Repair in Thai conversation:
A case study of the 94.0 EFM radio hosts[*]
การปรับแก้ในบทสนทนาภาษาไทย:
กรณีศึกษาการสนทนาระหว่างนักจัดรายการวิทยุคลื่น 94.0 EFM

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Abstract

Conversation analysis (CA) is an approach to the study of talk-in-interaction which was developed by Sacks, Schegloff, and Jefferson (1974). In this theory "repair" refers to recurrent problems in speaking, hearing, and understanding as studied by Schegloff, Jefferson, and Sacks (1977). The aim of this study is to examine the repair types used by 94.0 EFM radio hosts. Speech data was recorded from radio with MP3 recorders of conversations between the 94.0 EFM radio hosts. A total of 15 conversations were collected. Repair strategies are the ways in which the 94.0 EFM radio hosts identify the trouble source and resolve communication problems. Results indicate four types of repair: self-initiated self-repair, self-initiated other-repair, other-initiated other-repair, and other-initiated self-repair. The results concur with the study of Schegloff et al. (1977). In addition, there were some unrepaired errors. Also, some repairs were done by the audience listening to the programme. They sent SMS or e-mail messages or made calls (off air) to repair a problem. 94.0 EFM is an entertainment radio program therefore jokes are used in the program. "Other-repair" and "self-repair" were the types of repair used to make

jokes. They differ from the study of Schegloff et al. (1977) which found that only some 'other-repair' is jokes".

บทคัดย่อ

การวิเคราะห์บทสนทนาเป็นแนวคิดในการศึกษาว่า คู่สนทนาเข้าใจและโต้ตอบซึ่งกันและกันอย่างไรเมื่อสนทนากัน แนวคิดนี้ริเริ่มโดยแซกส์ เชกลอฟและเจฟเฟอร์สัน (Sacks, Schegloff, & Jefferson, 1974) ทั้งนี้ ในการสนทนามักจะมีเรื่อง "การปรับแก้" เกิดขึ้นด้วย เมื่อเกิดปัญหาหรือความผิดพลาดขึ้นระหว่างการสนทนา และแนวคิดการปรับแก้ถูกพัฒนาขึ้นโดยเชกลอฟ เจฟเฟอร์สัน และแซกส์ (Schegloff, Jefferson, & Sack, 1977) บทความนี้จึงมีวัตถุประสงค์ในการศึกษาประเภทของการปรับแก้ในการสนทนาระหว่างนักจัดรายการวิทยุคลื่น 94.0 EFM ผู้วิจัยใช้บทสนทนาระหว่างนักจัดรายการวิทยุคลื่น 94.0 EFM ทั้งหมด 15 บทสนทนาในการวิเคราะห์ข้อมูล ผลการวิเคราะห์ข้อมูลพบว่า นักจัดรายการวิทยุคลื่น 94.0 ใช้วิธีการปรับแก้ทั้งหมด 4 ประเภท ตามผลการศึกษาของเชกลอฟและคณะ (Schegloff et al., 1977) คือ 1) การปรับแก้โดยตนเอง เริ่มโดยตนเอง 2) การปรับแก้โดยตนเอง เริ่มโดยผู้อื่น 3) การปรับแก้โดยผู้อื่น เริ่มโดยตนเอง และ 4) การปรับแก้โดยผู้อื่น เริ่มโดยผู้อื่น ทั้งนี้ พบว่าบางครั้งก็ไม่มีการปรับแก้เกิดขึ้น หรือในบางครั้งก็มีการเริ่มการปรับแก้หรือปรับแก้โดยผู้ฟังรายการวิทยุด้วย โดยการส่งข้อความ (sms) อีเมล หรือโทรเข้ามาในรายการ (หลังไมค์) เพื่อทำการเริ่มการปรับแก้หรือปรับแก้ให้นักจัดรายการวิทยุ รายการวิทยุคลื่น 94.0 EFM เป็นคลื่นวิทยุประเภทบันเทิง ดังนั้น นักจัดรายการวิทยุจึงใช้ทั้ง "การปรับแก้โดยผู้อื่น" และ "การปรับแก้โดยตนเอง" เพื่อสร้างความตลกด้วย ซึ่งต่างจากการศึกษาของเชกลอฟและคณะ (Schegloff et al., 1977) ที่กล่าวถึงเฉพาะ"การปรับแก้โดยผู้อื่น" เท่านั้นในการสร้างความตลก

คำสำคัญ: การวิเคราะห์บทสนทนา, การปรับแก้, ภาษาไทย, นักจัดรายการวิทยุ, ตลก

1. Introduction

Conversation Analysis, widely known as CA, is an approach to the study of social interaction in natural conversation and settings; the organization of turn-taking, sequential and sequence organization of talk, the organization of repair and overlap management. It is widely used as a research methodology in Sociology, Linguistics, Social Psychology and other related disciplines. The purpose of CA is to investigate the pattern that speakers use in interactions to establish communicative understandings. CA was originated by Sacks, H., Schegloff, E. A. and Jefferson, G. (1974). The data collected for CA is in the form of video or audio recorded conversations in naturally occurring contexts. The transcriptions from the video or audio recorded are a convenient form to represent the recorded material in written form.

