

〈Regular Papers〉 [Research Paper]

Pre-resuming Recognition Prompt: A Collaborative Establishment of Resuming Storytelling in Japanese Telephone Conversations

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This article examines the situated action of the (story) teller in Japanese telephone conversations to prompt the recipient's uptake for the collaborative resumption of temporarily halted storytelling: the pre-resuming recognition prompt. After the recipient's call to continue the activity, the teller initiates a minimal sequence formatted in a *prompt-recognition* structure that unpacks about which the recipient is knowledgeable and with which the resumption can be launched. This prompt minimises the chance of further blocking from a recognitional mismatch in the next opening of the storytelling.

Keywords: conversation analysis, Japanese, progressivity, recognition prompt, resumption, storytelling

1. Introduction

Storytelling is a reflexive practice as a part of ordinary social exchange, in that the mutual understanding shared between participants serves as an engine for the progression of social practices. On a turn-by-turn basis, a storytelling sequence comprises the underpinned actions of the participants, in which the storyteller and recipient display their orientations to the construction of storytelling in accordance with their mutual understanding (Goodwin, 1997; Jefferson, 1978; Mandelbaum, 1991). The production of resources during the storytelling is formed to project various indications that enable the recipient to understand how the story is initiated, constructed, and concluded, as well as what is meant, and how to respond to the story. Once the storytelling sequence is initiated, the teller is entitled to convey it accordingly. It is thus essential for the recipient to demonstrate his/her alignment with the teller's desire to tell the story to ensure its progressivity (Schegloff, 1982). That is, an indication of disorientation may halt the storytelling and leave space for the teller to confirm whether the activity is continuable.

This article identifies the particular systematics in the teller's prompting action, as a preface to the resumption of temporarily halted storytelling, requesting a display of the recipient's understanding of the story: what I call the 'pre-resuming recognition prompt'. This interactional phenomenon can be preliminarily demonstrated in the fol-

lowing instance (T: teller; R: recipient):

(1) [last_trip (simplified)]¹

((TAK (teller) describes that he went diving in his last seminar lodging trip and eventually spent too much money.))

- 1 TAK: *sonna n de okane naku te:=*
 like.this N on money nothing FP
 "like this, there is no money left"
- 2 =*tte[ka som-*
 I.mean ?
 "I mean..."
- P0 (R) <<the disruption emerges>>
 3 HSA: [°(anonymised) *kyou ko nai tte°*
 today come NEG QUOT
 "(anonymised) is not coming today"
- P1 (R) : reorientation of the recipient
 5 HSA: *de nanda kke?*
 so what FP
 "so, what was the story"
- P2 (T) : pre-resuming recognition prompt
 9 TAK: *de nani yutta kke.*
 so what told FP
 "so, what have I told you up to now"
- P3 (R) : recognitional uptake as a relevant response to P2
 13 HSA: *okane ga do:no ko:no.*
 money NOM blah.blah
 "something about budget"
- P4 (T) : resumption of the storytelling
 15 TAK: *sousou= mazu yosan ga mondai na no sa.*
 yes.yes first budget NOM problem COP FP FP
 "the budget is the first problem"

The key component of this structure is that the teller does not immediately restart the storytelling after the recipient's call to resume the activity, although there is an op-

¹ Note that as an introduction, excerpt (1) has been simplified for readability, but it represents the phenomenon illustrated in this work.

tion to do so. First, the disruption is triggered by the misplacement of the recipient's utterance (P0), which is not relevant to the teller's storytelling, and thus blocks (but not refuses) the progression of the activity. After the reciprocity is re-established with a go-ahead to continue (P1), the teller opens a collaborative pathway to restart the storytelling by prompting the recipient's recognitional uptake that unpacks a candidate resource for the resumption (P2). In this regard, the teller's pre-resuming prompting action is warranted by a relevant response with the recipient's uptake (P3), in a *prompt-recognition* sequence to complete, before the resumption is initiated. The accomplishment of this P2-P3 sequence minimises the chance of a recognitional gap between the teller and recipient for the continued storytelling. Then, the teller's following turn for actual resumption (P4) is designed to latch onto the recipient's response at P3, rather than serving as a direct continuation of the telling before the disruption occurs.

