

Step by Step Toward More Authentic Dialogues in the Language Classroom by Analyzing Acquaintance Dialogues

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Abstract

The results of studying various genres of speech can be used in teaching foreign languages. After studying acquaintance dialogues, Svennevig (1999, 2014) introduces the self-presentational sequence model and the dimensions of acquaintance. In this study, based on my previous research on acquaintance dialogues in Hungarian, I present the characteristics of dialogue structuring in four chapters, following Wong and Waring's (2020) interactional practices classification: turn-taking practices, sequencing practices, overall structuring practices, and repair practices. Based on the elements of the four chapters, I introduce a model to construct and verify the authenticity of a dialogue sample in the language classroom. The results are obtained based on a Hungarian language corpus of 60 speed-date dialogues. The summary does not cover all the features of spoken language, yet it can provide language teachers and textbook writers with a comprehensive guide to producing dialogues closer to authenticity.

Keywords

acquaintance dialogues; authenticity; discourse analysis; language teaching; spoken language

1. Introduction

The results of the study of the spoken language, specifically the discourses of acquaintance, can be used in the teaching of Hungarian as a foreign language, especially in the teaching of conversations between equal partners, and in particular the discourses of acquaintance. In this



paper, building on the results of my earlier studies, I present the features of the acquaintance discourse in Hungarian systematically, following the interactional practice model of Wong and Waring (2020), with the aim of improving their interpretation and incorporation into teaching materials.

It is important to note that Wong and Waring's interactional practices model – as well as the other models – does not include all aspects of the discourses. I have chosen their model, because it focuses explicitly on the use in language teaching and characterizes dialogue primarily using the tools of discourse analysis and pragmatics (see also Bencze 2020, 2021b, 2022b). Wong and Waring aim to synchronize classical and recent theories of discourse analysis, linking discourse analysis and language teaching. They illustrate their descriptions with a large number of real language examples and provide practical advice. The characteristics of spoken language – and the teaching of those characteristics – are presented in detail in their description. In this paper, following the concept and layout of the authors, I will present the key features of acquaintance discourses, drawing on the results of previous research. My aim with this paper is to provide a practical overview of acquaintance discourse – which is, of course, far from complete – built on a linguistic corpus. The summary will provide the opportunity to prepare discourse examples for language lessons, or to write textbook samples, at the same time bringing us closer to presenting the characteristics of the native language and showing authentic discourse.

2. Description of the discourse

To describe discourse, Wong and Waring (2020) categorized interactional practices into four different groups (Figure 1, from their book). The first three groups move from smaller units to larger units: first turn-taking practices, then sequencing practices, and finally overall structuring practices are examined. The fourth group presents repair practices, which can be related to all the three previous groups. In my analysis, the description of the first three groups of features will be highlighted, since the repair strategies in the fourth group seem to be less typically different from other discourse genres.

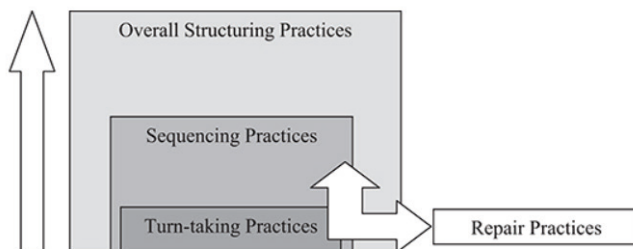


Figure 1 – Model of Interactional Practices in Wong and Waring (ivi, 8).

Before presenting the interactional practices and other discourse characteristics, it is worthwhile to refer to the results of previous studies of the acquaintance dialogues as a genre. Although the participants in the first encounter dialogues have never spoken to each other and do not know each other, they have at their disposal a great deal of knowledge and experience about the world and the community, and its rules, which they know and which they can assume as known by the interlocutor. Based on shared cultural background and normative values, they can expect from their partners to carry on a conversation respecting the rules of politeness (Brown, Levinson 1987 and many others), but without face-threatening (Goffman 1967). The discourse is built up step by step, in parallel with the acquaintance.

Svennevig (1999, 30-31, 2014, 306-316) summarized the dimensions and structure of the acquaintance dialogue in his model. Svennevig (2014) examined the dialogues of the first meeting on text material with real goals and motivations. According to Svennevig (1999, 30-31), three dimensions of cognition and relationship formation appear in the interactions of first encounters: (1) familiarity means the establishment of acquaintance, the acquisition of trust, which is mostly done through the sharing of personal information and based on knowledge and acquaintance, and it belongs to cognitive sphere; (2) solidarity means the demonstration of rights and obligations that are considered mutually important, and it belongs to normative sphere; (3) affect means the expression of mutual recognition and

sympathy, and it belongs to emotional sphere. The interlocutors build their relationship in the above three dimensions in parallel with the construction of the discourse.

Studying the structure of get-to-know dialogues, Svennevig (2014, 306-316) created the model of the self-presentational sequence. He distinguishes three basic sequences in acquaintance dialogues, which can be described in detail as the triad of question, answer, and reaction. The first element of the sequence is presentation-eliciting question (1). The questions are mainly focusing on biographical information and community membership. The questions are mainly in second person.

The second element of the self-presentational sequence is the self-presentation response to the eliciting question (2). The response can be minimal or expanded. The self-presentation contains personal information, which helps the interlocutor in the cognitive process. Response sequences are primarily first person, referring to the speaker.

In the third element of the self-presentational sequence, the previous questioners have several possibilities to react to the answer: they can give feedback by an acknowledgement token (3a); they can ask for more information by a continuation elicitor (3b); they can make a self-introduction by a self-oriented comment, aiming to express their relation to the category or information in the answer (3c). Among the responses, the continuation elicitor is in the second person and the comments are in the first person. Due to the complexity of the dialogues, the elements of the three-element sequence structure may be interlinked, their order may vary in some cases, and they may be accompanied by side-sequences (Svennevig 1999, 102).

Thus, information sharing, i.e., first-person self-presentation responses or self-oriented comments, is closely related to giving positive impressions, finding similarities, and establishing common rules. It also plays an important role in the dialogue of getting to know each other, as do second-person questions and different types of reactions.

Building on the model presented by Svennevig or its concepts, many have studied speed-dates as a type of dialogues of acquaintance. Stokoe's (2011) study is based on speed-date dialogues, which, according to her research, do not focus on romance or flirtation, but more on getting to know each other, and can therefore be examined as dialogues of acquaintance

between equal partners. However, Stokoe argues that we cannot ignore the context of the conversations, which is exemplified by the frequent inquiries into the experiences of couples in the dialogues and the categories that are created (e.g., divorced man with a child).

Hollander and Turowetz have investigated the motivations for participation and how these are expressed (Hollander, Turowetz 2013). When the participants are asked to share their expertise, they often respond by describing their lack of experience with speed-dates mentioning that they do not know what to expect from the event and the encounters (Turowetz, Hollander 2012).

2. Material and method

The material for the analyses consisted of sixty dialogues from the *Magyar villámrandi-korpusz* (Hungarian speed-date corpus). Following the methodological guidelines of Finkel, Eastwick and Matthews (2007), I organized two similarly set-up speed-dating events in Budapest in September 2019 for research purposes. Participants were allowed to spend 5-5 minutes with each potential partner of the other sex, according to a pre-set order, and at the end of the event, they could indicate which potential partner(s) they liked. After the speed-date event, they received the contact details of those with whom they had mutual sympathy. The first speed-date event was attended by 4 women and 6 men, the second by 6 men and 6 women, altogether 24 and 36 conversations of about 5 minutes each. The participants were men and women aged between 18 and 33, living in or around Budapest, the capital city of Hungary. All of them were open to dating and considered themselves more heterosexual. The audio of the conversations was recorded with the prior consent of the participants. For a more detailed description of the course of the event, see Bencze (2020).

After the audio recording, the transcription of the conversations was prepared using a transcription guide of my own. During the transcription, I attempted to ensure that the completed transcription would show the temporal and content features of the discourses, and therefore the transcription was carried out in the annotation software ELAN using additional markers. The supplementary labels were inserted in the text after the words

or phrases concerned, but separated by special markings, basically as tags¹. The transcription has been improved and refined in several phases. After the transcription, a table of the most important features of the conversation – e.g., number of date and speaker, gender, time information, and additional markers – was created, and analyzed on the token level, containing a morphological analysis.

I have carried out quantitative and qualitative analyses on the corpus, emphasizing mainly the aspects of discourse analysis and pragmatics (for discovering relations between pragmatics and other linguistic fields, see Bencze 2021b). Below you will find the coherent results of the different analyses (Bencze 2020, 2021a, 2021b, 2021c, 2021d, 2022a, 2022b, 2022c).

3. Results

In the following, I will present the characteristics of the acquaintance dialogues following the subgroups of Wong and Waring (2020). In each subsection, the most characteristic features are highlighted and illustrated with examples.

3.1. Turn-taking practices

Wong and Waring discuss turn-taking practices in two chapters: the first one describes turns and turn-construction, and the second one describes the transition-relevance places and turn allocation.

Turns can consist of one single word or phrase, as well as of phrasal and sentence-like units. In Example 1, there are all units of different lengths. In the case of acquaintance dialogues, smaller units are typically used for

¹ The special markings used in this study are the following: M: male speaker; F: female speaker; |: border of utterances; <nev>/<laugh>: laughing; <lev>/<breath>: loud breath; <hum>/<hum>: humming; <hez>/<hes>: hesitation; <beszval>/<speech speciality>: speech speciality; <beszval2>/<speech speciality 2>: speech speciality related to -bAn/in; <idegen>/<foreign>: foreign word; <rov>/<abbreviation>: abbreviation; <NAGYBETŰ>/<CAPITAL>: hidden personal information; <m_szó>/<m_word>: a word started, supposed to be used; #: unclear item(s); {információ}/{information}: information added to the transcription for understanding the extract; (...): unquoted extract.

replying to questions and short answers, while larger units – among other things – are used to facilitate the elaboration of answers (see Bencze 2020).

- (1) M: <VÁROS NEVE>n élek | innen negyven kilométer <MÁSIK VÁROS NEVE> fele | emegyes <m_M1-es <rov>>
 F: az vonattal vagy | hogy közlekedsz?
 M: autóval
 F: autóval?
 M: igen
 F: az kényelmesebb gondolom mint a máv <m_MÁV <rov>>
 hahaha <nev>
 M: igen
 F: mávhoz <m_MÁV-hoz <rov>> igazodni he<nev>
- (1) 'M: I live in <CITY NAME> | forty kilometres from here to the direction of <OTHER CITY NAME> | emone <m_M1 <abbreviation> {number of the motorway}>
 F: by train or | how you move?
 M: by car
 F: by car?
 M: yes
 F: it is more comfortable I think than the maav <m_MÁV <abbreviation> {name of the national railway company}> hahaha <laughs>
 M: yes
 F: to adapt to the máv <m_MÁV <abbreviation>> he <laughs>'

Non-linguistic characteristics, such as gestures, can also be used at turns, but it is not possible to analyze them in the absence of video footage.

Statements may contain elements indicating possible transition-relevance places. These can be grammatical, phonetic, or pragmatic elements. The grammatical features of the language can help to understand, for example, where a statement or question ends, i.e., where the transition-relevance places can be expected. The grammatical-syntactic organization of the sentence in Example 2 predicts the length of the question to be expected. Already the first word of the utterance makes it clear that a question is about to follow, and *ilyen* 'such' indicates that the speaker is likely to explain in a clause

what kind of question he is talking about. Suprasegmental attributes also help the listener understand the interrogative sentence and the syntactic organization.

- (2) vannak ilyen kérdéseid | amiket onnan nézel?
 ‘do you have such questions | that you pick up from there?’