Early studies in this tradition were based on the analysis of English conversation. More recently, conversation analysis has begun to study talk in a broader range of communities around the world through detailed analyses of recorded conversations. In 1977, Moerman studied the organization of repair in a corpus of conversations in the Lue, Yuan (or Myang), and Siamese dialects of Tai. In addition, most of the previous studies of Thai conversation (e.g. Phromkuntha, 2006; Sae Lee, 2003; Kruewanitchakornkul, 2003; Tarmtiranont, 2001; Rodthip, 2001; Lomajarean, 2004; Sawatmaung, 1997; Sirisai, 2006 and Tanasitisurachot, 2002) concentrated on the turn-taking, adjacency pairs, opening-closing conversation, topic shift, overlap or interruption.

Radio is one kind of media that includes conversation either, the conversation between the radio hosts and the audience who call to talk with the radio hosts, or conversation between the radio hosts, with each other. The survey of National Statistic Office (2008) found that people were more interested in the radio entertainment category than any others. These days, radio programs try to create and produce a radio-style appealing to specific audience tastes. Therefore, conversation between the radio hosts is one way to make the program more interesting.

The purpose of this study is to examine repair types in Thai and collect data from conversations in a case study of 94.0 EFM radio hosts. 94.0 EFM is a variety entertainment radio program. It is very popular among its audience with its catchphrase "The number one entertainment radio program and the first and only one in Thailand". It also has the slogan "great gossip, great music". In this paper the author studies a form of Thai conversation between radio hosts, focusing on repair, in particular, how participants in normal interactions create mutual understanding and address misunderstandings. From the literature review, only one other study of this kind has been undertaken: that of Moerman (1977), as mentioned above.

The paper is organized as follows; section 2 provides a description of the methodology and the data in this study. Section 3 presents overall structure of conversation between the radio hosts. Then, section 4 briefly reviews the concept of repair that is the important concept for this study. The types of conversation repairs are then presented in section 5, while section 6 presents repair as joke. Section 7 concludes the study and discusses the result.

2. Methodology and the Data

This paper studies repair, in particular, the importance of a recurrent problem in a trouble source such as mishearing, non-hearing, misspeaking, misunderstanding, self-editing, proper word selections, term specifications, factual errors, etc.

Station 94 EFM is an entertainment focused radio station. It comprises 70 % talk show and 30% music (Mantana Thienthong, an informal interview, May 6, 2010). In addition, 94 EFM uses the catchphrase "The number one entertainment radio program and the first and only one in Thailand" with the slogan "great gossip, great music". The target group of the station is 18-35 year olds who prefer modern and trendy items in entertainment news. The station broadcast range covers the Bangkok Metropolitan Region, Kanchanaburi, Ang-Thong, Chon Buri (in part) and Ratchaburi province and also broadcasts via broadband and internet that can be watched or listened to around the world. For this reason it offers a good case study.

As for the data, they are taken from conversations between the 94.0 EFM radio hosts only. I collected data from the 94.0 EFM programs because they included the three most popular pairs of radio hosts. The three radio programs, from which the data was collected, was broadcasted at favorable times for teenagers, which were 16.01–20.00, 04.01–10.00, and 20.01–24.00. (National Statistic Office, 2009). A total of 15 conversations were collected from five pairs of radio hosts recorded between September to October in 2010. Two hours of recorded time were taken for each as shown below:

1. "แฉแต่เช้า" /chɛ̌ɛ tɛɛ cháaw/   08.00-10.00 (Mon-Wed)   DJ.Krit & DJ.Mod-dam
   reveal the entertainment news   (Th-Fri.)   DJ.Por & DJ.Nuy

                                     09.00-11.00 (Sat)   DJ.Por & DJ.Nuy

2. "ฟังหูไว้หู" /faŋ hǔu wáy hǔu/   16.00-18.00 (Mon-Fri)   DJ.Chao-chao &
   talk about being issue   DJ.Pong

3. "ไก่คุ้ยตุ่ยเขี่ย อันเซ็นเซอร์"/   21.00-23.00 (Mon-Wed)   DJ.Kai & DJ.Tuy-tuy
   kày khúy tùy khìia   (Th-Fri.)   DJ.Opal & DJ.Chao-chao
   an-sen-sɔ̂ɔ/
   Variety talk on
   entertainment

The first letter of the DJ' s name is used here to represent the DJ speaking in each example, e.g. DJ. Krit –K, DJ.Chao-chao –C.

3. Conversational structure

The data used in this study was the conversation between the radio hosts during the program. The steps in hosting the program were structured according to the plan. The times of conversation opening and closing were fixed, which varies from normal conversation in real life, in which there is no fixed time of opening and closing. Although the time of conversation between radio hosts and some important topics were fixed, the turn-taking was uncertain, which is consistent with conversation in everyday life. The radio hosts used backchannels to express their

attention to the audience, which is different from conversation in real life which is usually face-to-face communication, or from television conversation in which the audience may notice non-verbal backchannel, such as facial expressions or gestures. Since the hosts cannot guess where the turn-taking takes place – sometimes the interlocutor thought the speaker had finished his turn, but not so, and this resulted in overlapping. However, the results reveal that the interruptions of the hosts were rational.

