



Construction Interaction in Fairy Tales
with Special Reference to "The History of Tom Thumb"

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Introduction

The structure of a fairy tale is based on a semantic component which is part of the background information in the local culture. Each storyteller constructs original linguistic forms not only to convey the story but also to set social relations, to communicate his personal ideas and to clarify cultural concepts.

A fairy tale is composed of series of activities which are intentionally placed one after the other in an organized whole so that the listeners grasp the pragmatic denotations. The construction of the structural units depends on two factors the teller's selection of concepts and the listeners' background information which is needed to decode the symbols in the tale. Communicative activities can only be set through the usage of linguistic structures between rational individuals. Investigating construction interaction begins by describing the dynamic aspect of the telling activities of reconstructing and interpreting.

In this research, I will try to describe the grammatical relations which are frequently used in the construction of a fairy tale. The syntactic features which are described are

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Conclusion

The text is composed of conversational utterances which are patterned in successive units to achieve the intentions of each speaker. Turn taking serves to convey the contextual situations of the feelings of insecurity at the Metropolitan City of New York. The dream of a peaceful life style away from all forms of modern life style stems from the expression of past experience. The information which is drawn from Gaucho's speech about his dream of home going is intensified by Pacheco's protective gestures. Their utterances proceed in alternating patterns as they take turns to address each other. The sequence begins with a statement of a present situation by a member of the older generation. The appropriate response provides information to state the reason for the present state, as when Gaucho takes his turn to explain why he refuses to attend the wedding party. And in another scene it is also Gaucho who provides the text with his intention of joining the group so that he might be pictured and later send these pictures to his family in his native country. In conversation each speaker starts only when the utterances of the others are grammatically complete. However focus on the main topic is retained by a logical procedure which is initiated when Jim mentions the reasons of Papo's death and the similarities between the life style of Gaucho and that of Papo.

The construction of speech segments are based on the expectations of other non-native participant, therefore the succession of sentences contain repetitions to ensure the clarity of the informational components of speech. The non-native features are reflected in the linguistic construction of discourse.

speakers' points of view.

Noun phrases are composed of the head nouns and the determiners only with rare modifiers to denote the main aspect of the situation described.

The speakers in the analysed text alternate in taking their turn to speak depending on the theme. When a speaker is relating past experience he extends his speech more than the other participants who are always inquiring about specific incidents. The sequences of question and response serve to fill the gaps in the comprehensive structure of the text framework.

evidence pointing to the dream of a return to the simple secluded life style which is centered around one activity such as fishing.

3.3 The author's ideology is communicated by the non-native perception of incidents. The uncle asks for Gaucho in a question form which is using the Spanish language only. The mama answers in English only and tells him, where he can find him. This is succeeded by the exact opposite which is constructed by an English question and a Spanish answer. The complete sentence structure in either language implies the division between the two societies at the concluding segments. The audience infer that it is the time for the returning individuals to drop the relations with the English speakers and to identify themselves with the family in their native country. The consistency in the utterances is attained by the speech patterns which seem directly translated from the native language and by their syntactic and pragmatic patterns of expressions.

The grammatical patterns reflect the inquisitive technique that is composed of questions in succession. The text is characterized by a large percentage of questioning structures which are placed in three's or two's; immediately following each other. The scenes reveal this feature in the utterances.

The foreign tone in discourse segments is intensified by the usage of items from the native language to convey strong feelings. The usage of the double negatives to convey negation is a feature which sounds sub-standard social level.

Abbreviations of auxiliaries in short sentences are used in narrations of personal situations. The omission of function words are used by the speakers to construct sentences which convey the

and discourse strategies, the Spanish and the English, where speakers and listeners understand each other's intentions.

The syntactic description of these sentences illustrate the usage of a single noun phrase as a subject to give the theme of the sentential constituents. The verbal structure is expressing the predicate in a direct statement of the situation while the complementizers occur in special connections with the constituents of the sentential structure. Pacheco is the initiator of the saving process. His family situation, as an uncle, releases him from the whole responsibility for the mother and son. But his attitude as a modal saviour is clearly presented as a result of his native culture and character.

