

A Pragmatic Study of Turn-taking in Some Selected English Plays

Dr.Hamid Suleiman Khalaf Kadhim

Received: 22/2/2021

Accepted: 30/3/2021

Published: 2021

A Pragmatic Study of Turn-taking in Some Selected English Plays

Dr.Hamid Suleiman Khalaf Kadhim

Al-Mamon University College/English Linguistics

Mobile:07901496700

hamidnahrain@yahoo.com

Abstract

Turn-taking in drama denotes the interplay between two or more contributors in which they come to the contentious operation process shared presumptions and prospects about what it is, how it improves, and the kind of taking part they anticipate to create. The players, who take the reins of the interlocution turn-taking operations, try to use different crucial tools to take notice of the recipients indicating their perception and affection illustrating certain cases. In 1974, Sacks, Schegloff and Jefferson planned a model for the systematization of turn-taking in English interlocution by native speakers. This model is called a simplest systematics for the arrangement of turn-taking for interlocution. This study counts on this model for the analysis of turn-taking in Hamlet..A number of extracts has been selected for the data analysis, with the aim of assigning turn-taking pragmatically. Making use of the syntactic and semantic behavior of these texts, types, functions, and realisations of turn-taking have been investigated. The researcher has arrived at the following conclusions: There is monologue vs. dialogue distinction in relation to turn-taking. Considering these two plays, it has been found that there is a difference between dialogue which is frequently characterized by turn-taking and monologue when one speaks longer than expected in a turn in as it is found in Hamlet .The society and culture play a big role, affecting turn-taking. The society which is the surrounding environment affects turn-taking system to a great extent. In both plays, the social rank plays is also important, there are mother-son talk, father (ghost)-son talk, friends talk, each has its own way of talk. The psychology of the participants affects turn-taking greatly. The psychology of the participant mostly affects turn-taking

A Pragmatic Study of Turn-taking in Some Selected English Plays

Dr.Hamid Suleiman Khalaf Kadhim

system too much. It may cause a rapid continuous speech on the one hand; it may also cut the speeches into pieces on the other hand. It may also cause overlaps, interruptions, or pauses. After conducting the analysis, the researcher has arrived at the following conclusions: The society which is the surrounding environment affects turn-taking system to a great extent. Friends talk is mostly intimate, it opens with greeting and navigates into the topic. The friend language depends on the situation. The Psychology of the participants affects Turn-taking greatly. The psychology of the participants mostly affects turn-taking system to a great extent. To achieve this end, it is hypothesized that there is a strong connection between turn-taking, society and psychology. The social rules are the ranks and the relationships between the participants. and the turns in Hamlet are mostly long. This length of turn-taking let the study of turn-taking be divided into two sections: dialogue and monologue.

KeyWords: Adjacency Pairs, Backchannel, Preference Organization, Speaker, Transition Relevance Place

1.1 Introduction

Turn-taking is a process in which the speaker and the listener change their roles constantly, the speaker who speaks first falls silent waiting for the interlocutor to hold the role. If the speakers fail to hold the role, the current speaker may but have not to take the turn. Sometimes the current speaker passes the turn but the interlocutor is not quite ready to take it, in this case the interlocutor may, by using backchannels, informs the current speaker that s/he is listening and wants the conversation to go on. Conversely, sometimes the current speaker talks more than expected and the interlocutor wants to get the turn in this case the interlocutor may use facial expression or interruption to tell the current speaker that he wants to say something. However, the case is not easy as it is stated above because the psychological and social aspects have a lot to do with the process of turn –taking. Sometimes, the interlocutor may not be able to tell the current speaker that s/he wants to hold the turn or is not able to interrupt him/her, because of the relationship between them or because of the state of mind. Furthermore, turn-taking in drama is one variety of other varieties of turn-taking in language. This type of turn-taking

A Pragmatic Study of Turn-taking in Some Selected English Plays

Dr.Hamid Suleiman Khalaf Kadhim

is mostly used in theater by the actors. It has different organization as far as the pragmatic, semantic and syntactic structure is concerned. One of the functions of turn-taking is to achieve the goal of communication which is mostly persuasion in these two plays. Turn-taking used in these two plays has different organization specifically in Hamlet because the language used in this play is the old English form which is no longer used in modern society. Moreover, the relationship between the participants, which is king, ghost, mother and son, has a big role on the structure of turn-taking. It is best known that the language of the dramatic text is highly structured and well- formed. In this way, turn-taking as one of the many processes in the theatre is influenced by other factors such as stage directions. Yet, the patterns of turn-taking are deemed particular in dramatic text because of the theatre environment and cannot be analyzed unless this analysis involves certain linguistic and pragmatic features. This study intends to investigate the pragmatic employment of turn-taking in Hamlet focusing on the realization which often seems to be different from the ones used in ordinary conversation.

It is hypothesized that there is a strong connection between turn-taking, society and psychology. The social rules are the ranks and the relationships between the participants. and the turns in Hamlet are mostly long. This length of turn-taking let the study of turn-taking be divided into two sections: dialogue and monologue.

1.2 Aims of the Study

1. This study aims to investigate turn-taking in general and in Hamlet by William Shakespeare.
2. It also investigates the types of violation through analyzing and expounding the pragmatic aspects of turn-taking.

1.3 Significance

This study may be of value for literary critics because the investigation of turn-taking style reflects the social and psychological aspects of the character. It can also be beneficial for students of linguistics as it deals with one of the important pragmatic aspects, i.e., turn-taking.

1.4 Definitions

A Pragmatic Study of Turn-taking in Some Selected English Plays

Dr.Hamid Suleiman Khalaf Kadhim

A lot of definitions have been formulated as far as the notion of 'turn - taking' is concerned, most of these definitions are deficient and incomplete. Some define it from the perspective of prosody or grammar. None of the given definitions below are comprehensive. For example, Coulthard (1985:59) states that “turn-taking as one of the fundamental truths interlocution and speaker-recipient’s change of turns to start the talks in turn. Coulthard's definition is simply concerned with the pragmatics of turn-taking”.

Furthermore, some accounts can be read of what actually occurs in turn-taking. Wardhough (1998:295) for example, states that in any conversation, the group of principles that control the organization, which is not dependent on different social situations or it is context free, is known as turn-taking.