Some conversation topics between hosts in each program were fixed. The topics tended to be of current interest revolving around entertainment society. However, if other topical items of news, such as politics or sport, were more popular, they would be referred to in the programs. The topics that the program fixed for the hosts to talk about reflected current community interests. Apart from the fixed topics, the hosts also talked about other topics which were popular in everyday conversation, such as work and families. For the study of topic shift, the results reveal that topic shift markers were used to mark topic shift, and sometimes, without markers to indicate the shift, the interlocutors were still able to understand and continue the conversation. (Wongkhat, 2012)

Although the conversation was on radio with its own time to open and close, the conversational structures between the radio hosts were almost the same as those in natural conversations; they were no different from conversational structures in 'real life'.

Apart from the structures of conversation mentioned above, repair is one structure of conversation used to deal with trouble in speaking, hearing or understanding. This study found that the radio hosts also used repair. Therefore, in the next section the author will briefly give some background to the issue of repair before coming to the results.

4. The concept of repair

Conversational repair refers to a common practice in the interactive social organization of conversation. Repair does not always involve identifiable errors or mistakes that require replacement or correction. Therefore, the term repair, rather than correction, is used to capture the more general domain of such occurrences in conversation analysis. Schegloff (1979, p. 261) reports that the term "correction" has been replaced by "the more generic rubric 'repair'".

The term 'repair' was first introduced by Schegloff et al. in the article *'Preference for Self-Correction in the Organisation of Repair in Conversation'* in 1977. In that article, they describe repair as dealing with recurrent problems in speaking, hearing, and understanding or in any aspect of talk-in-interaction. From a CA perspective, all repairs are likely to be signaled by various markers indicating beginning of repair, for example pauses, silences, sound stretches, cut-offs, and phrases such as "you know" and "I mean".

A trouble-source can be identified either by the present speaker who, as the producer of the trouble-source, is referred to as the "self", or by the interlocutor, referred to as the "other". The basic repair structure consists of three steps: (1) the production of the trouble-source (2) the initiation of the repair, and (3) its successful or unsuccessful repair. According to Schegloff et al. (1977), repair can be structured in four different but related patterns as follows:

1. self-initiated and self- repair: the participant responsible for the trouble-source initiates and completes the repair.

2. other-initiated and self- repair: the interlocutor identifies the trouble-source and initiates the repair; the producer of the trouble- source completes it.

3. self-initiated and other- repair: the producer of the trouble-source initiates; the interlocutor completes it.

4. other-initiated and other- repair: the interlocutor identifies the trouble-source and initiates and completes the repair.

In their empirical analysis, Schegloff et al. (1977) established a preference for self-initiation and self-repair, which they attributed to the properties of conversational structure.

5. Types of Conversation Repairs

The data for this study is drawn from conversations between radio hosts of 94.0 EFM. The results identify the type of repair and exhibit incidences of repair by the audience as well as unrepaired errors.

The results reveal four types of repair. These are self-initiated self-repair, self-initiated other-repair, other-initiated other-repair, and other-initiated self-repair.

Examples of each repair type are provided in the excerpts below.

5.1 Self-initiated and self- repair

Repair is both initiated and actioned by the speaker of the trouble source, as in the following:

(1)   Conversation between DJ.Chao-chao –C (male) and DJ.Pong –P (male)

⋮

371 → P: สอง รอค สอง **รอคเกท** นะ ⌈เอ๊ย สอง⌉ **แรคเกท** ⌈นะ⌉ เออ
        sɔ̌ɔŋ lɔ́k sɔ̌ɔŋ lɔ́k-kêt na ⌈ʔóəy sɔ̌ɔŋ⌉ rɛ́k-kêt ⌈ná⌉ ʔəə
        Two rock two rocket PP ⌊EXC two⌋ racket ⌊PP⌋ Yes
        'Two rocks two rockets. No, two rackets.'

372 C: ⌈นะครับ⌉   ⌈อ๊ะ⌉   =
                             ⌊ná-khráp⌋   ⌊ʔá⌋
                              PP   EXC
        'Yes'

    C: =เดี๋ยว มา คุย กัน
       dǐaw maa khuy kan
       soon come talk each other
       'Ah, come and talk together.'

373 P: ครับ

    khráp

    yes

    'Yes.'

⋮

(2)   Conversation between DJ.Opal –O(female) and DJ.Chao-chao –C (male)

⋮

1465   O : อินทรีแดง   ช่วยด้วย   มะม่วง   หมด

    ʔin-sii-dɛɛŋ   chûay-dûay   má-mûaŋ   mòt

    (name)   help   mango   used up

    'Inseedeang, help me! No more mango.'

1466 ⟶ C : (หัวเราะ) โห (SE) ไอ้ นี่ อยู่ ร้าน **พริก น้ำปลา** เอ๊ย =

    (laugh) hoo (SE) ʔây nîi yùu ráan phrík náam-plaa ʔɔ́əy

    EXC   PFX this be shop chili fish sauce EXC

    C: = พริก ไอ้ นี่ เปล่า **น้ำปลา หวาน**

    phrík ʔây nîi plàaw náam-plaa wǎan

    chili PFX this QP fish sauce sweet

    '(laugh)Eey (SE), he's at the chili and fish sauce shop eey, this

    chili, sweet fish sauce.'

1467   O : เออ น้ำปลา หวาน (??)

    ʔəə náam-plaa wǎan (??)

    Yes, fish sauce sweet (??)

    'Yes, sweet fish sauce (??.)'