Multi-unit turns may contain components at the beginning, middle, or end of the utterance, that may indicate the launch, the continuity, the central elements, or the conclusion of the utterance. Introductory elements may include – but are not limited to – breath, enumeration, elements anticipating a longer presentation, or story introduction. Central elements are primarily used to indicate emphasis. Concluding elements may be phonetic or lexical in nature, indicating continuation. Example 3 contains two major parts: the first presents the speaker’s work in general, and the second part gives a more detailed description of the work. Each of these parts has preparatory elements (*egyébként kérdésedre visszatérve* / ‘by the way, to answer your question’; *picit | mégis lásd hogy | hogy mi ez az egész he <lev>* / ‘a little bit | but see how | it’s all about he <breath>’), central elements carrying the essential information (*én pénzügyi területen dolgozom | ügyfelekkel foglalkozom* / ‘I work in finance | I work with clients’; *hiteleket meg biztosításokat hasonlítgatok össze és akkor ö<hez> | kiválasztom az ügyfeleimnek azt ami | nekik a legjobb megoldás* / ‘I compare loans and insurance and then erm <hesitation> | I choose for my clients the one which is | the best solution for them’), and transitional (*öm <hez> nagyrészt ö <hez> | háthogy | úgy úgy öm <hez>* / ‘erm <hesitation> mostly erm <hesitation> | so that | so erm <hesitation>’), or closing elements – even coinciding with the main message (*nekik a legjobb megoldás* / ‘the best solution for them’ is a syntactic closing followed by a pause). The example shows that not all parts, clauses, and elements can be clearly separated from each other and that they do not always appear as a lexical, phonetic unit. Due to the brevity of the speed-date dialogues, speakers do not usually keep the word to themselves for long, and frequent word transitions mark the conversation. Word transfer is possible through complex grammatical, syntactic, pragmatic, and phonetic markers and the support of non-verbal cues.

- (3) egyébként kérdésedre visszatérve | én pénzügyi területen dolgozom | ügyfelekkel foglalkozom | öm <hez> nagyrészt ö <hez> | háthogy | úgy úgy öm <hez> | picit | mégis lásd hogy | hogy mi ez az egész he <lev> | hiteleket meg biztosításokat hasonlítgatok össze és akkor ö<hez> | kiválasztom az ügyfeleimnek azt ami | nekik a legjobb megoldás
- (3) 'by the way, to answer your question | I work in finance | I work with clients | erm <hesitation> mostly erm <hesitation> | so that | so erm <hesitation> | a little bit | but see how | it's all about he <breath> | I compare loans and insurance and then erm <hesitation> | I choose for my clients the one which is | the best solution for them'

Speaker selection practices are not typical in a two-participant acquaintance dialogue, as it is obvious to the participants, that they are only ones talking to each other, and the questions asked, and information shared are addressed to each other. However, the transfer of words to the other party marked by explicit means is typical (Example 4).

- (4) mesélj most te
'now you tell me about yourself'

Speakers make their **self-selection** and initiate their utterances based on their partner's – presumed – intention to pass on words, and on their own communicative goals. The opening can appear after the partner has finished speaking, by slipping preparatory elements into the partner's utterance, or by overlapping the speech of the two partners. During the first meetings, speakers try to minimize overlap in their speeches. In two-participant conversations, there is less need to 'fight' for words, and an important function of the self-representational sequence structure is to elicit the speech partner's utterance and information sharing, so that utterances can usually follow the conclusion of the previous structural element without overlap (Example 5).

- (5) M: hol érezted magad a legjobban?
F: hát Máltán

- (5) 'M: where did you have the greatest experience?
F: well in Malta'

The organization of speech is also determined by **pauses**. There are three types of pauses: a pause between utterances; a gap between utterances at turn takings, where the speakers try to minimize the pause; and longer lapses between utterances, where neither of the speakers take the opportunity to launch a new utterance. In Example 6, I have marked pauses of more than one second between utterances with a numerical value. After the man's reaction, he spends time coughing, pausing for a longer time, and hesitating; the woman, recognizing this, adds a further, less important information to the city, they are talking about. He responds in the affirmative, followed by another long pause, which she breaks by introducing a new topic. The pauses, in this case, are therefore not only characteristic within and between the utterances, but there are also longer pauses, which have an impact on the structure of the discourse. It can be seen that the participants try to avoid longer pauses: they try to break them up by coughing, hesitating, providing additional information, and introducing a new topic. To minimize pauses, the previous speaker may also speak to give time for his/her partner to respond, reducing the discomfort of feeling paused.

- (6) M: {a férfi lakhelyéről beszélnek, amit a nő is ismer} akkor jó |
khö <köhög> | {1,4} hát ö <hez>
F: és onnan ráadásul Biatorbágy nincs is messze
M: igen | {1,4} hát hobbim az a kerékpározás | hegyikerékpár |
dánhill <m_Dunhill <idegen>>

(6) 'M: {they are talking about the man's place of residence, which
the woman also knows} it's ok then | khö <cough> | {1,4} well
erm <hesitation>
F: and Biatorbágy is not far from there
M: yes | {1,4} well, my hobby is cycling | mountain biking |
dunhill <m_Dunhill <foreign word>>'

The organization of a turn, the transition-relevance places, can be determined and may contribute to its recognition by the discourse markers

of conjunctive origin and the expressions of vague language, which will be presented in the following with a few examples.

The study of **discourse markers** in spontaneous spoken language discourse has received much attention because of their role in organizing the discourse, the expression of attitudes, the formation of interpersonal relations between speakers, and other pragmatic features. Discourse markers are a group of pragmatic elements that can indicate the pragmatic relationship between different parts of a text and link discourse segments (Fraser 1999), thus also performing functions similar to conjunctives. The functions of discourse markers can therefore be diverse: among others they are involved in turn-taking practices, have interpersonal, topic-directing and fatic functions (Dér, Markó 2007).

Quantitative analyses showed that 70% of the conjunctions in the utterance boundaries were in the initial position, while 18% were in the final position and 12% were alone in the utterance. The most frequent conjunctions are *hogy* 'that' (368 occurrences, 23% of all conjunctive occurrences in the subcorpus studied), *és* 'and' (18%), *de* 'but' (12%), *tehát* 'so' (9%), *vagy* 'or' (8%), and *meg* 'and' (7%).

Conjunctions in the initial position are often linked to the first element of the sequence structure, the question. In terms of their function, they help to **introduce the new question**: they link the latter to what has been said before and at the same time separate it from the former, i.e., define its relation to it. Examples of *és* 'and' show that the conjunction can introduce a completely new question (Example 7) – where *egyébként* 'anyway' also helps to understand the new topic –, it can be directed at details of a previous statement (Example 8), or it can focus on information that has not been said but seems important (Example 9).

- (7) F: (...) komoly kapcsolatot szeretnél?
 M: igen | így így van
 F: és mivel foglalkozol egyébként?
- (7) 'F: (...) do you want a serious relationship?
 M: yes | that's right
 F: and anyway, what do you do?'

- (8) M: *ö* <hez> | *úszás* | *mellette fényképezés* | *ilyen hobbi szinten még*
 F: *és* *miket szeretsz fotózni?*
- (8) 'M: *er* <hesitation> | *swimming* | *besides photography* | *on a kind of hobby level*
 F: *and* *what do you like to photograph?'*
- (9) M: {F arról beszél, hogy kora ellenére még mindig nincs komoly kapcsolata} *velem ez mér* <m_miért <beszval>> *nem történt meg?*
 F: *és* *mennyi idős vagy megkérdezhetem?*
- (9) 'M: {F talks about the fact that despite his age he still has no serious relationship} with me, *whay* <m_why <speech speciality>> *hasn't happened?*
 F: *and* *how old are you may I ask?'*

The conjunctions appear at the beginning of the questions according to their primary meaning and function, and their pragmatic role, for example, in the case of contrast or comparison, speakers use the conjunction *de* 'but' (Example 10), and in the case of a question clarifying a conclusion or interpreting a meaning, they use the conjunction *tehát* 'so' (Example 11).

- (10) M: (...) *azokkal táncolok ilyen is* <m_ismerős> *ismerős szinten*
 F: *de* *akkor az is itt van a belvárosban?*
- (10) 'M: (...) *I dance with them on a fam* <m_familiar> *familiar level*
 F: *but* *is it here too in the city centre?'*
- (11) M: *de úgy hogy ott vagyunk több százan* | *vagy valami az nagyon nem* | *az én világom*
 F: *tehát* *mondjuk egy koncert az már nem?*
- (11) 'M: *but with hundreds of us there* | *or something like that is really not* | *my world*
 F: *so* *a concert is not working for you?'*

The conjunction can also function as a **continuation of the response**, when it continues the second element of the sequence structure, but follows the third element, the partner's response. The answer can be placed after the questions that elicit the continuation (*igen?* 'yes?'; *tényleg?* 'really?') (Example 12), or after the comment on the answer (Example 13).

- (12) F: (...) tehát sokszor bejönnek hozzám csak úgy beszélgetni
M: igen?
F: vagy jaj <NŐ NEVE> | képzeld el mi történt | meghallgatom őket
- (12) 'F: (...) so a lot of times they come in and just talk to me
M: really?
F: or aye <WOMAN NAME> | imagine what happened | I listen to them'
- (13) F: (...) van egy | öt év mondjuk köztünk | csak úgy érdekel
M: hét hö <nev> | nem nagyon gondolkodtam | ilyenbe hogy korkülönbség
F: mert én most harminckettő vagyok de lehetnék ötvenöt is (...)
- (13) 'F: (...) there are | about five years between us | I'm just interested
M: seven hö <laugh> | I didn't really think about | age difference
F: because I'm thirty-two now but I could be fifty-five (...)'

In the case of the **continuation after the affirmative response**, there is usually only more supplementary information given, which is not essential to understanding what the speaker has said.

- (14) F: pedig még a bátyámnak is onnan van csaja
M: ühüm <hum>
F: és van olyan ismerősöm aki | aki idén onnan házasodott | a tinderes kapcsolatból
- (14) 'F: and even my brother has a girlfriend from there
M: humm <humming>
F: and I know someone who got married there this year | from a tinder relationship'

Conjunctions can also be part of **reactions**, in which case they are often emotional, or part of practiced elements. In this case they lose their original meaning and function as conjunctions which connect (sentence) parts.

- (15) M: az ki mit tudon ezüst fokozatot szereztem
 F: komolyan?
 M: igen igen igen igen
 F: de jó!
- (15) 'M: I got a silver degree in the who knows what {name of a competition}
 F: really?
 M: yes yes yes yes
 F: how nice!'

As the examples above show, the conjunctions at the frontier of utterances are primarily subordinating types. Sequence-by-sequence building, spontaneous language interaction, is strongly supported by more loosely organized utterances, which can be more freely extended with additional elements.

The conjunctions are less often in the closing than in the opening position. The functions in the **final position** are very similar, often overlapping, and the boundaries of the categories are not sharp: they can indicate the end of a question (Example 16), the continuation (Example 17), or the transition-relevance places (Example 18), or even several of these at the same time.

- (16) M: és egyébként ő <hez> | sok barátod volt már vagy
 F: szí <lev> | hát nem nagyon
- (16) 'M: and by the way erm <hesitation> | have you had many boyfriends or
 F: ssi <breath> | well not very much'
- (17) M: (...) de egyébként fenn voltam a badón <m_badoo-n <idegen>>
 is | ott is szán <m_szánalmas> | szánalmas meg
 F: azt nem ismerem
 M: volt még egy valami azt nem tudom mi (...)

- (17) 'M: (...) but anyway I was on bado <m_badoo <foreign word>>
too | there I was also pat <m_pathetic> | pathetic and
F: I don't know that one
M: there was one more thing I don't know what (...)'
- (18) M: most febr <m_február> február január februárba <m_február-
ban <beszval2>> | elég sokszor voltam kint egyébként úgyhogy
F: ühüm <hum>
M: ilyen helyekre | vagy például Pesterzsébeten a jégcsarnok ami
| ami ö <hez> ö <hez>
- (18) 'M: now febr <m_february> february to january february <m_in
february <speech speciality 2>> | I was out there quite a lot
anyway so
F: yes <humming>
M: places like that | or for example the ice hall in Pesterzsébet
which is | which is ö <hesitation> ö <hesitation>'

Quantitative and qualitative analysis has revealed the positional proportions of conjunctions, their binding to structural elements, discourse organizing functions and multiple connections to the self-representational sequence structure.