3.2. The colloquial tone is realized by the contractions, one syllable words, tense mixings, auxiliary omissions and the avoidance of modifiers. The main activity of abandoning New York and returning to the native land will be done, but it is only the decision to leave which is portrayed by the dialogue. The narration of past experience is centered around fishing which carries associations of being away from society and close to nature. The offer is extended to Gaucho and the audience share in the implied gratitude extended to those who donate for help, the residence and the price of transportation. All these persons are participants in causing the movement action to happen. Reality replaces the dream in a decisive situation. The discourse segments denote events by the use of intransitive verbs where short and simple sentence structures imply the information. The initial items of the structure convey the anger of Gaucho and this is followed by all the family's realization of the threatening situation. The intensifying factor is conveyed by the death of their neighbour. The text's ideology is a popular one at present because of it's clear

Part III

3.1 The features of linguistic behaviour of the persons who migrated to New York from a Spanish speaking community denote that the speakers are bilinguals. The discourse utterances illustrate types of speech conventions but some forms of the dream of returning to the native developing environment. The dialogue is a linguistic expression of thoughts and traditions in dialectal patterns. The distinctive features identify the text with cultural varieties which are frequently, on both the surface and the deep levels. The interpretation of the context portrays non-native cultural themes in a mixture of two English and Spanish patterns. This constructs a phenomenon that is composed of foreign thought units which are expressed in English discourse segments. The choice of words and their linear succession is marked by the effects of the first language structure for attaining functions of conversation and narration. The pragmatic features are related to the background repertoire of shared knowledge which explains unique interactions. The movement from the native language to English and vice versa is an expressive norm which conveys personal relations within the text as well as the author's ability of creative writing in both languages on another level.

PACHECO. (Tenderly) Cari, adonde esta Gaucho?

MAMA. Gaucho is in the room. With Mario. They are playing.

TITO. (slaps PACHECO lightly on the back) I'll tell him. (goes into the room)

JIM RADDIGAN. What's for dinner?

MAMA. Arroz con pollo.

JIM RADDIGAN. Great! I'll get it myself. (goes to the stove)

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The excerpt is an illustration of two types of question patterns

this utterance relates the immediate places of danger, "candy stores and subways", to the act of moving the family away from the civilized city. No predicator is needed because the idea is clear and simple. However, the omission of auxiliaries from verb phrases denoting future activities illustrates the *Hispanic non-native conversational narrative style*. The decision is carefully delivered in statements as an opening for discussing the movement procedures.

preparing for their future life at home with an accepted arrangement.

TITO. I thought you were saving that for when you retired.

PACHECO. When I retire, I go live there with them. I have a big porch in the back, I make it my room.

TITO. You really serious?

PACHECO. Si. I listen to Jimmy and now I know what I have to do. I do it! Simple!

JIM RADDIGAN. That's great, Pacheco. God knows that's all Gaucho ever talks about.

TITO (looks at both men, nods approval) Okay, then. It's settled. I just made a deposit in the bank today, tio. We're saving for a house but now it's for mama. (looks up like he's adding figures quickly) I can give you \$900 right now for the airplane tickets and food and whatever mama needs.

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Pacheco's speech is characterized by lack of connections. He does not express the links between statements which refer to specific concepts which are connected in his own repertoire by living in two distinct countries Puerto Rico and the United States.

- 1- I mean they go home.
- 2- Right now!
- 3- Tomorrow morning, next week.
- 4- Gaucho and mama go back to Bayamon where they have their people and the boy play in his yard, not in the street!
- 5- He will be so tired from fishing all day that he cannot get in no trouble.
- 6- No more candy stores and subways.

Departure time is repeated and changed in each statement thus its repetition reflects the speaker's efforts to give the referent thematic form and at the same time it is a form of self correction. Travelling needs preparations and Pacheco is expressing a future life style that he selects for Gaucho based on his own personal experience. The verbless sentence which is used as a conclusion to

Pacheco - I wish you could go home.

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The choice of tense is marked by features of non - native speech, because the contractions, changes and omissions of auxiliary verbs in the excerpt are related to the occasion of Tito's marriage to an American girl. The turn taking sequence is rendered quick by the short one sentence response.