2. Background

The talk in interaction is reflexively constructed with the establishment of mutual understanding through exhibiting a cohesive relationship between turns of different speakers (Schegloff, 1990). For maintaining social solidarity in the talk, a minimal sequence is constructed with the adjacent positioning of two turns. When the first speaker produces his/her turn, the turn is designed to project a particular action. The next speaker then produces a relevant response which reflects an understanding of the previous speaker's action. Here, there is a sequential package of two paired turns: the first action (first pair part; FPP) and the next action (second pair part; SPP), as an adjacency pair, which displays how the next turn is warranted by the current turn. As the adjacent positioning of the separate turns is a fundamental mechanism in the talk to maintain intersubjectivity, the completion of the pair is the basis for participants to move onward to new sequence (Sacks, Schegloff & Jefferson, 1974). If the responder is not in alignment with the FPP, the absence of relevant SPP is noticeable (Schegloff, 1968) and leads to the delay of the exit of such an FPP-SPP adjacency pair toward the following interaction (Pomerantz, 1984).

Compared to minimally constructed adjacency pairs (e.g. question-answer and suggestion-acceptance/declining), storytelling is organised as a form of extended telling with the production of multiple turns, wherein the participants negotiate with each other to establish the continuity (i.e. progressivity) of the activity. Given that the storytelling is organised as a format of knowledge transition, the speakers are sensitive to (a) what can be told in a particular moment, and (b) who is informed regarding the contents. To establish the possibility of the proposed storytelling, the teller normatively avoids telling something which the prospective recipient already knows, and thus has the choice to check whether the storytelling can be mutually accepted and expanded further before initiating the story (Sacks, 1974). When the suggested trajectory of the activity is agreed, the teller's role is assigned with an entitlement to initiate the story. This pref-

ace of the storytelling can also be practised to position a participant who possibly knows the story and is able to tell it or support the activity as a possible co-teller, especially in a multi-party conversation of more than three participants (Lerner, 1992).

Once the storytelling is launched, the recipient displays his/her orientation to the teller's activity with an agreement to give speakership to a certain speaker as a teller until one story is concluded. To support but not intrude in the activity, the recipient's contribution is designed to be minimal (Jefferson, 1985; Stivers, 2008). One example of a response that indicates the recipient's alignment is a minimal token (e.g. *mm*), which is given as a display of acceptance at the structural level for the teller to continue (Schegloff, 1982). That is, the recipient's alignment tokens not only demonstrate that he/she is now listening but also display his/her approval of the suggested indexicality of the storytelling.

Although the norm of alignment is applied to the recipient's display of structural acceptance, it does not mean that the recipient is always restricted from participating at the content level. Unlike alignments, responses can affect how storytelling proceeds with the recipient's affiliation "at the level of action and affective stance" (Stivers, Mondada & Steensig, 2011, p. 21). Again, as the teller-recipient collaboration is crucial to the accomplishment of social exchanges, some conflicts between the teller's and the recipient's actions may block the construction of storytelling, especially when the necessity of resisting emerges (Schegloff, 2005, p. 452). For example, when the storytelling is constructed as a vehicle for the teller to enact a social action of complaint or criticism to a third person, the teller generally pursues an affiliative stance from the recipient (Pomerantz, 1980). Therefore, when the recipient resists the progression of the storytelling by projecting a refusal to accept the teller's commentary, the blocking is interactionally driven and should not be simply considered an interruption (Goodwin, 1997; Mandelbaum, 1991).

3. Data

The data used in this study consist of approximately 11 hours of recordings of Japanese telephone conversations from November 2018 to February 2019. The participants were 20 Japanese nationals who, at the time of the recordings, were undergraduate students (aged 19 to 24) enrolled at several universities in the Tokyo area and formed 11 conversational pairs. The conversations were conducted within the participants' homes, or outside, and were recorded by utilising smartphones with a specialised built-in or third-party recording application. All excerpts have been transcribed using a highly specific and finely tuned system with descriptions of different conversational features (Jefferson, 2004).

