Opening Conversations, Closing Conversations, and Telephone Calls in Six of Roald Dahl's Children Stories

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Abstract:

This paper which is entitled 'Opening Conversations, Closing Conversations, and Telephone Calls in Six of Roald Dahl's Children Stories', deals with analyzing the conversations found in the selected stories in respect to a number of conversational aspects. The primary aim and focus of this research is conversation rather than language. The purpose of this paper is first to show how conversation is an integral part of our everyday lives and how conversation is something that happens haphazardly without any planning. It also shows how opening conversations, closing conversations and telephone calls occur, especially in Roald Dahl's six selected children stories. Multiple reasons are given for opening and closing conversations that divert from the norm. A number of conversational examples have been chosen for the purpose of analysis from Roald Dahl's six selected children stories. Not all the selected stories contain the same amount of opening conversations, closing conversations and telephone calls. The latter is because the writer has his own unique style of writing which is opening the conversation with the start of every new part or chapter, and not ending conversations as often as opening them, even when the sections or chapters end. The telephone calls, however, are few in number, due to the fact that the stories have been written before cellphones came to existence and became popular.

الملخص

يتناول هذه البحث الذي يحمل عنوان "المحادثات الاستهلالية، والمحادثات الختامية ، والمكالمات الهاتفية في ستة من قصص أطفال رولد دال" ، تحليل المحادثات الموجودة في القصص المختارة فيما يتعلق بعدد من جوانب المحادثة. الهدف الأساسي من هذا البحث هو التركيز على المحادثة بدلاً من اللغة. الغرض من هذا البحث هو أولاً إظهار مدى كون المحادثة جزءًا لا يتجزأ من حياتنا اليومية وكيف أن المحادثة تحدث بشكل عشوائي دون أي تخطيط. كما يوضح أيضًا كيفية حدوث المحادثات الاستهلالية والمحادثات الختامية والمكالمات الهاتفية خاصةً في قصص الأطفال الستة المختارة لرولد دال. وتم تقديم أسباب متعددة للمحادثات الاستهلالية والختامية التي

انساقت بعيدا عن العرف. وقد تم اختيار عدد من الأمثلة التحادثية لغرض التحليل من قصص الأطفال الستة المختارة لرولد دال. لا تحتوي جميع القصص المختارة على نفس القدر من المحادثات الاستهلالية والختامية والمكالمات الهاتفية. السبب الثاني هو أن الكاتب لديه أسلوبه الفريد في الكتابة والذي يستهل فيه المحادثة مع بداية كل جزء أو فصل جديد ، ولا ينهي المحادثات بقدر ما يفتحها ، حتى عند نهاية المقاطع أو الفصول. ومع ذلك ، فإن عدد المكالمات الهاتفية قليل ، ويرجع ذلك إلى حقيقة أن القصص قد كتبت قبل ظهور الهواتف المحمولة وشيوعها.

1. Introduction

Conversation analysis is an integral part of discourse analysis. On one hand, discourse analysis can be defined as a specialty which is expanding in a fast way. So many researches nowadays are dedicated to this are of study. The analysis of discourse is important for the analysis of language in use. Discourse analysis takes into consideration the relationship between language and the cultural context in which it occurs. It shows how the language which is used between participants is affected by their relationship. On the other hand, conversational analysis is considered as an important part of discourse analysis. It analyzes and investigates conversations that occur between all sorts of participants.

Conversation is understood to be an occasion when people act out their sociality. The emphasis of conversational analysis can be traced historically to its emergence within the discipline of sociology in the 1960s. Since then, it has become cross-disciplinary. This paper tries to analyze a limited number of conversational aspects found in children's stories, and through the results of the analysis, the similarities and differences of regular conversations and children's conversations will be evident based on a number of conversational aspects.

Conversation is important in many ways; conversation is a complex activity, where language and other paralinguistic and visual semiotic systems, cognition, and sociality meet. It is considered as the basic site of sociality. Conversation, or in other words talk, gives humans the opportunity to overcome isolation and share lives with each other. Conversation is an important activity especially because it is the center of world-changing events.