The movement from present time to future expectation is contrasted with the past events of Pacheco's life. The dialogue conveys the impression that both Gaucho and his uncle share the same dream of abandoning the present situation in New York. Past experience is expressed by Pacheco to inform both his nephew and the audience that he has always been a responsible person who cared for his brother and sisters and it is time to save another member of the family. The repetition in the clauses "I wanna go home" and "I wish you could go home" stresses the event of leaving New York and portrays it as a result of specific choice. The selection of the words "go home" displays characteristic family relations which function to preserve traditional conventions. The patterns of informal style provide a framework for introducing the action of fishing at Puerto Rico as the only recollected activity from childhood. The theme of fishing provides a coherence topic which is related to the life style of their simple life at home.

2.5. The context is used to encode the speakers' concepts of the situation in New York with the destructive risks which are set for Gaucho in the future. Meanwhile, the events of saving him are related to social and cultural concepts. The discourse strategies are used to differentiate between the experiences of the speakers, thus Jim, Tito and Pacheco are gathered to take the responsible act of removing Gaucho and his mother from the dangerous situation and

you look		
you get		
mixed tenses - reference to present/past		
I wish you could go	+	-
you papa die	-	+
I promise	-	+
You and Tito grow up to be	-	+
mama won't let go	+	-
It is like she is holding	+	-
She cannot see	+	-
what can happen	+	-
I see	+	+
I do not like it	+	-
I was a boy	-	+
all we do is fish	-	+
my father tells	-	+
I never forget	+	-
nothing in the world is	-	+
you catch	-	+
you cook	-	+
It is	+	-

The sentences are clear and the reported the speech of the late father of Pacheco is correlated to the speaker's point of view. The combining of short sentences is appropriate to the dialogue's logical pattern which is based on the internal structure of mutual understanding. Turn taking in the quoted situation illustrates the speaker's style of expression which violates the norms of negation, tense and contractions. The linear progression of persuasion is encoded in three types of sentences: declarative, exclamatory and interrogative which are used to form a non-native exposition of stylistic units. Gaucho makes the topic statement in the form of an exclamation.

- Gaucho - I ain't never getting married!
Pacheco - Yes you will. Yes.
Gaucho - You never did. How come?
- When I finish taking care of my brother and sisters...
all the good ones already married.
Gaucho - I don't want no wife. I wanna go home. With mama!

1st narration	2nd narration
Gaicho	I
you	I
big people	you and Tito
He	Your mama
he	It
That woman	she
I	she
we	I
that	I
we	I
you	we
you	My father
you	I
you	nothing in the world
you	you
you	you
	It
p. 90	p. 99

The tone is used to expose past experience and relate it to the present situation in short simple declaratives. The correlation of ideas is based on the adjacent placement of verbs with the mixture of tense and negation. The present tense is used to refer to past events which seem vivid to the speaker and the movement is carried without stress on time sequence. Negative structures are used to convey the speaker's observations and form a deviation that is remarkable in carrying clear information within the dialogue.

you see
big people do not see
He sees
he doesn't see
woman will make
I know
we cannot say nothing
 That is
 we treat
 you look
 you watch
 you want to get married

York. Neither Tito nor Mario are threatened by living in the same vicinity and under similar conditions. On the contrary they describe the same places in different ways.

2.4 The process of expressing events through sentences is dependent on the selection of subjects and predicates. The non-native features are clearly placed by the author in the speech of the parents' generation who moved to the United States at a mature age. The dialogue between Gaucho and his uncle gives illustrations to both their feelings and their usage of grammatical units.

GAUCHO. I don't know, tio...she makes me feel bad. A lot of things!
I don't like the way she laughs.

PACHECO. Gaucho, for a little man you see many things that sometimes even big people do not see. Like Tito. He sees... but he doesn't see. That woman, his wife, will make him unhappy. This I know. But we cannot say nothing. That is his wife and we treat her good - like someone in the family - but Gaucho, you look, you watch everything and the day you want to get married you look at your mama. You get one like her.

GAUCHO. I ain't never getting married!

PACHECO. Yes you will. Yes.

GAUCHO. You never did. How come?