The basis for this article comprises a core collection of 12 storytelling sequences where an abrupt disruption of the activity emerged due to the recipient's disorientation, which was not designed to resist to the progression of the exchange for interactional

purposes. Focusing on how the participants resumed the activity, I identified eight instances of different speakers practising the pre-resuming prefacing, allowing the teller him/herself to identify the right resource to restart the activity. In the other four cases, the teller skipped the clarification of the recipient's recognition and directly initiated the resumption. In these cases, the teller faced a blockage, either right after the resumption or later, and had to cease the storytelling again due to the mismatch between the teller's expectation and the recipient's recognition regarding the story.²

4. Analysis

This section examines a pre-resuming recognition prompt: the teller's prefacing action in pursuit of the recipient's aid in resuming the storytelling, which is a systematic method of enabling collaboration between the teller and recipient to accomplish the resumption. As a response to the recipient's go-ahead for continuation (P1), the teller's deployment of a preface for resumption (P2) prompts the recipient's recognitional uptake at the next position (P3), formulating a minimally constructed *prompt-recognition* sequence. Following this, I argue that the accomplishment of this P2-P3 sequence prior to the resumption contributes to re-establishing the progressivity of the storytelling in a collaborative way by unpacking what is tellable in the next opening (P4), that is, without leaving space for another obstacle that blocks the restarting of the activity.

My analysis begins with excerpt (2). In the middle of this storytelling (line 3), SHO (recipient) abruptly reveals an orientation to a third person (about whom I do not possess information) in his turn overlapping with MAY (teller)'s continuation of the story. The teller treats this misplacement of the recipient's utterance as a sign of disorientation, and it therefore leads to a temporary stop of the activity.

(2) [accounts_for_unvisit]

((YUU (teller) explains that he intended to submit his essay on time but lost the draft, so he decided to re-write it from scratch.))

- 1 YUU: *jissai sukoshi wa yondeta shi:*
 actually some TOP have.read FP
"actually, I have read some"
- 2 *kaki kiru [jishin ga*
 write finish confidence NOM
"I am confident that I will finish writing"

² As the context of talk is essentially situated and vulnerable to renewing (see Ford, 2001), it is not guaranteed that the teller's preface will always be observed more frequently than cases of direct continuation. From a building collection of micro-analysis of each case, this work instead gives an account of the phenomenon of the teller's prefacing before resuming the disrupted storytelling.

- P0 3 SHO: [ah >chotto matte=<
oh while wait
"wait a moment"
- 4 YUU: =eh?
what
- 5 (0.2)
- 6 SHO:° (inaudible) sokoni [aru desho?°
there exist COP
"(inaudible) seems to be there"
- 7 YUU: [ah.
oh
- 8 (1.8)
- P1 9 SHO: >hai hai.< (0.3) sorede sorede?
okay okay and and
"and then"
- 10 (0.4)
- 11 YUU: a: un.
ah yes
- 12 (0.8)
- P2 13 YUU: e::tto (.) na(h)nda(h) kke.
well what FP
"where were we"
- 14 (0.7)
- P3 15 SHO: aa (0.6) jishin ga atte nanchara tte=
ah confidence NOM there something QUOT
- P3 16 =toko [made,
point to
"oh, (you said) something about confidence"
(L.15-6)
- P4 17 YUU: [sou sou.=
yes yes
- P4 18 =daijoubu tte omotta wake yo.
alright QUOT thought reason FP
"yeah, I thought I would be alright"(L.17-8)

The recipient's overlap itself may not affect the progressivity of the activity unless the recipient's action contributes to the storytelling (Schegloff, 1982; Stivers, 2008). Nevertheless, in (2), what SHO (recipient) produces in line 3 is a preface to cease the ongoing storytelling. In addition, SHO (recipient)'s following turn (line 6), addressed to the third party, is delivered at a relatively lower volume on the audio, to which YUU (teller) only has access in telephone conversation, implying that SHO (recipient) may be physically away from his smartphone. These utterances by SHO (recipient) are not supportive of YUU (teller)'s activity and are thus misplaced in the context. YUU (teller) then seems to display his understanding of why SHO (recipient) needs to suspend the storytelling (line 7) and ceases the activity.

