

**A CONVERSATION ANALYSIS OF TURN-TAKING  
STRATEGIES USED IN *MARRIAGE STORY* MOVIE**

**THESIS**

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**DEPARTMENT OF ENGLISH LITERATURE**

**FACULTY OF HUMANITIES**

**UNIVERSITAS ISLAM NEGERI MAULANA MALIK  
IBRAHIM MALANG**

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**THESIS**

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In Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra (S.S)*

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**2020**



### STATEMENT OF AUTHORSHIP

I state that this thesis, entitled “A Conversation Analysis of Turn-Taking Strategies Used in Marriage Story Movie” is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any other objection or claim, I am the only person who is responsible for that.



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## APPROVAL SHEET

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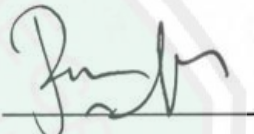


This is to certify that Dian Fahlenafitri's thesis, entitled "A Conversation Analysis of Turn-Taking Strategies Used in Marriage Story Movie" has been approved by the Board of Examiners as one of the requirements for the degree of *Sarjana Sastra* (S.S.) in Department of English Literature.

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## MOTTO

*Every good conversation starts with good listening.*



## DEDICATION

I proudly decide this thesis to:

My father and my mother, H.Taukhid, and Hj. Siti Saudah, who have supported me and never have stopped praying for my success.

My big family, who has given me endless love.





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6. Rina Sari, M.Pd. the Head of English Literature Department of Universitas Islam Negeri Maulana Malik Ibrahim Malang;
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12. All friends from English Literature Department 2016, thank you for the togetherness and memories.

The researcher realizes that this thesis still many weaknesses and mistakes. Therefore, all suggestions and advice are welcome for the improvement of my thesis.

Malang, 03 Juli 2020

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## ABSTRACT

**Fahlenafitri, Dian** (2020) *A Conversation Analysis of Turn-Taking Strategies Used in Marriage Story Movie*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Agwin Degaf, M.A.

*Keywords: Conversation analysis, turn-taking, Marriage Story movie*

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Turn-taking is a crucial aspect that sets the course of the conversation. A conversation, each speaker must know the strategies used in turn-taking to create a smooth conversation. This study identifies strategies for speaking conversions carried out by the two main characters in the Marriage Story movie. The reason why the researcher uses this movie as an object is that the conversation in this movie is more dominant in everyday conversation and contains many debate conversations that make this movie more interesting.

The researcher presents the data in the form of a conversation. Then the researcher uses the transcription symbol from Gail Jefferson's theory, which makes it easy for the researcher to analyze it. Then, researchers analyze the data by selecting and dividing based on the type of strategy and function based on the theory of Sacks, Schegloff, and Jefferson (1974). Turn-taking strategies are divided into ten strategies, namely address term, adjacency pair, post completor, utterance in-completor, incompletion marker, possible pre-closing, overlap, repair technique, tag question, and natural next turn-taker. Methodologically, this study uses descriptive and qualitative methods as research designs, and the researcher uses herself as the main instrument.

This study shows that there are 126 data using turn-taking strategies. There are nine strategies used by the two main actors in the movie, namely the address term, adjacency pair, post completor, utterance in-completor, incompletion marker, possible pre-closing, overlap, repair technique, and question tag which are categorized into three strategic functions namely take the turn, hold the turn, and relinquish the turn. The strategy that is not used by the two main characters is natural next turn-taker because it is only used in conversations conducted by three or more people. Therefore, the researcher recommends that the next researchers interested in using movie objects to retrieve data that contains many speakers in a conversation.

## مستخلص البحث

فاهلينا فطري، ديان (2020) تحليل الحوار عن استراتيجيات تناوب الكلام المستخدمة في فيلم (*Marriage Story*). بحث جامعي. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا ملك إبراهيم الإسلامية الحكومية مالانج. المشرف: أغوين ديغاف الماجستير.

الكلمات الرئيسية: تحليل الحوار، تناوب الكلام، فيلم "*Marriage Story*"

إن تبادل الكلام شيء مهم ينظم عملية الحوار. يجب أن يعرف كل متحدث عند الحوار الاستراتيجيات في تناوب الكلام لأن يكون الحوار مرتباً. وكان هذا البحث يحدد الاستراتيجيات في تناوب الكلام الذي يحدث بين الممثلين الرئيسيين في قصة فيلم "*Marriage Story*". والسبب من استخدام هذا الفيلم كموضوع البحث هو أن معظم الحوار فيه يحتوي عن الأنشطة اليومية وعلى العديد من المجالات التي تجعل هذا الفيلم أكثر جذاباً للدراسة عنها.

تقدم الباحثة البيانات في شكل الحوار، تمّ تستخدم رمز النسخة من نظرية جيل جيفرسون (Gail Jefferson) لتسهيل الباحثة في عملية تحليل البيانات. تمّ تقوم الباحثة بتحليلها عن طريق الاختيار والتقسيم حول نوع الإستراتيجية ووظيفتها بناءً على نظرية ساكس (Sacks)، وشيغلوف (Schegloff)، وجيفرسون (1979). تنقسم استراتيجيات تناوب الكلام إلى العشر استراتيجيات وهي مصطلح العنوان، وزوج الجوار، وما بعد المكمل، والكلام المكتمل، وعلامة عدم الإنجاز، وإمكانية الإغلاق المسبق، والتداخل، وتقنية الإصلاح، وسؤال العلامة، والمنتقل التالي الطبيعي. من الناحية المنهجية يستخدم هذا البحث المهج الوصفي والكيفي كتصميم البحث، وكانت الباحثة نفسها أداة رئيسية.

يشير هذا البحث النتيجة عن 621 بيانات توجد فيها استراتيجيات تناوب الكلام. وتوسع استراتيجيات يستخدمها الممثلان الرئيسيان في الفيلم: مصطلح العنوان، وزوج الجوار، وما بعد المكمل، والكلام المكتمل، وعلامة عدم الإنجاز، وإمكانية الإغلاق المسبق، والتداخل، وتقنية الإصلاح، وسؤال العلامة، ويتم تصنيف كلها إلى ثلاث وظائف استراتيجية وهي أخذ الدور، واستمرار الدور، وإعطاء الدور. الإستراتيجية غير المستخدمة هي المنتقل التالي الطبيعي لأن هذه الإستراتيجية تستخدم فقط في الحوار بين حلقاً أشخاص أو أكثر. لذا، تقترح الباحثة جميع الباحثين في المستقبل الذين يريدون استخدام الفيلم كموضوع البحث لأخذ البيانات التي تحتوي على العديد من المتحدثين في الحوار.

## ABSTRAK

**Fahlenafitri, Dian** (2020) *Sebuah Analisis Percakapan Tentang Strategi Gilir Tutur Yang Digunakan Dalam Film Marriage Story*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Agwin Degaf, M.A.

*Kata Kunci: Analisis percakapan, gilir tutur, film Marriage Story*

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Gilir tutur merupakan aspek penting yang mengatur jalannya percakapan. Dalam melakukan percakapan, setiap pembicara harus mengetahui strategi-strategi yang digunakan dalam gilir tutur agar dapat menciptakan percakapan yang lancar. Penelitian ini mengidentifikasi strategi dalam gilir tutur yang dilakukan oleh kedua pemeran utama dalam film *marriage story*. Alasan peneliti menggunakan film ini sebagai objek karena percakapan dalam film ini lebih dominan percakapan dalam sehari-hari dan banyak mengandung perdebatan yang membuat film ini lebih menarik untuk diteliti.

Peneliti menyajikan data dalam bentuk percakapan, kemudian peneliti menggunakan simbol transkripsi dari teori Gail Jefferson yang mana untuk memudahkan peneliti dalam menganalisis data tersebut. Kemudian, peneliti menganalisis data tersebut dengan memilih dan membagi berdasarkan jenis strategi dan fungsinya berdasarkan teori Sacks, Schegloff, dan Jefferson (1974). Strategi pergantian berbicara terbagi menjadi sepuluh strategi yakni *address term*, *adjacency pair*, *post completor*, *utterance in-completor*, *incompletion marker*, *possible pre-closing*, *overlap*, *repair technique*, *tag question*, dan *natural next turn-taker*. Secara metodologi, penelitian ini menggunakan metode deskriptif dan kualitatif sebagai desain penelitian dan menggunakan peneliti sendiri sebagai instrumen utama.

Penelitian ini menunjukkan bahwa terdapat 126 data yang menggunakan strategi gilir tutur. Terdapat sembilan strategi yang digunakan oleh kedua pemeran utama dalam film tersebut yakni *address term*, *adjacency pair*, *post completor*, *utterance in-completor*, *incompletion marker*, *possible pre-closing*, *overlap*, *repair technique*, dan *tag question* yang mana dikategorikan dalam tiga fungsi strategi yakni *take the turn*, *hold the turn*, and *relinquish the turn*. Strategi yang tidak digunakan oleh kedua pemeran utama tersebut adalah *natural next turn-taker* karena strategi ini hanya digunakan dalam percakapan yang dilakukan oleh tiga orang atau lebih. Maka dari itu, peneliti menyarankan untuk peneliti selanjutnya yang tertarik menggunakan objek film untuk mengambil data yang terdapat banyak pembicara dalam sebuah percakapan.

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## CHAPTER I INTRODUCTION

### 1.1 Background of the Study

Communication is a way for everyone to interact with others. Communication can make people easy to ask and answer something important. Communication can be conveyed in verbal and nonverbal forms. Communication can be done by anyone. The tool to do communication is language. Language is the primary tool for communication that has the power of information and expression. So, people are very depending on the use of language. Communication between two people or more people called conversation. Conversation can be called a success when there is an interesting topic as the connector, the speaker, and listener. Coulthard (1985) stated that the goal of a conversation is to get the turn of talking about a topic. For making a good conversation, the speaker and the listener should balance with each other, and both of them should know the topic that will be discussed. Therefore, it is very important to analyze the conversation interaction between two or more people, and the theory was known as Conversation Analysis (Pamungkas, 2012, p. 2).

Therefore, conversation analysis happens in direct conversation in real daily life or naturally occurrence spoken language, for instance, movies, talkshow, or everyday conversation. Nowadays, most of people like watching movie. Mulyandari (2017, p. 3) stated that movie is a result of recorded actions between the actors to show a story. They act as character according to the

story and they convers each other. Movie can introduce many things that do not exist in era life, movie can describe human feelings, and movie shows interaction in form of conversation among actors that represented as reality life. Eventhough, they use a dialogue script before show the story, their conversation is the practice of a conversation between two or more people. Sidnell (2009) stated that dialogue can be analyzed by using conversation analysis theory because dialogue aims to describe, analyze, and understand a talk as basic feature of human life.

Conversation analysis examines the kinds of mechanism to determine the way how people to carry on a conversation. Psathas (1995) stated that conversation analysis is the most basic form of talk and the main way in which people come together, exchange information, and maintain social relations. In conversation, the topic can change, and the individuals take a turn. Conversation analysis is given attention in everyday spoken interaction. For example, the student usually uses daily conversation interaction with the teacher. When the teacher gives a question for student, and the students give response. In this case, they are doing conversation interaction. Thus, to make a conversation successful, people need to know when and how long they have to speak. In order to that, the speaker needs to understand some strategies of turn-taking in conversation process. The basic rule of conversation is if one person speaks at a time, then another speaker make take up the turn without being nominated (Paltridge,2000, p. 94).

