A Comparative Analysis of Dialogues in Spoken and Written Texts:
A Small Investigation Conducted at
Assumption University-Thailand

Hlaing Hlaing OO

A Thesis Submitted to Assumption University of Thailand
in Partial Fulfillment of the Requirements for the Degree of Master of Arts

INSTITUTE FOR ENGLISH LANGUAGE EDUCATION
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I certify that all the material in this study which is not my own work has been identified and acknowledged, and that no material is included for which a degree has already been conferred upon me.

Signed……………………………………..

Date……………………………………….

ACKNOWLEDGEMENTS

ABSTRACT

In this thesis I attempt to describe three aspects of spoken discourse. Those are turn-taking, discourse markers, and Grice's cooperative maxims. The thesis was designed as an investigation of the similarities and differences in spoken discourse that takes place in face-to-face informal conversations, Internet public chatroom conversations, and dialogues in written texts (plays) with respect to those three aspects of spoken discourse. The data consists of tape recordings of dialogues among people talking in an informal way, extracts of conversations from Internet public chatrooms, and extracts of dialogues from modern plays. The analysis was done in three parts:

1. Turn-taking: the three types of discourse are compared with respect to the following factors: interruption, overlapping, styles of utterances, preferred or dispreferred responses of adjacency pairs, and floor holding.

2. Discourse markers: the three types of discourse are compared with respect to the following factors: formal and informal styles of discourse markers, locations of discourse markers and the singling abilities of discourse markers.

3. Grice's cooperative maxims: the three types of discourse are compared with respect to Grice's four cooperative maxims.

When analyzing the texts with respect to turn-taking, the several interrupting features were in both the face-to-face informal conversation and the Internet public chatroom texts, whereas no interrupting effects were in the dramatic dialogue texts. There were no overlapping features discovered in either the dramatic dialogue texts or the Internet public chatroom texts. However, there were a lot of overlapping features in the face-to-face informal conversation texts. The styles of the utterances in the dramatic conversation texts were performed as completed utterances, in the correct grammatical form, and a total lack of spelling errors. There were some fragment utterances in the face-to-face informal

conversation texts. The styles of utterances in the Internet chatroom conversation texts were very short with many fragment utterances, a lot grammatical mistakes, spelling mistakes, and many abbreviations and graphical images. The uses of preferred or dispreferred responses were quite easy to see in both the dramatic texts and the face-to-face informal conversation texts. Alternatively, the use of preferred or dispreferred responses was not easy to see in the Internet public chatroom conversations texts. It is quite clear to see the person who is holding the floors in both the dramatic dialogue texts and the face-to-face informal conversation texts. But, it was impossible that a person could visibly hold the floor in the Internet public chatroom texts.

When analyzing the texts with the respect to discourse markers, the formal styles of discourse markers and the informal styles of discourse markers were in the face-to-face informal conversation texts and Internet public chatroom conversation texts. But only the formal styles of discourse markers were found in the dramatic texts. The discourse markers appeared in the initial, middle and final positions of the utterances in the face-to-face informal conversation texts. Similarly, the locations of the discourse markers in the Internet public chatroom conversation texts were found in the initial and final positions in the utterances. But in the discourse markers of the dramatic texts were only found in the initial positions in the utterances. The discourse markers of the dramatic texts, the face-to-face informal conversation texts and the Internet public chatroom conversation texts were similar to each other in terms of signaling abilities.

When analyzing the texts with the respect to Grice's cooperative maxims, the maxim of quantity was not broken easily in either the dramatic texts or the Internet public chatroom conversation texts, in contrast to the face-to-face informal conversation texts, in which the maxim of quantity was flouted easily. Likewise, the Internet public chatroom conversations did not break the maxim of quantity. However, in the face-to-face informal conversation

texts, the speakers can easily break the maxim of quality. The maxim of quality was easily flouted in all three different texts. The maxim of relation was not easy to violate in all three texts. The maxim of manner was easy to break in both the dramatic texts and the Internet public chatroom conversation texts, whereas the maxim of manner was very difficult to flout in the face-to-face informal conversation texts. Additionally, this thesis concludes with the limitations of the study and the recommendations for further research.

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Chapter 1

Introduction

This chapter introduces the rationale for the study, the aims of the study, the method of the study, the definition of terminology, and the outline of the thesis.

1.1. Rationale of the study

There are various types of dialogues in accordance with various social contexts in which people interact:

1. Face-to-face formal conversations or public and ritualised conversations (e.g. educational and business conferences, classroom talk)

2. Face-to face informal conversations or private conversations (e.g. best friends chatting, family chatting at home)

3. Non-face-to-face conversation (e.g. telephone conversations, a live radio phone-in conversation, a television chat show conversation)

4. Internet chatroom conversations

5. Spoken conversations in written texts (e.g. dialogues found in poetry, novels, stories, fictions, drama, comics and so on.)

Nowadays, many studies have been conducted investigating how language is used in conversations or in dialogues through the features of discourse analysis. According to Cook (1989), "Discourse analysis examines how stretches of language, considered in their full textual, social and psychological context, become meaningful and unified for their users." On this basis, there are various aspects of discourse which have been discovered while investigating how language functions in dialogues. Some aspects of

discourse analysis in dialogues are: turn-taking, discourse markers, Grice's cooperative maxims, and also openings, closures and repetition.

With this in mind, the researcher is interested in doing an investigation on some similarities and differences between dialogues in spoken and written texts with respect to some discourse features.

1. 2. Aims of the study

In my thesis, I will mainly focus on three main types of dialogues. They are —

1. Face-to-face informal conversations or private conversations

2. Internet public chatroom conversations

3. Dramatic conversations

The main research question the study aims to address is:

What are the similarities and differences in dialogues that take place in these three different contexts?

The analysis will focus particularly on the 3 aspects of spoken discourse in these various dialogues. Those 3 aspects are turn-taking, discourse markers, and Grice's cooperative maxims.

I hope that the findings of the study will contribute to our understanding of how conversation works in our society both in literary contexts (mainly in drama) and non-literary contexts (informal, everyday conversation through face-to-face interaction or through chatrooms). The findings will also help us understand how to use conversation effectively in different situations.

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1.3. Method of the study

Three types of conversation data will be collected for the study. They are tape recordings of dialogues among people talking in informal situations (e.g. staff coffee rooms), extracts of dialogues or conversations from modern plays, and extracts of dialogues or conversation from the Internet public chatrooms.

1.4. Definition of terms

The title of this thesis is 'Comparative analysis of dialogues in spoken and written texts. According to Herman's (1995:1) definition, a dialogue is "a mode of speech exchange among participants, speech in relation to another's speech." Moreover, Herman says that a dialogue is not merely the verbal expression of one character or actor's part. A dialogue, in standard cases, involves at least two participants who communicate through the medium of language to converse. In addition, According to Pridham (2001: 2), Conversation and dialogue are constructed with spoken language rather than in writing. As a general rule, they are spontaneous and temporary by their nature because they have gone as soon as they have been spoken. In addition, as said by Cornbleet & Carter (2001: 3), Conversation and dialogue are social actions between two or more persons. As a rule, they involve hopping to and fro in speech over a period of anything from a few minutes to several hours. Even though conversation and dialogue share the same rules, we can see some differences in their purposes of their users. Conversation is an informal talk with somebody, especially about opinions, ideas, feelings or everyday matters. It is an informal talk about something involving representatives from various interested groups. Moreover, it can be considered that an interaction with a computer carried on in real time

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is just this. For example, the Internet chatroom is a facility in a computer network in which participants exchange comments or information in real time. Dialogue is the words spoken by characters in a book, a film, or a play, or a section of a work that contains spoken words. It is a formal discussion or negotiation, especially between opposing sides in a political or international context.

1.4.1. Turn-taking in conversation

Various conversation analysts have examined the methods used by speakers to structure conversation efficiently, for example, how people take turns, what turn types there are, such as adjacency pairs and insertion sequences, and what discourse markers are used to indicate openings, closures and links between and across utterances. Adjacency pairs are one kind of turn-taking people use in conversation. This occurs when one speaker's utterance makes a particular kind of response likely.

1.4.2. Discourse markers in conversation

A discourse marker or utterance indicator signposts the structure of conversation for the listener and helps the audience understand what is being said. On its own, a discourse marker has no meaning. Stubbs (1983) points out that the function of a discourse marker is 'to relate utterances to each other or to mark a boundary in the discourse' (Stubbs 1983 cited in Pridham, 2001: 30).

Some examples of discourse markers are as follows: but, right, oh, you know, anyway, ok, yeah, yep and so on. These utterances have little meaning in their own right but signal the opening or closure of a conversation or separate out ideas in a conversation.

1.4.3. Grice's cooperative maxims

Grice (1975), a philosopher and a linguist, explains that all participants in a conversation interpret language based on the assumption that they obey four maxims:

1. Be true (the maxim of quality)

2. Be brief (that is, don't talk too much or too little) (the maxim of quantity)

3. Be relevant (the maxim of relevance)

4. Be clear (the maxim of manner)

1.4.4. Openings, closures and repetition in conversations

Like every text, conversations have both a beginning and an end, which is signposted clearly by the speaker. According to Pridham (2001: 32), conversation is created jointly by the speakers, who often use repetitions to ensure co-operation and full understanding. Openings and closures work like discourse markers in that they signpost the structure of a conversation. They are used in many conversations but where speakers are not face-to-face, as in telephone conversations, they are particularly obvious, because without body language and a shared physical context, speakers have to signal more clearly what is happening with the words they use. Telephone conversations cannot, for example, simply finish with a silence and because speakers cannot see each other, they have, therefore, to introduce themselves at the start of the conversation more obviously. Opening and closures are therefore more noticeably marked. Repetitions clearly play a part in the structuring of conversation.

1.5. Outline of the thesis

The thesis is divided into five chapters. The first chapter serves as a general introduction to the study. It presents the background and the purpose of the study. The second chapter

discusses some theoretical issues set out by various scholars and researchers. The third chapter reports how the study was conducted. The chapter begins by providing information about the subjects of the study, instruments used in collecting data and data collecting procedure. Chapter four presents the analysis of data collected. Finally, chapter five examines the insights that have arisen, considers the limitations of study and recommendations for further study.

Chapter 2

Literature Review

2.1. Discourse

Discourse is a linguistic unit larger than the basic unit of grammar and the isolated sentence (Herman 1995: 3). It is, also, a form of communication either in spoken or written form.

Moreover, Cook (1989: 60) states that the two fundamental types of discourse are reciprocal and non-reciprocal discourse. In reciprocal discourse, sender and receiver are able to be interactive. For example, the prototype of reciprocal discourse is a face-to-face conversation, telephone conversation, and Internet chatroom conversation; on the other hand, the prototype of non-reciprocal discourse is any type of text material.

2.1.1. Discourse analysis vs. sentence linguistics

Discourse analysis is the study of how spoken and written discourse is produced and organized. By contrast, sentence linguistics is the study of how the basic unit of grammar and isolated sentences are constructed. Cook (1989:12) explains the differences between sentence linguistics and discourse analysis as shown in the following table:

Sentence linguistics data	Discourse analysis data
1. Isolated sentences	1. Any stretch of language felt to be unified
2. Grammatically well-formed	2. Achieving meaning
3. Without context	3. In context
4. Invented or idealized	4. Observed

2.1.2. Written discourse

In written discourse language is contextualized and texts (such as newspaper articles, stories, letters, novels, and so on) are aimed at specific readers. The writer has enough time to create the connections between sentences and ideas through an overall textual pattern of lexical signals, inter-clause relations, and lexical and grammatical cohesive links. Moreover, the writer is able to think about what to say and how to say it, taking as long as necessary. Therefore, sentences are generally well formed, and lack grammar mistakes or colloquial language. However, utterances of natural and spontaneous talk are absent in written discourse (Cook 1989, McCarthy 1991).

2.1.3 Spoken discourse

Spoken discourse generally consists of natural and spontaneous talk and, as a result, the utterances can be fragmented, implicit, full of colloquial language inserts, and so on. Some examples of types of spoken discourse include:

(a) Face-to-face informal conversation or private conversation (e.g. friends and family chatting);

(b) Face-to-face formal conversation (e.g. educational and business conferences, classroom talk);

(c) Non-face-to-face conversation (e.g. telephone conversations, live radio phone-in conversations, television chat show conversations);

(d) Internet chatroom conversations;

(e) Dialogue in narrative written texts.

Written discourse and spoken discourse will now be considered more in detail.

2.2. Written discourse

Written discourse is connected with the idea of 'text'. Although a satisfactory and comprehensive definition of text is extremely difficult to formulate, most linguists agree that one of the characteristics that a text should possess is that of *texture*. In order to understand this concept, it is useful to observe that these words, 'text' and 'texture', share the common root (*text-*) with the word 'textile', and all three derive from the Latin *textum*. Thus, in the same way as a piece of cloth is formed by interwoven threads, a written text is formed by interwoven sentences. Texture, the internal connectedness of texts, is based on actual links across sentences and on the reader's perception of the text's unity. The former is called *cohesion*, the latter *coherence*.

2.2.1. Cohesion

In analysing texts within the framework of discourse, cohesion is given by the links which join items together, such as the connections among sentences and among paragraphs. Cohesion can be based on certain words or grammatical features, and these

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are called cohesive devices. Hoey (1991: 5) divides cohesive devices into five broad classes: conjunction, reference, substitution, ellipsis, and lexical cohesion.

2.2.1.1. Conjunction

The term conjunction means 'combination' or 'concurrence' or 'joining'. Conjunctions are the simplest types of cohesive devices, as it is in their very nature to link items together. As Carter *et al.* (2001: 212) state, conjunctions are words and phrases which express *how* items should be linked. Apart from grammatical conjunctions such as 'and', 'or', 'but', etc., there are also various lexical expressions which have the same function, such as 'anyhow', 'anyway', 'meanwhile', 'at the same time', 'previously', 'finally', 'therefore', 'then', 'so', 'for instance', 'for example', and so on.

For instance,

We were cold and wet, *and* we forgot our coats.

While I sang, June played the piano.

Although I hadn't had dinner, it was time to leave for the game.

2.2.1.2. Reference

A reference is a word or phrase which refers to someone or something within the same text. Reference can occur in the form of pronouns ('he', 'she', 'it', etc.), demonstratives ('that', 'those', etc.), the article 'the', and comparatives ('more', 'greater', 'less', etc.).

For example,

Bill told Mary that *he* had done his homework (Pronoun reference).

I went to *Italy* this year, and I want to go *there* again soon (Demonstrative reference).

My car is *faster* than Robert's (Comparative reference).

2.2.1.3. Substitution and ellipsis

As Carter et al. (2001: 212) explain, in spoken or written texts, speaker(s) or writer(s) use words such as 'one', 'do', 'does', 'so', 'think so', and so on for substituting one item for another.

For example,

A: Do you like 'Italian Wedding Soup'?

B: Yes, I *do.*

A: Today, we should order spaghetti and meatball sauce?

B: I think *so.*

Here, 'do' replaces 'I like it' and 'so' replaces 'we should order spaghetti and meatball sauce'.

Additionally, substitution can take the form of an ellipsis, which happens when a linguistic unit is replaced by an omission of clauses, phrases, or words of a grammatical structure is called an ellipsis. But, the omission can be recovered from the context or from elsewhere in the discourse (Cook 1989: 156).

For instance,

She went to the supermarket last night and spent a lot of money.

In this sentence, the pronoun 'she' is omitted in the second clause.

2.2.1.4. Lexical Cohesion

Lexical cohesion is based on the relations which exist among lexical items. Such relations are simple repetition, synonymy, antonymy, hyponymy, and collocation. As a result it can be created by repetition of the same word or by using words which are semantically related. Basically, lexical cohesion can be divided into two categories: reiteration and

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collocation. Reiteration performs a similar function to a cohesive reference, however instead of using a pronoun, demonstrative, or article the subject is either repeated or a synonym, or superordinate, is used in its place. Lexical collocations include those items in a text that are semantically related, for this reason it is one of the most problematic areas of discourse analysis to define. According to Hatch (1992: 226), collocation is that when we imagine swimming, we also imagine the pool, water, the leaf, and so on.

For example,

We have *the final examination* next week. Everybody is working hard to pass *the final examination*. (Repetition)

Mary's *courtesy* made my wife feel happy. Her *politeness* made me feel welcome. (Synonym)

As soon as one of my friends had *left* from my house, another friend *arrived* very soon thereafter. (Antonym)

I think you can't *swim* today because I put a lot of chlorine in *the pool* this morning. (Collocation)

2.2.2. Coherence

As Yule (1996: 141) explains, coherence is the quality of unity or cohering which automatically exists in the language and in people. If spoken or written texts are well coherent, the hearer(s) or reader(s) can make sense of what they read and hear.

