

MASTER IN ENGLISH LINGUISTICS: NEW APPLICATIONS AND  
INTERNATIONAL COMMUNICATION



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# **SILENCES AND OVERLAPS: NOT MERE EXCEPTIONS TO TURN-TAKING**

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## RESUMEN

Este Trabajo de fin de Máster, amplia la investigación desarrollada en el Trabajo de fin de Grado, *Cognitive and Pragmatic Motivation of Turn Taking* (Minculescu, 2016) que presenta un estudio del manejo de los turnos de habla desde el punto de vista de la Semántica de Marcos, centrándose especialmente en los silencios y encabalgamientos. Al considerarse fundamental la presentación del marco teórico para el entendimiento del análisis, el trabajo comienza con la explicación de las dos teorías utilizadas para el desarrollo de esta investigación: Análisis de la Conversación, que engloba el manejo de los turnos de habla y Semántica de Marcos, que es una rama de la Lingüística Cognitiva. Según el sistema de manejo de turnos tanto los silencios como los encabalgamientos son excepciones que no siguen el patrón del sistema de turnos. Los encabalgamientos ocurren cuando los dos participantes de una conversación hablan al mismo tiempo, mientras que los silencios ocurren cuando ninguno de ellos lo hace en absoluto. Tras haber demostrado en el anterior estudio que la Semántica de Marcos ayuda a entender el significado de los silencios y encabalgamientos en las conversaciones y además, haber categorizado los diferentes ejemplos según su motivación, en esta investigación el análisis pasa a contar con nuevos objetivos. En primer lugar, con el propósito de averiguar si es cierta la hipótesis de que estos fenómenos lingüísticos son más propensos a surgir cuando ciertos esquemas se activan, se estudia la frecuencia de los esquemas en los más de cien ejemplos que forman el corpus. Un esquema es “cualquier sistema de conceptos, relacionados de tal manera que para entender a cualquiera de ellos, es necesario entender toda la estructura de las que forman parte” (Fillmore, 2006: 373); por ejemplo para entender el significado de las palabras: *comprar*, *vender*, *pagar* o *gastar* es necesario activar el esquema de ACTIVIDAD COMERCIAL (Evans & Green 2006: 225). En segundo lugar, con la

intención de determinar si la segunda hipótesis, según la cual ciertas categorías son más frecuentes que otras, es real, se analiza la frecuencia de cada una de las categorías. Por último, con el objetivo de responder a la pregunta sobre la importancia del sexo de los interlocutores en la aparición de los silencios y encabalgamientos, se detalla la frecuencia con la que ambos géneros producen estos fenómenos.

Para alcanzar todos estos objetivos diseñamos un corpus de estudio y seguimos una metodología específica para su análisis. Las fuentes utilizadas para obtener los ejemplos que forman el corpus son cuatro series de televisión americanas: *Friends*, *Gossip Girl*, *Castle* y *Anatomía de Grey*. Cada una de las series presenta argumentos diferentes, desde relaciones de amistad, a relaciones familiares, pasando por acciones desarrolladas en un hospital o en una comisaría; aportando esta variedad verosimilitud a estudio. Un total de aproximadamente 50 horas se dedican a la visualización de las series mencionadas en búsqueda de fragmentos de conversación que contienen silencios y encabalgamientos. Una vez hallados, los ejemplos se transcriben y a cada uno de ellos se les proporciona un contexto. Acto seguido, se les asigna el esquema que los engloba. El siguiente paso es, determinar cuáles son los esquemas más frecuentes y realizar una explicación detallada de cada uno de los fragmentos de conversación que comparten esquema, para así poder analizar las similitudes y posibles diferencias. Además, se investiga si la frecuencia es lo suficientemente significativa como para poder afirmar que ciertos esquemas se muestran favorables a la aparición de silencios y encabalgamientos. Tras finalizar el análisis desde el punto de vista de la Semántica de Marcos, se categorizan los ejemplos según la motivación que hay detrás de los fenómenos lingüísticos bajo estudio; se determina la frecuencia de cada categoría; y se proporciona un ejemplo característico de cada categoría (los demás pudiendo ser encontrados en el Anexo 1).

Varias conclusiones pueden alcanzarse basándonos en el análisis del corpus. En primer lugar, se comprueba que los silencios y encabalgamientos tienen más posibilidades de aparecer cuando los participantes activan ciertos esquemas. En segundo lugar, se demuestra que algunas categorías son muy frecuentes, mientras que otras solo presentan casos excepcionales. Por último, se proponen varias áreas de investigación para futuros estudios relacionados con estos fenómenos, proporcionando algunos datos sobre como el sexo de los interlocutores puede influir en su aparición.

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## 1. Introduction.

“A pause in the wrong place, an intonation misunderstood, and a whole conversation went awry” wrote E. M. Forster. Conversation is the most recurrent means of interaction and its structure is of tremendous importance for discourse studies. A significant component of conversation is *turn-taking*, which implies interlocutors’ tendency of speaking in orderly turns. Nevertheless, what happens when alternatives to the standard conversational organization, such as silences and overlaps, are used? This investigation focuses on these linguistic phenomena.

According to *Frame Semantics* human beings possess a *mental framework* which makes use of our previous world knowledge in order to master new information (Renkema 2004:231). Deborah Tannen (1995) states that speakers need to activate the appropriate *frames* in order to understand each other while maintaining a conversation. Despite configuring a section of *interactive frames*, Tannen does not include turn-taking mechanisms within this category.

The existence of silences and overlaps is confirmed by scholars (Mey, 1993; Yule 1994; Renkema 2004) but their effect in conversation is not clarified. In order to explain the meaning of, and motivation, behind silences and overlaps I developed a study in 2016 under the supervision of Professor Ruiz de Mendoza (see 2.3). A corpus of real language silences and overlaps (obtained from the American sitcom *Friends*) was analyzed according to the theoretical postulates of *Frame Semantics*, demonstrating that they can only be correctly understood if speakers activate the correct semantic frame. Moreover, the examples were organized in different categories according to the reason for their presence in the conversation.

The main aim of the present investigation is to develop the ideas presented in Minculescu (2016) by analyzing the frequency of frames, in order to prove the following hypotheses:

- a) Silences and overlaps are more likely to appear when certain frames are activated.
- b) Some categories of silences and overlaps are more frequent than others.

Furthermore, the subsequent question will be addressed:

- a) Are the same frames activated in silences and in overlaps?

The sources of the above mentioned corpus are the American TV series: *Friends*, *Castle*, *Gossip girl* and *Grey`s Anatomy*.

With these objectives in mind, section 2 presents a summary of the two theoretical frameworks used in this study – *The Turn-Taking Model* and *Frame Semantics* and the main findings of the previously developed investigation. Section 3 provides a description of the corpus and explains the criteria used for its selection. Section 4 is concerned with the methodology used to develop the research. Section 5 focuses on the most frequent and on the most significant frames. Section 6 is devoted to the classification and frequency of the different examples. Finally, in section 7 conclusions based on this investigation are drawn and areas for further investigation are presented, focusing on the variable of gender.

## 2. Theoretical Framework

Conversation Analysis and Cognitive Linguistics investigate language production and linguistic interactions from diverse, but compatible perspectives so, as they are considered to be key theories for a better understanding of the hidden aspects of conversation both have been chosen as theoretical frameworks for the present research. Section 2.1 describes the Turn-taking model, section 2.2 offers a detailed description of the Frame Semantics theory and section 2.3 explains how the two theories together are used for a better understanding of silences and overlaps in conversation.

### 2.1 The Turn-Taking Model

Jacob Mey (1993) affirms that pragmatics analyzes language from both the *micropragmatic* and the *macropragmatic* points of view. The former focuses on the minor units of the language, and the latter amplifies the field of study by considering factors that are not “explicitly expressed” (May, 1993: 181) in the text, but which are still significant and relevant for its correct understanding. The aim of Conversation Analysis is, therefore, to examine the out-of-sight aspects of spoken interaction.

Conversation Analysis is used to analyze all types of real life conversations. According to Mey (1993:215), in the late fifties and early sixties ethnomethodologists found out that conversational rules are related to the rules followed in other social interactions, rather than to linguistic ones; these rules belong to society, not to language. This finding has largely influenced the analysis of the organization and structure of conversation (Mey, 1993: 215).

Conversation happens when people use language together and, according to Yule, its basic structure is “*I speak- you speak- I speak- you speak*” (1996:71). This

structure ignores some components, from the point of view of pragmatics, but even if not all the interactions follow the same pattern, Renkema affirms that turn-taking is required without exception (2004:163).

Harvey Sacks, Emanuel Schegloff and Gail Jefferson (1974) have developed the *management of the conversational turn*. According to them, the basic unit of conversation is the *turn*. As a rule, when having a conversation, people do not speak simultaneously; they wait for their *turn to speak*. When an interlocutor has the right to speak he controls the *floor*.

Jacob Mey (1993:217) explains that in order to turn the conversation's floor, speakers use the *turn-taking mechanism*. Firstly, when the speaker makes a pause, or he has nothing else to say, a *natural brake* is produced. By means of these change-of-turn points, the right to speak passes directly to the next speaker. These are called *transition relevance points* (TRP) (1993:217).

The speaker holding the floor can choose who to give the right to speak to directly or can leave the floor open to whoever wants to participate after him (Renkema 2004: 163). The speaker also has the capacity of creating an *unnatural break* by ignoring a natural TRP at the end of a sentence, allowing him to continue (Mey 1993:217).

George Yule understands that the TRP can be applied both in conversations in which speakers seem to be in competition and also in conversations in which speakers cooperate and share the floor (1996:72).

Jacob Mey (1993:218) states that there is a regular component in conversation. So, most of the time, conversation consists of two or more participants taking turns,

with only one of them speaking at any time; but the points of transition do not always follow the explained turn-taking mechanism.

The first thing to take into account is that *non-floor-holders* do not simply stay silent during the speaker's intervention (Mey 1993:217). The speaker expects listeners to manifest their interest (Yule 1996: 75). According to Yule (1996:75), "head nods, smiles, other facial expressions and gestures" show engagement, but for this author the clearest way of demonstrating attention is the use of the so called *backchannel* signals (such as "uh-uh", "yeah", "mmm", "I see", "right"... ) (Yule 1996: 75). Thanks to this phenomenon of back-channeling, the speaker knows that his message is being received and that the listener is following him.

Other kinds of transitions that do not follow the turn-taking mechanism are those with significant *overlaps* (Yule 1996). Overlaps occur when both conversational participants try to speak at once; the result is normally an awkward moment that indicates strangeness, but it can also mean that the speakers have a close relationship and they are just expressing similar opinions at the same time (Yule 1996:72).

Long pauses, yet another special transition point, should become TRPs but instead they become *silences* (Yule 1996:72). If both speakers have ended their turn, then the silence is not attributed to any of them, but if the one who is supposed to take the turn ignores it, the silence is attributed to him (Yule, 1996:73). Scholars coincide, in most part, with their explanations regarding pauses, but they do not make clear what their real meaning is in the context of conversation.

Mention has to be made of the fact that gender might have an influence on the turn-taking process. According to Hirsch (1989), men tend to hold the floor while having a conversation with a woman.

Leaving aside the special cases of turn-taking, the organization of a conversation follows a systematic order of turns, which are called *adjacency pairs* (Mey 1993:243; Yule 1996:77; Renkema 2004:166). According to Mey, two participants are needed in order for a conversation to occur (1993:243). The first speaker produces the *first part* of the adjacency pair, and the second, the *second part* (Mey, 1993:243; Yule 1996:77). The utterance produced in the first part always creates expectation causing the second part to be highly significant (Renkema 2004:167). Some examples of adjacency pairs are the *question-answer*, *thanking-response*, *request-accept* and *greeting-greeting* sequences (Mey, 1993:243; Yule 1996:77). It is fundamental to understand that coherence has a basic role in conversation and “pragmatic presuppositions” are as coherent as adjacency pairs (Mey 1996: 249).

According to Schegloff (2007), there are three more important concepts that should be taken into account when dealing with turn taking. The first one is called *pre-sequence*; this happens when the answer we give to a question shows our interest on what comes next (e.g. *Guess what? / What?*) (Khoddamy & Lashkarian 2015: 60). The second one is the *preference organization* (Khoddamy & Lashkarian 2015: 60); we always prefer an acceptance to a refusal. The last key notion is that of the *repair*, which makes reference to the rectification of errors (Khoddamy & Lashkarian 2015: 60).

## 2.2 Frame Semantics (Cognitive Linguistics)

Cognitive Linguistics states that linguistic meaning is based on usage and that it is not independent from other forms of knowledge; this means that language is not autonomous but related to our other cognitive capacities (Croft & D. Cruse 2004: 2). Frame Semantics is a branch of Cognitive Linguistics that understands linguistic meaning as an indication of conceptual structure (Croft & D. Cruse 2004). According to

Croft and Cruse, “words denote concepts” (2004: 7) and some of those concepts can be linked. The concept of *restaurant*, for example, is linked to that of *waiter*, *eating* or *bill* (2004:7).

The term ‘frame’ was used for the first time in the field of artificial intelligence. Marvin Minsky (1974) affirms that a frame is an artificial intelligence data structure applied in order to represent a stereotyped situation. This idea was later on adopted by linguists and according to Frederic Barlett all human beings possess a *mental framework* (seen in Renkema 2004:231. Our mental framework uses the knowledge we already have in order to assimilate new information (Renkema 2004:231). While processing the information they receive in a conversation, a listener needs to make suppositions and the knowledge they already have in mind plays a fundamental role in the understanding of that information (Renkema, 2004: 233).

Scholars have developed different theories in order to explain the functioning of mental frameworks. While, for example, Barlett has coined the term *schema* (Tannen 1995) to allude to knowledge structures, Langacker has preferred to refer to them as *domains* (Evans and Green 2006), and Charles Fillmore has chosen to name them *frames* (Fillmore 2006). *Scripts* (Schank & Abelson 1977) and *scenarios* (Sanford & Garrod 1998) are other widely accepted terms that also refer to knowledge systems. However, despite slight differences, the basis of all these theories is the same.

According to Fillmore (2006: 373), a frame is “any system of concepts related in such a way that to understand any one of them you have to understand the whole structure in which it fits”. For example, in order to understand and establish a relationship between the words *buy*, *sell*, *pay*, *spend*, *goods*, *buyer*, *seller* and *money*, we need to activate the COMERCIAL EVENT frame (Evans & Green 2006: 225), a frame

which, according to Fillmore (2006: 379), is evoked by all these words. Without activating this semantic frame, none of the words would be correctly perceived. The role of a frame is to define entities and to set relationships between them (Evans & Green 2006: 222)

Domains are defined by Langacker as “necessarily cognitive entities: mental experiences, representational spaces, concepts, or conceptual complexes” (1987: 147). A domain provides the background information we need in order to understand a concept; for example, concepts such as hot and cold cannot be understood out of the TEMPERATURE domain (Evans & Green 2006: 230). According to Taylor (1995) the theory of frames and the theory of domains complement each other.

A script consists of knowledge about the behavior someone is supposed to have in a specific situation (Renkema, 2004: 237). For example, in relation to the RESTAURANT script, a client is expected to pay. A scenario includes our knowledge regarding the order in which actions should take place (Taylor 1995), for example, as far as the dentist scenario is concerned, we may expect the following order of events: first you get an appointment, then you go to the dentist and you wait for your turn in the waiting room, after that the dentist provides a solution to your problems and, finally, you pay.

The terminology used in this field can be disorienting since scholars have chosen different terms to refer to the same concept. In order to avoid confusion, in this essay, the term ‘frame’ is going to be used as a synonym of knowledge structure.

It is important to take into account the fact that frames are connected and that going from one frame to another is remarkably common. *Frame shifting*, as explained by Deborah Tannen (1995), implies moving from one frame to another. For example, a

pediatrician who was at first using the SOCIAL ENCOUNTER frame changes it for the EXAMINATION OF A PATIENT frame and finally for the DISCUSSION WITH A PATIENT'S MOTHER frame (Tannen 1995: 65). Apart from frame shifting, the term *frame highlighting* could be added to this field. Croft (1993) introduces the idea of *domain highlighting* within the field of metonymies. In *Let's drink one more glass*, the container *glass* stands for its content *wine*, and according to Ruiz de Mendoza (2014: 41), this container-content highlighting process is key for the understanding of the metonymy. The same highlighting pattern is followed within the frames field, for example we can highlight the SALES frame within the COMERCIAL EVENT frame.

Frames are also fundamental in interaction; Deborah Tannen (1995) calls them *interactive frames*. She explains that speakers and hearers cannot comprehend each other without indentifying the frames used during their conversations (1993: 58-59). Evans and Green (2006: 228) denominate this type of frame *speech event frame*. According to them, humans have speech frames for events like "academic lectures, newspaper reports or spoken conversations". Depending on the frame and the cultural aspects that affect that frame, interlocutors select different styles and registers (Evans and Green 2006: 228).

Frames are defined as dynamic (Frake, 1977) but it is not easy to explain how they work in interaction. Gumperz (1977) affirms that in many occasions speakers use paralinguistic and prosodic features (rhythm, intonation, pitch...) to signal the frame they have activated. Gumperz (1977) proves through a new method of investigation that in cross-cultural situations those features might fail and a breakdown of communication might be produced. The fact that frames are dynamic and they can be interpreted differently by speakers may lead to the production of silences and overlaps.

### 2.3. Cognitive motivation of silences and overlaps

In my bachelor's degree final project, *Cognitive and Pragmatic Motivation of Turn Taking* (Minculescu, 2016), I investigate the cognitive motivation of silences and overlaps under the supervision of Professor Ruiz de Mendoza. Frame semantics is the best way of explaining their real meaning in the context of conversation. The basic structure of a conversation, “*I speak- you speak- I speak- you speak*”, is not followed by interlocutors as frequently as imagined; on countless occasions speakers do not wait for TRPs to participate in the conversation, and on other occasions they ignore them, the outcome being a higher number of silences and overlaps than expected. Without activating the pertinent semantic frame, none of the silences or overlaps could be correctly perceived; it is proved through the analysis of a significant corpus of silences and overlaps that there is a specific motivation behind all of them, which can only be understood if the correct frame is identified and the participants make use of their world knowledge, as it can be observed in the following examples:

Monica is mad at her friend Rachel. The reason is that Rachel has kissed Monica's brother on Monica's engagement day.