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The categories of exposition in the grammatical structure coincide with the logical procedures of the speaker whose vivid imagination is revealed by the usage of the present tense. The quotation illustrates Pacheco's choice of subjects and verbs in narrative sequences of sentences. The subjects are marked by their simple structure which is mainly composed of personal pronouns only. In the quoted subjects there are nouns and pronouns:

The sentence structure of the dialogue denotes the ability of each speaker to produce and understand English accompanied with effects of his native language. The most obvious feature is the structure of the subject in the sentences they formulate. The subject is mainly composed of one word which is either a noun or a pronoun whose referent is clearly understood. Both premodifiers and postmodifiers of the subject are excluded and the communication is directly set by referring either to persons, states or processes. The demonstrative "this" is used by Gaucho to refer to the misunderstanding between him and his sister-in-law who makes fun of his home. Mario uses "that" to specify Gaucho's favorite subject which is the praise of Puerto Rico's life style and benefits.

However, the most obvious feature is the use of simple subjects to refer to the same person in successive sentences. This is used frequently in the speech of the mother and the uncle. Gaucho and Mario use this technique in their dialogue.

The direct expression of emotions is conveyed in precise short sentences which give the speakers' reactions to life in New York.

Mario - I like it here.

Gaucho - I don't.

They are living within similar life conditions but their reactions are completely different. Their mothers are building up for this difference of opinion about the same situation. It is Gaucho who is dissatisfied and therefore in danger of moving into the vicious drug circle. The author is accumulating information for the audience so as to explain that it is not only the environment but also the mother's home sickness which weakens Gaucho's feelings of belonging to New

native speech of the Puerto Rican persons. The natives' ability to construct precise and expressive utterances is a direct contrast to the non-native usage of the grammatical and lexical structures. Their choice of words, sentences and ideas are illustrated by their utterances in the dialogues.

23 The foreigners are composed of two families and these belong to two generations. Gaucho and Mario are two twelve year old boys who came to the United States when they were very young. Tito is Gaucho's older brother who has graduated from college. Their utterances illustrate conversational features which are selected to portray their relationships towards their family members and on a different level to their home land.

GAUCHO (pause; pensive stare). This wouldn't have happened back home.

MARIO. (sits down hard) You gonna start with that again? That's all you ever talk about...Puerto Rico. My mother wouldn't go back if you paid her. Me either! I like it here.

GAUCHO. I don't.

MARIO. You don't even remember what Puerto Rico looks like.

GAUCHO. (close up of his face; he looks past the camera) Mama tells me. We talk about it all the time. She tells me how it looks...the beaches, the schools, the houses. (excited) There must be a million dogs down there. Tito used to have two of them.

MARIO. Big deal!

GAUCHO. And mama says we're going back. She promised. She said when Tito got finish with college we would go back home.

MARIO. Tito's not going nowhere. He likes it here. Especially now that he's married.

GAUCHO. We don't need Tito to take us back. (determined) We don't need him to go home. He can stay here and write to us.

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The two young men speak in a type of competent dialogue which extends their language knowledge to their experience of learning it at American schools.

their detachment of the group inside the house attending the party. Jim forms only one question which does not contain any inversions but rather it follows the pattern subject - verb - object. The word order and the present tense concentrate his interest in the immediate situation. The choice of the words which are formed of one phoneme expresses his preference for short and precise communication of ideas.

The response of Denise is constructed of eight sentences which are all about Gaucho's attitude during the wedding day. The first sentence sets the theme in the subject by the noun phrase "your friends". At the same time she does not relate herself to the referents of both words, the pronoun and the noun. The second is an ellipted structure to place focus on Gaucho as the receiver of her attention and by analogy that of the audience. The third sentence is composed of the pattern subject verb complement and the confirmation word "that" to set the back reference within a coherent framework of time limits. The fourth sentence is a direct question addressing Gaucho using the negative form. Without expecting an answer, she continues her speech with four declarative sentences whose subjects are personal pronouns. Two are referring to Denise and others as "we" and two refer to Gaucho alone as "he". Again the construction is further divided into two negative statements and two positive ones in an alternating succession with a deliberate end focus placed on the pronoun him at the final place.