According to Hatch (1992: 209), "coherence in discourse is developed in many ways. If we . . . use our knowledge of scripts, speech events, and rhetorical organization, and

maintain the topic, the result is usually coherent text – text that "sticks together" as a unit." The main concept of coherence is that we use our experience of the way the world is and try to arrive at an interpretation and then use our ability to make sense of what we perceive or experience in the world. So, we need to follow a process of filling in a lot of 'gaps' which exist in the text. In other words, we have to create meaningful connections which are not actually expressed by the words and sentences in the text. For example:

> I caught the 3 o'clock bus. It was very hot. I ate at Céleste's restaurant, as usual. They all felt sorry for me and Céleste told me, 'There's no one like a mother.

In the above passage, the only cohesive tie is the repetition of the name Céleste. The readers of a text like this do use the information contained in the sentences expressed, but there must be something else involved in the interpretation. Thus, they fill in the gaps by providing the missing information, based on their own experience. The sentence 'It was very hot', for example, can be understood as 'it was very hot in the bus' or 'it was a very hot day'. Readers will imagine that the protagonist ate at the restaurant presumably once he arrived at the destination of his bus trip. They will also assume that 'They' refers to the people in the restaurant, and so on. This kind of implicit and inferential links is what constituted coherence.

2.3. Spoken Discourse

Compared to written discourse, spoken discourse is generally more unplanned, spontaneous, and more open to intervention by the receiver. However, there are many kinds of spoken interactions, and not all of them share the same characteristics. Formal

academic lectures and political speeches, for example, are usually very well planned and much better structured than informal conversations among colleagues, friends, or family members.

Spoken language tends to be interactive but in certain cases it can also be non-interactive. For example:

Interactive Spoken Discourse
- Face-to-face conversation or dialogue
- Non-face-to-face telephone conversation
- Internet chatroom conversation and so on

Non-Interactive Spoken Discourse
- A lecture
- A political speech
- A single singing on a stage and so on
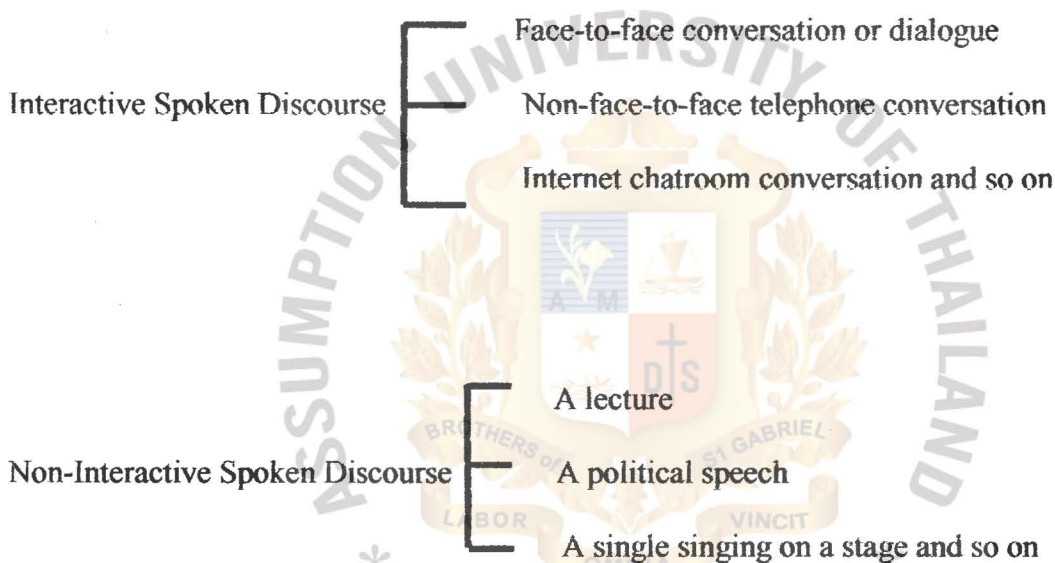
In fact, many studies have been conducted investigating how language is constructed in conversations or in dialogues. They have found that the spoken language, especially dialogue, is characterized by a fundamental structural principle; it is interactive and interactional (Herman, 1995: 1). According to McCarthy (1991: 136), discourse analysts always make a distinction between transactional and interactional talk. According to Carter & McCarthy (1997: 17), "Transactional language is used in the process of

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conducting business and generally getting things done. It contrasts with INERACTIONAL language."

Therefore, transactional talk means that we talk purposely to someone in order to get our business done. In doing so, speaker(s) make their dialogues unmistakably clear to listener (s) and get their conversations completely across in a relational manner. It could be to tell somebody in important situations, to do something, or many other world-changing things McCarthy (1991: 136). For example, a policeman gives directions to a traveller, a doctor tells a nurse how to administer medicine to a patient, a householder puts in an insurance claim, a shop assistant explains the relative merits of two types of knitting wool, or a scientist describes an experiment; in each case it matters that the speaker should make what he says (or writes) clear. There will be unfortunate (even disastrous) consequences in the real world if the message is not properly understood by the recipient (Brown & Yule 1983: 2).

On the other hand, interactional talk deals with everyday human interaction and is characterized by a more personal and social orientation, rather than the primarily transactional use of language. For example, when two strangers are sitting together on the train and one turns to the other and says 'My goodness, the train is too slow', it is difficult to say that the primary intention of the speaker is to give information to the listener. It seems the speaker wants to be friendly and to talk. Indeed a great deal of ordinary everyday conversation does not appear to be getting any real business done and sometimes it is just for allowing social and interpersonal relations to be maintained. For this reason, written language is, in general, used for primarily transactional purposes and spoken language is used for primarily interactional purposes.

Nevertheless, Brown and Yule (1983: 4) say that "....It is possible to find written genres whose purpose is not primarily to inform but to maintain social relationships – 'thank you' letters, love letters, games of consequence, etc." Moreover, Carter and McCarthy (1997: 17) state that "....In some contexts, such as service encounters or even sometimes in formal interviews, it is combined with TRANSACTIONAL language to soften and make less forbidding the business of getting certain tasks done."

According to Cornbleet & Carter (2001: 61), when we speak, we do not normally have time to work out long complex and well structured sentences with embedded clauses. In most informal situations, we tend to use short and incomplete or inaccurate sentences, select topics in an unplanned way, and make a high proportion of mistakes. This, however, is not the case with some special types of speech, such as lessons, lectures, political speeches, and trials, which have significant features in common with typical written discourse.

The lack of a clear structure makes spoken discourse much more difficult to analyze than written discourse. One of the problems is the difficulty in identifying units of language. The concept 'sentence', for example, cannot be applied to spoken language, because it is extremely difficult to mark syntactical boundaries. For this reason, the term 'utterance' is used instead of 'sentence' in spoken discourse. An utterance is a complete unit of talk. Mostly, it is bounded by the speaker's silence.

Utterances, like sentences, typically do not stand alone. In order to understand the structure of spoken discourse, we need to be aware of both the important role of cohesive devices and the functions of spoken language in specific contexts. In spoken discourse, we use cohesive devices in the same ways as in writing discourse. It also follows Hoey's

five broad classes, i.e. conjunction, reference, substitution, ellipsis, and lexical cohesion. Noticeably, the cohesive devices, in spoken discourse, tend to be simple, such as 'and', 'but', 'or'. Word order normally follows conventional patterns (e.g. Subject + Verb + Object). According to Carter and McCarthy (1997: 12), in spoken English, some adverbs, such as 'basically', 'usually', 'literally', 'possibly', 'certainly', of course' play an important role and they are used frequently by speakers to indicate personal attitudes and judgments. In our ordinary everyday conversations, we often like to use back-channels, binomial expressions, fixed expressions, front-placing, heads, and so on.

2.3.1. Back-channels

Back-channels are not usually full words, rather they are just noises or short verbal responses such as m*m*, *uhum*, *yeah*, *no*, *right*, *oh*, etc. They are made by listeners who acknowledge the incoming talk and react to it, without wishing to take over the speaking turn (Carter & McCarthy 1997: 12).

For instance,

In a school cafeteria, two students are talking about food.

Net : Today, food look awful!

Vee : *Yeah*

Net: Why do they always cook such a horrible food, any idea?

Vee: *No*

Net: You see! Cooks putting food with gloves!

Vee: *Oh*

Net: Let's go out, Vee.

Vee: *Mm*

2.3.2. Fixed expressions

Carter & McCarthy (1997:15) explain, the fixed expression can describe language which is in some way preformulated or prefabricated, that is, language forms which are routinised and patterned. When a speaker uses the fixed expression to speak, he/ she would find it difficult to communicate if everything that was said had to be inventive and original. As a result, fixed expressions play an important role in spoken language in particular in maintaining and stabilizing relationships and in reinforcing shared knowledge and social expressions include: two sheets to the wind; too big for his britches; holier than thou. Moreover, binomial and trinomial expressions are considered to be the special types of fixed expression. In English, binomial and trinomial expressions appear in paired relationships which always go together to form idiomatic phrases. Noticeably, the words cannot normally be altered or reversed. Binomial expressions include: more or less; free and easy; high and mighty; arts and sciences; ladies and gentlemen; rack and ruin; rhyme or reason; stuff and nonsense; heart and soul; slow but sure; spick and span; ups and downs; swings and roundabouts; cash and carry; vice and virtue; odds and ends; and so on. Some examples of Trinomial expressions are sun, moon and stars; good, bad or indifferent; ready, willing and able; lock, stock and barrel; this, that and the other; and so on. According to McCarthy and O' Dell (1994, unit 77), although binomials and trinomials occur in both written and spoken discourse, they are used more extensively in spoken English (cited in Carter & McCarthy 1997: 13).

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2.3.3. Front-placing

"Fronting refers to the movement of an element from its 'canonical' position and its relocation as the first element in a construction" Carter & McCarthy (1997: 15).

Taking the sentence ' I longed to take her in my arms. In my arms I longed to take her. By changing the element in this second sentence to the frontal position, the emphasis of the process has also been changed.

2.3.4. Heads

Heads perform a basically orienting and focusing function, identifying key information for listeners and establishing a shared frame of reference for what is important in a conversation exchange. Heads are a subcategory of front-placing and normally involve placement at the front of a clause of a noun(s) or noun phrase(s) which anticipates a structure which then forms the main subject of the clause. Heads are in italics in the following examples:

The man on the motorcycle, he reminds me of my former instructor

Additionally, The structure of spoken discourse can be influenced by the people speaking, the relationship between them, the circumstances they are talking in, the subject matter, and their purpose for talking (Pridham 2001: 34). Conversation is flexible text negotiated between the various participants in a conversation. The speakers and listeners support and evaluate each other using the known building blocks of adjacency pairs and exchanges and operate with the unconscious knowledge of Grice's maxims. Non-fluency features help signpost the structure of the conversation as do openers, discourse markers and closures. This signposting causes the participants to be aware of

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the conversation's structure, enabling a smooth progression from topic to topic and from speaker to speaker.

Various conversation analysts have examined the methods used by speakers to structure conversation efficiently, for example, how people take turns, what turn types there are, such as adjacency pairs and insertion sequences, and what discourse markers are used to indicate openings, closures and links between and across utterances (Pridham, 2001: 23).

2.3.5. Turn-taking in conversation

To keep speech continuous, the concept of turn-taking organizes the distribution and flow of speech between the participants (speaker(s) and listener(s)) in a spoken interaction (Herman 1995: 78), which may or may not be face-to-face.

According to Levinson (1983: 286), turn-taking is a process in which one speaker, talks and stops; another speaker starts, talks and stops. Therefore, we can obtain a flow of talk in *two-party talk* as

♦ — ♦ — ♦ — ♦ — ♦ — ♦

and, in *multi-party* talk,

♦ — ♦ — ♦ — ♦ — ♦ — ♦ — ♦ — ♦ — ♦ — ♦ — ♦

Ideally, the flow of speech in turn-taking should occur continuously without overlaps or gaps between turns. However, in real conversations there are some interruptions, pauses, and overlap turns occur in about 5% of conversations.

An adjacency pair (knowing what comes next) is one kind of turn-taking people use in conversation. According to Pridham (2001: 23), adjacency pairs are pairs of utterances that usually occur together. "This occurs when the utterance of one speaker makes a particular kind of response very likely" (Cook 1989: 53). For example, a greeting is likely to be responded by another greeting.

Mr. Kao: How are you today, head master?

Head master: I am fine, thanks. How are you Mr. Kao?

If the responses are unexpected, they can be interpreted as rudeness or deafness or lack of attention. Therefore, if one response occurs most commonly, it is considered to be the preferred response. If it is not, it is termed the dispreferred response. The following figures are the examples of adjacency pairs as quoted from Cook (1989: 54).