This paper focuses on providing definitions of discourse analysis and conversational analysis. From there it moves to the core interest of the subject matter which is aspects of conversations that will be analyzed. These aspects are opening conversations, closing conversations, and telephone calls in six of Roald Dahl's children stories. Conversations found in these six books will be studied and analyzed carefully in accordance to the chosen conversational aspects. Careful and accurate analysis will be provided along with the results.

2. Significance of the Study

A particular interest of conversational analysis is the sequence and structure of spoken discourse. The study will investigate the relationship between conversational analysis and children's literature. The study will answer the question of how a number of conversational units are reflected in children's stories. Aspects of conversational analysis that will go under study in this work will include conversational openings and closings, and telephone calls. The present work aims at drawing more attention to Discourse Analysis by investigating and analyzing the conversations found in the selected Roald Dahl's children stories which has not been analyzed and studied linguistically. The study will present a new work of conversational analysis done on conversations found in children's stories.

This study, which is an analytic action study, has not been done before in this region or even worldwide. A number of stylistic, critical and ideological studies which are limited to only two of his stories: *'Matilda'*, and *'Esio Trot'* can be found, but not in the area of conversational analysis. Since there is an interference of children's literature; this work will also provide some insights into the nature and language of children's literature.

3. Limitations of the Study

There are two limitations in the study: the first of which is the author and the second is the conversational analysis. Thus, the analysis is limited to a number of selected children stories by Roald Dahl: *'James and the Giant Peach'*, *'The Magic Finger'*, *'Fantastic Mr. Fox'*, *'The Twits'*, *'The Giraffe and the Pelly and Me'*, and *'Esio Trot'*. This paper is designed to get results based on the analysis of opening conversations, closing conversations, and telephone calls.

4. Definition of Discourse Analysis

Discourse analysis is a fast expanding specialty. A large number of research studies have been done in this area, and these researches vary from one another. The analysis of discourse is necessarily the analysis of language in use. It is dedicated to an investigation of language's use (Brown and Yule, 1983, p.1).

Discourse analysis studies levels of language among texts and takes into consideration the connection between language and the cultural contexts in which it is used. It shows how the language which is used in social interactions is affected by the relationship between the participants and how language affects the identities and relations (Paltridge, 2012, p.2).

Discourse analysts investigate spoken, signed and written language, and a number of them focus on the linguistic behavior like; the choice of words, the structure and the way the sentences are combined and put together and their semantic representation. Discourse analysts are concerned with how meaning is established through the text and how language is used in a number of different but related texts. Discourse analysis is about texts that come in different forms, like; a conversation, a letter, a speech, a report, an interview, an article, a broadcast, an advertisement, a consultation, and basically

everyday encounters with one another that come in any kind of form (Woods, 2006, pp. X-XI).

5. Conversational Discourse Analysis

One of the major areas of study in discourse analysis is conversation analysis. It analyzes spoken discourse and examines the way people carry out and manage their everyday interactions with one another. One can say that conversational analysis is an approach to analyzing spoken discourse. Researchers try to take notes about how participants on conversation handle their interactions and how they judge who can speak and when. Conversation is viewed as an ongoing process rather than a finished one. Conversation analysis could take place in interviews, court hearings, telephone conversations, card games, and our everyday interactions with family and friends. When dealing with conversation analysis, one must know that there are no rules in conversation, one greeting might create a reaction of greeting back, but sometimes there might not be a reaction of greeting or the reaction might not be what one expected (Cook, 2004, p.52, Paltridge, 2012, p.90, Reed, 2011, pp.2-3).

This paper focuses on conversations found in children's stories. Children are active producers of language, but the language they produce requires cultural knowledge about social relationships and an idea about social identities and knowledge about their own place in the social world. Here one must observe that there is a difference between adult discourse and child discourse, the latter helps children have their own personalities and their own place in the social world and this refocused the importance of child discourse. One might ask why is child discourse important, child discourse looks at the world of children as an active part of socializing theory. In their world, children organize their social encounters and experiences through talk, they establish their identity, their power and social goals through context with discourse (Kyratzis and Cook-Gumperz, 2003, pp. 591-592).