Jim begins his response with an inquiring "Oh?" then he concentrates his only sentence on his situation. The complex sentence structure is composed of two subjects which are both composed of the first person pronoun "I". The units of this dialogue confirm the speaker's native identity and contrasts with the non-

JIM RADDIGAN. Oh? (turns to look at GAUCHO) I get the feeling I missed something here.

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The sentences are complete and reflect their knowledge of using the language in the precise form. Their speech represent their linguistic competence in constructing correlations of possible relations of word order, concord, tense, complementation, modification and other sentential relations.

Denise is introduced speaking to her brother, Jim, in an utterance of four sentences which illustrate her linguistic competence. The subject in these sentences is the pronoun 'I'. The first sentence is composed of a vocative which is to capture the attention of the listener and introduce the declarative sentence. The predicate is conveyed by the usage of two verbs in the simple past tense to denote the past incidents of thinking and hearing. The second sentence is a declarative used for stating her present situation using two verbs in the present to refer to herself and her brother. The third sentence is a request which is composed of two coordinated verbs whose subjects are ellided. The last is conveyed by one verb denoting a present activity in the present continuous tense and followed by the pronoun "them" which refers to the present and sets coherence relations.

2.2 The initial speech of Jim is a question which is carefully constructed by the author to denote both Jim's linguistic competence and his human nature of extending his sincere care to his friends. His question is not asking for unknown information. He addresses Denise and asks her for a friendly gesture to the two boys, Gaucho and Mario, whom he refers to as his friends thus relating himself to them. Jim states their place as "here" by a demonstrative to denote

Part II

Syntactic Patterns of Distribution

2.1 Part II is an analysis of the syntactic units which characterize the text and form outstanding features of the unique constructions. The choice of words, types of sentences and negative structures give the utterances their foreign tone. The syntactic patterns of successive sentences convey the meaning of being outsiders in the society. The logical strategies in the speech of Gaucho, Pacheco and the women denote some gaps in the linguistic skill of expression. Word order reflects the attempts to figure out the reasons of family movements from the developing country to New York and then back again.

The analysis of the utterances denotes the existence of two types of speech segments because the speakers are Puerto Ricans and native Americans. Chomsky (1981) describes the syntactic patterns that are acquired by native speakers as they learn to communicate with society. The grammar of the native language is composed of principles which are mastered by all members in the form of a basic core. In the play the native speakers are Jim and his sister, Denise, whose utterances illustrate the unmarked expressions in describing the situation at the party.

DENISE. Jim, I thought I heard your voice. I'm glad you're back.

Come on up and see the presents. I'm still opening them.

JIM RADDIGAN. You have some cake for my friends here?

DENISE. Your friends prefer their own company. Especially Gaucho. He's been decidedly obvious about that all day. Haven't you, Gaucho? (to JIM) We haven't seen his charming face since we left the church. He was the first one out. He wouldn't even ride in the limousine with us. (quite sarcastic) We invited him.

The experienced and responsible uncle has the authority and power to present the solution to the problem and to give a generous life saving gift. His speech describes his intentions which are initiated by practical experience as he is to escort his late brother's family to their native country. He is going to give them his own home to live in, though he is not rich.

PACHECO. I mean they go home. Right now! Tomorrow morning, next week. Gaucho and mama go back to Bayamon where they have their people and the boy play in his yard, not in the street. He will be so tired from fishing all day that he cannot get in no trouble. No more candy stores and subways.

TITO. Sure, that would be great. But what about the money, tio? Where will they live?

PACHECO. I give Cari my house. In Bayamon. (to TITO) You know my house. You see it.

TITO. Sure. I know it.

PACHECO. I give the house-to mama. For her and Gaucho. I sign it over. It is hers. All paid for.

decision making seems to be related to three male authorities. The text is a realization of change in the life of Gaucho by his return to his native country Puerto Rico from the city of New York. The structure is organized on evidence of corruption in the American great city and the destructive effects it causes to the young men instead of the prosperity dream which used to be offered by the modern industrial civilization. Gaucho asks his uncle and the audience, as well, about the reasons which compelled his family to move to New York.