1. Offer
- Acceptance (*preferred*)
- Refusal (*dispreferred*)

2. Assessment
- Agreement (*preferred*)
- Disagreement (*dispreferred*)

3. Blame
- Denial (*preferred*)
- Admission (*dispreferred*)

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                           Expected Answer (preferred)
                          /
4. Question  <
                          \
                           Unexpected Answer (dispreferred)
```
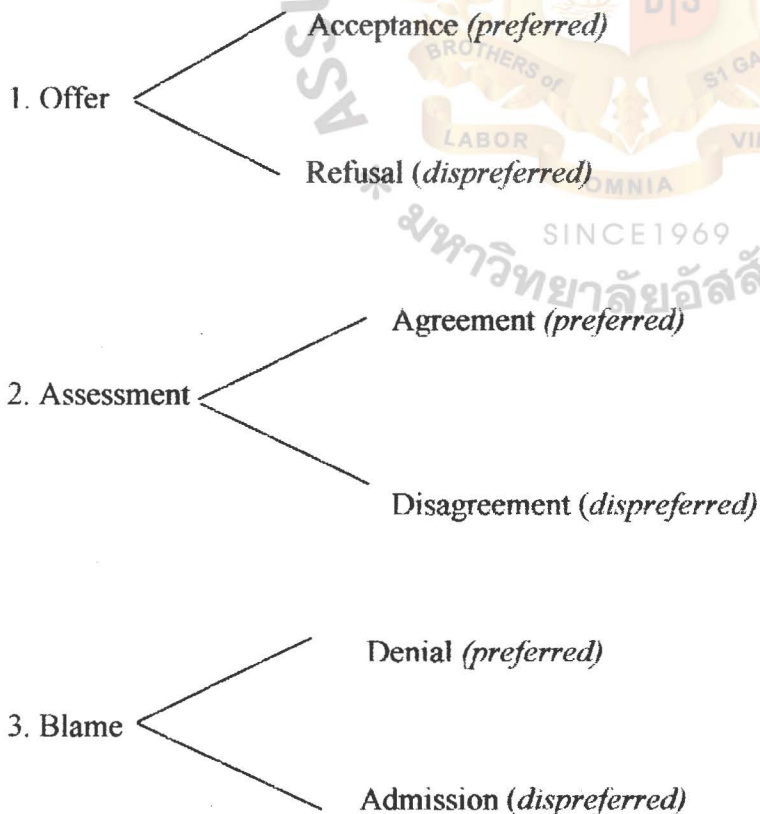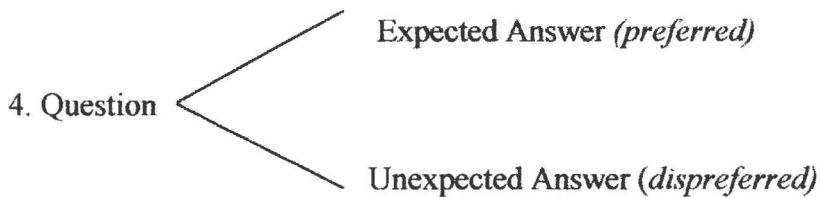
A preferred response occurs when the utterance of one speaker makes a particular kind of response very likely.

e.g.

    A: Shall I wear the blue shoes?

    B: Yeah, they're the best then, wear the blue ones

The example dialogue above conforms to the pattern of adjacency rules, because when Speaker A asks Speaker B about the blue shoes, Speaker B just only answers about the blue shoes.

Sometimes people flout the rule and do not give the expected response. It is called a dispreferred response.

e.g.

    A: Shall I wear the blue shoes?

    B: let's go to drink apple juice.

Sometimes people insert intervening utterances (utterances that come between adjacency pairs in a conversation). It is called an insertion sequence.

e.g.

    A: Shall I wear the blue shoes?

    B: You've got the black ones.   (The insertion sequence)

    A: They're not comfortable.

    B: Yeah, they're the best then, wear the blue ones .

2.3.6. Discourse markers

According to Stubbs (1983 cited in Pridham 2001: 30), the function of discourse markers is to relate utterances to each other or to mark boundaries in the discourse. They can help people to negotiate their ways through talk indicating whether they want to open a topic or close a topic, whether they want to continue a topic or they share a common view of the state of affairs and so on (Carter & McCarthy 1997: 13).

Parrot (2002:302) states some of the main functions and uses of discourse markers:

- To 'signpost' logical relationships and sequences – to point out how bits of what we say and write relate to each other.

- To 'manage' conversations – to negotiate who speaks and when, to monitor and express involvement in the topic.

- To influence how the listeners or readers react.

- To express our attitude to what we say and write.

On their own, discourse markers have no meaning. They can be single words, phrases, phrasal or clausal conjunctions. For example, 'so', 'well', 'right', 'ok', 'bye', 'you know', 'I see', 'anyway', 'then' can all function as discourse markers.

For example, the word 'anyway' can serve to indicate that the speaker wants to draw the conversation to a close. The word 'like' in informal talk can be used to signal that some kind of exemplification is to follow. The phrases 'you know', 'I mean', 'you know what I mean' in general conversation serve to check understanding and to soften and personalize the interactive style, keeping the listener(s) involved and on the same wavelength. The word 'right' serves to indicate that participants are ready to move on to the next phase.

In applying their unconscious knowledge of the rules of turn-taking and the functions of discourse markers, people are able to be part of spoken interactions. However, this kind of knowledge is not enough for spoken discourse to be effective. The participants need to *co-operate* with one another in order to facilitate not only the flow of spoken discourse but also the understanding of it.

2.3.7. *The co-operative principle or Grice's maxims*

Grice (1975), a philosopher and a linguist, explains that all participants in a conversation interpret language based on the assumption that they obey four maxims:

5. Be true (the maxim of quality)

6. Be brief (that is, don't talk too much or too little) (the maxim of quantity)

7. Be relevant (the maxim of relevance)

8. Be clear (the maxim of manner)

For each one of these maxims, Grice also argues that speakers have two options: they can choose to follow the principle or to flout it.

Example 1:

A: My car's broken down.

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B: There is a garage round the corner.

In the example above, the second speaker is telling the truth and also knows that this is a relevant remark to make because the garage is open for fixing a car. Moreover, the second speaker's response is clear and brief. Therefore, all Grice's maxims are obeyed.

Example 2:

A: How was my singing?

B: I love it when you sing out of key all the time.

In this second example, speaker B is not telling the truth to speaker A, due to the fact that speaker A's singing is terrible. That is why speaker B flouts Grice's maxim of quality. Therefore, in the conversations, we can choose to co-operate in accordance with the co-operative principle or they can choose deliberately to flout it. Mostly, when people want to make a joke, they flout these rules by making a play on words.

2.4. Types of discourse

There are various types of dialogues in accordance with various social contexts in which people interact:

1. Face-to-face formal conversations or public and ritualised conversations (e.g. educational and business conferences, classroom talk)

2. Face-to face informal conversations or private conversations (e.g. best friends chatting, family chatting at home)

3. Non-face-to-face conversation (e.g. a telephone conversation, a live radio phone-in conversation, a television chat show conversation)

4. Internet chatroom conversations

5. Spoken conversations in written texts (e.g. dialogues found in novels, short stories, drama, comics and so on.)

Among them, only 3 main areas will be focussed on in this thesis:

> face-to-face conversation,
>
> online chat-room conversation and
>
> dialogue in literary texts

2.4.1. Face-to-face conversation

Most conversations take place face to face or voice to voice. "Unlike writing, this allows us to get immediate feedback" (Carter & McCarthy 1997: 26). It means that "if a speaker is not sure of the facts, or is having trouble searching for a word, the participant can see that immediately and, depending on the relationship, help out by providing information, or, as here, supply a word, and allow the conversation to continue" (Cornbleet & Carter 2001: 78).

Moreover, in face-to-face conversations, we can look at many things such as facial gestures, body language and our participants' verbal response with their intonation. Therefore, we can judge many things and some are shown in the following question lists.

(a) Do our listeners understand us or not?

(b) Are they in agreement or not?

(c) Do they sympathize or empathize or not?

Looking at the above judgments, if necessary we can change a topic and use a different topic or expression. According to Montgomery et al. (2001: 221), there are some

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noticeable features of face-to-face (also non-face-to-face) conversation that we do not find in writing. They are:

(a) pause and pause-fillers: um, er, erm, mm, uhum, yeah, yep, etc.

(b) false starts: where a phrase or sentence is begun only to be replaced by something else.

(c) self-correction: where a phrase or sentence is begun and then re-cycled in an amended form.

(d) repetitions: where a phrase is immediately re-cycled without alteration as part of building up to the larger utterance.

(e) response cues: where the recipient is invited to complete or supply for themselves the full sense of the utterance.

2.4.2. Online chat-room conversation

Chat-room conversations take place through the use of computers. Both people generally type at the same time, with input coming in simultaneously with output. The interaction of chat-room conversation is visual and cannot be spoken – it is totally text-based (although the technology is evolving fast and audio conversations are beginning to be possible). Moreover, it allows people to engage in a multi-party conversation.

However, chat-room conversation departs from the principle underlying face-to-face conversation (Crystal 2001: 129, 151, 152). There are public chatrooms where anyone can meet to chat or people can arrange a time to meet people they already know, allowing only the speaker they want into the chatroom. The 'speaking' involves typing in a message or including a new speaker. This means conversations can be between more than

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two speakers and turn-taking and topic development can be different from that of conversations.

Because the speakers do not share the same physical environment it is easy for them to take roles, which is why the information a/s/l (age, sex and location) is often asked. It also means that the prosodic features of spoken language are not present. To compensate for this, punctuation and icons such as the smiling face explain the intended tone of voice. The following list is from Crystal (2001: 37) illustrates the meanings of basic smileys in Internet chat-room conversations.

Basic smileys

:-)	☐	pleasure, humour, etc.
:-(	☐	sadness, dissatisfaction, etc.
;-)		winking (in any of its meanings)
;-(	:~-(	crying
%-(	%-)	confused
:-o	8-o	shocked, amazed
:-]	:-[	sarcastic

Joke smileys

[:-)	User is wearing a walkman
8-)	User is wearing sunglasses
B:-)	User is wearing sunglasses on head
:-{)	User has a moustache
:*)	User is drunk
:-[	User is vampire
:-E	User is bucktoothed vampire
:-F	User is bucktoothed vampire with one tooth missing
:-~	User has a cold

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:-@	User is screaming
-:-)	User is a punk
-:-(	Real punks don't smile
+-:-)	User holds a Christian religious office
0:-)	User is an angel at heart

Spelling and punctuation conventions are often challenged and the conversations in chatrooms seem to be developing abbreviations, vocabulary and spellings peculiar to chatroom conversations (Pridham, 2001: 39).

The following listing is from Crystal (2001: 85) illustrates some abbreviations used in Netspeak conversations.

afaik	as far as I now
a/s/l	age/sex/location
b4	before
btw	by the way
cu	see you
imo	in my opinion
lol	laughing out loud
thx	thanks
wb	welcome back

In addition, according to Crystal (2001: 152), a function of chat-room conversation that has a similar function to that of face-to-face conversations is overlapping. Since it is not always the case that A waits for B to finish typing a message before A sends a replay, the two parties are typing simultaneously or in an overlapping mode:

A sends message 1

B starts to reply to message 1

A sends and afterthought to message 1 with B's reply is still coming in

A reacts to B's reply

B reacts to A's afterthought

B makes another point etc.

2.4.3. Dialogue in literary texts

In written texts dialogue is not the same as that produced in real life. When two characters talk simultaneously, for example, there is no overlap turns occurring. The utterances tend to be longer than those in normal conversation and more grammatically correct. In addition, the dialogues in written texts use fewer ellipsis, less deictic language and the speakers spend longer developing and exploring their topics.

Among dialogues in many different types of written texts (such as novels, short stories, drama, comics and so on), only dialogues in drama will be focussed on in this thesis.

According to Herman (1995: 91-2), in drama, a significant point is to be created precisely in the choice of interactants and in the strategic patterning of turn rights and turn distribution within a segment or scene. The playwright usually thus arranges the turn-taking choices for structuring dialogue dramatic in the order of names or other indices attached to turns. Actors on stage also must realize the order of turns and the sequencing patterns adopted point to the communicative situation. In plays, although it is important in its won right, the verbal dimension does not stand in isolation but contributes to and participates in the construction of the dramatic action.

Herman (1995: 1) says that in the 'drama' of speech exchange, the roles of speaker and hearer are played by real participants and the roles are switched during the course of dialogue. Without any necessary change in setting and only change of person,

the speaker can switch role to that of listener while the previous listener becomes the speaker. Moreover, Herman says that "The switch from attendant non-speech to speech, the change of role from listener to that of speaker, is undertaken in response to another's speech, since response is predicated by the nature of the form. The temporal progression of such alternations and interchanges constitutes the structure and course of dialogue."

It is important to remember that dialogue in plays does not mirror real-life dialogue. Ordinary speech or conversation does not express our passions very well. It seems that conversational language makes us to be tongue-tied, incoherent when our passions are produced. If playwrights use a realistic mode to write the play, it will cause a mismatch between the force of felt emotion and the threadbare possibilities for expression of them afforded by everyday speech. Dramatists cannot render themselves too faithfully to 'the suppressions and muttering of ordinary conversation'. Therefore, some analysts claim that dramatic speech is 'deviant'

Even the most naturalistic forms of dramatic speech do not quite reproduce the real-life product. However, in plays, dramatic speech in its interaction is assumed to share and use principles and 'rules' of real life's spontaneous conversation in day-to-day exchange. As a result, the rules of 'ordinary speech' underlying the orderly and meaningful exchange of speech in everyday contexts are the resource that dramatists use to construct dialogue in plays. Fabricated speech in plays, however, does not need to copy some pre-given original except as specific dramatic strategy. Even then, it is the illusion of real-life conversation that is required which is the product of skilful art.

According to Herman (1995: 92-95), in plays, turn change occurs by current speaker selecting next, and next speaker self-selecting, or the turn may lapse. Overlaps

and gaps are to be avoided, but can occur. As dramatic speech is generally considered to be tidied up speech, smooth turn change would be the required norm, given that stage speech needs to be clear to the audience. Moreover, multi-party speech is often required rather than two-party speech. Therefore, a dramatist's floor and interaction management skills are to be correctly exercised. Turn change must occur for dialogue and interaction to come into existence at all. However, given the options for change, even this necessary and functional aspect of the form can be broken. In intra-turn pauses, speakers break the flow of their speech by interrupting with some pauses such as 'erms' and 'ers'. Also, hesitation is considered to be an example of an intra-turn pause, but such pauses have different functions. Intra-turn pauses create ambiguities since they may be misjudged as TRPs or used by another speaker to grab the floor. Long pauses by a speaker can make the listener impatient and could create uncertainty. In dramatic speech, long pauses may relate to a character's attempts to recall his/her memories or focus on past events. For example, Shakespearean soliloquies (such as Hamlet's 'To be or not to be... speech) could serve to create the fiction that the rhythm of the thought process itself is being realized.

2.5 Conclusion

This chapter has reviewed the related background of this study, which included the theoretical background of discourse and characteristics of discourse.

In order to compare and contrast face-to-face informal dialogues, Internet chat-room dialogues and dialogues in written texts, we need to understand the different functions

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and frameworks of cohesive devices, discourse markers, turn-takings, and co-operative

principles that are used by each text.

Chapter 3

Methodology

This chapter gives details of the methods and procedures that were employed in carrying out this study.

3.1. The research question

The main research question the study aims to address is:

What are the similarities and differences in dialogues that take place in informal face-to-face conversations, Internet chatrooms, and plays?

The aim of this study is to investigate features of spoken discourse in turn taking, discourse markers, and Grice's co-operative maxims in these three different types of conversations or dialogues.

3.2. Data collection

This study utilized textual analysis, thus, the data was in the form of transcripts of face-to-face spoken conversations, extracts from chat-room conversations, and passages from plays. Ten texts were used for each type of data.

3.2.1. Face-to-face conversations

This type of data was collected through tape recordings of conversations among teachers in informal situations during their breaks in the staff coffee rooms. After they were tape-recorded, the conversations were also transcribed. The participants in these

conversations were three native speakers and four non-native speakers of English. Their ages ranged between 24 and 38. The following table shows the details about each one of them.

Name	Sex	Nationality	Age
Billy Jack Medley	Male	American	24
Carlos Eduardo Maldonado Herbst	Male	German	37
Connie Osbucan Sacpa	Female	Filipino	27
Edward Gittins (Ed)	Male	English	27
Freek Johannes Elizabertus Geeris	Male	Dutch	38
Hlaing Hlaing Oo	Male	Myanmar	28
Robert Attwater (Rob)	Male	English	26

The location was the school where I teach, Kasintorn St. Peter School, a private secondary school in Nonthanburi, Thailand. The conversation data were collected over a period of approximately four months in 2003. Each of the transcripts was 3-7 minutes long. The total length of all transcripts was 1,888 words. Before recording the speakers, I obtained permission from them. They, subsequently, forgot the tape recorder was there and had normal conversations. The following is the detailed information of each transcript.

Transcript 1

This was a transcript of a conversation involving Rob and Ed. they were in our department room called 'The English Club'. The recording time was 1 minute long. The

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length of this transcript was 308 words. The conversation was about one of students in the school who had defaced school property.

Transcript 2

This transcript mainly involved an argument between Billy and Freek about their countries. The recording was 3 minutes long. The length of this transcript was 344 words.

Transcript 3

This recording involved Billy, Carlos, Ed, Freek, Connie, and myself (Hlaing). We were all in our department room. The recording was 6 minutes long and the transcript is of 594 words. There were 4 different topics: students' test, the cost of cassette speakers, durian chips, and Hlaing's shirt.

Transcript 4

This was the recording of a conversation with Billy, Ed, Freek, and Rob. The recording was 4 minutes long, and the length of this transcript is 433 words. In this transcript, there were four topics. Firstly, Rob and Ed were talking about Kao Sahn Road in Bangkok. Secondly, the very short conversation was from Rob and Freek about a wrestling match. Thirdly, the conversation was between Rob and Ed about a girl. Fourthly, Billy and Ed were talking about their point of view of the Japanese culture.

Transcript 5

This recording involved Billy, Ed, Rob and myself (Hlaing). It was 2 minutes long, and the length of the transcript was 209 words. The topic was the mullet hair style.

3.2.2 Internet chatrooms

The extracts of Internet chatroom conversation were chosen from the MSN Messenger. All extracts of conversations involved two or more people who had arranged

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to talk together in the chatroom. The total length of all extracts was 1,119 words. The duration varies between 3 and 5 minutes. The following are the details of each extract.

Extract 1

This extract was of 2 people who were talking together and their conversation was about hockey. They were John and Rose. This extract was copied on 13[th] February 2004. The extract was 4 minutes long. The length of this transcript was 249 words.

Extract 2

This extract was of 2 people who were talking together about their dogs. They were TT and Flectch. This extract was copied on 16[th] February 2004. The extract was 3 minutes long. The length of this transcript is 182 words.

Extract 3

This extract was of 5 people who were talking together about a diet. They were Calle, Drum, Gu24, Ice, and Tha. This extract was copied on 17[th] February 2004. The extract was 3 minutes long. The length of this transcript is 217 words.

Extract 4

This extract was of 8 people who had arranged to talk together. They were Cassi, Famous, Game, Joy, Ken, Momma, TM, and XX. The conversation was mainly about making joke about each other and nothing was serious. I copied this extract on 20[th] February 2004. The extract was 3 minutes long. The length of this transcript was 207 words.

Extract 5

This extract was of 4 people who have arranged to talk together about a color. They were Charles, One2, Sam, and Susan. Sometimes they used bad language in their

conversations. This extract was copied on 24th February 2004. The extract was 4 minutes long. The length of this transcript was 264 words.

3.2.3. Dialogues in plays

The data of dialogues in modern plays were collected from *Endgame* by Samuel Beckett and *Look Back in Anger* by John Osborne. All extracts of dialogues were taken randomly from each scene of act and two and more people talk in the conversation. The total length of all extracts from the plays was 1,610 words. The following is the detailed information of each extract of dialogues in plays.

Extract 1

This extract was taken from *Look Back in Anger*. It was from Act Two Scene two 'The following evening'. This extract of dialogue involved 2 persons. They were Alison, and Colonel (a father of Alison). In this extract, the father of Alison (Colonel) thought "Jimmy spoke a different language from any of us and hates him". Alison said "He hates all of us." The length of this transcript was 427 words.

Extract 2

This extract was taken from *Endgame*. This extract of dialogue involved 2 persons. They were Clov, and Hamm. In this extract, Hamm woke up wanting to play games. He whistled and Clov immediately appears. They discussed Hamm's eyes, which Clov had never looked at. Hamm asked Clov to put the sheet back over him, indicating that he wanted to go to sleep. Clov refused, and Hamm threatened not to feed him anymore. Clov said that then he would die. The length of this transcript was 233 words.

Extract 3

This extract was taken from *Endgame*. This extract of dialogue involved 3 persons. They were Nell, Clov, and Hamm. In this extract, Hamm ordered Nagg to be silent and whistles for Clov. He ordered Clov to chuck the two bins into the sea. Clov went over to Nell and felt her pulse, and after she uttered the final word, "desert," he pushed her back into the bin. He then told Hamm that Nell had no pulse. Hamm, after making sure both Nagg and Nell were back in their bins, asked for his pain-killer again. Again, Clov refused to give it too him, saying it was too early. Clov then pushed Hamm's chair around the room in a circular fashion. Hamm said, "Right round the world!" and wanted Clov to "Hug the walls." The length of this transcript was 318 words.

Extract 4

This extract was taken from *Endgame*. This extract of dialogue involved 3 persons. They were Clov, Nagg, and Hamm. In this extract, Hamm commented that nature had forgotten them. Clov argued that there was no more nature. When Hamm pointed out that they were aging, Clov commented that then nature had not forgotten them. This brief conversation was indicative of their constant wordplay. Hamm then asked if it was time for his pain-killer, but Clov told him it was not yet time. The length of this transcript was 142 words.

Extract 5

This extract was taken from *Look Back in Anger*. It is from Act One 'Early evening. April'. This extract of dialogue involves 3 persons. They were Alison, Jimmy and Cliff. Alison was at the ironing board and Jimmy and Cliff in easy chairs reading the Sunday papers. Jimmy complained that half the book review he was reading in his "posh" paper

was in French. He asked Alison if that made her feel ignorant and she replied that she wasn't listening to the question. The length of this transcript was 490 words.

3.3. Data analysis

The textual data collected was analyzed by focusing on the following aspects of discourse (described in Chapter Two):

- turn-taking,

- discourse markers

- Grice's cooperative maxims.

These were chosen because the researcher felt that they were the ones which the analysis of which would be most likely to yield interesting results. Based on the analysis of those aspects of discourse, the three forms of spoken interaction were compared and contrasted.

Chapter 4

Data Analysis

In this chapter, I will analyze the three types of conversation data I collected: the transcripts of spoken conversations, the extracts from chat-room conversations, and the passages from plays. As mentioned in the previous chapter, the main research question of the study is:

What are the similarities and differences in dialogues that take place in informal face-to-face conversations, Internet chatrooms, and plays?

4.1. Framework of textual analysis

Three types of frameworks of analysis have been proposed for analyzing the data in this chapter. They are –

- Turn-Taking
- Discourse Markers
- Grice's Cooperative Maxims

4.2. Analysis of Turn-Taking

Although dialogues in drama, face to face informal conversation, and Internet public chatroom follow the rules of turn-taking, there are also distinctions, which allow each text its own functions.

4.2.1. Analysis of the dramatic texts (See Appendix A)

Firstly, in each dramatic text, it is certain that dramatis personae follow the routine of taking turns magnificently. In all of the texts, Interrupting and overlapping are avoided. Therefore, it is clear to see a flow of talk in two-party talk successfully contained as:

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— — — — — and in multi-party talk as:

— — — — — — — — . Even in a long

dialogue of the texts, there has no overlapping and interrupting occur. For instance, the following long dialogue is taken from Text 5 of the dramatic texts to illustrate absence of overlapping and interrupting in a long dialogue.

> **Cliff:** Like it! You're like a sexual maniac – only with you it's food. You'll end up in the *News of the World*, boyo, you wait. James Porter, aged twenty – five was bound over last week after pleading guilty to interfering with a small cabbage and two tins of beans on his way home from the Builders' Arms. The accused said he hadn't been feeling well for some time, and had been having black – outs. He asked for his good record as an air – raid warden, second class, to be taken into account.
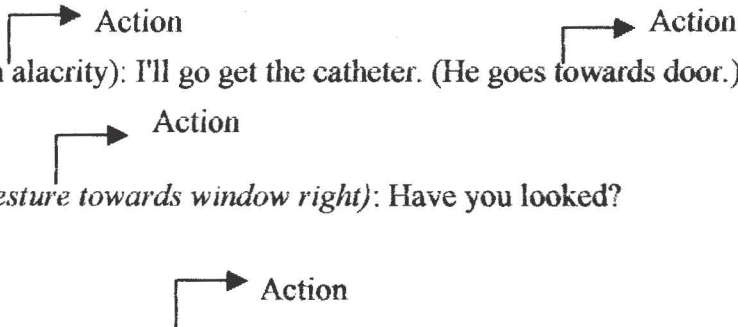
Secondly, in the texts, all the dramatis personae's turns are fulfilled without any grammar mistakes and spelling errors. In the drama texts, it is noticeable that the dramatic qualities are realized through a lot of actions or stage directions rather than through dialogue alone. The following dramatic dialogues are taken from the dramatic texts (See Appendix A) to show the dramatic dialogues are functioned with actions or stage directions

> → Action
>
> **Alison:** Disloyal! *(she laughs.)*
>
> → Action
>
> **Hamm** *(gloomily)*: Then there's no reason for it to change

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```
              Action                                    Action
Clov (with alacrity): I'll go get the catheter. (He goes towards door.)

              Action
Hamm (gesture towards window right): Have you looked?

              Action
Clov: We shouldn't. (Pause.)
```