The above definition is more precise than Coulthard's one though it does not mention the rules which govern the system. However, it is somehow impressive because it states one of the major pragmatic features of turn-taking, which is being context free. Being context dependent is totally correct and vice versa. This definition is a very humble one because it does not state anything new and useful.

In addition, Richard et. al. (1992:39) define turn-taking as “rules of interlocuter- listener's change steadily in conversation. The individual who talks first becomes a speaker and the person who speaks next a listener”. This definition contains an ambiguous clause 'roles of speakers and listeners change'. The term roles can be interpreted in two ways either as social rules or linguistic ones. In either way the definition needs to be more specific and more detailed.

1.5 Features of turn-taking

Turn-taking as one of the linguistic terms is mostly characterized by a lot of features. Some of these features are related to the form, others to the meaning while some more are relevant to the intonation of the utterance of turn-taking. However, these features are classified as syntactic, pragmatic and prosodic which will be investigated in details below:

1.5.1 Syntactic Features of Turn-taking

A Pragmatic Study of Turn-taking in Some Selected English Plays

Dr.Hamid Suleiman Khalaf Kadhim

As it has been mentioned so far, turn-taking is a unit of conversation. Thus, this unit has to be complete syntactically. Yet, sometimes it is not. Coulthard (1985:61) affirms that “at the completion of this point speaker changes occur”.

In addition, in conversation literature there has been a debate on the setup of the turn-structural unit. These units may be disconnected by periods, intonational cues or non-verbal marks (Thomas and Hunt, 2000). Likewise, Schegloff (1972) expounds that the effectiveness of interrogative statement in causing a change in the speaking turn by ending an utterance with a declarative statement does not have the same demanded characteristic as either an interrogative or an imperative statement.

Schegloff (2000:703) maintains that “any subordinatory unit like 'if' or 'since' informs the second participant that there will be at least two clauses before the first possible completion”. A speaker can also pre-structure a fairly large unit speech by devices such as I want to express two points which indicates that the speaker will continue his turn.

Moreover, the talk that builds a unit is consisted of examples of different unit-kinds of a language and can therefore be beneficial. In English, they involve a sentence, clause, or vocabularies (such as 'gratitudes' and 'no'). From the very beginning, the interlocutor is oriented one such unit called turn-constructive unit, whatsoever the kind it changes to be.

1.5.2 Pragmatic Features of Turn-Taking

Turn-taking has been determined as turns which ingredient units of interplay, so talk is divided up into disconnected stretches spoken by different interlocutors direct or indirect. Here, transmission takes place at the first period connected place after next role. In this case, a speaker who addresses a recipient will be the initiator of the first part of the turn when receives no immediate response.

In conversational turn as Mey (1985:623) confirms “with regards to speech act class of request, most of them are requests for information”. Kato (2000:35) expounds that statement can be separated into two components with reference to their functions when the recipient is marking his

A Pragmatic Study of Turn-taking in Some Selected English Plays

Dr.Hamid Suleiman Khalaf Kadhim

recognition; he selects a falling tone while a rising tone indicates a question.

Kato (2000:35) also proceeds to say that “with the speech acts of 'exclamation', the level tone indicates his astonishment rather than hesitation while the listener backchannel response indicates that the recipient has just found out the truth at the same time and it indicates surprise rather than finding out”.

Brazil (1997:97) clarifies that the 'subject '+' verb ' pattern with a falling tone as a response is an exclamatory restatement because it does not elicit turn-taking. He states that the backchannel positions as a method to sentence completion. In the utterance following the backchannel, the listener completes what the speaker would have said. As the speaker utterance ends with a type, the listener has it fully.

Finally, it can be said that turn-taking system depends mostly on the context of situation. It partly depends on the shared assumptions of both the speaker and listener. It can also be said that it depends on syntax, even though most turn-takings are non-syntactic, but this type of turn-taking depends mostly on pragmatics. It never depends on surface structure, rather it depends on the deep structure of an utterance.

1.5.3 Prosodic Features of Turn-Taking

Prosody is a term used in suprasegmental phonetics and phonology to refer collectively to variation in pitch, loudness, tempo and rhythm. It is sometimes used in a narrower sense to refer to paralinguistic feature. Thus, it has a direct link to turn-taking.

Fischer in his article Discourse particles, turn-taking, and the semantics pragmatics interface, affirms that intonational group and categorial stress are units used in the development of turn-taking system. In addition, Forster (1998) mentions that any utterance needs to be interpreted beyond the sentence level. Utterances allow not only constant reference but are also rich in interlocution and enhance a concentration on the nature of sounds and intonation. It cannot be rejected that they differ from ordinary conversation in specific respects.

A Pragmatic Study of Turn-taking in Some Selected English Plays

Dr.Hamid Suleiman Khalaf Kadhim

Intonation drops when a speaker finishes his turn. The falling tone tells the listener that the speaker has finished. If the intonation goes up, this means that the speaker wishes to continue. Thus, turn-taking is not a part of grammar rather it is a communication.

In addition, Coulthard (1985:63) views "silence as having its own meaning. It may be an indication that the current speaker may be waiting for an answer or comment". Likewise, a pause means that the speaker is thinking.

1.6 Backchannel

Backchannel is a term used in linguistics specifically in turn-taking, i.e., conversational analysis. It is a bit of talk which is a topic to treatment. (Schegloff, 1982:77). Fries (1952:49) also agrees with Schegloff and adds that two items of talks as 'yes', 'un', 'huuh', 'yeah', 'I see', 'good', etc and other of lesser frequency are backchannels.

In addition, Duncan and Frisk (1977:201-202) define backchannels "as utterances such as 'un','huh','yeah', ect, that involve complement by a listener of sentence commenced by another, requests for illustration, synopsising restatement of something just said by another and head nods and shakes". These segments of speech are clue of recognition, interest or understanding on the recipient component and they also keep interlocution going ahead.

Moreover, Jefferson (1984:199) states that "items such as 'yea', 'uh' are accepted marks. He maintains that when there is interference in speech or shifts in subject, the interference is accepted". To him 'yes', 'yeah', are greatly connected with topical changes. He contends ' yeah' as an illustration of preparedness to change from result to speakership while 'mm' and 'hm' expoundt when he calls passive recipiency which means the user is suggesting that his co-participant is still in the midst of some course of talk and shall go on talking.