Once the recipient is ready to reorient to the storytelling, he/she prompts the teller to continue the story (P1). In this regard, one type of go-ahead from the recipient is a direct invitation for the teller to continue the activity. In line 9, SHO (recipient) produces an utterance in the form of request for information. This move on SHO (recipient)'s part to indicate his retention of the reciprocity suggests that the activity is incomplete and, as a direct invitation, entitles YUU (teller) to continue the activity. After this, YUU (teller) chooses to preface a resuming action (line 13) to unpack the candidate resource to resume the temporarily ceased activity (P2), although he also has the option to initiate the resumption directly.

I now exemplify the point that YUU (teller)'s prefacing (P2) is designed to ensure collaboration with SHO (recipient) by prompting a recognitional uptake prior to the resumption. This teller's turn of a recognition prompt is grammatically formatted at the FPP slot as a content question, whose action is warranted by the recipient's relevant SPP response (P3). In line 15, SHO (recipient) displays his current uptake of the storyline at the SPP slot by partially reproducing the previously delivered content of the story but disclosing a specific component of the story about which he is uninformed: "*nanchara* (something)". In this *prompt-recognition* sequence, SHO (recipient) clarifies a boundary between the informed and uninformed materials of the story, to which YUU (teller) is accessible in a turn-by-turn exchange. Then, YUU (teller) confirms the uptake, displaying that his expectation matches the recipient's recognition (line 17), and he implements the restart without leaving a recognitional gap between the teller and recipient (line 18). As mutual understanding is established, the resumption is successful without halting the activity again.

Excerpt (3), below, reveals a similar pattern in the collaborative process of resuming abruptly disrupted storytelling. Again, my focus is on the action formation of the teller and recipient in the *prompt-recognition* sequence, in which they collaboratively re-establish the progressivity of the storytelling without leaving the recipient uninformed about the fundamental component of the storytelling.

(3) [gift_shopping]

((MAY (teller) is telling a story about unsuccessfully giving a gift to his acquaint-

ance.))

- 1 MAY: *de ((anonymised)) ni denwa shite=*
 and DAT phone-call do
"then, I made a phone call to (anonymised)"
- 2 *=kiite miyou tte omotte:*
 ask try QUOT think
"(and) tried to ask"
- 3 (.)
- 4 *DEmo DE(h) nai kara=*
 but pick NEG because
"but because (anonymised) did not pick up my call"
- 5 *=ko[matta n da kedo.*
 in.trouble N COP but
"I was stumped but..."
- P0 6 AKI: [*°gomen= ima denwa chu:°*
 sorry now phone during
"I am on the phone"
- 7 (1.2)
- P1 8 AKI: *go(h)men gomen.=*
 sorry sorry
- P1' 9 MAY: *=un. (0.2) demo mou heiki?*
 mhm but already okay
"but are you okay now"
- 10 (.)
- P1' 11 AKI: *un= he(h) iki(h)=*
 mhm okay
"I am okay"
- P1' 12 MAY: *=o(h)u.*
 right
- 13 (0.5)
- 14 MAY: *sorede:: (0.3) e:to*
 then well
- 15 (0.6)

- P2 16 MAY: *do(h)ko made hanashita kke.*
 where to told FP
"what have I told you so far"
- 17 (0.3)
- 18 AKI: *hh huh huh huh huh*
- 19 (0.3)
- P3 20 AKI: *u(h)n ((anonymised)) ga nanka itta n*
 yes NOM something said N
desho?
right?
"(anonymised) said something, didn't she"
- 21 (0.4)
- P4 22 MAY: *so::u (.) mou iranai tte iu n da yo*
 yes anymore no.need QUOT say N COP FP
na, =
 FP
"(she) said she does not need it anymore"
- 23 AKI: *=a:: souiu koto datta no ne:::*
 oh such thing COP FP FP
"I get it"

Compared to (2), the disorientation of the recipient (P0) in (3) is displayed more abruptly here, without any signal of that disorientation *a priori*. In line 6, AKI (recipient)'s overlapped utterance, produced at a relatively lower volume available to MAY (teller), does not retain relevancy to the teller's storytelling and is thus not situated in that context. Consequently, the storytelling is not continuable, which is evident in that MAY (teller) ceases the activity until AKI (recipient) shows her readiness to be the recipient again.

