Hymes and Sacks Models in Discourse Analysis of Short Story

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Abstract:

Discourse analysis is an instrument which is used in analyzing elements that influence our understanding of a particular text. Thus, discourse analysis is a highly coherent model in analyzing any spoken or written texts like conversation short story.

The aim of this study is to analyze a short story and to show how the discourse is initiated,, how the characters participate, interact and what are the relationships among them, how those characters are introduced in the story; how they interrupt, ask questions, and how turns are distributed. The study also aims at counting the number of topics and how they are interrelated and to know whether the sequence of events is logical or not. In order to achieve these aims, the study investigates the discourse of a written text of a short story namely, The Man of the House, by analyzing and describing the different strategies , developing, and terminating. The study adopts an eclectic model namely; Hymes's model (1972) who suggests the category of "speech event", and Sacks's model (1968) which proposes interaction analysis based on four categories "conversation", "topic", "sequence", and "turn".

The present study hypothesizes that discourse analysis is conducted depending on the text and context and how the two terms complete each other. The meaning of the text is completed by action. Analysis is to be achieved structurally and linguistically.

Throughout the analysis, it has been found that the participants perform different speech events. In the analysis of speech events, the number of major events is 22 which forms (24.5%), while the number of minor events is 68 which forms (75.5%). It is clear that the number of minor events is more than major events because the writer was interested in giving details. He described the places, and the actions of the participants. To sum up, the events are logically sequenced. It is worth mentioning that the participants in the story are of different social classes.

The participants sometimes address each other by using terms of address in order to show respect; especially since some of them are of higher status. The story is narrated in the first person pronoun (I), which means that the writer talks about his personal life. Sullivan did most of the turns, (41) which represents 47.6% of the total turns as he is the protagonist and the most important participant in the story. Dooley had (14) turns so that she came second in order that represents 16.2%. The mother came third in rank and did (13) turns which represents 15.5%. Some of the participants participated in conversations more than others: Dooley and Sullivan for instance participate in 12 turns which represents 29.2%, while Minnie and Sullivan participate in 9 turns which forms 21.9%. It is also found that the discourse is composed of the cooperating acts, interaction of the participants, sequence of events, topics, and other units.

Discourse analysis shows when and where the turns and topics are shifted, and changed. The use of fillers, such as (Ah) and (Oh), is important and related to the use of discourse; (Ah) occurs 8 times that is 72.7%, whilst (Oh) occurs 3 times that is 27.2%. The use of fillers is varied according to their function. Finally, the linguistic analysis of literature has many implications and benefits for language teaching.

Keywords: Discourse Analysis, Short Story, Coherence, Cohesion, Participants, Eclectic Model.

تحليل الحوار الخطابي للقصة القصيرة

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ملخص البحث:

يعتبر تحليل الخطاب أداة في تحليل العناصر التي تؤثر على فهمنا لنص معين ذلك إن تحليل الخطاب هو نموذج يحقق التماسك بدرجة عالية في تحليل أي نص مقروء أو مكتوب كالمحادثة و القصة القصيرة.

وإن الهدف من هذه الدراسة هو تحليل الحوار الخطابي للقصة القصيرة، اذ يظهرهذا التحليل كيفية بدء الحوار وتطوره, ثم نهايته و يظهر أيضا مشاركة الشخصيات وتفاعلها, و طبيعة العلاقات فيما بينها و كيف تعرض في القصة, وكيف يقاطع بعضهم بعضا و يسألون الأسئلة وكيف توزع الأدوار بينهم. كما تهدف هذه الدراسة أيضا إلى حساب عدد المواضيع وكيفية ترابطها لمعرفة فيما إذا كان تسلسل الأحداث منطقيا أم لا.   وبغية تحقيق هذه الأهداف تعتمد هذه الدراسة التحليل الخطابي للنص الكتابي للقصة القصيرة بعنوان (رجل البيت) , عن طريق تحليل و وصف الاستراتيجيات المختلفة مثل الابتداء بالحديث وتطوره حتى انتهاءه. إن نموذج تحليل الخطاب المتبع في هذه الدراسة هو محصلة دمج ثلاثة نماذج منتقاة تتمثل فيما يأتي: نموذج هايمز (Hymes) , (١٩٧٢) , الذي يتبنى الحدث في الكلام و نموذج ساكس (Sacks) , (١٩٦٨) , الذي يعتمد على التحليل التفاعلي القائم على أربعة أصناف هي: المحاورة والموضوع والتتابع والدور.