Rachel: Honey, Monica, this is ridiculous! // Look-

Monica: No-no, I-I really don't want to  
talk about it! *I don't!*

(*Friends*, s.7, ep. 1)<sup>1</sup>

The main frames in this conversation are FRIENDSHIP and ENGAGEMENT. The whole scenario is wrapped in the ENGAGEMENT frame, which contains a bride and a groom to be, an engagement ring and friends celebrating the good news. This frame is suddenly shifted by the FRIENDSHIP frame which encompasses different subframes, such as SHARING SECRETS, GOSSIPING, SUPPORTING, HELPING or DISAPPOINTMENT. Thanks to our

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<sup>1</sup> Example code (TV series, season X, episode X)

world knowledge, we know that the bride to be is the most important person on her engagement day. In this case, Rachel has disappointed her friend Monica because she stole the spotlight on her friend's important day; the DISAPPOINTMENT subframe is highlighted. The overlap in this conversation is produced when Rachel tries to explain to Monica what happened, but Monica does not want to listen. World knowledge tells us that when people are disappointed they may not want to talk to those who have displeased them. Both interlocutors activate the DISAPPOINTMENT frame and that is the reason why they are able to understand the meaning of the overlap.

In the next example, Monica used to be in a relationship with Tim's father some years before. Tim and Monica just kissed each other for the first time.

Tim: No-no really, was-was that not okay?=-

Monica: =No-no-no that was good, it was, that was uh: that was a goo::d kiss=

Tim: =Oh my God! It didn't remind you//of-

Monica: Don't say it!

Tim: No, but it did! Didn't it?

(*Friends*, s. 4, ep. 9)

The main frame in this situation is KISSING. This frame contains diverse subframes such as ATTRACTION, ROMANTICISM, AFFINITY or DISCOMFORT. In this case, the DISCOMFORT subframe is highlighted. After the kiss, the two interlocutors are feeling uncomfortable because Tim's kiss reminds Monica of his father. World knowledge tells us that when people feel embarrassed they do not want to talk about what makes them feel that way. Monica (non-floor-holder) activates the DISCOMFORT frame and she interrupts Tim (floor-holder) on purpose. Without activating the right frame it would be impossible to understand the sudden overlap produced in this conversation.

In the next example, Ross and Emily are getting married. Rachel is Ross's ex-girlfriend.

Minister: Now Ross, repeat after me. I Ross...

Ross: I Ross...

Minister: Take thee, Emily...

Ross: Take thee, Rachel

(4)

Ross: *Emily*

(2.5)

Ross: Emily

Minister: Uhh...Shall I go on?

(3)

Emily: Yes, yes, do go on.

(*Friends*, s. 5, ep. 1)

This interaction can be analyzed in terms of a WEDDING script. Our world knowledge tells us that grooms and the brides are supposed to say the name of the person they wish to marry during their wedding ceremony. In this example, the groom fails to correctly complete his part. Ross's mistake provokes a general silence as a result of everyone's astonishment. After four seconds of uncomfortable silence, Ross says the correct name. The guests are still shocked and after another embarrassing silence Ross has to repeat the correct name. Finally, when the minister asks the bride if the wedding should continue she provokes another three-second pause. She needs more time to assimilate what just happened and to decide if she wants to go on with the wedding. All the silences are extremely meaningful; they are the consequence of the unfulfillment of the script.

In the following example, Ross and Rachel have a daughter in common but they are not a couple. Rachel goes out for a dinner with Phoebe and Phoebe asks her boyfriend, Mike, to spend the evening with Ross. Mike and Ross do not know each other very well and they do not have anything in common.

### First part

Ross: So, welcome!

Mike: I've got beer.

Ross: I've got bottled breast milk.

(3.0)

Mike: A:::h, Why don't we start with the beer?

Ross: Okay

(4.0)

Ross: So, Phoebe tells me you (.) e:r, play the piano?

Mike: Yeah?

Ross: You- you know? I used to play the keyboards in college

Mike: Yah, do you have one here?

(2.0)

Ross: No

Mike: Okay

(10.0)

Ross: Erm- you know- , I'm divorced. Er-, Phoebe said you've been divorced.

Mike: Yeah- I'm sorry. I don't really like to talk about it

(4.0)

Ross: Yeah, e:::r, that's okay. We'll talk about something else.

(9.0)

Mike: So, you're a palaeontologist, right?=  
=

Ross: =Yeah.

Mike: My cousin's a palaeontologist.

Ross: Ah!

(5.0)

Ross: Well, he and I would probably have a lot to talk about.

(*Friends*, s. 9, ep. 9)

Second part: Mike had left but Phoebe called him and asked him to go back and spend some more time with Ross.

Mike: Hey, buddy!

(3.0)

Ross: Hi!

Mike: Can I come back in?

Ross: W-Why?

Mike: Well-, I was just thinking of how much more we have to talk about.

(3.0)

Ross: But, you left!

(*Friends*, s. 9, ep. 9)

This example is an extreme case of pause in conversation. There are pauses from two to ten seconds, which is exaggerated in a normal context. What is clear is that each one of them is meaningful. The pauses communicate much more than the utterances. They reflect how bored both interlocutors are.

This interaction can be discussed in terms of its scenario, and the scenario would be VISITING SOMEONE'S HOME. At first, the visit seems to follow the normal pattern; there is a guest and a visitor. The guest (Ross) invites the visitor (Mike) to come in, and the visitor has brought beer. Our world knowledge tells us that as visitors, we should bring something to our host, and drinks are a common option. The next steps would be to maintain an interesting conversation, to have dinner and to leave. What happens in this case is that the two interlocutors are not able to have a conversation. On top of that, after leaving, the visitor (Mike) comes back, which is shocking because he fails to fulfill the script. The unfamiliar relationship between them makes the whole situation uncomfortable for both of them, resulting in long silences. It is very interesting to observe how each one of the pauses in this conversation needs a repair strategy. Both interlocutors are aware of the fact that they should be maintaining a conversation. They feel the pressure of having to say something; they must break the silences at all cost.

The causes for the existence of overlaps and silences are several and they can be categorized according to their motivation. Both overlaps and silences can occur because the relationship between the interlocutors is too close or too distant, or because the circumstances are too emotional or too violent. Silences, which are normally related to uncomfortable situations, can be caused by surprise, emotion or simply because the non-floor-holder needs some time to think of a proper answer. There have been identified three categories of overlaps. The first one is called *communicative competition overlaps*; these are overlaps caused by interlocutors while striving to control the floor of the conversation. In this category both interlocutors are responsible for the existence of the overlaps. The second group is termed *concluding overlaps*; these are created by the non-floor-holder in order to stop the floor-holder's intervention with the final goal of concluding the conversation. The last category is *uncomfortable overlaps*; these are created accidentally by the interlocutors owing to the unfamiliar relationship between them. On the other hand, there have been identified four categories of silences. The first one is called *uncomfortable silences*; which are awkward silences which make interlocutors feel agitated, ashamed embarrassed or disquieted. The second category is *emotion silences*; these silences result from emotive events or facts. The third one is *surprise silences*: these silences motivated by unexpected and astonishing circumstances. Finally, the last ones are called *reflective silences*; these are provoked by interlocutors who need time to think of a response.

### 3. Corpus

As explained below, the corpus of examples for this study comes from four extensive sources, which are described in detail in section 3.1. The criteria followed when choosing this corpus are spelled out in section 3.2.

#### 3.1 *The Corpus: Selection and Description*

In order for the examples compiled in this study to be as close to real language as possible, the chosen sources are four different American TV series: *Friends*, *Castle*, *Gossip girl* and *Grey's Anatomy*.

*Friends* is one of the most popular TV shows of all times, and it presents the daily life of a group of friends (Rachel, Monica, Phoebe, Ross, Joey and Chandler). The main reason why this television series has been chosen for analysis is its resemblance to real life and its routine habit of presenting everyday life scenarios. The selected fragments of conversation (which have also been used for the previous investigation) belong to seasons 1, 4, 6, 7 and 8. In order to find examples of silences and overlaps most of the episodes of these seasons have been watched and analyzed.

*Castle* is a crime TV series in which Richard Castle, a well-known mystery novelist, finds inspiration for his novels in NYPD detective Kate Beckett while helping her investigate homicides. Other important characters are Kevin Ryan, Javier Esposito and Lanie Parish, who work with Kate Beckett, as well as Alexis Castle and Martha Rodgers who are Castle's daughter and mother, respectively. This TV series has been selected because it presents a very different range of circumstances, from conversations between agents solving a case, to familiar conversations. The examples of silences and overlaps belong to seasons 7 and 8.

*Gossip girl* is an American teen drama TV series which describes the life of a number of adolescents who live in Manhattan's Upper East Side. The main characters in this series are the teenagers Blair Waldorf, Chuck Bass, Serena Van Der Woodsen, Eric Van Der Woodsen, Dan Humphrey, Jenny Humphrey, Nate Archibald and their parents Lily Van Der Woodsen, Rufus Humphrey and Eleanor Waldorf. This TV series has been considered relevant because many adolescent experiences are presented and they can be considered universal. Silences and overlaps have been searched in episodes belonging to season 1.

*Grey's Anatomy* is an American medical TV series which presents the professional and personal lives of several surgeons. The most important characters are: Meredith Grey, Alex Karev, Jo Wilson, Miranda Bailey, Ben Warren, Jackson Avery, Arizona Robins, Owen Hunt, April Kepner, Andrew Deluca, Amelia Shepherd, Maggie Pierce, Richard Webber, Leah Murphy and Eliza Minnick. This TV series presents a different register as many of the situations are located in a hospital which provides a new perspective and extends registers where silences and overlaps can be found. The fragments of conversation belong to season 13.

### *3.2 Criteria for Corpus Selection*

This section contains the main criteria followed in the selection of the corpus. The purpose behind the creation of this corpus was to analyze the frequency of frames as well as the frequency of silences and overlaps in each category. In order to reach this objective, we deemed it necessary to collect as many representative examples as possible. The rationale behind this decision was that the bigger and diverse the corpus of data for analysis, the more reliable the ensuing conclusions would be. This is the reason why four very different TV series have been chosen, from which approximately 100

different examples could be extracted. The advantage of using TV series as an alternative to Corpus Linguistics, is the opportunity to have access to the audio-visual material, which is believed to be fundamental for this investigation as it provides the entire context. By contrast, many existing corpora nowadays do not provide the phonological transcription or audio-visual information of the texts.

The criteria for the selection of the examples were those of "availability", "representativeness", and "variety".

a) Availability. The corpus needed for this study was difficult to access; finding examples proved to be a laborious task. The only possible way to find data for the analysis was to watch episode after episode and note down those instances of silences or overlaps that were found. Interestingly, in some episodes several examples could be found while in others it proved impossible to find one single occurrence.

b) Representativeness. This has been another crucial point for the selection of the corpus. The overlaps and silences found needed to have different motivation so they could be categorized. The objective was to find several examples for each one of the groups.

c) Variety. It was fundamental to include as many frames as possible for the study to be varied. Since the TV series presented quite different scenarios, a wide range frames has been identified.

#### 4. Methodology

The method of analysis used in this study was conducive to inductive; individual examples were used in order to make broader generalizations. With that objective in mind, the subsequent steps were taken. First of all, the different episodes were viewed. In the case of *Friends* (which have been also used for the previous investigation), approximately 50 chapters belonging to seasons 1, 4, 6, 7 and 8 were watched. As each chapter lasts 24 minutes, about 20 hours were devoted to the sitcom viewing. Regarding *Castle*, 15 chapters belonging to seasons 7 and 8 were analyzed. Taking into account that each one of them lasts about 42 minutes, more than 10 hours were spent watching this TV series. As for *Gossip girl*, 15 episodes belonging to season 1 were watched, each one of them lasting 42 minutes which makes a total of 10 hours. Lastly, in the case of *Grey's Anatomy*, 15 episodes belonging to season 12 were watched, which also constitute more than 10 hours of viewing. A total of 50 (20 hours for the previous investigation and more than 30 hours exclusively for the current one) were devoted to TV series watching, without taking into account the number of scenes which were played repeatedly.

Once an example was identified, the next step was to transcribe it. Levinson's (1983:369-70) indications about transcription conventions have been followed, the most important ones being:

//	“point at which the current utterance is overlapped by that transcribed below”
(.)	“micropause”
(x)	“number of seconds in silences”
<i>italics</i>	“syllables stressed by amplitude, pitch and duration”
::	“lengthened syllables”
-	“glottal-stop self-ending marker”

- = = “latched utterances, with no gap”
- (( )) “used to specify some phenomenon that the transcriber does not want to wrestle with or some non-vocal action”
- () “uncertain passages of transcript”

Each fragment was watched several times. The aims were to determine the precise moment when silences or overlaps occurred, the tone of voice of the characters and the non-vocal actions. In the case of the silences, the task was even more demanding. When a pause was identified, its length was measured twice with the help of an electronic chronometer.

Once complete, the next step was to separate the pauses from the overlaps and to give each example a context. Moreover, each example was assigned its frame. The following step was to analyze the frequency of frames. Later on, the explanation of those examples which shared the same frame was developed, so their similarities and differences could be noted. After that, silences and overlaps were categorized according to their motivation (the full classification can be found in Appendix 1). The frequency of the categories was also studied and presented, each category being provided with an explanation and a typical example. Finally, the implications gender might have were examined.

## **5. Analysis of overlaps and silences in terms of Frame Semantics**

As explained in the theoretical background section, Frame semantics is considered to be the best way of explaining the real meaning of silences and overlaps in conversation. This section will present the most frequent frames, which have been found while analyzing the corpus. After explaining each example individually, a relation will be established between the frames and the influence they might have on the appearance of silences and overlaps.

### *5.1. Most frequent frames in overlaps and silences*

This subsection includes the most recurrent frames, as well as the pieces of conversation where they have been identified with an individual explanation. As the most frequent frames are the same in both, silences and overlaps, they are presented together.

#### *5.1.1 GIVING NEWS*

The dominant frame in the following pieces of conversation is GIVING NEWS, which includes someone giving the news and someone receiving it. Within the GIVING NEWS frame, the GIVING GOOD NEWS subframe, the GIVING BAD NEWS subframe or the GIVING SURPRISING NEWS subframe can be highlighted. Thanks to our world knowledge we are aware of the fact that people might be enthusiastic or impatient when sharing good news, tense or agitated when sharing bad news, and anxious or worried when giving surprising news. In all cases, silences and overlaps are understood to be normal behavior. From a total of 100 examples, 5 share the GIVING NEWS frame. One of them is an overlap example; 1 contains both, silences and overlaps; and 3 of them are examples of silences.

In the following example, Monica and Phoebe are having a coffee and reading the newspaper on the couch. Rachel and Joey arrive and they both want to share some good news with their friends. They try to do it at the same time.

Rachel : Oh! Hi you guys, oh my God! You'll never gonna believe happened to me today! I am sitting in my office // and-

Joey: You guys! You guys! You're not gonna believe what my agent just told //me!

Rachel: Joey! Kinda in the middle of a story here!

Joey: O:h, sorry. Sorry. You finish, go.

Rachel: Okay, so anyway I'm sittin' in my office and guess who walks i//n.

Joey: I'm gonna be on two TV shows!

*(Friends, s.7, ep. 4)*

The GIVING GOOD NEWS subframe is activated in this particular example. Rachel and Joey want to capture their friends' attention because they are anxious to communicate their news. The overlaps produced in this dialogue are proof of their excitement.

In the following example, Jenny is trying to be Blair's friend. They are both at Blair's home talking about Blair's relationship with Nate. As Jenny is more serious than usual, Blair suspects something is wrong.

Blair: Then tell me, what is it like?

(1.0)

Jenny: I don't want to hurt you.

Blair: How could you hurt me?

Jenny: Yesterday wasn't the first time I talked to Nate (1.0) at the ball (1.5), he told me he wasn't over Serena.

Blair: Why would he tell you that?

Jenny: Cause I was wearing her mask, and he thought I was her (2.5) he kissed me//

Blair: that's enough.  
(*Gossip Girl*, s 1, ep. 7)

In this case the GIVING BAD NEWS subframe is highlighted. Jenny is extremely nervous and tense because she knows her news are going to affect Blair; that is the reason why she produces so many silences. It is interesting to observe how the last silence before letting Blair know that her boyfriend has betrayed her is the longest one. This proves the increase of Jenny's anxiety. At the end of the conversation a frame shifting is produced and the main frame becomes RECEIVING BAD NEWS, at that point Blair interrupts Jenny, which is considered to be normal behavior in those circumstances.

In the next example, Vanessa is Dan's best friend and she knows that his mum, who has been gone for a while, has come back home. Serena is Dan's girlfriend and she is jealous of Vanessa. They are all at a party.

Vanessa: There's nothing like a little '80s hair metal to put a smile on your face.  
After the day you've had.

Serena: The-the day you've had? What-what kind of day have you had?

Vanessa: You didn't tell her?

Dan: No, not yet. Not yet. Um (1.0) it was kind of an odd day at the Humphrey

loft. Uh, actually, (1.5) Jenny brought my mom home.

(2.5)

Serena: Your mom's back?

(*Gossip girl*, s. 1, ep. 11)

In this situation the GIVING SURPRISING NEWS subframe is activated. Dan is aware of the fact that Serena is going to be disappointed at him and that makes him feel nervous. His nervousness is responsible for the first two silences. Before the last silence a frame shifting is produced and RECEIVING SURPRISING NEWS becomes the main frame. The

2.5 seconds are used by Serena in order to assimilate the information Dan has just gave to her.

In the next example, the group of friends is at a beach house. Joey and Chandler are sitting at the dinner table, Monica is looking in the fridge and Phoebe has just come in.

Phoebe: Well, umm, my mom's friend, Phoebe, is actually my *birth*  
mom.

(3.0)

Monica: Sweetie, what are you talking about?

(*Friends*, s. 4, ep. 1)

In this case, the GIVING SURPRISING NEWS subframe is highlighted. Phoebe's friends are extremely surprised and they do not know how to react. If Phoebe had not understood that the pause was a result of her friends' astonishment, she could have interpreted it as an unconcern or insensitivity.

In the following example, Castle hands his fiancée Kate Beckett a memory card that contains a video with shocking news.

Beckett: A memory card.

Castle: Yeah, there were three of them in three separate envelopes. One for Alexis,

one for my mother, and one for you.

Beckett: What's on it?

(5.0)

Castle: Watch.

(*Castle*, s. 7, ep. 2)

The GIVING SURPRISING NEWS subframe is highlighted in this piece of conversation. Castle is worried about the reaction his fiancée might have and he produces a 5 seconds pause. This proves that he is not prepared to give her the unexpected news.

All the examples presented in this section share the GIVING NEWS frame. The fact that it has been identified in different TV series and in very different situations with the same result means that this frame is likely to involve the presence of overlaps and silences.

### 5.1.2 RECEIVING NEWS

The RECEIVING NEWS frame is related to the previous one, but instead of focusing on the participant who gives the news, it focuses on the behavior of the participant who receives the news. Within the RECEIVING NEWS frame, the RECEIVING SURPRISING NEWS is usually highlighted. According to our world knowledge, a silence or interrupting the speaker are common reactions to shocking announcements. In 2 of the preceding examples (*Gossip Girl*, s. 1, ep. 7 and *Gossip girl*, s. 1, ep. 11), a frame shifting was produced and RECEIVING NEWS became the main frame, this is also the dominant frame in the following 5 examples (1 contains both, silences and overlaps; and 4 of them are silence examples).

