

Conversation Analysis of Forum: a Selected Text from Paul S. Kemp Online Journal

Asst. Lecturer Nagham Ali Hassan *

Abstract:

Language as a means of communication has long been the concern of many conversation analysts in their studies such as: Sacks et al. (1974), Schegloff et al. (1977), Duncan (1972), Grice (1975) and Burton (1980). Burton has attempted analyzing the first ten transitions of the play “The Dumb Waiter” for mere a presentation of her approach. This paper aims at analyzing the conversational structure of forum on the subject of literary fiction and genre fiction by applying Burton’s model (1980) of analysis to answer the question to what extent this model is applicable in analyzing the presented text.

The findings of the investigation have proved the applicability of the structure of conversation formulated by Burton (1980) in her model without modification.

1. Introduction:

In language, “*forum*” is an ancient Rome noun used to refer to public places for meetings or any place for public discussions (Hornby, 1987:340).

Paul S. Kemp presents a topic, in his online journal <http://paulskemp.livejournal.com>, about the subject of literary fiction and genre fiction on 9/12/2009 to be discussed by other journalists and to give more elaborations and points of view about the topic. The reason behind choosing such a kind of texts is that, the participants share the same interest in the topic. Then, they will use different conversational structures to announce their own opinions trying to share them with others.

The analysis is based on Burton’s model (1980) depending only on Rank V and IV but Rank III and II will be presented for mere showing the organization of the conversation. The reason behind choosing the model is that, it postulates the effect of grammatical units and their own structures on the conversation. Then, the application

* University of Baghdad/ College of Engineering/ Environmental Engineering Department

of the model will demonstrate the participants' way of expressing themselves and how they will convince others of their own points of view.

At the heart of the matter in dispute is the analysis of conversation to explore the applicability of Burton's model (1980) to the description of the conversational structure of the selected text. The study will, also, present conclusion and recommendations for further fruitful studies. To the best of the researcher's knowledge, no other kind of conversation analysis has been done so far to bridge such a gap. Then, this study will shed light on such kind of conversations.

2. The Model:

2.1 Burton's Model (1980):

The model provides insightful structure towards conversation analysis. Burton's model makes use of the five scales developed earlier by Sinclair and Coulthard (1975:21) to handle the structure of classroom interaction. The basic structure of the discourse rank scale is presented as follows:

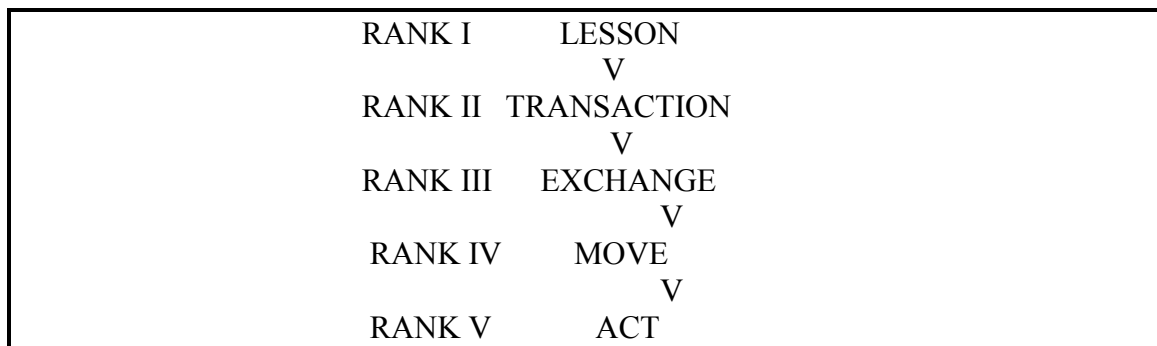


Diagram (1) The Structure of Classroom Interaction

Diagram (1) shows that **Lesson** is made up of Transaction, **Transaction** is made up of **Exchange** and so on down the hierarchy. Accordingly, the model does not postulate just one unit of analysis but a five-units hierarchy with changing the top **Lesson** with **Interaction**. Burton presents Rank V and IV as follows:

At Rank V, Burton (1980:143) presents a list of NINETEEN ACTS. These ACTS are shown as follows:

1. **Marker** is realized by a closed class of items "well", "ok", "Now", "Good", "Alright", and "expressive particles", e.g. "Kaw" and "Blimey". Its function is to mark boundaries in the discourse and to indicate that the participant has a topic to be introduced.