- GAUCHO. (very close camera shot; full face only) Why did we come up here anyway? What for?
PACHECO. When your papa die, mama wanted Tito to go to school and learn. He is the only one in the whole family who finish college. That is something to be proud of.

pp. 99-100

The discourse structure is composed of information segments which reveal to the audience the speakers' back ground information, their aspirations and the measures they actually take to save their future life. However it is the care of the local police member, Jim, who initiates the activity in the context. His professionally based experience is expressed by his direct reference to what is happening in the neighbourhood. He is determined to save Gaucho and therefore he relates what happened to Paco as a warning. Jim is capable of recognizing the threatening situation and warning both the uncle, Pacheco and the big brother Tito. He gives native speaker's account of the situation and relates how he took the first actual procedures of calling them to cooperate together.

- JIM RADDIGAN. (sips from his cup). So that's why I had to get both of you together right away. As much as I want, I can't do anything in this situation. Something has to be done now and you two have to do it. I mean - that's it. Otherwise...the next one may be Gaucho.

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speakers in the analyzed text display three types of speech acts. Jim Raddigan and his sister Denise are native speakers of English while the six Puerto Ricans are members of two generations. Senora Caridad Rivera, Senora Cabrera, and Pacheco are non-native speakers who moved to the United States as adult members of society. Gaucho, Tito and Mario Cabrera are members of the younger generation who attended school with native speakers of English. The analysis of their discourse differentiates between three levels of expression in social gatherings where they discuss family problems and immediate situations.

The most outstanding features of expression are the syntactic components where the types of sentences, word order and phrase structure characterize the non-native usage of the language. Gaps and ellipses form features of the context because they serve in the total portrayal of the discourse.

MARIO. We were just coming in. (to GAUCHO) Ain't that right?
GAUCHO. I'm waiting for tio.
TITO. You can wait for Pacheco in here. You don't have to sit out there like some jerk. Come on. I'm not kidding with you, Gaucho! (goes back in)
MARIO. He sounds real mad. You better go in.
GAUCHO. (really brooding and hurt now) I don't want to.
MARIO. What are you so mad about? Your brother gets married this morning, your mother gives him a big party and you act like someone just beat you up.
GAUCHO. (begins opening up; he does want to talk about it) I just don't wanna go in there when she's there. That's all. I don't know why everybody is yelling at me today. What did I do? I didn't do nothing!
MARIO. You mad at his wife, Denise? What did she do to you?
GAUCHO. I don't like her. Okay? You have to know everything?

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1.5 The patterns of distribution of units in the communication of

The sentences are particularly illustrating a form of literal interpretation in the speeches of Pacheco, who is capable of relating his past experience to the present need to abandon destructive potentials at the great city. The previous experience dream is focused on the misconception that terrified him at Puerto-Rico when he went fishing at night. This skill of avoiding speech on the present topic is capable of convincing Gaucho to join the wedding party so that he might be pictured and later be able to send his pictures to his relatives. The non-native techniques of expression are illustrated in both the pragmatic level and the syntactic level. Pacheco is carefully communicating his points of view concerning two distinct cultures, his native one and that in New York....

PACHECO. (takes off his hat and wipes the inside of the brim with his handkerchief) When I finish taking care of my brother and sisters...all the good ones already married.

GAUCHO. I don't want no wife. I wanna go home. With mama!

PACHECO. I wish you could go home. (pause). The night your papa die, I promise him that you and Tito grow up to be somebody. And now your mama won't let go of that dream. It is like she is holding on to your papa. She cannot see what can happen to you in a city like this. I see...and I do not like it. (brightens up; cheerful tone; slaps GAUCHO on the knee) When I was a boy like you, all we do is fish. My father tells me - and I never forget - that nothing in the world is better than a fish you catch and you cook with a friend. It is true, Gaucho.

GAUCHO. Mama says if you eat a fish from the Hudson River you die.

PACHECO. That river is dirty and ugly. At home the fish are so clean they jump into the frying pan from the water and you can eat it like that.