In spontaneous, everyday conversations, several forms of **vague language** can be identified. Vague language forms a significant part of dialogues (Cutting 2019; Zhang 2011). Due to its varied manifestations, there is no terminological consensus on the definition of vague language (Cotterill 2007), but there is agreement on the recognition that the use of vague language does not indicate an error or linguistic imperfection but is a meaningful linguistic action of the speaker (Rowland 2007) and can therefore be considered part of pragmatic competence. Zhang (2011) revisits Grice's maxims (1975) to construct the maxims of linguistic flexibility, and the use of vagueness. A vague utterance can serve different pragmatic functions, such as strengthening (*nagyon jó volt* 'it was very good'), mitigating (*egy kicsit nehéz* 'a little difficult'), showing intimacy and solidarity (*tudod jól* 'you know well'), self-distancing (*talán* 'maybe'), giving the right amount of information (*sok éves* 'lots of years old'). We shall examine quality, quantity, magnitude, and epistemic stretchers.

One way of **quality stretching** is by general extension and blurring, whereby speakers relativize the characteristics of an entity or action, rendering the boundaries of a prototypical category, so they express a vague quality. In Hungarian you can use demonstrative, general, or indefinite pronouns for this function. In Example 19, the speaker performs a self-categorization. This operation is an important means of self-presentation, as belonging to categories, groups, and the concepts, expectations, and stereotypes associated with them can help the interlocutor to get quickly, and effectively to know them. In Example 20, the most desirable of the jobs to be taken, the central element, is highlighted, but the indefinite pronoun indicates that the same job, which differs in some of its characteristics, would also be taken. The speaker also emphasizes what he considers to be the most important characteristic of the chosen job: he is looking for a job that offers more leisure time.

- (19) (19) én ilyen amerikamániás vagyok
 'I am such an America freak'
- (20) meg ezt is szeretném folytatni | csak valamilyen menedzseri |
 munkakörben ahol az embernek több élete van
 'and I'd like to do the same | only in a kind a management | job
 where you have more of a life'

Another means of obscuring quality is the use of words with undefined meanings. The most frequent element in the dialogues studied is *izé* (Example 21).

- (21) a jó kis kotyogós kávé megisszuk | nyugiba <m_nyugiban
 <beszval2>> reggeli cigi izé
 'we drink a good cup of brewed coffee | relax <m_in relax <speech
 speciality 2>> morning cigarette stuff'

The **quantity** stretcher can work with approximating the quantifiers. Quantification in the acquaintance dialogues is mainly used in the context of the length of time an activity is carried out (Example 22) or the age of the activity (Example 23).

- (22) de jó munka mondjuk négy hónapja vagyok ott | kábé <m_kb.
<rov>> a cégnél
'but good job say I've been there for four months | approx. <m_ca.
<abbreviation>> in the company'
- (23) egyébként nagyjából ennyire saccoltalak volna
'anyway, that's about what I would have guessed about you'

In most conversations, only an approximate indication of magnitude, or quantity, is sufficient. In Example 24, the speaker does not give a specific number, but the use of the demonstrative pronoun and the number together gives the speaker just enough information about how many airline logos he has used for a video. The speaker thus satisfies the quantity maxim (Zhang 2011).

- (24) (24) ilyen negyvenöt légitársaságot csak úgy randomra
'such forty-five airline company just randomly'

There are two ways for speakers to show the relativity or vagueness of characteristics or attributes, so for using **magnitude stretchers**: strengthening and mitigating. The most commonly used word for amplification is *nagyon* 'very'. Example 25 shows that the terms of amplification can be combined and can point to the characteristics of a thing, in this example positive, by amplifying each other. The terms appear in self-representational responses and comments. In Example 25, both the man and the woman use affirmative expressions to express satisfaction with the city of Szeged, and their good experience, through several utterances, pointing out their similarities, and building their relationship in the different dimensions.

- (25) M: a <rea> Szeged a szívem csücske | nagyon nagyon szép | én is
rengeteg futóversenyen voltam | például az a holdfény maraton
ami volt | ő <hez> július | huszonharmadikán? | huszonhatodikán
F: ühüm <hum>
M: az nagyon tetszett tehát hogy éjszaka | Szeged belvárosába
<m_belvárosában <beszval2>> | gyönyörű egyébként
F: nappal is nagyon szép | jövő héten lesz
M: voltam a fűvészkertbe <m_fűvészkertben <beszval2>> | az

nagyon tetszett például

F: az is nagyon

- (26) 'M: ah <reaction> Szeged is a piece of my heart | very very nice
| I've been to a lot of running races | for example the moonlight
marathon that was | erm <hesitation> on July | the 23rd? | 26th
F: ohm <humming>
M: I liked it very much that night | n the city centre <m_in the
city centre <speech speciality 2>> of Szeged | beautiful anyway
F: it's also very nice during the day | next week
M: I went the Botanical Garden <m_to the Botanical Garden
<speech speciality>> | I liked it very much for example
F: very nice too

Another way of obscuring significance and size is attenuation. The most commonly used element is *kicsit* 'a little bit'. In Examples 26 and 27, attenuation – the reduction of distance and intensity – is used, but when it is applied with the terms large distance and large intensity, the degree of reduction becomes relative, and blurred.

- (27) az kicsit messzebb van
'is a little bit more away'
- (28) mostanába <m_mostanában <beszval2>> kicsit besokalltam
'late <m_lately <speech speciality 2>> I'm a little bit fed up'

The use of **epistemic stretchers** means obscuring assurance, certainty, and truth, which can be achieved by relativizing the matter said, and by reinforcing the fact that the remark is only an opinion. The special maxim of subjectivity is fulfilled by expressions, where the speaker emphasizes his/her perspective (Example 28, 29, 30). On the one hand, these expressions help to avoid face-threatening by presenting only one opinion and attitude, which not everyone has to agree with, and on the other hand, they build the relationship between the interlocutors, because they also inform them about the speaker's attitude, intentions, and motivation.

- (29) (28) őszintén szólva | legyen mondjuk nyaralás
'to be honest | let's say a holiday'
- (30) azt vallom | hogy az embernek kell mélyen lennie
'I believe | one must be deep down {emotionally}'
- (31) ó <rea> akkor gondolom jól beszélsz
'oh <reaction> then I guess you speak well'

The special maxim of hypotheticality is reinforced by the elements that make speakers question the reality of the occurrence of an event (Example 31), the certainty of a detail (Example 32), or the occurrence of a future event (Example 33).

- (32) én asz <m_ azt <beszval>> iszem <m_ hiszem <beszval>> | szombaton majdnem elmentem a Budapest Parkba ha <nev>
'I be <m_ believe <speech speciality>> lieve <m_ believe <speech speciality>> | I almost went to Budapest Park on Saturday hah <laughs>
- (33) nem biztos hogy tavaly
'not sure if it was last year'
- (34) hogy talán a következőre megyek egy ilyen papírral
'that I might go to the next one with a paper like this'

Speakers build the dimension of information by sharing just the right information, and the dimension of normative values and sympathy by presenting their attitudes, nuanced differentiating opinions, expressing conditionality, and avoiding face-threatening behavior.

After the discussion of **turn-taking practices**, including general dialogue characteristics, discourse markers and vagueness, we shall proceed to the typical structure and sequential construction of the acquaintance dialogue.

3.2. Sequencing Practices

The organization of dialogues is not only determined by practices of turn transmission and turn allocation, but also by expectations and discourse characteristics that structure and mark the interconnection of turn-taking practices. Using sequences, speakers can initiate conversation or respond to what has been said before, while also performing actions such as requesting, inviting, storytelling, or initiating a topic. Wong and Waring (2020) examine sequence ordering in four chapters, organized around four features: generic sequences, type-specific sequences and speech acts, topic management, and storytelling.

Adjacency pairs are a typical structural element of discourse, the most typical form being the question-and-answer pair (Example 34).

- (35) F: egyedül élsz?
M: egyedül igen

- (34) 'F: do you live alone?
M: alone yes'

Adjacency pairs can be complemented by a third **element** that **closes the sequence structure**. In acquaintance dialogues, following Svennevig's (2014) self-presentational sequence model, these can be an acknowledgement token, a continuation elicitor, or a self-oriented comment. Wong and Waring (2020) provide a detailed description of responses following questions and other types of features following answers and statements, such as qualifiers and comments. The self-representational sequence structure and its elements, which are characteristic of acquaintance discourses, have been described in detail with plenty of examples in my previous studies (Bencze 2020, 2021b, 2022b), but since the self-representational sequence is the backbone of acquaintance dialogues, we cannot refrain from reviewing some typical examples.

As I explained above, referring to Svennevig (1999, 2014), the self-representational sequence consists of three major units: the presentation-eliciting question, the self-presentational response, and the reaction to the response.

The presentation-eliciting questions are varied, but some questions are very frequent. The male participant in Example 35 refers to this when he generates humour by consciously violating the principle of quantity, while at the same time showing a mirror to the frequent themes of the dating event. On how humour operates and is assessed in acquaintance dialogues, see Bencze (2021a).

- (35) M: hány éves vagy? | mit dolgozol? | mik a céljaid? | hol laksz?
 | miket kell kérdezni? | ilyeneket nem?
 F: heh <nev>
 M: mivel foglalkozol?

- (35) 'M: how old are you? | what do you do? | what are your goals?
 | where do you live? | what questions do you need to ask? | not
 like this?
 F: heh <laughs>
 M: what do you do?'

Questions on community membership and biography account for 68.6% of all questions, and they tend to promote self-presentation concerning work, hobbies, and place of residence. The questions can help participants to introduce new topics (42.3% of questions) or to develop a topic in more detailed form (topic continuation questions, 37.5%) (Bencze 2021d). Although 59% of second-person forms appear in questions, non-questioning sentences containing the second person also mainly support the elicitation of information or interpretation (ivi).

The answer to the eliciting question is primarily a means of self-representation. Answers can be minimal (Example 36) and elaborate (Example 37), and their perception depends on the situation.

- (36) F: és hány éves vagy?
 M: huszonhét
 F: huszonhét?
 M: igen | kilencedike óta

- (36) 'F: and how old are you?
 M: twenty-seven
 F: twenty-seven?
 M: yes | since the ninth of this month'
- (37) M: ja azt # ott voltál egyetemista?
 F: igen igen igen | meg ott is dolgoztam három évet | ő <hez>
 na gyorsan akartam mondani bocsi | ott is háeres <m_HR-s
 <idegen>> voltam | és ő <hez> hát igazából ugye | én csinálom a
 munkavállalóknak a | szerződését a szabadságát | meg mindenét
 | meg én vagyok a lelki szemetesláda | tehát sokszor bejönnek
 hozzám csak úgy beszélgetni
- (37) 'M: yeah that # were you there in college?
 F: yes yes yes | and I worked there for three years | err <hesitation>
 I wanted to say sorry quickly | I was also in hr <m_HR <foreign
 word>> there | and err <hesitation> actually | I do the employees'
 | contracts their holidays | and their everything | and I'm the
 spiritual garbage bin | so they often come in to talk to me'

Svennevig identifies three types of reactions: the acknowledging token; the continuation elicitor; and the self-oriented comment (Svennevig 2014).