2. **Summons** is realized by a closed class of verbal and non-verbal items – the use of the name of another participant, or mechanical devices like door bells, telephone bells, etc. Its function is to mark a boundary in the discourse, and to indicate that the producer of the item has a topic to be introduced once he has gained the attention of the hearer.
3. **Silent stress** is realized by a pause, indicated in the text by either an exclamation mark or stage direction.
4. **Starter** is realized by a statement, a question, a command, or moodless items. Its function is to provide information, direct attention or thought towards an area, to make a correct response to the coming initiation more likely.
5. **Metastatement** is realized by a statement, a question, or a command which refers to a future event in the ongoing talk, or a request for the participant's rights. Its function is to make clear the structure of immediately following discourse, and to indicate the participant's wish for an extended turn.
6. **Conclusion** is realized by an anaphoric statement, which can be seen as the complement to Metastatement, in that its function is to make clear the structure of the immediately preceding discourse.
7. **Informative** is realized by a statement whose sole function is to provide information. The appropriate response is showing attention and indication of understanding.
8. **Elicitation** is realized by questions. Its function is to request a linguistic response. Occasionally, it is realized by a command requesting a linguistic response.
9. **Directive** is realized by a command. Its function is to request a non-linguistic response.
10. **Accusation** is realized by a statement, a question, a command or a moodless item. Its function is to request an apology or a surrogate excuse.
11. **Comment** is realized by a statement, a question, a command or a moodless item. Its function is to expand, justify, or provide additional information to a preceding informative or comment.
12. **Accept** is realized by a closed class of items such as "Yes", "ok", "Uhuh", "I will", or "No". Its function is to indicate that the participant has heard and understood the previous utterance and its complaint.

13. **Reply** is realized by a statement, a question, a command, a moodless item and non-verbal surrogates such as nods. Its function is to provide a linguistic response appropriate to a preceding elicitation.
14. **React** is realized by a linguistic action. Its function is to provide an appropriate non-linguistic response to a preceding directive.
15. **Acknowledge** is realized by “Yes”, “ok”, or “Uhuh”. Its function is to show that an Informative has been understood, and its significance appreciated.
16. **Excuse** is realized by a formulaic apology, a statement, or a moodless item which substitutes for an apology and thus heard as an excuse. Its function is to provide an appropriate response to a preceding accusation.
17. **Preface** is realized by combinations of placement markers, self-referential meta-terms and meta-reference to preceding talk. Its function is to show that a diverted topic is being re-introduced.
18. **Prompt** is realized by a closed class of items such as: “Go on”, “what are you waiting for”, and “hurry up”. Its function is to reinforce a preceding Directive or Elicitation.
19. **Evaluative** is realized by a statement, a question, a command or a moodless item. Its function is to comment on the appropriateness of a preceding utterance.

At Rank IV, Burton (1980: 149- 52) presents seven types of MOVES. These MOVES are shown as follows:

1. **Frame** and **Focuses** are explicit markers of transition boundaries involving acts that are essential in attention getting. Frame is comprised of either a Marker or Summons with a Silent stress as a qualifier but,
2. **Focuses** are made up of a Marker or Summons followed by a Starter.
3. **Opening Moves** are either topic carrying or transition initial items.
4. **Supporting Moves** occur after all other types of moves. Recognition of such moves depends on a discourse framework and interactional expectations of that move.
5. **Challenging Moves** hold up the progress of topic maintenance or topic-introduction in one way or another.
6. **Bound-opening Moves** enlarge the discourse framework by extending the ideational-textual aspect of the original Opening move.
7. Finally, **Re-opening Moves** take place after a preceding Opening, a Bound-opening or a Re-opening has been challenged.

3. The Analysis:

The Organization of the Conversation:

Paul presents the topic of the forum in four conversational moves. These will be answered by the participants in correspondence with Paul’s speech once, then with regard to every participant twice. They do so in order to exchange, affirm the mentioned topic and to show approval of fantasy on other literary acts. The organization of the conversation is shown in Diagram (2) as follows:

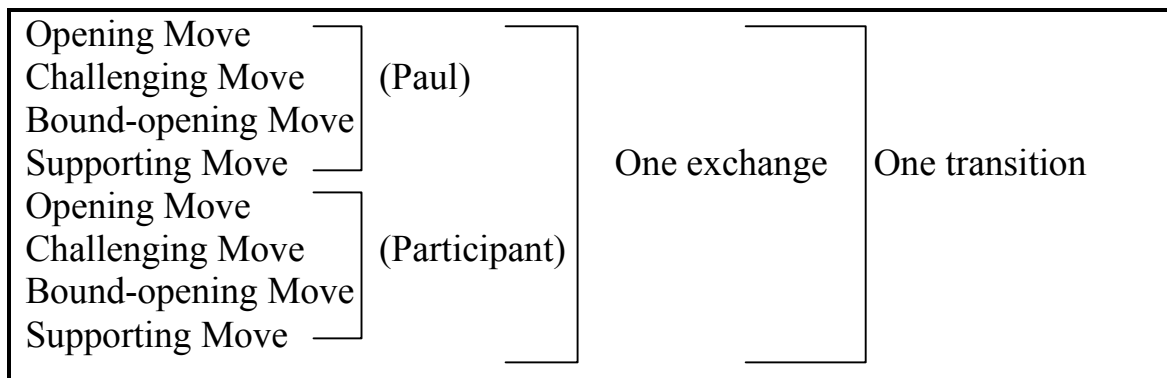


Diagram (2) The Organization of Conversation

The repetition of the types of moves in every conversational exchange unifies the text and provides more convincing force.