وتفترض الدراسة الحالية أن تحليل الخطاب يتحقق بالاعتماد على كل من النص والسياق وكيف ان المصطلحين يتمم احدهما الآخر و يكتمل معنى النص بالفعل و ينجز التحليل تركيبيا و لغويا. وتم التوصل أيضا إلى أن الخطاب يتكون من أفعال و تفاعل بين المشاركين في الحوار و تتابع الأحداث و المواضيع والوحدات الأخرى فيما بينها.

وقد تم التوصل من خلال عملية التحليل إلى أن الشخصيات تقوم بأفعال مختلفة. و فيما يخص تحليل الأحداث فإن أعدادها الرئيسة هي ٢٢ و التي تمثل نسبة ٢٤.٥ % بينما يبلغ عدد الأحداث الثانوية ٨٦ حدثا تمثل ٧٥.٥ % من الأحداث, و تجدر الإشارة إلى أن المشاركين في الحوار ينتمون إلى طبقات اجتماعية مختلفة.

ونجد أحيانا يخاطب المشاركون في الحوار بعضهم البعض باستخدام ألقابهم لإظهار نوع من الاحترام خصوصا أن بعضهم من طبقة مرموقة في المجتمع.تقوم بسرد القصة باستخدام ضمير المتكلم (أنا) وهذا يدل على أن الكاتب يتحدث عن حياته الشخصية. لقد أدى سوليفان (Sullivan) معظم الأدوار و بواقع ٤١ دورا و التي تمثل نسبة ٤٧.٦ % من مجمل الأدوار كونه بطل القصة وأنه الشخصية الأكثر أهمية فيها و جاءت شخصية دولي (Dooly) ثانيا بواقع ١٤ دورا والتي تمثل نسبة ١٦.٢ %. و جاءت الأم بالمركز الثالث في الترتيب حيث شاركت بـ ١٣ دورا والتي تمثل ١٥.٥ % من النسبة الكلية. وخلاصة القول فإن بعض الشخصيات قد شاركت في الحوارات أكثر من الشخصيات الأخرى, فعلى سبيل المثال, شارك دولي و سوليفان (Dooly and Sullivan) في ١٢ دورا حيث تمثل ٢٩.٢ % بينما شارك ميني و سوليفان (Minnie and Sollivan) في ٩ أدوار والتي تمثل ٢١.٩ % من النسبة الكلية. إنه لمن الواضح أن عدد الأحداث الرئيسية هو أكثر من الأحداث الثانوية وذلك بسبب إهتمام الكاتب بإعطاء التفاصيل ، اذ قام بإعطاء وصف للأماكن وللأحداث التي تقوم بها الشخصيات ونستخلص من ذلك أن الأحداث كان تتابعها منطقياً.

وقد تم التوصل على مستوى التحليل النحوي إلى أن عدد الكلمات التي تشير إلى المعنى هي ٤٦٣٢ وبذلك فهي تمثل نسبة ٧٦.٥٣٦ % بينما بلغ عدد الكلمات ذات الدلالات الوظيفية ١٤٢٠ لتمثل نسبة ٢٣.٤٦٣ %. أما ما يخص أدوات النكرة والمعرفة فإن عدد أدوات المعرفة بلغ ٢٩٠ لتمثل نسبة ٧٣.٩ % بينما كان عدد أدوات النكرة ١٠٢ ممثلة نسبة ٢٦.٠ % من العدد الكلي للأدوات. وبلغ مجمل عدد الأسماء التي استخدمها مؤلف القصة مثل الأسماء المعدودة والأسماء المفردة و أسماء المؤنث ٢٣٣٩.