As a result, it would appear that these symbolic gestures indicate that there are some inadequate aspects of interrupting speakers' turn-takings in drama.

Thirdly, it is quite clear to see that a person who holds the floor in the dramatic texts. Fundamentally, a person who holds the floor possesses longer utterances than a person who just provides support. In the text 5 of the drama, a character: Jimmy holds the floor. Another two characters: Cliff and Alison act as the listeners. They only contribute briefly to provide support and feedback. The following are some conversations, which are taken from the text 5 of the dramatic texts, to demonstrate that Cliff and Alison just are supporters in their conversations.

Jimmy: Why do I do this every Sunday? Even the book reviews seem to be the

same as last week's. Different books – same reviews. Have you finished

that one yet? (Floor holder)

Cliff: Not yet. (Floor supporter)

Jimmy: Well, you are ignorant. You're just a peasant. (To ALISON.) What about you? You're not a peasant are you? (Floor holder)

Alison (absently): What's that? (Floor supporter)

Jimmy: you bet you weren't listening. Old Porter talks, and everyone turns over and goes to sleep. And Mrs. Porter gets' em all going with the first yawn. (Floor holder)

Cliff: Leave her alone, I said. (Floor supporter)

Finally, in the drama texts, it would appear that the uses of preferred or dispreferred responses of adjacency-pairs rely on the circumstances or texts of the plays. Therefore, the characters in the plays are acquainted with the appropriate time to use preferred or dispreferred responses of adjacency-pairs.

The following conversations are taken from the texts of drama to show how the two characters use preferred responses in adjacency pairs.

Colonel: Who? (Question)

Alison: Hugh Tanner's mother. (Expected answer with information)

Colonel: Oh, I see (acknowledgement)

Hamm: I'll give you nothing more to eat. (Offer)

Clov: Then we'll die. (Acceptance)

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Cliff:	He's a bloody pig. (Blame)
Jimmy:	I'm not a pig. I just like food – that's all. (Denial)

The following conversations are taken from the texts of drama to show how the two characters use dispreferred responses in adjacency pairs.

Hamm: … What time is it? (Question)

Clov: The same as usual. (Unexpected answer)

Clov: There's no more nature. (Assessment)

Hamm: No more nature! You exaggerate. (Disagreement)

Hamm: ….Is it not time for my pain-killer? (Request question)

Clov: No. *(Pause.)* I'll leave you, I have things to do. (Rejected and unexpected answer)

4.2.2. Analysis of the face-to-face informal conversation texts (see Appendix B)

First of all, in each face-to-face informal conversation texts, it is apparent that interruptions and overlaps within the conversations occur quite often. The following lists are shown the quantities of interruptions and overlaps occur in each text.

Text 1: 5 interruptions and 3 overlaps

Text 2: 6 interruptions and 3 overlaps

Text 3: 7 interruptions and 4 overlaps

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Text 4: 4 interruptions and 2 overlaps

Text 5: 2 interruptions and 4 overlaps

The following conversations are taken from the text1 of face-to-face informal conversation to prove interruptions and overlaps occur among the conversations.

Rob: who and what [Ed: yep].Defacing school's property. I told his teacher, abuse of this student's book will not be tolerated in my class. Sack!

Ed: ⌐ yeah, you can't

Here, Rob's Transition Relevance Place (TRP) is interrupted and overlapped by Ed. Rob cannot complete his first utterance because Ed interrupts him by saying 'yep'. Even though Rob can fulfill his second utterance, Ed overlaps on the word 'property' by saying 'yeah, you can't'. Moreover, as face-to-face informal conversations mostly take place in multi-user environment, interrupting messages can come from various sources.

Rob: No I've got him in the classroom with the teacher in there [Heavy noises from students]. Oh fuck! Noise....

Here, Rob's TRP is interrupted by students' loud noises.

Secondly, in face-to-face informal conversation texts, some of turns are completed with grammar mistakes, unfinished utterances, taboo words, and colloquial terms or slang terms. The following table shows the some lists of grammar mistakes, unfinished utterances, Taboo words, and colloquial terms or slang terms in the texts of drama (see Appendix B).

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Grammar mistakes	Unfinished utterances	Taboo words	Colloquial or Slang terms
1. I am actually going to have to do some teaching them. (text 3)	1. First thing, I want to tell…. (text 2)	1. suck!, fucking noise (text 1)	1. yeah, yep…
	2. Except for ah… (text 2)	2. Shut the fuck up. (text 2)	2. drag him out (text 1)
2. if you don't want to, don't (text 3)	3. tonsils are still (text 3)	3. your country sucks my country dick (text 2)	3. Get away with this shit. (text 2)
3. this it, I think, jack fruit. (text 3)	4. she doesn't do propel way like (text 4)		4. He is a cocky kid. (text 2)
4. she is nicer for the eyes. (text 4)	5. what does she want to (text 5)		5. they've cracked down… (text 3)
5. she love that (text 5)			

Moreover, in the face-to-face informal conversation texts, there are many actions and gestures occurred rather than through dialogue alone when the transcripts are recorded. Unfortunately, occurring of gestures and actions cannot be transcribed into the texts due to the lacking of visual images in the recording process.

Thirdly, it is quite obvious to see that a person who holds the floors in the face-to-face informal conversation texts. Basically, in the dialogues a person who holds the floor are interrupted by one or more persons who just provide support. The supporters will probably say "yep, I see, sure, you're right, of course, Hm… and son on". The following

conversations are taken from the face-to-face informal conversation texts to show that the floor holder is interrupted by the persons who provide supports.

Rob: who and what….[Ed: yep].Defacing school's property. I told his teacher, abuse of this student's book will not be tolerated in my class. Sack!

Ed: └── yeah, you can't

Ed: Yes, but because I went on my own, [Hlaing: Hm…] I did not have anyone with me, that place is such hard work that I dashed out. But my student's father, he knows a lot about computers, and he is going to get me a cheap modem.

Billy: But she did it for a long time like the Japanese do. [Ed: what?] She did it very stiff, she did it at the hips and didn't bow at the neck at all. [Ed: hm…right] Like that, she should have doe like this.

At last, in the face-to-face informal conversation texts, the applying of preferred or dispreferred responses of adjacency-pairs are greatly depend on the state of affairs of the speakers. Therefore, the speakers in the face-to-face informal conversation will be base on their sentiments or achievements when they use preferred or dispreferred responses of adjacency-pairs.

The following conversations are taken from the texts of face-to-face informal conversation to show how the two characters exercise preferred responses in adjacency pairs.

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> **Hlaing**: How are you? (Question)
>
> **Freek:** Well.... How are you? (Expected answer)

> **Ed:** I would drag that kid out in front of the class. (Assessment)
>
> **Rob:** I will do, yeh, I will do.... (Agreement)

> **Freek**: Billy, grow up will you!..Grow up will you! (Blame)
>
> **Billy:** I like this age fine. (Denial)

The following conversations are taken from the texts of face-to-face informal conversation to show how the two characters apply dispreferred responses in adjacency pairs.

> **Rob:** who? (Question)
>
> **Billy:** None of your business, British boy. (Unexpected answer)

> **Ed:** Billy! Beavering onto the computer! (Assessment)
>
> **Billy**: who cares... (Disagreement)

4.2.3. Analysis of the Internet public chatroom conversation texts (See Appendix C)

Firstly, in each Internet public chatroom conversation text , it would appear that actual overlapping is impossible to occur. Unquestionably, the utterances in chatroom

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conversations occur in complete forms because the sender transmits and the receiver gets whole utterances at a time. However, one turn can be given in multiple utterances with totally unrelated statements intervening because the room does not stop to wait for one person to finish a turn that he or she did not conclude in one utterance. The concepts of fast and furious characteristics make most of the chatters are demanding instant responses. For that reason, most of the utterances are created in very short forms. Moreover, since the conversation is public, everyone can observe what they type on their channel. Thus, the outsiders can easily annoy the real chatters' conversations. The following short text, which is taken from the chatroom texts, shows that many outsiders interrupt the real chatters' conversation.

Famous: its bigger then yor father left arm

X X: *my dad dont got an arm lol*

XX: *jk*

Famous: shut up

Famous: not u

Ken: me!?

Game: /ME<-------DDD-------

Joy: me?

Famous: talkin to tha lil gurl in tha room

□Da_LiL_BaBy_GiGGLeZ has joined the conversation

Cassi: oh, my father left arm.

Here, actually Famous wants to talk with Cassi. So basically, there should have been only two exchanges between them. But between the pair utterances of Famous and Cassi are issued nine statements by several people. Furthermore, another disruption effect in the public chatroom is the interruptions between in the flow of conversation will come as

visitors leave and new visitors are welcomed to the group. The following outward appearances are shown that, in the Internet chatroom texts, there are many visitors who can join and leave the room:

⌐TM has joined the conversation

□Sony has joined the conversation. Medium

□May has joined the conversation

□TM has left the conversation

□Sony has left the conversation.

□May has left the conversation

Secondly, in the Internet public chatroom conversation texts, it is obvious to see that most of turns are uncompleted with full of grammar mistakes and spelling mistakes (see the following conversation)

One2: shes liein

Susan: lol, after we broke up

□мояпгпg·sтая has left the conversation.

Sam: *lol didnt want to look at a print of your body on the wall probably*

Susan: maybe

One2: she saw her moms do that for her stepfather

Susan: I dunno

One2: lol

In addition, in the Internet public chatroom conversation texts, as the conversations are base on the textual representation of conversations, some of the utterances describe the action by using abbreviations or graphical images. The following table shows the some lists of abbreviations and graphical images in the texts of Internet public chatroom (see Appendix C).

Abbreviations	Graphical images
lmao	
lol	
U	
lil	

It would seem that the ability to rapidly pass concepts and ideas force the chatters to use some abbreviations and graphical images in the chatroom conversation. Since the meanings of abbreviations graphical images are logically comprehensible, they cannot case interrupting effects (sense of ambiguous) in chatroom conversation.

Additionally, because of the ability to rapidly pass concepts, it is interested to see one turn can be used by multiple lines in the Internet chatroom conversations. The following conversations are taken from the Internet public chatroom texts to show one turn is used by multiple lines.

Tha: msn love

Tha: or football love

Tha: or city love

Here, we can see that one turn is used by four separated lines.

Thirdly, it would appear that the chatroom adjacency pairs need not to be adjacent in all the texts. At most of the time, the turn exchanges are interrupted by many unrelated messages from the others. Therefore, those unrelated messages destroy the understanding of adjacency pairing.

In the following conversations taken from the Internet public chatroom texts, it is clear to see that actually there should be two related exchanges. Between this pair's first part and second part are issued nine unrelated statements by several people

Famous: its bigger then yor father left arm

X X: *my dad dont got an arm lol*

XX: *jk*

Famous: shut up

Famous: not u

Ken: me!?

Game: /ME<-------DDD-------

Joy: me?

Famous: talkin to tha lil gurl in tha room

□Da_LiL_BaBy_GiGGLeZ has joined the conversation

Cassi: oh, my father left arm.

Finally, it would seem that in the Internet public chatroom, it is very difficult for a person to hold the floor. Because of the chatters are demanding instant responses and all lengths of utterance are short responses, it is impossible that a person can hold the floor.

4.2.4. Conclusion

According to above analysis, the three aspects of dialogues (dramatic dialogue, face-to-face informal dialogue, and Internet public chatroom dialogue) are compared with respect to the following factors: interruption, overlapping, styles of utterances, preferred or dispreferred responses of adjacency-pairs, and floor holding.

Several interrupting features have been found in both the face-to-face informal conversation and the Internet public chatroom texts, whereas none of interrupting effects in the dramatic dialogue texts.

There are no overlapping features discovered in both the dramatic dialogue texts and the Internet public chatroom texts, whereas a lot of overlapping features in the face-to-face informal conversation texts.