The researcher will present the analysis in a table. This table contains Transactions, Exchanges, Interaction, Move Types, and Acts Types. The interaction is taken from web site without modification. It will be subdivided into exchanges. These exchanges will be subdivided into sentences to show the types of moves and acts. The exchange Moves of Opening, Challenging, Bound-opening, and Supporting include different acts such as: Marker, Summons, Silent stress, Starter, Metastatement, Conclusion, Informative, Elicitation, Directive, Accusation, Comment, Accept, Reply, React, Acknowledge, Excuse, Preface, Prompt, and Evaluative. Abbreviation and terms will be presented in footnotes. The analysis will be as follows:

| <i>Trans. No.</i> | <i>Exchange No.</i> | <i>Interaction</i> | <i>Move Types</i> | <i>Acts Types</i> | <i>Total Acts</i> |
|-------------------|---------------------|--|--|--|-------------------|
| (1) | (1) | <p>paulskemp's journal: (1)The purpose of all literature/writing is to explore the human condition. (2)The lens through which that exploration is done (i.e., the lens of fantasy¹, sci-fi², mystery, etc.) is not all that important. (3)The execution is important.</p> <p>(4)It may (or may not) be true that lots of genre³fiction rarely explores the human condition well, but neither does lots of non-genre fiction.(5) Again, it's just a question of execution.</p> <p>(6)In my mind, some genres are better suited to exploring certain aspects of the human condition than are others.(7) Fantasy, to me, is an ideal moral playground.</p> <p>(8)It's a wonderful lens through which to explore fundamental questions of good and evil (because good and evil are more or less reified in fantasy). (9)Sci-fi tends to do well with questions of man's relationship to technology and new frontiers. (10)So-called literary fiction endeavors to be psychologically acute and examine the inner workings of human psychology and how that relates to interpersonal relationships.(11) I've always been of the mind that the best in all those categories should have their place in any serious study of literature (defined in its broadest sense).(12)Thoughts?</p> | <p>Opening</p> <p>Challenging</p> <p>Bound-opening</p> <p>Supporting</p> | <p>(1) Starter (2) Comment (3) Informative (4) Excuse (5) Informative (6) Accusation (7) Excuse (8) Comment (9) Comment (10) Conclusion (11)Evaluative (12)Elicitation</p> | 12 acts |

¹ Fantasy is a type of literature talks about imagination especially when it is extravagant (Hornby, 1987:310)

² sci-fi: literary work deals with the relationship between human and technology (ibid: 758)

³ Genre: literary style especially poetry, drama, and novel (ibid: 358)

| <i>Trans. No</i> | <i>Exchange No.</i> | <i>Interaction</i> | <i>Move Types</i> | <i>Acts Types</i> | <i>Total Acts</i> |
|------------------|---------------------|---|--|---|-------------------|
| (II) | (2) | <p>epheros.livejournal: (13)I agree with you, but I also beleive that ⁴SF/F will always be slightly marginalized, because it requires a large suspension of disbelief. (14)Not all people can do that.</p> <p>(15)Fantasy and Sci Fi are great for ethical/moral/philosophical/social analyses, as well - - because, put simply, you can create any world you like and see what happens. (16) In fact, to me, SF and F are the purest way to experiment or examine what you want to examine. However, they require a willing suspension of disbelief of the highest level.</p> <p>(17) AU⁵ allows the same sort of freedom, but with a more precise mooring to the real world -- a mooring that many people need to CARE about a story, or to feel its impact.</p> <p>(18)But some people find any variance from the modern world to be too-unbelievable and require their fiction to be set in as real a world as possible.</p> <p>(19)There is a guy at my work that feels this way; he won't even look at SF or F, because he feels its wasting his time. (20)It's kind of sad, really, because he's brilliant at everything else he does.</p> <p>(21)I'm not saying this is the only reason that genres are isolated, but it will always be part of it. (22)There will always be people that feel SF and F are wastes of time because they "have nothing to do with the real world." (23) (Reply) (Thread)</p> | <p>Opening</p> <p>Challenging</p> <p>Bound-opening</p> <p>Supporting</p> | <p>(13)Accept (14)Evaluative (15)Comment (16) Evaluative (17)Comment (18)Informative (19)Comment (20)Comment (21)Conclusion (22)Evaluative (23)Prompt</p> | 11 Acts |

⁴ According to the site SF refers to Sci-fi while F refers to Fantasy.