An instance of the fields under the scope of conversation as the crucial point is turn-taking. It is a foundational study in conversation analysis. According to Stenstrom (1994, p. 4), a turn is everything that the current speaker says before the next speaker takes over. It means that turn-taking is the changing role of the speaker and listener. It begins by the first speaker speak, and they try to keep their turn by giving a chance to the next speaker to take the turn. In order to make turn-taking in conversation go smoothly, the speaker and listener need to give a signal to each other. Cook (1989, p. 52) stated that they signal to each other that one turn has come to an end, and another speaker should begin. Speaker gives a signal when the speaker wants to end their turn at speech, and then the next speaker continues it. The scheme of turn-taking has described by Levinson (1983, p. 296): one person (x) talks and then stop the speech, another one (y) continues to talk and then stop, return to (x), and soon. Therefore, the pattern of talk between two people is obtained X-Y-X-Y-X-Y. The process of turn-taking is similar to the process of playing a chess game there should be one person takes his/her turn in one time, and when the current player has already finished his/her turn, the next player allowed to take his/her turn to play. This rule is similar to the people who have turn-taking in conversation with each other.

Therefore, the researcher uses a movie to be the object to investigate in this study. The writer analyze the phenomena of conversational turn-taking strategies used in the Marriage Story movie. This study uses conversation analysis as an approach because it is considered to describe how people in the

movie take turns. Adliputra (2019) stated that Marriage Story movie was ranked as the third-best movie in 2019 and this movie has won seventeen awards with a rating of 96 percent. The researcher chooses the Marriage Story movie as the object because this movie is a casual movie. The movie tells about a married couple, which the story of the movie about the end of the story of their relationship. There are many interesting conversations to be analyzed because the conversation of the movie containing arguments and contradictions in the household. Thus, the characters in this movie tend to steal the turn from others to show their certain goals. In addition, the intricate relationship between characters makes the movie's story more interesting.

According to Sack, Schegloff and Jefferson in their paper 'A simplest systematics for the organization of turn-taking for conversation (1974), there are some ways to indicate that the turn will be changed by using: address term, adjacency pairs which including pre-sequence, insertion sequence and side sequence, post completor, utterance in-completor, incompleteness marker, possible pre-closing, overlap, repair techniques, tag question, and natural next turn taker. Those are the strategies of turn-taking. The function of turn-taking strategies is to take the turn means that the listener wants to take the turn to speak, holding the turn means that the speaker still wants to continue the speech by giving intention such as 'mm', 'um,' or take off the breath, and relinquishing the turn which means to indicate that the turn has completed by giving signal in some way.

Conversation analysis of turn-taking is interesting to be studied because it covers the organization of a conversation. The research on turn-taking has been carried out by some researchers with some objects because in different context of conversation can find some phenomena of conversation. The researcher obtained several studies to compare and as the empirical bases with appropriate topic.

Prastowo (2016) examined Jon Stewart in The Axe Files talk show. The researcher analyzed the turn-taking system and turn-taking strategy into some steps adopted from Iodico et al (2006), which focusses on Jon Stewart and David Axelrod conversation. The researcher found turn-taking system was organized well because the turn-taking system arranged with turn constructional components (TCC/TCU) and turn allocational component (TAC). Meanwhile, The turn-taking strategy in conversation between Jon Stewart and David Axelrod was constructed very well. Their turn-taking strategy constructed by the overlap and backchannel is dominant then interruption. There is a little interruption and not competing with each other so that the talk show can run well.

Agustin (2014) analyzed the interview Between Megan Young and TV Presenter. In this research, the researcher analyzed the sequence and the structure of conversation which used in an interview between Megan Young and TV Presenter based on Brian Paltridge Perspective. The data classified become the six parts of the sequence based on Brian Paltridge Perspective. Those are opening, turn-taking, feedback, repairs, adjacency pairs, and closing

of conversation. The researcher found all six parts of the sequence are used in the interview between Megan Young and TV Presenter. Then, the structure of the sequence worked well in the interview between them.

Maharani (2017) examined analysis of conversation organizations of Doctors and Patients' Diagnosis Talks. This thesis aims to explain the conversational organizations of doctor-patient talk in establishing diagnosis by using the Conversation Analysis approach and Heritage and Steve Clayman's CA principles (2010). The researcher focused on four aspects of conversational organizations in order to find the establishing diagnosis in doctor and patient talk, and those are opening-closing, turn-taking, pauses, and overlaps. The analysis shows the uniqueness for the aspects of opening-closing and taking a turn. Conversations between doctors and patients in Indonesia do not use standard greetings such as "good morning." Meanwhile, the patient's guardian involved in the conversation is a prominent part of the turn-taking aspect. In short, the organizational analysis of conversations from the doctor-patient speaks when delivering the diagnosis to the patient. It shows the authority and strength of the doctor.

Tamrin (2016) examined teachers' adjacency pairs, turn-taking, and politeness strategies in ordinary conversation of MTs NW Aik Anyar Sukamulia East Lombok. The purposes of this study are to know about adjacency pairs, turn-taking, and politeness strategies used by the teachers. The main principle was based on Sack, Schegloff, and Jefferson in terms of adjacency pairs and turn-taking. Meanwhile, in analyzing the politeness

strategies by adopting Brown and Levinson's theory. The result found were six forms of adjacency pairs, those are greeting-greeting, inform-acknowledge, question-answer, complaint-excuse, request for permission-acceptance, and suggestion-acceptance. The study also found four ways the teacher take turns in talks, and those are addressed the question, Tag question, one-word question, and utterance involving two-speaker by giving response by one of them as the signal social relationship. Then, the study found four politeness strategies occur in terms of face-threatening face, and those are the negative face, positive face, addressee negative face by speaker, and addressee positive face by speakers.

Mulyandari (2017) examined research entitled Turn-Taking Analysis in 'Pitch Perfect 1' movie 2012. This study aims to identify the types of turn-taking in Pitch Perfect 1 movie and the intention of the turn-taking used by participants and to give the reason why types of turn-taking indicate politeness. This study used Sack's (1974) theory in Gracia and Jacobs (2010) about types of turn-taking. Those types found in the Pitch Perfect 2012 movie. First, Current Speaker Select Next technique used in the data, the speakers have intention in using CSSN, such as to get responses from the hearer, get attention, introducing, suggesting, and match pitch. Second, Next Speaker Self Select (NSSS) technique, which used in the data, the intention of using NSSS such as to interrupt or to oppose the argument of the previous speaker, convincing, leaving, interesting, and curiosity. The last is Current Speaker Continue (CSC) technique which is used in the data, the intention of using CSC such as to continue the turn when there is no one takes the turn, grumbling, warning,



clarifying, and informing. The researcher concluded that the types of turn-taking which produced politeness in conversation is a CSSN technique.

From the previous studies above, there is one study that is almost the same as this study is Mulyandari (2017) because this study also analyzed the turn-taking in the movie. The differences with this study are the object is taken from a conversation in a casual movie entitled Marriage Story movie. The researcher proposes the study of conversation analysis on the turn-taking strategies and the function of using turn taking strategies in Marriage Story movie among the two main characters, while Mulyandari (2017) analyzed the types of turn-taking only. The reason why the researcher analyzes turn-taking strategies is to make the reader understand about the way how people interactions with other people well in order not hurt other's feeling and to avoid misunderstanding between them. This study uses Sacks, Jefferson, and Schegloff's theory in analyzing turn-taking strategies and the function of turn-taking strategies. This study also uses Gail Jefferson's theory to transcript the conversation to make the researcher easy to find out the kind of turn-taking strategies and the function of turn-taking strategies used in this movie.

## **1.2 Research Question**

According to the background, the researcher analyzes the data for some aspects of turn-taking. Therefore, the researcher proposes the following question research:

1. What kinds of turn-taking strategies used by two main characters in the Marriage Story movie?
2. What are the functions of conversational turn-taking strategies used by two main characters in the Marriage Story movie?

### **1.3 Objective of the Study**

1. To identify the kinds of turn-taking strategies are used by two main characters in Marriage Story movie.
2. To identify the functions of conversational turn-taking strategies used by two main characters in Marriage Story movie.

### **1.4 Significance of the Study**

This study is expected to give a valuable contribution to theoretically and practically. Theoretically, this study is expected to give information and confirmation to students who study discourse analysis, especially relates to the study of conversation analysis of turn-taking strategies and functions. Moreover, this study also hopes the readers who want to enrich their knowledge in conversation analysis, especially in using turn-taking strategies and functions in the movie. Practically, the reader can understand and apply good conversation in a daily conversation with everyone. On the other hand, the reader can apply the aspects of conversation analysis in some places such as debate, interview for work, journalist, and soon. The last practical contribution is that this study can be the starting point for the next researchers in the same field of conversation analysis.

### **1.5 Scope and Limitation**

According to the background above, the scope of conversation analysis of turn-taking strategies belongs to the Discourse Analysis area. Based on Liddicoat (2007) conversational analysis is a branch of discourse analysis approach. Discourse analysis is a study of linguistics that is attempted to analyze the relationship between form and function in spoken and written language. More particularly, the study of turn-taking in conversation is studied by conversation analysis. Conversation analysis is a study of talk in interaction. In order to keep the research focuses on the matter of what the research investigates, the scope of this study should be formulated.

This study focuses on the conversation analysis of turn-taking strategies and the function of turn taking strategies used, especially in the conversation of Marriage Story movie. The researcher analyzes the data from the conversation of the two main characters in that movie namely Charlie and Nicole. The writer chooses the two main characters who become the subject of this research because they play the role more and create more conversation in the movie. The writer will focus on how the way they talk together.

### **1.6 Definition of Key Term**

To avoid misinterpretation in understanding this study, the researcher provides the following of some key terms :

## 1. Conversation Analysis

A linguistics discipline that handles the coherence of organization in conversation between two main characters in Marriage Story movie.

## 2. Turn-Taking

The time when two main characters in Marriage Story movie take over the turn of speaking to each other.

## 3. Turn-Taking Strategies

The strategies of turn-taking are used by two main characters of this movie to manage the floor of each participant in a conversation.

## 4. Marriage Story Movie

A movie tells about the husband and wife relationships that experience complication in their marriage that is divorce.

### **1.7 Research Methodology**

This part discusses five sections related to research methodology which apply in this study. Those are research design, data and data source, research instruments, data collection, and data analysis.

#### **1.7.1 Research Design**

This research is categorized as descriptive qualitative research in order to answer the problem stated. This study is called qualitative research because it focuses on understanding the social phenomena of human participants. According to Sheman and Webb (1988, p.7) that qualitative research is concerned with meaning as they appear by people

in lived social situation. This study provides word expression and detailed descriptions to investigate turn-taking strategies between Charlie and Nicole as the main characters in the movie. Descriptive means that the data are in the form of oral words or utterances which are spoken by the main characters of Marriage Story movie. So, this study named by a descriptive qualitative method because there is no accounting process in this study. This research is turn-taking strategies analysis in the Marriage Story movie based on Sack, Schegolff, and Jefferson's theory, and the method of data analysis of this study is supported by data transcription based on Gail Jefferson's transcription.

### **1.7.2 Data and Data Source**

The source of the data is taken from Marriage Story movie. This study focuses on the analysis of turn-taking strategies used in the all dialogues between the two main characters namely Charlie and Nicole in some scenes of Marriage Story movie. From the data, the writer analyzes and investigates the words, phrases, clauses, and sentences are uttered by two main characters in the Marriage Story movie. The data of dialogues in Marriage Story movie can perform different turn-taking strategies when they speak in casual situation. A transcript of dialogue by using the Gail Jefferson transcription will assist the analysis of movie dialogue.

### **1.7.3 Research Instrument**

The research instrument is an important point in the study to obtain the result of the study. The researcher uses human instruments in

this research because the writer is the main instrument in obtaining, transcribing, collecting, and analyzing the data. Moreover, the researcher could not directly interview people who are involved in the conversations in the movie as the data. Moleong (2008) stated that the status of the researcher in qualitative is very complex. Therefore, in order to investigate turn-taking strategies, the researcher as the one instrument who collected, interpreted, and analyzed the data source.