Conversational discourse analysis searches for the non-literal meaning of the conversations. It tries to recognize and discover social actions performed. One can say that since conversation happens in social settings, therefore the product of collective human activity is the orderliness of social life, and our ability to interpret those social conversations that we take part in or observe, and be able to act on these interpretations. However, this does not mean that every one of us understands and interprets a conversation in the same way. As they say; there is always another side of the story, and in this case there is always other interpretations for a conversation. One way of solving the problem of everyone not being able to automatically understand a conversation in the same way is to be able to understand how others are defining the situation in which the conversation is taking place. One can try to read the linguistic behavior of the interlocutor which might help make their understanding about the situation clear. Based on what is discussed, participants in conversation can act upon the understanding which they arrive at (Hemmersley, 2003, p.754).

Researchers and investigators of conversational analysis believe that an analyst must not analyze data which has been planned; rather, they should analyze data which

happens spontaneously between people who take place in conversation. The category of their conversation should be chosen by the speaker based on the social need and not the analyst. The analyst's only role is to observe and then analyze. Therefore, one can say that conversations that occur in social settings are self-organized, the characteristics are created ongoingly in and through the actions that make them up (ibid., and Marison, Bloomer, and Griffiths, 2005, p.40).

In analyzing conversational data, Schegloff makes clear that the center of his attention is on the obvious presented concerns of the participants, the ways in which they relate to each other, and the relevancies in which they show themselves to be placed. He highlights on the fact that if the participants are hearing in a certain framework and responding in that same framework, then they must analyze it in that same framework according to turn design (Schegloff, 2007, pp.174-175).

The focus of conversation analysis is to look for the characteristics of spoken interaction, although the focus is on speech in conversation, not emphasizing on grammar, the framework nonetheless has expanded to investigations of other types of conversations, such as news interviews, medical and clinical interactions, and lessons. Conversation analysis has been applied to a number of constitutional activities and tasks. For example; there has been an examination of how conversation can achieve business meetings, interviews and educational testing. (Mazeland, 2006, p. 153, and Antaki, 2008, p.16)

This leads to the idea that conversation analysis includes investigating conversations, analyzing talk in interaction, and looking for answers of why something was said and to what reason and how it was said. It must be known that conversation analysis does not take language as its main focus of study. Rather, the main focus of study in conversation analysis is conversation in human social interaction. Through talk-in-interaction participants in conversation make actions, these actions in interaction are contextually situated; they are produced by someone, for someone else, at a certain time, in a certain way, which is affected by the setting of the conversation, the relationship between or among the participants, how often they meet, and their gender.

5.1. Order and Structure in Conversational Analysis

One of the concerns of conversation analysis is the sequence and structure of spoken discourse. The features of conversational interactions that have been investigated and studied in this area of interest include; opening conversations, closing conversations, turn taking and adjacency pairs.

5.2. Opening Conversations

Conversations are never the same; none of us can ever have the same exact conversation again, even if it is about the same topic. However, there are units of conversation that are in some way similar, and seem to be built on the same strategies. Places in conversation where these strategies occur are openings and closings (Kiss, 2002, p.2).

Conversations do not simply begin and end, the opening and closing of conversations are organized. Participants in conversation use adjacency pairs to open a conversation such as greetings, asking a question, offering something, or requesting.

A: Summons-Answer

Conversations are usually opened by greetings, but the case is not the same with conversations between strangers or telephone conversations (Coulthard, 1985, p.89). However, one can say that the first utterance on a telephone call is 'hello', but this 'hello' is not greeting, rather, it is an answer to summons. Summons-answer cannot be taken as the final part of a conversation, but they are in fact only an introduction. One can conclude that the adjacency pairs of summons-answer comes in threes; the summons-answer is only an indication that something else is going to be said, and the third utterance is usually the highlight of the conversation (Schegloff ,1968). The example below further explains this;

A: Uncle?

B: Yes dear?

C: Can I borrow your car for a few hours?