⁵ According to the site AU refers to all utility a quality of being useful.

| <i>Trans. No.</i> | <i>Exchange No.</i> | <i>Interaction</i> | <i>Move Types</i> | <i>Acts Types</i> | <i>Total Acts</i> |
|-------------------|---------------------|--|--|--|-------------------|
| (III) | (3) | <p>sboydtaylor.livejournal: (24)Wow,I guess I went off topic a little. (25)Yes, of course I agree that all genres should be read to study literature. (26)I studied 1984, Brave New World, and Farenheit 451 in High School, and recommended that everyone.</p> <p>(27)This will be getting a little of topic, but I've always been a little annoyed by people that try to tell me fantasy and sci fi have no literary value.</p> <p>(28)Whenever I say a word about whatever fantasy book I'm reading, my best friend's like "I don't read that shit". Shit? Is that really necessary? But I digress, a lot of that is coming from a fraying of the relationship between him and I.</p> <p>(29)Anyway, that always has bothered me when people do that sort of thing. (30)If it's written well, all genres can be very meaningful and insightful to the human condition.</p> <p>(31)⁶P.S. On a side note, I think people also underestimate the value of the story behind some video games (like ⁷RPGs and one's that said friend and those like him don't play). (32) Everyone gives video games a bad rap because all they see is sports games and gory shooting games, but pick up Shadow Hearts: Covenant and see one of the saddest love stories ever. (33)Just saying, and sorry for stealing your blog's thunder with video game drivel, <i>Mr. Kemp</i>(34) (Reply) (Thread)</p> | <p>Opening</p> <p>Challenging</p> <p>Bound-opening</p> <p>Supporting</p> | <p>(24)Marker and Starter (25)Acknowledge (26)Informative (27) Excuse (28)Comment (29)Metastatement (30)Metastatement (31)Starter (32)Comment (33) Excuse Summons (34)Prompt</p> | 13 acts |

⁶ According to the site P.S refers to play station.

⁷ According to the site RPGs refer to weapon plays.

| <i>Trans. No.</i> | <i>Exchange No.</i> | <i>Interaction</i> | <i>Move Types</i> | <i>Acts Types</i> | <i>Total Acts</i> |
|-------------------|---------------------|--|--|--|-------------------|
| (IV) | (4) | <p>darkelf105.livejournal: (35)I think you're correct.</p> <p>(36) People who want to study literature should read a bit of everything, because the study of literature is really the study of what humanity feels important enough to record and read and thus the whole human record should be considered in it's entirety. (37) I remember a conversation with my grandfather when I was little. (38)My mom was telling him how she was concerned because I read, in her mind, "too much of the fantasy crap" and not enough "real books" but my grandfather told her "your mind in reality is a physically small space. (39)Which is why we're always so worried about what goes in it, I think. (40)But we forget that it might be physically small, but really, it's not, it grows, and the only way to make it bigger is to read.</p> <p>(41)Reading changes the geography of the mind and it makes it wider, so no matter what you read, there's never any danger of reading too much of anything, <i>Michele</i>.</p> <p>(42)The mind just grows bigger and accommodates it, and then he gave me twenty dollars for the bookstore to buy whatever I wanted and told me to read for him because his eyes were going and he couldn't sit down with novels as much as he liked to.</p> <p>(43) (Reply) (Thread)</p> | <p>Opening</p> <p>Challenging</p> <p>Bound-opening</p> <p>Supporting</p> | <p>(35)Accept</p> <p>(36)Comment and Evaluative</p> <p>(37)Metastatement</p> <p>(38)Metastatement</p> <p>(39)Evaluative</p> <p>(40)Metastatement</p> <p>(41)Metastatement Summons</p> <p>(42)Conclusion</p> <p>(43)Metastatement</p> | 11 acts |

| <i>Trans . No.</i> | <i>Exchange No.</i> | <i>Interaction</i> | <i>Move Types</i> | <i>Acts Types</i> | <i>Total Acts</i> |
|--------------------|---------------------|---|--|--|-------------------|
| (V) | (5) | <p>ARTS.com (44)On the surface <i>Mr. Kemp</i> I'd grunt a "hell yeah" and agree with you but if we place those that are quintessential models of the three you illustrate what do we do about the works that harness all three?</p> <p>(45)Before I get started I realize we can easily start talking in circles due to the very existences of exceptions that could apply to all three (or any one from an opposing school you describe. I don't think literary fiction is a genre in the sense that some need to view SF and Fantasy ad because I think you could have a literary SF, Fantasy, or for that matter a western (see Blood Meridian).</p> <p>(46)I look at all the above (novels)and I see something like Gene Wolfe. Even Tolkien (which many would - <i>I think wrongly</i> - describe as fundamental fantasy) can be applied to your SF description as the One Ring is (as Asimov seemed to agree with) essentially, modern technology and while the story itself can be called the biggest moral playground ever written, th entire story revolves around direct and indirect relationships with that technology.</p> <p>(47)The most recent Kazuo Ishiguro novel (robbed of the booker IMHO) 'Never Let Me Go' can apply to all of them as well. (48)There certainly seem to be an abundance of examples to throw out and they all seem to have a them thy are all rather excellent works of fiction many of which is dead on in the mainstream (Dune). (49)We can even see that Peake(auther) may have been going in that direction (technology/industry) before his untimely death in Titus Alone. (50)If we go to another example in a different medium that I know we are both familiar with</p> | <p>Opening</p> <p>Challenging</p> <p>Bound-opening</p> <p>Supporting</p> | <p>(44)Accept, Summons, Marker Summons, and Elicitation</p> <p>(45)Reply</p> <p>(46)Comment (com)Evaluative</p> <p>(47)Comment</p> <p>(48)Evaluative</p> <p>(49)Comment</p> <p>(50)Metastatement</p> <p>(51)Evaluative</p> <p>(52) Prompt and Summons</p> <p>(53) Prompt</p> | 16 acts |