Acknowledgement tokens can end of the topic, but they can also express an opinion, or an attitude towards the answer. These elements overlap to some extent with the backchannel responses. Following the clustering of backchannels of Hungarian described by Gyarmathy *et al.* (2020), non-lexical, non-verbal forms are at one end of the scale. In the analyzed corpus these include laughter (158 occurrences, 12.7% of all items), breath and related sounds (10 items, 0.8%), the *ö*-like item that can also be used in the function of hesitation (5 items, 0.4%), and cough (4 items, 0.3%). On the other end of the scale, channel labels are members of the verbal-lexical group. The most frequent item is *yes*, accounting for 44.4% of the verbal-lexical items. In the transition between the two ends are the semi-lexical-semi-nonverbal items with a conversational-interactional function, typically humming and interjections. Consistent with previous analyses, hummings are the most frequent backchannel responses: 529 coughs were identified in the corpus,

representing 42.5% of all items. It is important to note that I also included *aha* with hummings because I found many transitional forms where it was not possible to decide whether it was a humming or an *aha*.

- (38) M: és ha átgyalogolsz a Károly hídon | akkor ott vannak a rengeteg művésztelep
 F: igen
 M: zenész festő a legjobb
- (38) 'M: and if you walk across the Charles Bridge | there are lots of art galleries
 F: yes
 M: musician painter it is the best'
- (39) M: utána helyezkedtem el itt ennél a cégnél
 F: aha <hum>
 M: és te mivel foglalkozol?
- (39) 'M: after that I got a job here at this company
 F: yeah <humming>
 M: and what do you do?'

Reactions can also trigger the **continuation** and elaboration of the answer by asking further questions. The new questions are related to the question element that introduces the self-representational structure, and their separation is not always clear.

- (40) M: ja ó <rea> tudom hogy nem lesz belőle semmi | mivel én #
 F: miért mentetek szét?
- (40) 'M: yeah oh <rea> I know it won't come to anything | because I #
 F: why did you split up?'
- (41) M: csak valahogy nem | én a tindert is elvittem már amúgy brutális módba | szóval így {kopogás az asztalon}
 F: tényleg így csináljátok?

- (41) 'M: but somehow it's not | I have turned tinder into brutal mode anyway | so {knocking on the table}
F: is this really how do you do it?'

The third type of response is the **self-oriented comment**, which also play a prominent role in self-representation, because it gives the other person the opportunity to present him/herself, to highlight similarities – and differences – with the partner.

- (42) M: te amúgy mivel foglalkozol?
F: én ő <hez> | háeres <m_HR-s <idegen>> vagyok | egy építő építőipari cégnél | most költöztem fel Budapestre | nem olyan régen | ő <hez> de már előtte is | háeres <m_HR-s <idegen>> voltam | csak Szegeden | ő <hez> tehát igazából én #
M: ott lakik a legjobb barátom Szegeden
- (42) 'M: what do you do anyway?
F: I erm <hesitation> | hr <m_HR <foreign word>> | I work for a construction company | I just moved to Budapest | not so long time ago | erm <hesitation> but I was before that | I was in hr <m_HR <foreign word>> | only in Szeged | erm <hesitation> I'm actually #
M: my best friend lives there in Szeged'
- (43) F: én meg | én is szerettem Vasembert de | annyira azért nem mint Lokit
'F: I liked Iron Man too but | not as much as I like Loki'
- (44) F: igen ugyanez igazából | ő <hez> én multinál dolgozom az <CÉG NEVE>nél (...)
'F: yeah the same actually | er <hesitation> I work for a multinational at <COMPANY NAME> (...)'

The answers and comments show many similarities due to the use of the first person – 87.7% of the first-person forms were linked to the answer or comment – and their role in self-representation (Bencze 2022a).

In summary, acquaintance discourse, like other spoken language discourse, is characterized by specific adjacency pairs, question-answer sequences, and other response elements, which are also organized into a typical structure of the discourse genre under discussion.

Speech acts go beyond the general organization of sequences. Speech acts usually denote a structural element, even though if these are when embedded in discourse, they are either produced in response to an utterance by a speech partner – for example, the agreement follows a statement by a speech partner – or their use necessitates or expects a response from the other speech partner – for example, it is appropriate to respond to a compliment or invitation. Speech acts are thus an integral part of the structure and development of speech and an indispensable means of communication between speech partners. There is a large literature on the study of speech acts, but we will now examine them not as separate elements that serve specific purposes and perform actions, but as integral components of discourse. Wong and Waring (2020) present speech acts as agreement and disagreement, announcement, apology, complaint, compliment (praise) and its response, invitation, offer, and request.

Agreement and **disagreement** appear in limited amounts in the dialogues of acquaintance: you can find a higher number of elements expressing agreement than disagreement, as well as a higher number of implicit disagreements than explicit ones.

- (45) M: mer azért <m_azért <beszval>> egyedül nem szívesen utazom
 F: nem is jó
 'M: cause <m_because <speech speciality>> I don't like to travel alone
 F: it is not good'
- (46) F: hát kis jorksir <m_yorkshire> terrierék | kettő
 M: azok is aranyosak
 F: igen cukik
 'F: well, little yorkshire terriers | two
 M: these are cute too
 F: yes they are cute'

- (47) F: ott a gödöllői hévvonal mellett
 M: ah <rea> az nincs is annyira közel
 F: hogyan lenne? | húsz perc
 M: igen?
 F: igen!
 M: mivel? | hö <nev> milyen járművel?
 F: hévvvel
 M: hévvvel? | hévvvel hát úgy igen
- (47) 'F: over there by the Gödöllő hév {local trainline} line
 M: ah <reaction> that's not so close
 F: how could it not be? | twenty minutes
 M: yes?
 F: yes!
 M: by what? | hö <laughs> what vehicle?
 F: by hév
 M: by hév? | by hév yes'

The conflict of opinion is therefore not a specific feature of the discourse genre under discussion, so when it does occur in larger numbers, the discourse will have a stronger character of debate rather than self-representation. It should be noted, the hummings of affirmation and other backchannel responses are very similar to the agreement and they can be found in significant numbers in acquaintance discourse (see above for the groups of backchannel responses).

In **announcements**, one speaker shares news of interest with the other speaker. It may be typical in discourses where the participants have prior knowledge of each other, so the information value of the announcement is high and valuable to the listener. In acquaintance discourses, sharing new information is typical, but it is not usually framed as an announcement by the interlocutors. Example 48 highlights the difficulty of distinguishing between sharing new information and announcement: the man's announcement can be interpreted as a simple sharing of information, it is his openness, honesty, and unexpectedness that allows it to be interpreted as an announcement. The woman reacts to the announcement with surprise, the man continues with explaining the details.

- (48) F: és neked? | höhöhöhö <nev>
 M: most válok éppen
 F: ó <rea>
 M: ö <hez> | volt egy házasságom | az tartott két évig {részletek folytatása}
- (48) 'F: and you? | höhöhöhö <laughs>
 M: I'm just getting divorced
 F: oh <reaction>
 M: um <hesitation> | I had a marriage | it lasted two years {continuation of excerpts}'

Apologies are also less frequent in the conversation. Since the interlocutors have no common history and their actions are limited to the conversation, apologies are mainly related to the actual dialogue and the reactions to the session (Example 49, 50). Apologies may also be accompanied by a response to reduce or deny the interlocutor's sense of discomfort.

- (49) M: bocsánat hogy mindig közbevárok | ez nagyon rossz szokás | de fejlődöm
 M: sorry to keep interrupting you | it's a very bad habit | but I'm improving'
- (50) M: bocsí egy picit olyan | i <m_izgulós> izgulós vagyok | és azért lehet hogy | kicsit dadogok de nem annyira vészes | nem tudom az ha <nev>
 F: höhöhö <nev>
 M: elő <m_előfordul> előfordul
 F: hát ha nem mondd | én nem veszem észre
- (50) 'M: sorry, I'm a little bit like that | nerv <m_nervous> nervous | and that's why | I might stutter a little bit but it's not that bad | I don't know hah <laughs>
 F: hahaha <laughs>
 M: it happ <m_happens> happens
 F: well if you don't say so | I wouldn't notice'

The **complaint** may be directed at the person or thing outside the speech situation. In the case of a complaint, it is also worth examining the reaction to it. In first encounter dialogues, the speech partners do not complain about each other, since reflection can be face threatening, so presumably, a closer relationship is needed to make it more active. However, complaints about people and things outside the current conversation, even about a previous speech partner, do appear. In Example 51, we see the latter: the man is evaluating the behaviour of another participant in the event, with which the woman agrees so that the almost gossiping complaining contributes to building their relationship.

- (51) M: tölthetjük egy kínos csendbe <m_csendben <beszval2>> a
hátralévő időt | egyébként az első csaj ezt csinálta
F: tényleg?
M: a harmadik percben azt mondja így fú <rea> figyelj | így
végignézett rajtam | fú <rea> te nem vagy az esetem szerintem
hagyjuk | haha <nev> #
F: vóv <rea> | hahaha <nev>
M: mondom jól van | egyébként te se vagy az enyém | szóval
teljesen mindegy | jó ezt nem mondtam neki így amúgy | de ő
mondta
F: ilyen kis rövid ő <hez>
M: nem hosszú haja volt | ilyen nagyon kimért | ilyen nagyon
nagyon az
F: ühüm <hum>
M: lehet hogy nagyon kedves volt meg minden | csak hát nem |
nem lehet mindenki mindenkinek az esete | úgyhogy
F: hát oké de attól még lehet egy jót beszélgetni
- (51) 'M: we can spend the rest of the time an awkward silence <m_in
an awkward silence <speech speciality 2>> | by the way, the first
girl did that
F: really?
M: in the third minute she says so foo <reaction> listen | so she
looked at me | foo <reaction> you're not my type I think we should
just let this go | haha <laughs> #

F: wow <reaction> | hahaha <laughs>
 M: I said all right | you're not my type anyway | so whatever | well I didn't tell her that anyway | but she did
 F: such a short little erm <hesitation>
 M: she didn't have long hair | it was so very rigid | it's so very very
 F: yes <humming>
 M: maybe she was very nice and all | but she wasn't | not everyone can be everyone's type | so
 F: well ok but you can still have a good conversation'

Given the romantic nature of speed-date situation, one might expect **compliments** – or praise, in broader sense – to feature prominently in the dialogues, but probably because of its overly explicit nature, the interlocutors avoid complimenting. In some examples, all of them uttered by men, there is external praise, but there are also examples of recognition of performance or achievements. Speakers respond to praise or compliments by decreasing the value or by deflecting the topic. Example 52 shows a compliment on appearance at the beginning of a conversation, to which the woman seems embarrassed and tries to reduce the value of the dress praised.

- (52) M: nagyon jó ez a felső
 F: ha <rea> köszönöm | a <m_azt <beszval>> szittem <m_hitem<beszval>> divatjamúlt | de akkor ez pont nekem
- (52) 'M: this top is very good
 F: hah <reaction> thank you | I be <m_believe <speech speciality>> lieve <m_believe <speech speciality>> is outdated | but then it's just good for me'

Invitation and **offer** are not typical of the acquaintance dialogue. When such speech acts are used, they usually appear at the end of the conversation, anticipating a possible future meeting, but never with specific information, more intended to explore the interlocutor's need or desire to meet again. The interlocutors are aware, however, that the final answer to this question can be given formally on the speed-date, on the feedback paper. Offers such as the one in Example 53 can build the relationship because they show trust

and goodwill. Offers of joint programmes, such as in Example 54, are rare because of their frankness and romantic character, and may also elicit reluctance from the partner.