ويظهر تحليل الخطاب متى وأين تتحول و تتغير الأدوار المواضيع. إلى استخدام عبارات ملئ الفراغ, مثل (آه),(أوه) ذات الأهمية و المتعلقة بالخطاب؛ حيث وردت (آه) ٨ مرات أي بنسبة ٧٢.٧ % بينما وردت (أوه) ٣ مرات لتمثل نسبة ٢٧.٢%. وأخيرا فان للتحليل اللغوي للأدب تطبيقات و فوائد جمة في تدريس اللغة.

I. The Concepts of Discourse and Discourse Analysis

Discourse analysis covers both semantic and pragmatic fields. It is linguistics (verbal) and non-linguistics (non verbal), it is structural and functional, and it is a socially and culturally organized way of speaking (Schiffrin, 1994:32).

Discourse analysis studies both spoken and written texts. It dates back to Zellig Harris (1952) who studied the relation between text and its social situation. Searle (1969) and Grice (1975) dealt with language through speech act. In Britain, the functional approach was led by Halliday and the description of teacher-pupil talk by Sinclair and Coulthard (1975). Goffman (1976, 1979), Sacks, Schegloff and Jefferson (1974) worked on conversation and turn taking. Labov participated in the analysis of storytelling and narrative discourse. Written language was the interest of Van Dijk (1972), de Beaugrande (1980), Halliday and Hassan (1976). Labov added that understanding the language of discourse needs to understand what lies outside linguistics i.e. the analysis as social interaction (McCarthy, 1991:5-6).

There are two approaches of discourse: critical and non-critical. The first one shows the discursive practices as well as relations, social relations, knowledge and beliefs while non-critical as the classroom discourse stated in Sinclair and Coulthard (1975). In which they worked on the descriptive system in their analysis. They depended on units from higher to lower rank, i.e. sentence, clause, then group. The utterance consists of three moves; initiating, response, and feedback. Every move consists of one or more than one act (Fairclough, 1992:12-14).

According to Abrams (1999:66-67), discourse analysis started in the (1970s), concerns itself with the use of language in a running discourse, continued over a sequence of sentences, involving the interaction of speaker (or writer) and listener (or reader) in a specific context, and within a framework of social and cultural conventions.

In fact, the speech-act philosopher Paul Grice, gave the current use of discourse analysis in literary studies a special impetus. In (1975), he coined the term implicature to account for indirection in discourse. Some proponents of stylistics claimed that the discourse analysis to be included within their area of investigation. A number of critics have increasingly adapted discourse analysis to the examination of the dialogue in novels and dramas since the late 1970s. Discourse analysis was used in a variety of ways like 'talking rather than doing', 'a prescriptive rather than descriptive stance'. It is "the systematic study of naturally occurring (not hypothetical) communication in the broadest sense on the level of meaning." (Bavelas et al, 2006:102).

II. The Model Adopted

In this study, an eclectic model of discourse analysis has been adopted. The eclectic model is Hymes's model (1972) and Sacks's model (1968). Hymes's model has been used in analyzing the sequence of speech events, to see whether they are logical or not. Hymes's (1972) is considered as the first scholar who proposed a theory of context in terms of his glorious SPEAKING grid, in which each letter represented the first letter of one of eight dimensions of the communicative situation (setting, participants, ends, act sequence, key, instrumentalities, norms and genre) (Coulthard, 1985:10).

 According to Van Dijk (2015:1-2), context parameters may be social (such as Participants and Norms categories), physical-environmental (such as the setting), cognitive (such as Ends), whereas others seem to be the properties of the discourse itself rather than its communicative situation (such as Key, Instrumentalities, Act, Sequence and Genre).

Hymes's (1974) "proposed three levels of analysis, namely, *speech situation, speech event* and *speech acts.*" 'speech event' analysis "is the most important one dealing with particular instances of speech exchanging, like exchange of greeting, and enquiry." In analyzing any speech event, there are

some factors which must be taken into consideration such as; Hymes' SPEAKING term which is the abbreviation for setting, participants, ends, act sequences, key, instrumentalities, and genre (Zand-Vakili, et al, 2012:27).

Hymes'sproposed the following aspects in analyzing the ethnography of communication study:

S- Setting and Scene: The setting refers to the time and place while scene describes the environment of the situation.

P- Participants: This refers to who is involved in the speech including the speaker and the audience.

E- Ends: The purpose and goals of the speech along with any outcomes of the speech.