Daniel (1994:23) also states that items of talk such as 'uh', 'uhhh', 'yeah' as grumble segments of a specific sign. He considers mankind as steadily wavering between formal and informal styles of speech and is common to speaker of language. The sociolinguistic rules guiding the different social situation is what speakers of different languages should take note of. He considers ' uh' as indication of confusion while ' oohh ' to mean to 'remind'.

A Pragmatic Study of Turn-taking in Some Selected English Plays

Dr.Hamid Suleiman Khalaf Kadhim

Yet, 'oooh' with rapid utterance a tense throat is a warning, that announce topic change.

1.7 Repairs

Repair is one of the most common observations of turn-taking system. It can be considered as a part of overlaps but without damaging conversational coherence i.e., the general flow of conversation is not stopped. Therefore, one can say that repair can be treated in the same way as overlap is. It is only different in that repair is a correction of one's talk, it does not matter whether or not the current speaker knows or does not know.

Lastly, in the rare event of other-repairs occurring, it is followed by modulators like the 'I think' or 'you mean' and other marked modulators. Hence, hedges have strong influence on turn-taking. This indicates that the current speaker is not sure of what s/he is saying and will not be astonished if repaired by an interlocutor. In this way, the repair apparatus as a whole is strongly biased both by a preference for self-repair and by the preference for repair by others.

1.8 Turn yielding

Turn-yielding is the most important among the three. It is achieved in conversation by mechanical sending through the channel to the speaker. This is carried out in several ways: pauses, address terms, questions and tag questions. Pauses are used as the most clear marks that the present interlocutor wishes to hold the turn. For instance, when an interlocutor suggests something, which needs a second part either an agreement or a disapproval, the wish to hold the role is with a pause.

Hopper (1992:121) explains that "a pause is like a rally race. A pause is like a runner delivering the baton. If the runner drops the baton while it is being passed to the next runner, the next runner must retrieve it". If a drop takes place a way from such a transmission place, the present runner must retrieve it". Such a stance is produced in the following:

Speaker 1: what to do you think about the lesson?

Speaker 2: Yes. The lesson. The lesson is good.

In the above example, 'speaker 2' responds to a question about a lesson with a 'yes' after a pause and a reiteration of the lexical item lesson. He then

A Pragmatic Study of Turn-taking in Some Selected English Plays
Dr.Hamid Suleiman Khalaf Kadhim

presents a pause to hold the floor. But the speaker does not receive the occasion and interlocutor 2 reiterates " the lesson" making it more obvious that the lesson is good.

Address terms are used in few conditions. The interlocutors may , or may not have known each other names before they meet but in all conditions they are presented to each other names. In this case, the speaker can use a combination of a direct question turn to hold the floor.

Orestom (1983:351) states that "direct questions have a connection with address terms. Given that the interlocution always includes two persons, a direct question is addressed to the only present speaker". Thus, even if a question has no address term, the address term is involves as in (3) which shows a direct address with the syntacticity of a question. In fact, the second interlocutor soon recognizes that this is a question about a day and he does not let the present interlocutor end but interferes with his talk:

Speaker 1 what about Friday <the> the 23rd [of July].

Speaker 2 [Friday the 23] would be perfect.

Sacks et al. (1972:718) state that "the speaker may wish to pass the floor but no one self-selects himself. Thus, the current speaker continues and adds a tag question to pass the floor. In addition, tag questions can function as exit devices or post-completers marking that the floor is carried out".

In general, first component of adjacency pair look to be the most familiar turn-yielding tool. They can be question, statement asking about or suggestions with a preferred or dispreferred second component.

1.9 Turn-holding

Generally, in interlocution speakers may deliver the floor to speakers, while the speakers are not all-set to receive it. An interlocutor may trigger a first component in an adjacency pair, through a question, command or a reference of time presentences. Therefore, speakers have to reply or otherwise answer to the offer. The delivering of the turn is very obvious due to the interlocutor opens a path to the speaker. The other interlocutor may desire to receive the delivering of the floors but may not be prepared to give a full reply yet. Then s/he receive the turn through a several tools: silent pauses, filled pauses and discourse markers which can be a backchannel.

A Pragmatic Study of Turn-taking in Some Selected English Plays

Dr.Hamid Suleiman Khalaf Kadhim

Silent pause is the least influential system of receiving the turn. A pause may mark several things among them: the contact has been severed and in need of repairing. When a pause is stemmed by the second interlocutor, the first interlocutor may perceive that something happens wrong and needs illustration. S/he may say nothing waiting for the interlocutor to speak.

Filled pauses indicate more clearly that the interlocutor desires to speak, but s/he is not quite all-set to do that. Filled pauses take several kinds such as 'eh', 'ah', and 'mm' which are different lexical items. Filled pauses scarcely come out alone, rather got along by a pause, a conversation marker or both.

Finally, it can be said that a lot of turn-holding strategies can be used; they can be sometimes difficult to distinguish from each other. They can be filled pauses or discourse markers or both, each with its own function. They can be used separately or in combination. Discourse markers can also be backchannels.

1.10 Turn-taking

Turn-taking in conversation does not occur in a loose way, but is ruled by interlocutors: speakers can hold the floor only if the speaker hold it. Once the floor has been delivered, a turn-taking status comes true. That is, a speaker takes the floor from the current speaker. In Sacks et al's (1974:723) terms, the interlocutor is self-choosing at transmission relevance place.

Finally, this chapter which dealt with the turn-taking system entails how turn taking affects all types of interactions. There are a lot of interactions in English language each has its own way of organization starting from talk initiation to the closing of conversation. All types of interactions are different from each other in one way or another for example, some delay the first part of the adjacency pair while others do not and so on. However, this chapter can be summarized in the following diagram.

1.11 The Analysis

This part deals with the pragmatic analysis of turn-taking in Hamlet. It focuses mainly on 'Features of Turn-taking', Facts of Turn-taking.

A Pragmatic Study of Turn-taking in Some Selected English Plays
Dr.Hamid Suleiman Khalaf Kadhim

Backchannel, Overlaps, Repair and Rules for Turn-taking in the dramatic texts in Hamlet.