The styles of utterances, when speakers use for taking their turns, in these three dialogues differ in their basic ways of providing for themselves. In the dramatic conversation texts, all of the utterances are emerged with completed utterances, correct grammar form, and lack of spelling errors. In the face-to-face informal conversation texts, there are some fragment utterances. When the speakers take their turns, they use their utterances with grammar mistakes, dirty words, and colloquial terms or slang terms. In the Internet chatroom conversation texts, there are very short and fragment utterances. The chatters use their utterances with a lot grammar mistakes and spelling mistakes, and many abbreviations and graphical images.

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The use of preferred or dispreferred responses of adjacency-pairs and who are holding the floors can be investigated obviously in both the dramatic dialogue texts and the face-to-face informal conversation texts. On the other hand, it is very difficult to decide the use of preferred or dispreferred responses of adjacency-pairs and who are holding the floors in the Internet public chatroom texts.

4.3. Discourse Markers

Although discourse markers are found in three different texts (the dramatic texts, the face-to-face informal conversation texts, and the Internet public chatroom texts), there are also some distinctions which allow each text its own functions. In this study, in order to analyze the differences and similarities among three different texts, I will constrain extent of characteristics of discourse markers within three scopes of their formal and informal styles, their locations and their signaling abilities.

4.3.1. Analysis of the dramatic texts (See Appendix A)

First of all, in the dramatic texts, all of discourse markers are found in the formal styles ('Oh', 'Oh yes', 'Well', 'So', 'But', 'Then', 'So', 'All right'). The informal styles ('Oh fucking', 'Yep', 'Fuck up', 'Sooooooo', 'hahaha', 'hmmmmmmmmmmm', 'Er'and so on) are obviously absent in the texts. It would seem that, in the dramatic texts, the uses of informal discourse markers are completely banned because dramatic conversations are required to be the product of skilful art.

Secondly, all discourse markers are only located in the initial positions in the utterances in the dramatic texts. On the other words, they are simply found in the turn-initial positions and they are neither in the middle nor end of the utterances.

The following utterances are taken from the dramatic texts to show the discourse markers are found with formal styles and the turn-initial position in the texts. In the following conversations, all discourse markers are in italic.

"*Oh* – how can you describe her?" (Text 1)

"*So* you didn't go with him?" (Text 1)

"*Oh*, I know what you mean." (Text 1)

"*Oh*, he tried so many things: journalism, advertising, even vacuum cleaners for a few weeks." (Text 1)

"*And* what of it? " (Text 2)

"*But* we breathe, we change! We lose our hair, our teeth! Our bloom! Our ideals! " (Text 4)

"*Well*, you are ignorant." (Text 5)

"*Oh*, give it to him, Jimmy, for heaven's sake! I can't think!" (Text 5)

Thirdly, it would seem that the discourse markers have the signaling abilities in the dramatic texts. These abilities serve various meanings depending on the context and its position in the utterance. In this way, it forms a cohesive tie within the dialogue. The Table 4.1 presents the number of occurrences of discourse markers in five dramatic texts.

Discourse markers	Frequency
Oh	6
Oh yes	2
So	2
But	2
Then	2
Well	2
Or	1
Uh huh	1

Table 4.1: Frequency of Discourse markers in the dramatic texts

From the Table 4.1, a discourse marker 'Oh' occurs 6 times in the texts. It is the most number of occurrences of discourse markers in the texts. In order to analysis the using of discourse markers as a signaling purpose, in this study, only 'Oh' markers are chosen to analyze. The following conversations are taken from the dramatic texts to analysis the signaling abilities of discourse markers 'Oh'.

Text 1 (See Appendix A)

> **Alison**: He's gone to see Mrs. Tanner.
>
> **Colonel:** Who?
>
> **Alison:** Hugh Tanner's mother.
>
> **Colonel**: Oh, I see

Here, When Alison clarifies Colonel's question, Colonel provides a discourse marker 'oh' as a signal of acknowledgement.

> **Colonel**: What is she like? Nothing like her son, I trust?
>
> **Alison**: Not remotely. Oh – how can you describe her? Rather – ordinary. (Text 1)

Here, also Alison uses a discourse marker 'oh' for the purpose of signaling on the progression of dialogue. When Alison answers Colonel's question, Alison gives a signal of desideration.

> **Colonel:** Sweet stall. It does seem an extraordinary thing for an educated young man to be occupying himself with. Why should he want to do that, of all things? I've always thought he must be quite clever in his way.
>
> **Alison** *(no longer interested in his problem)*: Oh, he tried so many things: journalism, advertising, even vacuum cleaners for a few weeks. He seems to have been as happy doing this as anything else. (Text 1)

Here, also Alison uses a discourse markers 'oh' as a signal on the progression of dialogue. When Alison responds Colonel's comment on her husband, Alison gives a signal of explanation.

> **Alison:** there wasn't a great deal to tell you. There's not much social life here.
>
> **Colonel:** Oh, I know what you mean. You were afraid of being disloyal to your husband.

Here, also Alison uses a discourse marker as a signal on the progression of dialogue. When Colonel responds Alison's comment on the social life, Colonel gives a signal of understanding. by using a discourse marker 'oh'.

> **Jimmy:** Can't think! (Throws the paper back at him.) She hasn't had a thought for years! Have you?
>
> **Alison:** Oh, no, not already!

Here, Alison uses a discourse marker 'oh' as a signal on the progression of dialogue. When Alison responds Jimmy's question, Alison gives a signal of surprising. by using a discourse marker 'oh'.

4.3.2. Analysis of the face-to-face informal conversation texts (See Appendix B)

Firstly, in the face-to-face informal conversation texts, the discourse markers are found not only in the formal styles ('and', 'but', 'well', 'right', 'oh', and so on), but also the informal styles ('yeah', 'yeh', 'oh fuck', 'oh fucking noise', 'uhhhhhhhh', and so on).

Secondly, the location of a discourse marker in the face-to-face informal is found in the beginning, middle and end of utterances. The following utterances are taken from the face-to-face informal conversation texts to show the discourse markers are found in three different places. In the following utterances the words in bold are discourse markers

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Ed: Oh fuck! He doesn't have a problem with that?

Rob: **Well,** he doesn't have a problem with that. **You know**, he's **kind of** been **like** fighting, **you know**? But he will because no doubt he's a cocky kid who doesn't care. If there's any way of getting him into any trouble………

Ed: He's in prathom 5 **then**?

Thirdly, in the face-to-face informal conversation texts, it would appear that the discourse markers are used for the purpose of signaling the hearer. The Table 4.2 presents the number of occurrences of some discourse markers in five face-to-face informal conversation texts.
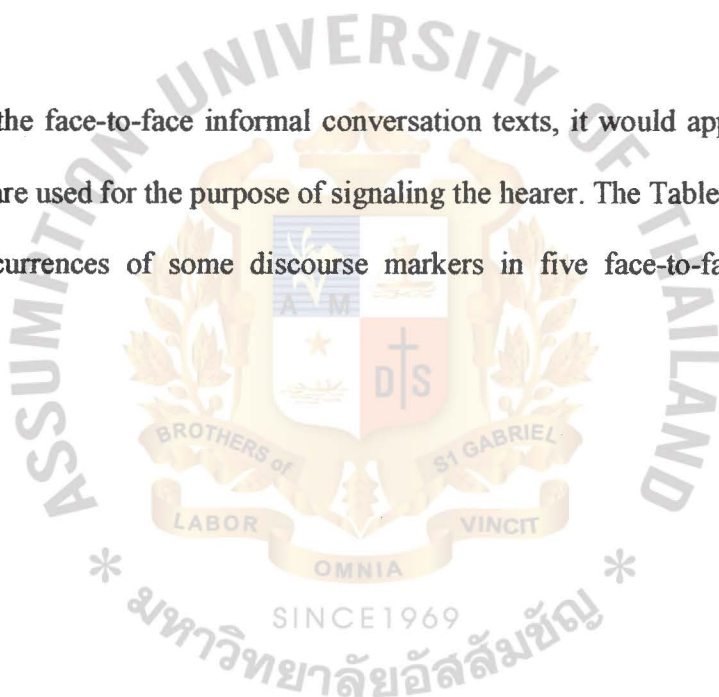
Discourse markers	Frequency
And	2
Yeah	10
Yeah, Yeah	2
Yep	3
You know	2
Oh fucking noise	1
Oh fuck	1
Right	2
Well	8
But	3
Uhhhhhhhh	1
Hmph	1
Then	2
You know	2
Okay	1
Er…	2
Woo	1

Table 4.2: Frequency of Discourse markers in the face-to-face informal conversation texts

From the Table 4.2, a discourse marker 'well' occurs 8 times in the texts. It is the second highest number of occurrences of discourse markers in the texts. In order to analysis the using of discourse markers as a signaling purpose, in this study, only 'well' markers are chosen to investigate. The following conversations are taken from the face-to-face informal conversation texts to analysis the signaling purpose of discourse markers 'well'.

Ed: Oh fuck, He doesn't have a problem with that?

Rob: Well, he doesn't have a problem with that.

Here, Rob uses a discourse marker 'well' to respond Ed's question. It serves to a signal of harmony what Ed has questioned to Rob.

Billy: So tell me what's so great about uhhhhhhhh, windmill land?

Freek: well apparently all the products you buy here have a windmill on them.

Here Freek's discourse marker 'well' serves as a negative acknowledgement on Billy's question.

Rob: who and what.... [Ed: yep].Defacing school's property. I told his teacher, abuse of this student's book will not be tolerated in my class. Sack!

Ed: yeah, you can't.

Here, Ed's discourse marker 'yeah' signals the agreement on Rob's statement.

> **Ed:** I really liked that mauy Thai stuff against the ropes.
>
> **Billy:** Yeah, but waing the crowd? She thought she was in Japan. Japanese bow like that. However, we really don't have that much knowledge of Asia so we get all mixed up and think Thais do it too.

Here, Billy's discourse marker 'yeah, but' signals the disagreement on Ed's statement.

4.3.3. Analysis of the Internet public chatroom conversation texts (See Appendix C)

Firstly, in the Internet public chatroom conversation texts, the discourse markers are found in both the formal styles ('and', 'but', 'well', 'right', 'oh', and so on) and the informal styles ('hey', 'yah', 'soooooooo', 'eWwWwWwWwWwW!!!!!!!!!', 'cooooooooooooool', and so on).

Secondly, the location of the discourse marker in the Internet public chatroom conversation texts is found in the initial and final positions in the utterances. The following utterances are taken from the Internet public chatroom conversation texts to show the discourse markers are found in two locations. In the following utterances the words in italic are discourse markers

> **John:** *hey* there   (Text 1)
>
> **John:** red wing fan *then*   (Text 1)
>
> **John :** *but* rangers are trading a lot of players (Text 1)
>
> **Flectch :** *oh* wait..i dont wanna say that... hahaha (Text 2)
>
> **Ice :** *oh* i was thinking bread only diet (Text 3)
>
> **XX :** get it *right!* (Text 4)

Thirdly, in the Internet public chatroom conversation texts, it would appear that the discourse markers are used for the purpose of signaling the hearer. The Table 4.3 presents the number of occurrences of some discourse markers in five face-to-face informal conversation texts.

Discourse markers	Frequency
Hey	2
Then	1
But	3
Yep	1
So	3
And	3
Well	1
Sooooooo	1
Dad a da dee daaaaaa	1
Wo wow o woom wooooo!!	1
Ok	2
Yeah	3
Oh	2
Oooooooooooooooooh	1
U know	1

Table 4.3: Frequency of Discourse markers in the chatroom conversation texts.

From the Table 4.3, discourse markers 'But', 'So', 'And', and 'Yeah' occur 3 times in the texts. In order to analysis the using of discourse markers as a signaling purpose, in this study, 'So' and 'Yeah' markers are chosen to examine. The following conversations are taken from the Internet public chatroom conversation texts to analysis discourse markers' signaling abilities.

John: so	(Text 1)
Cassi: So	(Text 4)

Here, both discourse markers 'so' stand alone as a turn. They give a signal of progression of their participant dialogues.

Susan: yeah rippin on me	(Text 5)
Susan: Yeah whatever	(Text 5)

Here, discourse markers 'yeah' use to signal the affirmation to the speaker's own statement.

4.3.4. Conclusion

In relation to the above study, the three aspects of dialogues (dramatic dialogue, face-to-face informal dialogue, and Internet public chatroom dialogue) are compared and contrasted with respect to the following factors: formal and informal styles of discourse markers, locations of discourse markers and singling abilities of discourse markers.

Firstly, despite both formal and informal styles of discourse markers are found in the face-to-face informal conversation texts and Internet public chatroom conversation texts, only the formal styles of discourse markers are found in the dramatic texts. The informal styles of discourse markers do not transfer into dramatic conversation because

dramatic conversation is required to be the product of skilful art and contained within, skilful word play. "Da da da dee daaaaaa" could hardly be considered skilful wordplay! Thus, it is limited to the use of the formal discourse markers such as "well". The researcher thinks that the lack of informal styles of discourse markers in the dramatic texts create their texts to be higher level of formality than the face-to-face informal conversation and Internet public chatroom conversation texts. In addition, the informal styles of discourse markers in the face-to-face informal conversation texts and Internet public chatroom conversation texts have some distinctions. In the face-to-face informal conversation texts, some informal styles of discourse markers are in the forms of the pause-filler markers such as 'hmmmmm', *uh*', '*er*...um' and so on. It would clear that the pause-filler markers are used for the hesitation purposes in our conversations because the face-to-face informal conversations are spontaneous, unplanned and unrehearsed; participants have to give themselves time to think. In the Internet public chatroom conversation texts, some informal styles discourse markers are found in repeated letters ('eeeeeeeeeeeeeeeeek', ' mmm', 'ooooooooooooooooooooooh' and so on) and repeated punctuation marks such as 'eWwWwWwWwWwW!!!!!!!!!!' because its rapidity and informality allow chatters to create personal discourse markers with freer structures. Furthermore, in the chatroom texts, many discourse markers stand alone as a turns because the communication tools are primarily text-based in online chatroom, it allows one a little time to plan and rehearse before the participants transmit their messages onto the channels.

Secondly, the discourse markers appear in the initial, middle and final position in the utterances of the face-to-face informal conversation texts. It is quite similar that the

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locations of the discourse markers in the Internet public chatroom conversation texts are found in the initial and final positions in the utterances. However, in the dramatic texts, discourse markers are only found in the initial positions in the utterances.

Thirdly, the discourse markers of the dramatic texts, the face-to-face informal conversation texts and the Internet public chatroom conversation texts are similar each other in terms of signaling abilities.

4.4. Grice's Cooperative Maxims

In this chapter, in order to analyze the differences and similarities among three different texts (the dramatic texts, the face-to-face informal conversation texts, and the Internet public chatroom conversation texts), I will highlight how Grice's four maxims are not violated equally in each different text.

4.4.1. Analysis of the dramatic texts (See Appendix A)

First of all, in the dramatic texts, it seems that the maxim of quantity is not easily broken. Undoubtedly, a dramatic text is a literary form designed for public presentation and the characters of a drama need to send a message to audiences as informative as it is needed. For this reason, even in very long dialogues, in the dramatic texts it is difficult to break Grice's maxim of quantity. The following long dialogue is taken from the dramatic text 5 to analysis that the maxim of quantity is not violated easily.

Cliff: He's a bloody pig.

Jimmy: I'm not a pig. I just like food – that's all.

Cliff: Like it! You're like a sexual maniac – only with you it's food. You'll end up in the *News of the World*, boyo, you wait. James Porter, aged twenty – five was bound

over last week after pleading guilty to interfering with a small cabbage and two tins of beans on his way home from the Builders' Arms. The accused said he hadn't been feeling well for some time, and had been having black – outs. He asked for his good record as and air – raid warden, second class, to be taken into account.

Here, although Cliff's dialogue appears to be long, we cannot say that he gives more information than the expected amount. From his dialogue, we can learn about Jimmy's age, bad behaviour, and so on. Therefore, Cliff's long dialogue cannot break the maxim of quantity.

Secondly, in the dramatic texts, it appears that the maxim of quality is easily flouted by the metaphorical use of language. It causes a dialogue to be exaggerated. Therefore, by using metaphorical language in the dramatic texts it can be easy to break Grice's maxim of quality. The following dialogues are taken from the dramatic texts to prove that the maxim of quality is despoiled easily by the metaphorical use of language.

Cliff: He's a bloody pig. (Text 5)

Here, in general, it is hard to believe that a human is a bloody pig. According to Grice's maxim of quality, he or she does not give information that is not true where one tries to be truthful. Therefore, in this dialogue, using metaphorical language automatically breaks Grice's maxim of quality.

Hamm: Nature has forgotten us.

