

The Ways of Speaking in the American and Japanese Talk Shows

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0. Introduction.

Hymes (1974: 45) explains 'ways of speaking' as follows:

Ways of speaking is used as the most general, indeed, as a primitive term. The point of it is the heuristic, or regulative, idea, that communicative conduct within a community comprises determinate patterns of speech activity, such that the communicative competence of persons comprises knowledge with regard to such patterns..

I will describe the difference of 'determinate patterns of speech activity' between the American and Japanese communities by analyzing typical American and Japanese talk shows. In Sections 1 and 2, I will transcribe a portion of the American talk show *The Tonight Show* and the Japanese talk show *Oshare Kankei* ('tasteful relationship') respectively. In Section 3, I will compare the ways of speaking in the United States with those of speaking in Japan in terms of what Saville-Troike (1982) and Hymes (1974) proposed as follows:

- 3-1 Varieties associated with sex (Saville-Troike, S-T)
- 3-2 Varieties associated with age (S-T)
- 3-3 Message form (S-T)
 - 3-3-1 Silence (S-T)
 - 3-3-2 Eye behavior (eye contact) (S-T)
 - 3-3-3 Back channel (S-T)
 - 3-3-4 Kinesics (facial expression, gesture) (S-T)

1. The American talk show

I transcribed a part of the American talk show, *The Tonight Show*, broadcast on Channel 8 from 10: 30 to 11: 30 p.m. on Monday December 1st, 1997. At a TV studio in Los Angeles, the Master of Ceremony, Jay Leno (J) welcomes the guest speaker, Halle Berry (B) in front of the live audience (A). The talk between J and B lasts about six minutes. After the impression of her Thanksgiving holiday is inquired about by J, three topics about B follow (her experience as a cheerleader in high school; cooking at her home party; and cleaning her room). Then, the fourth topic (Christmas presents) follows [The transcription is based on Sacks (1974)]: It lasts about 40 seconds.

1. J: Now, as a kid, were you the type and you *seem* like the sneak-a-peek type.
2. B: Sneak-a-peek? (laughter)
3. J: You know, like, at presents, did ya ever do that (looking at B with his left hand toward B)? Cause you *seem* like [
4. B: NO, no, I didn't (pointing to J). But I'll *tell* ya a story (gesture).
5. J: Yeah.
6. B: Um, (0.3) two kids (gesture), (0.2) my mother's best friend (gesture) [
7. J: Yeah (small voice)
8. B: she had two little kids (gesture), same age as my sister and I (gesture), (0.1) and one Christmas, THEy snuck (gesture) and THEy looked (gesture) at their presents and they didn't wrap (gesture) and *back* (0.1) up too *tight*. (gesture)
9. J: Right.
10. B: And their mother found out and she took (0.1) all their presents

(gesture) back and they had NO presents (gesture) [

11. J: Oh, come On. Oh, that seems awful to ME.
12. A: (sighing)
13. B: So, you know what I did (gesture). (0.2) The next year when I did it (gesture), I made sure I put it back *right*. (gesture, laughter)
14. A: (laughter)
15. J: Oh, yeah yeah yeah. Oh, yeah yeah. So, pretty soon you learned from the lesson.
16. B: I learned, you know, wrap it back *right*.

Lastly, the reason why she is in Los Angeles is asked (she is there for the Fire and Ice Ball), and the show ends.

2. The Japanese talk show

I transcribed a portion of Japanese talk show titled *Oshare Kankei* ('tasteful relationship') broadcast by NihonTerebi ('Japan Television') from 10:00 to 10:30 p.m. on May 11th, 1997 (Transcription here is taken from the first 90 seconds). At a TV studio in Tokyo, Master of Ceremony Furudachi Ichiroo (F) and his Assistant, Watanabe Marina (W) and about 40 audience (A) welcome the guest speaker Maezono Masakiyo (M), a professional soccer player. M says *onegaishimasu* ('I will ask you to be your guest') to F and sits in the center between F (on the left) and W (on the right). The audience sit on both sides of F, M, and W. The first question is asked by one of the A.