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1.4 Faerch and Kasper (1983) analyse communication units and describe how they achieve the goals of discourse among non-native speakers of English. The strategies they use may be described as forms of paraphrasing for realizing information tasks. The eight

The initial conversation between Gaucho and his mother is correlated to the circumstances of each part of the play from beginning to end. It is clear that the communicated ideas give shape to the relationship of great care, protective efforts, love and politeness between both characters. These values are presented as a form of identifying the speakers to the audience. Gaucho and his mother are addressing each other but it is clear that the information components are basic units in the expressive representation of their lives. The personal deviations are introduced by the statements and the situational features place focus on the topic of Gaucho's attitude of deliberately detaching himself from the happy social gathering of his brother's wedding. The type of utterance demonstrates his point of view in the introductory state of affairs, and this is succeeded by the demonstration of his intentions for the future.

MAMA (patiently) You can sit outside on the steps. That is okay. Go.
I call you to eat.

GAUCHO. I don't wanna sit outside. I wanna go down to the park.
Just to see the guys.

MAMA (stern) No! You sit outside. I can look from the window. The
park is too far.

GAUCHO (disgusted) When I'm sixteen I'm gonna quit school and get
a job. I only got to stay in the house four more years. That's
all. Four years. (goes in his room, slams door)

MAMA . I do not know what do do. A baby. I want him to be happy
but I am afraid.

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1.3 The simple form of organization is illustrated by the types of sentences which denote many elisions. Banfield (1982) discusses the performative utterances and their effects of achieving the portrayal of a shape to the situation in a text. The spoken words set circumstantial communication of ideas conveying information which is capable of filling a gap in the repertoire of all listeners.

GAUCHO > (unimpressed) I'll look at it later. (brightens) I wanna get to the candy store and get some more comics!

MAMA. (quite stern) No! No! You stay away from there. You be out here where I can see you.

GAUCHO. (goes back to the comic) I can't do nothing.

MAMA. (Less stern) Gaucho!

pp. 91-92.

The discourse segments of this initial scene correlates the events to the inferred meanings. The social situation sets specific expectations which are not realized by Gaucho. The purpose of his utterance is to reveal his situation in the family in an implied manner. This is indicated by his usage of the pronoun "I" as the subject of almost all his sentences. His point of view denotes his personal values. He is particularly stopped from leading a social life in his neighbourhood. His mother refuses his simple demands of going to buy comics and explains to him that she wants him to stay where she can see him all the time.

The audience's approach to this initial scene is expected to be an eager inquiry to reveal the causes of these protective measures. The discourse operates in a particular social frame which is being expanded by the event of a marriage between members of two social groups. The potential consequences overshadow the activities in progress. Gaucho refuses to join the group at present and his choice of words indicates his relation to the local situation. At the same time he is trying hard to be polite and focus his speech on his own interests. However his reactions to his mother's demands compel the audience to expand their interpretations to include potential cultural information.

Ex.: I'll be there in a little while.
I wanna read these
I just bought 'em.

Juan. (to GAUCHO) Fish is good, hijo, but pastelles is pastelles.
(They enter building and set darkens.)

pp 101-102.

1.2 The pragmatic analysis is based on the fact that the speakers are residing at the present in the English speaking society but their first language is Spanish. Thus they belong to a foreign group in the large city of New York whose means of understanding and inference must be different from those of the native speakers. The initial encounter is focused on the behaviour of each member in the family during a wedding party. The patterns of speech acts in the discourse present the peculiar performance and the goals which the audience are expected to infer. Based on cultural information, the appropriate behaviour of the groom's brother is to attend the party. But Gaucho is introduced as sitting at the door step and refusing to enter the family home and join his brother's wedding party. Candlin (1981) discusses the cultural concepts of minority groups when they speak of their own interpretations of events. The semantic components are assumed as a result of background information.

MAMA. (Sticks her head out of the window. Her hair is done up with artificial flowers and the lipstick fresh.) Gaucho, (pleads) Por favor. Vamos. Come in the house, say hello to everybody. Tito and Denise are goin to cut the cake and I want to take your picture to send to the family. (sighs) Vamos, hijo. (pleads) This is your brother's wedding day.

GAUCHO. (brooding) I'll be there in a little while, I wanna read these, I just bought 'em.

MAMA. (implores) Your new clothes... you get them all dirty. Why you have to sit out there? You should be in here with your brother.

GAUCHO. (a bit hurt) I'm not bothering anybody out here.

