepard, while the host answering guest prompts or questions is identified in five of the six podcasts.

Interruption is identified only in *Stuff You Should Know*, where it is deliberately foregrounded as a meta-communicative object of the pre-talking exchange itself. *Crime Junkie* exhibits a constrained pre-talking profile, with only brief conversation and the host answering identified, reflecting the structurally compressed genre conventions of true crime podcasting.

2. Concerning Table (4.2), the analysis of Austin's (1962) tripartite model reveals consistent patterns across all six podcasts. At the locutionary dimension, all twelve excerpts are characterised by a consistent shift from the conventionally structured formality of institutional greetings to the informal, spontaneous, and associative register of naturalistic spoken discourse, confirming that pre-talking is a communicative phase defined by its departure from scripted or formal language. At the illocutionary dimension, the acts performed across the corpus are consistently multiple, overlapping, and layered, confirming Austin's (1962) fundamental observation that utterances routinely perform more than one communicative function simultaneously. At the perlocutionary dimension, the dominant effects across the corpus are relational warmth, shared engagement, and communicative intimacy, confirming that the primary function of pre-talking is to draw everybody into the speakers' personal and affective world before the episode's main content begins.

3. Concerning Table (4.3), the application of Searle's (1969) illocutionary taxonomy reveals that assertives are consistently prevailing category across all six podcasts and all twelve excerpts, reflecting the fundamentally assertive and disclosive character of pre-talking discourse. Expressives are found to be functionally significant category, performing the central relational work of the pre-talking phase across all twelve excerpts and achieving their greatest intensity in *The Mel Robbins Podcast*, where they constitute the overwhelming primary vehicle of the exchange. Directives are identified in five of the six podcasts, functioning primarily as structural regulators of the interactional flow and elicitors of biographical information or interpretive responses.

Commissives are identified in five of the six podcasts: *Stuff You Should Know*, *The Joe Rogan Experience*, *Armchair Expert with Dax Shepard*, *Huberman Lab*, and *The Mel Robbins Podcast*, marking moments of forward-looking interpersonal commitment of varying degrees of strength and explicitness. Notably, no declarative speech acts were identified in any of the twelve excerpts analysed across the six podcasts. This finding is consistent with the communicative function of pre-talking as an informal and relational phase of interaction that precedes the institutional and content-driven main body of the episode; declarations, as formal institutional acts that bring about immediate changes in reality through their utterance, are structurally incompatible with the naturalistic and unscripted character of podcast pre-talking.

4. A systematic variation in the distribution and intensity of speech act categories is also observed across the six podcasts, reflecting the different genre conventions and communicative identities of each programme. True crime podcasting (*Crime Junkie*) produces a constrained pre-talking profile, with the narrowest range of pre-talking features, no commissives, and the simplest distribution of speech acts. Science and health podcasting (*Huberman Lab*) and assistance-and-motivation podcasting (*The Mel Robbins Podcast*) produce a rich and emotionally substantive pre-talking, with the a broad range of features and an intense expressive acts. Education podcasting (*Stuff You Should Know*) and general interview podcasting (*The Joe Rogan Experience*, *Armchair Expert with Dax Shepard*) produce pre-talking characterised by humour, personal narrative, and collaborative multi-speaker interaction. These findings collectively suggest that pre-talking is a genre-sensitive communicative phenomenon whose pragmatic characteristics are shaped by both the established relational functions of the opening phase of spoken interaction and the specific conventions and communicative identity of each podcast format.

CHAPTER FIVE

CONCLUSIONS, RECOMMENDATIONS, AND SUGGESTIONS FOR FURTHER STUDIES

5.1 Introduction

This chapter presents the conclusions drawn from the findings reported in chapter four, by developing conclusions that respond directly to the research questions. Also, the chapter offers several practical implications for media, language learning, and public communication. Finally, the chapter identifies several directions for further studies that may productively build on the present study's contributions to the pragmatic analysis of new media discourse.

5.2 Conclusions

The present study has examined the pre-talking segments of twelve excerpts drawn from six American podcasts: *Stuff You Should Know*, *The Joe Rogan Experience*, *Crime Junkie*, *Armchair Expert with Dax Shepard*, *Huberman Lab*, and *The Mel Robbins Podcast* applying an eclectic analytical framework that incorporates Sacks et al.'s (1974) conversational analysis, Austin's (1962) tripartite model of speech acts and Searle's (1969) taxonomy of illocutionary acts across three analytical levels. The conclusions drawn from the findings of Chapter Four are organised below in a direct response to the three research questions that guided this study.