1. A: *itumo hidari-mimi ni piasu o s-ite-rassya-imasu kedo mo:*
 always left-ear Loc pierced earring Acc do-Ger-Hon-Pol Conc Emp
 'You always wear a pierced earring in your left ear, but'
sore wa nani ka ano: zinkusu (0.2, looking into M) *des-yo: ka?*
 it Top what Q well jinx Pol-Tent Q
 'is it, well, a jinx or something?'

2. W: *a*
Int
'ah'
3. F: *kore wa ne*
this Top FP
'This is,'
4. W: *ki ni nar-imasu [ne*
mind Dat become-Pol FP
'It attracts our attention, doesn't it?'
5. F: [*e: minna ki ni ne: tyotto ne: a: ima appu k-ite-masu kedo mo:* (0.5)
yes everyone mind Dat FP a little FP Int now up come-Ger-Pol Conc Emp
'Yes, everyone is concerned, a little about, oh, (looking into
monitor screen) the TV camera is doing it up, but,'
zinkusu toka na-ndesu ka? hidari
jinx etc Cop-Pol Q left
'is it a jinx or something? left?'
6. M: *te yu:ka:* (0.1) *ano:* (0.5) *MArado:nat te yu: ano:*
rather well Maradona Quo Def well
'Rather, well, (a man) named Maradona, well,'
7. F: *ha:*
Int
'yes'
8. M: *sakka: no sensyu ga iru-ndesu kedo* (nods a little several times)
soccer Gen player Nom exist-Pol Conc
'he is a soccer player, but,'
9. F: *e:*
yes
'yes'
10. M: *de boku wa mo: sugoi tyi:sai koro kara suki de:*
and I Top Emp very small period from like Cop
'and, I loved him since I was young, and'

11. F: *un*
 yes
 'yeah'
12. W: *un*
 yes
 'yeah'
13. M: *sono hito ga* (0.3) *ano:* (1.0) *zu:tto piasu s-ite-te hidari* [*mimi ni*
 that person Nom well always earring do-Ger-Asp left ear Loc
 'that man, well, wore a pierced earring in his left ear,']
14. F: [*un un*
 yes yes
 'yeah, yeah'
15. M: *de sono e:kyo: de*
 and that influence by
 'and under the influence of that'
16. F: *un*
 yes
 'yeah'
17. M: *ano:* (0.3) *ryu:gaku s-ita-ndesu yo boku Aruzenchin=*
 well studying abroad do-Pst-Pol FP I Argentina
 'well, I studied overseas in Argentina.'
18. F: =*a:?* *dono gurai it-te-mas-ita?* *Aruzentin ryu:gaku ni*
 Int how long go-Ger-Pol-Pst Argentina studying abroad for
 'ooh, how long were you studying abroad in Argentina?'
19. M: *ni-ka-getu na-ndesu* [*kedo*
 two-Cl-month Cop-Pol Conc
 'For two months, but'
20. F: [*ni-ka-getsu* (0.2) *un*
 two-Cl-month yes
 'Two month, yeah'

21. M: *de sono:* (0.5) *Marado:nat-te sensyu ga um-are-ta kuni de*
 and well Maradona-Qt player Nom bear-Pass-Pst country Cop
 ‘and, well, in the country where the player named Maradona was born,’
22. F: *e:*
 yes
 ‘yes’
23. M: *de boku* (0.2) *sugoku* (0.2) *soko ni it-te:*
 and I very there Loc go-Ger
 ‘and I, eagerly, going there,’
24. F: *un*
 yes
 ‘yeah’
25. M: *piasu o ake-tai to omot-te-ta nde*
 earring Acc open-Des Def think-Ger-Pst because
 ‘thinking that I would get my ear pierced.’
26. F: *u [n*
 yes
 ‘yeah’
27. W: [*hu*
 Int
 ‘yeah’
28. M: *de ake-ta-ndesu yo:*
 and open-Pst-Pol FP
 ‘and had my ear pierced.’
29. W: *ha:*
 Int
 ‘oh’
30. F: *Marado:na to onnazi hidari*
 Maradona with same left
 ‘left, the same as Maradona.’