In telephone conversations the ringing of the telephone is considered as the summons, and when the person being called answers, it is considered as the answer (Coulthard, 1985, p.89). The example below taken from (Schegloff, 1986) further explains this;

'Ringing of the telephone' (summons)

Recipient: Hello   (Answer)

B: Identification and Recognition

After the summons-answer part is over, the identification and recognition part begins. In face-to-face interaction, the identification and recognition process is simply done by sight, when you see the person you wish to open a conversation, you immediately recognize them. However, the case is not the same with telephone calls. Since you cannot see the face of the person you are calling, you must go through the identification and recognition process verbally.

There are a number of ways in which identification and recognition is done on the telephone. The latter is explained via the below examples taken from (Schegloff, and Sacks, 1973, pp.289-327).

'Ringing of the telephone' (Summons)

Recipient: Hello   (Answer)

Caller: Hi, Susan?   (Identification)

Recipient: Yes,   (Recognition)

In the above example, the caller in the second utterance immediately attempts at identifying the recipient and recognition occurs when the recipient answers with (yes).

'Ringing of the telephone' (Summons)

Recipient: Hello   (Answer)

Caller: Hello

Recipient: Who's this?   (Attempt at Identification)

In this example it is seen that the caller does not make an attempt at identification and that is why the recipient himself tries to identify his caller.

'Ringing of the telephone' (Summons)

Recipient: Hello   (Answer)

Caller: Hello, Ilsa?   (Identification of the recipient)

Recipient: Yes, Betty?   (Recognition + identification of the caller)

In the above example the recipient also tries to identify the caller, perhaps because the caller didn't identify himself.

Every phone call starts with the summons which is the ringing of the phone, followed by the answer of the recipient, then identification and recognition of the caller. Later the 'how are you sequence takes place', and finally the reason for the call is mentioned (Schegloff, 1968, p.115. see Paltridge, 2012, p.94).

5.3. Closing Coversations

According to Paltridge (2012, p.95), closing a conversation by saying 'bye' because this is not polite. One should leave room for adding something before saying goodbye. The possibility of leaving room for more utterances is given by the closing sequence. By the closing sequence one tries to pave the way for the goodbye. The sequence of telephone closings for example happen in four turns of talk that consist of pre-closing and closing moves.

The pre-closing usually consists of two turn units made up of items like *okay, alright, so*, said with falling intonation. The closing also consists of two units like *bye bye* and *goodbye*. Sometimes a number of pre-sequences occur before the closing, like good wishes, thanks for calling, making arrangements, or refereeing back to something previously said in the conversation and so on. The closings sometimes may be expanded by repetitions of pre closings and closings like 'bye', 'bye', 'love you', 'love you more', 'sleep well', 'sleep tight') (ibid.).

6. Opening Conversations, Closing Conversations, and Telephone Calls Applied in Six of Roald Dahl's Children Stories

6.1. Opening Conversations, Closing Conversations, and Telephone Calls Applied in Six of Roald Dahl's 'The Giraffe and the Pelly and Me'

Roald Dahl's *'The Giraffe and the Pelly and Me'* does not contain a lot of instances of opening conversations, the total number is about two to three examples. The reason for the latter is not due to the number of the pages, but the reason for it is because the story is not divided into sections. It is an ongoing story. Closing conversations are also limited, only one example can be seen, because the story consists of one part, there aren't days and nights, the conversations start and ends at the same day. It must be noted that there aren't any examples of phone calls in *'The Giraffe and the Pelly and Me'*.

Example One (Opening Conversation)
Pelican: ' *Oh, how I wish*

>   *For a big fat fish!*

>   *I'm as hungry as ever could be!*

>   *A dish of fish is my only wish!*

>   *How far are we from the see?'* (Dahl, 1985, p.9)

Example Two (Opening Conversation)
Giraffe: '*How do you do? What I your name*?'

Billy: '*Billy*.' (Dahl, 1985, p.16)

Analysis

In the first example, the Pelican opens the conversation with a creative use of language. He uses a poetic style to express his feelings and his hunger. His turn ends with the first pair part of an adjacency pair which is a question. In the second example, the conversation starts with the Giraffe opening the conversation with greetings and then asking a question.