- (53) F: tehát én én szeretnék alkotni filmeket | és akkor ugye ahhoz
 eléggé mez <m_nehéz> ő <hez> | nehéz az oda vezető út | ő <hez> én
 M: van egy csomó rendező ismerősöm
 F: ha <rea> haha<nev>
 M: hogyha | szeretnék akkor ebbe <m_ebben<beszval2>> tudok
 így | bemutatni egy két embert | aki sok filmet csinált | meg tanít
 F: én ő <hez> inkább ő <hez> | animációs filmben gondolkodom
- (53) 'F: so I want to create movies | and getting there is quite dif
 <m_difficult> erm <hesitation> | difficult for me
 M: I know a lot of directors
 F: ha <reaction> haha<laughs>
 M: so | if you like this <m_in this <speech speciality>> I can |
 introduce you to two people | who have made many films | and
 teaches
 F: I erm <hesitation> rather erm <hesitation> | thinking of an
 animated movie'
- (54) F: hát én szeretnék megtanulni társas | táncolni a | ugye a
 megfelelő partnerrel
 M: hát a rumbát én nagyon szeretem | én szívesen megtanulok
 veled táncol# | he <nev>
 F: ühüm <hum>
 M: hehehehehe <nev> #
 F: ühüm <hum> igen csak a cs <hez> | a <hez> nem vagyok elég
 fitt hozzá | szóval kell egy kis majd | hehehehe <nev> | egy idő
 hogy belerázódjak
- (54) 'F: well, I would like to learn to ballroom | dance with | well the
 right partner
 M: well, I like rumba very much | I would like to learn to dance
 # with you | hah <laughs>

F: erm <humming>
 M: hehehehehehe <laughs> #
 F: uhum <humming> yeah just the ch <hesitation> | ah <hesitation>
 I'm not fit enough | so I need a little bit | hehehehe <laughs> | a
 while to get used to it'

The number of **requests** is also negligible, and interlocutors mainly make small, easy-to-do requests that are unlikely to be refused, so there is no face-threatening. Requests for something of greater value, something more serious, do not appear in the dialogues of first encounters. In Example 55, the woman refuses the man's request for sitting closer – which could also be interpreted as a request – and makes a request offering an alternative solution, which the man accepts.

- (55) M: ideülhetek melléd?
 F: ó <rea> nem haragszol ha inkább úgy | vagy oda?
 M: oké
 F: szembe
- (55) 'M: can I sit next to you?
 F: oh <reaction> do you mind if so | only there?
 M: okay
 F: in front of me'

Sequences are also determined by the **topic management**. Topics can be initiated at the beginning of a conversation, as a conclusion to an earlier topic, or following longer pauses. Wong and Waring (2020) distinguish means of initiating topics according to whether they occur between familiar or unfamiliar people. Acquaintances can use, among other things, expressions that evoke topics or utterances that indicate some shared prior knowledge. In the dialogues of first encounters between strangers, however, there are fewer opportunities to initiate themes: such as personal questions or those related to identity and activities – Svennevig (2014) describes these as biographical information and community membership questions. The introduction of new topics in the acquaintance dialogues is thus primarily driven by questions. The different connections between questions and topics – topic opening,

topic continuation, topic repetition – and their proportions, and the topics introduced are described in detail in Bencze (2021d). The questions allow participants to introduce new topics or to initiate a more detailed elaboration of a topic, while at the same time indicating the interest of the questioner. Questions are also a means of **topic shift** in acquaintance dialogues, often introduced by the word *egyébként* ‘anyway’.

In addition to questions asking for further details, other items also can help for **topic continuation and development**. These may include certain backchannel responses, such as *hüüm* ‘erm’ as an approval or agreement, or a short comment, usually expressing an agreed opinion. The backchannel responses and the comments were discussed in the sections above.

Topic closure, according to Wong and Waring (2020), can be caused by a staged or gradual change of topic (Example 56), a commonly explicitly stated closure element (Example 57), or topic exhaustion.

- (56) mondjuk nyitottabb zenéket szeretek hallgatni | egy ki <m_kis>
szambát <m_sambát <idegen>> azt ugye | táncolni is szeretem
{hosszasan beszél a tánról a zene témája után}
‘I like to listen to more open music | a litt <m_little> samba <m_sam-
ba <foreign word>> that’s what I like | I also like to dance {talks
at considerable length about dance after the theme of the music}’
- (57) úgyhogy így | ö <hez> röviden ennyi | egyébként
‘so that’s | erm <hesitation> shortly that is | anyway’

Wong and Waring (ivi) also pay particular attention to the analysis of **storytelling**. As noted by Svennevig (2014), the comments of the self-representational sequence structure can even be linked together, forming longer comment-comment connections, which is more detached from the self-representational sequence structure for a time, allowing longer narrative structures, such as storytelling. The balance of the discourse disappears by the time the story is told: the storyteller talks significantly more than his or her partner over a longer period. Yet, the partner is not a passive participant: he or she is involved in the storytelling with feedback, comments, and questions that elicit continuation, even shaping the narrative. Conversation fragments that focus on the telling of a story are characterized by opening and closing

elements, as well as by elements that indicate the recipient's reactions or involvement. Storytelling is not a common feature of acquaintance discourse, which may be because the five-minute time frame limits the possibility of one participant speaking for a longer period. However, storytelling contributes organically to the construction of the dimensions of acquaintance and is structurally close to the elements of explicit response and comment typical of acquaintance discourses.

(58) F: és honnan jött?

M: e <hez> ez az egész dolog?

F: az indíttatás

M: ez a ez ö <hez>

F: ühüm <hum>

M: először a futással indult egyébként | a futás az onnan jött hogy ö <hez> | egy kórházba <m_kórházban <beszval2>> dolgoztam | és volt egy kolleganőm | egy ö <hez> röntgennek az osztályvezető # aki | hát akivel dolgoztam egy ö <hez> | a kerületen a cété <m_CT <idegen>> vizsgálóban

F: öhöm <hum>

M: és ő ő mondta nekem | ő kezdett el mesélni a régi | élményeiről ő soproni származású hogy ö <hez> milyen ö <hez> | tehát hogy ő Sopronba <m_Sopronban <beszval2>> fiatalként milyen jó volt a hegyek <m_hegyekben <beszval2>> az erdőbe <m_erdőben <beszval2>> a fák között futni | és hogy ez annyira jó emlékeket táplál benne | és olyan átéléssel beszélt erről az egész dologról | hogy úgy gondoltam hogy ezt nekem ki kell próbálnom

F: hogy átadta neked ezt az érzést

M: igen igen hát hogy

F: aha <hum>

M: ezt az érzést ö <hez> abszolút átadta | és elmentem ugye én is kipróbáltam saját magamnak hogy | tényleg valójában milyen | és ugye kezdtem szépen lassan felépíteni magamnak ezeket a dolgokat

F: aha <hum>

M: és ezt már lassan öt hat éve ö <hez> | csinálom ezt ezt a dolgot

- (58) F: and where does it come from?
 M: e <hesitation> this whole thing?
 F: the motivation
 M: this is the erm <hesitation>
 F: uhum <humming>
 M: firstly, it started with running anyway | the running came from that erm <hesitation> | I was working a hospital <m_in a hospital <speech speciality 2>> | and I had a colleague | a erm <hesitation> x-ray department head # who | well, with whom I worked in a ö <hesitation> | in the district in the ct <m_CT <foreign word>> examination room
 F: uhum <humming>
 M: and she she told me | she started to tell me about her old | experiences she was from Sopron how erm <hesitation> was erm <hesitation> Sopron <m_in Sopron <speech speciality 2>> as a young how good the mountains <m_in the mountains <speech speciality 2>> the forest <m_to the forest <speech speciality 2>> to run through the trees | and that it brought back such good memories for her | and she spoke about the whole thing with such feeling | that I thought I should try it
 F: so she gave you that feeling
 M: yeah yeah well that
 F: yeah <humming>
 M: she absolutely gave me that feeling | and I went and tried it for myself | what it was like | and well I started to slowly build up these things for myself
 F: yeah <humming>
 M: and it is already five or six years erm <hesitation> | I've been doing this this now'

For a more detailed presentation of how responses and comments are linked to a story, see Bencze (2022a).

In this part, we discussed the self-representational structure, the characteristic speech acts, the management of the topics, and a recurring, specific pattern of discourse organisation, the storytelling.

3.3. Overall structuring practices

The genre characteristics of discourse are determined to a lesser extent by the characteristics of the turn-taking, and to a greater extent by the characteristic sequences, and overall structuring practices. However, these practices are not equally prevalent in the different points of the discourse, even though by looking overall at the discourse we can see the specific genre features. According to Wong and Waring (2020), general structural features refer to how the dialogue as a whole is organized, and for these, the alignment with openings and closings is explicitly important. In their work, they first present the opening of telephone and face-to-face conversations and then describe the characteristics of the closing of conversations.

The participants in the analyzed dialogues met face-to-face, so there is no need to examine the telephone conversations in this case. Following the analysis of Pillet-Shore [2018, cited in Wong and Waring (2020)], I present eight components of face-to-face interaction that are regarded not as linear but as continuous in their production and orientation by participants.

Before the discussion starts, the participants enter the discussion – and **become co-present**. In real conversations it usually happens with the arrival of someone. In speed-date dialogues, this can be done by the appearance of the man on the horizon, his approach to the table, and by his expression of his intention to sit at the table. From this, it is clear to both parties that they will be talking to each other for the next five minutes. The partners who have been assigned to each other sometimes need confirmation, so the situation may involve asking the name of the table after the question – sometimes even before the greeting (*ez a bé asztal?* / ‘is this table b?’). After the question, the speakers can only move on after confirmation from the partner.

After the partners have been designated, **greetings** follow. Since the participants do not know each other, short but verbal greetings (*szia* / ‘hi’) are used instead of long (ó <rea> *hát te vagy az haver helló* / ‘oh <reaction> so you are that mate hi’) or non-verbal (laughter) greetings. The greeting also marks the informal way of speaking.

Greetings can also be followed by non-verbal acts of **touching**, such as kissing or shaking hands. Since the dialogues are not recorded on video, we are not in a position to analyze this.

The next step is the **introduction**: participants share their names in turn. Some tell their full name; others only share their first name or nickname. There is often a return question, especially if the speakers are speaking at the same time and therefore do not understand each other's names.

Then, the speakers reflect on their **personal state**, or **previous activities** and experiences before the conversation. This is no longer a constant feature of the speed-date dialogues or would be common to most of the acquaintance dialogues. When the interlocutors use the element, they are mainly asking each other about their experiences of the speed-date event, their feelings about it, and the history of the event.

Registering is also not a permanent feature at the start of the speed-date, even though it appears in some dialogues. Registering is the practice where participants draw attention to an interesting or important element of the speech act. This can be positive – such as praising the partner's hair – or negative – qualifying certain details of the venue, such as the candles.

The next step, **settling in**, involves the behaviours that participants perform in preparation for social interaction, such as offering a gift, taking off a coat, or looking for a seat. Examples in the dialogues studied include when the man does not take a seat immediately, but they discuss where to sit, the woman asks for time to finish her notes, or the interlocutors decide on a joint rearrangement of objects on the table. Registration, comments on personal status or activity, and fitting in are usually mutually exclusive: either one or the other, or the third, or neither, is present in the conversation.

The last characteristic is the **bridging time** since the last encounter (*ezer éve nem láttalak* 'I haven't seen you in forever'), which is not possible in the first encounter due to the absence of a common past, and therefore does not appear in the dialogues.

Example 59 shows a multi-element conversation starter. After the statements, the elements discussed are indicated in bold and italics in the order of the statements.