31. W: *u:n*
 yes
 ‘yeaah’
32. F: *yappari Aruzenchin no (0.2) piasu-ana-ake-senmonten toka de*
 after all Argentina Gen earring-hole-open-specialty-store etc Loc
ake-ta wake desu ka?
 open-Pst reason Pol Q
 ‘after all, did you have your ear pierced at a specialty shop for
 piercing in Argentina?’
33. W: *iya* (laughter)
 no
 ‘not really’
34. A: (laughter)
35. F: *so: yu: koto zya nai desu ka?*
 so Def thing Cop Neg Pol Q
 ‘Isn’t it right?’
36. M: *ya ano ne: muko: no nikke:zin no hito ni*
 yes well FP there Gen Japanese-American Gen person by
ake-te morat-ta-ndesu kedo:=
 open-Ger receive-Pst-Pol Conc
 ‘yeah, well, I had my ear pierced by a person of Japanese descent, but,’
37. F: *=un*
 yes
 ‘yeah’
38. W: *e:*
 yes
 ‘yeah’
39. M: *de ano: hutu: nanka (0.2) ko:ri de ko:*
 and well usually in any case ice by thus
hiyas-itari toka suru zya nai desu ka?
 cool-Par etc do Cop Neg Pol Q

- ‘and, well, usually, in any case, with ice like this (raising his left hand to his left ear), they treat by freezing, don’t they?’
40. F: [*u: unun*
yes yes yes
‘yeah, yeah yeah,’
41. M: *demo sono mama nanka ano:hari de puchit toka ya-rare-te*
but as it is in any case well pin by Mim etc do-Pass-Ger
‘but, as it is, in any case, well, my ear was pierced by a pin,’
42. W: *e:?*
Int
‘oh, really?’
43. F: *un*
yes
‘yeah’
44. M: *de daizyo:bu dat-te yu: kara=*
and OK Cop-Qt say because
‘and, because he said it was ok,’
45. F: *=un*
yes
‘yeah’
46. M: *ano: zya daizyo:bu da na: toka omot-te*
well Cop OK Cop FP etc think-Ger
‘well, then, I thought it was ok,’
47. F: *Raten desu ne: yappari*
Latin America Pol FP as expected
‘It was like the Latin American way, as I expected.’
48. A: (laughter)
49. W: *wairudo desu ne*
harsh Pol FP
‘It is harsh, wasn’t it?’

50. M: *wairudo dat-ta-ndesu kedo sugoku* (looking at W)
 harsh Cop-Pst-Pol Conc very
 ‘It was very harsh, but,’
51. W: *e:*
 yes
 ‘yes’
52. M: *de ba:n te ya-rare-ta toki ni: suGOI itaku-te=*
 and Mim Qt do-Pass-Pst time at very painful-Ger
 ‘and it was very painful when my ear was pierced like this,’
53. F: *=itaku-te*
 painful-Ger
 ‘felt painful’
54. W: *u:n*
 Int
 ‘yeahh’
55. M: *demo: (0.5) SA:s-ita wa ii kedo haHA::ri ga nuke-nai-ndesu yo*
 but pierce-Pst Top OK Conc pin Nom come off-Neg-Pol FP
 ‘however, it was ok when it was pierced, (but) the pin didn’t come off.’
56. F: *w:a ah ah*
 Int Int
 ‘Oh, oh, eh, eh?’
57. W: *ita:i wa:: we:::* (pulling on her ears with her thumbs and forefingers
 painful Int Int and making a facial expression that looked painful)
 ‘Painful, oh, oh,’
58. M: *de (0.2) kondo nu-ita to omot-tara ano:*
 and this time come off-Pst Def think-Cond well
 ‘and the pin came off, but, this time, well,’
59. F: *un*
 yes
 ‘yeah’