Example Three (Closing Conversation)
Billy: '*I've got to leave you now. I must go and look after my customers in the shop*.' (Dahl, 1985, p.73)

Analysis

Billy closes the conversation with telling everyone that he has to leave. There aren't any proper 'goodbyes' and 'see you later', but the way he ends the conversation can be considered as an example of closing conversation.

6.2. Opening Conversations, Closing Conversations, and Telephone Calls Applied in Six of Roald Dahl's 'The Twits'

In Roald Dahl's *'The Twits'* there are many examples of opening conversations, because the story is divided into sections. Nearly five to six examples of opening conversation can be seen in *'The Twits'*. With the beginning of each section, the start point of the conversation is considered as an example of opening conversation. However, there aren't any proper and direct examples of closing conversation. Maybe the latter is due to the fact that the writer preferred an open ending and wanted his readers to read his stories from cover to cover. When reading a story, one can rest and put the book aside when there is an instance of closing conversation. But when there isn't, you can't easily put the book down.

Example One (Opening Conversation)
Mrs. Twit: '*You're plotting something. Whenever you go all quiet like that I know very well you're plotting something.*' (The Twits, 1980, p.10)

Example Two (Opening Conversation)
Mr. Twit: '*Hey, my spaghetti's moving*!' (The Twits, 1980, p.17)

Example Three (Opening Conversation)
Muggle-Wump: '*Quick, Get the key!*' (The Twits, 1980, p.57)

Example Four (Opening Conversation)
Mr. Twit: '*What's this*?'

Mrs. Twit: '*What's happened*?' (The Twits, 1980, pp.78- 79)

Analysis

In the four examples above, there are four examples of opening conversation. In the first example, Mrs. Twit opens the conversation with making a comment about Mr. Twits. In the second example, Mr. Twit this time opens the conversation with making a comment about his spaghetti. In the third example, the conversation starts with Muggle-Wump opening the conversation with a preference organization of request which is dispreferred. In the fourth and final example, Mr. Twit opens the conversation with a first pair part of an adjacency pair which is a question.

6.3. Opening Conversations, Closing Conversations, and Telephone Calls Applied in Six of Roald Dahl's 'The Magic Finger'

In Roald Dahl's *'The Magic Finger'* there are more opening conversation instances than the *'Giraffe and the Pelly and Me'*, even though both stories consist of one section. The difference, however, is that in *'The Magic Finger'* there are a number of days and nights throughout the story, but *'The Giraffe and the Pelly and Me'* consists of one day. In the story there are nearly four obvious examples of

opening conversations. However, there aren't any proper, typically direct examples of closing conversations, and there is only one example of a telephone call.

Example One (Opening Conversation)
Mrs. Winter: '*Stand up, and spell cat*.'

Girl: '*That's an easy one, k-a-t*.' (Dahl, 1966, p.4)

Example Two (Opening Conversation)
Mrs. Gregg: '*My dear man, what's happened to you*?'

Mr. Gregg: '*What's happened to both of us, you mean*!' (Dahl, 1966, p.18)

Example Three (Opening Conversation)
Girl: '*Good morning, Mr. Gregg*.'

Mr. Egg: '*My name is not Mr. Gregg any more. In honor of my feathered friends, I have changed it from Gregg to Egg*.' (Dahl, 1966, p.54)

Analysis
In the three exchanges above, there are three examples of opening conversation. In the first example, Mrs. Winter opens the conversation with a preference organization of request which is dispreferred. The second example starts with Mrs. Gregg opening the conversation with the first pair of an adjacency pair which is a question. In the third and final example, the conversation starts with the girl opening the conversation with greetings.

Example Four (Telephone Call)
Girl: '*Hello*.'

Other Voice: '*Quack*!'

Girl: '*Who is it*?'

Other Voice: '*Quack-quack*!'

Girl: '*Philip, is that you*?'

Other Voice: '*Quack-quack-quack-quack-quack*!'

Girl: '*Oh, stop it*!' (Dahl, 1966, p.35)

Analysis
The telephone call first starts with summons, which means when the girl picked up the phone and rang for the person she wished to talk with. When the phone is picked up by the recipient, the girl starts the conversation and says '*Hello*'. The recipient

then answers and says '*Quack*'. Then the girl attempt at identifying the recipient, and she says '*Who is it?*'. The girl then thinks she identified the recipient and says '*Philip, is that you*?'. The rest of the conversation goes on and ends without the girl being able to identify the recipient.