MAMA. (big smile) Senora Cabrera made some pastelles and wait till you see the cake! It is bigger than you.

contextual factors are mainly grammatical and pragmatic in a bicultural output which is concentrated within the range of familiar vocabulary. The forms of discourse interaction require predominant intention of communicating ideas.

The linguistic relations expressed in the discourse of Gaucho denote the effects of the Spanish language on all the speakers whenever they translate their mental concepts, prediction and expectations. The mother and the uncle actually use Spanish words while other characters do not practice the mixing of languages. They belong to the generation which spent a long time far from the English speaking society.

SENORA CABRERA (gestures toward the phone) Llama. Tito will help. Call him.

MAMA (gets up; walks to phone) Si. (big sigh) It is time.

SENORA CABRERA. I sit here and fix my beans. Guillermo with the beans. Ugh! (makes a face)

MAMA. (dials the phone) Hello? Denise? This is Caridad, Tito's mama. How you, Denise? You feel good? (nods) Good. Good. The first baby is not very easy. Then....then it is like nothing. Soon it will be finished and everybody be happy. And... (pause) Oh. Okay. Denise, why I call is I want to talk to Tito. I only have to talk to him one minute. I talk fast. (appears distressed) What? Que?

SENORA CABRERA. (yells to her) You tell that woman to get him now!

MAMA. (ignores her friend) No, Denise, I do not know. I no talk to Tito many weeks. He call one night to say he come for his boxes. I keep them in the closet. But Tito does not come. He does not call. I don't see him.

SENORA CABRERA. (cups her hand and yells) You are the mother! Not that one!

MAMA (waves her friend off) Ya basta! Mujer!

SENORA CABRERA. Now, you two are coming in. (said very camp, going for laughs) Que pasa con ustedes? Se pasan todo el dia sientos afuera y ahora que estamos comiendo quieren entrar? No. Stay outside. I eat the food. (to GAUCHO) All day your mother calls you. (to PACHECO) And you! You are worse than him because you are an old man.

PACHECO. That is true, Senora Cabrera, but even this old nose (touches his nose) can smell the best pastelles from here to San

Part I

1.1 The realization of the play "Gaúcho" is based on the coordinated efforts of a family to save one of its promising young men. Part I is a pragmatic analysis of the discourse segments which reveal the speakers' intentions and values as foreigners living in New York at the present time. Kinneavy (1971) stresses the relations between semantics and the communication of personal ideas. The individuals' speeches refer to their personal concepts of life situations around them. The reflection of the universe in the text is effective on two levels because it affects the writer as he correlates human traits and the readers who are provided with a significant schemata of motives and incidents.

The initial discourse sets focus on the activities and attitude of Gaúcho. This is to direct the readers' attention to the process of generating the contextual units. Elbow (1986) discusses the writing techniques which enable an author to create varied characters in each discourse. The speakers differ in expressing their ideas and their abilities of understanding. Nevertheless it is the author's choice of the words, syntactic structures, ideas and particular links which relate the construction items in a specific order.

The patterns of expression are analyzed in a statistics procedure according to their positions in discourse. The types of sentences used by the speakers are described and related to their constituents' characteristics. The choice of modifiers and word order connect the form to the Hispanic origin of the speakers and therefore the specific variety is marked by the structure of the sentences. The outstanding features of expression are extended over the various levels of linguistic schemata of conveying meanings in discourse. The



THE ORGANIZATION OF CORRELATED FACTORS IN GAUCHO

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Introduction

The factors of the play "Gauchó" are organized to communicate a dream concept. The construction of the family situation realizes a framework for escape from the United States to a less developed country. Correlation techniques bind together the dream concept which is expressed by members of two generations. This research investigates the organization of the linguistic components which convey the dream of a return to nature's saving powers.

The analysis of the discourse in Part I is based on the description of the speech acts which denote the speakers' observations of a problematic situation. Part II is a demonstration of the communicated dream which is an escape from the polluted environment of the metropolitan city to the secluded and simple countryside. Part III is concentrated on the factors of typical expressive segments which characterize the dramatic structure. Their correlation is based on discourse units, speech acts, topic succession, turn taking and the expression of personal concepts. The conclusion is a description of the textual structure of the persuasive argumentative discourse which portrays the practical means of saving the members of the young generation.