In the next example, Rachel is visiting Ross because she has to give him some news. They used to be a couple.

Rachel: Ok. You know what- Can I talk now?

Ross: Sure.

Rachel: Ok.

(5.0)

Rachel: I´m pregnant.

(6.0)

Rachel: Ross!

(4.0)

Rachel: Whenever you´re ready.

(6.0)

Rachel: And you are the father by the way. But you-

(*Friends*, s.8, ep. 3)

In this case, the RECEIVING UNEXPECTED NEWS subframe is highlighted. Rachel creates four transition points, Ross does not take the turn but his muteness does not mean that he does not communicate anything. Ross has just learned that he is going to be a father, something he was completely unprepared for, so Rachel decides to give him time to assimilate the information.

In the following example, an unidentified prisoner has been found dead. Beckett and Ryan are two of the police officers who investigate his murder.

Beckett: You run his prints?

Ryan: Yeah. So far nothing.

(1.0)

Beckett: *Nothing?* The guy's a convicted felon. His fingerprints are on file.

Ryan: Yeah.

(*Castle*, s. 8, ep. 14)

In this context the main subframe RECEIVING SHOCKING NEW. Beckett does not understand how the prints of a prisoner cannot be identified and uses the silence to assimilate the surprising information.

In the next example, Chandler has found out that her sister needed a new kidney and she wanted to become a donor. Dr. Grey has the results of the compatibility test.

Grey: Chandler, you cannot be a donor for your sister.

Chandler: I can't?

Grey: Because you're pregnant.

(1.5)

Chandler: Wha-Wha- Are are you serious?

(*Grey's Anatomy*, s. 13, ep. 13)

RECEIVING SURPRISING NEWS is the main subframe in this interaction. Chandler has just found out that she is pregnant and she creates a 1.5 second pause. Thanks to her world

knowledge, Grey is aware of the fact that Chandler needs that time to assimilate the unexpected information.

In the next example, Leah Murphy used to work at the hospital is now she is back. She had an affair with Dr. Robbins.

Robbins: I didn't even know we got a new resident.

Maggie: Yeah, Webber just hired her. Dr .Robbins, this is//

Robbins: Murphy!

Murphy: Dr. Robbins.

Robbins: Hi.

Maggie: You guys know each other?

Murphy: Um Yes.

Robbins: Leah D-D-Dr. Murphy used to-

(3.0)

Murphy: I used to work here.

(*Grey's Anatomy*, s.13, ep. 5)

As in the previous case, RECEIVING SURPRISING NEWS is the highlighted subframe. Dr. Robbins did not expect to see Murphy and she is completely shocked. It is interesting to observe how Murphy, who knows that Dr. Robbins has activated the RECEIVING SURPRISING NEWS frame, decides to interrupt the uncomfortable 3 seconds pause she has created. Meanwhile, Dr. Maggie, who is not aware of the situation, does not understand Dr. Robbins silence. This proves how fundamental is to activate the correct semantic frame in order to understand the meaning of each silence.

In the next piece of conversation the main characters are Alex and Jo, who used to have a relationship. Jo has been hiding her old marriage because she was abused by her husband. Alex did not know about it and he did not understand why Jo rejected his proposal.

Alex: Hey.

Jo: I'm married.

(3)

Alex: What?

Jo: I'm married.

(*Grey's Anatomy*, s. 13, ep. 7)

RECEIVING SURPRISING NEWS is the subframe activated in this example. As a consequence of his shock Alex creates a 3 seconds pause. Thanks to world knowledge, Jo is completely aware of the situation and understands that Alex needs that time to reflect.

The aforementioned examples share the RECEIVING NEWS frame, even though they belong to distinct TV series and they appear in a variety of circumstances. This verifies the idea of silences and overlaps being considered normal behavior when the RECEIVING NEWS frame is activated.

### 5.1.3 COMPANIONSHIP

The frame activated the following interactions is COMPANIONSHIP and it includes colleagues having a professional relationship. According to our world knowledge, colleagues are supposed to be politically correct. However, due to the number of hours we spend with our colleagues, jokes, differences of opinion or agitation may arise. Within the COMPANIONSHIP frame, many subframes such as FIRING or ANNOYANCE can be found. Six examples belong to this category, 1 is a silence example and the rest are overlaps examples.

In the next example, Esposito, Beckett and Lanie at a crime scene investigating a murder. Beckett and Lanie are already there when Esposito comes in.

Esposito: Howdy.

Beckett: *Howdy?*

Esposito: Yeah, um, "yo" is getting played out, so I thought I'd try something new.

Becket: You might want to keep trying, 'cause "howdy" is just//

Lanie:

Wrong.

(*Castle*, s. 8, ep. 11)

The relationship between the participants in this interaction is very close, they are colleagues and they spend many hours together which means they have all activated the COMPANIONSHIP frame. The overlap produced by Lanie is understood by both Beckett and Esposito as part of an amusing situation.

In the next example, Beckett and Lanie are at a crime scene investigating a murder.

Beckett: I'm gonna head off to Russia and talk to the next of kin//

Lanie: Russia?

What?

Beckett: Uh, legally, a consulate is considered foreign territory, so yeah.

(*Castle*, s.8, ep. 11)

As a result of her surprise Lanie creates an overlap which is included in the COMPANIONSHIP frame. In the same way as in the previous example, the relationship between the colleagues is close enough for an interruption to be accepted as normal behavior. In this case, the participants were talking about the steps to follow in the investigation and there was a misunderstanding.

In the following example, Vikram and Kate Beckett are working together. Beckett has just talked on the phone with her husband. Vikram asks her about the phone call.

Vikram: Everything alright?

Beckett: Yeah. I mean, he's just a little weird.

Vikram: Well, normally he's a lot weirder, so (2.0) in a charming kind of way.

Beckett: Oh.

(*Castle*, s. 8, ep. 8)

As previously mentioned, colleagues are supposed to be politically correct, but in this case Vikram fails to fulfill the expectations when he calls Beckett's husband weird.

Vikram realizes he has made a mistake and he creates a pause which gives him time to think of a way to fix the uncomfortable situation he has created.

In the following example, Dr. Minnick has been hired by Dr. Bailey to observe and improve the way residents are taught. Dr. Grey's method of teaching was criticized by Dr. Minnick during a surgery. Grey thinks Dr. Webber is the one who hired Minnick.

Grey: Next time you decide to send a watchdog into my O.R. with opinions about how I do my surgeries, do me a favor, *don't*.

Webber: I beg your *pardon*?

Grey: Minnick barged into my bowel resection uninvited, and then she wouldn't stop talking=

Webber: =Listen, Bailey brought her in, and I'm trying to talk//

Grey: You got to get her out of here.

(*Grey's Anatomy*, s13, ep. 7)

The frame which encompasses this situation is the COMPANIONSHIP frame, but the ANNOYANCE subframe is highlighted. Dr. Grey is extremely annoyed and she accuses Dr. Webber of being the responsible. Dr. Grey is not prepared to listen to Dr. Webber's justification and she interrupts him. According to our world knowledge, when the circumstances are extremely tense overlaps are expected.

In the following piece of conversation, Dr. Minnick has been hired by Dr. Bailey to substitute Dr. Webber but Dr. Webber has not been informed yet. Maggie is also a doctor at the hospital and she supports Dr. Weber.

Minnick: I can send you some papers if you want. And, you know, you'll just be observing the first few days anyway, getting a sense of how it works. That'll actually help with the transition.

Maggie: Transition? I thought you two were working together.

Webber: Y-Yes, we are.

Minnick: Has Dr. Bailey spoken with you?

Webber: You know what? I think you and I should sit down//

Minnick: You should talk to

Dr. Bailey.

(*Grey's Anatomy*, s. 13, ep. 8)

This situation is an example of how uncomfortable a situation might become when a colleague has not been informed about changes that will affect him. In this case Dr. Minnick decides to interrupt Dr. Webber as she does not want to be blamed for the current events.

In the next example, Dr. Miranda Bailey has a very close relationship with Dr. Richard Webber because he has been her professor for years. Dr. Bailey is now a chief and has decided to hire Dr. Eliza Minnick to substitute Dr. Webber. Dr. Webber has found out about the new situation through Dr. Minnick.

Webber: Bailey, who's running this program me or Eliza Minnick?

Bailey: I planned to tell you today. Then she showed up early, and all of this//

Webber: Today.

Planned to tell me today?

Bailey: And you'd have tomorrow and the weekend to adjust to the situation, have your feelings, start fresh on Mond//

Webber: That was me. That's how I

taught you how to fire people.

(*Grey's Anatomy*, s. 12, ep. 7)

In this example, the highlighted subframe is FIRING. Our world knowledge tells us that firing is an uncomfortable situation for both, the employer and the employee. In this particular circumstance, where there is personal involvement it is even worse. Dr. Webber is truly disappointed at his colleague and he interrupts her twice. The interruptions are understood and accepted by Dr. Bailey.

COMPANIONSHIP is probably the frame which encompasses the wider variety of circumstances. Due to the amount of time spent with colleagues, many different events can lead to the appearance of silences and overlaps, which are recognized as normal.

#### 5.1.4 FRIENDSHIP

The main frame in the following interactions is the FRIENDSHIP frame. This frame includes at least two people having a close relationship and it encompasses different subframes, such as SHARING SECRETS, GOSSIPING, SUPPORTING, HELPING or DISAPPOINTMENT. The closer a relationship is, the more experiences it shares and the more likely are its interactions to include silences and overlaps. Out of almost 100 examples included in the corpus, 8 share the FRIENDSHIP semantic frame, 2 being overlaps and 6 being silences.

In the following example, Phoebe and Joey are two friends who are driving from Las Vegas to New York. Joey has promised Phoebe a fun trip back home but he is not fulfilling his promise.

Phoebe: Yeah! And until then you are going to sing to me because the radio's  
broken and you are selfish but have a nice voice.

Joey: Really? I don't // wan-

Phoebe: *Sing!!*

(*Friends*, s. 6, ep. 1)

The main frame in this interaction is FRIENDSHIP but, in this case the ANNOYANCE subframe is highlighted. Phoebe produces an overlap because she is mad at Joey and she wants him to change his behavior. The knowledge we already have about the world helps us understand that this overlap is the result of Phoebe's exasperation, because when people are angry they might react rudely, especially when there is a friendship relation.

In the next example, Monica is mad at her friend Rachel. The reason is that Rachel has kissed Monica's brother on Monica's engagement day.

Rachel: Honey, Monica, this is ridiculous! // Look-

Monica: No-no, I-I really don't want to  
talk about it! *I don't!*

(*Friends*, s.7, ep. 1)

The main frames in this conversation are FRIENDSHIP and ENGAGEMENT. The whole scenario is wrapped in the ENGAGEMENT frame. This frame is suddenly shifted by the FRIENDSHIP. Thanks to our world knowledge, we know that the bride to be is the most important person on her engagement day. In this case, Rachel has disappointed her friend Monica because she stole the spotlight on her friend's important day; the DISAPPOINTMENT subframe is highlighted. The overlap in this conversation is produced when Rachel tries to explain to Monica what happened, but Monica does not want to listen. World knowledge tells us that when friends are disappointed they may not want to talk to those who have displeased them.

In the following example, Phoebe discovered that the woman she thought was her mother (now deceased), in fact is not her biological mother. Now she maintains a cordial relationship with her biological mother, but she feels guilty. One day she arrives at the conclusion that a cat she encountered by chance looks like her deceased mother and she decides to treat that cat as if her mother's spirit lived inside it. Her friends discover fliers from a family looking for the cat but they do not want to break the news to Phoebe. Ross chooses to be honest.

Ross: No! No! Look—Hey, enough is enough! Look, I am sorry that you feel guilty or whatever about spending time with your new mom, but this is not your old mom. This is a cat! Okay, Julio the cat! *Not mom! Cat!*

Phoebe: Ross, how many parents have you lost?

Ross: *None.*

Phoebe: Okay, then you don't know what it feels like when one of them comes back. Do you? I believe this is my mother. Even if I'm wrong, who cares? Just be a friend. Okay? Be supportive.

(2)

Ross: *I'm sorry.*

(*Friends*, s. 4, ep. 2)

FRIENDSHIP is the main frame and as in the previous example the DISAPPOINTMENT subframe is highlighted. Our world knowledge tells us that while friends are supposed to be supportive, on some occasions they might choose to be honest and hurt our feelings rather than pretend they agree with us. In this case, Ross decides that Phoebe's behavior is not normal and that she has to realize that her mother cannot be a cat. When Phoebe reproaches Ross for his lack of understanding, he realizes that he has been too hard on her. Ross does not know how to apologize; he looks down and remains silent for two seconds. This pause is a way of preparing the apology that will follow.

In the next example, Richard Castle had been a material witness in a trial. He had changed his testimony while he was being questioned and after doing so he was mortified. Ryan, Esposito and Beckett were trying to make him understand that they have also made similar mistakes.

Castle: But have any of you botched your testimony in a murder trial?

(5.0)

Exactly.

(*Castle*, s.8, ep. 10)

The most important frame in this context is FRIENDSHIP. DISAPPOINTMENT is, once again, highlighted here. In this case, Castle creates a clear TRP that Ryan, Esposito and Beckett ignore. They did not expect Castle's question, they are surprised and they do not know what to say. Castle understands the meaning of the silence and decides to take control of the floor again.

In the following example, Joey is mad at his best friend Chandler and he names his other friend, Ross, his best friend.

Ross: Wow! I'm honored! And y'know what I'm gonna do as my first act as your best friend?

Joey: What?

Ross: I'm gonna get you to talk to Chandler.

(3.0)

Joey: *All right*. But if you weren't my best friend.

(*Friends*, s.4, ep. 8)

In this interaction the main frame is the BEST FRIEND RELATIONSHIP. According to our world knowledge, this frame includes two people who spend time together, share secrets, care about each other and try to give the best advice possible. At that moment, Joey has decided that Ross is his new best friend so, according to the rules of friendship, even if he is extremely mad at Chandler he has to take heed in Ross's advice. The three-second pause is the time Joey needs in order to think about Ross's suggestion. The silence gives Joey enough time to realize that he should follow Ross's advice because he now is his best friend and best friends want the best for us.

In the next example, Dan had lied his friend Vanessa because he did not want to meet her. She finds him at a party and they have an argument but he feels guilty.

Dan: I'm sorry that I lied about writing a term paper.

Vanessa: You said you love me.

(2.5)

Dan: Loved you in the past. You know, I mean, things have changed.

(*Gossip girl*, s. 1, ep. 6)

This piece of conversation is wrapped in the FRIENDSHIP frame as Dan and Vanessa have been friends for years. The subframe highlighted here is the SHARING FEELINGS subframe. According to our world knowledge friends are supposed to be honest to each other. In this case Vanessa needs to have more information about Dan's feelings

towards her and that provokes a 2.5 seconds silence. This time is used by Dan in order to think what and how to answer.

In the next interaction the main characters are Alex and Meredith who are surgeons and who have been friends for many years. Bailey is their chief. Jo is Alex's couple. Alex has beaten a resident who is his couple's friend and he does not want anyone to notice.

Meredith: Say something.

Alex: What do you want me to say?

Meredith: You think no one is gonna realize this is you? Look at that hand. You could go to jail. This is assault. I'm a doctor. I have a duty to report you to Bailey.

Alex: I came home. He was on top of her. Jo was drunk. He was (1.5)  
He (1) Mer, come on. You're gonna turn me in to Bailey?  
(7.0)

Meredith: You slipped in the rain. That's how you hurt your hand.

(*Grey's Anatomy*, s. 1, ep. 1)

The SHARING A SECRET subframe is highlighted in the first part of the conversation. Alex crates two pauses as he is not prepared to share all the information. On the other hand, Meredith provokes an extremely long 7 seconds pause which she uses to reflect about her position. Alex understands that keeping his secret might have consequences and Meredith's decision is of a tremendous importance, so he decides not to insist. At the end of the conversation the SUPPORTING subframe is highlighted.

In the next example, Kate Beckett and Lanie are colleagues and friends. Beckett is going through a separation, Lanie has been calling her but Beckett has not answered the phone. They have just seen each other at work for the first time after Beckett's breakup.

Lanie: Hey. You didn't call me back.

Beckett: Yeah (1.0) yeah, sorry about that.

Lanie: Oh, that's okay. But are you okay?

(3.0)

Beckett: I'm fine. I'm just a little lost and (1.5) taking some space so I can figure things out. I just hope that I haven't hurt him too much.

(*Castle*, s.8, ep. 7)

As at the end of the previous interaction, the SUPPORTING subframe is highlighted. Our world knowledge tells us that in some occasions our friends might go through difficult situations and they might find it difficult to share their thoughts and feelings. Those are the circumstances in which we need to be supportive. In this case, Beckett creates a silence because she finds her feelings hard to explain. They have both activated the same frame that is the reason why Kate understands Lanie's persistence and Lanie understands the meaning of Kate's silence.

FRIENDSHIP is one of the most frequent frames, and it includes a large variety of circumstances. Many different everyday life happenings shared with friends can lead to the appearance of silences and overlaps, which according to our world knowledge are understandable.

### *5.1.5 RELATIONSHIP*

The RELATIONSHIP frame is the dominant one in the following interactions. This frame includes two partners agreeing to share their time and feelings. BEING IN LOVE, BEING LOYAL, BEING HONEST, BEING UNTRUTHFUL or INTIMACY are some subframes included in the RELATIONSHIP frame. In the same way spending a considerable amount of time together affected the companionship and the friendship relations, it also affects couples relationships. From a total of 100 examples, 5 share the RELATIONSHIP frame. Two of them are overlaps examples; 1 contains both silences and overlaps; and 2 are silences examples.

In the next interaction the main characters are Ross and Rachel who used to be a couple but who broke up after a fight. Ross was supposed to read a letter and to accept Rachel's terms in order for her to forgive him, but he fell asleep while reading the letter.

Rachel: What are you talking about, Ross, you just said that you read it *twice!*  
Look, y'know what, either it does or it doesn't, and if you have to even *think//* about it-

Ross: No, Rach, no. I don't, I don't, I don't have to *think* about it, in fact, I've decided, I've decided that, that it (.) does.

(*Friends*, s.4, ep, 1)

The most significant frame is HAVING A RELATIONSHIP but in this in this case, the UNTRUTHFULNESS subframe is highlighted. World knowledge tells us that sometimes people lie to their companions in order to save their relationship. Ross interrupts Rachel because he does not want her to find out that he has not read the letter. The overlap provoked by him stops Rachel who was about to give up on their relationship.

In the next example, Castle and Beckett are engaged. They have been going through a difficult period and their intimacy has been affected. They are at home, about to watch a movie.