| | | - I think something Deadwood(author) applies across the board. (51)I guess for myself, I never liked expectations, and thus the novels that all of those can apply to and more are what I strive to not look for and find.- (52) <i>Jay</i> 'lets make a deal with the Marlins' Tomio (53)(Reply) (Thread) | | | |
|-------------------|---------------------|--|--|--|-------------------|
| <i>Trans .No.</i> | <i>Exchange No.</i> | <i>Interaction</i> | <i>Move Types</i> | <i>Acts Types</i> | <i>Total Acts</i> |
| (VI) | (6) | <p>anogete.livejournal: (54)We agree, actually.</p> <p>(55)Genres are artificial labels we use to categorize and market particular works. (56)They signal to potential readers what one might expect between the covers. (57)But they aren't neat categories and some authors (perhaps even many) crossover and/or are hard to fit neatly into one category or another. (58) I don't think that does much harm to the argument, though.</p> <p>(59) Whatever we call Wolfe, Tolkien, or Ishiguro, most folks who've read them would agree that they are literature worthy of study, not merely tasteless/escapist/childish/take your pick genre fiction (of whatever genre or genres (in the case of crossovers) we'd care to throw them into).</p> <p>(60)I agree, too, that literary fiction isn't a genre but I feel like a pretentious twit every time I write the words mimetic (descriptive) fiction, so I stick with common parlance, even if it is imprecise. (61)Cut a brothah some slack, eh? :-)</p> <p>(62) (Reply) (Parent) (Thread)</p> | <p>Opening</p> <p>Challenging</p> <p>Bound-opening</p> <p>Supporting</p> | <p>(54) Accept</p> <p>(55) Comment</p> <p>(56) Metastatement</p> <p>(57) Metastatement</p> <p>(58) Evaluative</p> <p>(59) Conclusion</p> <p>(60) Accept</p> <p>(61) Directive</p> <p>(62) Prompt</p> | 9 acts |

| <i>Trans. No.</i> | <i>Exchange No.</i> | <i>Interaction</i> | <i>Move Types</i> | <i>Acts Types</i> | <i>Total Acts</i> |
|-------------------|---------------------|--|--|---|-------------------|
| (VII) | (7) | <p>charlesatan.livejournal: (63)I'm rather new to all this but it's been only (relatively) recently that I have seen something (with what we are calling 'genre' roots) labeled as 'literary fantasy'.</p> <p>(64)Oddly (perhaps wrongly so) enough, the most recent was the new WOTC⁸ bookline (which I plan on getting my hands on). (65) Now I could have just not been looking/or noticed (rare that I read blurbs and such).</p> <p>(66)Most of those we are calling 'literary' would never admit to being SF/F (BTW⁹ Vandermeer has a nice recent article on the fan/author mentality of this at Subterranean) it is always the SF/F book (seemingly that's aspiring to be labeled as the other while the books not recognized as genre merely rape all the elements). (67)Have you by any chance read the article by R. Scott Bakker in Helio#1 (I'd love to hear your thoughts).</p> <p>(68)I have to prepare myself for HEROES (cut me some slack not much U.S TV here:). (69) They 'saved the cheerleader' now I have to see how they 'save the world'.- (70)Jay Tomio (71) (Reply) (Parent) (Thread)</p> | <p>Opening</p> <p>Challenging</p> <p>Bound-opening</p> <p>Supporting</p> | <p>(63) Excuse (64) Comment (65) Metastatement (66) Conclusion (67) Comment (68) Elicitation (68) Prompt (69) Evaluative (70) Summons (71) Prompt</p> | 10 acts |

⁸According to the site WOTC refers to world open text corporation.

⁹ According to the site BTW refers to British text website.