5.2.1 Research Question One: How do hosts and guests utilise pre-talking in the selected podcasts?

1. Pre-talking was found in all twelve excerpts across all six podcasts, confirming that it is a consistent, and recognisable feature of contemporary American podcast openings, employed through a range of interactional strategies rather than constituting an incidental or optional element of the genre. The analysis of pre-talking features in Table (4.1) reveals that hosts and guests employ pre-talking through six primary interactional strategies: brief conversation, interruption, co-turn construction, turn reversal, guest-initiated questioning, and host answering. Of these,

brief conversation, an informal, personal, off-topic interaction between speakers before the main content formally begins, is a remarkable strategy, present across all six podcasts and all twelve excerpts, regardless of genre or format, establishing it as the defining pragmatic characteristic of pre-talking in podcast discourse.

2. Hosts predominantly initiate and sustain pre-talking across the corpus through a greeting, a personal question, a humorous remark, or a reflective observation, establishing the register and tone of the opening phase before the main content begins.

In *Stuff You Should Know*, hosts initiate through humorous meta-communicative banter; in *Crime Junkie*, Ashley Flowers initiates through a memory-invoking question directed at her co-host; in *Huberman Lab*, Andrew Huberman initiates through a formal welcome followed by personal reminiscence; and in *The Mel Robbins Podcast*, Mel Robbins initiates through an expression of profound personal excitement at meeting her guest. However, guests exercise considerable communicative agency in several podcast formats through turn reversal in which the guest rather than the host initiates or dominates the pre-talking exchange identified in four of the six podcasts: *The Joe Rogan Experience*, where Gad Saad initiates by reading his son's personal message; *Armchair Expert with Dax Shepard*, where Alex Cooper drives the therapy conversation; *Huberman Lab*, where Scott Galloway spontaneously discloses pre-recording nervousness; and *The Mel Robbins Podcast*, where both Martha Beck and Charlamagne Tha Good contribute substantially through personal anecdote and emotional disclosure.

3. Co-turn construction in which both speakers build collaboratively upon each other's contributions within the pre-talking exchange is identified in three of the six podcasts: *Stuff You Should Know*, *Armchair Expert with Dax Shepard*, and *The Mel Robbins Podcast*, reflecting the collaborative and non-hierarchical character of pre-talking as a communicative phase in which neither speaker exercises exclusive control over the direction or content of the exchange. Guest-initiated questioning, in which the guest rather than the host poses an information-seeking question, is also identified in two podcasts: *The Joe Rogan Experience* and *Armchair Expert with Dax Shepard*. These findings collectively confirm that pre-talking in contemporary

American podcasting is not a one-directional host-controlled activity but a genuinely interactional, collaborative, and non-hierarchical communicative event.

5.2.2 Research Question Two: What speech acts are employed in the selected pre-talking excerpts?

1. Assertive acts are the frequently used speech act category across the entire corpus, identified as dominant in all twelve excerpts across all six podcasts. Assertives appear across a wide range of sub-types from strong factual assertions and biographical claims at the stronger end of Searle's (1969) continuum to tentative conjectures, hedged opinions, and self-deprecating evaluations at the weaker end. Such diversity reflects the fundamentally assertive and disclosive character of pre-talking as a communicative phase in which speakers share personal observations, assert biographical facts, offer evaluative commentary, and characterise their own and each other's experiences before the main content formally begins.

2. Expressive acts emerge as a functionally significant speech act category across the corpus, performing the central relational work of the pre-talking phase in all twelve excerpts.

While assertives are numerically dominant, expressives, whose illocutionary point is to communicate the speaker's psychological state, are the acts through which the interpersonal warmth, affective authenticity, and communicative intimacy of pre-talking are most directly established. Their range and intensity vary across the corpus: brief and conventional in the true crime and educational genres, more emotionally substantial in the general interview and science genres, and reaching their greatest intensity in the self-improvement genre, where *The Mel Robbins Podcast* produces an emotionally extraordinary pre-talking in the entire corpus through disbelief, profound gratitude, mutual recognition, and declarations of love that generate powerful perlocutionary effects identified in the study.

3. Directive acts are identified in ten of the twelve excerpts, functioning primarily as structural regulators of the interactional flow, elicitors of biographical information, and implicit invitations to engage or respond. Commissive acts are likewise identified in ten excerpts, absent only from both *Crime Junkie* excerpts, ranging from tentative, hedged implicit commitments in the educational genre to explicit, public, and enthusiastically foregrounded commitments in the science and self-

improvement genres, confirming that pre-talking frequently serves a forward-looking communicative function by establishing the terms of the interactional relationship that will govern the episode as a whole.

4. Declaratives are not identified in all the excerpts. This finding is theoretically coherent: declarations are characteristic of formal, institutional, and transactional communicative contexts, and are structurally incompatible with the naturalistic, unscripted, and interpersonally oriented character of podcast pre-talking, confirming that pre-talking occupies a communicative space that is distinctly informal and relational, a space in which institutional authority and reality-altering utterances have no communicative role.