60. M: *piasu kat-te-ta-ndesu yo* (0.2) *kore o: hame-yo: to omot-te=*
 earring buy-Ger-Pst-Pol FP this Acc put in-Vol Qt think-Ger
 ‘I had bought my pierced earring. I tried to put it in, and,’
61. F: =*un*
 yes
 ‘yeah’
62. M: *sore ga kondo wa futoku-te hair-ana* [*ku-te*
 it Nom this time Top big-Ger put in-Neg-Ger
 ‘It was big and is not put in.’
63. F: [*hair-anai*
 put in-Neg
 ‘is not put in!’
64. M: *e:* (0.2) *sugoi itai omoi de*
 yes very painful feeling Cop
 ‘I felt too much pain, and,’

3. Comparison

3-1 Varieties associated with sex

Saville-Troike (1982: 93) says ‘Some type of sexual differentiation in patterns of speech is likely, perhaps universal, whenever there is social differentiation between male and female roles’ and mentions ‘higher pitch and more variable intonation patterns (Smith 1979)’ as one of the characteristics of female speakers.

Even though they are male, Jay Leno and Furudachi Ichiroo use higher pitch and more variable intonation to hype-up the show as masters of ceremony. Berry (female), however, also speaks in a higher pitch in the American talk show as the following boldfaced parts indicate:

4. B: **NO**, no, I didn’t (pointing to M). But I’ll tell ya a story (gesture).
 13. B: So, you know what I did (gesture). (0.2) The next year when I did

it (gesture), I made sure I put it back right. (gesture, laughter)

One of the audience members (female) and the assistant, Watanabe (female), also speak in a higher pitch in the Japanese talk show as the following boldfaced parts show:

1. A: *itumo hidari-mimi ni piasu o s-ite-rassya-imasu kedo mo:*
 always left-ear Loc pierced earring Acc do-Ger-Hon-Pol Conc Emp
 ‘You always wear a pierced earring in your left ear, but’
sore wa nani ka ano: zinkusu (0.2, looking into M) *desyo: ka?*
 it Top what Q well jinx Pol Q
 ‘is it, well, a jinx or something?’

57. W: *ita:i wa::: we:::* (pulling on her ears with her thumbs and forefingers
 painful Int Int and making a facial expression that looked painful)
 ‘Painful, oh, oh,’

The guest speaker, Maezono (male), does not have such a higher pitch. Thus, higher pitch is the characteristic of a female speech.

3-2 Varieties associated with age

Saville-Troike (1982: 99) explains that ‘The elderly in a society may be accorded higher status and greater deference,’ and mentions ‘honorifics’ as a deference marker. In the American talk show, Berry (who is younger than Jay) does not seem to give deference to Jay, because she uses no polite forms such as *could you, can I*, nor does she use respecting gestures such as bow to Jay. In the Japanese talk show, conversely, guest speaker Maezono gives deference to Furudachi (who is older than himself) by using honorifics (humble form) with bow before sitting down as follows:

o-negai-s-imasu.

Hum-asking-do-Pol

‘lit. I will humbly ask you (to be your guest).’

In this case, it also can be said that M respects F because M is a guest

and F is a host. A guest gives respect to a host in Japan. This is a variety associated with role.

3-3 Message form

Saville-Troike (1982: 144-149) mentions a variety of message forms. I will mainly choose Silence, Eye behavior, and Back channel among them.

3-3-1 Silence

Saville-Troike distinguishes the following two types of silence:

1. silences which carry meaning, but not propositional content
2. silent communicative acts which carry their own illocutionary force.