⋮

      In extract (1), the speaker says "rocket" at line 371 and then realizes he has mis-spoken and repairs to "racket". In extract (2), the speaker consciously realizes he has made a mistake when he says "พริกน้ำปลา" /phrík náam-plaa/ at line 1466. Instead of waiting for others to correct him, he repairs himself to "น้ำปลาหวาน" / náam-plaa-wǎan/. The marker at the beginning repair in both examples is "เอ๊ย" /ʔɔ́əy/. It is an exclamation word that the speaker uses when he realizes he has made an error in speaking.

5.2 Other-initiated and self-repair

Repair is carried out by the speaker of the trouble source but initiated by the recipient.

(3) Conversation between DJ. Kai –K (male) and DJ. Tuy-tuy –T (female)

⋮

341   K: โอ้:: 60 คิว หนัง ยาว ฉัน ยัง ไม่ ถึง ขนาด นั้น=

            ?ôooo:: hòk-sǐp khiw năŋ yaaw chán yaŋ mây thŭŋ khà-nàat nán

            EXC sixty queue movie long I still not to size that

→   K: =เลย แหม:: มาย เบส **บอดี้ กาก** ก็=

           ləəy mĕɛɛɛ:: maay best bɔɔ-dîi kàak kôɔ

           PP EXC my best body residue LP

      K: =ตุลาคม นี้ นะจ๊ะ

           tù-laa-khom níi ná-chá

           October this PP

           'Oh 60 queues, my long movie is not like this. My Best Body Kak

           will be on the theater this coming October.'

342 → T: มาย เบส **บอดี้ กาก** เหรอ

           maay best bɔɔ-dîi kàak lɔ̌ɔ

           my best body residue what

           'It is my best body kak?'

343 → K: **การ์ด สิ**

           kàat sǐ

           Guard PP

           'Guard'

344   T: อ๋อ::

           ?ɔ̌ɔɔɔ::

           O.K.

           'O.K'.

⋮

In this extract (3), the first speaker has made the kind of error which would be characterized as a "slip of the tongue" at line 341. However, in his next turn, the second speaker provides partial repeat of the prior turn. After that, the first speaker can infer that there was a problem connected to their earlier utterance, and the partial repeat of the earlier turn identifies the precise source of the trouble.

(4) Conversation between DJ. Opal –O(female) and DJ. Chao-chao –C (male)

⋮

29 ⟶ O : ตะกี้   เค้า   เปิด มารีญา

     tà-kîi   kháw pɔ̀ət maa-rii-jaa

     just previously I open Mariya

     'I just turned on (music of) Mariya.'

30   C : อะไร   นะ

     ʔà-ray ná

     What   PP

     'What?'

31   O : เมื่อกี้   เค้า   เปิด   มารีญา

     mûa-kîi   kháw pɔ̀ət   maa-rii-jaa

     just previously I   open Mariya

     'I just turned on (music of) Mariya'

     Here, (extract 4), the listener does not catch the words of the speaker, and so initiates the repair instead of responding to continue the conversation. His request for repetition or clarification of the words is formatted in the question, e.g. "What? (wh-questions) at line 30. The subsequent version (i.e the clarification from the speaker) in which the speaker repairs, usually extends the meaning by repetition on what she said previously.

     Goffman, E. (1981, p. 321) said "correction in radio talk is almost all of the self-administered variety; correction in every talk is considerably other-noticed, if not other- administered (Schegloff, E. A. Jefferson, G. & Sacks, H. 1977)" In a case study of conversations between the 94.0 EFM radio hosts, some repairs were done by members of the audience. They were able to send SMS or e-mail messages or made calls (off air) to repair a problem as seen in the following extract:

(5) Conversation between DJ. Krit –K (male) and DJ. Mod-dam –M (male)

⋮

728   M : เดี๋ยว เรา เบรก ก่อน   นี่   ยัง⎛มี   ต่อ ⎞ นะฮะ=

     dǐaw raw brèk kɔ̀ɔn nîi   yaŋ⎜mii tɔ̀ɔ ⎟ ná-há

     soon we   brake before this still⎝have continue⎠ PP have

M : =มี ต่อ

mii tɔ̀ɔ

continue

'We will brake before and then continue'

729   K :

⌈ อ่ะ   เดี๋ยว ⌉ คุณ   คุณ   เอ่อ =

 ʔà   dǐaw   khun khun ʔə̀ə

⌊ soon ⌋   TL   TL   uh

K : =**นอต วรฤทธิ์**   **แก้** **ข่าว**   นิดนึง   นะฮะ บอก ไม่ได้ =

nɔ́t wɔɔ-ra-lit kɛ̂ɛ khàaw nít-nɯŋ ná-há bɔ̀ɔk mây-dâay

Knot Worarit correct information little PP tell don't

K : = ขาย   ไอติม   ขาย   น้ำ   ผลไม้   สมูทตี้

khǎay ʔay-tim   khǎay náam pǒn-lá-máay sà-múut-tîi

sell ice-cream sell water fruit   smoothies

'Just minute, Mr.Knot Worarit wants to correct some information.

He said, he sold fruit smoothies not ice-cream.'

730   M : อ๋อ::

ʔɔ̌ɔɔ::

O.K.

'O.K.'