#### 1.7.4 Data Collection

For the purpose of getting accurate data and findings, the writer uses some steps to collect the data. First, the researcher downloads Marriage Story movie video from the *Dunia Drakor* website and the researcher downloads the script of Marriage Story movie from *WordPress.com* website. Second, the researcher watches the full video while listening to the audio to make sure that this movie is suitable for this study. Then, the researcher groups the two main characters conversation together in several scenes. After that, the researcher identifies every sentence with make script in conversation that contained turn-taking strategies. The last, the researcher transcribes the dialogue by using Gail Jefferson's transcription in order to know the utterances detail.

It is a way to transcribe a speech by using symbols in the transcript.

Jefferson (2004) gives the following examples:

- a. “//” interruption
- b. “[ ]” overlap

- c. “ = “ no break or gap
- d. “ – “ cut-off
- e. “ ( ) “ the transcriber could not hear what the speaker said
- f. “ (()) “ contain transcriber’s description
- g. “ (.) “ indicate a brief interval within or between utterances
- h. “ (0.0) “ elapsed time by tenth of seconds
- i. “ ↑↓ “ high or low pitch

### 1.7.5 Data Analysis

After getting the data, the researcher analyzes them by using Sack, Schegloff, and Jefferson's theory. The writer classifies the data into kinds of turn-taking strategies, and the function used turn-taking strategies. The turn-taking strategies are address term, adjacency pairs including pre-sequence, insertion sequence and side sequence, post completor, utterance in-completor, incompleteness marker, possible pre-closing, overlap, repair techniques, tag question, and natural next turn taker. The functions used turn-taking strategies are for taking, holding, and relinquish the turn. Then, the researcher describes and explains the data from a category based on the theory that is used. Lastly, the researcher makes a conclusion by describing the result of the research.

### 1.8 Theoretical Framework

Conversation analysis is the study of talk that people do in everyday life which used to understand how talk is organized well in social setting. It

focuses on two or more people which do interaction to take the turn. Conversation analysis also used to know how people understand and respond to one another in their turns. Couldhard (1985) argues that conversation analysis had been developed firstly by three sociologist, they are Sack, Schegloff, and Jefferson. They saw that conversation analysis is the first step to deal with detail of social interaction in arigorous, empirical, and formal way. Moreover, conversation analysis is included in discourse analysis. Martutik (1995) stated that discourse analysis is as superordinate and conversation analysis is subordinate. In other words, conversation analysis can be seen as subfield of discourse analysis because conversation is considered as spoken discourse.

In conversation, there is a term called “floor” which can be defined as the turn to speak. One of the basic concept of conversation is changing the role of speaker and listener, which is called by turn taking (Coulthard,1985). Turn-taking begins when the first speaker speaks and they can keep their turn to speak or they give a chance to the next speaker to take the turn. Turn-taking will stop when there is nothing to say. In any situation, the participants do not make their conversation go smoothly. Sometimes the listener take the turn before waiting the speaker finish his/her speech or the listener fail with the message from the speaker. So, to prevent those problems, the participants should know the strategies of turn taking in conversation.

Sacks et al (1974) stated, there are ten strategies of turn taking which proposed from secondary sources of their paper ‘A simplest systematic for the



organization of turn taking for conversation' (1974). The strategies consist of address term, adjacency pairs which including pre-sequence, insertion sequence and side sequence, post completor, utterance in-completor, incompleteness marker, possible pre-closing, overlap, repair techniques, tag question, and natural next turn taker. The function of turn-taking strategies is to take the turn which means that the listener wants to take the turn to speak, holding the turn which means that the speaker still wants to continue the speech by giving intention such as 'mm', 'um,' or take off the breath, and relinquishing the turn which means to indicate that the turn has completed by giving signal in some way.



## CHAPTER II

### REVIEW ON RELATED LITERATURE

This chapter discusses conversation analysis, the concept of turn-taking, turn-taking strategy, the function of turn-taking strategy, and the synopsis of Marriage Story Movie.

#### 2.1 Conversation Analysis

According to Mostofi (2018, p. 100), conversation analysis is a branch of the discourse analysis approach. Discourse analysis itself is a study of language analysis, both in written and oral form. Conversation analysis can be seen as the subfield of discourse analysis because the conversation is considered as spoken discourse. So, discourse analysis is as superordinate, and conversation analysis is as subordinate (Martutik, 1995, p.13). According to Bloomer et al. (2005, p. 38), in the middle of 1960s, there are some sociologists, such as Sacks, Schegloff, and Jefferson developed language studies as a branch of ethnomethodology in sociology. They believe that conversation consists of techniques used by people in establishing conversation. So, the approach to analyzing verbal or conversational interactions is known as conversation analysis.

Conversation analysis is a study that focuses on studying the organization and structure of conversations in social interactions (Liddicoat, 2007, p. 6). Conversation analysis focuses on conversations in interactions between two or more people who take turns to speak (Fathimiyah, 2016).

Conversation analysis aims to understand how people manage their communications. In this case, the first speaker creates a turn, and then the next speaker understands what the first speaker says. So, conversation analysis is used to find out how to understand and respond to each other in turn while speaking (Hutcbby and Woffitt, 1998, p. 14). It looks at how social interaction is developed through the use of language.

Conversation analysis looks at the everyday life conversation naturally. On the other hand, conversation analysis pays attention not only in everyday interaction but also to other verbal interaction such as doctor and patients conversation in doing a consultation, news interview, fair hearing and others. Conversational analysis was developed by sociologists Harvey Sacks, Emanuel Schegloff, and Gail Jefferson in the late 1960s and early 1970s. They have dealt with three problems; that is how people take turns in a conversation, how people open a conversation, and how people close a conversation.

## **2.2 Turn-Taking**

To find out the concept of turn-taking in a conversation, it is good for us to know about turn-taking itself first. Turn-taking is a basic study that is studied under conversation analysis as an analytical approach to conversation analysis. All participants managed the cooperation in conversation though turn-taking (Cutting, 2005, p.27). Lestari (2016) said that turn-taking means changing the role of speaking by the speaker and listener. It means that the speaker provides the opportunity for the listener to speak, comment on what

the previous speaker has said, and this is a recurring process in the conversation (Levinson,1983, p. 292). The following explains the concept of turn-taking strategy, turn-taking strategy, and the function of turn-taking strategy.

### 2.3 The Concept of Turn-Taking

In conversation, there is a term called the floor which can be defined as the right to speak. One person continued to talk until another takes the floor to speak. There are two roles as participants, namely the role of speaker and listener in turn-taking. A speaker is a participant who claims to turn to talk. Listeners are participants who do not claim turn to talk but listen or understand what the speaker is saying. A speaker is a participant who claims to turn to talk. Listeners are participants who do not claim turn to talk but listen or understand what the speaker is saying (Duncan and Fiske in Malmkjaer,1991, p. 109). In the turn-taking mechanism, there is only one speaker who speaks at a time, and the other speakers are generally silent.

The basic rule for taking turns in a conversation is that one person speaks at a time, after that, they can nominate another speaker to speak, or another speaker can take a turn to speak without being nominated. According to (Coulthard,1977, p. 52) states that changes in the role of speaker and listener occur with a little overlapping speech and a few minutes of silence. This is supported by Sacks, Schegloff, and Jefferson as quoted in Hutcbly and Woffitt (1998: 47) that "there are three basic facts about conversation: (1) there is a change, (2) one speaker speaks at a time, (3) turns done with a slight gap or

overlap between the two. "So, turn-taking is needed in conversation. It can be concluded that the concept of turn-taking is the change in the role of the speaker and listener in the conversation.

#### **2.4 Turn-Taking Strategies Based on Sacks, Schegloff and Jefferson (1974)**

In a conversation, changing the role of the speaker and the listener can signal to one another, because no more than one speaker speaks at a time. Cook (1989, p. 52) states that speakers can signal to each other that one round has ended, and the others must start talking. So, the next speaker must wait until the current speaker is finished. For the conversation to run smoothly, the speaker and listener must know the turn-taking strategy in the conversation. The first model for turn-taking strategies in conversation was proposed by Sacks, Schegloff, and Jefferson in their paper 'A simplest systematics for the organization of turn-taking for conversation' (1974). The following describes the turn-taking strategies based on Sacks et al (1974) taken from secondary sources.

##### **2.4.1 Address Term**

Generally, address term can be words or phrases to call someone in conversation (Nalendra et al, 2018, p. 10). There are many ways in selecting the next speaker by naming or by alluding title, first name, last name, nickname, or some combination of these. Sacks in Grundy (2000, p. 190) stated that the address term is one way in which a next speaker is

selected by name. An example of address term by using 'last name'. For example:

Mom : I told you to come to me as soon as possible, Sam.

Sam Smith : Sorry mom.

This is an example of address term by using the nick name. Mother points out Sam Smith to speak using his last name 'Sam'.

#### 2.4.2 Adjacency Pair

An adjacency pair is a basic structural unit in conversation. It is very important during the conversation. Sacks et al (in Collinge, 1990, p. 253) define adjacency pair as sequences of two utterances, produced by two different speakers. It means that the utterance of one speaker makes a certain response for the next speaker (Cutting, 2005, p.28). Adjacency pair is a conversation unit where two turns are exchanged from one speaker to another, the contents of which are related to another, so the first speaker invites the second speaker. According to Schegloff in Wooffitt (2005), the second part in a pair is said conditionally to be relevant after the production of the first part. It means that the first speaker finishes speaking and the next speaker must start and produce a second pair of pairs from the first speaker pair type, as would occur in:

A: greeting B: greeting.

Sacks proposes that the adjacency pair has the following features:

- They are two long sayings
- Speeches are produced by different speakers
- Speeches are sorted, while the first must be part of the first pair, and the second belongs to the part of the second pair.
- Related statements
- The first pair often chooses the next speaker and the next action. This establishes the relevance of the transition where the next speaker must meet the first part pairs.

There is a class of the first part of the adjacency pair which includes Questions, Greetings, Challenges, Threats, Warnings, Offers, Requests, Complaints, Invitations, and Announcements. As stated by Sacks in Coulthard (1997, p. 70) that there are some adjacency pairs are reciprocal, for instance, Greeting-Greeting, Offer-Acceptance, Invitation-Acceptance/Refusal, Apology-Acceptance/Rejection, Question-Answer, and Complaint-Apology/Justification. An example of adjacency pair 'question-answer' :

A: What will you do? (**Question**)

B: Well, I have to eat. (**Answer**)

Here, A produces question as the first part of adjacency pair and B gives a respond by answering A's question. This is the second part of adjacency pair.

Sacks, Schegloff and Jefferson also recommend different types of sequences that are quite a common occurrence in adjacency pairs. As Sacks et al (in Coulthard, 1977, p. 71-75) explain below.

#### a. Pre-Sequence

Pre-sequence is another pair which determines any other reason such as invitation or request is likely to be accepted. It is motivated to avoid loss of face for one or both participants resulting (Permatasari, 2017,p. 15). The example of pre-sequence is:

A: What will you do?

B: Well, I have to go home. Why?

A: Oh, I was just gonna say come here and play a game with me.

#### b. Insertion Sequence

According to Schegloff ( in Alba-Juez,2009), that insertion sequence is the sequence which there are some cases of embedding within another. As seen in this example:

A: Mom, may I go to the yard now?

B: Have you cleaned up your bedroom?

A: Not yet.

B: Then, No!



### c. Side Sequence

Side sequence is another type of embedded sequence that happens because of making requests for clarification. Side sequence is dealing with mishearings and misunderstandings, requests for clarification, repeat expressing surprise, and correction sequences (Collinge, 1990, p. 255). As seen in this example below:

A: Please call May, Cindy, Mike, Gabriel

B: Gabriel?

A: I mean, Gabby

#### 2.4.3 Post-Completor

Post-completor is produced by the first speaker when the next speaker does not begin to talk. Post-completor can be repeating the utterance (Coulthard, 1977, p. 56). Schegloff (2007, p. 142-8) calls post-completor is a sequence that has been apparently brought to a close is subsequently revised. Post-completor can be a question, noticing the silence such as saying 'Did not you hear me?', or 'Are you following me?'. It is used to make the next speaker give a response. An example of post-completor by 'repeating question' :

A: So, the simple present tense is used to describe fact and habit. Any question?