She says, 'The former include the pauses and hesitations that occur within and between turns of talking.' I will use 'silence' in this sense here.

Silence sometimes occurs in both American and Japanese talk shows. The duration in Berry's talk (as in 6, 8, 10, and 13), however, is shorter than that in Maezono's following talk:

6. M: *te yu:ka:* (0.1) *ano:* (0.5) *MArado:nat te yu: ano:*

Qt-Def-Q well Maradona Qt Def well

'Rather, well, (a man) named Maradona, well,'

13. M: *sono hito ga* (0.3) *ano:* (1.0) *zu:tto piasu s-ite-te hidari* [*mimi ni*

that person Nom well always earring do-Ger-Asp left ear Loc

'that man, well, wore a pierced earring in his left ear,'

55. M: *demo:* (0.5) *SA:s-ita wa ii kedo haHA::ri ga nuke-nai ndesu yo*

but pierce-Pst Top OK Conc pin Nom come off-Neg-Pol FP

'however, it was ok when it was pierced, (but) the pin didn't come off.'

The reason why duration of silence in American speech is shorter than that in Japanese speech is that 'Many Americans have a rule that in social conversation silences must be filled (Reisman, 1974: 112),' and that 'the conversation system is designed to minimize gaps and silences (Sacks, 1974: 348).' Consequently, the American conversation proceeds higher in

tempo than the Japanese one. The fact that the English fillers (such as *um*) are less frequently used than the Japanese filler (such as *ano*) supports it. Berry uses the English filler *um* only once in the talk show, whereas Maezono frequently uses Japanese filler *ano* in the following conversation:

6. M: *te yu:ka:* (0.1) *ano:* (0.5) *MArado:nat te-yu: ano:*
 Qt-Def-Q well Maradona Qt-Def well
 ‘Rather, well, (a man) named Maradona, well,’
13. M: *sono hito ga* (0.3) *ano:* (1.0) *zu:tto piasu s-ite-te hidari* [mim ni
 that person Nom well always earring do-Ger-Asp left ear Loc
 ‘that man, well, wore a pierced earring in his left ear,’
17. M: *ano:* (0.3) *ryu:gaku s-ita-ndesu yo boku Aruzenchin=*
 well studying abroad do-Pst-Pol F I Argentina
 ‘well, I studied overseas in Argentina.’
36. M: *ya ano ne: muko: no: nikke:jin no hito ni*
 yes well FP there Gen Japanese-American Gen person by
ake-te morat-ta-ndesu kedo:=
 open-Ger receive-Pst-Pol Conc
 ‘yeah, well, I had my ear pierced by a person of Japanese descent, but,’

3-3-2 Eye Behavior

Saville-Troike also mentions ‘eye behavior’ as one of the message forms.

In the American talk show, because the TV camera constantly focuses on the guest speaker (Berry), I also focused on only her eye contact with Jay. In the following transcription, the broken lines under conversations shows Berry’s eye contact with Jay, both when Jay is talking to Berry and when Berry is talking to Jay:

1. J: Now, as a kid, were you the type and you seem like the sneak-a-peek type.
 eye contact by B!-----!

2. B: Sneak-a-peek? (laughter)

!-----!

3. J: You know, like, at present, did ya ever do that (looking into G
!-----!
with his left hand toward G)? Cause you *seem* like [
4. B: NO, no, I didn't (pointing to M). But I'll *tell* ya a story (gesture).
!-----!
5. J: Yeah.
6. B: Um, (0.3) two kids (gesture), (0.2) my mother's best friend (gesture) [
!-----!
7. J: Yeah (small voice)
8. B: she had two little kids (gesture), same age as my sister and I
(gesture), (0.1) and one Christmas, THEy snuck (gesture) and
!-----!
THEy looked (gesture) at their presents and they didn't wrap
!-----!
(gesture) and *back* (0.1) up to tight. (gesture)
!-----!
9. J: Right.
!----!
10. B: And their mother found out and she took (0.1) all their presents
!-----! !-----!
(gesture) back and they had NO presents (gesture) [
!----! !-----!
11. J: Oh, come O::n. Oh, that seems awful ME::
!-----! (B looks at Audience)
12. A: (sighing)
13. B: So, you know what I did (gesture). (0.2) The next year when I did it
!-----! !-----!
(gesture), I made sure I put it back *right*. (gesture, laughter)
!-----!