⋮

(6) Conversation between DJ. Kai –K (male) and DJ. Tuy-tuy –T (female)

⋮

885   K: อุ๊ย โชว์ รวย ตลอด ว่ะ เม็ด ละ **2** **บาท** หน่อยๆ

ʔúy choo ruay tà-lɔ̀ɔt wà mét lá sɔ̌ɔŋ bàat nɔ̀ɔy-nɔ̀ɔy

EXC show *wealth* always PP grain each two baht a little

'(You) always show wealth. The diamonds weigh only a bit over 2 baht.'

886   T: **2** **บาท กว่า** หาร ผิด **คุณ** **ผู้ฟัง** **บอก** หาร ผิด

sɔ̌ɔŋ bàat kwàa hǎan phìt khun phûu-faŋ bɔ̀ɔk hǎan phìt

two baht more divide wrong TL audience tell divide wrong

'Over two bath. We wrongly divided. The audience said that we

wrongly divided.'

⋮

In extract (5), the first radio hosts mention the fact that Mr.Worarit sold ice-cream after which, before the program break, a listener helps repair the trouble

source by correcting from "sells ice-cream" to "sells fruit smoothies" (line 729). Similarly, in extract (6), the radio hosts discuss the price of a diamond necklace. The radio hosts calculate the wrong price for a diamond necklace, and, with the audience's help, repair from "a bit over 2 baht" to "over two baht" (line 886). The audience may help to repair problems by sending SMS or e-mail messages or making calls (off air).

5.3 Self-initiated and other- repair

The speaker of a trouble source may try and get the recipient to repair the trouble, for instance, if a name is proving troublesome to remember.

(7) Conversation between DJ.Chao-chao -C (male) and DJ.Pong -P (male)
⋮

826 →   P : เชา   ป้อง   (.) (SE) **แล้ว ก็::**   (.)
           chaw   pɔ̂ŋ   (.) (SE) lɛ́ɛw kɔ̂ɔɔ:: (.)
           (name) (name)   and   LP
           'Chao, Pong (.) (SE) and (.)'

827   C : **เอเอ**
           ʔee -ʔee
           A A
           'A A'

828   P : เอเอ
           ʔee -ʔee
           A A
           'A A'

829   C : ครับผม
           khráp-phǒm
           Yes, sir
           'Yes, sir.'
⋮

The first speaker's reference to his difficulty remembering someone's name is initiated using a pause and prolonged delivery to signal the need for repair-initiation (line 826). The second speaker then actions the repair (line 827).

(8) Conversation between DJ.Por –P (male) DJ.Nuy –N (male)

⋮

442   N: มี   อา   ไก่ ด้วย ชื่อ   เพลง "ทำไม่ได้" =

               mii ʔaa   kày dûay chɯ̂ɯ phleeŋ tham-mây-dâay

               have uncle Kai also   name music   (song name)

      N = เพลง   ที่   5   ครับ

           phleeŋ thîi hâa khráp

           music   at   5   PP

           'There is uncle Kai's song. His song is tʰam mâj dâːj . It is ranked

           number 5.'

443   P : ฟัง   แล้ว   น่ารัก   ดี   นะ เพลง   อะ

           faŋ   lɛ́ɛw nâa-rák dii   ná phleeŋ ʔà

           listen already lovely good PP music   PP

           'I've already heard this song, it's lovely.'

444   (.)

445 ⟶ N : เค้า ร้อง ไง   อะ ร้อง ไง   นะ

           kháw rɔ́ɔŋ ŋay ʔà rɔ́ɔŋ ŋay   ná

           He   sing how PP sing how PP

           'What are the words? What are the words?'

446 ⟶ P : อะไร   ทำ   ไม่ได้   ทำ   ไม่ได้

           ʔà-ray tham mây-dâay tham mây-dâay

           What   do   not   do   not

           'Not be done, not be done (lyrics)'

447   N : "คือ   มัน ทำ   ไม่ได้"   ("..." sing a song)

           khɯɯ man tham mây-dâay

           be   it   do   not

           'because it can't be done'

⋮

From the extract (8), the speaker forgets the lyrics of the song (line 445). While he is talking, his hesitation initiates the repair. With the help of the listener, the repair is performed and the utterance is completed (line 446).

5.4 Other-initiated and other-repair

The recipient of the trouble source turn both initiates and carries out the repair. This is close to what is conventionally called 'correction.'

(9) Conversation between DJ. Chao-chao –C (male) and DJ. Pong –P (male)

⋮

448   C : ต้อง   ย้อน   ยุค   แบบ   วินเทจ

           tɔ̂ŋ   yɔ́ɔn   yúk   bɛ̀ɛp   win-tèt

           must to go back age   style   vintage

           'It has to go back in time to the vintage age.'

449   P : อื๋อ::

           ʔɨ̌ɔɔɔ::

           O.K.

           'O.K'

450   C : สไตล์   ไหน   รู้   ป้ะ

           sà-taay nǎy   rúu   pá

           style   what know PP

           'What kind of style, do you know?'

451 ⟶ P : **คุณ**   **วนิลา**   **ไง**

           khun wá-nǐ-laa ŋay

           TL   wanila   PP

           'Miss Wanila style'

452 ⟶ C : **วนิดา** ⌈อย่า มา ลาว (SE) วนิลา ไร เล่า⌉

           wá-ní-daa ⌊yàa maa laaw (SE) wá-ní-laa ray lâw⌋

           Wanida don't come Lao   Wanila   how PP

           'Wanida, don't act old-fashioned (sound), What? Wanila.'