A- Sequence: The order of events that took place during the speech.

K- Key: The overall tone or manner of the speech.

I- Instruments : The form and style of the speech being given.

N- Norms : Defines what is socially acceptable at the event.

G- Genre: It is a type of speech that is being given. (Carbaugh, 2007: 35).

Sacks model (1968) has been used in the conversational analysis between the participants, the topics are also analyzed by using discourse analysis to show how they are interrelated. Furthermore, the sequence of the events are analyzed by showing whether they are logical or not, are the writer and the participants arranged and/or ordered when they are talking about their daily life. Last but not least, the analysis of turn taking, who talks when the participants talk, who did most of the talk. Who interrupted and who distributed the turns among the participants. The numbers and percentages of all these categories i.e. (interaction, topic, sequence, and turn) are accounted.

Since talk is the nature of human being, so we are involved in conversations either by ourselves or by others. When we talk there is a goal behind that. We may talk to one person, two or even more. In our talk there are pauses, silences, interruptions, and overlaps. We have the facial

expressions and gestures while these things may be difficult to discover in written conversations.

There are rules that govern our speech, and these rules should be followed. Some of these rules govern our tone, our style, and our turns, length of turns, who speaks first, who distributes the turns and controls the conversation. Also, there are norms that govern our turns such as when we initiate the talk, when we terminate it, who will talk first, and who is next.

Seedhouse (2005:165) remarks that conversation analysis (CA) is a methodology for the analysis of naturally-occurring spoken interaction. CA was initiated by the sociologists Sacks and Schegloff as a sociological "naturalistic observational discipline that could deal with the details of social action.".

One of the basic facts of conversation is that the roles of speaker and listener change, and this occurs with remarkably little overlapping speech and remarkably few silences (Coulthard, 1985:59).

There are many issues that are dealt with in conversational analysis like, how people take and manage turns in spoken interactions. The main rule in English conversation is that one person speaks at a time, either the other speaker is nominated, or takes turn by himself without being nominated. The use of falling intonation, the words 'mmm' or 'anyway', eye contact, voice pitch, and body position and movement are signals that the speaker comes to the end of a turn (Platridge, 2012:95-96).

Whalen and Raymond (2000: 235-237) state that "the organization of turn taking is a central feature of virtually all talk-in-interaction.". The conversation consists of a sequence of turns. The speakers exchange their roles in the conversation.

Topic is "a proposition about which some claim is made or elicited." A topic is "what is being talked about." (Brown and Yule, 1983:71).

III. Cohesion and Coherence

Cohesion covers the semantic units within a specific text and these units are only grammar and vocabulary. It does not extend to reach what lies beyond the text itself. (Halliday and Hasan, 1976:4).

The textual component as a whole is the relations between the parts of the text, semantic functions, and relating these functions to the environment outside. (ibid:299).

Accordingly, Yule (1996:84) states that, to some extent, coherence is in every user's mind but everyone has his own interpretation of this coherence according to the specific experience of that one.

Brown and Yule (1983) point out, that a hearer or a reader has parts of language which are gathered with each other in order to make a text coherent. These relations make a text (Ehrlich, 1990:28-29).

The relations of the internal parts of a text with the internal parts of a text with the external elements in the environment make the text coherent (Kress, 2011:207).

Reinhart defined explicitly coherent texts as "those that meet her three conditions for coherence: cohesion, consistency, and relevance. **First of all**, sentences within an explicitly coherent text must be formally connected or cohesive. **Secondly**, they must adhere to a semantic condition of consistency which requires that each sentence be consistent with previous sentences in the text (i.e. true in the same state of affairs). And **Thirdly**, sentences must be relevant to the underlying discourse theme of a text as well as to the context of the utterance. Implicitly coherent texts are "those that are not well formed within her framework, i.e. do not meet these three conditions, but may be interpreted as coherent by means of certain interpretive procedures." (Ehrlich, 1990:29).

Coherence, is not a formal feature of a text, but it describes a reader's or listener's intuitive perception of the connectedness of a text (Ficher-Starcke, 2010:146).

IV- Data Analysis and Conclusions

By applying the models and to show the match between the models that we adopted in the theoretical part and the practical one, the following analyses and conclusions are reached.