14. A: (laughter)

!-----!

15. J: Oh, yeah yeah yeah. Oh, yeah yeah. So, pretty soon you learned

!-----!

from the lesson.

!-----!

16. B: I learned, you know, wrap it back *right*.

!-----!

The continuous lines under 1 and 15 show that she is constantly making eye contact with Jay when he is talking. The duration of her eye contact, thus, looks long when compared with the following eye contact by Maezono with Furudachi in the Japanese talk show:

21. M: *de sono: (0.5) Marado:nat-te sensyu ga um-are-ta kuni de*

!-----!

and well Maradona-Qt player Nom bear-Pass-Pst country Ger
'and, well, in the country where the player named Maradona was born,'

22. F: *e:*

!--!

yes

'yes'

50. M: *wairudo dat-ta-ndesu kedo sugoku*

!-----!

harsh Cop-Pst-Pol Conc very

'It was very harsh, but,'

51. W: *e:*

!--!

yes

'yes'

52. M: *de ba:n te ya-rare-ta toki ni: suGOI itaku-te=*

!-----!

and Mim Qt do-Pass-Pst time at very painful-Ger

'and it was very painful when my ear was pierced like this,'

53. F: =*itaku-te*

!-----!

painful-Ger

'felt painful'

Thus, the duration of eye contact by Maezono is shorter than that by Berry. Additionally, Furudachi and Watanabe's *aizuchi* ('back channel') follow the eye contact by Maezono immediately. M's eye contact with F and W, hence, shows that M is seeking agreement with F and W. B's eye contact with J, on the other hand, shows B's clear intention that she is talking to J.

3-3-3 Back Channel

Saville-Troike (1982: 148) says, 'The 'back channel' in an interaction is composed of the responses of participants who are being addressed (cf. Schegloff 1982)' and mentions *mm*, *hm*, *uh huh*, *yeah*, and *I see* as examples.

Jay uses *yeah* and *right* as a 'back channel' in 5, 7, 9, 11, and 15. These 'back channels' (except for *yeah* in 7) follow the completed sentences. If I exclude *yeah* in 7 because it is uttered in a very small voice, all 'back channels' follow the completed sentences. This 'back channel' is what Dandy (1991: 29) calls Response to Call that is observed in Black Talk. As Smitherman (1977:104) defines, Call-Response is a 'spontaneous verbal and nonverbal interaction between speaker and listener in which all the speaker's statements (calls) are punctuated by expressions (responses) from the listener (the underlining is added by me).' In this sense, 'back channels' by Jay is Response to Call and occurs intersententially.

Conversely, the Japanese 'back channel' *aizuchi* ('chiming in') often occurs intrasententially, such as follows:

8. M: *sakka: no sensyu ga iru-ndesu kedo* (nods a little several times)
soccer Gen player Nom exist-Pol Conc
'he is a soccer player, but,'

9. F: *e:*

yes

'yes'

10. M: *de boku wa mo: sugoi tyi:sai koro kara suki de:*

and I Top Emp very small period from like Cop

'and, I loved him since I was young, and'

11. F: *un*

yes

'yeah'

23. M: *de boku (0.2) sugoku (0.2) soko ni it-te:*

and I very there Loc go-Ger

'and I, eagerly, going there,'

24. F: *un*

yes

'yeah'

Dandy (1991: 30) explains that 'Response provides acknowledgement, without acknowledgement, communication does not exist.' Saville-Troike (1982: 149) also explains that English back channels 'may function merely as passive acknowledgement, actively encourage continuation, or indicate that change of topic or speaker turn is called for.' On the other hand, *aizuchi* functions as active acknowledgement because it occurs with nodding.