B: ( no one answered )

A: **Are you following me?**

#### 2.4.4 Utterance in-Completer

Utterance in-completer is the technique used by speakers who want to continue talking in the past. There are some items used to be a sign that the speaker wants to continue the speaking, these are items such as 'but', 'and', 'however', and other clause connectors. The use of utterance in-completer is not always successful. It can happen because the next speaker interrupts the current speaker. As stated by Sacks in Coulthard (1977, p. 57) that utterance in-completer is not always sophisticated technique, because a self-selecting speaker, waiting for the first possible completion may already plan or even begun the turn. An example of utterance in-completer:

A: The main activity of this event is sharing with the guest star, **and I** hope the committee can handle it in order to flow well.

B: Yes, we will try to handle it well.

Here, A uses the word 'and' in the middle of his sentence to give more information.

#### 2.4.5 Incompletion Marker

Sacks in Coulthard (1977, p. 57) that incompletion marker is used to hold the turn. There are some items which used to inform the other participants that there will be at least two clauses before the first possible completion. These are 'if', 'since', 'when', 'afterwards' or any other subordinator. An example of an incompletion marker:

A: What use it that? **If** you rebuy the new handphone again?

B: I will use for playing game because this phone is a mobile game.

Here, “A” uses the word ‘if’ in the beginning of the second question. The word ‘if’ is as a sign that A still want to continue to speak.

#### 2.4.6 Possible Pre-Closing

Sacks and Schegloff (1973) identified possible pre-closing is utterances that occupy a turn without producing a new topic by providing 'alright', 'okay', 'well', 'so', or some final greetings with down intonation which typical of closing. Basnes (2007) said that if a pre-closing is followed by no longer silence, it is not “pre” but a real closing.

A: Well, I will give you the information immediately.

B: **Okay**

#### 2.4.7 Overlap

Yule (1996, p. 72) stated that overlap is when both speakers try to speak at the same time. It is one of the features, which is the breakdown in turn-taking because overlap happens spontaneously. Overlap happens when the first speaker begins to speak and the second speaker covered the first speaker. So, two voices happen in one time (Imanah, 2015, p. 11). When the overlap takes place, one of the speakers give the turn to the next speaker to continue the speech, and one speaker stops speaking. Sometimes, when the overlap happens, the speaker does not yield the

floor, but the speaker rejects the interruption by speaking loudly and quickly (Coulthard, 1977, p. 58). Generally, the speakers try to resolve such completion smoothly with some phrases such as 'go-ahead', 'I'm sorry', 'pardon me', etc. Jefferson (1983) in Hutchby and Woffitt (1998, p. 55-56) identified three major categories of overlap onset:

1. Transitional onset: when the next speaker orients to a possible transition-relevance place.
2. Recognitional onset: when the next speaker recognizes what the current speaker is saying and can project the completion before that is end of turn-construction unit.
3. Progressional onset: when there is some disfluency in the current speaker, and a next speaker suggest a completion in order to move the conversation forward.

For example:

A : Okay, let me know what you [want?]

B : [I want you ] not come back to him  
again.

Here, the overlap is recognitional onset because B recognizes what the current speaker said, so B tries to speak before the current speaker ends the turn.

### 2.4.8 Repair Techniques

Incorrect word selecting, slips of the tongue, mishearing, misunderstanding, and so on are problems in conversation. So, to deal with these problems, the speaker needs to use an important strategy that is repair. As stated by Paltridge (2000, p. 95) that repair is the way speaker correct things that have been said in conversation. When someone fails to take the floor, the speaker pauses and someone else begins to speak, or the current speaker repeats what the speaker said before to give intended another speaker opportunity, they did not hear or did not understand. Sacks et al in Hutchby and Wooffitt (1998, p. 61-63) explain that the repair system is a resource used to handle various conversation events, as well as to identify errors and make corrections. Repairs are made through four varieties of repair:

- **Self-initiated self-repair**

In self-initiated self-repair, the current speaker stops what she/he is saying to deal with something that is being treated to say (Rheisa, 2014, p. 21). So, this repair is initiated and carried out by the speaker of the trouble source. In this situation, the speaker can not find the right word and the speaker find it by him/her self after a little pause. For instance:

A : I will meet them today **I mean**, tonight.

B : Okay, I will be there soon.

- **Other-initiated self-repair**

This repair is carried out by the speaker of the trouble source but initiated by the other speaker or recipient. In this situation, the next speaker does not hear or do not understand what the current speaker said clearly. Bolden in Kitzinger (2013,p. 249) stated that the speakers will initiate a repair and leave the opportunity to provide the repair solution to the speaker who has trouble source. For instance:

A : I've just watched Maleficent movie in Mall Dinoyo

B : Maleficent movie?

A: Yes, that is a good movie.

- **Self-initiated other repairs**

Where the source speaker of the problem can try to make, the recipient fixes the source of the problem, for example, if there is a name that is hard to remember, the next speaker fills it for the current speaker. (Rheisa, 2014,p. 22) stated that in self-initiated other repairs indicate the error in the talk, but the partner is the one who resolves the problem.

A : I need to print this file immediately, I need uummm

B : Flash Disk?

A: Yes, that's right, a flash disk.

- **Other-initiated other repairs**

This repair is started and carried out by the recipient of the source of the problem. It is closest as understood as "correction". Liddicoat (2007, p. 211) state that other repairs are often done in moderated way. In fact, the current makes incorrect, and the next speaker corrects it. For instance:

A : Are you happy today is a holiday?

B : Holiday is tomorrow.

C: That's what I mean.

#### 2.4.9 Tag Question

Eastwood (1999, p. 102) explained that tag question is a short question added on to a statement. Tag question uses to make sure the statement that we said before or is correct or not to seek agreement and to confirm something. Tag question used in English spoken. Sacks, Schegloff, and Jefferson in Grundy (2000, p. 190) explain that tag question may also serve as an exit technique. Tag question is formed with an auxiliary or modal verb from the main sentence and the subject pronoun. A tag question used as a turn-taking strategy is as follow:

A : There is my laptop on the table, **isn't there?**

B : Yes, your laptop is there.

#### 2.4.10 Natural Next Turn-Taker

This strategy is used by the speaker if the current speaker does not choose the next speaker. So, listeners choose themselves to be the next speaker directly. As stated by Sacks, Schegloff, and Jefferson in Grundy (2000, p. 190) that the next speaker or listener become natural next turn-taker because of being understood recipient of some request, comment or suggestion without any overt selection procedure. For instance:

A : I miss the train just now

B : Oh [no]

C : [You have to buy the ticket again, now.]

Here A's announcement is not directed to a specific recipient, and thus B and C select themselves as next speakers. So, they become natural next turn-taker.

#### 2.5 Turn-Taking Strategies Based on Other Linguists

Besides the theory of turn-taking strategies proposed by Sacks, Schegloff, and Jefferson, in this study, also mention theories of turn-taking strategies proposed by other linguists to enrich the kinds of turn-taking strategies explanation. The kinds of turn-taking strategies by other linguists are as follow:



### 2.5.1 Interruption

Interruption is when new interrupts and gains the turn to correct, clarification, challenge, and as a secondary conversation. According to Stenstrom in Hongky (2004, p. 9-10), there are two kinds of interruption. First, alerts meaning means the other speaker takes the turn smoothly even if the current speaker does not realize that the other speaker already interrupted. Usually, someone interrupts louder than the current speaker. Second, meta-comment means the other speaker gives comment during the talks of the current speaker before responder brings the ideas. According to Wardhaugh in Jeon (2003, p. 19) that someone uses interruption for some reasons: to seek clarification, correct, challenge and/or as a secondary conversation. The example follows:

A : I forget // his name.

B : // You mean Sam?

### 2.5.2 Intonation

Duncan in Coulthard (1977, p. 61) explains that intonation can be used as turn signal by the current speaker. Intonation is divided into two; those are falling and rising intonation. Rising intonation can be used as the strategy for taking up the turn (Wardhaugh in Jeon, 2003, p. 19). Falling intonation can be used to signal that we have come to the end of the turn (Dalton and Seidlhofer in Paltridge, 2000, p. 92). For example:

A : Don't forget to wake me up at 05.00 a.m

B : Will do, ↓dear.

## **2.6 The Functions of Turn-Taking Strategies**

The speaker and listener use turn-taking strategies whether they want to take the turn, hold the turn, or relinquish the turn. The function of turn-taking strategies are as follows:

### **2.6.1 Taking The Turn**

Taking the turn happens when two or more people make conversation. Taking the turn occurs when the speaker wants to take the opportunity to speak. At the beginning of the conversation, there is one person who takes the turn first, after the first person finished the speech, the other speaker will take the turn. So, the speakers need cooperation in order to make the conversation go smoothly. The other speaker may give a signal in taking the turn. The response of giving comment of answer from other speakers are called taking the turn According to Sacks, Schegloff, and Jefferson (1974, p. 719), the use of pre-starts or turn-entry devices allows the start of the next turn to overcome the problem of overlap and hence makes it smooth.

### **2.6.2 Holding The Turn**

Holding a turn means that the current speaker still wants to continue the conversation. Holding the turn of use by the speaker who

wants to continue the speech, but they are still difficult to plan what they want to say. Coulthard (1977, p. 55-58) stated that in English conversation, the speakers use erm, um, mm, or other audible intakes of breath to hold the turn. Another way for holding a turn may begin with if, since, but, and , or others.

### **2.6.3 Relinquishing The Turn**

Relinquishing the turn means that the speaker gives a turn to another speaker. This shows that the turn is complete. The speaker does it because they want to know the response from other speakers. Giving question or silent pauses mean to give a chance to speak. Sacks, Schegloff and Jefferson in Grundy (1974, p. 190) describe that there are some ways in selecting the next speaker. These include adjacency first pair parts, an address term, repair techniques, and repetition part of utterance with question intonation.