1.1. Speech Events Analysis

Speech events are analyzed by showing that there are three interrelated main events in this story arranged in a logical sequence summarized in the following figure.
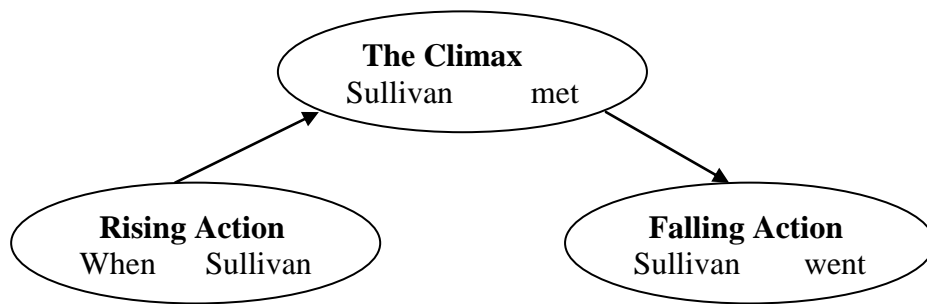

Figure (1): The Story Major Events.

Table (1) shows the numbers and percentages of major and minor events in the story.

Table (1): Major and Minor Events.

Major Events		Minor Events		Total of Events	
No.	%	No.	%	No.	%
22	24.5	68	75.5	90	100

Table (1) above shows the number of major events is 22 which makes up (24.5%), while the number of minor events is 68 which forms up (75.5%). It is clear that the number of minor events is more than major events because the writer was interested in giving details. He followed the chronological sequence when he wrote the events in the story. He described the places, and the actions of the participants. To sum up, the events are logically sequenced.

2.1. Participants

There are two types of participants in this story; major and minor and they are as follows:

Table (2) : Main and Minor Participants.

	Major Participants		**Minor Participants**
1	Sullivan (Protagonist)	1.	Danny Delaney (teacher)
2	Sullivan's mother	2.	Johnnie (the drunk man)
3	Minnie Ryan (neighbor)	3.	The barmaid girl
4	Dooley (the girl)	4.	The doctor
		5.	The man in the dispensary

Table (2) illustrates the major and minor participants such as the protagonist, who is the most important character in the story. It also presents the participants of the short story for the reader.

3.1. Topics Analysis

The numbers and percentages of topics were also counted to see how these topics are related, when and where the topics are shifted. The story can be divided into twenty one interrelated topics namely; acceptance, advice, blessing, hope, religion and candle, challenge and conflict, childhood, consciousness, encouragement, fear, help, innocence, love, miracle, misery, obedience, poverty, praise, guilt, resilience, responsibility, and temptation. The numbers and percentages of speech acts are counted and analyzed to see how they are used according to their functions and realizations.

Through out the analysis, a one can conclude that the topics are interrelated. We have the love between the participants and since there is love so there will be passion, obedience, advice and acceptance. The conscious is related to guilt, misery and responsibility. The challenge and conflict are related to encouragement, praise, religion and candle, resilience and miracle. The innocence, childhood of Sullivan made him tempted by the cunning girl, Dooley. He needed a help, blessing, miracle so they are interrelated just like the carpet threads. By working together, they will make a beautiful carpet. In sum, the topics are interrelated and interwoven to make the story interesting in its reading.

4. 1. Turn Taking Analysis

The following table shows the numbers of turns of each character.

Table (3) : Numbers and Percentages of Turns.

No.	Character	No. of Turns	%
1	Sullivan	41	47.6
2	Dooley	14	16.1
3	Mother	13	15.2
4	Minnie	10	11.6

5	Doctor	4	4.6
6	Johnnie	2	2.3
7	Children	1	1.1
8	Barmaid	1	1.1
	Total	86	100

Table (3) shows the number of turns taken by each participant. Sullivan took most of the turns, (41) which represent 47.6% because he was the protagonist and the most important participant in the story. He narrated the whole story. Dooley had (14) turns so she came second in order that represents 16.2%. The mother came third in rank and had (13) turns which represents 15.5%. Minnie came fourth and uttered (10) turns that represents 11.6%. This indicates that the main characters took most of the turns in this short story and the minor characters took few turns.