Beckett: You know what? We've watched a lot of movies over the last couple of weeks.

Castle: Yeah.

Beckett: So (1) maybe we could (1.5) you know, if you wanted (2)

Castle: If I wanted to, what?=  
Beckett: =I mean, we could try something else (1.5) tonight//

Beckett: =I mean, we could try something else (1.5) tonight//

Castle: Something else, as in//

Beckett:

Well,

yeah. I mean, we haven't (1) since//

Castle: Well, given everything that's happened, thought (0.5) you weren't (1) ready//

Beckett: I thought that you weren't ready//

Castle: I'm ready. I'm ((he scoffs)) – I'm so ready=

Beckett: =Well I'm ready, too. Like, I'm really ready.

(*Castle*, s.7, ep. 3)

Within the RELATIONSHIP frame, the INTIMACY subframe is one of the most relevant ones, and in this case it has been highlighted. As it can be observed, Castle and Beckett provoke both, silences and overlaps, while having an intimate conversation. Thanks to our world knowledge we are aware of the fact that when having a personal conversation of this kind, nervousness plays an important role. The result of that nervousness in this interaction are seven silences and four overlaps.

In the upcoming example, Dan and Serena are in a relationship. Dan has disappointed Serena by not telling her something important. Dan does not like Serena's best friend, Blair.

Dan: This whole girlfriend thing is very new to me, you know? I – I just I don't know all the rules yet.

Serena: Well, Blair says in a relationship, the best friend is//

Dan: Serena, you're really taking relationship advice from Blair?

(*Gossip Girl*, s. 1, ep.15 )

The RELATIONSHIP frame is the dominant one in this interaction. According to our world knowledge a partner is expected to have a certain behavior. In this case Serena is trying to establish the rules they relationship should follow, but Dan does not think Blair is a person whose advices should be listened to, so he interrupts Serena.

In the next two pieces of conversation the participants are Ben and Miranda who are married and who work together. While Ben is a resident Miranda is a chief at the hospital. They usually respect the church and state agreement, which means that they do not let the job interfere in their personal life.

Ben: Seems like the attendings don't really like her, but the residents (2). Aren't you gonna do the thing? You know, the thing where you, uh you try to get

me to tell you more about what the residents are thinking, and then I can say that maybe I shouldn't 'cause you're the chief, and then you can say, "But you're my husband," and I can say, "I know, baby, but I'm gonna have to invoke church and state.

(5)

You okay?

(3)

Miranda: I don't know.

(*Grey's Anatomy*, s. 13, ep. 7)

Ben: Hey. (1) You okay? (2.5) You want to talk about it? (3) I know. I know. Church and state.

(2)

Miranda: No. No. To hell with church and state. It's not working.

(*Grey's Anatomy*, s. 8, ep. 8)

In the two previous examples, enclosed in the RELATIONSHIP frame, the SUPPORTING subframe is highlighted. Ben is aware of the fact that he is not supposed to talk about anything related to the job with Miranda, but he wants her to know that he is there to listen in case she wants to talk. That is the reason why he creates several pauses in both conversations, he hopes Miranda will take the floor and express her thoughts.

As in the case of COMPANIONSHIP and FRIENDSHIP, the RELATIONSHIP frame gives room to a significant diversity of situations due to the familiar relationship between the participants. The more familiar the relationship, the more predisposed to the appearance of silences and overlaps.

### 5.1.6 FLIRTING

In the next pieces of conversation the dominant frame is FLIRTING. Despite the fact that this frame could be associated with the RELATIONSHIP one, there is an enormous difference between them. While in the RELATIONSHIP frame there is a huge familiarity

between the participants, in the FLIRTING frame the participants barely know each other and elements such as smiles, looks or audacity are frequent. NERVOUSNESS and BEING REJECTED are the most prominent subframes within this frame. Five examples share the FLIRTING frame, 1 is an overlap; 1 includes both overlaps and silences; and 3 of them are silences examples.

In the following interaction, Rachel and her roommate's brother (Ross) reach for the last cookie at the same time. They are not close, but Ross is fond of Rachel.

Ross: Mmm. Oh // no

Rachel: *Sorry*

Ross: No no no, //go

Rachel: No, you have it, really, I don't want it=

Ross: =Split it?

Rachel: *Okay.*

*(Friends, s.1, ep.1)*

The most important frames in this conversation are EATING and FLIRTING. The EATING subframe is enriched with the FLIRTING frame. The two interlocutors do not have a close relationship yet and the NERVOUSNESS subframe is highlighted. Our world knowledge tells us that when people are nervous they become agitated, their voices become shaky and they interrupt each other; this is exactly what happens to Rachel and Ross in this interaction. The overlaps are extremely meaningful because they are giving participants' nervousness away.

In the next example, Dr. Minnick, who is new at the hospital, is trying to get closer to Dr. Robbins. When she met Dr. Robbins she felt attracted. Now Dr. Robbins has just helped her with a patient.

Minnick: Thanks, *Dr. Robbins* (2) Told you I wouldn't forget.

Robbins: Forget?

(1.5)

Minnick: Your name.

Robbins: Huh?

Minnick: You don't remember. Wow. Okay. Uh, forget it. (1) I just Last time I saw you, I said you had a name I couldn't forget, and so I thought //  
Robbins: Oh.  
I'm sorry.I don't //  
Minnick: No. It's fine.

*(Grey's Anatomy, s. 13, ep. 8)*

In the very first line of this interaction it can be observed how Dr. Minnick tries to flirt with Dr. Robbins. As the situation does not turn out as expected, the NERVOUSNESS subframe becomes the main frame. Dr. Minnick provokes several silences and an overlap because of her agitation, while Dr. Robbins is responsible for one overlap due to her innocence.

In the following conversation, Maggie, who is Rigs' superior, would like to have a closer relationship with him.

Maggie: Long, long day, huh?

Rigs: Yeah, it was. Short ones are boring as hell.

Maggie: Yeah. (1.0) Hey. Do you want to grab dinner sometime, like after work, like away from work, like a date? (1.5) Like an actual date.

(2.0)

Rigs: Look, you're an amazing woman.

(3.0)

Maggie: Oh. Okay.

Rigs: It's just I'm not, um I'm not ready to date No, right, I anyone, right now.

*(Grey's Anatomy, S.13, ep 15)*

As previously mentioned, silences are considered to be normal behavior when the FLIRTING frame is activated. In this case, suddenly the BEING REJECTED subframe is activated. The 3 seconds pause is used by Maggie to assimilate that the possibility of having a date has just been discarded.

In the following example Dan is waiting for Serena. At the end of their first date Dan waved to Serena and he feels terrible about it.

Serena: Dan, hey.

Dan: I, I (0.5) I was in the neighborhood (.) give or take seventy blocks.

Uhm, I just wanted to tell you in person that, eh, the end of last night may not have been my finest hour. It was a, eh, a wave.

Serena: I, I (1.5) I saw that.

Dan: Yeah, yeah. Since then I've just been wondering (5.0) eh (1.0) Are you hungry?

Serena: Yes. Actually, I had the worst morning.

(*Gossip Girl*, s. 1, ep. 2)

In this example, the FLIRTING frame has been activated by both interlocutors. The feeling of attraction is mutual and they both are responsible for several pauses. A 5 seconds pause, followed by a shorter one represent the time Dan needs to think of a way of asking Serena out again.

In the following interaction, Rufus has just sold a painting at his art gallery. The artist was his wife, but they were not living together. Bex is a professional buyer.

Bex: You are terribly excited. This is not the first time, anyway? You sell a painting.

Rufus: I already had the first few times but the artist is happy. It is very important to her.

Bex: For my client too. This is a very special work. You would not, I do not know, celebrate with a drink?

(7)

Rufus: Well, we were talking about the artist, she is my wife.

(*Gossip girl*, s. 1, ep. 4)

In this interaction, Bex's last intervention is clearly marked by the FLIRTING frame. However, the REJECTING subframe is highlighted immediately after. Rufus creates a 7 seconds pause, time that he uses to think about what to say and how to express it.

All the previous interactions contain silences, overlaps or both phenomena at the same time. The fact that the FLIRTING frame has been found in several TV series and silences and overlaps were frequent in all the interactions, proves that this frame is prone to their existence.

#### *5.1.7. FATHERHOOD/ MOTHERHOOD/ BROTHERHOOD*

The following, are examples which contain the FATHERHOOD, MOTHERHOOD or BROTHERHOOD frames. These 3 frames include at least two people with a blood relationship. Any of them can encompass a significant number of subframes, such as, for example, LOVE, EDUCATION, SUPPORTING, ADVISING, HAVING AN ARGUMENT or HAVING AN UNCOMFORTABLE CONVERSATION. Thanks to our world knowledge we are aware of the fact that in familiar relationships the context can vary from an emotional event to a dispute, which increases the possibility of silences and overlaps to appear. Seven examples share these frames, 2 of them are overlaps; 1 includes overlaps and silences; and 4 of them are silences.

In the following example, Serena, who has just come back to her hometown, has spent the night with her brother Erick who is hospitalized for trying to commit suicide. Serena wants him to go back to his normal life but their mother Lily is not prepared to allow that.

Serena: So, you're actually hiding him. He tries to take his own life and you're worried it will cost you 'Mom Of The Year'?

Lily: Serena, you've been gone. Doing who knows what with God knows who//

Serena: I  
told you, boarding school was not like that.  
(*Gossip Girl*, s. 1, ep. 1)

The main frame in this case is MOTHEROOD. According to our world knowledge it is normal for teenagers to disagree with their parents. In this case Serena blames her mother for her behavior and Lily blames her daughter for her absence. The HAVING AN ARGUMENT subframe is highlighted and Serena decides to interrupt her mother. Interrupting your mother cannot be called normal behavior but it is part of our daily life and world knowledge.

In the following interaction, Nate's father (Howard) had been drinking and he was embarrassing Nate at his girlfriend's home. They go outside for a moment and Nate reproaches his father for his behavior.

Howard: Hey, who the hell are you to tell me? I'm the adult. You're the kid.

Nate: I know.

Howard: I'm going back insid//

Nate: Dad, don't ((Grabs his arm))  
(*Gossip Girl*, s.1, ep 7)

In this case the FATHERHOOD frame is the most important one, and again the HAVING AN ARGUMENT subframe is highlighted. Howard does not accept Nate's reproach and Nate decides to interrupt and stop his father. This is an unpleasant situation, but our world knowledge tells us that it is quite usual.

In the next example, Chuck tries to convince his father to invest some money to buy an establishment. It is the first time he is interested in his father's business.

Chuck: It is the perfect way for you like you've been wanting, sir.

Bass: I am so pleased.

Chuck: You are?

Bass: Are you kidding me? Do you how long I've been waiting for you to be interested in something other than partying?

Chuck: You should come see the place. It sells itself.

Bass: I have some meetings, but, uh, how's after//

Chuck: a-after's--after's great. After's good.

(*Gossip Girl*, s.1, ep. 7)

The main frame in this interaction is FATHERHOOD, but the highlighted subframe this time is NERVOUSNESS. The relationship between Chuck and Bass is very distant. Chuck is extremely excited because his father has shown interest in his proposal. World knowledge tells us that a son can be very nervous because of a parent and also that interruptions are normal behavior in that circumstance.

In the next example, Reena is the mother of Alex's old patient, Zach. The relationship they have is very close. Zach is in surgery and Alex was supposed to be there but he is not.

Reena: I'm so glad they reached you. How's Zach?

Alex: He's still in surgery.

Reena: Why aren't you in there with him?

Alex: Reena//

Reena: *No*, I want you in there.

Alex: I'm not on Zach's case anymore. I made a mistake.

(*Grey's Anatomy*, s.13, ep. 2)

The main frame here is MOTHERHOOD. According to world knowledge, a mother loves her children and wants them to be safe and protected. In this case Reena is aware of the fact that her son's life is at risk. A frame shifting is produced and DESPERATION becomes the main frame in this interaction. Reena interrupts Alex because she believes he can help her son. In these kind of circumstances overlaps are understood to be normal behavior even if the relationship between patient and doctor are not as close as in this case.

In the following conversation the participants are Richard Castle and his daughter Alexis. Castle is married to Beckett but now they are separated and he is trying to win her back. Alexis asks her father about his plans.

Alexis: So you're still going with the 'win Beckett back by working homicides with her' plan.

Castle: That's how I got her to fall for me the first time. That, and when I kiss her use the bottom of my//

Alexis: Dad, when it comes to your sex life how about we stick to the After School Special version?

(2.0)

Castle: That's fair.

(*Castle*, s. 8, ep. 4)

The highlighted subframe in this interaction is HAVING AN UNCOMFORTABLE CONVERSATION. Thanks to our world knowledge, we are aware of the fact that addressing certain issues may cause discomfort between parents and children. In this case, Castle is the one who brings out an embarrassing subject when he starts describing intimate details to his daughter. When this happens, Alexis automatically activates the HAVING AN UNCOMFORTABLE CONVERSATION frame and she interrupts her father. When Castle realizes that he has mentioned an inappropriate affair, an uncomfortable silence is produced.

In the next example, Jenny's parents are separated and her father (Rufus) is disappointed with her mother. Jenny wants to attend a party.

Jenny: Mom thinks it's a good idea.

Rufus: And her judgment is always sound, right? (3.0) Jenny, if you wanna go to that party you should go. You kids could use some fun.

(*Gossip girl*, s. 1, ep. 2)

The main frame in this example is FATHERHOOD. Thanks to world knowledge we know that sometimes a parent may behave impulsively. In this case, Rufus realizes that he has

been too strict and he creates a 3 seconds pause. During that time he reflects and changes his mind about his reaction. Jenny is familiar with the FATHERHOOD frame and understands that the silence could benefit her.

In the next example the participants are Dan and Jenny, who are siblings. Dan is telling his sister about the mistakes he made the night before on his first date with Serena.

Dan: You only get one shot with a girl like Serena. I got mine and I blew it.

Jenny: Which means you've got nothing to lose.

Dan: Nothing except my last shred of dignity.

Jenny: Oh no, I think that's gone.

(3.0)

Dan: You're right. You know, I'll just (2.0) I'll go talk to her. I'm gonna apologize for the wave, I gonna tell her how much I like her and I'm gonna ask for a second shot (1.0) and I'm gonna get a second shot.

(*Gossip girl*, s. 1, ep. 2)

In this piece of conversation the main frame is BROTHERHOOD. Thanks to world knowledge we are familiar with the relationship siblings usually have. In this case, Dan in sharing his thoughts with his sister and a frame shifting is produced. RECEIVING ADVICE becomes the main frame and when this frame is activated Dan produces a 3 seconds silence in order to assimilate his sister advice.

As previously mentioned, the closer the relationship between the participants, the larger the variety of events they share, and the greater chances for silences and overlaps to appear.

### 5.1.8 OBTAINING INFORMATION

The following examples share the OBTAINING INFORMATION frame. This frame includes one person trying to get some information from another person. The difference

between the other explained frames and this one, is that these examples do not include subframes. According to our world knowledge, when people try to obtain information an uncomfortable situation is produced. Those who want the information might become nervous, while those who have the information might be brusque or agitated. Five examples have been identified with this frame, 2 of them are silences; 1 is an overlap example; and 2 include both silences and overlaps.

In the next interaction, Richard knows that DeLuca was with Jo before he appeared beaten at the hospital. He also knows that Jo had been drinking that night and he is worried about her.

Richard: DeLuca came into the E.R., apparently beaten pretty badly.

Can you tell me what happened?

Jo: I don't remember anything.

Richard: Was he here with you? (2) Jo. Did DeLuca hurt you? Do I need to call the police? Did he try//

Jo: No. No. No. It wasn't his fault. It was my fault.

*(Grey's Anatomy, s.13, ep. 1)*

In this case, Richard is trying to obtain some personal and delicate information and due to his nervousness he provokes a 2 seconds silence. When Jo understands his intention, she interrupts him.

In the following interaction, DeLuca has been beaten and taken to the hospital by Alex. Ben realizes that Alex's hand is bleeding.

Ben: How's the hand?

Alex: What?

Ben: It looked like it was giving you trouble earlier.

Alex: Oh. I slipped in the rain.

Ben: Look, man, uh, DeLuca's gonna clear everything up when he gets out of surgery, so is there anything//

Alex: *There isn't.*

*(Grey's Anatomy, s.13, ep. 1)*

In this example, Ben is trying to make Alex confess his crime but Alex is not willing to do it, so he interrupts Ben in a brusque way. As previously mentioned, our world

knowledge tells us that when someone does not want to share information they can be assertive and emphatic.

In the following conversation, Nate and Dan are both waiting for Serena. They are classmates but they do not have a close relationship.

Dan: So, ah, what do you need to talk to Serena about?

(1.0)

Nate: Nothing, just in the neighborhood. You?

Dan: I (2.0) I'm nowhere near the neighborhood but I'm working on a better excuse.

Nate: You guys like//

Dan: Oh, ah, I (0.5) I don't know.

Nate: Yeah, well, that's Serena. With her you'll never know.

(*Gossip Girl*, s.1, ep. 2)

In this case, the relationship between the participants is not close and they are both nervous. Each one would like to know why the other one is waiting for Serena, but both are quite evasive. They provoke three silences and an overlap due to their lack of control of this situation and their desire of obtaining information.

In the next conversation the participants are DeLuca and Dr. Webber. DeLuca is a resident who has just have a confidential meeting at the hospital. Dr. Webber is his superior.

Webber: So, how was your meeting?

DeLuca: Oh, (1) uh, yeah, just, uh, (2) interesting.

Webber: Okay. Interesting.

DeLuca: Kind of confidential, I guess.

Webber: Yes, of course, but I've been known to keep a secret or two. Well nobody would know it came from you, is my point.

(4)

Webber: Get out.

(*Grey's Anatomy*, s.13, ep. 7)

In this interaction it is interesting to observe how Dr. Webber tries to make use of his superior position at the hospital in order to obtain the information he is interested in. According to our world knowledge, when our condition is inferior and we have to choose between what we want to do and what our superior wants, we might feel uncomfortable. In this case DeLuca creates two silences during his intervention and avoids a TRP because he is not comfortable at all. Dr. Webber becomes aware of the situation and finishes the conversation.

The participants of the next conversation, Jackson and April used to be a couple, they have a baby together and that is why they still live together. The previous night April had her first date after the breakup.

Jackson: How'd it go last night? You seemed to come home a little early.

(1)

April: Everything go all right? (1.5) You kidding? It was *great*. It was, like, just so fun so fun. I mean, he's, like (1) He's actually (0.5) You know he's pretty amazing.

Jackson: *Amazing?* - Mmhmm. How so?

April: Like, so amazing that, uh, we're gonna, we're actually gonna go out again tonight. That's how so amazing it was.