## **2.7 The Synopsis of Marriage Story Movie (2019)**

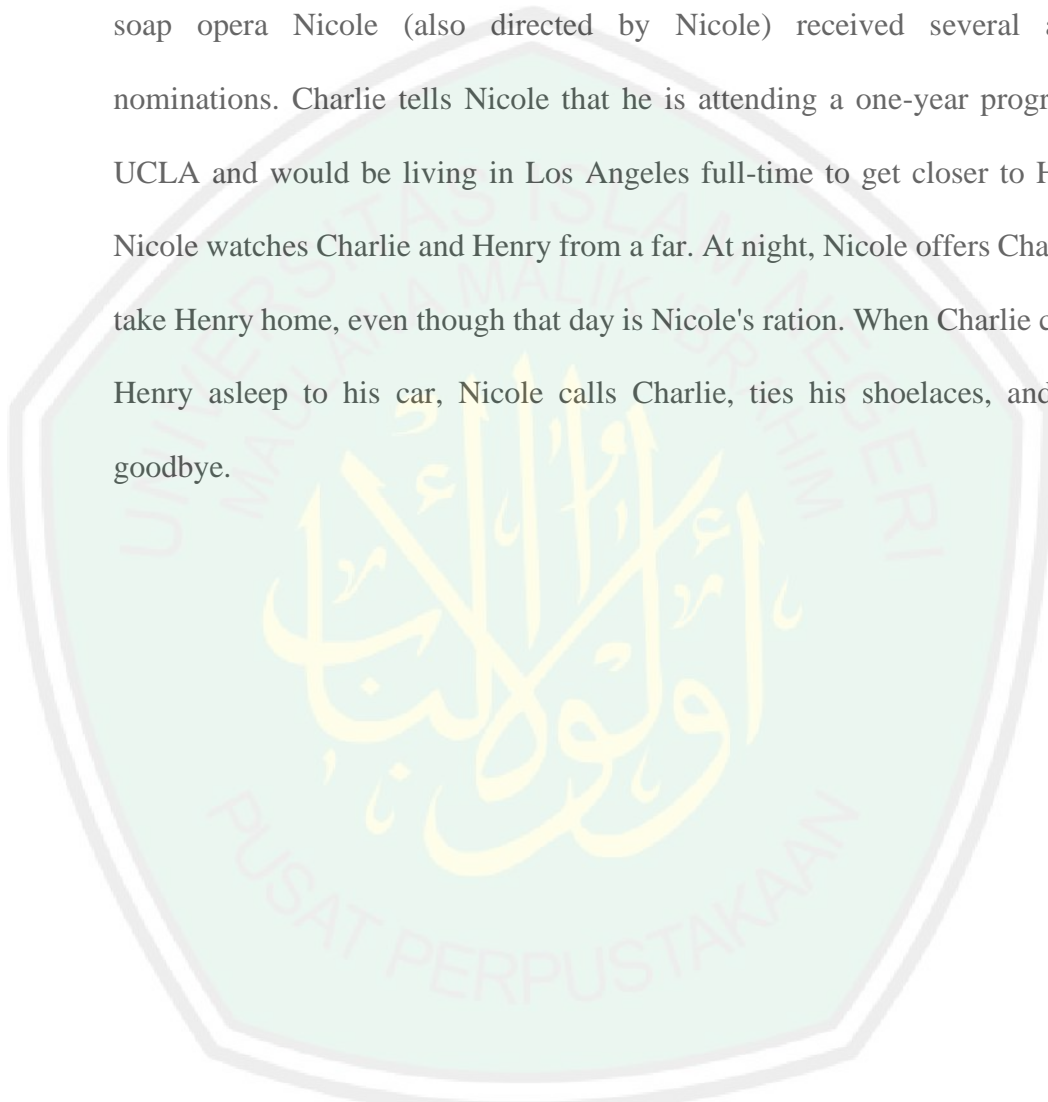
This film tells the story of the married life of a married couple, who work as stage directors and actresses who are initially happy but later they hit by divorce issues. Charlie Barber is a theatre director who is quite successful in New York City. The theatre produces a drama starring his wife, Nicole, a teen film actress. They have a household problem, and they askes for mediation help, but the way of mediation help is fail, so they canceled it. One day, Nicole becomes a guest star in the first episode of a soap opera produces in Los

Angeles. She decides to get out of the theatre and live temporarily with her mother in West Hollywood. Her son, Henry also follows to live in Los Angeles as well. While Charlie lives in New York because his drama will be staged on Broadway. When Charlie visited his family in Los Angeles, he receives divorce documents from Nicole. Although they agree to separate peacefully without a lawyer, Nicole and Charlie decide to use the help from the family lawyer. On the advice of the lawyer, Charlie has to live in Los Angeles to be closer to his family and had good reason to become Henry's foster parent. Charlie does not want to go there. Charlie's Lawyer brings Charlie with Nicole and her lawyer. According to Nicole's Lawyer, Charlie does not respect Nicole's desire to return to Los Angeles, and Henry prefers to live with his mother rather than flying back and forth to New York. In a separate meeting, Charlie's Lawyer advises Charlie to cancel his program in New York, but Charlie refuses and immediately fires him.

Finally, Charlie got a MacArthur grant and spent his first grant salary to sign a new lawyer. The divorce case goes to court. Nicole's Lawyer and Charlie's Lawyer argue fiercely on behalf of their respective clients and try to vilify each other. Nicole's lawyer notified Charlie's infidelity and her lack of warmth, while Charlie's lawyer tells Nicole's drinking habits as evidence of alcoholism. Meanwhile, Charlie and Nicole remain to be good friends and both of them caring for Henry, who had been tired of changing parents for a long time. Because both of them try to face legal proceedings, they decide to meet without a lawyer. At first, they talk nicely at Charlie's apartment, then they have

a big fight. Shortly, they are willing to relax their individual demands and formalize their divorce.

One year later, Charlie's drama was a success on Broadway, while the soap opera Nicole (also directed by Nicole) received several award nominations. Charlie tells Nicole that he is attending a one-year program at UCLA and would be living in Los Angeles full-time to get closer to Henry. Nicole watches Charlie and Henry from a far. At night, Nicole offers Charlie to take Henry home, even though that day is Nicole's ration. When Charlie carries Henry asleep to his car, Nicole calls Charlie, ties his shoelaces, and says goodbye.



## **CHAPTER III**

### **FINDING AND DISCUSSION**

This chapter presents data presentation and analysis, then followed by the finding and discussion that can be obtained from the result of the analysis. The researcher found some data containing turn-taking strategies based on Sacks et al (1974) theory in Marriage Story movie, especially in the conversation of the main characters. The presentation of the summary of analysis is also provided in the appendices.

#### **3.1 Data Presentation and Analysis**

The data analysis presentation is from five scenes which two main characters namely Charlie and Nicole are doing conversation in the whole of this movie. All the scenes are cut according to the context of the conversation. In every dialogue, turns are numbered T1, T2, and so on for reference. The numbers in each datum represent the number of scene and turn-taking strategy data, for example, **1.1** means that the first turn-taking strategy data of the first scene. The data analysis is explained directly after displaying the data. The description and identification of turn-taking strategies used in Marriage Story Movie are as follows:

##### **3.1.1 SCENE 1**

Charlie Barber is a theatre director who was quite successful in New York City. The theatre produces a drama which is starring his wife, Nicole. One night Nicole plays her drama, and at that moment,

Charlie is watching Nicole's performance. In every performance of Nicole, Charlie always makes notes containing criticisms for Nicole's performance. When they go home, Charlie reads out the criticism for Nicole that he had written.

### Conversation

- T1 Nicole : > I can tell you want to give me↓ a note.< (1.1)
- T2 Charlie : =No, I don't (2.91) Yeah, I mean, yes I do. But I guess,> I guess it doesn't matter now. = You won't be with the show anymore.< It's ↑ stupid. (1.2)
- T3 Nicole : You're not going to be able to go to sleep until you tell me. (1.3)
- T4 Charlie : Maybe ↑ not.
- T5 Nicole : > Okay then.<
- T6 Charlie : ↑So, there were two things, (1.65) > I thought your posture at the top of scene seven was still too dignified< (1.4)
- T7 Nicole : ↓okay
- T8 Charlie : and ↓then, (2.41) >at the end, = I could tell that you were pushing for the emotion< (1.5)
- T9 Nicole : =you know I can't cry on stage and I know you don't like when I fake it, but (1.86) I ↑ thought maybe tonight it would come. ↓ But, it didn't. (1.6)
- T10 Charlie : ((*He flips through the notebook. Silence*)) That's all ↓ I had. (3.20) Thanks for indulging me.
- T11 Nicole : ((*She walks to the bedroom*)) (5.10) ↓Goodnight ↑Charlie. (1.7)

### Data Analysis

The dialogues show adjacency pairs as turn-taking strategy are as follows:

- In turns 1-2 (datum 1.1), Nicole and Charlie use an adjacency pair ‘accusation-denial’. It is used to take and relinquish the turn. In turn 1, Nicole makes an accusation that Charlie will give criticism for her performance. ( *Turn 1: > I can tell you want to give me↓ a note.<* ). This accusation is the first part of an adjacency pair. Nicole uses this accusation to relinquish the turn. In turn 2, Charlie denies the accusation by saying (Turn 2: *=No, I don’t (2,91) Yeah, I mean, yes I do. But I guess,> I guess it doesn’t matter now. = You won’t be with the show anymore.< It’s ↑ stupid.*). This denial is as the second part of the adjacency pair which used by Charlie to take the turn.
- In turn, 3-4 (datum 1.3), Nicole and Charlie produce adjacency pair ‘accusation-denial’ as turn-taking strategy. This strategy uses to take and relinquish the turn. Nicole accuses Charlie that he will not go to sleep until he tells about Nicole’s performance (Turn 3: *You’re not going to be able to go to sleep until you tell me.*). This accusation is the first part of the adjacency pair which used to relinquish the turn while Charlie denies the accusation (Turn 4: *Maybe ↑ not.*). The denial used by Charlie to take the turn, which is considered as the second part of the adjacency pair.
- In turn, 6-7 (datum 1.4), They produce adjacency pair ‘assessment-agreement’ as the turn-taking strategy. It is used to take and relinquish the turn. Charlie critics about Nicole’s performance



(Turn 6:  $\uparrow$ *So, there were two things, (1,65) > I thought your posture at the top of scene seven was still too dignified<*). This assessment is the first part of an adjacency pair. It is used to relinquish the turn. In turn 7, Nicole agrees with Charlie's statement by saying (Turn 7:  $\downarrow$ *okay* ). This agreement is as the second part of the adjacency pair which used by Nicole to take the turn.

- In turn, 8-9 (datum 1.5). They produce adjacency pair 'statement-justification' as turn-taking strategy. This strategy uses to take and relinquish the turn. In turn 8, Charlie began his utterance with the word 'and' that indicates a continuation of the previous utterance. So, Charlie continues the utterance by giving criticism for Nicole that he wants Nicole to punish her emotion as he told before (Turn 8: *and*  $\downarrow$ *then, (2,41) >at the end, = I could tell that you were pushing for the emotion<*). This statement is as the first part of the adjacency pair which used to relinquish the turn. While in turn 9, Nicole justified by saying (Turn 9: *=you know I can't cry on stage and I know you don't like when I fake it, but (1,86) I*  $\uparrow$  *thought maybe tonight it would come.  $\downarrow$  But, it didn't.*). This is the second part of the adjacency pair which used to take the turn.

In the beginning of Charlie utterance in turn 2 (datum 1.2), Charlie rejected to give critics for Nicole, but he produced repair (*=No, I don't (2.91) Yeah, I mean, yes I do*) means that he said wrong before (*=No, I don't (2.91) )* and he stops around (2.91), after that he justifies

by saying (*Yeah, I mean, yes I do*). Charlie used a repair strategy; self-initiated self-repair to hold the turn. Then, Charlie also wants to continue speaking after producing repair. It can be seen from his utterance (Turn 2: =*No, I don't (2,91) Yeah, I mean, yes I do. But I guess,* > *I guess it doesn't matter now. = You won't be with the show anymore.* < *It's ↑ stupid.*). Charlie uses the word 'but' to hold the turn. The word 'but' is an utterance in-completor.

In turn 3 (datum 1.3), Nicole did not believe that Charlie will not give her criticism. So, Nicole forced Charlie to explain his criticism about Nicole's performance, because Charlie always gives Nicole criticism on all Nicole's performances. In her utterances, (*You're not going to be able to go to sleep until you tell me.*). Nicole uses incompleteness marker 'until' as turn-taking strategy to hold the turn. In turn 8 (datum 1.5) (*and ↓ then, (2.41) >at the end, = I could tell that you were pushing for the emotion* < ) Charlie also uses incompleteness marker 'that' as turn-taking strategy because he wants to hold the turn.

In turn 9 (1.6), Nicole still wants to continue her speech because she still wants to give a clear explanation about her performance at that night (*=you know I can't cry on stage and I know you don't like when I fake it, but (1.86) I ↑ thought maybe tonight it would come. ↓ But, it didn't.*). Nicole uses the word 'and' in the middle of her statement to chain her statements together. The word 'and' is an utterance in-completor strategy which used to hold the turn. Nicole also used the

word ‘but’ two times. First, the word ‘but’ is used to give more explanation that Nicole thinks that she can push her emotion in her performance. Second, the word ‘but’ is used to give information that Nicole can not show her emotion. The words ‘but’ are utterance incompletor which used to hold the turn. Nicole also uses incompletion marker ‘when’ as turn-taking strategy. Its function is to hold the turn.

In turn 11 (datum 1.7), Nicole ends the conversation by using possible pre-closing ( $\downarrow$ Goodnight  $\uparrow$ Charlie.). That utterance is used by Nicole to close the communication with falling intonation. So, in turn, 11 Nicole used possible pre-closing as turn-taking strategy to take the turn.