| <i>Trans No.</i> | <i>Exchange No.</i> | <i>Interaction</i> | <i>Move Types</i> | <i>Acts Types</i> | <i>Total Acts</i> |
|------------------|---------------------|---|--|---|-------------------|
| VIII) | (8) | <p>Fiction Writing about.com: (72)I did not read Bakker's article in Helio 1</p> <p>(73)but will do so.And my wife and I just started watching Heroes on Netflix.</p> <p>(74)Fun, fun stuff, though everything I've read about season 2 is that it doesn't hold up as well.</p> <p>(75)Still, I'm enjoying the ride right now.</p> <p>(76) (Reply) (Parent) (Thread)</p> | <p>Opening</p> <p>Challenging</p> <p>Bound-opening</p> <p>Supporting</p> | <p>(72) Comment</p> <p>(73) Comment</p> <p>(74) Excuse</p> <p>(75) Evaluative</p> <p>(76) Prompt</p> | 5 acts |
| <i>Trans No.</i> | <i>Exchange No.</i> | <i>Interaction</i> | <i>Move Types</i> | <i>Acts Types</i> | <i>Total Acts</i> |
| (IX) | (9) | <p>Paintbtash.com :(77)I have every much enjoyed it thus far. (78)I think there are instances of horrid acting but I definitely look forward to each new episode.</p> <p>(79)I think being a rabid comic fan actually works against me watching HEROES (which I think may be the opposite reaction non-fans would think it would have on a comic fan) because I have to kind of go through all the standard 'superhero comicky' motions that we have been beat over the head with for years in print.</p> <p>(80)I haven't seen the second episode so can't comment, but I'm actually the opposite. (81)Everything I hear (much of which is negative) makes me want to see it more, because I think a lot of those people are just getting off the train I mentioned above (that I could have done without). (82)Plus second seasons to very successful shows seem to get bagged often early -</p> | <p>Opening</p> <p>Challenging</p> <p>Bound-opening</p> | <p>(77) Comment</p> <p>(78) Evaluative</p> <p>(79) Accusation</p> <p>(80) Excuse</p> <p>(81) Accusation and Evaluative</p> <p>(82) Metastatement</p> <p>(83) Excuse</p> <p>(84) Evaluative</p> <p>(85) Summons</p> <p>(86) Prompt</p> | 11 acts |

| | | | | | |
|------------------|---------------------|---|--|--|-------------------|
| | | <p>especially by people on the net. (83)My policy is I never cared when they thought it was good so I definitely don't care if they didn't like it.</p> <p>(84)At any rate, I'm looking forward to all the extra - the spinoffs etc. (85)- Jay Tomio(86) (Reply) (Parent Thread)</p> | Supporting | | |
| Trans No. | Exchange No. | Interaction | Move Types | Acts Types | Total Acts |
| (X) | (10) | <p>Poetry foundation.com:(87)I think there've been some discussions about this type of "crossover" recently, regarding Cormack McCarthy, et al.</p> <p>(88)What is at work here,</p> <p>(89)I think, is that "mainstream" authors are starting to figure out the powerful tool they've been missing -- the ability to create a world that centers precisely the exact elements you want to discuss.</p> <p>(90)Just a guess, though, and -- as always -- I reserve the right to be completely wrong :)</p> <p>(91) (Reply) (Parent) (Thread)</p> | <p>Opening</p> <p>Challenging</p> <p>Bound-opening</p> <p>Supporting</p> | <p>(87) Comment</p> <p>(89) Elicitation</p> <p>(90) Evaluative</p> <p>(91) Prompt</p> | 4 acts |
| Trans No. | Exchange No. | Interaction | Move Types | Acts Types | Total Acts |
| (XI) | (11) | <p>Kenyonreview.com (92)I agree. (93)Although, I read a great deal, I tend to shy away from literary discussions with those who take themselves and their opinions of novels a bit too seriously.</p> <p>(94)Usually, these are the people who won't read genre fiction on principle. (95)I'm a huge fan of fantasy and sci-fi, though I also greatly enjoy novels that do not fall</p> | <p>Opening</p> <p>Challenging</p> | <p>(92) Accept</p> <p>(93) Excuse</p> <p>(94) Comment</p> <p>(95) Excuse</p> <p>(96) Evaluative</p> <p>(97) Evaluative</p> | 17 acts |

| <i>Tran. No.</i> | <i>Exchange No.</i> | <i>Interaction</i> | <i>Move Types</i> | <i>Acts Types</i> | <i>Total Acts</i> |
|------------------|---------------------|---|--|---|--------------------|
| (XII) | (12) | <p>CPRW.COM:(109)I agree with you that all of those categories has a place in the study of literature, and even when we're not studying literature, Courtney Brown for example has incorporated science fiction into his politics class.</p> <p>(110)I always wondered what would happen if someone took Fahrenheit 451 and wrote another book from a viewpoint of one of the offenders, those that collected books. (111)And, what about another book from the perspective of the government leaders and, maybe, showed that the higher levels of government were allowed to disregard the laws of books and maintain a library of immense political works. (112)Or, maybe a story about the wife of a fireman who read a powerful story about women's power and rights before her husband destroyed the novel. (113) What would the ramifications of that knowledge be in that situation?</p> <p>(114)Oh wait, if author's did write stories in Ray Bradbury's setting then that would be called fan fiction and shared world fiction, and that's crap because Bradbury's story was the ONLY story that could ever be told that was interesting, compelling, and powerful. (115)If that were the case then Bradbury would be some two bit hack that spawned a whole legion of crap 'genre' authors, and never any literary genius. (116)It seems the elitists are the only ones who can designate books as tasteful and well written only because they read them and they like them when so many of their friends didn't. (117)They are so much better than everyone else, right? (118)I have read some literary classics and not too many - very few actually - have ever captured me and held me in suspense emotionally and mentally as</p> | <p>Opening</p> <p>Challenging</p> <p>Bound-opening</p> | <p>(109) Accept (110) ,(111), (112),and (113) Elicitation (114) Marker, Metastatement (115) Conclusion (116) Evaluative (117) Elicitation (118) Excuse (119) Comment (120) Comment (121) Comment (122) Evaluative (123) Summons and Prompt (124) Evaluative</p> | <p>18 acts</p> |