- (59) M: ez a bé <m_B <rov>> asztal? *<becoming co-present from one side>*
 F: bé <m_B <rov>> *<becoming co-present from the other side>*
 M: szia *<greeting>*

F: igen | szia <returning greeting>
 M: szia | <VEZETÉKNÉV> Norbert vagyok <introduction>
 F: Ági | ősz <hez> <returning introduction>
 M: ő <hez> | gondolom meg kell várni a | a dudaszót | voltál már
 ilyenén egyébként? <registering + previous activity>
 F: elvileg igen | nem voltam még <returning registering + response
 to previous activity>
 M: nem? <reaction to previous activity>
 F: höhőhőhő <nev> <reaction to previous activity>
 M: én se jó <m_jól <beszval>> van | az előzetes instrukciók
 alapján meg kell várni | hehh <lev> | gondolom meg kell várni
 a dudaszót <settling in>
 F: eh <lev> <reaction to settling in>
 M: budapesti lakos vagy? <launching the self-presentational se-
 quences: the first presentation-eliciting question>
 F: igen <launching the self-presentational sequences: response to
 the first presentation-eliciting question>

- (59) 'M: is this the table b <m_B <abbreviation>>? <becoming co-present
 from one side>
 F: b <m_B <abbreviation>> <becoming co-present from the other
 side>
 M: hi <greeting>
 F: yes | hello <returning greeting>
 M: hello | I am <SURNAME> Norbert {in Hungarian surname
 comes first} <introduction>
 F: Ági | erm <hesitation> <returning introduction>
 M: erm <hesitation> | I guess we have to wait for the | the horn
 | have you ever been to one of these anyway? <registering +
 previous activity>
 F: in theory yes | I have not been <returning registering + response
 to previous activity>
 M: no? <reaction to previous activity>
 F: hahahahahaha <laughs> <reaction to previous activity>
 M: me neither we <m_well <speech speciality>> okay | based on

previous instructions we have to wait | hehh <breath> | guess you have to wait for the horn <settling in>

F: eh <breath> <reaction to settling in>

M: are you a resident of Budapest? <launching the self-presentational sequences: the first presentation-eliciting question>

F: yes <launching the self-presentational sequences: response to the first presentation-eliciting question>

Since the dialogues under study are always between two participants, it is not necessary to examine the arrival of a third or multiple interlocutors and their entry into the discourse.

There are two typical elements of **conversation closure**: ad pairs that prepare for closure and adjacency pairs that signal closure.

In all cases, the closing of the speed-dates starts after the horn sounds to end the talk. In some cases, the speakers finish the sentences they have begun after the horn, even responding to each other, or asking simple questions, in other cases they finish their statements immediately, leaving them incomplete and unfinished.

If the current speaker continues with the launched utterance, possibly with additional sequences, the preclosing adjacency pairs are not always used. In this case, time is running out and both participants are aware of the rules: they must end the conversation shortly after the horn sounds. Non-verbal cues (getting ready, turning away from the table, etc.) that we cannot see in the absence of video recording may also indicate that the parties are about to close the conversation. In these cases, we will only find the doubled adjacency pair closing the conversation. However, it may also be the case that, despite the need for closure, **preclosing signals** appear, which can be classified into several types (Button 1990, cited in Wong and Waring 2020).

The **arrangement sequence**, discussing the next appointment is only indicated in a few cases and never for a specific appointment. However, it is typical to express the hope of meeting again (*remélem még látjuk egymást* / 'I hope we will see each other soon').

The end of the conversation can be prepared with elements of **appreciation**. These are mostly used to give a positive quality to the conversation and to thank the interlocutor (*örültem* / 'nice to meet you').

The **solicitude**, the expression of good wishes can also prepare the way for the end: the interlocutors wish each others good luck for the future and a good time on each one's next dates.

The **back-reference**, where participants reshare a previous topic. also appears a few times, often linked to a promise or an expression of a possible second meeting. It usually appears in cases where it is a way of recalling a central, largely humorous element, so that the participants can reinforce the dimension of their relationship by recalling the element before closing.

The **announced closing** appears in several dialogues. This element serves as a kind of excuse for the speaker to justify the need to close the conversation. It is interesting to note that, although the men have to move on to the next table and are therefore the ones who are primarily pressed for time, the female participants also use such expressions, thus implying closure.

The common feature of the above elements is that the partner repeats the utterances, thanks the speaker, and expresses similarities, so the final elements appear in adjacency pairs.

Some elements do not appear at all in the dialogues examined. The **reason-for-the call sequence** does not appear since the purpose of the conversation is obvious to everyone. The interlocutors have already entered the conversation knowing the reason for it, so there is no need to reaffirm it. Expressions indicating the end of the conversation, and the **in-conversation** object (pause, *van még valami?* / 'anything else?') are also not characteristic since it is not the end of the conversation but the sound of the horn that signals the end of the conversation. There is also no **moral or lesson sequence**, which is due to the genre of the discourse: we have not examined moralizing dialogues.

In the dialogues under study, the adjacency pairs of **embodied closings** are usually used as goodbyes, and as such are conventional elements of politeness. It is typical for the form of goodbye used to be repeated by the other party. In some cases, the greeting adjacency pair is repeated, and in some cases, if preceded by a thank you (*köszönöm, nagyon örültem* / 'thank you, it was nice meeting you'), the greeting may even be omitted.

Example 60 shows a multi-element conversation flow. After the statements, I have indicated the elements discussed in bold and italics in the order of the statements.

- (60) M: nagyon sokat éltem vidéken hát
 <horn> *<horn showing end the conversation>*
 M: Budapesttől húsz kilométerre *<finishing the previously launched thoughts after the horn>*
 F: hehehehe <nev> *<reaction to what was said after the horn sound>*
 M: hát sajnálom | azért szívesen elbeszélgettem volna veled
<announced closing>
 F: hihhi <nev> | heh <nev> köszönöm | haha <nev> *<reaction to the announced closing>*
 M: további szép napot *<solicitude>*
 F: neked is *<returning solicitude>*
 M: szia *<embodied closing, saying good bye>*
 F: szia *<embodied closing, returning good bye>*
- (60) 'M: I lived in the countryside a lot well
 <horn> *<horn showing end the conversation>*
 M: twenty kilometres from Budapest *<finishing the previously launched thoughts after the horn>*
 F: hahahahaha <laughs> *<reaction to what was said after the horn sound>*
 M: well sorry | I would have liked to have a little more chat with you *<announced closing>*
 F: hahaha <laughs> | heh <laughs> thank you | haha <laughs> *<reaction to the announced closing>*
 M: have a nice day *<solicitude>*
 F: you too *<returning solicitude>*
 M: bye *<embodied closing, saying good bye>*
 F: bye *<embodied closing, returning good bye>*'

As shown above, the acquaintance dialogues are characterised by specific opening and closing structures.

3.4. Repair practices

According to Wong and Waring (2020), repair strategies refer to how participants deal with difficulties in speaking, listening, or understanding a speaking partner. They include items where some kind of error, incorrect information, or mistake is introduced into the conversation and is corrected, completed, or rephrased by one of the speaking partners. Based on who makes and who corrects mistakes, we can distinguish four different groups: the authors discuss the self-initiated repairs and the other-initiated repairs in separate chapters. Since I have not identified any characteristics specific to the genre of discourse under study in the case of repair, I will only briefly describe them.

The most common type of correction is **self-initiated self-repair** when the speaker corrects his/her own mistake on his/her own initiative. The most common is to mention the whole word in an incorrect form, so that a partial or complete repetition is necessary (Example 61). Correction is usually made immediately after the mistake, by repeating only the correct form, and in fewer cases a few words later (Example 62) – in this case, by repeating several words, a phrase, or an utterance in its entirety.

- (61) velük nagyon sokat sétálunk | tehát el <m_elképesztő> elképesztő
sokat
'we walk with them a lot | so we walk an am <m_amazing>
amazing amount'
- (62) hát cserkészkedés közben is | sokat voltunk így | fo <m_foci> |
ilyen foci | m <hez> torna is volt | mindenféle | ilyen dolog
'well we did a lot during scouting | we did a lot of | foo <m_foot-
ball> | football like that | hm <hesitation> we also did gymnastics
| all sorts of | that kind of things'

Another form of correction is to **self-initiated other-repair**. This can happen when the speaker cannot remember a word, usually a concept or a name, and asks the partner for help in completing the word or phrase. As can be seen in Example 63, speakers can also use language to show that they do not know, cannot remember, or are not sure of the correct term.

- (63) M: tehát fazekot is hogy mondjam így fo <m_formálsz>
 F: korongoztam már igen
 'M: so pot also how to say so you fo <m_form>
 F: I have potted before yes'

Other-initiated repair can happen when the other party does not understand something, that speaker has said and asks for it to be repeated, corrected, or clarified (Example 64).

- (64) F: és hogy telt a napod?
 M: tessék?
 F: hogy telt a napod?
- (64) 'F: how was your day?
 M: sorry?
 F: how was your day?'

Correcting the interlocutor happens when the speaker says something wrong or gives incorrect information and the other one corrects it. In the acquaintance dialogues, other-initiated repair is rare, as this kind of correction is a major threat to the face, and is, therefore, less used with strangers. In Example 65, a conceptual misunderstanding is clarified by the participants, but since it is related to the female participant's hobby, there is less risk if she corrects the male participant's incorrect use of the term as a kind of expert.

- (65) F: az a horgolás mondjuk ami | huzamosabb ideje tényleg ez |
 folyamatosan csinálom | (...)
 M: akkor te tudsz csinálni ilyen pulcsikat is nem? #
 F: igen bár ez elég hosszadalmas horgolással | kötni nem tudok
 | (...)
 M: nem tudom mi a különbség szóval
 F: el# | hehehehehe <nev> | az a két hegyes a kötés | a horgoló
 az meg egy pálcás
 M: ja | akkor én tökre asz <m_azt <beszval>> ittem <m_hittem
 <beszval>> hittem hogy te kötsz

- (65) F: let's say crocheting is something that I've been doing for a long time that I do all the time (...)
 M: then you can make sweaters like this can't you? #
 F: yes, but it's quite a long crochet I can't knit I (...)
 M: I don't know what the difference is so
 F: el# I hahahahahaha <laughs> I the two pointed ones are the knitting I the crochet one is a stick
 M: yeah I then I totally I thou <m_thought <speech speciality>> ught <m_thought <speech speciality>> you are knitting'

As shown, the repair strategies tend to show only slight specific patterns in the acquaintance dialogues, but they play a prominent role in communication and understanding of the other.

4. Discussion. Steps towards a more authentic dialogue

Based on the descriptions summarized by Wong and Waring (2020), I will attempt to illustrate how the above results can be incorporated into the dialogues of teaching Hungarian as a foreign language by rewriting a dialogue from the *MagyarOK* textbook (Szita, Pelcz 2013, 35). As previous research has proved, the textbook's sample of acquaintance dialogues is characterised by a dual structure, rather than the three-element self-representational structure typical of acquaintance dialogues (Bencze 2022c).

The four volumes of the *MagyarOK* textbook family were published between 2013 and 2019, making it one of the newest in the market of Hungarian as a foreign language (Szita, Pelcz 2013, 2014, 2016, 2019). The first two volumes contain 8 chapters, the third and the fourth ones have 12-12 chapters. The authors intended to create a Hungarian as a foreign language textbook with a communicative focus. The progression of the textbook returns to certain grammatical phenomena and topics at higher levels. The textbooks are accompanied by workbooks, audio files can be downloaded from the editor's website, and additional material is available: video files, and glossaries. The family of language textbooks also includes books on reading comprehension, cultural awareness, pronunciation, and literacy (e.g., Baumann 2018). I have chosen the *MagyarOK* textbook family

because I consider them to be the most communication- and speech-oriented text-books on the Hungarian language book market, the ones that incorporate the elements of the spoken language and pay the most attention to the practice of speaking and pronunciation. They are also the most widely used text-books reaching the most students learning Hungarian as a foreign language. However, in addition to the above advantages, there is still a considerable gap between the dialogues and the spoken language features – which is of course also the result of conscious steps and the simplifying nature of language teaching.

I will rewrite a chosen dialogue from *MagyarOK* in four phases, based on the above, but supplemented by my elaborations, moving from the larger units to the smaller ones, and then adding repair practices: first I am going to add general structural features, secondly, sequential features, then I am going to change the turn-taking more authentic, and finally, I am going to insert repair practices.

Step 0: the textbook dialogue

The central part of the conversation is Kinga asking Ábel about his Spanish roots. The nature of the encounter is unclear. The extract appears in the A1 book of *MagyarOK* (Szita, Pelcz 2013, 35).