Hamlet by William Shakespeare has been chosen for its varieties and peculiarities of turn-taking as well as its different modes of discourse such as dialogue, monologue and stage direction in dramatic discourse. For the analysis of turn-taking in Hamlet, different levels of structures, from the largest ones to the smallest ones, have been adopted. The purpose and function of these three modes are inherently different and these differences must also be a reflection in the kinds, and number of structures employed for each. Likewise, stage directions are inherently functional and punctual, and thus do not require a proper organization for large and small structure. Garcia (1995:161) suggests that in the case of both dialogue and monologue a proper structuring for the organization of information must be an initial need that connects the form and disposition of the message.

Thus, it can be said that in Hamlet, the play sometimes has passages without turn-taking. This is the condition when the interlocutor gets a corner on the interlocution and speaks longer than would commonly be anticipated in conversation, while the recipient stays silent and is limited to the floor of a recipient, a monological factor is presented. Also Pfister (1982:182) notes that a dramatic text takes on a monological parameter if the floors of one character are unusually lengthy. However, it is needful to bear in mind that the passages, though they have a monological look, they are component of a larger dialogical situation. Therefore, it is straying to deal these passages as monological when the recipient stop draw attention to the interlocutor.

Nevertheless, there are also passages with turn-taking. In this case, a dialogical shape to a less degree exists due to the listener's utterance serves as a comment on or reaction to the utterance of the speaker. Another type of dialogical form is when the current speaker's words do not by themselves take part anything to the gist of the utterance. In this stance, the second interlocutor palpably adds to the material of conversation. Therefore, in such

A Pragmatic Study of Turn-taking in Some Selected English Plays

Dr.Hamid Suleiman Khalaf Kadhim

passages, the utterance is come into a dialogical shape more diligently than in a conversational passage of the first kind.

The speeches should be uniform in their approach or they will appear scattered, thereby confusing the audience. A unity must be achieved in their presentation. There's one specific type of group speech which many interlocutors discover the most difficult delimma of all.

1.11.1 Insertion sequence

One of the most important dialogical elements is insertion sequence. According to Fairclough (2003:163), "insertion sequences are pairs occurring inside other pairs as Hamlet does at the end of his speech describing his uncle:

Hamlet: Does it not, think thee, stand me now upon
He Hath killed my king, and whored my mother popped in
between the election and my hopes.

And with such concenage –it is not perfect.

To quit him with his arm? And is not be damned

To let this canker of our nature come in further evil?

It is obvious that these questions are not asked after his illustration of his uncle. It is candid that the answer without doubt is 'Yes'. The initial 'Does' with which the passage commences points to the character of the king. Moreover, they are rhetorical questions which do not need reply, but by implicitness they are statements (Yule, 1996:54-55). Hamlet is about namely with his uncle's murdering of his father and married his mother. This scenario is produced in the shape of a question which is directed at Horatio who is included in the operation of picturing.

In this way, an insertion sequence operates in a manner which delays the response of the listener" (Capell,2006:183). It is only used to make a strong impression on the listener. As well as, Hamlet adds a reproachful question to the deictic reference and imperative (Boden: 2004:70).

A Pragmatic Study of Turn-taking in Some Selected English Plays
Dr.Hamid Suleiman Khalaf Kadhim

1.11.2 Backchannel

Backchannels are additional 'comments' on the current speaker's words which form the real component of the utterance. Two of them shall be scrutinized here:

1.11.2.1 Feedback as a Backchannel in Turn-taking

At times second speaker's words have to be intelligible as a kind of feedback discovering the influence of the first interlocutor's words (Stenstorm, 1994:81). This denotes that the current speaker is not allowed to remain passive. Feedbacks can reflect empathy, enthusiasm and indignation or lack of interests. In addition, it can be said that backchannel feedback is not necessary to be only one word. It may be a word, a phrase, a clause or a full sentence. Furthermore, a rather clear feedback of this type of conversation happens during Hamlet's talk to satisfy Gertrude to depart her second spouse in a very antagonistic stance, which is enhanced by tools of pathos. Hamlet charges her of leading a miserable life, Gertrude asks him to stop his scolds since she cannot stand to recognize her "depravity and black and grained spots [III/Iv 90] in her soul. Without respecting her plea, Hamlet commences his, reasoning. He disputes that she can scarcely desire to live in such as incestuous disgraceful wedding to a man who not only kills his own brother to illegally obtain the crown, but who moreover is infinitely inferior to her. He wants to deliver to Gertrude the blueness of her wedding and his talk is overlapped by her feedbacks.

Hamlet: Nay but to live in the rank swed of an enseamed bed
Stew'd in corruption, honeying and making love”

Over the nasty sty —

Queen O speak to me no more

These words like daggers in my ears

No more, sweat Hamlet

Hamlet: A murderer and villain

A slave that is no the twentieth part the tithe

Of your precedent lord, a vice of king. Queen: No more

Hamlet: A king of shred, and path

[III/Iv, 91-103]

Hamlet's controversy would also be full without Gertrude's overlap which denotes that it burdens independently of Gertrude's utterances. Her points mark what influence this logic has on her. They do not directly take part the controversy. This verbal deportment strengthens the impact of Gertrude's public bad intention (Sara, 1985:380).

In this condition, the speaker's utterance does not depend on the second speaker's favourable feedback utterance. An illustration for this might be the recipients recourse to meta-contact when they are excessively anger with the progress of the conversation which is defined by turn-taking or the nature of the argument.

1.11.2.2 Feedback as Turn-Yielding

Another category of speeches consists of two speakers' utterance while only the current speaker makes up the substance of the utterance is characterized by the listener's request for a certain argument. Also, in these conditions, the recipient's talks are regarded to an parameter pronounced by the interlocutor that is fundamental to the chief coponent of the talk. In another way, they instigate the interlocutor to fetch either all or part of the conversation. This kind of conversationis found in Laertes and Ophelia's speech:

A violet in the youth of primy nature,
Forward, not permanent, sweet, not lasting
The perfume and suppliance of a minute,
No more.
Ophelia: No more but so? [I /III 5-10]

In the above speech Laertes describes Hamlet's love to Ophelia. Before this speech Opheila asks a question: Do you doubt that? [5]. Here, one speaker talks at a time which is according to Sacks et al. (1972:701) “a fact of conversation. This question which is asked by Ophelia is not a relevant question, it is not related the speech said by Laertes before. It serves as if she wants Laertes to start talking. Leartes after finishing his description of Hamlet's love waits to see what Ophelia will say. She does not say anything

A Pragmatic Study of Turn-taking in Some Selected English Plays

Dr.Hamid Suleiman Khalaf Kadhim

as far as Hamlet's love is concerned, she only gives a backchannel of indignation (Stenstrom 1994: 82-83).