### 3.1.2 SCENE 2

Nicole is offered as a guest star in the first episode of a film which produced in Los Angeles. She decides to get out of the theater and live temporarily with her mother in West Hollywood. Her son, Henry also bring to Los Angeles as well. While Charlie stays in New York because his drama would be staged on Broadway. When Charlie visits his family in Los Angeles, Charlie tells Nicole that he got a MacArthur grant.

#### Conversation

- T1 Charlie : I won a MacArthur  $\uparrow$ grant. (2.1)
- T2 Nicole : OH,  $\uparrow$ CHARLIE, Oh my  $\uparrow$ god that’s so great.  
 $\uparrow$ Congratulations!  $>$ I’ll say it because you can’t, it’s the genius grant. =You’re a genius.< I’m really happy for you. You deserve  
 $\downarrow$ it. (2.2)

- T3 Charlie : =It's yours too. >We did all of this ↓together.<
- T4 Nicole : Thank you, but it's yours, Charlie, enjoy it. (2.3)
- T5 Charlie : I'm ↓starving. It's good ↑money, and they parse it out over ↑five years, >but it means I can keep everyone in the theater company employed, pay my credit card debt and< // (2.4)
- T6 Nicole : //It's so great.= (2.5)
- T7 Charlie : =Of course I went instantly to, "it's all down hill from ↓here." Now my first Broadway play HAS to ↓fail=(2.6)
- T8 Nicole : =NO!
- T9 Charlie : >We just started rehearsals again. =I don't ↓know.=
- T10 Nicole : =You always don't know at this point and then it gets ↓there. (2.7)
- T11 Charlie : Do ↑I? >Cause I don't remember.< (2.8)
- T12 Nicole : I know, it's ↑true. It'll be ↑great.
- T13 Charlie : ↓Okay. I hope you're ↓right. Everyone says, ↑Hi. (2.9)
- T14 Nicole : (2.20) Tell them ↑Hi. I miss ↓everyone.
- T15 Charlie : You'll see them when you ↓come back (2.10)
- T16 Nicole : A ↓MacArthur, ↑Broadway, it's so exciting. =Congratulations, ↓Charlie. (2.11)

### Data Analysis

The dialogues perform adjacency pairs as turn-taking strategy are as follows:

- In turn, 1-2 (datum 2.1) Charlie and Nicole produce adjacency pair 'announcement-acknowledge. It is used to take and relinquish the turn. In turn 1, Charlie starts to speak by giving announcement that he won MacArthur grant (*I won a MacArthur*

↑*grant.*). This utterance delivered by Charlie shows to give information for the second speaker, Nicole. This announcement is as the first part of adjacency pair which used to relinquish the turn. This utterance gets a nice response from Nicole as shown in turn 2 (*OH, ↑CHARLIE, Oh my ↑god that's so great. ↑Congratulations! >I'll say it because you can't, it's the genius grant. =You're a genius.< I'm really happy for you. You deserve ↓it.*). This utterance refers to an acknowledgement of announcement. This acknowledgement is used to take the turn.

- In turn, 5-6 (datum 2.4) Charlie and Nicole produce adjacency pair 'statement-agreement' as turn-taking strategy. It is used to take and relinquish the turn. In turn 5, Charlie uses the first part of the adjacency pair that is a statement. He tells that he got the money as soon as possible and he would still be able to keep the theatre, pay the credit card debt. (*I'm ↓starving. It's good ↑money, and they parse it out over ↑five years, >but it means I can keep everyone in the theatre company employed, pay my credit card debt and< //*). This first part of adjacency pair is used to relinquish the turn. While, in turn, 6, Nicole agrees with Charlie by saying (*//It's so great.* ). This agreement is as the second part of the adjacency pair which used by Nicole to take the turn.

- In turn 7-8 (datum 2.6), Charlie and Nicole produce adjacency pair 'statement-disagreement as turn-taking strategy. Charlie said that his first Broadway play has to fail (=Of course I went instantly to, "it's all down hill from ↓here." Now my first Broadway play HAS to ↓fail=). This statement is the first part of the adjacency pair which used to relinquish the turn. In turn 8, Nicole said (=NO!) because she did not agree with Charlie's statement. So, this disagreement is the second part of the adjacency pair which used to take the turn.
- In turn, 11-12 (datum 2.8), They produce adjacency pair 'question-answer' as turn-taking strategy. Charlie did not believe that he always get something better in his first play (*Do ↑I? >Cause I don't remember.< .*). This question is the first part of the adjacency pair which used to relinquish the turn. While Nicole answer Charlie's question in turn 12. Nicole knows that Charlie always do better and get success in his play (*I know, it's ↑true. It'll be ↑great.*). This answer is second part of adjacency pair which used to take the turn.

In turn 2 (datum 2.2) Nicole feels happy because Charlie won a MacArthur grant (*OH, ↑CHARLIE, Oh my ↑god that's so great. ↑Congratulations! >I'll say it because you can't, it's the genius grant. =You're a genius.< I'm really happy for you. You deserve ↓it.*). In her utterance, Nicole uses address term (*Charlie*) to take the turn. It

indicates that this respond is pointed to Charlie. She also uses the word of incompleteness marker 'because' in his utterance is to give the reason what she said before, and this word is used to hold the turn.

In turn 4 (datum 2.3), Nicole shows to keep her turn in the middle of her utterance and producing word 'but' (*Thank you, but it's yours, Charlie, enjoy it.*). The word 'but' is an utterance in-completer. It helps Nicole to hold the turn. Nicole also names Charlie by using the first name. Nicole uses address term to take and relinquish the turn. It indicates that the next speaker is Charlie.

In turn 5 (datum 2.4) Charlie uses two words to hold the turn because the first sentence he tells that he feels starving then he holds the turn by giving another topic. In holding the turn, Charlie uses two words as the sign of holding the turn, those are 'and' and 'but' (*I'm ↓starving. It's good ↑money, and they parse it out over ↑five years, >but it means I can keep everyone in the theater company employed, pay my credit card debt and< //*). The word 'and' uses for giving more information and the word 'but' means Charlie still want to keep his turn. In fact, when Charlie wants to continue his speaking, but Nicole starts to speak before Charlie ends his utterance ( *//It's so great.=*). So, It shows that Nicole interrupts Charlie and the function is to take the turn (datum 2.5).

In turn 10 (datum 2.6), Nicole gives the explanation why she disagrees if Charlie said that he fails with his first play. So, Nicole uses the word ‘and’ to give more explanation about her previous statement (*You always don’t know at this point and then it gets ↓there.*). The word ‘and’ is utterance in-completor which used to hold the turn. In turn 10 (datum 2.7), Nicole uses utterance in-completor ‘and’ to hold the turn (= *You always don’t know at this point and then it gets ↓there*). In turn 13 (datum 2.9), Charlie produces possible pre-closing in his utterance (*↓Okay. I hope you’re ↓right. Everyone says, ↑Hi.*). The word ‘okay’ in the first sentence is to take the turn, and he acts to close the conversation instead of the pre-closing formulation.

In turn 15 (datum 2.10), Charlie uses the word in-completion marker ‘when’ (*You’ll see them when you ↓come back*). The word ‘when’ uses by Charlie to complete his sentence by giving one sentence. The function of this word is to hold the turn. While in turn 16 (datum 2.11), Nicole points out Charlie (*Charlie*). It means that the next speaker will be Charlie. It is address term as turn-taking strategy and uses to relinquish the turn.

### 3.1.3 SCENE 3

When Charlie visits his family in Los Angeles, he receives divorce document from Nicole. Although both of them are willing to separate peacefully without a lawyer, Nicole asks for the help of a family lawyer, Nora Fanshaw. Then, Nora asks Nicole to force Charlie to find a lawyer.



Charlie initially meets Jay Marotta, a blunt lawyer who drives Charlie to play dirty. So, Charlie decides to sign Bert Spitz, a former family lawyer who prefers a peaceful approach.

### Conversation

- T1 Charlie : ((*He brings divorce document*)) I feel like I'm in a ↑dream.
- T2 Nicole : We don't have a marriage ↓ anymore. I know you don't want the ↓ disruption but, you don't want to be ↓ married. ↓ Not. really. (3.1)
- T3 Charlie : But I ↑ don't want this.
- T4 Nicole : Well, what did ↑ you expect was going to ↑ happen? (3.2)
- T5 Charlie : (3.72) I don't know. =I guess I didn't think it ↑ through. But I thought we agreed. =We weren't going to use lawyers. (3.3)
- T6 Nicole : ↑ I want aa ↓ I don't know, I'm trying to say this as undramatically as ↓ possible. I want (2.05) an entirely different kind of ↓ life. (3.4)
- T7 Charlie : >Let's wait until you finish this pilot and come back to ↓ New York and Let's figure it out there at ↓ home (.) together. [We don't need to do this with ↓ envelopes.] (3.5)
- T8 Nicole : [Nora is known for being really ↑ fair]
- T9 Charlie : This is ↑ Nora? (3.6)
- T10 Nicole : ↑ Yeah. She's great. I feel like we could be friends with ↓ her.
- T11 Charlie : Why do I feel like that won't ↑ happen? (3.7)
- T12 Nicole : It's a ↓ formality and you don't have to respond ↓ right away. (3.8)

### Data Analysis

The dialogues perform adjacency pairs as turn-taking strategy are as follows:

- In turn, 2-3 (datum 3.1) Nicole and Charlie produce adjacency pair ‘accusation-denial’. It is used to take and relinquish the turn. In turn 2, Nicole makes an accusation that their marriage will end and Charlie did not want the divorce (*We don’t have a marriage ↓anymore. I know you don’t want the ↓disruption but, you don’t want to be ↓married. ↓Not. really.* ). This accusation is the first part of an adjacency pair. Nicole uses this accusation to relinquish the turn. In turn 3, Charlie accepts the accusation by saying (Turn 3: *But I ↑don’t want this.*). He accepts with what Nicole said but he disagrees with divorce. So, this acceptance is as the second part of the adjacency pair which used by Charlie to take the turn.
- In turn 4-5 (datum 3.2) Nicole and Charlie produce adjacency pair ‘question-answer’. It is used to take and relinquish the turn. In turn 2, Nicole makes question because Charlie said that he disagrees about divorce (*Well, what did ↑you expect was going to ↑happen?*). This question is as the first part of adjacency pair which used to relinquish the turn. While in the turn 5, Charlie gives an answer and there is 3,72 seconds silence after Nicole asks Charlie ((3.72) *I don’t know. =I guess I didn’t think it ↑through. But I thought we agreed. =We weren’t going to use lawyers.*). This answer is the second part of adjacency pair. It is used to take the turn.

- In turn 7-8 (datum 3.5) Charlie and Nicole show that they produced adjacency pair ‘suggestion-refusal’. In turn 7, Charlie said that he suggests waiting until the Nicole test was finished, then they would figure it out together (*>Let’s wait until you finish this pilot and come back to ↓New York and Let’s figure it out there at ↓home. Together. [We don’t need to do this with ↓envelopes.]*). This utterance is as suggestion utterance for Nicole and this is the first part of adjacency pair which used to relinquish the turn. In fact, Nicole disagrees with Charlie suggestion by producing another topic (*[Nora is known for being really ↑fair]*). This utterance is refusal from Charlie suggestion and it used to take the turn.
- In turn, 9-10 (datum 3.6), They produced adjacency pair ‘question-answer’ as turn-taking strategy. In turn 9, Charlie produced a question because he is unsatisfied with Nicole statement before, he directly takes the turn by asking. (*This is ↑Nora?*). This question is as the first part of the adjacency pair which used to take the turn but at the same time is used for relinquishing the turn. Then, Nicole gives answer in turn 10 (*↑Yeah. She’s great. I feel like we could be friends with ↓her.*). This utterance is considered as the second part of the adjacency pair which used to take the turn.
- In turn, 11-12 (datum 3.7) shows that Charlie and Nicole produced an adjacency pair ‘question-answer’ as turn-taking strategy. It is used to take and relinquish the turn. After giving question before,

Charlie gives question again for Nicole (*Why do I feel like that won't happen?*). This is identified as the first part of the adjacency pair and used to relinquish the turn. Nicole's turn in turn 12 is answering Charlie's question (*It's a ↓formality and you don't have to respond ↓right away.*). This answer is as the second part of the adjacency pair, and the function is to take the turn.