(Extract 0)

Kinga: Ábel, te Magyarországon élsz?

Ábel: Nem, Spanyolországban. Az egész családom – az édesapám, az édesanyám és a húgom is – ott él.

Kinga: Miért?

Ábel: Mert az édesanyám spanyol.

Kinga: És az édesapád?

Ábel: Ő magyar.

Kinga: Melyik városban éltek?

Ábel: Barcelonában. Az édesanyám barcelonai.

Kinga: És mi a foglalkozásod?

Ábel: Mérnök vagyok. Az édesanyám és az édesapám is mérnök. Mindenki mérnök a családban.

Kinga: És melyik az anyanyelved, a magyar vagy a spanyol?

Ábel: Hát... talán a spanyol.

Kinga: Milyen nyelven beszéltek otthon?

Ábel: Spanyolul és magyarul. Az édesanyám nagyon jól tud magyarul, de otthon általában spanyolul beszél. Az édesapám otthon mindig magyarul beszél.

Kinga: A húgod is tud magyarul?

Ábel: Igen, ő is elég jól beszél.

Kinga: És hány éves a húgod?

Ábel: Tizennyolc.

(Extract 0)

Kinga: Are you living in Hungary?

Ábel: In Spain. My whole family lives there. My father, my mother and my sister.

Kinga: Why?

Ábel: Because my mother is Spanish.

Kinga: And your father?

Ábel: He's Hungarian.

Kinga: What city did you live in?

Ábel: Barcelona. My mother is from Barcelona.

Kinga: And what do you do for a living?

Ábel: Yes, I'm an engineer. My mother and father are engineers. Everybody in the family is an engineer.

Kinga: And which is your mother tongue, Hungarian or Spanish?

Ábel: Well... maybe Spanish.

Kinga: What language do you speak at home?

Ábel: Spanish and Hungarian. My mother speaks Hungarian very well, but she usually speaks Spanish at home. My father always speaks Hungarian at home.

Kinga: Does your sister speak Hungarian?

Ábel: Yes, she speaks quite well.

Kinga: How old is your sister?

Ábel: Eighteen.'

Step 1: Insert the overall structuring practices

As a first step, I added an introduction and a conclusion to the dialogue. The introduction puts the dialogue in context: the interlocutors meet at an event of a common acquaintance. The opening includes the start of the conversation, an introduction, a reference to the background, and sets the scene for the main topic, which is Spain. It also refers to previous knowledge: the mutual acquaintance, Judit, used to work in Spain. All this makes the meeting more real. In the conclusion, the preparatory adjacency pairs appear: Kinga has to help with something and apologizes for this, initiating the end of the conversation, but also indicating the possibility of a meeting later, and Ábel expresses his good wishes. They end the conversation by saying goodbye. Changes in the original version are marked in bold.

(66) (Extract 1)

(1. számú részlet)

Ábel: Szabad?

Kinga: Igen, persze. Szia! Kinga.

Ábel: Szia! Ábel. Örülök.

Kinga: Én is. Judit osztálytársa vagyok.

Ábel: Én a volt kollégája vagyok. Spanyolországban találkoztunk.

Kinga: Te **most** Magyarországon élsz? Ábel: Nem, Spanyolországban. Az egész családom – az édesapám, az édesanyám és a húgom is – ott él.

Kinga: Miért?

Ábel: Mert az édesanyám spanyol.

Kinga: És az édesapád?

Ábel: Ő magyar.

Kinga: Melyik városban éltek?

Ábel: Barcelonában. Az édesanyám barcelonai.

Kinga: És mi a foglalkozásod?

Ábel: Mérnök vagyok. Az édesanyám és az édesapám is mérnök. Mindenki mérnök a családban.

Kinga: És melyik az anyanyelved, a magyar vagy a spanyol?

Ábel: Hát... talán a spanyol.

Kinga: Milyen nyelven beszéltek otthon?

Ábel: Spanyolul és magyarul. Az édesanyám nagyon jól tud magyarul, de otthon általában spanyolul beszél. Az édesapám otthon mindig magyarul beszél.

Kinga: A húgod is tud magyarul?

Ábel: Igen, ő is elég jól beszél.

Kinga: És hány éves a húgod?

Ábel: Tizennyolc.

Kinga: Értem. Most segíteni kell a konyhában, úgyhogy megyek. De majd beszélünk.

Ábel: Persze. Jó készülődést!

Kinga: Kösz! Szia!

Ábel: Szia!

(Extract 1)

Ábel: May I?

Kinga: Yes, of course. Hello! Kinga.

Ábel: Hi! Ábel. Nice to meet you.

Kinga: Nice to meet you. I'm Judit's classmate.

Ábel: I'm her former colleague. We met in Spain.

Kinga: Are you living in Hungary **now**?

Kinga: Yes, of course. Hello! Kinga.

Ábel: Hi! Ábel. Nice to meet you.

Kinga: Nice to meet you. I'm Judit's classmate.

Ábel: I'm her former colleague. We met in Spain.

Kinga: Are you living in Hungary now?

Ábel: In Spain. My whole family lives there. My father, my mother and my sister.

Kinga: Why?

Ábel: Because my mother is Spanish.

Kinga: And your father?

Ábel: He's Hungarian.

Kinga: What city did you live in?

Ábel: Barcelona. My mother is from Barcelona.

Kinga: And what do you do for a living?

Ábel: Yes, I'm an engineer. My mother and father are engineers. Everybody in the family is an engineer.

Kinga: And which is your mother tongue, Hungarian or Spanish?

Ábel: Well... maybe Spanish.

Kinga: What language do you speak at home?

Ábel: Spanish and Hungarian. My mother speaks Hungarian very well, but she usually speaks Spanish at home. My father always speaks Hungarian at home.

Kinga: Does your sister speak Hungarian?

Ábel: Yes, she speaks quite well.

Kinga: How old is your sister?

Ábel: Eighteen.

Kinga: I see. Now I have to help in the kitchen, so I'll go. But I'll talk to you later.

Ábel: Sure. Have a good time getting ready!

Kinga: Thanks! Bye!

Ábel: Bye!

Step 2: Insert the sequencing practices

In a second step, I rearranged the internal structure of the supplemented dialogue, in addition to the question-answer sequence pairs, other types of sequences also appear, primarily – due to the discourse genre under study – elements of the self-representational sequence structure, such as comments. A question from Ábel was also included, thus improving the one-sided, interview character of the dialogue. Among the speech acts, a compliment, a response, and an apology were also inserted. I have added a few additions to the answers, ensuring that the questions are consistent with each other, and also referring back to the basic situation – to Judit as their mutual acquaintance. At the beginning and at the end of the statements I have inserted typical discourse markers in some places, which may indicate the introduction of new topics, the crossing over of topics, or the closing of topics. I have marked changes compared to the previous version in bold.

Ábel: Szabad?

Kinga: Igen, persze. Szia! Kinga.

Ábel: Szia! Ábel. Örülök.

Kinga: Én is. Judit osztálytársa vagyok.

Ábel: Én a volt kollégája vagyok. Spanyolországban találkoztunk.

Kinga: **Egyébként** te most Magyarországon élsz?

Ábel: Nem, Spanyolországban.

Kinga: **Tényleg?**

Ábel: Az egész családom – az édesapám, az édesanyám és a húgom is – ott él.

Kinga: Miért?

Ábel: Mert az édesanyám spanyol.

Kinga: És az édesapád?

Ábel: Ő magyar.

Kinga: Melyik városban éltek?

Ábel: Barcelonában. Az édesanyám barcelonai.

Kinga: Barcelona a kedvenc városom. Már háromszor voltam ott. Főleg nyáron nagyon szeretem.

Ábel: Igen, de sok a turista. Te itt élsz? Mit dolgozol?

Kinga: Budapesten, igen. Együtt tanultam Judittal, most egy dizájnér cégnél dolgozom. Te pedig együtt dolgoztál Judittal akkor a GrowFirmnél.

Ábel: Igen, **én is** mérnök vagyok. Az édesanyám és az édesapám is mérnök. Mindenki mérnök a családban **szóval...**

Kinga: És melyik az anyanyelved, a magyar vagy a spanyol?

Ábel: Hát... talán a spanyol.

Kinga: Nagyon tisztán beszélsz magyarul is.

Ábel: **Köszönöm, pedig ritkábban használom.**

Kinga: **Bocsi, hogy megkérdem, de** milyen nyelven beszéltek otthon?

Ábel: Spanyolul és magyarul. Az édesanyám nagyon jól tud magyarul, de otthon általában spanyolul beszél. Az édesapám otthon mindig magyarul beszél.

Kinga: **Érdekes. Én próbáltam spanyolul tanulni, de sajnos nem voltam kitartó.** A húgod is tud magyarul?

Ábel: Igen, ő is elég jól beszél. **Szeretne Budapestre költözni, de majd csak három év múlva.**

Kinga: **Miért?** Hány éves a húgod?

Ábel: Tizennyolc.

Kinga: Értem. Most segíteni kell a konyhában, úgyhogy megyek. De majd beszélünk.

Ábel: Persze. Jó készülődést!

Kinga: Kösz! Szia!

Ábel: Szia!

(Extract 2)

Ábel: May I?

Kinga: Yes, of course. Hello! Kinga.

Ábel: Hi! Ábel. Nice to meet you.

Kinga: Nice to meet you. I'm Judit's classmate.

Ábel: I'm her former colleague. We met in Spain.

Kinga: **By the way**, are you living in Hungary now?

Ábel: In Spain.

Kinga: **Really?**

Ábel: My whole family lives there. My father, my mother and my sister.

Kinga: Why?

Ábel: Because my mother is Spanish.

Kinga: And your father?

Ábel: He's Hungarian.

Kinga: What city did you live in?

Ábel: Barcelona. My mother is from Barcelona.

Kinga: **Barcelona is my favourite city. I've been there three times. I like it, especially in the summer.**

Ábel: **Yes, but there are many tourists. Do you live here? What do you do for a living?**

Kinga: **In Budapest, yes. I studied with Judit, now I work for a design company. And you worked with Judit at GrowFirm at the time.**

Ábel: Yes, I'm an engineer **too**. My mother and father are engineers. Everybody in the family is an engineer **so...**

Kinga: And which is your mother tongue, Hungarian or Spanish?

Ábel: Well... maybe Spanish.

Kinga: You speak Hungarian very clearly.

Ábel: Thank you, but I rarely use it.

Kinga: **Sorry to ask, but** what language do you speak at home?

Ábel: Spanish and Hungarian. My mother speaks Hungarian very well, but she usually speaks Spanish at home. My father always speaks Hungarian at home.

Kinga: **Interesting. I tried to learn Spanish, but unfortunately I wasn't persistent.** Does your sister speak Hungarian?

Ábel: Yes, she speaks quite well. **She wants to move to Budapest, but only in three years.**

Kinga: **Why?** How old is your sister?

Ábel: Eighteen.

Kinga: I see. Now I have to help in the kitchen, so I'll go. But I'll talk to you later.

Ábel: Sure. Have a good time getting ready!

Kinga: Thanks! Bye!

Ábel: Bye!

Step 3: Insert the turn-taking practices

In the third step, I put more emphasis on turns of speech and utterances. Some of the utterances were restructured internally, and some had backchannel responses added. I also inserted additional discourse markers, which can contribute to the internal organization of sequences and utterances and can also support turn-construction and turn-allocation. I have emphasized vague language by reforming or insertion. Emotional reactions appear, as well as laughter in several places. I have marked the changes in bold compared to the previous version.

(Extract 3)

Ábel: Szabad?

Kinga: Igen, persze. Szia! Kinga.

Ábel: Szia! Ábel. Örülök.

Kinga: Én is. Judit osztálytársa vagyok.

Ábel: Én **meg** a volt kollégája vagyok. **Még** Spanyolországban találkoztunk.

Kinga: Egyébként te most Magyarországon élsz?

Ábel: **Nem, nem**, Spanyolországban.