6.4. Opening Conversations, Closing Conversations, and Telephone Calls Applied in Six of Roald Dahl's 'Fantastic Mr. Fox'

Roald Dahl's 'Fantastic Mr. Fox' consists of a number of sections, the division of the story into sections automatically increases the number of opening conversation examples. There can be seen about six to seven examples of opening conversations. Closing conversation on the other hand still stays limited in number because of the writer's style of leaving sections with open endings. When the sun sets and nights come in the stories, one can think of it as closing conversation, but because there aren't any direct characteristics of closing conversation, therefore they cannot be considered as such. It must be noted that on the story there aren't any examples of closing conversation.

Example One (Opening Conversation)
Mrs. Fox: '*Well, my darling, what shall it be this time? A plum chicken from Boggis? A duck or a goose from Bunce? Or a nice turkey from Bean*?' (Dahl, 1970, p.7)

Example Two (Opening Conversation)
Small Foxes: '*What's happening, Dad? What are they doing*?'

Mrs. Fox: '*It's an earthquake*!' (Dahl, 1970, p.23)

Example Three (Opening Conversation)
Badger: '*My dear Foxy! What in the world happened to your tail*?'

Mr. Fox: '*Don't talk about it, please, it's a painful subject.*' (Dahl, 1970, p.50)

Example Four (Opening Conversation)
 Small Fox: '*Mummy! Look, Mummy, look! Wake up and see what I've brought you*!'

Mrs. Fox: '*I am dreaming.*' (Dahl, 1970, p.43)

Analysis
 In the first three exchanges above, the conversations open with a first pair part of an adjacency pair which is a question. The fourth example however, the conversation opens with the small Fox calling out for his mother and using a preference organization of request which is dispreferred.

Example Five (Closing Conversation)
Mr. Fox: '*Don't you worry about me. I'll see you later.*' (Dahl, 1970, p.11)

Example Six (Closing Conversation)
All: '*Goodbye, Rat*!' (Dahl, 1970, p.50)

Analysis

In the two small exchanges above, there are two instances of closing conversation. In example Five, the conversation is closed with *'I'll see you later*'. In example Six, the conversation ends with *'Goodbye'*.

6.5. Opening Conversations, Closing Conversations, and Telephone Calls Applied in Six of Roald Dahl's 'Esio Trot'

Roald Dahl's *'Esio Trot'* consists of one section. There are a small number of opening conversation examples, nearly about three to four examples. But almost no straight instances of closing conversation can be seen. It must be noted that there aren't any examples of telephone calls.

Example One (Opening Conversation)

Mr. Hoppy: '*Good morning, Mrs. Silver. Alfei's looking well this morning*.'

Mrs. Silver: '*Isn't he gorgous*!' (Dahl, 1990, p.10)

Example Two (Opening Conversation)
Mrs. Silver: '*Alfie, my darling! Mummy's back! Have you missed me*?' (Dahl, 1990, p.43)

Example Three (Opening Conversation)
Mrs. Silver: '*Mr. Hoppy! Mr. Hoppy! Where are you? Just look at this!*' (Dahl, 1990, p.50)

Analysis

In the first example, Mr. Hoppy starts the conversation with greeting Mrs. Silver. In the second examples Mrs. Silver starts the conversation with a comment and then extends it with a rhetorical question. In the third example, Mrs. Silver starts the conversation with calling out for Mr. Hoppy, then she extends it with a first pair of an adjacency pair which is a question and then she uses preference organization of request which is dispreferred.

6.6. Opening Conversations, Closing Conversations, and Telephone Calls Applied in Six of Roald Dahl's 'James and the Giant Peach'

Roald Dahl's 'James and the Giant Peach' consists of a number of sections. However, only half of the book has been analyzed, due to the fact that the second half of the story is linguistically similar to the first half. It must be noted that there are about ten instances of opening conversation. But there are only two to three examples of closing conversation. The latter is again due to the fact that the writer as a specific style in writing his stories, he prefers to have open endings even if the

book is divided into sections. It must be noted that there aren't any examples of telephone calls.