(*Grey's Anatomy*, s.13, ep. 12)

In this case, Jackson would like to have more information about April's date. According to our world knowledge, sharing intimate details with an ex couple is not comfortable. April is avoiding a clear answer and her anxiety is the responsible for several silences.

The OBTAINING INFORMATION frame has proved to have several outcomes, however, it is extremely relevant the fact that despite of those differences, overlaps and

silences appear are common and understood as normal behavior when activating this frame.

From the point of view of turn- taking mechanism silences and overlaps are TRP that have not been respected; but the only way for the interlocutors to really understand what is happening is activating the correct semantic frame. Moreover, as it can be observed, the aforementioned frames are prone to the existence of silences and overlaps.



In this example, as in the rest of the examples belonging to this category, participants interrupt each other as they both want to talk and none of them is willing to listen. An important factor shared by the examples belonging to this category is the close relationship between interlocutors. Very few communicative competitions have been found, and in none of them social distance between participants was present.

### 6.1.2 *Concluding overlaps*

The *concluding overlaps* category is the most common one; 20 out of 43 overlaps belong to this category. Almost half of the found overlaps are created by the non-floor-holder in order to stop the floor-holder's intervention with the final goal of concluding the conversation, as it can be observed in the next example:

Serena has just come back to her hometown. Nate is her friend and also her best friend's couple. Serena and Nate had an intimate affair long time ago.

Nate: Oh, I just wanted to see how you were. You seemed kind of upset last night.

Serena: I got to get going and change for school. I'm gonna be late.

Nate: Serena//

Serena: No, *no*.

(*Gossip girl*, s.1, ep.1)

In this example, as in all of those belonging to this category, one of the participants, does not want to continue the conversation. In order to stop it, Serena decides to interrupt Nate and to let him know in a direct way that their conversation is over. In most of the examples belonging to this category, the non-floor-holders are extremely direct and they finish the interactions with expressions such as: "I said *no*" (*Grey's Anatomy*, s.13, ep. 11), "That's enough" (*Gossip Girl*, s 1, ep. 7), "All right, I get the point" (*Gossip Girl*, s.1, ep. 5) or, "All right. All right, I'll do it." (*Friends*, s. 6, ep. 1). Nevertheless, when the social distance is a factor taken into account by the participants,

more polite expressions are chosen, such as, “You should talk to Dr. Bailey” (*Grey’s Anatomy*, s. 13, ep. 8), which allows the non-floor-holder to finish the conversation with a recommendation, rather than with a denial.

### 6.1.3 *Uncomfortable overlaps*

The *uncomfortable overlaps* category includes six examples. These are created accidentally by the interlocutors owing to the unfamiliar relationship between them or to embarrassing subjects of conversation, as in the following case:

Leah Murphy overhears her colleagues Edwards and Jo talking about her while they were having lunch and she decides to join them.

Leah: Hey, guys! Someone sitting here?

Jo: Hi! No, sit. Um, we were just talking//

Leah: Talking about me? Figures.

(*Grey’s Anatomy*, s. 13, ep.6)

In this example, the overlap is the consequence of an extremely embarrassing circumstance. Jo is aware of how delicate the situation is and she tries to lie, but Leah interrupts her and makes everything even more uncomfortable. In this case, the uncomfortable overlap was created on propose by the non-floor-holder with the clear intention of making the people who were talking about her feel ashamed. However, in other cases the uncomfortable overlaps are not a strategy used by any interlocutor, but an unintentional phenomenon.

### 6.1.4 *Surprise overlaps*

Two out of 43 overlaps belong to the *surprise overlaps* category. Even though it is not very frequent, this is category contains overlaps which are the result of unexpected circumstances, as in the following example:

Beckett and Lanie are at a crime scene investigating a murder.

Beckett: I'm gonna head off to Russia and talk to the next of kin//  
 Lanie: Russia?  
 What?

Beckett: Uh, legally, a consulate is considered foreign territory, so yeah.

(*Castle*, s.7, ep. 11)

In this representative example the overlap is created by Lanie because she is extremely surprised by some information that Beckett gives. As she does not accept that information as normal and needs more details, she interrupts Beckett expecting to find out what she has missed.

#### 6.1.5 Emotion overlaps

Three examples belong to the *emotion overlaps* category. This category includes overlaps caused by agitated circumstances, where the interlocutors are nervous or excited, as in the following case:

Castle and Beckett are engaged. They have been going through a difficult period and their intimacy has been affected. They are at home, about to watch a movie.

Beckett: You know what? We've watched a lot of movies over the last couple of weeks.

Castle: Yeah.

Beckett: So (1.0) maybe we could (1.5) you know, if you wanted (2.0)

Castle: If I wanted to, what?=-

Beckett: =I mean, we could try something else (1.5) tonight//

Castle: Something else, as in//

Beckett: Well,

yeah. I mean, we haven't (1) since//

Castle: Well, given everything that's happened, thought (0.5) you weren't (1.0) ready//

Beckett: I thought that you weren't ready//

Castle: I'm ready. I'm ((he scoffs)) – I'm so ready-

(*Castle*, s.7, ep. 11)

The overlaps produced in this example, are considered to be emotion and not uncomfortable overlaps, because the relationship between the interlocutors is close and even if they are nervous, they are not uncomfortable, but excited when having the conversation. The same happens in the other two examples.

#### *6.1.6 Undeviating overlaps*

The *undeviating overlaps* category includes six examples. These overlaps are created by the non-floor-holders because they consider the contribution of the floor-holders dispensable. All the examples follow the same pattern, the non-floor-holder interrupts the floor-holder because they do not want to listen or they have something more important to say and they want to go straight to the point, as it can be observed in the next case:

Alex and Jo used to be a couple. Alex is trying to convince Jo that they should be back together.

Alex: But you and me//

Jo:                                    You and me? What you and me? You walked out. You left.

Alex: And I came back.

(*Grey's Anatomy*, s. 13, ep.14)

The non-floor-holder, Jo, is aware of the fact that the floor-holder, Alex, is trying to give her arguments to forgive him. As she does not want that to happen, she prefers to interrupt him.

#### *6.1.7 Mutual consent overlaps*

The seventh and last category, *mutual consent overlaps*, only contains one example, in which the floor-holder and the non-floor holder express the same idea at the same time.

This example could not be included in any other category:

Zack is a very young patient who had post-renal transplant some time ago and he came to the hospital complaining of abdominal pain. Alex Karev is his doctor.

Zach: Don't make me give my kidney back.

Alex: Well, look, I'm gonna have to run a few tests, and I need you to be brave.

But remember what we say? No matter how bad it gets, no matter how scary// nothing's as bad as broccoli.

Zach: Nothing's as bad as broccoli.

(*Grey's Anatomy*, s.1, ep. 2)

As it can be observed, Alex and Zach have agreed on what to say when Zach is going through a difficult time. The overlap produced here can be considered unique as it is completely expected by the floor-holder, while in any other circumstance overlaps are not assumed.

## 6.2 *Categories of silences*

As in the case of overlaps, silences occur for several reasons. In this section we will put forward five categories of silences. Each one of them will include several significant examples belonging to the different TV series (the rest of the examples can be found in the Appendix). Moreover, the similarities and differences between them will also be analyzed.

### 6.2.1 *Uncomfortable silences*

Eleven out of 59 examples of silences belong to the *uncomfortable silences* category. They are awkward silences which make interlocutors feel agitated, ashamed or embarrassed, as in the example:

Serena has just arrived to Blair's home. They used to be best friends but Blair is mad at Serena.

Serena: Hey, I got two baguettes and Audrey.

Blair: I must have totally blanked on the part where I invited you over.

(2.0)

Serena: I (0.5) I called you. Blair, it's Sunday morning: coffee, croissants, 'Breakfast At Tiffany's'. It's our tradition.

Blair: I have new traditions now.

(1.0)

Serena: Well, they're not traditions if they're new.

(3.0)

Serena: Look, Blair, I'm really trying to make an effort here. I thought everything was good between us.

Blair: It was before I found out you had s\*x with my boyfriend.

(11.0)

Serena: How did you find out?

(*Gossip girl*, s.1, ep. 6)

In this case, five uncomfortable silences can be found. All of them are created by the non-floor-holder, and they corroborate the unpleasant situation she has to overcome. The last silence, which lasts 11 long seconds, is the most significant and embarrassing one. Even though the context is different, the rest of the examples belonging to this category follow a very similar pattern.

### 6.2.2 *Emotion silences*

The second category is called *emotion silences* and it includes 10 examples of silences.

These silences result from emotive events or facts, as in the following case:

Anton is a suspect who is being interrogated by Beckett and Ryan. He has just find out that someone he had a fight with some days ago has been murdered.

Beckett: You have motive. Plus, your fingerprints are all over his apartment.

(2.0)

Anton: My fingerprints are there because-

(2.0) ((stars to cry))

Ryan: Because?

Anton: Because we were *friends*.

(*Castle*, s.8, ep. 7)

As in many of the examples belonging to this category, the reason behind the existence of the silences here is nervousness and emotion. In this case, the participant responsible for the silences cries, this does not happen in any other example, but in many of them lamentation is present. In some others the emotion is more related to anxiety or to having butterflies in the stomach.

### 6.2.3 *Surprise silences*

Ten examples belong to the *surprise silences* category. These silences are motivated by unexpected and astonishing circumstances, as in the next case:

Alex and Jo used to have a relationship, Jo has been hiding her old marriage because she was abused by her husband. Alex did not know about it and he did not understand why Jo rejected his proposal.

Alex: Hey.

Jo: I'm married.

(3.0)

Alex: What?

Jo: I'm married.

(*Grey's Anatomy*, s. 13, ep 7)

As it happens with all examples from this category, the silence is produced by an interlocutor who is shocked and needs some time to assimilate the information and react.

#### 6.2.4 *Reflective silences*

The *reflective silences* category is the most frequent one as it includes 15 examples of silences. This means that most of the times a silence appears in conversation, it is provoked by interlocutors who need time to think of a response, as in the following case:

It is Castle and Kate Beckett's first anniversary and even though they are separated right now, Castle decides to surprise Beckett and invite her out for dinner.

Castle: No. No, I know. I'm not trying to put an end to the time out.

I'm just saying, what if we could//

Beckett: Have a time out from our time out?

Castle: Exactly. So what do you think?

(2.5)

Beckett: I would love to have dinner with you tomorrow.

(*Castle*, s. 8, ep. 9)

In this example Beckett creates a 2.5 seconds pause to think of a response. The same pattern is followed by all examples belonging to this category and in some cases pauses last up to 7 seconds.

#### 6.2.5 *Evasive silences*

This category, which includes 13 examples, we will call *evasive silences*. These silences are created by interlocutors who would prefer to remain silent. The difference between the *reflective silences* category and this category is that, in the former interlocutors try to find their words, while in the later they know what they should say but they would

prefer not to do so, so they create a silence and use that time to think about a solution, as in the text case:

Blair and Nate are having a relationship but they are experiencing some problems. They are now talking.

Blair: I thought I was doing everything right.

Nate: It's not your fault.

Blair: Do you love me? (17.0) You should deal with your father. He needs you.

You know what? I don't.

*(Gossip girl, s.1, ep. 7)*

This example contains the longest silence found in the corpus. Nate creates it because he is incapable of telling Blair that he does not love her. As he remains silent for so long Blair understands what the evasive pause means. In the rest of the examples belonging to this category, the participants who create the evasive silence finally take control of the floor and make their contribution to the conversation, even if their answer is ambiguous.

## **7. Conclusions and areas for further research**

This section will present the main conclusions reached in this investigation as well as some areas for further research.

### *7.1 Conclusions*

Several conclusions can be drawn from the aforementioned corpus-based analysis of overlaps and silences. The first important finding is that, as hypothesized in the introduction of this study, silences and overlaps appear with more frequency when certain frames are activated. It is also fundamental to mention that the most frequent frames are the same in both, silences and overlaps. Even though by definition they can be considered opposite phenomena, interestingly they appear in similar contexts. Moreover, many pieces of conversation include both, silences and overlaps, which proves that these two features are closely related. The eight most recurrent frames encompass 46 examples of silences and overlaps, which represent almost half of the examples included in the corpus. These frames are: GIVING NEWS; RECEIVING NEWS; COMPANIONSHIP; FRIENDSHIP; RELATIONSHIP; FLIRTING; OBTAINING INFORMATION; FATHERHOOD, MOTHERHOOD or BROTHERHOOD. The extended idea of silences and overlaps being more common when the relationship between the interlocutors is distant has proved to be false. Approximately 10% of the examples share the GIVING NEWS or the RECEIVING NEWS frames, which are extremely related to each other. In the former frame, the interlocutor giving the news is the one producing the silences or overlaps, and in the latter one, the interlocutor receiving the news is the one who is responsible for the production. The relationship between these interlocutors is usually close. In 5% of the pieces of conversation the OBTAINING INFORMATION frame is activated and the non-floor holders create the silences and overlaps. Nearly 20% of the interactions

belong to the COMPANIONSHIP, FRIENDSHIP or RELATIONSHIP frames. A common factor that these frames share is the close relationship between the participants, due to the amount of time they spend together and the personal involvement their relationship requires. Around 8% of the examples share the FATHERHOOD, MOTHERHOOD or BROTHERHOOD frames. It seems that, as previously mentioned, the closer the relationship between the participants, the larger the number of life events they share, and the greater chances for silences and overlaps to appear. Nevertheless, both phenomena are also produced by interlocutors whose relationship is unfamiliar. This is the case of the FLIRTING frame, which includes 5% of the examples. When this frame is activated, participants are nervous because they do not know each other and they want to cause a good impression; this leads to the appearance of silences and overlaps. By contrast, the rest of the examples are encompassed in many different frames. Nevertheless, the fact that more than 45% of the examples belong to the eight more frequent categories proves that these frames are more prone to the appearance of silences and overlaps.

The immediate intention of the interlocutors who create overlaps and silences has also been found fundamental for the better understanding of these phenomena. Not only the context, but also the numerous motivations behind silences and overlaps are important. The second most important finding of this study is that some categories are more frequent, while others may only include one example. Overlaps are not only meant to get control of the floor, in fact, only 7% of the overlaps belong to the *communicative competition overlaps*. They can be provoked without any intention by the participants because of their nervousness (14% of the overlaps belong to the *uncomfortable overlaps* category), emotion (7% of the overlaps belong to the *emotion overlaps* category) or because they are surprised (4,5% of the overlaps are *surprise overlaps*). On the other

hand, overlaps can be created because the non-floor-holder does not find useful the intervention of the floor-holder and interrupts him (14% of the examples belong to the *undeviating overlaps* category) or even because the interlocutors have agreed to say the same thing at the same time (2% of the overlaps belong to the, *mutual consent overlaps* category). Nevertheless, more than 40% of the overlaps belong to the *concluding overlaps* category, their aim not being to control the floor, nor to show nervousness, but to end the conversation. In the same way, only 18% of the silences, which are usually related to embarrassing situations, belong to the *uncomfortable category*. On the other hand, 19% of the silences are the result of an emotive event and are part of the *emotion silences* category, and other 19% are *surprise silences*. Moreover, almost 47% of the silences belong to the *reflective* and *evasive category*; these silences are used by the interlocutors to think of an appropriate response or of a way to avoid responding.

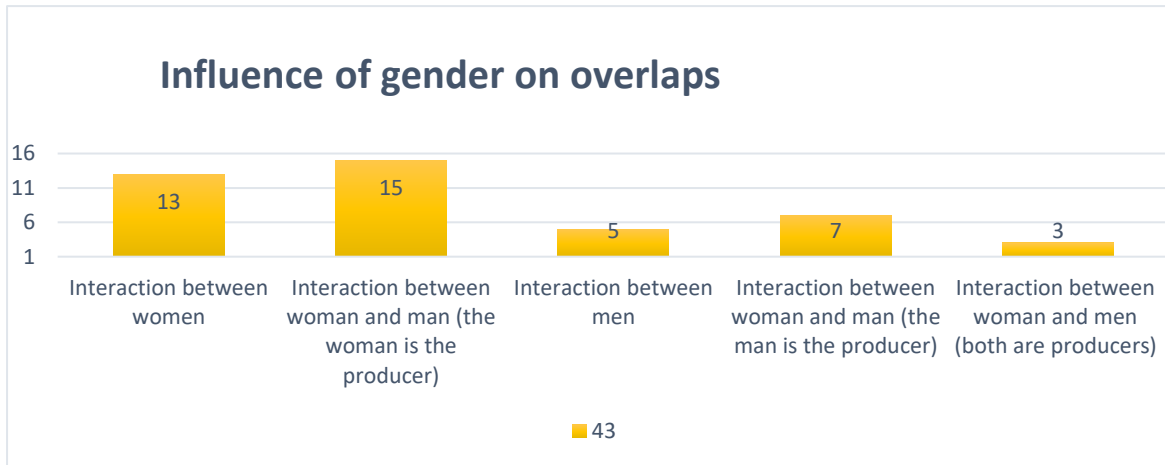
It is difficult to escape to the conclusion that silences and overlaps are more likely to appear when certain frames are activated, and that some categories, which are fundamental for a better understanding of the way these phenomena work, are more frequent than others.

## 7.2 Areas for further research

While carrying out this investigation, attention was mainly paid to the frequency of frames and categories. Nevertheless, it has been observed that several factors could broaden the scope of this study. These factors are the variables of sex, age and social distance between the interlocutors. Due to the nature of the corpus, in this occasion, only the variable of sex could be considered, as the age of the interlocutors is very similar and the social distance does not affect many interactions. The influence gender has on the frequency of silences and overlaps will be briefly

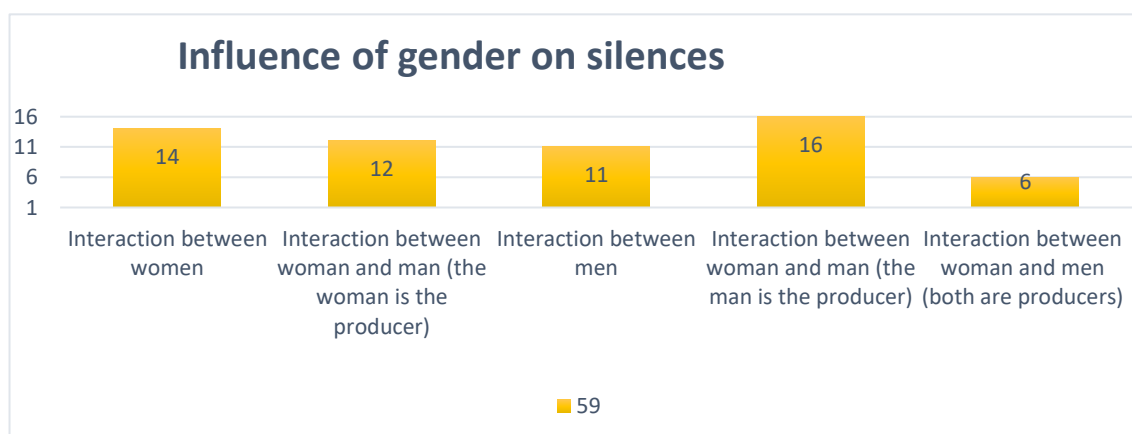
discussed, with the intention of introducing areas for further research that these phenomena allow. Tables containing the number of silences and overlaps produced by men and by women will be presented. Moreover, it will be taken into account if the interaction is between members of the same sex, or not.