| | | | | | |
|-----------------|---------------------|--|--|--|-------------------|
| | | <p>modern genre fiction, and even more so shared world fiction. (119)Shared world fiction allows me a world to visit that I can get comfortable with see familiar places and people and meet interesting new characters and creatures as well. (120) I can never see why someone would ever bash the other genres other than out of plain ignorance and determination to be 'cool' or 'different' or 'smarter'. (121) I've learned far more philosophy and psychology enjoyably through modern fiction than in any textbook or classroom. (122) To reach their own level.</p> <p>(123) <i>Paul</i>, keep up the great work you are doing, I'm sure you'll show those elitists what it's like to read a real story! (124) (Reply) (Thread)</p> | Supporting | | |
| Tran No. | Exchange No. | Interaction | Move Types | Acts Types | Total Acts |
| (xiii) | (13) | <p>Smartishpace.com :(125) Well, I agree with you.</p> <p>(126) The term "genre fiction" is an invidious nonsense whose use ghettoizes certain genres over others -- as if good realist fiction is any less genre-bound than good fantasy/SF. (I might say "mainstream" for "realist", but many of the most popular books of all time, and most of the most popular films, are SF or fantasy.). (127) Taxonomically and historically, realist fiction is a subset of fantasy, not the other way round.</p> <p>(128) Limiting art to the "human condition" is needlessly humanocentric -- not everything valuable is human. "Explore" is also too limited, too theoretical.</p> <p>(129) As an alternate and at least equally valid perspective, I'd say that the purpose of art is to reactualize the allude tempest (130) (Reply) (Thread)</p> <p>(131) (Leave a comment)</p> | <p>Opening</p> <p>Challenging</p> <p>Bound-opening</p> <p>Supporting</p> | <p>(125) Accept</p> <p>(126) Comment</p> <p>(127) Comment</p> <p>(128) Metastatement</p> <p>(129) Conclusion</p> <p>(130) Prompt</p> <p>(131) Prompt</p> | 7 acts |

3. 2 Acts of Conversation in the Forum:

Acts of conversation formulated by Burton (1980) and appeared throughout the analysis are:

3.2.1 Nomination:

There are different kinds of nomination observed throughout the selected text as:

A: using the name of the other participants such as “Mr. Kemp”. The name is composed of two parts “Mr¹⁰ ” which suggests respect for the person and the second is a proper noun. But, the other participants use only the name of each other to show intimate relationship.

B: using the pronoun “you”. This act is repeated throughout the conversation.

The acts of nomination are used widely by the participants in order to show their cooperative roles in the conversation, and to manifest their approval of one kind of literary acts on the others. They use different kinds of style and comment to show the shortcomings of any kind of literature in comparison with fantasy leading to the conclusion that all genres can be very meaningful and insightful to the human conditions.

They, also, use these kinds of nomination to urge Paul Kemp to keep up which the great work he is doing. While Paul, the first participant, does not use any kind of nomination in his speech. He, only, produces the topic of conversation and asks generally about the participants’ point of view.

3.2.2 Elicitation:

This act occurs in Paul’s speech at the supporting move. He looks forward to other participants’ comment on his own speech. But, other participants such as; in exchange (5), it occurs at the opening move; in exchange (10), it occurs at the bound opening move; and in exchange (12), it occurs at the challenging and bound opening moves because those participants want to make the other participants agree with them and to provoke them to talk and comment about the topic. Other participants rely on other acts of speech to reveal their own points of view such as:

¹⁰ Trudgill (1974: 105) mentions that speech between individuals of unequal rank is likely to be more formal than between equals. In English, formal terms are “Mr., Sir, Mrs...etc.”, but with intimate relation tend to use only proper noun or the pronoun “you” only to allude to a familiar second person.

3.2.3 Comment:

Comment acts occur in all participants' utterances and all transitions. They are signed by "and", "for instance", and the explanation signed by "i.e." to reflect the participants' seriousness in tackling the topic and establishing their own points of view on good reasons.

3.2.4 Directive:

This act can be seen clearly in the text twice. It represents the participants' past events, when someone directs them to do something. It takes place at the challenging moves in both of the instances.

3.2.5 Excuse:

This act is repeated many times in the text because the participants try to give reasons for keeping on side by side with the fantasy rather than with the other literary acts.

3.2.6 Reply:

This act takes place in different moves because every participant will reply the first elicitation mentioned by Paul "thoughts" and will continue with every participant mentioning something about the previous speaking topic.

3.2.7 Conclusion:

This act is found in most of the participants' supporting moves because they want to give the last impression about their own points of view in few words.