453   P :   ⌈(หัวเราะ)

                 ⌊(laugh)⌋

454   P : เหรอ

           lɔ̌ə

           Really?

           'Really?'

⋮

Extract 9, the speaker uses an incorrect word "วนิลา" /wá-ní-laa/ (at line

451), and the listener, knowing it is incorrect, corrects it to "วนิดา" /wá-ní-daa/ for

the speaker (at line 452).

(10) Conversation between DJ. Kai -K (male) and DJ. Tuy-tuy -T (female)

⋮

373 → K: สายการบิน   เรา ก็ ไป ซื้อ มา   นี่   เรา ไป **เทคออเดอร์**

    sǎay-kaan-bin raw kɔ̂ɔ pay súɯ maa nîi   raw pay théek-ʔɔɔ-dɤ̂ɤ

    air line   we LP go buy come this we go take order

    K: =ล่าสุด   เลย   นะจ๊ะ $\left(\begin{array}{l}\text{สายการบิน}\\ \text{sǎay-kaan-bin}\\ \text{air line}\end{array}\right.$

       lâa-sùt lɤɤy ná-cá

       latest   PP   PP

    'Our airline just bought it. We also took the latest order. The

    airline'

374 → T: $\left(\begin{array}{l}\text{เทคออเดอร์}\\ \text{théek-ʔɔɔ-dɤ̂ɤ}\\ \text{take order}\end{array}\right)$ **เทคโอเวอร์** $\left(\begin{array}{l}\text{(หัวเราะ)}=\\ \text{(laugh)}\end{array}\right.$

                     théek-ʔoo-wɤ̂ɤ

                     take over

    'Take order, take over (laugh)'

375   K : $\left(\begin{array}{l}\text{(หัวเราะ)}=\\ \text{(laugh)}\end{array}\right.$

    K : =เทคโอเวอร์   เรา ไป เทคโอเวอร์   มา   นะจ๊ะ

       théek-ʔoo-wɤ̂ɤ raw pay théek-ʔoo-wɤ̂ɤ maa ná-cá

       take over we go take over come PP

    '(laugh) We took over (the airline)'

⋮

From extract (10), when the listener realizes that the speaker used the

incorrect word "take order" at line 373, she immediately corrects him with the

correct word "take over" at line 374. Unlike other types of repair, the initiation and

successful repair are done simultaneously in the same utterance.

The following examples show unrepaired mistakes in conversations between

the radio hosts. Schegloff (1992) provides an example of a call to a radio talk show

in which the host and the caller fail to identify and deal with a misunderstanding about a reference made in their discussion. Without realizing, they both continue to talk about different events. The resulting confusion soon leads to a disagreement and, as Schegloff observes, by the end of the call, both parties are practically shouting at each other. Although the following example from the current study includes unrepaired errors, both radio hosts were able to maintain the flow of the conversation.

(11) Conversation between DJ. Opal –O (female) and DJ. Chao-chao –C (male)
⋮

954   C : โอ้โห   นั่น ไฟ แดง (??) (หัวเราะ)
                 Ɂôo-hŏo nân fay   dɛɛŋ (??) (laugh)
                 EXC   that light red (??)
                 'Uh-oh. That red light (laugh).'

955 ⟶ O : อะไร ไฟ   แดง ไร
                 Ɂà-ray fay   dɛɛŋ ray
                 what   light red   what
                 'What red light?'

956 ⟶ C : เด็ก สยาม   กาแฟ มงคล   ขาย ดี (SE) (SE) ครับผม =
                 dèk sà-yǎam kaa-fɛɛ moŋ-khon khǎay dii (SE) (SE) khráp-phǒm
                 child Siam   coffee Mongkol sell good   Yes, sir
                 'Siam child says, Mongkol coffee sells well (SE) (SE).'

957   O : (หัวเราะ) ดี   อยู่   แล้ว
                 (laugh) dii   yùu lέεw
                         good be   already
                 '(laugh) Sure.'
⋮

Extract 11 shows that the listener did not understand the utterance of the speaker so she signals that she had trouble hearing or understanding by use of the question word "what?" (line 955). But, next turn, the speaker who took the trouble-sourced turn, does not help to restore mutual understanding and continues with another word not related to the previous utterance.

(12) Conversation between DJ. Opal –O (female) and DJ. Chao-Chao –C (male)
⋮

352   C : เขยิบ   มา   นะฮะ   ชนะ   ไป   เพียง   1   ล้าน   เท่านั้น =
               khà-yɔ̀p maa ná-há chá-ná pay phiaŋ nừŋ láan   thâw-nán
               move   come PP   win   go   only   one million only

→   C :=เอง   นะครับ   กับ   ภาพยนตร์   เรื่อง   **องค์บาง**   ภาค   3 =
               ʔeeŋ ná-khráp kàp pâap-páyon rûaŋ   ʔoŋ-baaŋ pâak sǎam
               EM   PH PP   with movie   matter Ong-bang PP   three

        C :=นั่น เอง   นะครับ   ได้   ไป   43   ล้าน   บาท   ครับ
               nân ʔeeŋ ná-khráp dâay pay sǐi-sǐp-sǎam láan   bàat khráp
               that EM   PH PP   give go forty-tree   million baht PP
               'The movie Ong-bang made only 1 million baht more so it won. It
               got 43 million baht.'