3-3-4 Kinesics

Saville-Troike (1982: 145) mentions Kinesics as a message form as well. Kinesics includes facial expressions and gestures. This time, I did not transcribe it in-detail because it is difficult to describe. My impression is, however, that American people use more abundant facial expressions and gestures than the Japanese people.

3-4 Dimension and Type

Hymes (1974: 35-38) says that, 'qualitative characteristics vital to the interaction of language with social life in the particular societies' can be extracted by 'gross observation as to quantity of speech, length and frequency of speech, and the like,' and mentions five dimensions and types. The second dimensions and types are as follows:

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Dimension:	<i>voluble</i>	<i>reserved, reticent</i>	<i>taciturn</i>
Type:	BELLA COOLA	ARITAMA	PALIYAN

The explanation of BELLA COOLA and ARITAMA is as follows:

BELLA COOLA (British Columbia). Fluent, interesting speech is valued, ---. Essential roles in ceremonial activity, ---, had to have the ability to talk constantly, keeping up a flow of witty and insulting remarks.

ARITAMA (Columbia). People in Aritama are not much given to friendly chatting and visiting, They are controlled and taciturn, evasive and monosyllabic... This reserve... is not only displayed toward strangers, but characterizes their own interpersonal contacts as well.

In my impression, the American ways of speaking look similar to those of BELLA COOLA, whereas the Japanese ways of speaking look similar to those of ARITAMA.

4. Conclusion

I will summarize the similarity and differences of 'ways of speaking' between American and Japanese communities, which can be inferred from conversations in the talk shows:

The Ways of Speaking in the American and Japanese Talk Shows

point of view	American	Japanese
3-1 Varieties associated with sex		
(female has higher pitch)	yes	yes
3-2 Varieties associated with age		
(elderly is respected)	no	yes
3-3 Message form		
3-3-1 Duration of Silence	shorter	longer
	>silence is hated	>silence is not hated
3-3-2 Duration of eye contact	longer	shorter
Function of eye contact	to tell that speaker is talking to addressee	to seek for agreement
3-3-3 Function of Back Channel	passive acknowledgement	active acknowledgement,
occurrence of Back Channel	intersentencially	intrasentencially
3-3-4 Kinesics (facial expression, gesture)	abundant	not abundant

The last point of view, Kinesics, is based on my whole observation of the two talk shows.

In my general impression, American and Japanese people would belong to the following Dimension and Type, which are mentioned by Hymes:

	American	Japanese
3-4 Dimension	voluble	reticent, reserved
Type	BELLA COOLA	ALITAMA

The notational conventions used for transcribing the American talk show
(notes in *Explorations in the Ethnography of Speaking*: p.467)

- (n.o.) indicates pause of n.o. seconds
- [indicates simultaneous utterances when bridging two lines
- but indicates accent
- emPLOYee indicates heavy accent

The notational conventions used for transcribing the Japanese talk show
[based on Hayashi et al. (1995)]

- [indicates the point where overlapping talk starts.
- (0.0) indicates length of silence in tenth of a second.
- CAPS indicates relatively high volume.
- :: indicates lengthened syllable.
- = indicates 'latched' utterances, without usual beat of silence between them.

Abbreviations

Conc: concessive
Cond: conditional
Cop: copula
Dat: dative
Def: defective
Des: desiderative
Emp: emphatic
FP: final particle
Gen: genitive
Ger: gerundive
Hon: honorific form
Int: interjection
Loc: locative
Mim: mimetic word
Neg: negative
Nom: nominative
Par: pararell
Pass: passive
Pol: polite form
Pst: past
Q: question particle
Qt: quotative
Top: topic marker

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