5.2.3 Research Question Three: What are the variations of pre-talking across these podcasts?

- 1 Pre-talking varies notably across podcast theme in terms of length, content, interactional structure, and speech act distribution, reflecting the different communicative conventions, identities, and future expectations of each podcast format. In *Stuff You Should Know*, pre-talking is characterised by a distinctive meta-communicative orientation in which the hosts perform and satirise conversational conventions before the educational content begins. In *The Joe Rogan Experience*, pre-talking is dominated by sustained personal narrative, a vivid dream, and a son's personal message, producing exchanges rich in assertives and expressives before the formal interview begins. In *Crime Junkie*, pre-talking is the briefest in the corpus, typically limited to a single personal remark or shared memory, reflecting the genre's deliberately content-focused format and constituting a significant point of contrast with all other podcasts in the study.
- 2 In *Armchair Expert with Dax Shepard*, pre-talking unfolds across a distinctive two-phase structure, with co-hosts discussing the guest before arrival, followed by casual multi-speaker banter when the guest joins, producing a structurally complex pre-talking in the corpus. In the *Huberman Lab*, pre-talking is distinguished by an unusual mutual vulnerability, with both the host and the guest engaging in genuine personal disclosure and explicit commissive commitments before the scientific content begins. In

The Mel Robbins Podcast, pre-talking achieves its greatest length, emotional intensity, and expressive richness, producing an affectively resonant opening exchanges in the entire corpus and confirming that the self-improvement genre privileges emotional authenticity, personal vulnerability, and parasocial connection as the primary values of the opening communicative phase.

5.3 Recommendations

1. Being a neutral channel of media and communication that is different from traditional and social media, podcasting can be a useful tool to promote and disseminate economic, scientific, or technological advances, inventions, innovations, and discoveries. Inventors, startup founders, tech developers, and entrepreneurs can use podcasting to spread their innovations and ideas.
2. EFL teachers, textbook designers, curriculum experts, and educational practitioners can benefit from podcasting, as it can help them improve existing learning and teaching practices and develop new techniques in teaching English.
3. Podcasting can be a useful resource for early-career and pre-service media practitioners to practice and develop their talking and interviewing skills.
4. Podcasting can help those interested in public speaking leverage their verbal and oral skills.

5.4 Suggestions for Further Studies

1. A comparative analysis of English and Arabic podcasts can be conducted to reveal any similarities and differences.
2. A further study can examine other dialogic or conversational techniques in podcasts, such as simultaneous interruptions, role-switching, multi-floor taking, and cross-questioning.
3. Future research can analyse the emergence of podcasting on YouTube and X (Twitter).
4. Future research can study how artificial intelligence has been recently used to create or generate podcasts.
5. Future research can investigate other pragmatic strategies in podcasting, such as politeness, argumentation, and implicature.

6. Call-in talks in podcasts, where an external listener, often by phone, interacts with the host or the guest, need an investigation to detect the conversational or technical possibilities of interaction.
7. Podcasts can be investigated as an audio/visual environment, considering they use sound and visual effects. Such an environment, along with the other side and background effects, can be analysed techno-linguistically to find how much these effects contribute to the overall presentation of podcasts.
8. Further research can examine and analyse the linguistic role of audience in podcasts.