In turn 2 (datum 3.1), Nicole gives comment to take the turn (*We don't have a marriage ↓anymore. I know you don't want the ↓disruption but, you don't want to be ↓married. ↓Not. really.*). The word 'but' in the middle of Nicole's utterance is an utterance in completor because Nicole wants to give more explanation. So, Nicole uses the word 'but' is to hold the turn as turn-taking strategy. In turn 5 (datum 3.3), there is a quite long silence. After 3.72 seconds silence, Charlie answers Nicole's question, and in the middle of his utterance, he uses the word 'but' in his utterances (*(3.72) I don't know. =I guess I didn't think it ↑through. But I thought we agreed. =We weren't going to use lawyers.*). The word 'but' is to hold the turn as turn-taking strategy.

In turn 6 (datum 3.4), Nicole tells Charlie about what her feeling at that time. Nicole produces a repair technique 'self-initiated self-repair' to hold the turn (*↑I want aa ↓I don't know, I'm trying to say this as undramatically as ↓possible. I want (2.05) an entirely different kind of ↓life*). Repair is used by Nicole because she can not find the words in continuing her explanation.

In turn, 7-8 (datum 3.5), Charlie and Nicole produce an overlap. In fact, when Charlie wants to continue his speaking ( > *Let's wait until you finish this pilot and come back to ↓ New York and Let's figure it out there at ↓ home. Together. [We don't need to do this with ↓ envelopes.]* ), Nicole starts to speak ( [*Nora is known for being really ↑ fair*] ). It means that in turn 8, Nicole begins to speak in overlap with Charlie continuation his speaking to explain his suggestion to delay their divorce. Nicole uses overlap to take the turn. On the other hands, Charlie also produces an utterance in-completor. The word 'and' is an utterance in-completor to hold the turn. In turn 12 (datum 3.8), Nicole uses the word 'and' to give more explanation (*It's a ↓ formality and you don't have to respond ↓ right away.*). The word 'and' is utterance in-completor as turn-taking strategy. The function of this word is used to hold the turn.

#### 3.1.4 SCENE 4

Finally, their divorce case brings to the court. Meanwhile, Charlie and Nicole remain good friends, and both of them still care with Henry, who had been tired of changing parents for a long time. One day, when Charlie drives Henry to Nicole's house to get the first Halloween costume. They make a little debate conversation.

#### Conversation

T1 Charlie : You know I had Donna build him this ↑ whole Frankenstein ↑ thing with the plugs and // (4.1)

- T2 Nicole : //The ↑cousins areninjas  
>so he wanted to do that // (.) too< (4.2)
- T3 Charlie : // >He and I had decided<  
↓together. (4.3)
- T4 Nicole : I can't ↑make him be Frankenstein.
- T5 Charlie : I'm ↑not asking you to. But maybe you could help  
me ↑out a little.> I'll leave the Frankenstein ↓here and maybe  
you can nudge him in that ↑direction< (4.4)
- T6 Nicole : I'll ↑try.
- T7 Charlie : ↑What's the...did you ↑dye your hair ↑again? = ↑Is  
that for your show? (4.5)
- T8 Nicole : ↑No, this is ↑me. It was this way when I saw you  
↑before. (4.6)
- T9 Charlie : >I know, but I didn't say anything ↓then.< (4.7)
- T10 Nicole : You ↓don't like ↑it? (4.8)
- T11 Charlie : ↑No, I guess, it's ↓fine. Is it shorter? I prefer it  
↑longer. (4.9)
- T12 Nicole : ((*laughs bitterly*)) I'm ↓sorry, it's just ↓absurd.
- T13 Charlie : Is everything okay? (4.10)
- T14 Nicole : ↓Yeah (.) ↑why? (4.11)
- T15 Charlie : You ↓seem (.) I don't know like something ↓is//  
(4.12)
- T16 Nicole : //Everything's  
fine. (4.13)
- T17 Charlie : (2.35) OKAY. I'm going to ↑check in at the ↑hotel,  
but should be able to get to you guys by five, five thirty. //We'll  
go trick or treating from ↑there (4.14)
- T18 Nicole : //>We're  
↑going to go to Cassie's in Pasadena.< (4.15)
- T19 Charlie : Cassie lives in Pasadena now? (4.16)
- T20 Nicole : ↑Yeah, she and Sam moved ↑there, a couple of  
months ↓ago.

- T21 Charlie : OKAY. ↓I don't really know ↓Pasadena (.) [ I'll figure it out. What's the address? =I'll text ↑Sam.] (4.17)
- T22 Nicole : [And because my mom is looking forward to this,] Cassie and Sam are mad. (4.18)
- T23 Charlie : Mad at ↑who? (4.19)
- T24 Nicole : ↑You.
- T25 Charlie : Cassie and Sam? (4.20)
- T26 Nicole : You can understand ↓that. So I think we should probably do separate ↓Halloweens. (4.21)
- T27 Charlie : >But if ↑you're okay with it, then shouldn't they be ↓okay with it.<
- T28 Nicole : ↑Let's just do it this way this time.
- T29 Charlie : Do you not want me there? (4.22)
- T30 Nicole : ↑I'm fine with ↓it.
- T31 Charlie : ↓Okay (4.23)
- T32 Nicole : It'll be nice for ↑him, he'll get two ↑Halloweens.
- T33 Charlie : (1.32) What am I going to do with him for second ↓Halloween? =Walk around Sunset ↑Boulevard? (4.24)
- T34 Nicole : ↑Maybe the hotel has ↑something(.) Or you can drive to another ↑neighborhood. ((Closing the door)) (4.25)

### Data Analysis

The dialogues perform adjacency pairs as turn-taking strategy are as follows:

- In turn, 5-6 (datum 4.4) shows that Nicole and Charlie produce an adjacency pair 'request-acceptance'. In turn 5, Charlie makes a request to Nicole to nudge Harry (*I'm ↑not asking you to. But maybe you could help me ↑out a little.*> *I'll leave the*

*Frankenstein* ↓*here and maybe you can nudge him in that* ↑*direction*<). This utterance is used to relinquish the turn. While in turn 6, Nicole accepts Charlie's request by saying (*I'll* ↑*try*). The function of this utterance is to take the turn.

- In turn, 7-8 (datum 4.5), Nicole and Charlie produce an adjacency pair 'question-answer'. In turn 7, Charlie asks to Nicole because Nicole has new hair style (↑*What's the...did you* ↑*dye your hair* ↑*again?* = ↑*Is that for your show?*). This question is the first part of the adjacency pair and the function is to take the turn because Charlie changes the topic by giving a question, but this questions are also used to take the turn at that time. Then, Nicole gives answer in turn 8 (↑*No, this is* ↑*me. It was this way when I saw you* ↑*before*). This utterances is the second part of the adjacency pair and the function is to take the turn after Charlie's questions.
- In turn 10-11 (datum 4.8), they produce an adjacency pair 'question-answer'. In turn 10, Nicole asks Charlie's opinion about her new hair (*You* ↓*don't like* ↑*it?*). This question is as the first part of the adjacency pair which used to relinquish the turn. While, in turn 11, Charlie explains his opinion (↑*No, I guess, it's* ↓*fine. Is it shorter? I prefer it* longer, *but*/). This is the second question of the adjacency pair and the function is to take the turn. This answer is also to relinquish the turn because in the middle of his utterance there is a question for Nicole. While in turn 12,



Nicole gives an answer for Charlie's question (*((laughs bitterly)) I'm ↓sorry, it's just ↓absurd.*). This answer is to take the turn. So in turn 11-12 (datum 4.9) They produce adjacency pair 'question-answer' as turn-taking strategy. On the other hands, in turn 12, Nicole starts to speak by apologizing. So, Nicole uses the first part of an adjacency pair that is apology as turn-taking strategy. It uses to take the turn, Then, in next turn, Charlie does not produce response as the second part of adjacency pair in responding Nicole's apology. In fact, Nicole does not make complaint about the absence of the second part of adjacency pair.

- In turn, 13-15 (datum 4.10), They produce an adjacency pair 'question-answer' sequentially. In turn 13, Charlie asks to Nicole (*↓Is everything ↑okay?*). This question is to relinquish the turn and take the turn. Then in turn 14 (datum 4.11), Nicole gives answer by adding a question for Charlie (*↓Yeah (.) ↑why?*) Nicole ends her answer with falling intonation which this answer to take the turn and she continues by asking question with raising intonation whici this question is to relinquish the turn. In turn 15, Charlie responses Nicole's question by saying (*You ↓seem (.) I don't know like something ↓is//*). This answer is to take the turn.
- In turn, 17-18 (datum 4.14), There is silence 2.35 seconds, Charlie makes a statement that he will check the hotel and then pick up Nicole and Henry ((2.35) *OKAY. I'm going to ↑check in at the*

↑*hotel, but should be able to get to you guys by five, five thirty.*

//*We'll go trick or treating from ↑*there*.* This statement is used

Charlie to relinquish the turn. While in turn 22, Nicole disagrees

with Charlie's statement. So, she rejects his statement by saying

(//>*We're ↑going to go to Cassie's in Pasadena.<.*) This turn is

to take the turn.

- In turn, 19-20 (datum 4.16), They make adjacency pair 'question-answer'. It is used to take and relinquish the turn. In turn 19, Charlie makes a question for Nicole (*Cassie lives in Pasadena now?*). This question is the first part of the adjacency pair and used to relinquish the turn. In turn 20, Nicole makes answer from Charlie's question (↑*Yeah, she and Sam moved ↑there, a couple of months ↓ago.*). This is the second part of adjacency pair and used to take the turn.
- In turn, 23-24 (datum 4.19), They make two adjacency pair 'question-answer' sequentially. In turn 23, Charlie asks to Nicole and this question is still has relation with Nicole's utterance before (*Mad at ↑who?*). This turn is to relinquish the turn. While in turn 24, Nicole makes an answer directly (↑*You.*).
- In turn 25-26 (datum 4.20), Charlie gives a respon by making a question again (*Cassie and Sam?*). This question is to relinquish the turn. Then in turn 26, Nicole gives the answer (*You can understand ↓that. So I think we should probably do separate*

↓*Halloweens*). This answer is to take the turn from Charlie's question.

- In turn 29-30 (datum 4.22), They make an adjacency pair 'question-answer'. In turn 29, Charlie asks to Nicole (*Do you not want me there?*). This question is to relinquish the turn because Charlie wants to know Nicole's argument. In turn 30, Nicole makes an answer directly (*↑I'm fine with ↓it.*). This answer is to take turn after Charlie's question.
- In turn 33-34 (4.24), There is quite silence 1.32 second before Charlie makes a question to Nicole again. In turn 33, Charlie says (*(1.32) What am I going to do with him for second ↓Halloween? =Walk around Sunset ↑Boulevard?*). This question is to relinquish the turn. In turn 34, Nicole gives the answer with closing the door which means that their conversation is ends (*↑Maybe the hotel has ↑something (.) Or you can drive to another ↑neighborhood.*). This answer is to take the turn.

