Television Dialogue The Sitcom Friends Vs Natural Conversation Studies In Corpus Linguistics
The novel opens with Aunt Polly scouring the house in search of her nephew, Tom Sawyer. She finds him in the closet, discovers that his hands are covered with jam, and prepares to give him a whipping. Tom cries out theatrically, “Look behind you!” and when Aunt Polly turns, Tom escapes over the fence. After Tom is gone, Aunt Polly reflects sadly on Tom’s mischief and how she lets him get away with too much.

Tom comes home at supper time. He has an enormous appetite and is immediately set to eating, but Aunt Polly won’t have it. She tells Tom about his adventures. During supper, Aunt Polly tells Tom he cannot be skipped school that afternoon and must perform household chores. Tom’s father, Ben, has been away for several days. Tom warns Aunt Polly that he will be in trouble if she lets this happen.

The next day, Tom’s father, Ben, arrives home. Tom is surprised and happy. Ben tells Tom that he will have to go to work and Tom becomes sad. Aunt Polly is satisfied.

Tom goes out of the house to escape his new responsibilities. While wandering the streets of St. Petersburg, he sees a small boy playing a harmonica. The boy is very poor and has only a few coins. Tom remembers how he was once in the same situation and eventually choses to go home.

When he returns home in the evening, Tom finds Aunt Polly waiting for him. She notices his dirty clothes and resolves to make him work the next day, a Saturday, as punishment.

On Saturday morning, Aunt Polly sends Tom out to whitewash the fence. Tom goes by, and Tom tries to get him to do some of the whitewashing in return for a “white alley,” a kind of middle. Aunt Polly is furious, but Aunt Polly appears and chases him off, leaving Tom alone with his tasks.
The novel opens with Aunt Polly scrounging the house in search of her nephew, Tom Sawyer. She finds him in the closet, discovers that his hands are covered with jam, and prepares to give him a whipping. Tom cries out theatrically, “Look behind you!” and when Aunt Polly turns, Tom escapes over the fence. After Tom is gone, Aunt Polly reflects sadly on Tom’s naughtiness and how she lets him get away with too much.

Tom comes home at suppertime. He tells her a tall tale about his adventures. During supper, Aunt Polly is satisfied, knowing that Tom won’t be skipped school that afternoon and won’t misconduct himself. She tells Tom that his clothes are still on the line and that he must wash them. Tom demands the blanket to dry his clothes.

Tom goes out of the house in a huff. He is feeling hot under the collar and envious of the boys. Tom and the new arrival of the text, Tom, Version 1.0, eventually chase the newcomers all the way home.

When he returns home in the evening, Tom finds Aunt Polly waiting for him. She notices his dirtied clothes and resolves to make him work the next day, a Saturday, as punishment.

On Saturday morning, Aunt Polly sends Tom out to whitewash the fence. Jim passes by, and Tom tries to get him to do some of the whitewashing in return for a “whale ally,” a kind of wooden fish almost gone, but Aunt Polly appears and chases him off, leaving Tom alone with his tasks.
Television Dialogue: The sitcom Friends vs. natural conversation

This book explores a virtually untapped, yet fascinating research area: television dialogue. It reports on a study comparing the language of the American situation comedy “Friends” to natural conversation. Transcripts of the television show and the American English conversation portion of the “Longman Grammar Corpus” provide the data for this study. Illustrated with numerous dialogue extracts from Friends and conversation, topics such as vague, emotional, and informal language are discussed. This book will be an important resource not only for researchers and students specializing in discourse analysis, register variation, and corpus linguistics, but also anyone interested in conversational language and television dialogue.
This book explores a virtually untapped, yet fascinating research area: television dialogue. It reports on a study comparing the language of the American situation comedy *Friends* to natural conversation.