Clov: There's no more nature. (Text 4)

Hamm: No more nature! You exaggerate

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Here, by playing on the word 'Nature' using it as a metaphor, the Dramatis exaggerates dialogue. Noticeably, even a character 'Hamm' in the text thinks that Clov's dialogue is exaggerated. As a result, it seems obvious that Grice's maxim of quality is flouted by using any word as a metaphor in the dramatic text.

Thirdly, in the dramatic texts, it would seem that the maxim of relation is the most difficult to break. Perhaps, it has never been broken in any way. Since dramatic text are editable by playwrights any time before making public, they have more time to be sure that all of the actions, thoughts and interactions of the characters are relevant and they can pay extra attention to all of the details and movements, and attitude of the characters in the dramatic texts. This result allows readers or listeners to fill in understood assumptions and make sense of all their conversations in the dramatic texts. For instance,

Colonel *(partly to himself)*: I'm afraid it's all beyond me. I suppose it always will be. As for Jimmy – he just speaks a different language from any of us. Where did you say he'd gone?

Alison: He's gone to see Mrs. Tanner.   (Text 1)

Here, Colonel and Alison follow the maxims of relation very well. Alison's contribution is to answer the Colonel's question with information that is relevant.

Finally, in the dramatic texts, it would seem that the maxim of manner is broken for audiences. Recognizably, there are two ways that we can approach the dramatic texts. One is as a reader and another is as a listener. Since reading a play gives a lot of freedom to read and interpret a text many times, it is easy to avoid obscurity and ambiguity for a reader. However, watching a play can cause some obscurities and ambiguities because

probably the characters speak with unclear tones, bad accent in very fast manner, and so on. *Moreover, sometimes the dramatis implies an idea or feeling rather than stated it* explicitly. Between these two approaches, in this thesis paper, I will focus only on a listener point of view in analysing the texts. Clearly, when we are ambiguity in a dialogue of a play, we do not get any opportunity to stop and ask the characters what he or she has said. For this reason, Grice's maxim of manner can be flouted in the dramatic texts. For example,

Hamm: *(Pause.)* What time is it?
Clov: The same as usual.
Hamm *(gesture towards window right)*: Have you looked?   Text 2
Clov: Yes.
Hamm: Well?
Clov: Zero.

Here, the meaning of 'Zero' might be ambiguous for the audiences because it is implied. The audiences might find it difficult to interpret it or they might interpret differently from what the dramatis intended.

Nell (to Clov): Desert! (Text 3)

Here, the meaning of 'Desert!' might be ambiguous or obscure for the audiences to interpret what the playwright intended.

Hamm: Nature has forgotten us. (Text 4)

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Here, the meaning of the utterance might be ambiguous or obscure for the audiences to interpret what the playwright intended.

4.4.2. Analysis of the face-to-face informal conversation texts (See Appendix B)

First of all, in the face-to-face informal conversation texts, the maxim of quantity is flouted easily because a sense of informality gives a lot of opportunity for the speaker to make their contribution more informative than is required. It would seem that in the face-to-face informal conversation texts, the participants do not follow Grice's maxim of quantity all the time. In addition, the researcher is aware of two reasons for why Grice's maxim of quantity is easily broken in face-to-face informal conversation texts. These are:

- Speakers probably over-predict the upcoming questions of the participants. They will make their contributions more informative than it is required.

- If speakers probably are not very cooperative with regards to a stupid or funny question, they will make their contribution less informative than it is required or they will ignore those questions and make their own irrelevant contribution to the questions.

The following dialogues are taken from the face-to-face informal conversation texts to illustrate that the maxim of quantity is easily violated because of the above two statements that are made by this researcher.

Rob: Hlaing is that a new shirt?

Hlaing: No, it's not a new shirt. Old shirt .I bought it 3 years ago. At the time I didn't like it and so I didn't wear that time. But I am not sure why I bought it (laughing).

(Text 3)

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Here, Since Hlaing is clearly in a position to say about more about his shirt, this response invites Rob to infer that there is nothing to say the time he bought it and that he like or dislikes the shirt. Nevertheless, Hlaing over-predicts that Rob probably could ask those kinds of questions. As a result, Hlaing makes his contribution more informative than it is required.

Billy: So tell me what's so great about uhhhhhhhh, windmill land?

Freek: well apparently all the products you buy here have a windmill on them.

(Text 2)

Here, Freek makes his irrelevant contribution to Billy's question.

Freek: What did this state accomplish over the last century?

Billy: Let's see, early part of the century … (interrupted)

(Text 2)

Here, Billy makes his contribution less informative than it is required.

Secondly, in the face-to-face informal conversation texts, it becomes visible that the maxim of quality is flouted by the metaphorical use of language. It could cause a dialogue to be exaggerated. It would seem that the commonly usage of metaphors and simile in the face-to-face informal conversation texts can break Grice's maxim of quality. The following conversations are taken from face-to-face informal conversation texts to show that Grice's maxim of quality is violated easily by the use of metaphor and simile.

Freek: Just like all Americans, they're just kids, (Text 2)

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Here, by using a word 'Kids' as a metaphor, Freek makes his dialogue exaggerated. As a result, it would obvious that Grice's maxim of quality is flouted by using a word as a metaphor in the face-to-face informal conversation texts.

Additionally, the researcher has recognized, in the texts, that when speakers have an argument, their conversations use a lack of evidence in order to defeat their opponents. Therefore, it would seem that this argumentative effect could probably break Grice's maxim of quality.

The following conversations are taken from the face-to-face informal conversation texts to illustrate that Grice's maxim of quality is probably violated by quarrel conversations.

Freek: Tell me one, one product that comes from Alabama, that you can buy here.

(laughter)

Billy: Let's see- chicken's feet. That ….[inaudible]

Freek: That's from Alabama? That's an Alabaman invention for sure.

Billy: What about rubber bones? We make them.

Freek: Hmph, rubber bones. Well that's a major invention isn't it. It's a great idea.

Billy: Listen Freek…., you always compare one state to the whole country. (angry) You always just talk about one state like it's the whole place. If you can't talk about two states, don't talk at all.

Here, Billy says that the first 'chicken's feet' and 'Rubber bone' were invented from Alabama. Obviously, there is a lack of evidence to say that and this Billy's judgment must be false. As a result, the quality of Grice's maxims is despoiled by a lack of evidence made by Billy.

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Thirdly, in the face-to-face informal conversation texts, the maxim of relation is not easily violated except a speaker does not want to cooperate with regard to a particular utterance. The following conversations are taken from the face-to-face informal conversation texts to exemplify that Grice's maxim of relation is sometime violated by a lack of interest from the speaker.

Rob: Why don't you tell her then? Why is it that every man in this country needs permission to do anything?

Freek: Hlaing- do you want to go to the wrestling match? (Text 4)

Here, Freek's answer is irrelevant to what is being asked by Rob. Perhaps, Freek thinks Rob's question shows a lack of interest. As a result, he ignores Rob's question and makes a new contribution to Hlaing.

Finally, in the face-to-face informal conversation texts, it would seem that the maxim of manner is the most difficult to break because a listener has the opportunity to stop a speaker if they are obscure and ambiguous during the real conversations. In this way, the speakers preserve Grice's maxim of manner in the texts. The following conversations are taken from the face-to-face informal conversation texts to demonstrate that Grice's maxim of manner is the most difficult to break in the texts.

Rob: This is abuse of material? Of the material?

Hlaing: Abuse of the material? Which one?

Rob: When you open the kid's book and you see stuff like this.

Hlaing: Ah! Hm.

Here, at first, Hlaing cannot make sense of Rob's question. Thus, he asks a question back to Rob. For this reason, Grice's maxim of manner is the most difficult to break in the texts.

4.4.3. Analysis of the Internet public chatroom conversation texts (See Appendix C)

First of all, in the Internet public chatroom conversation texts, it would appear that the maxim of quantity is not easily broken. Due to its rapidity, chatters make their contribution exactly as informative as they can. The following conversations are taken from the Internet public chatroom conversation texts to exemplify that Grice's maxim of quantity is not violated easily.

Flectch: **what dog?**
TT: **woof woof** 🐶🐶🐶   (Text 2)

Here, TT makes his/her contribution as informative as it requires. It is clear that they do not flout Grice's maxims of quantity.

Secondly, in the Internet public chatroom conversation texts, it would appear that the maxim of quality is easily flouted. Due to its informality and overuse of graphical images and repetitions of letters, chatters make some exaggerative utterances in the texts. The following conversations are taken from the Internet public chatroom conversation texts to exemplify that Grice's maxim of quality is broken easily.

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TT: *fletch* ◆◆😋😋😋😋😋😋😋😋😋😋:*vv* (Text 2)

TT : ━━🔑   🐾🐾🐾 (Text 2)

Susan: mmm k wooooohoooooooooooooooo you're (Text 5)

Charles: *eeeeeeeeeeeeeeeeeeek* 😵 (Text 5)

Thirdly, in the Internet public chatroom conversation texts, it would appear that the maxim of relation is not despoiled easily. Although two chatters' utterances are interrupted by outside chatters' utterances, two chatters still can continue their relevant utterances. The following conversations are taken from the Internet public chatroom conversation text 4 to show that Grice's maxim of relation is easily to be broken.

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Famous: its bigger then yor father left arm

X X: *my dad dont got an arm lol*

XX: *u know*

☐melfri has joined the conversation.

Famous: shut up

Famous: not u

Ken: me!?

Game: /ME<------DDD-------

Joy: me?

Famous: talkin to tha lil gurl in tha room

☐ melfri has left the conversation.

☐Da_LiL_BaBy_GiGGLeZ has joined the conversation

The interrupting

utterances

Cassi: oh, my father left arm.

Famous: cassi

Cassi: I am not lil

Cassi: and you spelled my name wrong.

☐Da_LiL_BaBy_GiGGLeZ has left the conversation.

Cassi: it's Cassi

Here, actually, Famous and Cassi are main chatters. Although there are eleven interruptions between their utterances, they still can keep their conversation relevant. As

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a result, in the Internet public chatroom conversation, Grice's maxim of relation is not easily flouted.

Finally, in the Internet public chatroom conversation texts, it would appear that the maxim of manner is easily broken as the overuse of graphical images and strange discourse markers (repetitive letters) sometime makes conversations very ambiguous to an observer. Here is an example taken from the Internet public chatroom conversation text to show how Grice' maxim of manner can be violated

---

TT: *WHAT?????*

Flectch: *Da da da dee daaaaaa*

TT :

Flectch : oh wait..i dont wanna say that… hahaha

Flectch:

Therefore, the overuse of discourse markers such as "Dad a da dee daaaaaa" and graphical images such as " " flout the manner of Grice's maxims.

Ken: me!?
Cassi: and you spelled my name wrong

Here, the meanings of the graphical images are ambiguous to an outsider to the conversation.

> TM: lmao
>
> TM: Q (o-0Q) KERBY!!!

Here, the meanings of 'lmao' and 'Q (o-0Q)' are indistinguishable to someone not familiar with the insider slang that the participants are using.

Since a speaker types in the Internet text an unexpected utterance with strange abbreviations and graphical images, the recipient may not understand the meaning clearly or at all. Therefore the speakers can fail to use manner of Grice's maxims in the chatroom conversation.

4.2.4. Conclusion

According to the above analysis, the three aspects of dialogues (dramatic dialogue, face-to-face informal dialogue, and Internet public chatroom dialogue) are compared with respect to Grice's four cooperative maxims.

Firstly, the maxim of quantity is not broken easily in both the dramatic texts and the Internet public chatroom conversation texts, in contrast to the face-to-face informal conversation texts, in which the maxim of quantity is flouted easily. The dramatic texts are not easy to violate the maxim of quantity because the texts are literary forms designed for public presentation with a suitably qualified product. Similarly, the Internet public chatroom conversation does not to break the maxim of quantity because the ability of rapidity makes chatters' contribution exactly as informative as they wish to be. However, in the face-to-face informal conversation texts, a sense of informality gives an opportunity for the speakers to break the maxim of quality by making their contribution more informative than is required.

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Secondly, the maxim of quality is easily flouted in all three different texts because the metaphorical use of language causes a dialogue to be exaggerated in these three texts.

Thirdly, the maxim of relation is not easy to violate in all three texts. In the dramatic text, all dialogues are edited by playwrights many times before being made public. In both the face-to-face informal and the Internet public chatroom conversations, all participants have many chances to request ambiguous dialogue over again and again

Lastly, the maxim of manner is easy to break in both the dramatic texts and the Internet public chatroom conversation texts, whereas the maxim of manner is very difficult to flout in the face-to-face informal conversation texts. In the dramatic text, the maxim of manner is easy to break because when we hear ambiguity in a dialogue of a play, we do not get any opportunity to stop and ask the characters one more time. In the same way, the maxim of manner is broken easily in the Internet public chatroom conversation texts because the overuse of graphical images and strange discourse markers (repetitive letters) sometime makes conversations very ambiguous to an observer. Nevertheless, the maxim of manner is very difficult to flout in the face-to-face informal conversation texts because a listener has the opportunity to stop a speaker if they are obscure and ambiguous during the real conversations.

Chapter 5

Conclusion

This final chapter presents the summary of main findings, the limitations of the study, and the recommendations for further research.

5.1. Summary of main findings

5.1.1. Summary of main findings with respect to turn – taking

The findings are summarized with respect to the following factors: interruption, overlapping, styles of utterances, preferred or dispreferred responses of adjacency-pairs, and floor holding.

Firstly, several interrupting features have been found in both the face-to-face informal conversation and the Internet public chatroom texts, whereas no interrupting effects in are the dramatic dialogue texts. It would seem clear that the conversations in both face-to-face informal texts and Internet public chatroom texts are generally more unplanned, spontaneous, and more open to intervention by the receiver. Those conversations mainly take place in a multi-user environment. Therefore, there are some interrupting messages which can come from various sources. However, the conversations in dramatic texts are planned to be performed many times. For this reason, there are no interrupting features that can occur so easily.

Secondly, there are no overlapping features discovered in both the dramatic dialogue texts and the Internet public chatroom texts, whereas there are a lot of overlapping features in the face-to-face informal conversation texts. Clearly, the conversations in the dramatic texts and the Internet public chartroom texts are totally dependant on the textual representation of conversations. Therefore, all utterances have to occur in complete forms

so that there can be no overlapping features. Nevertheless, the conversations in the face-to-face informal conversation texts allow people to engage in multi-party conversations at simultaneously.

Thirdly, the styles of the utterances in the dramatic conversation texts are performed as completed utterances, in the correct grammatical form, and total lack of spelling errors because the playwrights have already written for the dramatic personae the features of turns and floors. They can choose to employ these and under what circumstances these features are used or not used. In the face-to-face informal conversation texts, there are some fragment utterances. When the speakers take their turns, they use their utterances with grammatical mistakes, dirty words, and colloquial terms or slang terms. It is clear that the face-to-face informal conversations are natural speech carried out through the medium of the spoken word. Therefore, the speakers in the face-to-face conversation would typically use phrases and clauses than complete sentences. In the Internet chatroom conversation texts, the styles of utterances are very short with many fragment utterances and the chatters' utterances are littered with a lot grammatical mistakes and there are spelling mistakes, and many abbreviations and graphical images. Clearly, the concepts of fast and furious interaction make those mistakes occur repeatedly.

Fourthly, the use of preferred or dispreferred responses is easy to see in both the dramatic texts and the face-to-face informal conversation texts. The reason is the applying of preferred or dispreferred response of adjacency-pairs depends on the state of affairs of the speakers. Therefore, the speakers in both the face-to-face informal conversations and the dramatic conversation texts are based on their sentiments or achievements when they use preferred or dispreferred responses of adjacency-pairs.

Alternatively, the use of preferred or dispreferred responses is not easy to see in the Internet public chatroom conversations texts. The explanation is that the turns in the Internet text exchanges are interrupted by many unrelated messages from others most of the time. For this reason, those unrelated messages always destroy the understanding of the adjacency pairing.

Finally, it is quite clear to see the person who is holding the floors in both the dramatic dialogue texts and the face-to-face informal conversation texts. Basically in the dramatic texts, a person who holds the floor has longer utterances than a person who just provides support. In the face-to-face informal conversation texts, the person who holds the floor is interrupted by one or more persons who provide support. The supporters are likely to say who is holding the floors in the Internet public chatroom texts because the chatters are demanding instant response and all lengths of utterance are short responses. Therefore, it is impossible that a person can visibly hold the floor in the Internet public chatroom conversation texts.

5.1.2. Summary of main findings with the respect to discourse markers

The findings are summarized with respect to the following factors: formal and informal styles of discourse markers, locations of discourse markers and singling abilities of discourse markers.