353   O : และ อันดับ   5   กับ โป๊ะแตก   ค่ะ (#)   ดู   โปสเตอร์ โป๊ะแตก นะคะ
               lέ ʔan-dàp hâa kàp pó-tὲɛk khâ (#) duu pos-tɔ́ɔ   pó-tὲɛk ná-khá
               and rank   five with name PP   (#) watch poster   (name)   PP
               'And at number 5 is Potaek. Look at the poster of Potaek.'

⋮

In extract 12, the speaker gives the name of the movie "องค์บาง" /ʔoŋ-baaŋ/

at line 352 which is incorrect because the correct name of the movie is "องค์บาก"

/ʔoŋ-bàak/. Neither the speaker nor the listener repairs.

Sometimes, repair is not only used to indicate trouble in hearing, speaking or
understanding, but also to make a joke as is demonstrated in the next section.

6. Repair as Joke

Schegloff et al. (1977, p. 378) state that "some 'other-corrections' are jokes;
i.e., they are done jokingly, or turn out to be jokes, and not seriously-proposed
corrections". 94.0 EFM is an entertainment radio program, therefore, jokes are used
in the program. "Other-repair" and "self- repair" were the types of repair used to
make jokes as shown in extracts (13), (14) and (15):

6.1"Self- repair"

(13) Conversation between DJ. Chao-chao –C (male) and DJ. Pong –P (male)

  ⋮

854   P : ส่วน คณะ ชวนชื่น นะฮะ ⎰ขาย⎱ **ข้าว คลุก ปะกิ**
               sùan khá-nâ chuan-chɯ̂ɯn ná-há⎰khǎay⎱ khâaw khlúk pà-kǐ
               as to group (name)   PP ⎰sell⎱ rice   mix (pun)
               'And the Chuancheun team sells "khaw kluk paki".'

855   C :   ⎧ครับ⎫
                                       ⎨khráp⎬
                                       ⎩Yes⎭
               'Yes.'

856 ⟶ C : **ข้าว ปิก กะ ขุ** ⎰(หัวเราะ)⎱ (SE)
             khâaw pik kà khù ⎰(laugh)⎱ (SE)
             rice   (pun)
             ' "Khaw pik ka khu" (laugh) (SE).'

857 ⟶ P :   ⎰(หัวเราะ)⎱ **ข้าว คลุก กะปิ**
                            ⎰(laugh)⎱ khâaw khlúk kà-pǐ
                                 rice   mix   shrimp paste
             '(laugh) "Khaw Khluk Kapi"(It means rice mixed with shrimp paste)'

858   C : ถูก แล้ว
             thùuk lɛ́ɛw
             correct   already
             'It corrected already.'

859   P : เออ
             ʔǝǝ
             Yes
             'Yes.'

  ⋮

       In this extract (13), the first speaker intends to make a joke by mis-speaking

"ข้าวคลุกปะกิ"/khâaẃ-khlúḱ-pǎ-kǐ/. The second speaker also intends to mis-speak

"ข้าวปิกกะขุ" /khâaẃ-pik-kà-khù/. They laugh at the mis-spoken utterances. At

line 857, the first speaker jokingly repairs to "ข้าวคลุกกะปิ" /khâaẃ-khlúk -káʔ-pǐ/.

It is a spoonerism, "khamphuan" in Thai, often intentionally created for humorous effect.

6.2 "Other-repair"

(14) Conversation between DJ. Chao-chao –C (male) and DJ. Pong –P (male)

⋮

758   P : แต่ง   หญิง   ไม่   แสดง   ออก   นะครับ ⌈ส่ง   กัน⌉=
             tὲɛŋ   yǐŋ   mây   sà-dɛɛŋ   ʔɔ̀ɔk   ná-khráp ⌊sòŋ   kan⌋
             dress   woman   not   show   out   PP   sent each other

759   C :   ⌈ครับผม⌉
                                       khráp-phom
                                       Yes, sir

          'Yes, sir.'

      P : = มา   เยอะ   เลย ⌈ทีเดียว⌉
            maa   yɔ́   ləəy ⌊thii-diaw⌋
            come   lots   PP   quite
          '(They)dress as women, but (they) do not show. The audiences
          sent in many sms.'

760   C :   ⌈แล้ว   ก็⌉   มี   **คิง ผู้ หยุน**
                    lέɛw kɔ̂ɔ   mii   khiŋ phûu yǔn
                    and   LP   have   (pun)
          'And there is "khing phu yun"'

761 → P: ครับ   คิง   ผู้   หยุน   **คุณ**   **ผู้หญิง**
        khráp khiŋ   phûu jǔn   khun   phûu-yǐŋ
        Yes   (pun)   TL   woman
       'Yes, "khing phu yun" "khun phu ying" (It means lady).'