Table 1. Influence of gender on overlaps



As it can be observed in Table 1, 13 overlaps are produced by women in interactions where both participants belong to the same gender. On the other hand, in interactions where both participants are men, only five overlaps are produced. According to our data, women tend to interrupt each other much more than men. Moreover, when the interactions are between a man and a woman, 15 overlaps are produced by women, while only seven are created by men. This means that women provoke twice as many overlaps as men. The fact that 29 out of 43 overlaps are created by women suggests that they are the main producers of overlaps.

Table 2. Influence of gender on silences



Results in Table 2 show that in 14 occasions silences are produced by women when interacting with each other. On the other hand, 11 silences are produced by men when interacting with other men. Regarding interactions between members of different sexes, 12 silences are created by woman, while men are responsible for 16. This means that woman tend to provoke more silences when communicating with each other, and men when communicating with women. It also needs to be mentioned that in 6 of the interactions between a woman and man, both are equally responsible for the existence of the silences.

According to this pilot study, while overlaps are provoked most of the times by women, in the case of the silences it depends on the sex of both interlocutors. When talking to people of their same sex, women create more pauses, while when talking with someone of the other sex, men generate more silences. Nevertheless, the number of examples should be extended for these conclusions to be fully corroborated. As previously mentioned, sex, age and social distance could become the focal point in future investigations related to these phenomena.

The aim of this investigation was to clarify the meaning and relevance of the two most important alternatives to the standard conversational organization, silences and overlaps. These linguistic phenomena have demonstrated to be significant components of conversation and to have notable implications, proving that, as E.M Forster wrote, “A pause in the wrong place, an intonation misunderstood, and a whole conversation went awry.”

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Webber: Bailey, who's running this program me or Eliza Minnick?

Bailey: I planned to tell you today. Then she showed up early, and all of this//

Webber: Today.

Planned to tell me today?

Bailey: And you'd have tomorrow and the weekend to adjust to the situation,  
have your feelings, start fresh on Mond//

Webber: That was me. That's how I  
taught you how to fire people.

(*Grey's Anatomy*, s. 12, ep. 7)

Frame: COMPANIONSHIP- frame shifting: FIRING

### ***Concluding overlaps***

4. Background: Monica is mad at her friend Rachel. The reason is that Rachel has kissed Monica's brother on Monica's engagement day.

Rachel: Honey, Monica, this is ridiculous! // Look-

Monica: No-no, I-I really don't want to talk  
about it! I *don't*!

(*Friends*, s.7, ep. 1)

Frames: FRIENDSHIP and ENGAGEMENT. The whole scenario is wrapped in the ENGAGEMENT. This frame is suddenly shifted by the FRIENDSHIP and the DISAPPOINTMENT subframe is highlighted.

5. Background: Phoebe and Joey are two friends who are driving from Las Vegas to New York. Joey has promised Phoebe a fun trip back home but he is not fulfilling his promise.

Phoebe: Yeah! And until then you are going to sing to me because the radio's  
broken and you are selfish but have a nice voice.

Joey: Really? I don't // wan-

Phoebe: Sing!!

(*Friends*, s. 6, ep. 1)

Frame: FRIENDSHIP- highlighted subframe ANNOYANCE.

6. Background: Ross and Rachel used to be a couple but they broke up after a fight. Ross was supposed to read a letter and to accept Rachel's terms in order for her to forgive him, but he fell asleep while reading the letter.

Rachel: What are you talking about, Ross, you just said that you read it *twice!*  
Look, y'know what, either it does or it doesn't, and if you have to  
even *think*// about it-

Ross: No, Rach, no. I don't, I don't, I don't have to *think* about  
it, in fact, I've decided, I've decided that, that it (.) does.

(*Friends*, s.4, ep, 1)

Frame is HAVING A RELATIONSHIP- highlighted UNTRUTHFULNESS.

7. Background: Joey was in love with Kathy, but she kissed his best friend Chandler. This is the first time they see each other after the incident.

**Kathy**: Hey. Listen, I want you to know how sorry //I am-

Joey: That's okay. Chandler's  
the one I'm mad at.

(*Friends*, s.4, ep. 8)

Frame: APOLOGIZING.

8. Background: Rachel and Ross used to be a couple. While they were in Las Vegas with their friends, Rachel and Ross got drunk and married. Rachel wants Ross to get an annulment but he has doubts.

Rachel: Oh Ross, come on:! This is not, this is not a marriage!! This is the  
world's worst hangover! Ross, listen, if you do *not* get this  
*annulment*, I // will...

Ross: All right. All right, I'll do it.

(*Friends*, s. 6, ep. 1)

Frame: PERSUASION

9. Background: Esposito, Beckett and Lanie at a crime scene investigating a murder. Beckett and Lanie are already there when Esposito comes in.

Esposito: Howdy.

Beckett: *Howdy?*

Esposito: Yeah, um, "yo" is getting played out, so I thought I'd try something new.

Becket: You might want to keep trying, 'cause "howdy" is just//

Lanie: Wrong.

(*Castle*, s. 8, ep. 11)

Frame: COMPANIONSHIP

10. Background: Serena, who has just come back to her hometown, has spent the night with her brother Erick who is hospitalized for trying to commit suicide. Serena wants him to go back to his normal life but their mother Lily is not prepared to allow that.

Serena: So, you're actually hiding him. He tries to take his own life and you're worried it will cost you 'Mom Of The Year'?

Lily: Serena, you've been gone. Doing who knows what with God knows who//

Serena: I  
told you, boarding school was not like that.  
(*Gossip Girl*, s. 1, ep. 1)

Frame: MOTHERHOOD

11. Background: Serena has just come back to her hometown. Nate is her friend and also her best friend's couple. Serena and Nate had an intimate affair long time ago.

Nate: Oh, I just wanted to see how you were. You seemed kind of upset last  
night.

Serena: I got to get going and change for school. I'm gonna be late.

Nate: Serena//

Serena: No, no.

(*Gossip Girl*, s. 1, ep. 1)

Frame: AVIODANCE

12. Background: It is Serena's first day back at school and she finds her old friends organizing the invitations for a party they are going to have. Jenny, who was trying to impress Blair, has written all the invitations. Serena would like to go to the party.

Serena: So, when's the party?

(6.0)

Blair: Saturday. And you're kinda not invited. Since until 12 hours ago  
everyone thought you were at boarding school. And Jenny used up all  
the invites.

Jenny: Uhm, actually//

Blair: You can go now.

(*Gossip Girl*, s.1, ep, 2)



16. Background: Jenny is trying to be Blair's friend. They are both at Blair's home talking about Blair's relationship with Nate. As Jenny is more serious than usual Blair suspects that something is wrong.

Blair: Then tell me, what is it like?

(1)

Jenny: I don't want to hurt you.

Blair: How could you hurt me?

Jenny: Yesterday wasn't the first time I talked to Nate (1) at the ball (1.5), he told me he wasn't over Serena.

Blair: Why would he tell you that?

Jenny: Cause I was wearing her mask, and he thought I was her (2.5) he kissed me//

Blair: That's enough.

(*Gossip Girl*, s 1, ep. 7)

Frame: GIVING BAD NEWS- RECEIVING BAD NEWS

17. Background: Nate's father (Howard) had been drinking and he was embarrassing Nate at his girlfriend's home. They go outside for a moment and Nate reproaches his father for his behavior.

Howard: Hey, who the hell are you to tell me? I'm the adult. You're the kid.

Nate: I know.

Howard: I'm going back insid//

Nate: Dad, don't ((Grabs his arm))

(*Gossip Girl*, s.1, ep 7)

Frame: FATHERHOOD- FIGHT

18. Background: Blair and Nate have just break up. Blair arrives at Chuck's new establishment. Chuck is Nate's best friend.

Chuck: Where's Nate?

Blair: I think we just broke up.

Chuck: What?

Blair: Don't want to talk about it. I just want to escape. That's what this place is for, right?

Chuck: I know you don't want to talk about what happened, but//

Blair: relief. I feel  
relief.

(*Gossip Girl*, s.1, ep. 8)

Frame: MAKING A CONFESSION

19. Background: Alison and Rufus are married but they have been separated because Alison wanted to follow her dream of becoming an artist. Now, she has come back home.

Alison: Was there for you when you were all about your music, when you were on the road for months at a time and everything that went with it. My whole adult life has been about you and now I'm the one that's screwed up. I guess I was a late bloomer. I just need you to care enough about me to try//

Rufus: Alison, I care, I care.

(*Gossip Girl*, s1, ep 14)

Frame: MARRIAGE- highlighted subframe: RECONCILIANTION

20. Background: Richard knows that DeLuca was with Jo before he appeared beaten at the hospital. He also knows that Jo had been drinking that night and he is worried about her.

Richard: DeLuca came into the E.R., apparently beaten pretty badly.  
Can you tell me what happened?

Jo: I don't remember anything.

Richard: Was he here with you? (2) Jo. Did DeLuca hurt you? Do I need to call the police? Did he try//

Jo: No. No. No. It wasn't his fault. It was my fault.

(*Grey's Anatomy*, s.13, ep. 1)

Frame: OBTAINING INFORMATION

21. Background: DeLuca has been beaten and taken to the hospital by Alex. Ben realizes that Alex's hand is bleeding.

Ben: How's the hand?

Alex: What?

Ben: It looked like it was giving you trouble earlier.

Alex: Oh. I slipped in the rain.

Ben: Look, man, uh, DeLuca's gonna clear everything up when he gets out of surgery, so is there anything//

Alex: There isn't.

(*Grey's Anatomy*, s.13, ep. 1)

Frame: OBTAINING INFORMATION

22. Background: Jackson and April have a baby but they are not a couple any longer. April and the baby are now living at Jackson's home. April tires to an extremely nice guest and her behavior bothers Jackson.

Jackson: I'll just, um I'll go watch the game in my room.

April: Did you want to watch it in here, 'cause I can try to move her into her crib.

Jackson: No, it's totally fine.

April: Don't be silly.

Jackson: It's There's plenty of TVs. It's fine.

April: I mean, I'm aware, but this one's the bigge//

Jackson: I said *no*.

(*Grey's Anatomy*, s.13, ep. 11)

Frame: DAILY COEXISTENCE

23. Background: Dr. Minnick has been hired by Dr. Bailey to observe and improve the way residents are taught. Dr. Grey's method of teaching was criticized by Dr. Minnick during the surgery. Grey thinks Dr. Webber is the one who hired Minnick.

Grey: Next time you decide to send a watchdog into my O.R.with opinions about how I do my surgeries, do me a favor don't.

Webber: I beg your pardon?

Grey: Minnick barged into my bowel resection uninvited, and then she wouldn't stop talking.

Webber: Listen, Bailey brought her in, and I'm trying to talk//

Grey: You got to get her out of here.

(*Grey's Anatomy*, s13, ep. 7)

Frame: COMPANIONSHIP- highlighted subframe: ANNOYANCE

24. Background: Alex and Jo used to be a couple. Alex found Jo with her friend Andrew at home. Alex hurt Andrew and he is having the trial the next day.

Jo: Did you hear that I was subpoenaed?

Alex: Uh, yeah. My attorney's really good. She says that probably//

Jo: I don't.

I don't think that we should talk about it.  
(Grey's Anatomy, s. 13, ep. 7)

Frame: CONFIDENTIALITY

25. Background: Dr. Minnick has been hired by Dr. Bailey to substitute Dr. Webber but Dr. Webber has not been informed yet. Maggie is also a doctor at the hospital and she supports Dr. Weber.

Minnick: I can send you some papers if you want. And, you know, you'll just be observing the first few days anyway, getting a sense of how it works. That'll actually help with the transition.

Maggie: Transition? I thought you two were working together.

Webber: Y-Yes, we are.

Minnick: Has Dr. Bailey spoken with you?

Webber: You know what? I think you and I should sit down//

Minnick: You should talk to  
Dr. Bailey.

(Grey's Anatomy, s. 13, ep. 8)

Frame: COMPANIONSHIP

### *Uncomfortable overlaps*

26. Background: Richard Castle is Alexis' father. Castle is married to Beckett but now they are separated and he is trying to win her back. Alexis asks her father about his plans.

Alexis: So you're still going with the 'win Beckett back by working homicides with her' plan.

Castle: That's how I got her to fall for me the first time. That, and when I kiss her use the bottom of my//

Alexis: Dad, when it comes to your sex life how about we stick to the After School Special version?

(Castle, s.8, ep. 4)

Frame: FATHERHOOD- highlighted subframe: HAVING AN UNCOMFORTABLE CONVERSATION

27. Background: Leah Murphy overhears her colleagues Edwards and Jo talking about her while they were having lunch and she decides to join them.

Leah: Hey, guys! Someone sitting here?

Jo: Hi! No, sit. Um, we were just talking//

Leah: Talking about me? Figures.

(Grey's Anatomy, s.13, ep. 6)

Frame: GOSSIPING-frame shifting: GETTING CAUGHT

28. Background: Monica used to be in a relationship with Tim's father some years before. Tim and Monica have just kissed each other for the first time.

Tim: No-no really, was-was that not okay?=-

Monica: =No-no-no that was good, it was, that was uh: that was a goo::d kiss=-

Tim: =Oh my God! It didn't remind you//of-

Monica: Don't say it!

Tim: No, but it did! Didn't it?

(*Friends*, s. 4, ep. 9)

Frame: KISSING- highlighted subframe: DISCOMFORT

29. Background: Rachel and her roommate's brother (Ross) reach for the last cookie at the same time. They are not close, but Ross is fond of Rachel.

Ross: Mmm. Oh // no

Rachel: *Sorry*

Ross: No no no, //go

Rachel: No, you have it, really, I don't want it=-

Ross: =Split it?

Rachel: *Okay*.

(*Friends*, s.1, ep.1)

Frame: FLIRTING- highlighted subframe NERVOUSNESS.

30. Background: Nate and Dan are both waiting for Serena. They are classmates but they do not have a close relationship.

Dan: So, ah, what do you need to talk to Serena about?

(1.0)

Nate: Nothing, just in the neighborhood. You?

Dan: I (2.0) I'm nowhere near the neighborhood but I'm working on a better excuse.

Nate: You guys like//

Dan: Oh, ah, I (0.5) I don't know.

Nate: Yeah, well, that's Serena. With her you'll never know.

(*Gossip Girl*, s.1, ep. 2)

Frame: OBTAINING INFORMATION

31. Background: Dr. Minnick is new at the hospital and she is trying to get closer to Dr. Robbins. When she met Dr. Robbins she felt attracted. Now Dr. Robbins has just helped her with a patient.

Minnick: Thanks, Dr. Robbins (2) Told you I wouldn't forget.

Robbins: Forget?

(1.5)

Minnick: Your name.

Robbins: Huh?

Minnick: You don't remember. Wow. Okay. Uh, forget it. (1) I just Last time I saw you, I said you had a name I couldn't forget, and so I thought //

Robbins: Oh.

I'm sorry.I don't //

Minnick: No. It's fine.

(*Grey's Anatomy*, s. 13, ep. 8)

Frame: FLIRTING

### ***Surprise overlaps***

32. Background: Beckett and Lanie are at a crime scene investigating a murder.

Beckett: I'm gonna head off to Russia and talk to the next of kin//

Lanie: Russia?

What?

Beckett: Uh, legally, a consulate is considered foreign territory, so yeah.

(*Castle*, s.7, ep. 11)

Frame: COMPANIONSHIP

33. Background: Leah Murphy used to work at the hospital is now she is back. She had an affair with Dr. Robbins.

Robbins: I didn't even know we got a new resident.

Maggie: Yeah, Webber just hired her. Dr .Robbins, this is//

Robbins: Murphy!

Murphy: Dr. Robbins.

Robbins: Hi.

(*Grey's Anatomy*, s.13, ep. 5)

Frame: RECEIVING SURPRISING NEWS

### ***Emotion overlaps***

34. Background: Vanessa and Dan used to be best friends. She has been living in another city for the last couple of years.

Vanessa: Surprise!

Dan: Wow! But I cannot believe it!

Vanessa: How are you?

Dan: I cannot believe it's great. -What are you doing here?

Vanessa: My parents let me live with my sister and finish my studies here.

Dan: So that means //

Vanessa: I came to stay.

Dan: Wow! It is //

Vanessa: Great, I hope.

(*Gossip Girl*, s.1, ep.8)

Frame: REECNCOUNTER

35. Background: Castle and Beckett are engaged. They have been going through a difficult period and their intimacy has been affected. They are at home, about to watch a movie.

Beckett: You know what? We've watched a lot of movies over the last couple of weeks.

Castle: Yeah.

Beckett: So (1) maybe we could (1.5) you know, if you wanted (2)

Castle: If I wanted to, what?=  
Beckett: =I mean, we could try something else (1.5) tonight//

Castle: Something else, as in//

Beckett: Well,

yeah. I mean, we haven't (1) since//

Castle: Well, given everything that's happened, thought (0.5) you weren't (1) ready//

Beckett: I thought that you weren't ready//

Castle: I'm ready. I'm (he scoffs) – I'm so ready=

Beckett: =Well I'm ready, too. Like, I'm really ready.

(*Castle*, s.7, ep. 3)

Frame: RELATIONSHIP- frame shifting: INTIMACY

36. Background: Chuck tries to convince his father to invest some money to buy an establishment. It is the first time he is interested in his father's business.

Chuck: It is the perfect way for you like you've been wanting, sir.

Bass: I am so pleased.

Chuck: You are?

Bass: Are you kidding me? Do you how long I've been waiting for you to be

interested in something other than partying?

Chuck: You should come see the place. It sells itself.

Bass: I have some meetings, but, uh, how's after//

Chuck: a-after's--after's great. After's  
good.

(*Gossip Girl*, s.1, ep. 7)

Frame: FATHERHOOD- NERVOUSNESS

### *Undeviating overlaps*

37. Background: Reena is the mother of Alex's old patient, Zach. The relationship they have is very close. Zach is in surgery and Alex was supposed to be there but he is not. Reena: I'm so glad they reached you. How's Zach?

Alex: He's still in surgery.

Reena: Why aren't you in there with him?

Alex: Reena//

Reena: No, I want you in there.

Alex: I'm not on Zach's case anymore. I made a mistake.

(*Grey's Anatomy*, s.13, ep. 2)

Frame: MOTHERHOOD- DESPERATION

38. Background: Chandler has found out that her sister needed a new kidney and she wanted to become a donor. Dr. Grey has the results of the compatibility test.