Firstly, although the formal styles of discourse markers ('Oh', 'Well', 'So', and so on) and the informal styles of discourse markers ('Fuck up', 'Sooooooo', 'hahaha', and so on) are found in the face-to-face informal conversation texts and Internet public chatroom conversation texts, only the formal styles of discourse markers are found in the

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dramatic texts. It is because the informal styles of discourse markers do not transfer into dramatic conversation as dramatic conversation is required to be the product of skilful art and contained within, skilful word play. In other words, the lack of informal styles of discourse markers in the dramatic texts makes there texts to have a higher level of formality than the face-to-face informal conversation and Internet public chatroom conversation texts. It is noticeable that the informal styles of discourse markers in the face-to-face informal conversation texts and Internet public chatroom conversation texts have some distinctions. Some informal styles of discourse markers of the face-to-face informal conversation texts are in the forms of the pause-filler markers such as 'hmmmmm', 'uh', 'er...um' and so on. It would clear that the pause-filler markers are used for hesitation purposes in our conversations because the face-to-face informal conversations are spontaneous, unplanned and unrehearsed, participants have to give themselves time to think. Some informal styles discourse markers of the Internet public chatroom conversation texts are found in repeated letters such as 'eeeeeeeeeeeeeeeeeeek', ' mmm', 'oooooooooooooooooooooh' and so on and repeated punctuation marks such as 'eWwWwWwWwWwW!!!!!!!!!' because its rapidity and informality allow chatters to create personal discourse markers with freer structures. In addition, many discourse markers of the chatroom texts stand alone as a turn because the communication tools are primarily text-based in an online chatroom, it allows one a little time to plan and rehearse before the participants transmit their messages onto the channels.

Secondly, the discourse markers appear in the initial, middle and final positions of the utterances in the face-to-face informal conversation texts. Similarly, the locations of the discourse markers in the Internet public chatroom conversation texts are found in the

initial and final positions in the utterances. But in the discourse markers of the dramatic texts are only found in the initial positions in the utterances.

Thirdly, the discourse markers of the dramatic texts, the face-to-face informal conversation texts and the Internet public chatroom conversation texts are similar to each other in terms of signaling abilities.

5.1.3. Summary of main findings with the respect to Grice's cooperative maxims

The findings are summarized respect to Grice's four cooperative maxims.

Firstly, the maxim of quantity is not broken easily in both the dramatic texts and the Internet public chatroom conversation texts, in contrast to the face-to-face informal conversation texts, in which the maxim of quantity is flouted easily. The dramatic texts do not easily violate the maxim of quantity because the texts are literary forms designed for public presentation with a suitably qualified product. Similarly, the Internet public chatroom conversations do not break the maxim of quantity because the ability of rapidity makes chatters' contribution exactly as informative as they wish to be. However, in the face-to-face informal conversation texts, a sense of informality gives an opportunity for the speakers to break the maxim of quality by making their contribution more informative than is required.

Secondly, the maxim of quality is easily flouted in all three different texts because the metaphorical use of language causes a dialogue to be exaggerated.

Thirdly, the maxim of relation is not easy to violate in all three texts. In the dramatic text, all dialogues are edited by playwrights many times before being made public. In both the

face-to-face informal and the Internet public chatroom conversations, all participants have many chances to request ambiguous dialogue over again and again

Lastly, the maxim of manner is easy to break in both the dramatic texts and the Internet public chatroom conversation texts, whereas the maxim of manner is very difficult to flout in the face-to-face informal conversation texts. In the dramatic text, the maxim of manner is easy to break because when we hear ambiguity in a dialogue of a play, we do not get any opportunity to stop and ask the characters one more time. In the same way, the maxim of manner is broken easily in the Internet public chatroom conversation texts because the overuse of graphical images and strange discourse markers (repetitive letters) sometime makes conversations very ambiguous to an observer. Nevertheless, the maxim of manner is very difficult to flout in the face-to-face informal conversation texts because a listener has the opportunity to stop a speaker if they are obscure and ambiguous during the real conversations.

5.2. Limitation of the study

Some minor difficulties were encountered in this thesis on account of limitations beyond my control, especially with regards to the data collection through tape recordings of conversation.

The first limitation of this study was that I needed to obtain permission from speakers before recording their conversations. Then, in order to have then normal conversations, I had to wait for a time when the speakers had forgotten the tape recorder was there.

The second limitation of this study was that due to the amount of background noise in the office environment, and the amount of participants in a typical conversation who were at

varying distances from the recorder, portions of the tape were impossible to make out even after repeated attempts. Consequently, the transcriptions do not always reflect the fluency of this type of communication.

5.3. Recommendations for further research

The following two recommendations are provided for future studies related to this investigation:

1. What are the similarities and differences in dialogues that take place in informal face-to-face conversations, Internet public chatroom conversations, and dramatic conversations with the respect to Politeness?

Brown and Levinson (1987, cited in Maybin & Mercer 1996: 9) define politeness in terms of positive and negative face needs. According to them, "positive face needs relate to the desire to be liked and admired, and are supplied through greetings, compliments and other direct expressions of approval." For example:

Nan: That's where you live, Kong?

Kong: That's where I was born. (Avoidance of disagreement)

Nan: Have you got a girl friend now?

Kong: I have a friend. So- called a girl friend. Let me put it that way. (Pretending to agree)

According to Brown and Levinson (1987, cited in Maybin & Mercer 1996: 9), "Negative face needs relate to the desire not to be imposed on, and are fulfilled by accompanying requests with apologies, hedging expressions (like kind of or I think maybe) and using other indirect forms to avoid a face threatening act." For instance:

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John: I'm sure you must be very busy, but…

Marry: I hate to intrude, but…

Tom: We don't sit on tables, we sit on chairs, John.

2. What are the similarities and differences in dialogues that take place in informal face-to-face conversations, Internet private chatroom conversations, and comic conversations with the respect to turn-taking, discourse markers, Grice's cooperative maxims, and politeness?

MSN Messenger is one of the best chatrooms. From it you can easy to collect data of the Internet public or private chatroom conversation. MSN Messenger allows real-time communication with other people who are signed in to .NET Messenger Service. To use MSN Messenger, you must be running Windows XP. Moreover, People Profiles enable your site visitors to set up a profile (sex/age/location) for themselves and communicate with other users on the MultiCity network who share similar interests or characteristics.

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Dramatic Texts

Text 1

Colonel *(partly to himself)*: I'm afraid it's all beyond me. I suppose it always will be. As for Jimmy – he just speaks a different language from any of us. Where did you say he'd gone?

Alison: He's gone to see Mrs. Tanner.

Colonel: Who?

Alison: Hugh Tanner's mother.

Colonel: Oh, I see.

Alison: She's been taken ill – a stroke. Hugh's abroad, as you know, so Jimmy's gone to London to see her. (Colonel *nods*.) He wanted me to go with him.

Colonel: Didn't she start him off in this sweet – stall business?

Alison: Yes.

Colonel: What is she like? Nothing like her son, I trust?

Alison: Not remotely. Oh – how can you describe her? Rather – ordinary. What Jimmy insists on calling working-class. A charwoman who married an actor, worked hard all her life, and spent most of it struggling to support her husband and her son. Jimmy and she are very fond of each other.

Colonel: So you didn't go with him?

Alison: No.

Colonel: Who's looking after the sweet-stall?

Alison: Cliff. He should be in soon.

Colonel: Oh yes, of course – Cliff. Does he live here, too?

Alison: yes. His room is just across the landing.

Colonel: Sweet stall. It does seem an extraordinary thing for an educated young man to be occupying himself with. Why should he want to do that, of all things? I've always thought he must be quite clever in his way.

Alison *(no longer interested in his problem)*: Oh, he tried so many things: journalism, advertising, even vacuum cleaners for a few weeks. He seems to have been as happy doing this as anything else.

Colonel: I've often wondered what it was like – where you were living, I mean. You didn't tell us very much in your letters.

Alison: there wasn't a great deal to tell you. There's not much social life here.

Colonel: Oh, I know what you mean. You were afraid of being disloyal to your husband.

Alison: Disloyal! *(she laughs.)* He thought it was high treason of me to write to you at all! I used to have to dodge downstairs for the post, so that he wouldn't see I was getting letters from home. Even then I had to hide them.

Colonel: He really does hate us, doesn't he?

Alison: Oh yes – don't have any doubts about that. He hates all of us.

Colonel (*sighs*): It seems a great pity. It was all so unfortunate – unfortunate and unnecessary. I'm afraid I can't help feeling that he must have had a certain amount of right on his side.

Text 2

Clov: I've just got you up.

Hamm: And what of it?

Clov: I can't be getting you up and putting you to bed every five minutes, I have things to do. *(Pause.)*

Hamm: Did you ever see my eyes?

Clov: No.

Hamm: Did you never have the curiosity, while I was sleeping, to take off my glasses and look at my eyes?

Clov: Pulling back the lids? *(Pause.)* No.

Hamm: One of these days I'll show them to you. *(Pause.)* It seems they've gone all white. *(Pause.)* What time is it?

Clov: The same as usual.

Hamm *(gesture towards window right)*: Have you looked?

Clov: Yes.

Hamm: Well?

Clov: Zero.

Hamm: It'd need to rain.

Clov: It won't rain. *(Pause.)*

Hamm: Apart from that, how do you feel?

Clov: I don't complain.

Hamm: You feel normal?

Clov *(irritably)*: I tell you I don't complain.

Hamm: I feel a little strange. *(Pause.)* Clov!

Clov: Yes.

Hamm: Have you not had enough?

Clov: Yes! *(Pause.)* Of what?

Hamm: Of this... this... thing.

Clov: I always had. *(Pause.)* Not you?

Hamm *(gloomily)*: Then there's no reason for it to change

Clov: It may end. *(Pause.)* All life long the same questions, the same answers.

Hamm: Get me ready. *(Clov does not move.)* Go and get the sheet. *(Clov does not move.)* Clov!

Clov: Yes.

Hamm: I'll give you nothing more to eat.

Clov: Then we'll die.

Hamm: Silence! *(Nagg starts, cuts short his laugh.)*

Nell: You could see down to the bottom.

Hamm *(exasperated)*: Have you not finished? Will you never finish? *(With sudden fury.)* Will this never finish? *(Nagg disappears into his bin, closes the lid behind him. Nell does not move. Frenziedly.)* My kingdom for a nightman! *(He whistles. Enter Clov.)* Clear away this muck! Chuck it in the sea! *(Clov goes to bins, halts.)*

Nell: So white.

Hamm: What? What's she blathering about? (Clov stoops, takes Nell's hand, feels her pulse.)

Nell (to Clov): Desert! (Clov lets go her hand, pushes her back in the bin, closes the lid.)

Clov (returning to his place beside the chair): She has no pulse.

Hamm: What was she drivelling about?

Clov: She told me to go away, into the desert.

Hamm: Damn busybody! Is that all?

Clov: No.

Hamm: What else?

Clov: I didn't understand.

Hamm: Have you bottled her?

Clov: Yes.

Hamm: Are they both bottled?

Clov: Yes.

Hamm: Screw down the lids. *(Clov goes towards door.)* Time enough. *(Clov halts.)* My anger subsides, I'd like to pee.

Clov (with alacrity): I'll go get the catheter. (He goes towards door.)

Hamm: Time enough. *(Clov halts.)* Give me my pain killer.

Clov: It's too soon. *(Pause.)* It's too soon on top of your tonic, it wouldn't act.

Hamm: In the morning they brace you up and in the evening they calm you down. Unless it's the other way round. *(Pause.)* That old doctor, he's dead naturally?

Clov: He wasn't old.

Hamm: But he's dead?

Clov: Naturally. *(Pause.)* You ask me that? *(Pause.)*

Hamm: Take me for a little turn. (Clov goes behind the chair and pushes it forward.) Not too fast! *(Clov pushes chair.)* Right round the world! *(Clov pushes chair.)* Hug the walls, then back to the center again. *(Clov pushes chair.)* I was right in the center, wasn't I?

Clov *(pushing)*: Yes.

Text 4

Clov: So it is.

Hamm: Every man his specialty. *(Pause.)* No phone calls? *(Pause.)* Don't we laugh?

Clov *(after reflection)*: I don't feel like it.

Hamm*(after reflection)*: Nor I. *(Pause.)* Clov!

Clov: Yes.

Hamm: Nature has forgotten us.

Clov: There's no more nature.

Hamm: No more nature! You exaggerate.

Clov: In the vicinity.

Hamm: But we breathe, we change! We lose our hair, our teeth! Our bloom! Our ideals!

Clov: Then she hasn't forgotten us.

Hamm: But you say there is none.

Clov *(sadly)*: No one that ever lived ever thought so crooked as we.

Hamm: We do what we can.

Clov: We shouldn't. *(Pause.)*

Hamm: You're a bit of all right, aren't you?

Clov: A smithereen. *(Pause.)*

Hamm: This is slow work. *(Pause.)* Is it not time for my pain-killer?

Clov: No. *(Pause.)* I'll leave you, I have things to do.

Text 5

Jimmy: Why do I do this every Sunday? Even the book reviews seem to be the same as last week's. Different books – same reviews. Have you finished that one yet?

Cliff: Not yet.

Jimmy: I've just read three whole columns on the English Novel. Half of it's in French. Do the Sunday papers make you feel ignorant?

Cliff: Not' arf.

Jimmy: Well, you are ignorant. You're just a peasant. (To ALISON.) What about you? You're not a peasant are you?

Alison (absently): What's that?

Jimmy: I said do the papers make you feel you're not so brilliant after all?

Alison: Oh – I haven't read them yet.

Jimmy: I didn't ask you that. I said –

Cliff: Leave the poor girlie alone. She's busy.

Jimmy: Well, she can talk, can't she? You can talk, can't you? You can express an opinion. Or does the White Woman's Burden make it impossible to think?

Alison: I'm sorry. I wasn't listening properly.

Jimmy: you bet you weren't listening. Old Porter talks, and everyone turns over and goes to sleep. And Mrs. Porter gets' em all going with the first yawn.

Cliff: Leave her alone, I said.

Jimmy (shouting): All right, dear. Go back to sleep. It was only me talking. You know? Talking? Remember? I'm sorry.

Cliff: Stop yelling. I'm trying to read.

Jimmy: Why do you bother? You can't understand a word of it.

Cliff: Uh huh.

Jimmy: You're too ignorant.

Cliff: Yes, and uneducated. Now shut up, will you?

Jimmy: Why don't you get my wife to explain it to you? She's educated. (To her.) That's right, isn't it?

Cliff (kicking out at him from behind his paper): Leave her alone, I said.

Jimmy: DO that again, you Welsh ruffian, and I'll pull your ears off.
(He bangs CLIFF'S paper out of his hands.)

Cliff (leaning forward): Listen – I'm trying to better myself. Let me get on with it, you big, horrible man. Give it me.
(Puts his hand out for paper)

Alison: Oh, give it to him, Jimmy, for heaven's sake! I can't think!

Cliff: Yes, come on, give me the paper. She can't think.

Jimmy: Can't think! (Throws the paper back at him.) She hasn't had a thought for years! Have you?

Alison: Oh, no, not already!

Cliff: He's a bloody pig.

Jimmy: I'm not a pig. I just like food – that's all.

Cliff: Like it! You're like a sexual maniac – only with you it's food. You'll end up in the *News of the World*, boyo, you wait. James Porter, aged twenty – five was bound over last week after pleading guilty to interfering with a small cabbage and two tins of beans on his way home from the Builders' Arms. The accused said the hadn't been feeling well for some time, and had been having black – outs. He asked for his good record as an air – raid warden, second class, to be taken into account.

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Face to Face Informal Conversation Texts

Text 1

Rob: who and what….[Ed: yep].Defacing school's property. I told his teacher, abuse of this student's book will not be tolerated in my class. Sack!

Ed: └ yeah, you can't

[10 sec]

Ed: Has he gone through the whole book?

Rob: No, the rest hasn't [Ed: Yeah] been touched but he shouldn't get away with this shit.

[5 sec]

Rob: And what's this all about? (Show a picture to Ed)

[7 sec]

Ed: Oh fuck, He doesn't have a problem with that?

Rob: Well, he doesn't have a problem with that. You know, he's **kind of** been **like** fighting, **you know**? But he will because no doubt he's a cocky kid who doesn't care. If there's any way of getting him into any trouble…

Ed: He's in prathom 5 then?

Rob: └ Yeah,…yeah, He's not exactly a prathom 1 kid is he? I bet he doesn't do that with a Thai book. [Ed: mm…alright] I bet he doesn't do that with any of his Thai stuff.

Ed: Who's his teacher?

Rob: Er…, That's Miss Su. She will come down. [3 sec] What does he going to do? What does he want to be? Something likes that. Does he has to? Something likes that. Does she have to do? She wants to go or she has to clean. What does she want to?

Ed: I would drag that kid out in front of the class.

[6 sec]

Rob: I will do, yeah… I will do. I've asked all of them to put their names in English and most of them have obliged, he hasn't.

Ed: └ I would drag him out in front of the class and ask him what this is all about. Is this in the sound lab?