1.11.3 Talk-Initiation

The connectedness of the responses of current speakers and listeners in a conversation calls for a very careful method to the questions of which the speakers are in charge of commencing a particular component of utterance. To know real influence on the listener, one is in need to distinguish obviously between examples in which the recipient on the spot entreats the interlocutor for a specific sharing to the conversation, and conditions in which the interlocutor makes use of components of the recipient's utterance for an overview of the essential factors that trace to the material of the utterance. It is to be prospected that such an obvious distinguishing will be hard to obtain and might even be a haphazard one because in conversation no incident can be ascribed to only one who takes part. However, one cannot say that the person who is talking / talked to is or is not responsible for the contribution but the terms more or less are more accurate to be used here:

1.11.3.1 Active Initiation by the Listener

In most cases, the addressees initiate the conversation. Here, the initiation presents an occasion to the addresser to get an important taking part. Such utterances, for example, are questions, demands or invitations. These sentences can be named as initiatives because of their 'proactive link (Linell, 1998:175). However, the previously mentioned concepts of 'more' or 'less' participation can be decided on the following criteria:

1.11.3.2 Information Seeking

Information seeking is a basic criterion which has an indirect influence on the interlocutor's utterance. Here, the listener asks for information and the listener's role is limited. This criterion does not add information so its influence is indirect, as in Gertrude's question what shall I do? (III/IV, 182). This question refers to Gertrude's future actions. She indirectly contributes to the utterance while eliciting news from Hamlet that is connected to the aim of the utterance. Though, she asks him a question, he has given her detailed instruction to change her behaviours.

A Pragmatic Study of Turn-taking in Some Selected English Plays

Dr.Hamid Suleiman Khalaf Kadhim

And that shall I end a kind of easiness

To the next abstinence, the next more easy: [161-69]

Thus, her question looks tautological as it has already been answered. It is just a reiteration. Moreover, Hamlet repeats his former instructions which make him aware of the superfluous of this returns. He reiterates his instructions in an ironic way in which he stipulates the adverse of what he intends specially in the first verse:

Not this, by no means, that I bid you do

Let the bloat king tempt you again to bed,

Pinch wanton on you cheek, call you his mouse

And let him for a pair reechy kisses,

Or paddling in your neck with his damned finger.,

Make you to ravel all this matter out [183-88]

The work of this irony is to let his mother know that everything is clear about what she has to do and reemphasizes his contempt of her marriage by describing it in filthy adjectives (bloat, reechy , damn'd). However, this conversation is not intended as a means of Gertrude's unawareness of what Hamlet has said, since it is clear enough to her but she is suspicious about what will she do.

1.11.3.3 Free Versus Conditioned Initiatives

Utterances may be initiatives or responsive. Differences between them can be known according to the proportional weight of either trait. In addition, all utterances theoretically can be put somewhere along a continuum between pure initiative and pure responsive (Linell ,1998 :169). Thence, utterances can be initiative because an aspect dominates them and can be responsive according to varying significance. Quirk et al. (1972:227) entail that questions unless they are rhetorical are initiatives and can also be responsive to a prior ' turn'. Here, the listener's utterance, which the listener freely asks, is freely initiative. Gertrude's question what I have done that you diar'st wag thy tongue / In noise so rude against me? [III/39/ 40] which presents Hamlet speech is an initiative that is strongly conditioned by its preceding turn. In this turn, Hamlet presents the topic by hints.

1.11.4 Turn-allocation Component

Speeches within the essential component of the utterances that formally have even less in common with pomological speeches can only be discovered in some conversations. In these conditions, the second interlocutor actively takes part in the generation of the controversy, either by providing his own or by taking the floor by the first interlocutor into his argument.

Here, second speaker's participation depends on either self-selection or current speaker selects next technique (Sacks et al. 1974:703). In Hamlet, mostly the current speaker selects next. This case is clear in Hamlet's speech with Marcellus and Horatio in the following way:

Hamlet:But where was this?

Marcellus: My load, upon the platform where we
Watch.

Hamlet: Did you not speak to it?

Horatio: My lord I did. [I/II, 213-217]

In the above speech, Hamlet precisely asks Marcellus and Horatio what he needs to be aware and extract instruction from them. Owing being unsuspecting about the ghost story, Hamlet wants to be sure about the story. In a rational procedure he asks some questions. With these questions, Hamlet prepare the restrictive for Marcellus and Horatio's next turn, who presents precisely the clue he is asking for. This supports the appearance of the ghost. In this way Hamlet is passing i.e. yielding the turn to Marcellus and Horatio. (Fowler, 1996:144). Hence, the second speakers are selected by the first speaker i.e. Hamlet selects Marcellus. They have answered Hamlet separately. However, each has answered the required question without interrupting the other as if each of them is specified in advance though this does not happen (Sacks et al. 1972:701).

However, the amazing thing which remains unsolved is how each one of them knows that it is his turn to speak. According to Levinson (1983:302) speakers signal to whom they are going to hand the turn. Thus, in this speech, it can be said that rule 1a and 1b operate simultaneously, Hamlet chooses them to start talking. Therefore, they choose themselves successively.

A Pragmatic Study of Turn-taking in Some Selected English Plays
Dr.Hamid Suleiman Khalaf Kadhim

1.11.5 Turn-Yielding

One of the significant characteristics that gives a formally monological speech a conversational look marked by turn-taking is when the interlocutor tries to pass the floor to the next i.e. when the current speaker takes the addressee's point of view.

“In this case, the words of the speaker seize the place of an influential by poetical utterance of the listener” (Boden 2004:71), since the utterances of the speaker's contain different perspectives. They create a sort of turn-exchange and specifically current speaker selects the next. In this case, someone who holds the turn allows different points of view from the other speaker (Sacks et al. 1972:701).