Kinga: Tényleg?

Ábel: Az egész családom ott él. Az édesapám, az édesanyám és a húgom is.

Kinga: **De** miért?

Ábel: Mert az édesanyám spanyol.

Kinga: **Ó!** És az édesapád?

Ábel: Ő magyar.

Kinga: **És** melyik városban éltek?

Ábel: Barcelonában. Az édesanyám barcelonai.

Kinga: **Azta!** Barcelona a kedvenc városom.

Ábel: **Igen?**

Kinga: Már voltam ott **néhányszor**. Főleg nyáron **nagyon-nagyon** szeretem.

Ábel: Igen, de **túl** sok a turista. Te itt élsz? Mit dolgozol?

Kinga: Budapesten, igen. Együtt tanultam Judittal, most egy dizájner cégnél dolgozom. Te pedig együtt dolgoztál Judittal akkor a GrowFirmnél.

Ábel: Igen, én is mérnök vagyok. **Egyébként** az édesanyám és az édesapám is mérnök. Mindenki mérnök a családban szóval...

Kinga: **Haha.** És melyik az anyanyelved, a magyar vagy a spanyol?

Ábel: Hát... talán a spanyol.

Kinga: **Aha. De** nagyon tisztán beszélsz magyarul is.

Ábel: **Haha.** Köszönöm, pedig ritkábban használom.

Kinga: Bocsi, hogy megkérdem, de milyen nyelven beszéltek otthon?

Ábel: Spanyolul és magyarul.

Kinga: **Ühüm.**

Ábel: Az édesanyám nagyon jól tud magyarul, de otthon általában spanyolul beszél. Az édesapám **meg** otthon mindig magyarul beszél.

Kinga: Érdekes. Én próbáltam spanyolul tanulni, de sajnos nem **elég** voltam kitartó. A húgod is tud magyarul?

Ábel: Igen, ő is elég jól beszél. **Majd** szeretne Budapestre költözni, de majd csak **néhány** év múlva.

Kinga: Miért? Hány éves a húgod?

Ábel: Tizennyolc.

Kinga: **Ja, így** értem. **Jaj**, most segíteni kell a konyhában, úgyhogy megyek. De majd beszélünk.

Ábel: Persze. Jó készülődést!

Kinga: **Haha**. Kösz! Szia!

Ábel: Szia!

(Extract 3)

Ábel: May I?

Kinga: Yes, of course. Hello! Kinga.

Ábel: Hi! Ábel. Nice to meet you.

Kinga: Nice to meet you. I'm Judit's classmate.

Ábel: **And** I'm her former colleague. We **have** met **earlier** in Spain.

Kinga: By the way, are you living in Hungary now?

Ábel: **No, no**, in Spain.

Kinga: Really?

Ábel: My whole family lives there. My father, my mother and my sister.

Kinga: **But** why?

Ábel: Because my mother is Spanish.

Kinga: **Oh!** And your father?

Ábel: He's Hungarian.

Kinga: **And** what city did you live in?

Ábel: Barcelona. My mother is from Barcelona.

Kinga: **Wow!** Barcelona is my favourite city.

Ábel: **Yes?**

Kinga: I've been there **a few times**. I **really, really** like it, especially in the summer.

Ábel: Yes, but there are **too** many tourists. Do you live here? What do you do for a living?

Kinga: In Budapest, yes. I studied with Judit, now I work for a design company. And you worked with Judit at GrowFirm at the time.

Ábel: Yes, I'm an engineer too. **By the way**, my mother and father are engineers. Everybody in the family is an engineer so...

Kinga: **Haha**. And which is your mother tongue, Hungarian or Spanish?

Ábel: Well... maybe Spanish.

Kinga: **Yeah**. **But** you speak Hungarian very clearly.

Ábel: **Haha**. Thank you, but I rarely use it.

Kinga: Sorry to ask, but what language do you speak at home?

Ábel: Spanish and Hungarian.

Kinga: **Mm-hmm**.

Ábel: My mother speaks Hungarian very well, but she usually speaks Spanish at home. **And** my father always speaks Hungarian at home.

Kinga: Interesting. I tried to learn Spanish, but unfortunately I wasn't persistent **enough**. Does your sister speak Hungarian?

Ábel: Yes, she speaks quite well. **Later** she wants to move to Budapest, but only in **a few** years.

Kinga: Why? How old is your sister?

Ábel: Eighteen.

Kinga: **Oh**, I see **now**. **Oh**, now I have to help in the kitchen, so I'll go. But I'll talk to you later.

Ábel: Sure. Have a good time getting ready!

Kinga: **Haha**. Thanks! Bye!

Ábel: Bye!

Step 4: Insert the repair practices

In the fourth step, I have included repair practices: self-initiated repairs, other-initiated repairs, and also question repeating after misunderstanding. The changes are marked in bold compared to the previous version.

(Extract 4)

Ábel: Szabad?

Kinga: Igen, persze. Szia! Kinga.

Ábel: Szia! Ábel. Örülök.

Kinga: Én is. Judit osztálytársa vagyok.

Ábel: Én meg a volt kollégája vagyok. Még Spanyolországban találkoztunk.

Kinga: Egyébként te most Magyarországon élsz?

Ábel: Nem, nem, Spanyolországban.

Kinga: Tényleg?

Ábel: Az egész családom ott él. Az édesapám, az édesanyám és a húgom is.

Kinga: De miért?

Ábel: Mert az édesanyám spanyol.

Kinga: Tessék? Bocsi, nagy a zaj. Ki spanyol?

Ábel: Az anyukám.

Kinga: Ó! És az édesapád?

Ábel: Ő magyar.

Kinga: És melyik városban éltek?

Ábel: Barcelonában. Az édesanyám barcelonai.

Kinga: Azta! Barcelona a kedvenc városom.

Ábel: Igen?

Kinga: Már voltam ott néhányszor. Főleg nyáron nagyon-nagyon szeretem.

Ábel: Igen, de túl sok a turista. Te itt élsz? Mit dolgozol?

Kinga: Budapesten, igen. Együtt tanultam Judittal, most egy dizájner cégnél dolgozom. Te pedig együtt dolgoztál Judittal akkor a GrowFirmnél.

Ábel: **A GrowIndustrynál**, igen, én is mérnök vagyok. Egyébként az édesanyám és az édesapám is mérnök. Mindenki mérnök a

családban szóval...

Kinga: Haha. És melyik az anyanyelved, a magyar vagy a spanyol?

Ábel: Hát... talán a spanyol.

Kinga: Aha. De nagyon tisztán beszélsz magyarul is.

Ábel: Haha. Köszönöm, pedig ritkábban használom.

Kinga: Bocsi, hogy megkérdézem, de milyen nyelven beszéltek otthon?

Ábel: Spanyolul és magyarul.

Kinga: Ühüm.

Ábel: Az édesanyám nagyon jól tud magyarul, de otthon általában spanyolul beszél. Az édesapám meg otthon mindig magyarul beszél.

Kinga: Érdekes. Én próbáltam spanyolul tanulni, de sajnos nem elég voltam kitartó. A húgod is tud magyarul?

Ábel: Igen, ő is elég jól beszél. Majd szeretne Budapestre költözni, de majd csak néhány év múlva.

Kinga: Miért? Hány éves a húgod?

Ábel: **Tizenhét... már tizennyolc.**

Kinga: Ja, így értem. Jaj, most segíteni kell a konyhában, úgyhogy megyek. De majd beszélünk.

Ábel: Persze. Jó készülődést!

Kinga: Haha. Kösz! Szia!

Ábel: Szia!

(Extract 4)

Ábel: May I?

Kinga: Yes, of course. Hello! Kinga.

Ábel: Hi! Ábel. Nice to meet you.

Kinga: Nice to meet you. I'm Judit's classmate.

Ábel: And I'm her former colleague. We have met earlier in Spain.

Kinga: By the way, are you living in Hungary now?

Ábel: No, no, in Spain.

Kinga: Really?

Ábel: My whole family lives there. My father, my mother and my sister.

Kinga: But why?

Ábel: Because my mother is Spanish.

Kinga: What? Sorry, it's noisy. Who is Spanish?

Ábel: My mother.

Kinga: Oh! And your father?

Ábel: He's Hungarian.

Kinga: And what city did you live in?

Ábel: Barcelona. My mother is from Barcelona.

Kinga: Wow! Barcelona is my favourite city.

Ábel: Yes?

Kinga: I've been there a few times. I really, really like it, especially in the summer.

Ábel: Yes, but there are too many tourists. Do you live here? What do you do for a living?

Kinga: In Budapest, yes. I studied with Judit, now I work for a design company. And you worked with Judit at GrowFirm at the time.

Ábel: **At GrowIndustry**, yes, I'm an engineer too. By the way, my mother and father are engineers. Everybody in the family is an engineer so...

Kinga: Haha. And which is your mother tongue, Hungarian or Spanish?

Ábel: Well... maybe Spanish.

Kinga: Yeah. But you speak Hungarian very clearly.

Ábel: Haha. Thank you, but I rarely use it.

Kinga: Sorry to ask, but what language do you speak at home?

Ábel: Spanish and Hungarian.

Kinga: Mm-hmm.

Ábel: My mother speaks Hungarian very well, but she usually speaks Spanish at home. And my father always speaks Hungarian at home.

Kinga: Interesting. I tried to learn Spanish, but unfortunately I wasn't persistent enough. Does your sister speak Hungarian?

Ábel: Yes, she speaks quite well. Later she wants to move to Budapest, but only in a few years.

Kinga: Why? How old is your sister?

Ábel: **Seventeen... now** eighteen.

Kinga: Oh, I see now. Oh, now I have to help in the kitchen, so I'll go. But I'll talk to you later.

Ábel: Sure. Have a good time getting ready!

Kinga: Haha. Thanks! Bye!

Ábel: Bye!

The dialogue in Step 4 contains many more spontaneous spoken language elements and features typical of the discourse genre, and its length has also increased significantly. The above example is not intended to suggest that such dialogues, which exemplify most of the features of discourse – discourse organization and pragmatics – are always needed in language classroom. In many cases, curriculum designers have to take into account – partly contradictory – points of view. They should strive to present engaging content, textbooks should be characterized by natural language use, and there should be opportunities for individualized practice (Bell, Gower 2011; Long 2015). Curricula should be both learner-centered (Hall 1995; Choi, Nunan 2022) and provide effective learning, meeting overall outcome requirements (Tomlinson 1998). Its design should take into account theories of language acquisition and development, teaching and methodological principles, the language learner's current language level, and knowledge of the target language and culture. The many aspects can only be met if the curricula are prepared according to strict, coherent rules and principles, following the stages of curriculum development (Tomlinson 2010). However, as many have pointed out as a disadvantage of authentic learning materials, it is more difficult to focus students' attention on one or a few things – especially at the beginning of language learning, at beginner level –, the appearance of many features makes comprehension more difficult and requires more time and energy on the part of the student (Richards 2001; Widdowson 2003).

However, the examples above illustrate how it is possible to create more realistic dialogues that are more vivid than textbook dialogues, more reflective of spoken language's characteristics and of the discourse genre. At the same time, the analysis draws attention to the characteristics of spoken language as opposed to writing, and how these characteristics are neglect-

ed in language classes. Even though in the language classroom, it is also essential to increase students' awareness in the use of pragmatic features, by providing them with adequate linguistic input in terms of quantity and quality, by developing and improving pragmatic competence and the ability to recognise patterns, and by preparing teachers to be able to give clear and explicit explanations of certain linguistic phenomena. While we have already developed methods and a wide range of tools for teaching grammar and vocabulary, the teaching of spoken language features and discourse genres is still primarily determined by intuition rather than by awareness based on the results of research – i.e., corpus studies and discourse analysis – in the teaching of Hungarian as a second language. We still have a long way to go to provide language learners with more realistic dialogues that more accurately reflect the language of everyday life.

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