Since the progressivity of the activity becomes interrupted with the recipient's disorientation, the teller must temporarily halt the activity until the recipient returns to the storytelling. Then, the teller and recipient collaboratively establish space to resume with the recipient's display of reorientation to the teller. Regarding this point, (1) and (2) illustrated that the recipient can assist the teller in continuing the activity by requesting information as a direct invitation. Alternatively, in (3), MAY (teller) chooses to initiate an inserted sequence (P1') in line 9 to confirm the availability of the recipient again. This decision by MAY (teller) implies that he has a desire to receive a more concrete display of the recipient's availability to continue the activity successfully, although the AKI (recipient)'s apology for being disoriented (line 8) stands as a possible

signal of the re-establishment of reciprocity and can solicit the teller's continuation in an indirect way. After the production of AKI (recipient)'s confirmation of her availability (line 11), MAY (teller) closes that P1' sequence with a minimal token, "o (h) u (right)" (line 12). This teller's minimal token is not designed to pursue further responses in this inserted sequence but indicates an achievement of the relevant response and thus enables a shift to the next course of action (Schegloff, 1990). That is, the accomplishment of the P1' sequence contributes for MAY (teller) to ensure that the storytelling activity is now progressive with AKI (recipient)'s reorientation.

Then, MAY (teller) attempts to request the aid in resuming from AKI (recipient) in the *prompt-recognition* sequence (P2-P3). In line 16, the teller's production of a preface (P2) is designed to prompt AKI (recipient)'s uptake as a relevant response. The recipient then displays her uptake in line 20 (P3) as a conforming response that accomplishes the teller's request, which provides a possible resource for the resumption of the storytelling. The production of the recipient's uptake allows MAY (teller) to restart the story in line 22 (P4) without enacting another blocking action.

Regarding the interactional importance of the teller's preface before resuming, (3) provides significant insight in that the recipient's uptake (P3) does not necessarily follow the teller's construction of the story before the disruption emerged. Instead, after MAY (teller) explains that the third person did not pick up his call (lines 1-4), AKI (recipient) eventually pre-empts the story and jumps to the outcome of miscommunication between MAY and the person (line 20). In this moment, MAY (teller) may understand what is tellable in the subsequent space of the conversation and adjust his telling to accommodate the recipient's uptake, although he could take an alternative approach and retry the disrupted turn (line 5) by recycling a constituent in that turn (Schegloff, 1987).

As illustrated in the examples so far, the recipient helps the teller to restart the activity in alignment with the recipient's recognition. If the teller directly initiates the resumption of the storytelling without confirming the recipient's understanding, as a reply to the recipient's go-ahead (P1), there is a risk of a recognitional gap between the teller and recipient in the next opening of the storytelling. In those cases, the storytelling is suspended again until the recognition gap is resolved, as can be seen in (4). Throughout this exchange, TOM (recipient) is outside, and line 2 is the moment at which she orients to the presence of a third party and leaves a distracting resource, which halts the ongoing storytelling. In line 6, AKI (teller) enacts the immediate continuation, but TOM (recipient) then blocks the continuation (line 9) due to a lack of understanding and leaves space for another inserted sequence to complete before resuming the telling.

(4) [part-time_job]

((AKI (teller) is sharing a negative experience at her part-time job with a customer who became angry because the food arrived late.))