Example One (Opening Conversation)
Aunt Spiker: '*Sponge! Sponge! Come here at once and look at this*!'

Aunt Sponge: '*At what*?' (Dahl, 1961, p.23)

Example Two (Opening Conversation)
Centipede: '*James, your name is James, isn't it*?'

James: '*Yes*.' (Dahl, 1961, p.45)

Example Three (Opening Conversation)
Aunt Spiker: '*We shall make a fortune today; just look at all these people*!

Aunt Sponge: '*I wonder what became of that horrid little boy of our last* night.' (Dahl, 1961, p.55)

Analysis

In the three examples above there are three instances of opening conversation. The first example starts with Aunt Spiker opening the conversation with a preference organization of request which is dispreferred. The second examples starts with the Centipede opening the conversation with an adjacency pair of a question directed to James. The third and final examples tarts with Aunt Spiker opening the conversation with making a comment.

Example Four (Closing conversation)
Miss. Spider: '*I hope you'll all find it comfortable. I made it as soft and silky as I possibly could. I spun it with gossamer. That's much better quality thread than one I use for my own web.*'

Old-Green-Grasshopper: '*Thank you so much my dear lady. Ah, this is just what I needed. Good night, everybody. Good night*.' (Dahl, 1961, p.47)

Example Five (Closing Conversation)
James: '*Good night, Old-Green-Grasshopper. Good night, Ladybird – Good night, Miss. Spider –* ' (Dah, 1961, p.51)

Analysis

In both examples four and five, there are two examples of closing conversation. Example four starts with Miss. Spider taking her turn to talk, it is then followed by

the Old-Green-grasshopper's turn and him closing the conversation with saying 'Good night' to everyone. In example number five, James also closes the conversation with saying 'Good night' to everyone.

7. Results and Conclusions
7.1. Results

In the exchanges above, a number of opening conversations, closing conversations, and a single example of a telephone call was presented. Roald Dahl's style, just like any other writer, is distinctive. One can notice all the linguistic and stylistic and similarities in the six chosen stories. Division of the sections increases the number of opening conversation examples. However, even if a story is divided into sections, it does not necessarily increase the number of closing conversation examples, because the writer has a specific style of leaving his sections with open ending. The reason for the latter might be for the fact that he does not want to that if the end a conversation until the end of a story, or he who wants his readers to read stories from cover to cover. The stories that are limited in their page number have less examples of opening and closing conversation. However, the stories that are bulkier contain more examples of opening and closing conversation. Stories that start and end on the same day also contain a small number of opening and closing conversation instances and almost little or no examples of closing conversation. Stories that continue over several days and nights, contain more examples of opening and closing conversation. Sometimes there are indirect instances of closing conversation, but they cannot be taken as closing conversation examples because they are not proper and direct and they do not fall under the closing conversation rules. There is only one example of a telephone call in all the six stories that have been chosen to be analyzed. The reason for the limited number of telephone call examples might be due to the fact that all the six stories have been written in the sixties, seventies, eighties, and early nineties. During those times, telephones were not as popular as it is now our modern day, and access to them was not as easy as it is now.

7.2. Conclusions

The number of opening conversations and closing conversations vary in Roald Dahl's selected children stories. Some stories have more page numbers and are divided into sections, this increases the number of opening conversations, because whenever a new section begins, with it starts a new conversation. Every greeting can be signaled as an opening of a conversation. However the number of closing conversations does not increase even when the story is long and is divided into sections. The latter depends on the writer's distinctive style in writing his children stories. Roald Dahl likes to leave his conversations with open endings. Sometimes the reader knows and senses that the conversation has been closed, but there is no clear conversational evidence of closing it.

He sometimes prefers to end the conversation through the narrative instead of through the conversations that the characters exchange. Throughout the six stories that were studied and analyzed, only one telephone call was present. The reason for the latter is because children rarely make telephone calls, and these stories were written in a time were telephones were not as popular as they are now, and cellphones were not even invented yet.

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