Grauman (1989:122) notices that speaking in a different voice is used as a means to anticipate different points or objections. Hamlet in his speech anticipates Gertrude's expostulations to his reprimands when he says:

You cannot call it love, for at your age
The hey-day in the blood is tame, it's humble
And waits upon the judgment and what
Judgment.

Would you step from this to this? [III/Iv, 68-71]

In the above speech in the shape of a complicated syllogism is a component of an argument between Hamlet and Gertrude. Hamlet at least cannot comprehend why his mother likes Claudius. This love in his eyes challenges all common senses. He fails to understand her and his conviction to her which is illogical and reflected in this rational argument. Therefore, Hamlet tries to get Gertrude's response. The rhetorical question implicates that Gertrude's decree to remarry lacks all judgments. The second stage is that Hamlet states that Gertrude cannot have been blinded by love because firmed persons are limited by reason and logic, than by physical appearance. The conclusion of this syllogism is not stated but merely implied, since it is not love but some other forces must have blurred Gertrude's judgment.

In these speeches, Hamlet is yielding the turn but in a specific way. He only wants to see what impression Gertrude has from his speech. He does not want Gertrude to comment on his speech, he only wants to see if she is

A Pragmatic Study of Turn-taking in Some Selected English Plays
Dr.Hamid Suleiman Khalaf Kadhim

convinced or not. Thus, he continues his speech as if he is not paying attention to her without stopping communication which creates a monological impression.

1.11.6 Self-Selection and Overlaps

One more observable phenomenon in the play "Hamlet" is self-selection and overlaps. This phenomenon is clear in the speeches of Hamlet with Marcellus, Horatio and Barnado.

In the following speech, typically, the first overlap takes place as both interlocutors try to initiate talk. In line with the local management system, one speaker will stop to allow the other to have the floor” (Yule 1996:73). And according to Sacks et al.(1974:700) “only one speaker talks at a time .They also state that overlaps occur but briefly. In the following speech overlaps occurs but of a special kind.

Hamlet: Indeed, indeed, sirs, but, this troubles me.

Hold you the watch to-night?

All: We do, my lord.”

Hamlet: Armed, say you?

All: Armed, my lord.

Hamlet: From top to toe?

All: My lord, from head to foot? (I/ II. 224-229)

In the above speech a very complicated turn-taking is manipulated. It combines: current speaker chooses selecting next and self-selecting by two speakers at times; and no one of them gives up but instead both start and stop at the same time. First, rule is being manipulated by Hamlet's use of the plural nouns (sirs) instead of specifying anyone. Second, rule is applied by Horatio, Marcellus and Barnardo's responses to Hamlet. To supply this phenomenon, psychological aspects intervene. Horatio, Marcellus and Barnardo have the same psychological aspect as far as Hamlet's questions are concerned. In addition, the stage direction in which all of those three persons share plays a big role. They all watched the ghost. All these factors intervene to complicate the turn-taking system.

A Pragmatic Study of Turn-taking in Some Selected English Plays

Dr.Hamid Suleiman Khalaf Kadhim

Thus, he is very impressed psychologically, that he uses backchannels more than once which according to Johnston (2008:101) means that Hamlet is listening and engaged in conversation.

1.11.7 Preference Organization

Listeners importantly share the progress of the interplay by agreeing the offer in their interaction (Edmondson, 1981:151). To comprehend the scope of their own accountability for such sharing, one is in need to regard their conditions (Boden, 2004:165). Specifically, it is of benefit if the recipient volitionally accepts the interlocutor's standpoint which in Levinson's term is called preferred second part.

Obviously, a listener who accepts an offer fully without hesitation promotes an affective turn-taking interaction than when s/he would by more reserved agreement (Stenstrom, 1994:111). Hence, it is necessary to investigate how widely and readily one accepts an offer.

In a dialogue from Hamlet, Gertrude quite all-set takes the offer suggested by Hamlet and fully accepts with him about her deteriorate behaviour. As Hamlet has largely debased her, Gertrude instead of rejecting his idea fully submissive to it:

Queen: O Hamlet, speak no more
Thou turns't my eyes into my very soul,
And there I see such black and grained
Spots
As will not leave their tinct.

(III/IV, 88-91)

This reply clarifies that Gertrude without reservations agrees all Hamlet's momentous standpoint contained in his speech. She makes nothing to change Hamlet's point of view. Moreover, she does not find a second viewpoint as an explanation of her ill-marriage to Claudius. Instead, she reproaches her own way my very soul " rather than external conditions for her errors. Moreover, Gertrude acknowledge that Hamlet's promises have made her suspect of the black and grained spot in her soul. She thereby, counts Hamlet's standpoint for her deportment as a morally depraved and a agrees its core. This reply strengthens her shortness of power and her

A Pragmatic Study of Turn-taking in Some Selected English Plays
Dr.Hamid Suleiman Khalaf Kadhim

intention to assume a subordinate part in her connection with others. She lets Hamlet force his standpoint on her without hardships and thereby backs it. Thus, she is surrendering and prepared agrees Hamlet's prospects. Rommtveit (1991:209) argues that the partner's sway is explicitly merged with and tenacious upon(her) surrender . Here speakers who are controlled by other speakers are in charge of the injustice as they make themselves be controlled wanting questioning their speaker's moral power and words for delivering judgments.

1.11.8 Significance of Triple Repetitions

list,list ,o list

horrible horrible , most horrible

except my life

words, words, words

audiu, audiou, audiou

These are some of the obvious examples of word repetition in Hamlet , and once you commence searching for triple reiterations there are many more, but not as clear as these...(example, Claudius asks Laertes what he wants three times in I/II...) This technique is used for the sake of emphasis according to(Quirk and Greenbaum , 1973;418).Word repetition can also indicate eagerness to the words being repeated”(Stenstrom,1995 :107).