- 1 AKI: *de[mo: okyakusan ga n-*
but customer NOM
"but the customer is..."
- P0 2 TOM: [*Ah= daijoubu desu.*
oh okay COP
"that is fine"
- 3 (0.5)
- P1 4 TOM: *gomen= daijoubu kiiteru.*
sorry okay listen
"go ahead."
- 5 (0.4)
- P2 6 AKI: *soredesa (.) kanari okotta mitai de=*
and quite get.mad seem and
 7 *=kitto,*
likely
"and (the customer) got quite mad and"(L.9-10)
- 8 (0.3)
- 9 TOM: *e (0.2) dare ga:?*
huh who NOM
"who (got quite mad)?"
- 10 (0.9)
- 11 AKI: *e? (0.4) sono hito (0.6) toiuka okyakusan?=
 huh that guy that.is customer*
"I mean, the customer."
- 12 TOM: *ah= sono kyaku no hanashi ne?=
 oh that customer GEN story FP*
"is the story about that customer, then"

Exchange (4) is one example (among four cases in my collection) of an unsuccessful recipient design of the resumption and a failure to establish mutual understanding. It is particularly notable that in line 6, AKI (teller) resumes the storytelling with an omission of the subject. This turn design, which includes dropping off a personal refer-

ence, called ‘zero anaphora’,³ is the practice of leaving some resources unexpressed, reflecting the teller’s supposition as something provided in the sequence (Oh, 2005). In line 1, where the disruption emerges, the teller mentions the personal reference: “*okyakusan* (customer)”. However, this production of the reference overlaps with TOM (recipient)’s disorientation (P0), meaning that she may not hear AKI (teller). Hence, TOM (recipient) is not able to align with the initiation of the resumption in line 6 and blocks the continuation. In line 9, TOM (recipient) produces a content question to disclose “who got quite mad”, thereby locating what needs to be ‘repairable’ (Schegloff, Jefferson & Sacks, 1977) in AKI (teller)’s previous launch of the resumption. Once TOM (recipient) displays her informed status (line 12), the resumption of the storytelling is accepted retrospectively (Schegloff, 2007, p. 217).

Again, a mutually collaborative course of action shared between the teller and recipient is important for a successful resumption without further blocking. Nevertheless, the orderliness of the storytelling is highly contingent on the context, and the teller’s attempt at collaborative unpacking is not always guaranteed to solicit a supportive action from the recipient. In this regard, excerpt (5) demonstrates a unique construction of storytelling, the only one identified in my collection, in that the teller’s request to prompt the recognition is not achieved with the recipient’s relevant response. To understand this exchange, one must know that SHO (recipient) is playing a video game during the phone call, which is the reason he provides a clear signal of his abrupt disorientation in line 6.

(5) [lazy_brother]

((REN (teller) continues a story about her family issues, which includes her comments about the negative attitude of her younger brother.))

- 1 REN: *sorede atashi ga iwareru no wa=*
 then I NOM be.said GEN TOP
 “and then, I was blamed”
- 2 =*nanka nattoku ika naku te.*
 like convinced be NEG QUOT
 “it was not convincing to me”
- 3 SHO: [*so:ne:*
 I.agree
- 4 (0.4)

³ The phenomenon in which an overt reference is omitted is also discussed using different terms, such as ‘pro-drop’ (Markee, 2000) or ‘argument omission’ (Couper-Kuhlen & Selting, 2018).

- 5 REN: wata- (.) iya=[chotto rifujin dem-
 ((I)) no little unreasonable
"it is a bit unreasonable"
- P0 6 SHO: = [UWa:,
 WOW
- 7 (0.2)
- 8 REN: e (.) nan[i?
 eh what
- P1 9 SHO: [gome:n= na(h)ndemo na(h)i.
 sorry anything NEG
"nothing"
- 10 (1.6)
- P1'11 REN: matte. (0.3) hanashi kiiteta?
 wait story be.listened
"were you listening"
- 12 (0.2)
- P1'13 SHO: un. (0.3) ah kiiteta (.) heiki=
 yes listened alright
- P1'14 = [heiki.
 alright
"I was listening, it is fine"(L.13-14)
- P2 15 REN: [matte,=
 wait
- P2 16 =sakki doko made hanashita?
 just.now where to told
"wait, what did I tell you (before)"(L.15-16)
- 17 (0.8)
- 18 SHO: gomen= chotto bikkuri shita dake da yo:
 sorry little be.surprised did only COP FP
**"it is just that I was just dis-
 tracted"**
- 19 (1.1)

