Laughter in Interaction

Laughter in Interaction is an illuminating and lively account of how and why people laugh during conversation. Bringing together twenty-five years of research on the sequential organization of laughter in everyday talk, Glenn analyzes recordings and transcripts to show the finely detailed coordination of human laughter. He demonstrates that its production and placement, relative to talk and other activities, reveal much about its emergent meaning and accomplishments. The book shows how the participants in a conversation move from a single laugh to laughing together, how the matter of "who laughs first" implicates orientation to social activities, and how interactants work out whether laughs are more affiliative or hostile. The final chapter examines the contribution of laughter to sequences of conversational intimacy and play, and to the invocation of gender. Engaging and original, the book shows how this seemingly insignificant part of human communication turns out to play a highly significant role in how people display, respond to, and revise identities and relationships.

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other personal and intellectual influences, I am grateful.

Chapter 3 reworks two previous publications. The multi-party
interaction part appeared in *Western Journal of Speech Commu-
nication* (Glenn, 1989). The two-party discussion appeared in *Re-
search on Language and Social Interaction* (Glenn, 1992). Chapter 5
on *laughing at* and *laughing with* is rewritten from an article that
appeared in an edited volume of conversation analytic research
(Glenn, 1995). Chapter 6 draws on an earlier conference paper, co-
authored by Erica Hoffman and Robert Hopper (Glenn, Hoffman,
and Hopper, 1996, March). An earlier version of parts of Chapter 6
appears as a chapter in a book (Glenn, 2003) and had an earlier in-
carnation as a conference paper (Glenn, 2000). The Car Talk from
NPR excerpt (Chapter 6) is used with permission from hosts Tom
and Ray Magliozzi, c 1997 Dewey, Cheetham & Howe, all rights
reserved.

Transcript excerpts used in this book come from a variety of
sources. Many are based on recordings I have collected myself or
others have given me. These are designated by an identification code
that marks collection, tape, and/or page, such as "UTCL AIO," "SIU
JM 99," or "RAH II." I either created these transcripts myself, or I
revised them from originals by someone else. Where a transcript item
is cited from a chapter or article by another author, I have included
its source, and sometimes in those sources the authors provide addi-
tional locational data (e.g., GTS:I:1:14, 1965, in Jefferson, 1985,
p. 28). I invite readers to contact me if interested in obtaining copies
of any of my transcripts or recordings.

Finally, I would like to dedicate this book to the family that nur-
tures and sustains my spirit to laugh, especially my mother, Ethel
Chappell Glenn; my uncle, Wallace Chappell; and my wife, Liliana
Cirstea Glenn.

Transcription symbols

Adapted from system developed by Gail Jefferson, printed in J. M. Atkinson and J. Heritage (eds.) (1984) *Structures of social action; studies in conversation analysis* (pp. ix–xvi). Cambridge University Press.

[ ]	brackets indicate overlapping utterances.
=	equal marks indicate contiguous utterances, or continuation of the same utterance to the next line.
(.)	period within parentheses indicates micro pause.
(2.0)	number within parentheses indicates pause of length in approximate seconds.
ye:s	colon indicates stretching of sound it follows.
yes.	period indicates falling intonation.
yes,	comma indicates relatively constant intonation.
yes?	question mark indicates upward intonation.
yes!	exclamation indicates animated tone.
yes-	single dash indicates abrupt sound cutoff.
y<u>es</u>	underlining indicates emphasis.
YES	capital letters indicate increased volume.
°yes°	degree marks indicate decreased volume of materials between.
hhh	h indicates audible aspiration, possibly laughter.
•hhh	raised, preceding period indicates inbreath audible aspiration, possibly laughter.
ye(hh)s	h within parentheses indicate within-speech aspiration, possibly laughter.

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((cough))	items within double parentheses indicate some sound or feature of the talk which is not easily transcribable, e.g. "((in falsetto))."
(yes)	parentheses indicate transcriber doubt about hearing of passage.
↑yes	upward arrow indicates rising intonation of sound it precedes.
↓yes	downward arrow indicates falling intonation of sound it precedes.
£yes£	pound signs indicate "smile voice" delivery of materials in between.