3.2.8 Acknowledge:

This act can be observed clearly with most of the participants' speech to react to the previous speech. They go beyond the topic of the conversation or they want to repeat the exact speech in accordance with the previous one.

3.2.9 Evaluate:

This act is shown clearly with participants' appreciation to the subjects that are related to the main topic or to their own opinions.

3.2.10 Prompt:

This act is realized by different forms such as "Reply", "Thread" and "Parent". It suggests the participants' desire to provoke other participants to continue presenting their opinion about the topic and to participate with their own past experiences and present instances to reinforce the conversation.

3.2.11 Pauses:

Pauses are realized by punctuation marks¹¹. They denote missing expressions, sometimes hesitation and others arrangement of thoughts to transform ideas in an appropriate way.

3.2.12 Summons:

This act takes place in different moves of the participants' utterances not only for the aim of attracting attention, but also for introducing topics and keeping the sequence of conversation on. This act is, also, used to elaborate on the same topic giving more instances with evidence.

3.2.13 Metastatement:

This act is observed clearly in the text many times because the participants want to show their own desire to extend their turns of speech for different purposes either to give more details or to clarify the structure of the immediately following turn. The participants sometimes express their own speech by a story¹² to reinforce their speech. They use certain expressions such as; "I remember a conversation by my grandfather ..." or "when I was on high school" and so on.

4. Results:

The results of the analysis have revealed the applicability of the model to the presented text without modification. Burton's model (1980) offers a very wide range of acts for describing the structure of conversation of the selected text. It has been empirically shown that the conversation consists of (13) exchanges. Every exchange shows four kinds of moves namely: Opening, Challenging, Bound-opening, and Supporting moves, as compared with the first participant (Paul) and as compared with other participants. This structure is reoccurred throughout the conversation. It unifies the text and the aim of the participants.

The results of the analysis show different scores of frequency for the acts as mentioned by Burton in her model as follows: Marker (3), Summons(8), Starter (3),

¹¹ Partlidge (1964: 186) mentions that punctuations are marks of separation between words and expressions. Such marks are used in written texts to denote breathing pauses and to give certain value of time in speaking.

¹² Levinson (1983: 324) noted that stories must be recognizable units if turn-taking to be adjusted around them. Then, stories must be fitted into conversation. The storyteller in order to tell his story needs to have extended turn of talk to make suspension such as: "Wanna hear a joke?" or "Have you heard the one about...."

Metastatement (15), Conclusion(8), Informative(4), Elicitation(9), Directive(2), Accusation(3), Comment(28), Accept (7), Reply(1), React (0), Acknowledge (2), Excuse(14), Preface(0), Prompt(14), and Evaluative(23). These results are out of (144) acts.

The frequency of the acts throughout the study shows that certain acts such as: Comment has scores of higher frequency more than the others. This is due to the participants desire to communicate their points of view with each other and insist on their opinions by giving details and evidence to reinforce their presentations. The second one is Evaluative, this is due to the participants appreciation to the situation. The third one is Metastatement, it shows the participants' desire to lengthen their own speech and so on.

According to participants exchanges, participant (12) presents (18 acts), while participant (10) presents only (4 acts). This shows a difference in the participants' strategies of convincing and cooperation.

These acts are, also, realized by different levels of grammar either by a single word, a phrase, a clause, or as a complete sentence.

5. Conclusion:

The application of the model presented by Burton (1980) has shown its applicability for the analysis of the selected text. It postulates all the types of acts and moves without modification. The result of the analysis has shown that the frequency of *Comment*, realized by a statement, a question, a command or a moodless item, is used more than the others. This means that the participants use this act more than the others, for it serves more in presenting their points of view and giving more elaboration.

6. Recommendations:

In the light of findings of this the study, some recommendations for improvement are presented as:

1. Analyzing another forum from Paul S. Kemp online journal.
2. Choosing other levels from the model to be applied to the analysis of the same text.

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تحليل محادثة منتدى: نص مختار من مجلة بول كيمب الالكترونية

م.م. نغم علي حسن
جامعة بغداد/ كلية الهندسة/ قسم الهندسة البيئية

الخلاصة:

ان المحادثة كانت الشغل الشاغل لكثير من العلماء المهتمين بدراستهم بهذا المجال من امثال ساكس واخرون (١٩٧٤) وغرايس (١٩٧٥) و شكولوف و اخرون (١٩٧٧) و دانكن (١٩٧٢) و بيرتن (١٩٨٠). قدمت بيرتن (١٩٨٠) تحليلا لمسرحية النادل الايكم لغرض تقديم طريقتها. تتوخى الباحثة من تقديم هذا البحث تحليل تركيب المحادثة منتدى حول القصة الادبية و القصة الروائية باستعمال نموذج بيرتن (١٩٨٠). و يميل البحث الى الاجابة عن السؤال الاتي : مدى ملائمة نموذج بيرتن في تحليل النص المختار . اثبتت نتائج البحث صلاحية استعمال جميع اصناف تراكيب المحادثة المقدمة في نموذج بيرتن (١٩٨٠) بدون تعديل.