- 20 REN: *nanka nagara de [sho:,*
 what while COP
 "you were doing something else, weren't you"
- 21 SHO: [DA:ijoubu=
 alight
- 22 =*mou* *hontoni.*
 already seriously
 "it is alright, seriously" (L.21-22)

In line 8, REN (teller) treats the production of SHO (recipient)'s exclamation in line 6 as misplaced in the situation. After the storytelling ceases, SHO (recipient)'s following apology in line 9 might be a resource to signal his reorientation to the activity, but REN (teller) decides to launch a sequence to check SHO (recipient)'s orientation not just at the moment, as in (3), but also before the disruption emerged. Here, it is implied that this P1' sequence is inserted because REN's clarification request "*nani [i (what)*" (line 8) receives a dispreferred response from SHO (recipient) in line 9, which does not satisfy REN (teller)'s request (Pomerantz, 1984). Then, with SHO (recipient)'s insistence on his orientation in lines 13 and 14, REN (teller) attempts to unpack SHO (recipient)'s recognition regarding what was delivered right before the disruption in lines 15 and 16.

In contrast to the other cases, (5) clearly illustrates that the teller's action of prompting the recipient's recognitional uptake opens a 'possible' pathway of collaborative resumption with the recipient's aid, but is prospectively made relevant and only warranted by the recipient's following action. In lines 15 and 16, REN (teller)'s request for SHO (recipient)'s uptake may work to disclose the right resource for the smooth resumption of the storytelling, but subsequently, in line 18, SHO (recipient) resists the request. Instead, SHO (recipient) gives an account for his disorientation with another production of an apology. Considering that the recipient's response does not support the accomplishment of the teller's FPP, SHO (recipient) leaves space for REN (teller) to reorient to the weak reciprocity.

5. Discussion and conclusion

This article has illustrated how resumption is collaboratively constructed between the teller and recipient when storytelling is temporarily halted (P0). This is a moment when a disturbance in the progressivity of the ongoing storytelling emerges with the recipient's abrupt disorientation. This is not a situated practice to resist the storytelling, such as a conflict between the teller and recipient in terms of the contents provided through the telling (Goodwin, 1997; Mandelbaum, 1991). Instead, the instances considered in this study are circumstances in which the recipient is distracted by something important (for him/her) that occurs outside of the context of the telling. Given that the recipient's produced utterance is not relevant to the telling and thus misplaced, the teller

decides to temporarily halt the activity until the recipient returns attention to the telling.

The recipient then signals readiness to reorient to the telling, providing an opportunity for the teller to resume the activity (P1). This action formation of go-ahead (either direct or indirect) may affect how the teller prepares to resume the activity. That is, the recipient's P1 is not guaranteed to be followed by the teller's direct (pre-)resumption action, which is vulnerable to context renewing, depending on whether the teller decides to initiate the (pre-)resumption of the storytelling or take another step to confirm the availability of the recipient (Figure 1).

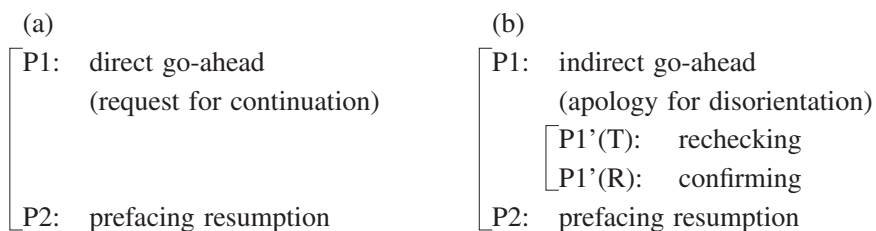


Figure 1 *Two sequential contexts (a) (b) of resuming the disrupted storytelling*

In (a), the recipient's go-ahead is formulated as a clear interrogative request for continuation, as in excerpts (1) and (2), which indexes the activity with the suggested entitlement of the teller to provide the story at the following space (Heinemann, 2006). On the other hand, in (b), and in excerpts (3) and (5), the teller chooses to insert another sequence to reconfirm the recipient's availability for the resumption of storytelling after the recipient's apology for disorientation. This implies that the teller may orient to assuring the progressivity of the activity over its immediacy, prioritising a progression of the sequence as much as minimising the risk of the emergence of further disorientation.