762   C : ครับผม
          khráp-phǒm
          Yes, sir
          'Yes, sir.'

⋮

From the extract (14), at line 760, the speaker intends to mis-speak "คิงผู้หยุน" /khiŋ-phûu-yǔn/ and then, at line 761 the listener repairs but not seriously. Spoonerism or "khamphuan" is used to make a joke

(15) Conversation between DJ. Chao-chao –C (male) and DJ. Pong –P (male)

$\vdots$

683 ⟶ P : **คิงคอง** บ้าน ผม ก็ มี เมื่อคืน กลับ บ้าน ดึก =
　　　　　　khiŋ-khɔɔŋ bâan phǒm kɔ̂ɔ mii mûak-hʉʉn klàp bâan dʉ̀k
　　　　　　King Kong home I　　LP have last night　back home late

　　⟶ P : = หน่อย ก็ ตี 4　　น่ะ แหม::　ออก มา　 =
　　　　　　nɔ̀y　kɔ̂ɔ tii sǐi　　nà mɛ̌ɛɛ::　ʔɔ̀ɔk maa
　　　　　　little　LP early(morning) four　PP EXC　out come

　　⟶ P : = ยืน　แยก　เขี้ยว　เลย (.)　ครับผม
　　　　　　yʉʉn　yɛ̂ɛk　khîaw　ləəy (.)　khráap-phǒm
　　　　　　stand　bare　teeth　PP　　Yes, sir

　　　　　'I also have a King Kong at home. Last night I came back home
　　　　　late at about 4 a.m. It stood there and snarled.'

684　　　C : **อันนั้น**　**เมีย** (SE)
　　　　　　ʔan-nán　mia (SE)
　　　　　　that　　wife
　　　　　'That's your wife. (SE)'

685　　　P : ครับ
　　　　　　khráap
　　　　　　Yes
　　　　　'Yes.'

$\vdots$

　　　　In the utterance in extract (15), the radio hosts talk about Gorilla (King Kong) at the zoo. In this extract, the first speaker is talking about King Kong in his house. He intends to satirize his wife as King Kong (lines 683). However, the co-participant turns it into a joke by replacing "King Kong" with the word "เมีย" *wife* because he knows that the speaker intends to use the metaphor King Kong for his wife (line 684). It is not a seriously-proposed repair.

7. Conclusion and discussion

The aim of this study is to examine the repair types used by 94.0 EFM radio hosts. The examples taken from conversations between the 94.0 EFM radio hosts show communication problems requiring repair which occur at various stages of ongoing conversation.

Repair strategies are the ways in which the 94.0 EFM radio hosts identify the trouble-source and resolve communication problems. Results indicate four types of repair: (1) self-initiated self-repair, (2)self-initiated other-repair, (3)other-initiated other-repair, and (4) other-initiated self-repair. This result agrees with Schegloff et al. (1977) in their classification of common repair types. In addition, there were some unrepaired errors detected that posed no problem for the radio hosts, who continued on normally with their conversation. At times, they did not bother to repair the trouble source because of limited time or because it was unimportant. Communications technology has made it possible for the audience to send SMS or e-mail messages or make calls (off air) to help the radio hosts repair or correct the trouble source. For an entertainment radio program such as 94.0 EFM, jokes are used to entertain the audience. Repair or correction is one means of making a joke. Schegloff et al. (1977) found only "some 'other-correction' are jokes" but this study found both "Other and self-repair or correction" were used to make jokes. It is possible that, for radio entertainment programs, Thai radio hosts prefer to put their focus on entertainment and jokes to appeal to the audience. The various marks identified as signals for the beginning of self-initiated repair were non lexical speech acts such as cut-offs, pauses, linguistic markers (e.g. ʔé, ʔɔ́əy) or prolonged delivery, etc. However, when the participating listener encountered problems in hearing or understanding, he/she usually took the next turn to signal the trouble using gambits such as a turn-constructival devices, question words (e.g., wh-) or partial repeats of the troubled utterence.

The literature review, for this research uncovered only one study, that by Moerman (1977), concerned with repair in Tai (Lue, Yuan (or Myang), and Siamese

(or Central Thai), so this researcher was interested in studying conversational repair in this manner. However, in this study, the data was collected from conversations between the radio hosts the structures of which were almost the same as those in everyday conversations.

From this study, it can be concluded that these repair mechanisms are indices of the participants' orientation towards the making of Thai conversational interaction. Since this study explored only repair of the language and analyzed only one speech event, that of conversation between the radio hosts, the results represent just one aspect of Thai conversation analysis. In order to explore Thai conversation further, an analysis of Thai conversation in a variety of contexts should be carried out.

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Acknowledgements

Transcription and data information

1. Data presentation and type of data

I will show one or two example for each topic. The turns in the examples are presented with four-line format as follows.

Line 1 Thai orthography

Line 2 Phonetic transcription

Line 3 Gloss

Line 4 free English translation

2. Transcription notation (developed by Gail Jefferson,2004)

〔 〕	Indicated simultaneous utterance
=	Indicated contiguous utterance
(0.0)	Intervals between utterances
(?)	Words unclear
::	Sound stretch
( )	Transcriber's remarks or non-verbal information

3. Orthographic spelling and pronunciation spelling

The conversation data were first transcribed from the MP3 with correct Thai spelling for line 1, then the corresponding with phonetic symbols (the pronunciation spelling) for line 2. This mean sometimes discrepancies arise between lines 1 and 2. For example, if a speaker pronounced the word for 'lovely' as /nalak/, it is spelled as /nalak/; it is not changed to the correct pronunciation, /narak/. However, in the Thai orthography, this word is spelled correctly with the letter 'ร' (=/r/).

Abbreviations

EMPH	=	emphasis marker	EXC	=	exclamation
HES	=	hesitation	LP	=	linking particle
PP	=	pragmatic particle	PFX	=	prefix
QP	=	question particle	REF	=	reflexive pronoun
TL	=	title prefix	SE	=	sound effect