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المستخلص

يُعَدُّ مَا قَبْلَ الْحَدِيثِ مُصْطَلَحًا جَامِعًا لِمَجْمُوعَةٍ مِنَ الْإِسْتِرَاتِيجِيَّاتِ الْجَوَارِيَّةِ الَّتِي تَتَطَوَّرُ قَبْلَ الْحَدِيثِ الرَّئِيسِ فِي الْبُودْكَاسَاتِ. وَهُوَ مَرَحَلَةٌ تَقَاعُلِيَّةٌ غَيْرُ رَسْمِيَّةٍ تَجْرِي بَيْنَ الْمُضِيفِينَ وَالضُّيُوفِ قَبْلَ أَنْ يَبْدَأَ الْمُخْتَوَى الرَّئِيسُ لِلْحَلْفَةِ رَسْمِيًّا، وَتَعْمَلُ بِوَصْفِهَا اسْتِرَاتِيجِيَّةٌ تَوَاصُلِيَّةٌ يُقِيمُ مِنْ خِلَالِهَا الْمُتَحَدِّثُونَ التَّوَافُقَ الْعَلَاقَاتِيَّ فِيمَا بَيْنَهُمْ، وَيَحَدِّدُونَ النَّبْرَةَ الْوَجْدَانِيَّةَ لِلْحَلْفَةِ. وَمَعَ ذَلِكَ، لَا يَزَالُ التَّحْلِيلُ التَّدَاوُلِيُّ الْمُنْهَجِيُّ لِمَا قَبْلَ الْحَدِيثِ بِوَصْفِهِ مَرَحَلَةً تَوَاصُلِيَّةً مُسْتَقْلَةً عَنْ أَنْوَاعٍ مُتَعَدِّدَةٍ مِنْ بَرَامِجِ الْبُودْكَاسَتِ مَحْدُودًا. وَلِذَلِكَ، تَسْعَى هَذِهِ الدِّرَاسَةُ إِلَى سَدِّ هَذِهِ الْفَجْوَةِ مِنْ خِلَالِ تَحْدِيدِ أَنْمَاطِ الْأَفْعَالِ الْكَلَامِيَّةِ، وَدِرَاسَةِ الْإِسْتِرَاتِيجِيَّاتِ التَّقَاعُلِيَّةِ، وَتَبْيِينَ النَّبَاطَاتِ بَيْنَ أَنْسَاقِ الْبُودْكَاسَتِ الْمُخْتَلِفَةِ. وَتَعْتَمِدُ الدِّرَاسَةُ مِنْهَجًا تَحْلِيلِيًّا نَوْعِيًّا، مَعَ تَوْظِيْفِ جَدَاوِلٍ مُقَارِنَةٍ لِلتَّوَضِيْحِ، وَتَحْلِيلِ اثْنَيْ عَشَرَ مُقْتَطَعًا اخْتِيرَتْ مِنْ سِتَّةِ بُودْكَاسَاتٍ أَمْرِيكِيَّةٍ مَعْرُوفَةٍ عَلَى نِطَاقٍ وَاسِعٍ. وَيَسْتَنِدُ التَّحْلِيلُ إِلَى نَمُودَجٍ قَائِمٍ عَلَى تَحْلِيلِ الْمُحَادَثَةِ، وَالنَّمُودَجِ الثَّلَاثِيِّ لِلْأَفْعَالِ الْكَلَامِيَّةِ، وَتَصْنِيفِ الْأَفْعَالِ الْإِلْزَامِيَّةِ. وَمِنْ خِلَالِ تَحْلِيلِ نَوْعِيٍّ أُجْرِيَ عَلَى ثَلَاثَةِ مُسْتَوِيَاتٍ تَحْلِيلِيَّةٍ، تُبَيِّنُ الدِّرَاسَةُ أَنَّ مَا قَبْلَ الْحَدِيثِ ظَاهِرَةٌ تَوَاصُلِيَّةٌ حَسَّاسَةٌ لِنَوْعِ الْبُودْكَاسَتِ وَخَصَائِصِهِ. وَتُظْهِرُ النَّتَاجُ أَنَّ الْأَفْعَالَ الْإِخْبَارِيَّةَ هِيَ الْفَنَاءُ الْأَكْثَرُ تَكَرَّرًا، فِي حِينِ أَنَّ الْأَفْعَالَ التَّعْبِيرِيَّةَ هِيَ الْأَكْثَرُ أَهَمِّيَّةً مِنَ النَّاحِيَةِ الْوِظَيفِيَّةِ، إِذْ تُوَدِّي الْعَمَلُ الْعَلَاقَاتِيَّ الْمَرْكَزِيَّ فِي مَرَحَلَةٍ مَا قَبْلَ الْحَدِيثِ. وَتَغِيبُ الْأَفْعَالُ الْإِعْلَانِيَّةُ عَنْ جَمِيعِ الْمُقْتَطَعَاتِ الْإِثْنَيْ عَشَرَ. وَأَخِيرًا، تُسَهِّمُ هَذِهِ الدِّرَاسَةُ فِي إِثْرَاءِ الْبَحْثِ التَّدَاوُلِيِّ فِي خُطَابِ الْإِعْلَامِ الْجَدِيدِ، وَتُبْرِرُ تَدَاعِيَّاتِ مُهِمَّةٍ لِتَعْلِيمِ اللُّغَةِ، وَتَدْرِيبِ مُمَارِسِي وَسَائِلِ الْإِعْلَامِ، وَلِمَجَالِ التَّحَدُّثِ أَمَامَ الْجُمْهُورِ.



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الحوار التمهيدي في برامج الث الصوتي (بودكاست) الأمريكية: دراسة تداولية- حوارية

رسالة مُقدمة
إلى مجلس كلية التربية للعلوم الإنسانية، جامعة واسط
وهي جزء من متطلبات نيل درجة ماجستير
تربية في اللغة الإنجليزية وعلم اللغة

من قبل الطالب

وسام سعدون لولو كاوش

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