The following table shows the numbers and percentages of turns taken by participants.

Table (4): Participants Interactions.

No.	Interaction	No.	%
1	Dooley ⟶ Sullivan	12	29.2
2	Minnie ⟶ Sullivan	9	21.9
3	Sullivan ⟶ Mother	8	19.5
4	Doctor ⟶ Sullivan	3	7.3
5	Johnnie ⟶ Sullivan	2	4.4
6	Mother ⟶ Sullivan	2	4.4
7	Sullivan ⟶ Children	1	2.4
8	Minnie ⟶ Mother	1	2.4
9	Barmaid ⟶ Sullivan	1	2.4
10	Doctor ⟶ Sullivan	1	2.4
11	Sullivan ⟶ Dooley	1	2.4

	Total	41	100

Table (4) shows the numbers and percentages of the interactions between the participants. Dooley and Sullivan participated in 12 turns which represents 29.2%. Minnie and Sullivan participated in 9 turns which forms 21.9%. While Sullivan and his mother participated in 8 turns which represents 19.5%. The interaction is less between Johnnie and Sullivan; they form 1 which represents 2.4%. So, most of the interaction was done by Dooley and Sullivan because they are the most important characters. Since, Sullivan is the protagonist and Dooley is a little girl, she was cunning and devil because she tempted Sullivan to drink the medicine of his sick mother, and made him lie. In contrast, there was little interaction between the Barmaid and Sullivan, because they met for a short time and they do not know each other very well.

2- CONCLUSIONS

In the light of our findings in the practical part, the study has arrived at the following conclusions:

1- The participants are from different social classes and this provides the variety in conversation.

2- The participants sometimes address each other by using their proper names. Since, the nouns play a major role in determining the status and social relationship between the participants.

3- The social relationship between family members is reflected throughout the discourse interaction.

4- Terms of honorific address are used to show respect among the participants. They are used through the discourse interaction especially if the situation is formal.

5- It is found that some of the participants have an important role to play in the story like the protagonist, while other participants are less important.

6- The discourse is made successful through the use of participants, speech events, topics, style, speech acts, and language use. The use of logical order in narrating the speech events. The topics are interrelated. The style of the writer is highly structured which is reflected in his language.

7- The story is narrated in the first person pronoun (I), which means that the author writes about his personal life.

8- The use of discourse analysis shows when and where the topics are shifted and changed. The topics are logically shifted. They are interrelated and well organized. The discourse text is coherent and correlated. The participants shared the same topic. Some of these topics are acceptance, advice, blessing, hope, religion and candle, childhood, innocence, love, miracle, poverty, obedience, guilt, responsibility, and temptation. The relationships among the participants are reflected through the use of topics.

9- The events are arranged in a logical sequence. Minor events, are more than major events this shows that the writer is interested in giving details about the events, places, and even the participants to present them in a chronological sequence.

10- The transition between turns was smooth and gradual which means that style is highly structured.

11- The story consists of three main actions; the rising action, the climax, and the falling action. They contain the events and the interactions between the participants. This shows that the story is highly interwoven.

12- The story consists of three main actions; the rising action, the climax, and the falling action. They contain the events and the interactions between the participants. This shows that the story is highly interwoven.

13- Throughout the discourse analysis it has been found that there are silences and pauses in the conversations. The fillers such as (Ah and Oh) are used

in the story as linguistic elements. They are used to show surprise, silence, maintaining the floor, feeling shy, to give ourselves time to think and to avoid embarrassment.

14- The story is linguistically, and semantically analyzed.

15- By analyzing the discourse we can know when and where the discourse is initiated, developed, and closed.

16- The linguistic analysis of literature has many implications and benefits for language teaching. It increases the motivation of learners to learn, makes them critical readers, increases their language abilities, extends their vocabularies, teaches the material with a high speed, and improves the four skills listening, reading, writing, and speaking.

17- Discourse analysis is to be conducted on both text and context. The two aspects complete each other.

18- It has been found that there are no interruptions and the turns are exchanged fluidly and the transition was smooth. When one participant terminated his/her turn the talk is shifted into another one.

19- Flashback and flash forward have been used clearly to refer to participants and events.

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