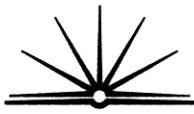




Dialogue is used in everyday life. Komuninos uses dialogue to create believable relationships and the interpersonal nature ^{in his poems} ~~in his poems~~. Three poems "thomastown talk", "eat" and "hillston welcome" show his creative skills. The dialogue between a father and son in Harry Chapin's song "Cat's in the Cradle" shows a close relationship can sadly become a more distant one.

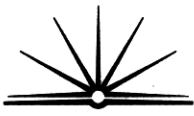
In "thomastown talk", Komuninos tells the "mate" about his bad experience with the police. ~~By starting with the word "copsmate"~~ brings that the main characters in the poem are the ~~cop~~ police, Komuninos and the "mate". The "mate" in the poem may be Komuninos' friend or a stranger. Komuninos says "don't talk to me about copsmate" in the very beginning, readers can imagine his tone of voice is high and loud here which ~~means~~ ^{means} the relationship between Komuninos and the police are extremely poor, it also shows his anger and fear to the police. Komuninos comes out from the police station with "two broken fingers" ^{states} ~~states~~ how bad he was treated by the police, however the "mate" seems does not believe him as Komuninos repeating "believe me". The features in the dialogue are colloquial language ("mate I tell ya"), slang words ("copsmate"), repetition ("believe me") and contractions.



("don't") which demonstrates the very informal relationship between Komminos and his "mate".

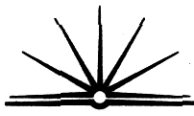
In "eat" Komminos draws on his personal experience of being overweight to his responders can relate. His parents encourage him constantly to "eat", and later worry he may have "trouble finding a wife" ^{because of his fatness.} This creates a picture that his parents concern about their son's health, development and marriage, showing the nature of relationship between Komminos with his family. As a good and respectful ^{boy} ~~to~~, he obeys all their commands, he eats "coz my mum told me so". ~~The~~ ^{His} tone and voice changes when Komminos moves into adolescence and uses teenage slang ("my dick is too small") to show how relationship ^{with} ~~to~~ his peers change become ^{important} ~~important~~ to him, and because of his size, not very successful. The language he uses as an adult speaker is more sophisticated and much less colloquial. ~~however he reveals that he is not totally secure to it~~

Dialogue reveals a different kind of relationship in "hillston welcome" as the poet receives an interrogation rather than a welcome when he first arrives to the country town. The speaker, a local resident in a pub or cafe, does not give Komminos a chance to answer as he



interrogates him with an abrupt, over-familiar and less than educated "what are ya?" without pausing or awaiting an answer he speculates colloquially on Komninos' occupation - "bikie" or "truckie" - as people except a curious local faced with a different looking new comer. The relationship between them changes when the speaker ^{reacts with} distrust ~~to~~ when Komninos finally manages to get a word in the edgeway in a pause in the conversation, "a poet" the speaker asks him to prove this by reciting one of his poems to show Komninos is not having a joke at the speaker's expense.

Like Komninos in "eat", singer writer "Harry Chapin" uses dialogue feature like repetition to portray a less than loving father-son relationship in "Cat's in the Cradle". Repeating "When you coming home, dad / son" and "we'll have a good time then" emphasizes the ~~relationship~~ hopes and promised never fulfilled in a relationship between a workaholic father always too busy and his young son waiting ^{time} some ~~time~~ and attention and always disappointed. As time passes, their roles are reversed, the son fobs his father off by the same word his father used. Simple



colloquial language is used to evoke the sadness of the estranged father-son relationship.

Overall, Komunov and Harry Chapin show the interpersonal nature of dialogue and how dialogue reveals relationship in their poems and song.