Rob: No I've got him in the classroom with the teacher in there [Heavy noises from students]. Oh fucking Noise….

Text 2

Ed: Billy! Beavering onto the computer!
Billy: └ who cares…[inaudible]
[6 sec]
Rob: Look at him!
Ed: He's supposed to be teaching! He's come between classes! [Billy: shut up]
Rob: He's come between classes! He leaves his class early so he can come here for ten minutes
Billy: First thing, I want to tell…
Freek: └ Billy grow up will you! (angry)Grow up will you!
Billy: I like this age fine.
[5 sec]
Freek: Just like all Americans, they're just kids,
Billy: Right, [Freek; kids]correct.
Freek: They never grow up.
[2 sec]
Billy: So tell me what's so great about uhhhhhhhh, windmill land?
Freek: well apparently all the products you buy here have a windmill on them.
Billy: Actually mot products I buy here don't. Certainly not all products. You really should study economics to understand this.
Freek: Tell me one, one product that comes from Alabama, that you can buy here. (laughter)
Billy: Let's see- chicken's feet. That ….[inaudible]

Freek: └ That's from Alabama? That's an Alabaman invention for sure.
Billy: What about rubber bones? We make them.
Freek: Hmph, rubber bones. Well that's a major invention isn't it. It's a great idea.
Billy: Listen Freek…., you always compare one state to the whole country. (angry) You always just talk about one state like it's the whole place. If you can't talk about two states, don't talk at all.
[7 sec]
Freek: But you're not from New York Billy.
Billy: Thank God.
Freek: Each state has it's own state governor…..(interrupts)
Billy: └ Lets see you.. (interrupted)
Freek: └ No
I…….(interrupted)
Billy: You compare this one state to the whole country, because your country sucks my country dick, so bad it shouldn't be a country.
Freek: Alabama is bigger than Holland.
Billy: The population is much less.
Freek: What did this state accomplish over the last century?
Billy: Let's see, early part of the century … (interrupted)
Freek: Except for ah..(interrupted)

Billy: Shut the fuck up, I don't remember what we did but there is something for sure.
Freek: you can't remember because there isn't anything.

Text 3

Billy: Well, it's nothing to worry about.
[3sec]
Ed: Well I'm actually going to have to do some teaching then.
Rob: Have you finished your tests?
Ed: Not all of them, but mostly. I maybe have 4 or 5 kids per class left.
Billy: Well after all the harassment you gave me last week, I brought the money Friday and then I can't find you.
Ed: That's because you were too busy looking good.
Billy: You were hiding from me, hiding round the corner waiting for me to pass by.
Ed: How much did your speakers cost?
Hlaing: 300 or 400. They are only cheap speakers. 500 you can get good ones.
Ed: Did you get them from the supermarket?
Hlaing: Yes, Big C you know. Did you go to Panthip plaza?
Ed: Yes, but because I went on my own, [Hlaing: Hm…] I did not have anyone with me, that place is such hard work that I dashed out. But my student's father, he know a lot about computers, and he is going to get me a cheap modem.
Hlaing: You can get a modem you know? You have Internet now?
Ed: No no no, not yet.
Hlaing: ⌊ no, no…., he is going to⌉
Ed: He is going to arrange it for me. (noise)
[13 sec]
Connie: I want to eat food. Hlaing
Hlaing: If you want to eat the food, eat it- if you don't want to don't. [laughs] [Connie: coming, coming]. This is, I think, Jackfruit, [Connie: Durian] and this is Duria.
Connie: Yes, Durian
Hlaing: Durian. [Connie: Hm, hm] That is very expensive at this time of year, very expensive. Durian. Ed, Billy?[Billy: I think jack fruit]. Jack friuit [laughs] Do you want a durian chip? (Eating sounds)
Ed: Thanks- I hate durian.
Hlaing: It's good.
Ed: No thanks.
Hlaing: Good morning.
Freek: Good morning.
Hlaing: How are you?
Freek: Well…. How are you?
Hlaing: [inaudible]… me too, I still have a headache.
Freek: Are you still pained?

Hlaing: Er…..a little.

Freek: tonsils are still ⌐

Hlaing: └ You have tonsils

Freek: └ hm…Yep, tonsillar [Hlaing: oooh]

[16 sec]

Ed: Actually the durian is quite good.

(noise)

Hlaing: The school gives us health insurance that we can use when we are sick.

Connie: I know, but only in accident. [Hlaing: just accident?] you know, cannot…[inaudible].

[4 sec]

Hlaing: What time are you teaching today? [Connie: yep] Are you in the sound lab? [Connie: yes]. I will observe. I'm just going to sit there. I have an examination, so I will just sit and study. My desk is in the corner there, on the top floor. The computer club. [Inaudible]

Connie: Okay.

[5sec]

Freek: I didn't understand it, it's not really accessible this book.(noise)

[20 sec]

Billy: And Harry Potter 2, which I have seen but I want to see it again. Lord of the Rings 1, I haven't seen that yet. I like the styles of the animation from the look of it.

Rob: Hlaing is that a new shirt?

Hlaing: No, it's not a new shirt. Old shirt .I bought it 3 years ago. At the time I didn't like it and so I didn't wear that time. But I am not sure why I bought it (laughing).

Rob: Hlaing's shirt!

Ed: It goes with his trousers.

Hlaing: What you mean the colour?

Ed: No the design.

(laughter)

Hlaing: Well, I will go to the sound lab.

Rob: Carlos, have you got the………… Carlos have you got the register? For 4/2?

Carlos: a Yep, um I'm not sure, let me look.

Text 4

Rob: How can they say they've cracked down when you walk down the Kao Sahn road and these people are sat at little tables with a sign in front of them? They say cracking down! (laughs)

Ed: Well,I'm not sure a massive undercover operation is needed there

Rob: (laughs) No.

Ed: Some guy sitting there with a sign saying "I sell fake I.D." -months of undercover work required there.

Rob: Must have been. (laughs) [6 sec]

Rob: I'm really looking forward to this wrestling. Freek, are you sure you're not going to come along?

Freek: Well, I can't, Yai is expecting me to take her out.

Rob: Why don't you tell her then? Why is it that every man in this country needs permission to do anything?

Freek: Hlaing- do you want to go to the wrestling match?

Ed: Dah's going.

Rob: Oh is she? She's more fun than you anyway. (laughs) And she's nicer for the eyes.

Ed: Yep, she's fit

Rob: The youngest of the sisters.

Student: 'Carlos!'

Rob: (imitating) Carlos! Carlos! [10 sec]

Freek: I could ask kun mere to go! [Rob: laughs]. She love that

Rob: └Yeah! She'd love it.

Ed: I really liked that mauy Thai stuff against the ropes.

Billy: Yeah, but waiing the crowd? She thought she was in Japan. Japanese bow like that. However, we really don't have that much knowledge of Asia so we get all mixed up and think Thais do it too.

Ed: Yeah, but she did a proper wai, right, like this.

Billy: But she did it for a long time like the Japanese do. [Ed: what?] She did it very stiff, she did it at the hips and didn't bow at the neck at all. [Ed: hm…right] Like that, she should have doe like this.

Ed: she doesn't do propel way like ┐

Billy: └ like that. But she did not bow like that

Ed: └   But she did bend down though didn't she?

Billy: └Yeah, but at the hips like this, she had no idea what she was doing, like she had only seen it on TV [Ed:: I know] or something.

Ed: Well, one guy said 'Hello Japan' so I agree they did think they were in Japan…

(phone rings) [inauditable]

Ed: Last night at the show, one guy said, 'we just love coming to Japan- hello Bangkok!' (laughs) They didn't know what country they were in.

Billy (talking to the phone): Carlos, Teat Nai, Mia Mee, Mm…, Carlos, Mai Mee…he he he….

[18sec]

Rob: Billy.

Billy: Yes.

Rob: who?

Billy: Non of your business, British boy.

Rob: Woo….

Text 5

Rob: What would you say Hlaing? Would you agree?
Hlaing: Hm?
Rob: This is abuse of material? Of the material?
Hlaing: Abute of the material? Which one?
Rob: When you open the kid's book and you see stuff like this.
Hlaing: Ah! Hm.
Rob: And what's this all about? (show a picture to Hlaing)
Hlaing: Oh, yeah,Vampire!, that is terrible!
Billy: I think I need to get a haircut.
Ed: Are you getting a mullet?
Billy: No.
Ed: Please get a mullet.
Billy: I do need to get a haircut. I keep teasing the wife, maybe I'll go to the ladyboys salon, she usually threatens to kick me out. [Billy: yeah]
Rob: That one up the road?
Billy: Yeah. Er….

Ed: └─Get a mullet.
Billy: You know the one, when you [Ed: Billy] walk by you get "I love you' I love you!"[Rob: no, Billy].
Ed: You would look good with a mullet.
Rob: You would look good with a mullet.
Billy: Why don't you all take pictures of the the little mullet kids in kindergarten and send it in to mullet.com?
Ed: That is a good idea. We have been talking about it for a long time.
Billy: Kindergarten mullets. You are a very weird little boy.

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Internet Public Chatroom Texts

Text 1

John: hey there
Rose : hi
‣ TM has joined the conversation.
John: red wing fan then
Rose:
John: devils here
Rose: think it could be devils wings final
‣ TM has joined the conversation.
John:
‣ Sony has joined the conversation.
John: i think devils got a chance
‣ Sony has left the conversation.
John: small but still in there
Young: hello john and rose
‣ TM has left the conversation.
Rose: i think they have a real good chance
John: they need to stop losing games that they should win
Rose : people writing them off big mistake
John: i here wings might be getting lindros
Rose : they know how to win in playoffs
Rose: just a rumor
Rose : he's not all that
John : i know
John : but rangers are trading alot of players
John: i bet he goes
John : dont know who too
Rose : maybe islanders
John : but he will be gone
Rose : lmao
‣ May has joined the conversation.
John: doubt that 1
Rose : maybe to the west then
John: could be
Rose : his brains are like scrabble eggs anyways
John: messier is gonna leave i think
John: yep
John: so
‣ May has left the conversation
Rose: maybe ducks
John : do u go too many games

Rose : messier should retire
Rose : was at weds game against the flamers
John : i think he is at the end of season
John : but they still gonna trade him noe

Text 2

TT: Fletch ◆!!!
TT: *fletch* ◆◆😃😃😃😃😃😃😃😃😃😃😃😃:vv
Fletch: **hiya tt** ☺
□¤ßlüeGem_ïnGÄ¤ is away.
TT: if someone tried break'n in my pittbull would take care of it
Fletch: lol ◆😃😃😃😃😃😃😃😃😃😃😃😃
TT: and the chihuahua would bark when they left
□ShawnAK1 has joined the conversation.
□ShawnAK1 has left the conversation.
Fletch : **well i have a mutt**
TT : **thanks fletch...lol**
Fletch: so I guess the chihuahua would do something about it when it was all over
TT : lol
Flectch: jimbobg **is a mut, lil**
TT: **haha i like mutts**
Flectch: my dog is a mutt
TT: *WHAT?????*
Flectch: *Da da da dee daaaaaa*
TT : ▬◉ ✐✐✐
Flectch : 👀**oh wait..i dont wanna say that... hahaha**
Flectch: 👿
Flectch : I havent' had a dog in a couple of years though
TT: I have two dogs that are german shepard/husky/wolf mixes 🐕🐕🐶
□Guest_chinacat67 has joined the conversation.
□KyleCart83 has joined the conversation.
Flectch: *you ? : wo wo wo woom wooooo!!*
TT: *yeah*
TT: I gotta dog fer ya...
Flectch: **what dog?**
TT: **woof woof**💀💀💀
Flectch: 👀
TT: lol you are....
Flectch: what....?
TT: *nothing*
Flectch: Sooooooo🚦
TT: ok 🚗

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Text 3

> ⟩ Drum has joined the conversation.
> Drum: helloz
> Tha: jus tryin to have sum luaghs nottin personal
> Ice: *hey*
> ⟩ Guest_null has left the conversation.
> ⟩ Dreamaker101 has joined the conversation
> Tha : its all love ♥♥
> Ice: *drr.. eh?*
> Calle: love!?
> Tha: msn love ⟨⟩
> Tha: or football love ⟨⟩⟨⟩⟨⟩⟨⟩
> Tha: or city love
> Ice: *drruggle?*
> Tha: chatroom love
> Drum : hi
> Tha : ello
> Ice: *whats up?*
> Drum: nutten much
> Tha: drugs
> Ice: *im eating a bagel*
> Ice: *want one?*
> Calle: drugs are up?
> Tha: good for u
> ⟩ Dreamaker101 has left the conversation.
> Tha: yup
> ⟩ ERL0037 has joined the conversation.
> Calle: weird
> ⟩ ERL0037 has left the conversation.
> Calle: BAGEL
> Calle: LOL jk
> Tha: when u use them they go up to yor brain
> Drum: nope im on a diet ⟨⟩⟨⟩●●
> Ice : *ok*
> Calle: deits suck
> Ice: *they do..*
> Tha: yup
> Calle: just exceersise! ⟨⟩
> Ice: *i need a weight gaining diet*
> Tha: on diet and u probly weigh 90 pounds
> Gu24: SUP YALL
> Drum : its a bread diet ⟨⟩ ...

Calle: ANOREXIC!
Gu24 : HOWS IT GOING
Ice: *and you dont want a bagel!?*
Calle: the point is to give UP bread
Drum: duh

Tha: what a dick
Tha: lol
Calle: yeah yours is small!
Drum: bread has alllota fating stuff in it
Ice : *oh i was thinking bread only diet*

Text4

Famous: its bigger then yor father left arm

X X: *my dad dont got an arm lol*
XX: *u know*
☐melfri has joined the conversation.
Famous: shut up
Famous: not u
Ken: me!?
Game: /ME<-------DDD-------
Joy: me?

Famous: talkin to tha lil gurl in tha room
☐ melfri has left the conversation.
☐Da_LiL_BaBy_GiGGLeZ has joined the conversation
Cassi: oh, my father left arm.
Famous: cassi
Cassi: I am not lil

Cassi: and you spelled my name wrong.
☐Da_LiL_BaBy_GiGGLeZ has left the conversation.
Cassi: it's Cassi
XX : *get it right!*
XX: *lol*
Famous: same shit
Cassi: I know right
Cassi: and I am not lil
Cassi: 16 is old enough
Famous: as longas u knew i wass talkin to u
TM: lmao
Famous: 16 iz still a minor
Famous : u still jailbait
Cassi: So
TM: lol

Cassi : ewww!
XX: *oh man*
Cassi: it stinks!
Momma: lol
Famous: get it jailbait
Cassi: jailbait!?
XX: eWwWwWwWwWwWwW!!!!!!!!!
XX: *do you need to hit every girl you see or something?*
Cassi: haha, I had a trash can lid ya missed me!
Game: uhhhh
Famous: who in here can explain to tha minor what jailbait iz
Game: my new addy
Game: lol
TM: 😬
TM: O.o
TM: Q(o-0Q) KERBY!!!
XX: 😬

Text 5

Sam: *what colors?*
☐Vortex has joined the conversation.
Susan: I did red yellow and orange
Susan: it loked cool
☐Krimal has joined the conversation.
Sam: *firey...* 😬
Susan: looked
☐Itsjustme4415 has left the conversation.
☐idontwantanamegrrrr has joined the conversation.
☐idontwantanamegrrrr has left the conversation.
Charles: you was naked? ■
Susan: plus he had black carpet and a red bed spread
Susan: it was soo cool
☐моятппg·sтαя has joined the conversation.
Susan: hmmmmmmmmmmmmmm…
One2: stop liein
Charles: coooooooooooooooool :::
Susan: I ain't lien
Susan: it was awesome, LOL
Charles : way cool
Susan: mmhmm
☐Vortex has left the conversation.
One2: she liein
Sam: *still talk to your ex?*
One2 : she saw that on tv

One2 : lol
Susan: NO
Susan: he painted his walls back
Sam: <<<<<<<<<<< ooooooooooooooooooooh...
Sam: *he shouldnt have!*
One2: shes liein
Susan: lol, after we broke up
☐мояппɪg·стоя has left the conversation.
Sam: *lol didnt want to look at a print of your body on the wall probably*
Susan: maybe
One2: she saw her moms do that for her stepfather
Susan: I dunno
One2: lol
☐Krimaldi1 has left the conversation.
Susan: was your prob one2!?
One2: nottin
Sam: *who knows*
One2: jus havin a lil fun
Sam: *everyones got problems*
Susan: yeah rippin on me
Charles: sorta see your nipple prints
One2: i guess
One2: its chat i could do what i want
One2: u know
Susan: Yeah whatever
One2: u talkin bout bodypaint
Susan: I was never rude to you!
One2 : i never said u wass
One2 : im jus fuckin wit u
Susan: mmm k wooooohooooooooooooooooo you're
Charles: *eeeeeeeeeeeeeeeeeeeeek*

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