However , the condition of "words, words, words, it was because Hamlet was reading a book which was metaphorically the book of his mind in which he had written three boring old men: Hamlet, Claudius, and Polonius. Hamlet had given a word that he would abrogate himself and write his father's legacy in the "book and volume of his mind.Directly after that he said My tables [the tables of his memory], - meet it is I SET IT DOWN, that one may grin, and grine, and be a rascal. So, uncle, there you are. Now to my promise. That's when he wrote down Claudius in his brain (thus fulfilling Claudius' injunction to "be as our self in Denmark"). Later, busybody Polonius, seeing Hamlet reading a book, said "I will board him," thus making the third tedious old man in the book of Hamlet's brain.Although, in erasing himself and writing these old men there, Hamlet knew he had been untrue to himself: "I hold it not sincerely to have it thus set down."

A Pragmatic Study of Turn-taking in Some Selected English Plays

Dr.Hamid Suleiman Khalaf Kadhim

Reiteration has a specifically poetic sound. The literary call for this is “pizeuxis (Reiteration of a word or phrase for emphasis, usually with no words in between.).

It is also a strong tool to get the targeted action, and in these examples, it certainly does.

1.12 Conclusions

After conducting the analysis, the researcher has arrived at the following conclusions: 1. There is monologue vs. dialogue. Distinction in relation to turn-taking. In Hamlet, the participants talk can be observed as two types of speeches: a very long speech is mostly called monologue. Monologic speeches delivered by the participant look like passages from newspapers. Speeches which contain backgrounds are dialogues in relation to turn-taking. Backgrounds indicate that the message has been received and the listener indicates his proposition about what has been said. Pauses, overlaps and interruptions are strong evidence of frequent characterized turn-taking dialogue. Pauses indicate that the listener is in lack of information either because he is unprepared to take the turn or because he runs out of information; he stops either to pass the turn or to think about what s/he is going to say. Interruptions or overlaps are techniques used by the listeners to indicate that they want to say something or correct it. Questions are techniques used by either speakers or listeners to get a piece of information. The Role of Society and Culture affects Turn-taking. The society which is the surrounding environment affects turn-taking system to a great extent. In plays the social rank plays a big role, there is mother-son talk, father (ghost)-son talk, friends talk has its own way of talk. However, sometimes the role of one kind of talk overrides the role of the other as it is in the ghost-Hamlet’s speech affecting Hamlet-Gertrude’s speech. The ghost is concerned with language of revenge. Friends talk is mostly intimate, it opens with greeting and navigates into the topic. The friend language depends on the situation. The Psychology of the participants affects Turn-taking greatly. The psychology of the participants mostly affects turn-taking system to a great extent. It may cause a rapid continuous speech on the one hand; it may also

A Pragmatic Study of Turn-taking in Some Selected English Plays

Dr.Hamid Suleiman Khalaf Kadhim

cut the speeches into pieces. It may also cause overlaps, interruptions or pauses.

الخلاصة:

لقد توصل الباحث بعد اجراء التحليل الى النتائج التالية: 1. المونولوج (مناجاة المرء لنفسه على المسرح) مقابل الحوار الاعتيادي, ولطالما الامر متعلق بمسرحية هاملت هنا, فان الامر فيه تمييز في كلام المشاركين والذي يمكن ملاحظته على نوعين: الكلام الطويل جدا من جانب واحد والذي يعرف بالمونولوج حيث يتم اطلاق كلام المونولوج من قبل المشارك بشكل يشبه القطع اللغوية في الجرائد. وفي حقيقة الامر فان كلام المونولوج هو الكلام الذي يحتوي على الحوارات المتعلقة بتبادل الادوار. ان خلفيات الكلام تشير الى ان الرسالة قد تم فهمها وان المتلقي يشير الى قضيته وفي اي شئ تم قبولها. التوقفات, التداخلات, والمقاطعات هي ادلة جيدة لحوار تبادل الادوار المميز والمتكرر. التوقفات تشير الى ان المتلقي يفتقر الى المعلومات اما بسبب عدم استعداده لاخذ الدور او انه استنفد المعلومات. اما فيما يتعلق بالتقاطعات في الكلام او المداخلات فهي اسلوب فني يستخدم من قبل المستمعين ليعطي دلالة حول رغبتهم قول شئ او لتصحيح شئ ما. اما فيما يخص الاسئلة فهي الاخرى تعد اساليب فنية تستخدم من قبل المتحدثين او المستمعين للحصول على المعلومة. مرة اخرى, فان للمجتمع الذي هو محيط البيئة, له تاثير على نظام تبادل الادوار الى حد كبير. تلعب المكانة الاجتماعية دور كبير في المسرحيات, فمثلا هنالك يوجد كلام بين الام والابن, الاب والابن, وان لكلام الاصدقاء الطريقة الخاصة في هذا المنحى.

Bibliography

- Aitchson, J. (1992) **Linguistics**. London: Holder and Stouhton
- Andersen, G. and Fretheim, Th. (eds.). (2000). **Pragmatic Markers and Propositional Attitude, Pragmatics and Beyond**.
- Brazil, D. (1994b.) **Pronunciation for advanced learner of English. Teacher's book**. Cambridge : Cambridge University Press
- Burton, D. (1980) **Dialogue and Discourse**. London: Routledge and Kegan Paul.
- Coulthard, M. (1985). **Introduction to discourse analysis** (2nd ed.). Longman: Longman Ltd Group
- Daniels, H. A. (1994). **Nine ideas about language**. In: V.P. Clark, P.A. Eschholz, A.F. Rosa (eds.), **Language: Introductory Readings**. New York: St Martins press.
- Duncan, S. and Fiske, D.W. (1977). **Face-To-Face Interaction: Research, Methods, and Theory**. Lawrence Erlbaum Associates.
- Edmondson, W. (1981) **Spoken Discourse : A model for analysis**. London: Longman