Grey: I just got off the phone with UNOS. They did give her 1-A status,  
which means she's at the top of the list.

Chandler: What about me? I thought you were testing for my//

Grey: Yes, your results  
did come back.

Chandler: So fast? That mean good it's good news?

Grey: Chandler, you cannot be a donor for your sister.

Chandler: I can't?

Grey: Because you're pregnant.

(1.5)

Chandler: Wha-Wha-. Are are you serious?

(*Grey's Anatomy*, s.13, ep.13)

Frame: RECEIVING NEWS

39. Background: Blair and Serena used to be best friends. Serena left the city without saying anything. Now that she is back Blair is reading to her a letter that she never sent in which she expresses her feelings.

Blair: You're supposed to be my best friend. I miss you so much. Love Blair.

Serena: Why didn't you send it? I could've//

Blair: You could've what? You knew

Serena and you didn't even call.

(*Gossip Girl*, s.1, ep. 3)

Frame: MAKING A REPROACH

40. Background: Alex and Jo used to be a couple. Alex is trying to convince Jo that they should be back together.

Alex: But you and me//

Jo: You and me? What you and me? You walked out. You left.

Alex: And I came back.

(*Grey's Anatomy*, s.13, ep. 14)

Frame: RECONCILIATION

41. Background: Doctor Webber has just seen a patient who was supposed to be in bed on the corridor. That patient had a twin sister.

Weber: Hey, hey. I need to get you into bed.

Chandler: I beg your pardon?

Weber: You can't leave. You've barely been hydrated. I'm surprised you're still on your feet. *Nurse*//

Chandler: Wait, wait, no. I'm not Chelsea. I'm Chandler, her sister. We're twins.

(*Grey's Anatomy*, s.13, ep 13)

Script: BEING HOSPITALIZED (when a patient is hospitalized he is expected to stay in bed. Chandler understands that Dr. Webber is acting according to the BEING HOSPITALIZED script)

42. Background: Dan and Serena are in a relationship. Dan has disappointed Serena by not telling her something important. Dan does not like Serena's best friend, Blair.

Dan: This whole girlfriend thing is very new to me, you know? I – I just I don't know all the rules yet.

Serena: Well, Blair says in a relationship, the best friend is//

Dan: Serena, you're really taking relationship advice from Blair?

(*Gossip Girl*, s. 1, ep.15 )

Frame: RELATIONSHIP

### ***Mutual consent overlaps***

43. Background: Zack is a very young patient who had post-renal transplant some time ago and he came to the hospital complaining of abdominal pain. Alex Karev is his doctor.

Zach: Don't make me give my kidney back.

Alex: Well, look, I'm gonna have to run a few tests, and I need you to be brave.

But remember what we say? No matter how bad it gets, no matter how scary// nothing's as bad as broccoli.

Zach: nothing's as bad as broccoli.

(*Grey's Anatomy*, s.1, ep. 2)

Frame: ENCOURAGING

## Silences

### *Uncomfortable silences*

1. Background: The group of friends (formed by Chandler, Monica, Phoebe, Rachel, Ross and Joey) is in the living room drinking champagne. They are all around 30 years old, including Joey.

Joey: But I-I-I can't stay too long, I gotta get up early for a commercial audition tomorrow and I gotta look good. I'm supposed to be playing a 19-year-old.

Chandler: So when you said, "Get up early," did you mean *1986*?

Joey: You guys don't think I look 19?

(3.0)

Phoebe: O::h, *19*! We thought you said 90!

(*Friends*, s. 7, ep. 1)

Frame: FRIENDSHIP- highlighted subframe: SUPPORTING

2. Background: Ross and Rachel are sitting on the couch when their friend Chandler comes in wearing a new pair of glasses.

Chandler: Hey, you guys!

Ross and Rachel: Hey!

Chandler: So, what do you think?

(2)

Ross: About what?

(*Friends*, s.7, ep. 1)

Frame: UNCERTAINTY

3. Background: Ross and Emily are getting married. Rachel is Ross's ex-girlfriend.

Minister: Now Ross, repeat after me. I Ross...

Ross: I Ross...

Minister: Take thee, Emily...

Ross: Take thee, Rachel

(4)

Ross: *Emily*

(2.5)

Ross: Emily

Minister: Uhh...Shall I go on?

(3)

Emily: Yes, yes, do go on.

(*Friends*, s. 5, ep. 1)

Script: WEDDING

4. Background: Ross and Rachel have a daughter in common but they are not a couple. Rachel goes out for a dinner with Phoebe and Phoebe asks her boyfriend, Mike, to spend the evening with Ross. Mike and Ross do not know each other very well and they do not have anything in common.

First part

Ross: So, welcome!

Mike: I've got beer.

Ross: I've got bottled breast milk.

(3.0)

Mike: A::h, Why don't we start with the beer?

Ross: Okay

(4.0)

Ross: So, Phoebe tells me you (.) e:r, play the piano?

Mike: Yeah?

Ross: You- you know? I used to play the keyboards in college

Mike: Yah, do you have one here?

(2.0)

Ross: No

Mike: Okay

(10.0)

Ross: Erm- you know- , I'm divorced. Er-, Phoebe said you've been divorced.

Mike: Yeah- I'm sorry. I don't really like to talk about it

(4.0)

Ross: Yeah, e::r, that's okay. We'll talk about something else.

(9.0)

Mike: So, you're a palaeontologist, right?=  
Ross: =Yeah.

Mike: My cousin's a palaeontologist.

Ross: Ah!

(5.0)

Ross: Well, he and I would probably have a lot to talk about.

Second part: Mike had left but Phoebe called him and asked him to go back and spend some more time with Ross.

Mike: Hey, buddy!

(3.0)

Ross: Hi!

Mike: Can I come back in?

Ross: W-Why?

Mike: Well-, I was just thinking of how much more we have to talk about.

(3.0)

Ross: But, you left!

(*Friends*, s. 9, ep. 9)

Scenario: VISITING SOMEONE'S HOME.

5. Background: Richard Castle is Alexis' father. Castle is married to Beckett but now they are separated and he is trying to win her back. Alexis asks her father about his plans.

Alexis: So you're still going with the 'win Beckett back by working homicides with her' plan.

Castle: That's how I got her to fall for me the first time. That, and when I kiss her use the bottom of my//

Alexis: Dad, when it comes to your sex life how about we stick to the After School Special version?

(2.0)

Castle: That's fair.

(*Castle*, s. 8, ep. 4)

Frame: FATHERHOOD- highlighted subframe: HAVING AN UNCOMFORTABLE CONVERSATION

6. Background: Vikram and Kate Beckett are working together. Beckett has just talked on the phone with her husband. Vikram asks her about the phone call.

Vikram: Everything alright?

Beckett: Yeah. I mean, he's just a little weird.

Vikram: Well, normally he's a lot weird, so (2.0) in a charming kind of way.

Beckett: Oh.

(*Castle*, s. 8, ep. 8)

Frame: COMPANIONSHIP- frame shifting: AN EMBARRASSING SITUATION.

7. Background: Serena has just came back to her hometown. Nate is her friend and her best friend's couple. Serena and Nate had an intimate affair long time ago.

Serena: Nate?

Nate: Oh, hey! Uhm, your mom told me you guys are staying here at The Palace.

Serena: Yeah, we're renovating, again. You know my mom: If it's not broke, break it. (3.0) So what are you doing here?

(*Gossip Girl*, s.1, ep.1)

Frame: REENCOUNTER

8. Background: Serena has just arrived to Blair's home. They used to be best friends but Blair is mad at Serena.

Serena: Hey, I got two baguettes and Audrey.

Blair: I must have totally blanked on the part where I invited you over.

(2.0)

Serena: I (0.5) I called you. Blair, it's Sunday morning: coffee, croissants,

'Breakfast At Tiffany's'. It's our tradition.

Blair: I have new traditions now.

(1.0)

Serena: Well, they're not traditions if they're new.

(3.0)

Serena: Look, Blair, I'm really trying to make an effort here. I thought

everything was good between us.

Blair: It was before I found out you had s\*x with my boyfriend.

(11.0)

Serena: How did you find out?

(*Gossip Girl*, s. 1, ep. 6)

Script: VISITING SOMEONE'S HOME- frame shifting: BETRAYAL

According to the VISITING SOMEONE'S HOME script Blair was supposed to welcome Selena. The first three silences are the result of Serena's confusion motivated by unfulfillment of her expectations.

9. Background: Vanessa is Dan's best friend and she knows that his mum, who has been gone for a while, has come back home. Serena is Dan's girlfriend and she is jealous of Vanessa. They are all at a party.

Vanessa: There's nothing like a little '80s hair metal to put a smile on your face.

After the day you've had.

Serena: The-the day you've had? What-what kind of day have you had?

Vanessa: You didn't tell her?

Dan: No, not yet. Not yet. Um (1.0) it was kind of an odd day at the Humphrey loft. Uh, actually, (1.5) Jenny brought my mom home.

(2.5)

Serena: Your mom's back?

(*Gossip girl*, s. 1, ep. 11)

Frame: GIVING SURPRISING NEWS

10. Background: Maggie is Rigs' superior but she would like to have a closer relationship with him.

Maggie: Long, long day, huh?

Rigs: Yeah, it was. Short ones are boring as hell.

Maggie: Yeah. (1.0) Hey. Do you want to grab dinner sometime, like after work, like away from work, like a date? (1.5) Like an actual date.

(2.0)

Rigs: Look, you're an amazing woman.

(3.0)

Maggie: Oh. Okay.

Rigs: It's just I'm not, um I'm not ready to date No, right, I anyone, right now.

(*Grey's Anatomy*, S.13, ep 15)

Frame: FLIRTING- highlighted subframe: BEING REJECTED

11. Background: Dr. Minnick is new at the hospital and she is trying to get closer to Dr. Robbins because she felt attracted to her. Dr. Robbins has just helped her with a patient.

Minnick: Thanks, Dr. Robbins (2.0) Told you I wouldn't forget.

Robbins: Forget?

(1.5)

Minnick: Your name.

Robbins: Huh?

Minnick: You don't remember. Wow. Okay. Uh, forget it. (1.0) I just Last time I saw you, I said you had a name I couldn't forget, and so I thought //

Robbins:

Oh.

I'm sorry.I don't //

Minnick: No. It's fine.

(*Grey's Anatomy*, s. 13, ep. 8)

Frame: FLIRTING

*Emotion silences*

12. Background: Phoebe has just found out that her mother (Phoebe Sr.) is alive and that she has never tried to find her. The mother now wants to start a relationship with her daughter.

Phoebe Sr.: *No*, I'm not done. I-I-I just want you to know that I, the reason I didn't look you up was, well I was afraid that you'd react, just well like, the way, the way you're reacting right now, and can't we just, y'know, start from here?

(1.5)

Phoebe: *No*.

(*Friends*, s.4, ep. 8)

Frame: RECONCILIATION.

13. Background: Phoebe discovered that the woman she thought was her mother (now deceased), in fact is not her biological mother. Now she maintains a cordial relationship with her biological mother, but she feels guilty. One day she arrives at the conclusion that a cat she encountered by chance looks like her deceased mother and she decides to treat that cat as if her mother's spirit lived inside it. Her friends discover fliers from a family looking for the cat but they do not want to break the news to Phoebe. Ross chooses to be honest.

Ross: *No! No! Look—Hey, enough is enough! Look, I am sorry that you feel guilty or whatever about spending time with your new mom, but this is not your old mom. This is a cat! Okay, Julio the cat! Not mom! Cat!*

Phoebe: Ross, how many parents have you lost?

Ross: *None*.

Phoebe: Okay, then you don't know what it feels like when one of them comes back. Do you? I believe this is my mother. Even if I'm wrong, who cares? Just be a friend. Okay? Be supportive.

(2)

Ross: *I'm sorry*.

(*Friends*, s. 4, ep. 2)

Frame: FRIENDSHIP- highlighted subframe DISAPPOINTMENT

14. Background: Chandler wants to ask his girlfriend Monica to marry him. The surprise he wanted to give her gets ruined. She finds out everything and decides to fill their flat with candles and to wait for him.

Chandler: Oh my God.

(5.0)

Monica: Chandler-

(2.0)

Monica: In all my life- (1.0) I never thought I would be so lucky ((starting to cry)) as to- (1.0) fall in love with my best- (2.5) my best-

(2.0)

Monica: There's a reason why girls don't do this! =

Chandler: =Okay! Okay! Okay! I'll do it, I thought-

(4.0)

Chandler: Wait a minute, I-I can do this (3.0) I thought that it mattered what I said or where I said it. Then I realized the only thing that matters is that you- (3.0) you make me happier than I ever thought I could be.

(2.0)

Chandler: And if you'll let me, I will spend the rest of my life trying to make you feel the same way

((looking for the ring))

Chandler: Monica (.) will you marry me?

(2.0)

Monica: Yes.

(*Friends*, s.6, ep. 24)

Frame: MARRIAGE PROPOSAL highlighted frame - NERVOUSNESS.

15. Background: Richard Castle and Kate Beckett are married. Today is Kate's first day at her new job, she is very nervous and Richard surprises her with a cake.

Castle: Yes. Absolutely. And besides, with all the money I spent on the

remodeling of my PI office I've gotta take some cases so I can

write that place off. Now, come on. Dig in.

Beckett: No. I'm so nervous I couldn't eat.

Castle: Who said anything about eating? I said, dig in.

(3.0)

Beckett: Okay ... (1.5) Like, dig in dig in, right?

(*Castle*, s. 8, ep. 1)

Frame: STARTING A NEW JOB- highlighted subframe NERVOUSNESS

16. Background: Richard Castle and Kate Beckett used to be together and now they are separated. Castle has been trying to get Kate back and he was optimistic about their possibilities.

Beckett: Um (1.0)- listen, I was – I was planning on calling you.

Castle: *Really?* Oh. Here I am. Roguishly handsome and at your service. What do you need?

Beckett: Um (3.0)-I was just hoping I could stop by the loft later on (1.5) because I need to pick up the rest of my stuff.

Castle: Uh. (2.0) Absolutely. Any time.

Beckett: Okay. Thanks.

(*Castle*, s. 8, ep. 5)

On the one hand, Kate activates the SEPARATION frame. On the other hand, Richard activates the RECONCILIATION frame.

17. Background: Anton is a suspect who is being interrogated by Beckett and Ryan. He has just find out that someone he had a fight with some days ago has been murdered.

Beckett: You have motive. Plus, your fingerprints are all over his  
apartment.

(2.0)

Anton: My fingerprints are there because-

(2.0) ((stars to cry))

Ryan: Because?

Anton: Because we were *friends*.

(*Castle*, s. 8, ep. 7)

Frame: BEING ACCUSED.

18. Background: Castle and Beckett are engaged. They have been going through a difficult period and their intimacy has been affected. They are at home, about to watch a movie.

Beckett: You know what? We've watched a lot of movies over the last couple of  
weeks=

Castle: =Yeah.

Beckett: So (1.0) maybe we could (1.5) you know, if you wanted (2.0)

Castle: If I wanted to, what?=-

Beckett: =I mean, we could try something else (1.5) tonight//

Castle: Something else, as in//

Beckett: Well, yeah.  
I

mean, we haven't (1.0) since//

Castle: Well, given everything what's  
happened, I thought (0.5) you weren't (1.0) ready//

Beckett: I thought that you  
weren't ready//

Castle: I'm ready. I'm ((he scoffs)) – I'm so ready.

Beckett: Well I'm ready, too. Like, I'm really ready.

(*Castle*, s.7, ep. 3)

Frame: RELATIONSHIP- highlighted subframe: INTIMACY

19. Background: Rigs and Owen used to be brothers-in-law but Megan (Owen's sister and Rigs' wife) passed away. Owen is now married to Amelia Shepherd.

Rigs: You and Shepherd don't wait around, do you? You always said that you wanted a pile of kids.

Owen: So did you. I remember up at the lake, when you and-  
(4.0)

Rigs: Yeah, Megan and I talked about it. She liked the name Bernard, so (both laugh). That slowed the conversation a bit. And (1.0) the universe had other plans.

(*Grey's Anatomy*, s. 13, ep. 5)

Frame: RECALLING

20. Background: Alex and Jo used to be a couple. Alex has made some mistakes.

Alex: I just wanted to say I'm sorry.  
(1.0)

Jo: Alex, you've said that.

Alex: I know. I mean for the things I said (3.0) You're not trash. Don't ever let anyone say that. I'm sorry, and I you're not trash, Jo.

(*Grey's Anatomy*, s. 13, ep. 7)

Frame: APOLOGIZING

21. Background: At the end of their first date Dan waved to Serena and he feels terrible about it. Dan is now waiting for her.

Serena: Dan, hey.

Dan: I, I (0.5) I was in the neighborhood... uhm, give or take seventy blocks.

Uhm, I just wanted to tell you in person that, eh, the end of last night may not have been my finest hour. It was a, eh, a wave.

Serena: I, I (1.5) I saw that.

Dan: Yeah, yeah. Since then I've just been wondering (5.0) eh (1.0) are you hungry?

Serena: Yes. Actually, I had the worst morning.

(*Gossip Girl*, s. 1, ep. 2)

Frame: FLIRTING

*Surprise silences*

22. Background: The group of friends is at a beach house. Joey and Chandler are sitting at the dinner table, Monica is looking in the fridge and Phoebe has just come in.

Phoebe: Well, umm, my mom's friend, Phoebe, is actually my *birth*  
mom.

(3.0)

Monica: Sweetie, what are you talking about?

(*Friends*, s. 4, ep. 1)

Frame: GIVING NEWS- highlighted subframe, GIVING SURPRISING NEWS

23. Background: Rachel and Ross used to be a couple. Rachel is visiting Ross because she has to give him some news.

Rachel: Ok. You know what- Can I talk now?

Ross: Sure.

Rachel: Ok.

(5.0)

Rachel: I'm pregnant.

(6.0)

Rachel: Ross!

(4.0)

Rachel: Whenever you're ready.

(6.0)

Rachel: And you are the father by the way. But you-

(*Friends*, s.8, ep. 3)

Frame: RECEIVING NEWS- highlighted subframe: RECEIVING UNEXPECTED NEWS.

24. Background: Phoebe is supposed to bring Monica her grandmother's cookie recipe but she comes back from her old burned down apartment disappointed.

Monica: What's wrong Phoebe?

Phoebe: I just went to my old apartment to get you the-the cookie recipe and  
the stupid fire burned it up!

Monica: No!! Why didn't you make a copy and-keep it in a fireproof box  
and keep it at least a hundred yards from the original?!

(2.5)

Phoebe: Because I'm *normal*! That was the one legacy my grandmother left me, and I know you wanted it as an engagement present.

