One of the topics studied as part of narrative research is the use of constructed dialogue to describe conflicts in general (e.g. Shetz-Oppenheimer & Dvir, 2010), and specifically between people who are not of equal status (e.g. Buttny, 1997; Van De Mieroop & Clifton, 2013). Within this dynamic the reported exchange often serves as evidence to support the storyteller’s viewpoint. Conflicts with “significant others” (i.e. people who are important to the storyteller’s well-being) allow the storyteller to examine the degree to which she belongs as part of the collective, to distinguish herself from the other Shetz-Oppenheimer & Dvir, 2010), to characterize and portray the antagonist (Buttny, 1997) and to express the way she herself perceives and interprets her “external” social identities (Somers, 1994). As such, constructed dialogues are not only performed as a creative act, for example in order to create vividness and narrational authenticity, but also to embody and at times even challenge the power relations (Buttny, 1997; Van De Mieroop & Clifton, 2013). This pertains to power relations between the characters in the tale realm and those between the storyteller and her audience in the interview realm (Georgakopoulou, 2008). Thus the confrontational dialogue constitutes a type of verbal dual in which the dramatized characters compete to see who will get the final word and whose opinion will be presented as more just (Gorevitch, 2011).