A Pragmatic Study of Turn-taking in Some Selected English Plays

Dr.Hamid Suleiman Khalaf Kadhim

-
-
- Forster, D. E. (1998). November. 'A Video-Based Approach to Oral English II at Tsuda College '. *The Tsuda Review: Studies in English Literature and Philology*. No. 43.
- Fowler, R (1996) 'linguistic Criticism, 2nded, Oxford: Oxford University press
- Garcia,J.N.(1995) **Some Reflection on the Analysis of Dramatic Discourse and Dramatic Text** : Stoppard's Jumpers
- Gazdar, G. (1979), *Pragmatics: Implicature, presupposition, and logical form*. New York : New York Academic Press.
- Graumann,F.(1989) **Perspectival Structure and Dynamics in Dialogue**, Ivana and Klause, F. (eds) .**The Dynamics of Dialogue**. Hemel:Hempestead.
- Hopper, R. (1992). **Telephone conversation**. Bloomington: Indiana University Press.
- Jaffe, J., and S. Feldstein (1970). *Rhythnu of Dialogue*. New York: New York Academic Press.
- Kato F., (2000). **Discourse Approach to Turn-taking from the Perspective of Tone Choice between Speakers**.
- Hudson R.A. (1996)**Sociolinguistics 2nded** .Cambridge :Cambridge University Press.
- Jeffereson , G. (1984) **Side Sequence In Sundow David**. Oxford: Blackwell.
- Levinson, S.C. (1983), *Pragmatics*, Cambridge : Cambridge University Press.
- Linell, P(1998). **Approaching Dialogue: Talk, Interaction and Contexts in Dialogical Perspectives**. Amsterdam : Amsterdam University Press.
- Müller, W. G.(1979) **Die Politische Rede bei Shakespeare**. New York: Tübingen 1979.
- Mey, J.L. (1993), *Pragmatics. An Introduction*,UK : Oxford., Cambridge University Press.
- Oreström, B. (1983), " **Turn-taking in English conversation** ", *Lund Studies in English* 66, Lund : Gleerup.
- Pfister, M.(1982) **Das Drama: Theorie und Analyse**.London: München .
- Quirk, R. Greenbaum, S. Leech, G. and Svartvik, J. (1972). *A grammar of contemporary English*. London: Longman .

A Pragmatic Study of Turn-taking in Some Selected English Plays

Dr.Hamid Suleiman Khalaf Kadhim

-
-
- Richard,F.and Clark,D.and Lam , P.(1992) **Timelines, Transcription and Turn-taking: A Corpus-Driven Approach to Simultaneous speech**. London :University of Nottingham.
- Rommetveit, R.(1991) "**Dominance and Asymmetries in A Doll's House**", Ivana
- Sacks, H., Schegloff, E.A. & Jefferson, G. A. (1974). (*A Simplest Systematic for the Organization of Turn-Taking in Conversation*).
- Sara, E. (1988) (*The Rhetoric of (Dis)praise and Hamlet's Mother*), Iowa State Journal of Research. 62, 1988, 377-386.
- Shakespeare ,W(1971). **Hamlet, Prince of Denmark in The Complete Works of William Shakespeare** .New York: Avenel Books, sineanno, 1071-1112.
- Stenström, A. B. (1994), *An introduction to spoken interaction*, London,: Longman.
- Trask , R.L(1999) **Language :The Basics ed^{2nd}** USA : Routledge 29 West 35th street
- Yule G. (2006) **The study of language^{3ed} edition**. Oxford: Oxford University Press
- Wardhaugh,R.(1998). **Introduction to Sociolinguistics.3^{ed}** edition. Oxford: Oxford University Press.
- Weigand (ed.)(1994) **Concepts of Dialogue: Considered from the Perspectives of Different Disciplines**. Tübingen: Niemeyer.

A Pragmatic Study of Turn-taking in Some Selected English Plays
Dr.Hamid Suleiman Khalaf Kadhim

دراسة تداولية لتبادل الادوار في بعض المسرحيات الانكليزية المختارة

م.د. حامد سليمان خلف كاظم

كلية المامون الجامعة-علم اللغة الانكليزية

موبايل: 07901496700

المستخلص

تبادل الادوار في المسرحية يدل على التواصل بين شخصين او اكثر لغرض عملية التحدث و الافتراضات المتبادلة بينهما والتوقعات التي تدور حول موضوع المحادثة ,و كيفية تطويره ونوع المشاركة المتوقعة . ان الممثلين هم المسيطرون على عملية تبادل الادوار في المحادثة اذ يحاول الممثلون استخدام وسائل تكتيكية عدة لجذب انتباه المستمعين معبرين عن مشاعرهم وعواطفهم موضحين مسائل خاصة في عام 1974 وضع ساكس , سكايلوف وجيفرسون نموذجا لهيكلية تبادل الادوار في المحادثة الانكليزية من قبل المتكلمي اللغة الانكليزية كونها لغة الام.يسمى هذا النموذج نظام مبسط لهيكلية تبادل الادوار في المحادثة . تعتمد هذا الدراسة كثيرا على هذا النموذج لتحليل تبادل الادوار في هاملت وموت البائع المتجول. تهدف هذه الدراسة الى دراسة تبادل الادوار بشكل عام و في هاملت بشكل خاص مركزة على وجهة نظر التداولية لتحقيق هدف هذه الدراسة وضعت فرضية ان الادوار في هاملت طويلة على الاغلب اختيرت عدة نصوص مقتطفة من محادثات في هذه المسرحية كاداة تحليل مع هدف تخصيص تبادل الادوار تداوليا .اعتمدت التحليل البنوي والدلالي لهذه النصوص , الانواع و الوظائف والادراكات لتبادل الادوار . توصلت الدراسة الى النتائج التالية:

1. هناك فرق بين الحوار والمناجاة بالنسبة لتبادل الادوار. وقد استنتج ان هناك فرق بين الحوار مصحوبا بتبادل ادوار كثيرة والمناجاة التي يتكلم بها المتكلم اكثر من المطلوب
2. المجتمع والثقافة لهما دوراً بارزاً مؤثراً على تبادل الادوار . فالمجتمع المحيط يؤثر على نظام تبادل الادوار كثيرا والى مدى واسع . هناك تبادل ادوار بين الام والابن , بين الاب (الشبح في هاملت) والابن وحديث الاصدقاء كل نوع من هذه الانواع له طرائق خاصة. احيانا وجد اكثر من نوع من هذه الانواع تحدث اذ تلغي طريقة الاخرى كما هو في حديث الشبح وهاملت مؤثرا على حديث هاملت وغير ترود
3. الحالة النفسية للمتكلمين تؤثر على تبادل الادوار كثيرا .فالحالة النفسية تؤثر على تبادل الادوار الى مدى واسع . الحالة النفسية ممكن ان تسبب كلاما سريعا متوصلا او كلاما متقطعا او يمكن ان تسبب مقاطعة من المستمع او تصادم في الحديث او وقفة قصيرة.