(*Friends*, s. 7, ep. 3)

Frame: COMMUNICATION RESPONSE –highlighted subframe SURPRISING RESPONSE

25. Background: Joey and Chandler are roommates. They had a fight and Joey is packing because he wants to spend some days with his parents.

Chandler: Oh, uh, when-when are you coming back?

Joey: I don't know. I might stay there for a few days while I look for an apartment.

(1.5)

Chandler: *What?!*

(*Friends*, s. 7, ep 15)

Frame: DAILY COEXISTENCE. At first, in this case, the SOLVING AN ARGUMENT subframe is highlighted but a frame shifting is produced and RELOCATING becomes the main frame. Chandler activates the SOLVING A PROBLEM subframe as he thinks that his roommate is going to come back. He soon realizes that he had made a mistake and he finally identifies the correct frame.

26. Background: Ross and Rachel used to have a relationship but now they are just friends. Ross has just found out that Rachel has exchanged a necklace that he gave to her because she did not like it. Ross says that Rachel is void of feelings and she brings in a box where she keeps souvenirs of their relationship and she shows them to Ross.

Rachel: Don't say that I have no *sentiment*! This is a movie stub from our first date! This is an eggshell from the first time you made me breakfast in bed! ((Holds up a bone)) This is from the museum from the first time we were together. Okay, maybe I exchange gifts sometimes, but I keep the things that matter!  
(3.0)

Ross: I don't know what to say, I'm sorry. Though, you're not supposed to take these. ((Points to the bone)) It's like a million years old, we, we actually, we had people looking for that.

(*Friends*, s.4, ep. 8)

Frame: MAKING A REPROACH.

27. Background: Monica and Chandler are a couple and they have just decided that they are going to live together. Monica has just given keys to Chandler and she asks him to get out and open the door with his own keys for the first time. Just after Chandler leaves the

door gets stuck, the couple realizes that the door cannot be opened and they start to have a conversation.

Chandler: I love you!

Monica: I love you!

Chandler: Are you hugging the door right now?

(1.0)

Monica: *No.*

Chandler: Yeah-yeah, me neither.

(*Friends*, s. 6, ep. 1)

Frame: BEING IN LOVE- frame shifting: RECOVERING FROM AN EMBARRASSING SITUATION.

28. Background: An unidentified prisoner has been found dead. Beckett and Ryan are two of the police officers who investigate his murder.

Beckett: You run his prints?

Ryan: Yeah. So far nothing.

(1.0)

Beckett: *Nothing?* The guy's a convicted felon. His fingerprints are on file.

Ryan: Yeah.

(*Castle*, s. 8, ep. 14)

Frame: RECEIVING UNEXPECTED NEWS

29. Background: Richard Castle meets a man who was supposed to give him some important and relevant information about a period of time Castle did not remember.

Man: It must have been. I mean, why else would they keep it on the dark side of the moon? Where our scientists can't see it?

(1.5)

Castle: Excuse me?

Man: You know they look like us now? That's why they took you. To copy your skin.

Castle: So when you say ship, you mean (1.0) spaceship?

Man: We'll be defenseless when the invasion comes. We have to find a way to warn people. You can tell people. You were on TV.

Castle: No, I'll – I'll warn them. I'll (2.5) tell me again, how did you get my phone number?

(*Castle*, s.7, ep. 2)

Frame: PARANORMALITY

30. Background: Chandler has found out that her sister needed a new kidney and she wanted to become a donor. Dr. Grey has the results of the compatibility test.

Grey: Chandler, you cannot be a donor for your sister.

Chandler: I can't?

Grey: Because you're pregnant.

(1.5)

Chandler: Wha-Wha-. Are you serious?

(*Grey's Anatomy*, s. 13, ep. 13)

Frame: RECEIVING NEWS- highlighted subframe: RECEIVING SURPRISING NEWS

31. Background: Leah Murphy used to work at the hospital is now she is back. She had an affair with Dr. Robbins.

Robbins: I didn't even know we got a new resident.

Maggie: Yeah, Webber just hired her. Dr. Robbins, this is//

Robbins: Murphy!

Murphy: Dr. Robbins.

Robbins: Hi.

Maggie: You guys know each other?

Murphy: Um Yes.

Robbins: Leah D-D-Dr. Murphy used to-

(3.0)

Murphy: I used to work here.

(*Grey's Anatomy*, s.13, ep. 5)

Frame: RECEIVING SURPRISING NEWS-frame shifting: NERVOUSNESS

32. Background: Alex and Jo used to have a relationship, Jo has been hiding her old marriage because she was abused by her husband. Alex did not know about it and he did not understand why Jo rejected his proposal.

Alex: Hey.

Jo: I'm married.

(3)

Alex: What?

Jo: I'm married.

(*Grey's Anatomy*, s. 13, ep. 7)

Frame: RECEIVING UNEXPECTED NEWS

### ***Reflective silences***

33. Background: Ross has never given a massage but his roommate, Phoebe, is a professional masseur and she gives massages in the apartment they are sharing. A woman comes to the door asking for a masseur but Phoebe is not at home. The woman is very good-looking.

Ross: Can I, can I help you with something?  
Woman: Well, I don't know. Are you a masseur?  
(1.5)

Ross: Yes I am.  
(*Friends*, s.7, ep. 2)

Frame: TALKING TO A STRANGER- frame shifting: FEELING ATTRACTION

34. Background: Chandler, Ross and Joey are friends. Chandler has kissed Joey's girlfriend and Joey is mad at him. Ross is trying to convince Joey to forgive Chandler but Joey does not want to.

Joey: Back when you and Rachel were together, if Chandler had kissed her,  
would you hear him out?  
(1)

Ross: That's a good point. So uh, how long are you gonna punish him?  
(*Friends*, s.4, ep. 8)

Frame: BEING EMPATHETIC

35. Background: Joey is mad at his best friend Chandler and he names his other friend, Ross, his best friend.

Ross: Wow! I'm honored! And y'know what I'm gonna do as my first act as  
your best friend?

Joey: What?

Ross: I'm gonna get you to talk to Chandler.

(3)

Joey: *All right*. But if you we:ren't my best friend.

(*Friends*, s.4, ep. 8)

Frame: BEST FRIEND RELATIONSHIP.

36. Background: Rachel is the last one of her group of friends to turn 30 years old and everyone is at her birthday party.

Chandler: Well, here we are, just a bunch of thirty year olds.

(2)

Ross: God, do you realize in ten years we're gonna be 40?

(3)

Joey: Why God?! Why are you doing this to us?!

(*Friends*, s.7, ep. 14)

Frame: GROWING OLD.

37. Background: Rachel has just given birth to a baby girl. All her friends are around her while she is trying to pick a name for the baby. They find out that Monica has already chosen the names for her future babies and Rachel asks her to tell them to her.

Rachel: And if it's a girl?

Monica: I don't want to say.

Rachel: Oh, just tell us! We're not gonna want it!

Monica: Okay. It's Emma.

Rachel: ((gasps)) Emma! ((Looks at the baby and starts to cry)) See? I don't want it.

(3)

Monica: Take it.

Rachel: What?

Monica: It's clearly an Emma.

Rachel: Oh honey, but you love that name.

Monica: Yeah, but I love you more.

(*Friends*, s.8, ep. 13)

The main frames of this interaction are NAMING A BABY and FRIENDSHIP.

38. Background: Richard Castles is a material witness in a trial. Brown is a lawyer. Castle has been stating that Brown's client is guilty of homicide. After being put under pressure by Brown Castle admits that he might be wrong.

Brown: This is not one of your stories, sir. You do not get to make up the facts as

you see fit. Now, my client is fighting for her life, just as you once fought for yours against 3XK. So now, I ask you one last time, is it possible, Mr. Castle, that my client did not kill Mrs. Beakman?

(5.0)

Castle: Yes, it's possible.

Brown: Yes. Yes, it is possible. Possible that you are wrong. Nothing further, your Honor.

(*Castle*, s. 8, ep. 10)

Frame: BEING QUESTIONED

39. Background: It is Castle and Kate Beckett's first anniversary and even though they are separated right now, Castle decides to surprise Beckett and invite her out for dinner.

Castle: No. No, I know. I'm not trying to put an end to the time out.

I'm just saying, what if we could//

Beckett: Have a time out from our time out?

Castle: Exactly. So what do you think?

(2.5)

Beckett: I would love to have dinner with you tomorrow.

(*Castle*, s. 8, ep. 9)

Frame BEING SEPARATED -frame shifting RECONCILIATION

40. Background: Serena has spent the night with her brother Erick who is hospitalized for trying to commit suicide. Serena wants him to go back to his normal life but their mother Lily is not prepared to allow that.

Serena: Morning, mom. Hey, I was just about to ask the doctor if I could take Erik to breakfast. Wanna come?

Lily: Ehm, I think what I'll do is to get him a croissant down the street ((Lily leaves the room))

(4.0) ((Serena leaves the room))

Erik: Serena, don't!

Serena: Let me guess: You told everyone Erik is just visiting grandpa in Rhode Island.

(*Gossip girl*, s. 1, ep. 1)

Frame: BROTHERHOOD.

41. Background: Jenny's parents are separated and her father (Rufus) is disappointed with her mother. Jenny wants to attend a party.

Jenny: Mom thinks it's a good idea.

Rufus: And her judgment is always sound, right? (3.0) Jenny, if you wanna go to that party you should go. You kids could use some fun.

(*Gossip girl*, s. 1, ep. 2)

Frame: FATHERHOOD

42. Background: Dan and Jenny are siblings. Dan is telling his sister about the mistakes he made the night before on his first date with Serena.

Dan: You only get one shot with a girl like Serena. I got mine and I blew it.

Jenny: Which means you've got nothing to lose.

Dan: Nothing except my last shred of dignity.

Jenny: Oh no, I think that's gone.

(3.0)

Dan: You're right. You know, I'll just (2.0) I'll go talk to her. I'm gonna apologise for the wave, I gonna tell her how much I like her and I'm

gonna ask for a second shot (1.0) and I'm gonna get a second shot.

(*Gossip girl*, s. 1, ep. 2)

Frame: BROTHERHOOD- frame shifting- RECEIVING ADVICE

43. Background: Rufus has just sold a painting at his art gallery. The artist was his wife, but they were not living together. Bex is a professional buyer.

Bex: You are terribly excited. This is not the first time, anyway? You sell a painting.

Rufus: I already had the first few times but the artist is happy. It is very important to her.

Bex: For my client too. This is a very special work. You would not, I do not know, celebrate with a drink?

(7)

Rufus: Well, we were talking about the artist, she is my wife.

(*Gossip girl*, s. 1, ep. 4)

Frame: FLIRTING-highlighted subframe: REJECTING

44. Background: Dan had lied his friend Vanessa because he did not want to meet her. She finds him at a party and they have an argument but he feels guilty.

Dan: I'm sorry that I lied about writing a term paper.

Vanessa: You said you love me.

(2.5)

Dan: Loved you in the past. You know, I mean, things have changed.

(*Gossip girl*, s. 1, ep. 6)

Frame: FRIENDSHIP

45. Background: Alex and Meredith are surgeons and they have been friends for many years. Bailey is their chief. Jo is Alex's couple. Alex has beaten a resident who is his couple's friend and he does not want anyone to notice.

Meredith: Say something.

Alex: What do you want me to say?

Meredith: You think no one is gonna realize this is you? Look at that hand. You could go to jail. This is assault. I'm a doctor. I have a duty to report you to Bailey.

Alex: I came home. He was on top of her. Jo was drunk. He was (1.5)  
He (1) Mer, come on. You're gonna turn me in to Bailey?

(7)

Meredith: You slipped in the rain. That's how you hurt your hand.

(*Grey's Anatomy*, s. 1, ep. 1)

Frame: FRIENDSHIP-highlighted subframes: REAVEALING A SECRET - SUPPORT

46. Background: Miranda is Ben's boss and they are married. Ben has some information related to the job that he knows his wife should have.

Ben: Miranda.

Miranda: What?

(2.5)

Ben: Nothing. Nothing

(*Grey's Anatomy*, s. 1, ep. 1)

Frame: KEEPING A SECRET

### *Evasive silences*

47. Background: Richard Castle had been a material witness in a trial. He had changed his testimony while he was being questioned and after doing so he was mortified. Ryan, Esposito and Beckett were trying to make him understand that they have also made similar mistakes.

Castle: But have any of you botched your testimony in a murder trial?

(5.0)

Exactly.

(*Castle*, s.8, ep. 10)

Frame: FRIENDSHIP- highlighted subframe: DISAPPOINTMENT

48. Background: Ross and Rachel used to be a couple but now they are just friends. Ross has just learned that Rachel usually exchanges gifts and he wants to see if she keeps the necklace he gave her while they were dating.

Ross: Oh hey! Hey uh, you remember the necklace I gave you last year? Can I

see it?

(2)

Rachel: *Why?*

(*Friends*, s.4, ep. 8)

Frame: GIVING A GIFT.

49. Background: Kate Beckett and Lanie are colleagues and friends. Beckett is going through a separation, Lanie has been calling her but Beckett has not answered the phone. They have just seen each other at work for the first time after Beckett's breakup.

Lanie: Hey. You didn't call me back.

Beckett: Yeah (1.0) yeah, sorry about that.

Lanie: Oh, that's okay. But are you okay?

(3.0)

Beckett: I'm fine. I'm just a little lost and (1.5) taking some space so I can figure things out. I just hope that I haven't hurt him too much.

(*Castle*, s.8, ep. 7)

Frame: FRIENDSHIP- highlighted subframe: SUPPORTING

50. Background: Castle hands his fiancée Kate Beckett a memory card that contains a video with shocking news.

Beckett: A memory card.

Castle: Yeah, there were three of them in three separate envelopes. One for Alexis, one for my mother, and one for you.

Beckett: What's on it?

(5.0)

Castle: Watch.

(*Castle*, s. 7, ep. 2)

Framework: GIVING UNEXPECTED NEWS

51. Background: It is Serena's first day back at school and she finds her old friends (Blair is their leader) organizing invitation for the party they are going to have.

Serena: So, when's the party?

(6.0)

Blair: Saturday. And you're kinda not invited. Since until 12 hours ago everyone thought you were at boarding school. And Jenny used up all the invites.

(*Gossip Girl*, s.1, ep, 2)

Frame: ENMITY

52. Background: Nate and Dan are both waiting for Serena. They are classmates but they do not have a close relationship.

Dan: So, ah, what do you need to talk to Serena about?

(1.0)

Nate: Nothing, just in the neighborhood. You?

Dan: I (2.0) I'm nowhere near the neighborhood but I'm working on a better excuse.

Nate: You guys like//

Dan: Oh, ah, I (0.5) I don't know.

Nate: Yeah, well, that's Serena. With her you'll never know.

(*Gossip Girl*, s.1, ep, 2)

Frame: OBTAINING INFORMATION

53. Background: Jenny is trying to be Blair's friend. They are both at Blair's home talking about Blair's relationship and Jenny is more serious than usual. Blair suspects that something is wrong.

Blair: Then tell me, what is it like?

(1.0)

Jenny: I don't want to hurt you.

Blair: How could you hurt me?

Jenny: Yesterday wasn't the first time I talked to Nate (1.0) at the ball (1.5), he told me he wasn't over Serena.

Blair: Why would he tell you that?

Jenny: Cause I was wearing her mask, and he thought I was her (2.5) he kissed me//

Blair: that's enough.

(*Gossip Girl*, s.1, ep. 7)

Frame: GIVING BAD NEWS

54. Background: DeLuca is a resident who has just have a confidential meeting at the hospital. Dr. Webber is his superior.

Webber: So, how was your meeting?

DeLuca: Oh, (1) uh, yeah, just, uh, (2) interesting.

Webber: Okay. Interesting.

DeLuca: Kind of confidential, I guess.

Webber: Yes, of course, but I've been known to keep a secret or two. Well nobody would know it came from you, is my point.

(4)

Webber: Get out.

(*Grey's Anatomy*, s.13, ep. 7)

Frame: OBTAINING INFORMATION

55. Background: Minnick has been hired by Bailey to observe and improve the way interns are taught. Surgeons are annoyed by her presence, especially Dr. Webber because he felt she was going to get his position.

Bailey: Look, I gave Dr. Minnick permission to interact with the staff how she sees fit. She needs to know how open we are to new ideas before she can make her own decision.

Webber: Decision? Are you giving her my job?

Bailey: No. No. (1) Of course not. I want her to work with you.

Webber: Why? Is there something wrong with this program?

Bailey: I (1) just think (2.5)

Webber: What, what the hell is it, Bailey?

(*Grey's Anatomy*, s.13, ep. 7)

Frame: FRIENDSHIP- frame shifting- ANNOYANCE

56. Background: Ben and Miranda are married and they work together. While Ben is a resident Miranda is a chief at the hospital. They usually respect the church and state agreement, which means that they do not let the job interfere in their personal life. They are at home and Miranda is worried.

Ben: Seems like the attendings don't really like her, but the residents (2). Aren't you gonna do the thing? You know, the thing where you, uh you try to get me to tell you more about what the residents are thinking, and then I can say that maybe I shouldn't 'cause you're the chief, and then you can say, "But you're my husband," and I can say, "I know, baby, but I'm gonna have to invoke church and state.

(5)

You okay?

(3)

Miranda: I don't know.

(*Grey's Anatomy*, s.13, ep. 7)

Frame: RELATIONSHIP- GIVING SUPPORT

57. Background: Jackson and April used to be a couple, they have a baby together and that is why they still live together. The previous night April had her first date after the breakup.

Jackson: How'd it go last night? You seemed to come home a little early.

(1)

April: Everything go all right? (1.5) You kidding? It was *great*. It was, like, just so fun so fun. I mean, he's, like (1) He's actually (0.5) You know he's pretty amazing.

Jackson: *Amazing?* - Mhmm. How so?

April: Like, so amazing that, uh, we're gonna, we're actually gonna go out again tonight. That's how so amazing it was.

(*Grey's Anatomy*, s.13, ep. 12)

Frame: OBTAINING INFORMATION

58. Background: Ben and Miranda are married and they work together. While Ben is a resident Miranda is a chief at the hospital. Ben goes to Miranda's office and sees that she is stressed and worried. They usually respect the church and state agreement, which means that they do not let the job interfere in their personal life.

Ben: Hey. (1) You okay? (2.5) You want to talk about it? (3) I know. I know. Church and state.

(2)

Miranda: No. No. To hell with church and state. It's not working.

(*Grey's Anatomy*, s. 8, ep. 8)

Frame: RELATIONSHIP- SUPPORT

59. Background: Blair and Nate are having a relationship but they are experiencing some problems. They are now talking.

Blair: I thought I was doing everything right.

Nate: It's not your fault.

Blair: Do you love me? (17.0) You should deal with your father. He needs you. You know what? I don't.

(*Gossip Girl*, s.1, ep. 8)

Frame: SEPARATION