Following P1, the teller's prefacing of resumption is a reasonable practice to accomplish the progression of a resumption (P2). With the placement of P2, the teller opens collaboration with the recipient; this action is more than just requesting information to resolve an asymmetry of knowledge between the participants (Heritage, 2012). In this regard, this study finds that the teller's P2 turn of pre-resumption provides an opportunity, in the sequence of *prompt-recognition*, to solicit the recipient's recognition-uptake as a relevant response (P3), as in the following schematic description (Figure 2).

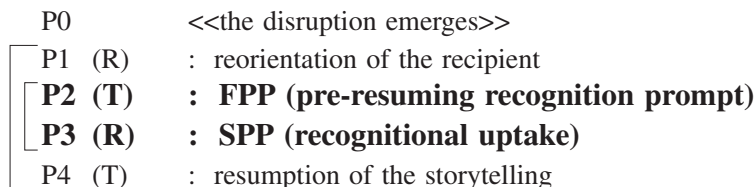


Figure 2 *The exchange of story resumption with the insertion of a minimal prompt-recognition structure*

Grammatically, the P2 as FPP is in a content question format, but it does not strictly stand as a request for information to deal with the teller's uninformed status regarding the content as in the general aspect of interrogatives with rising final intonation (Couper-Kuhlen, 2012; Stivers, 2010). Without displaying any sign of undergoing a shift from uninformed to informed (Heritage, 1984),⁴ the teller rather implements the initiation of the resumption (P4) with its relevance to the recipient's P3 by first confirming the recipient's uptake and then continuing the story, instead of implementing a direct continuation of the story before the disruption occurred. The achievement of this format of a minimal sequence structure is thus an interactional practice of the teller, who is meant to resume the temporarily halted activity but also to collaboratively accomplish a successful resumption without leaving a large recognitional gap between the teller and recipient.

I readdress the point here that the teller's recognition prompt is a situated practice of carefully monitoring what is tellable when resuming the storytelling (Lerner, 1992; Sacks, 1974) to minimise the risk of another block. As is evident in (4), the recipient does not always guarantee his/her understanding of the content. If the teller successfully acquires an opening to resume the storytelling but mismatches the content by, for instance, skipping the components necessary to progress the story, the resumed storytelling may become vulnerable to be once again blocked and postponed until the story becomes tellable upon the recipient's recognition of the content. In this way, the recipient's recognitional uptake warrants the smooth resumption of the storytelling by unpacking a candidate resource for the teller to accomplish that practice.

While I do not intend to oversimplify the context by stating that the resumption 'should' be done by prefacing the activity or is 'always' done in the suggested structure of resuming, this study provides an account of why the teller projects a preface after the recipient's go-ahead signal. The results of this study coincide with CA work that has suggested that the teller acts to secure the progressivity of the telling by carefully monitoring what is tellable in a specific moment. The presented work extends this line of research by suggesting that this collaborative feature of storytelling construction is not exceptional in the instances of abruptly disrupted storytelling which emerges without any interactional motivation for blocking the activity.

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⁴ One example of a 'change-of-state' token in Japanese is *a/ah* (Endo, 2018).

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Transcription convention

[]	overlap on/offset	> <	accelerated talk
(.)	micro-pause (<0.2 sec)	(())	transcriber's comment
(0.3)	length of silence	example	word stress
=	latching	:	sound stretch
exp-	truncation	°	lower volume
.	final pitch (falling)	EXAMPLE	increased volume
,	final pitch (slightly falling)		
?	final pitch (rising)		

Abbreviations in transcription

ACC	Accusative	LOC	Locative
COP	Copulative	N	Nominaliser
DAT	Dative	NOM	Nominative
FP	Final Particle	QUOT	Quotative
GEN	Genitive	TOP	Topic