In turn 1-2 (datum 4.1), there is an interruption between Nicole and Charlie. In turn 1, Charlie shows that he still wants to continue his utterance by using the word 'and'. The word 'and' is to hold the turn because he still want to explain about Henry's costume for Halloween (*You know I had Donna build him this ↑whole Frankenstein ↑thing with the plugs and //*). While in turn 2 (datum 4.2), Nicole interrupts Charlie's turn before he ends his utterance (*//The ↑cousins are ninjas*

>*so he wanted to do that // (. ) too*<). Nicole uses interruption with speaking more quickly. This interruption is to take the turn. Nicole also uses the word ‘so’, that inform to the listener that will be another clause before the first possible completion. So, the word ‘so’ is utterance in-completor marker as turn-taking strategy and the function is to hold the turn. In turn 3 (datum 4.3), Charlie also produced an interruption when Nicole has not finished her utterance. Charlie interrupts with more quickly (*// >He and I had decided< ↓together.*). This interruption is to take the turn.

In turn 5 (datum 4.4), When Charlie requests to Nicole that she wants to nudge Harry to use the costume from Charlie, He uses two words of utterance in-completor to hold the turn. Those are ‘but’ and ‘and’ (*I’m ↑not asking you to. But maybe you could help me ↑out a little.> I’ll leave the Frankenstein ↓here and maybe you can nudge him in that ↑direction<).* He uses the word ‘but’ because he still want to give more explanation and he uses the word ‘and’ is used to give more information to Nicole. In the last sentence, He also uses falling intonation in the last word of his utterance. It means he wants to relinquish the turn for Nicole.

In turn 7 (datum 4.5), Charlie produces two questions in his turn, but in the beginning of his sentence, he produces a repair ‘self-initiated self-repair’ (*↑What’s the...did you ↑dye your hair ↑again? = ↑Is that for your show? ).* He does not find the words to complete his sentence,

then he changes his sentence to another question. In turn 8 (datum 4.6), Nicole gives answer for Charlie by using the word ‘when’ in the middle of his utterance (*↑No, this is ↑me. It was this way when I saw you ↑before.*). The word ‘when’ is incompleteness marker as turn-taking strategy. It indicates that he holds the turn. While in turn 9 (datum 4.7), Charlie produces the word of utterance in-completer in his utterance. This word is ‘but’ (*>I know, but I didn’t say anything ↓then.<*). This word is to hold the turn because Charlie still want to give more explanation in his utterance .

In turn 15 (datum 4.12), Charlie gives an answer from Nicole’s question (*You ↓seem (.) I don’t know like something ↓is//*) by producing repair ‘self-initiated self-repair. Charlie uses this repair because he does not find the next words to complete his sentence. This repair strategy is to hold the turn. On the other hands, there is an interruption in before he ends his utterance. Nicole interrupts him in turn 16 (datum 4.13), (*//Everything’s fine.*). This interruption is to take the turn.

In turn 17 (datum 4.14), There is 2.35 seconds of silence. Charlie produces possible pre-closing by saying ‘Okay’ in his beginning of his turn. The word ‘Okay’ is to take the turn. It means that Charlie wants to close the conversation by saying ‘Okay’ in the beginnng and give the complete sentence as the sign that Charlie wants to ends it. Then, Charlie uses the word ‘but’ in the middle of his utterances ((2.35) *OKAY. I’m going to ↑check in at the ↑hotel, but should be able to get to*

*you guys by five, five thirty. //We'll go trick or treating from ↑there).*

The word 'but' is utterance in completor word which means that he still want to keep his turn. On the other hands, Nicole tries to speak before Charlie ends his utterances in turn 18 (datum 4.15) (*//>We're ↑going to go to Cassie's in Pasadena.<.*). Nicole interrupts more faster. It used to take the turn.

In turn 21 (datum 4.17), Charlie takes the turn by using the word 'Okay' to be the sign of possible pre-closing (*OKAY. ↓I don't really know ↓Pasadena (.) [ I'll figure it out. What's the address? =I'll text ↑Sam.]*). Then, when Charlie tries to continue his speaking, Nicole starts to speak because she still wants to continue her explanation. So, in turn 22 (datum 4.18), Nicole begins to speak in overlap with Charlie continuation of his turn (*[And because my mom is looking forward to this,] Cassie and Sam are mad.*). So, here in turn 22 (datum 4.18) Nicole uses overlap to take the turn.

In turn 26 (datum 4.21), Nicole uses the word 'so' in the next sentence of her turn. The word 'so' is utterance in-completor to hold the turn (*You can understand ↓that. So I think we should probably do separate ↓Halloweens*). In turn 31 (datum 4.23), Charlie takes the turn by producing possible pre-closing by saying (*↓Okay*). In turn 34 (datum 4.25), Nicole uses the word 'or' to give more explanation (*↑Maybe the hotel has ↑something (.) Or you can drive to another ↑neighborhood.*

((Closing the door)). The word 'or' is utterance in-completor to holds the turn.

### 3.1.5 SCENE 5

After they were tired of facing legal proceedings, they decided to meet without a lawyer. At first, they talked nicely at Charlie's apartment, then they have a big fight. Charlie cries of shame and apologizes. Nicole calmed herself. Shortly thereafter, they were willing to relax their respective demands and formalize their divorce.

#### Conversation

T1 Nicole : You ↑don't have anything on the walls? (5.1)

T2 Charlie : >I don't have anything to put ↑on them except Henry's art which is being ↑framed.<

T3 Nicole : I can give you some things, you know until ↓you get some stuff. =How about ↑that great picture of Henry on the Staten Islan Ferry? (5.2)

T4 Charlie : Aren't you in that one?

T5 Nicole : ↓I guess I am (.) //I guess you can cut me out (5.3)

T6 Charlie : //>Oh, I'm going to have to leave a day early to go to New York on the 22nd so I was wondering if I could take Henry that Friday< (5.4)

T7 Nicole : The 22nd. So, that's the ↑21st? mmm ↑We have ↓plans actually. We're going ↑to this thing at LACMA with the cousins. (5.5)

T8 Charlie : >But could you change it ? so I can take him< (5.6)

T9 Nicole : It's only that night. //He's looking forward to it.

T10 Charlie : //Really? (5.7)

T11 Nicole : It's my ↑night. Charlie, we negotiated it.

T12 Charlie : Okay. ↓Fine. (5.8)

- T13 Nicole : What? (5.9)
- T14 Charlie : ↑No, I'm just asking you to be flexible.
- T15 Nicole : I AM flexible. You come in and out and I adjust  
↑based on your schedule. This one ↑night we happen to have to  
have tickets to// (5.10)
- T16 Charlie : //It's not only this one night, but ↓fine. (5.11)

### Data Analysis

The dialogues perform adjacency pairs as turn-taking strategy are as follows:

- In turn 1-2 (datum 5.1), Nicole and Charlie produce an adjacency pair 'question-answer' as turn-taking strategy. In turn 1, Nicole directly asks to Charlie why he do not put anything on the walls (*You ↑don't have anything on the walls?*). This turn is the first part of adjacency pair used to relinquish the turn. While in turn 2, Charlie answers Nicole's question (*>I don't have anything to put ↑on them except Henry's art which is being ↑framed.<*). Charlie uses answer, the second part of adjacency pair to take the turn.
- In turn 3-5 (datum 5.2), They also produce an adjacency pair 'question-answer' as turn taking strategy but this is a sequence of turns which called insertion sequence. Insertion sequences itself is a sequence intervenes between the first part and the second part of adjacency pair. In turn 3, Nicole says that she will give some stuff for Charlie and Nicole also produces a question for Nicole (*I can give you some things, you know until ↓you get some stuff. =How*



about ↑*that great picture of Henry on the Staten Islan Ferry?*). This turn is the first part of adjacency pair which used to relinquish the turn. While in turn 4, Charlie responds by giving a question for Nicole (*Aren't you in that one?*) as relinquish the turn. This question is still related to Nicole's question before that Nicole asked about Henry's photo at State Islan Ferry. Then, Charlie responds back with a question in turn 4 which means that in Henry's photo there is Nicole beside Henry. So, the sentence contains the answer to Nicole's question at turn 3. Charlie does not put up the photo because there is Nicole there. Then in turn 5, Nicole replied that he can cut her picture in the photo (*↓I guess I am... //I guess you can cut me out*). It can be defined as the phenomenon of insertion sequence. When there is a embedded in the middle of conversation. This sentence is used to take the turn.

- In turn 8-9 (datum 5.6), an adjacency pair 'request-refusal' is used by Nicole and Charlie as turn-taking strategy. Charlie requests to Nicole to change Henry's schedule so Henry can go with Charlie (*>But could you change it ? so I can take him<*). This is the first part of adjacency pair which used to relinquish the turn. In turn 9, Nicole rejects Charlie's request by saying (*It's only that night. //He's looking forward to it.*). This is the second part of adjacency pair which used to take the turn. In turn 10 (datum 5.7), Charlie interrupts Nicole by giving question (*//Really?*). This question is to

take the turn and relinquish the turn. Then, Nicole answers him in turn 11 which used to take the turn (*It's my ↑night. Charlie, we negotiated it.*).

- In turn 13-14 (datum 5.9), An adjacency pair 'question-answer' produces by Nicole and Charlie. In turn 13, Nicole asks Charlie by saying (*What?*). This turn uses to take the turn and relinquish the turn. While in turn 14, Charlie gives answer by saying (*↑No, I'm just asking you to be flexible.*). This answer is used to take the turn.

In turn 5 (datum 5.3), Nicole says in the turn by using repair techniques that is self-initiates self-repair. (*↓I guess I am (.) //I guess you can cut me out?*). This repair is used to hold the turn. Repair uses Nicole because she can not find the right words to use. On the other hands, before Nicole completes her sentence, in turn 6 (datum 5.4), Charlie tries to speak in the middle of Nicole's turn quickly (*//>Oh, I'm going to have to leave a day early to go to New York on the 22nd so I was wondering if I could take Henry that Friday<*). This technique is interruption which used by Charlie to take the turn. Charlie also uses the word incompleteness marker 'if' and 'so'. The words utterance in-completeness as turn taking strategies to hold the turn

In turn 7 (datum 5.5), turn-taking strategy uses by Nicole is utterance in-completeness 'so' to hold the turn (*The 22nd. So, that's the ↑21st? mmm ↑We have ↓plans actually. We're going ↑to this thing at LACMA with the cousins.*). She produces other sentences starting by

using raising intonation after producing question. It means that she wants to continue her speaking. In turn 8 (datum 5.6) Charlie also uses the word ‘so’ to hold the turn (>*But could you change it ? so I can take him*<). So, this technique is utterance in completion. In turn 10 (datum 5.7), Charlie interrupts Nicole’s utterance by giving answer (*//Really?*). This technique is used to take the turn. In turn 12 (datum 5.8), Charlie uses the word possible pre closing ‘Okay’ to take the turn (*Okay. ↓Fine.*). This word means that Charlie is willing to close the topic.

In turn 15 (datum 5.10), Nicole looks still want to continue her speech by using the word ‘and’ to give more information (*I AM flexible. You come in and out and I adjust ↑based on your schedule. This one ↑night we happen to have to have tickets to//*). This is utterance in-completor as turn taking strategy uses to hold the turn. While, in turn 16 (datum 5.11), Charlie takes the turn by interrupt Nicole before Nicole ends her turn (*//It’s not only this one night, but ↓fine.*). He also uses the word ‘but’ to hold the turn. This is utterance in-completor.

### Conversation

- T17 Nicole : ↓So, I thought we should ↑talk. (5.12)
- T18 Charlie : Uh huh. (*Nodding his head*)
- T19 Nicole : I feel ↑like maybe things have gone too ↑far. (5.13)
- T20 Charlie : Uh huh (*Nodding his head*)
- T21 Nicole : I mean, >my mom has taken out a loan against< the  
↑house to help me pay ↑Nora.
- T22 Charlie :>I thought I pay ↓Nora.<
- T23 Nicole : You pay thirty ↓percent of ↑Nora.

- T24 Charlie : Well, I'm going ↑broke too if that's any ↓help (.)>  
I've just agreed to direct two shitty plays and we can forget  
putting anything away for Henry's ↓college.< (5.14)
- T25 Nicole : It's just that (.) ↑up until ↑now we've been able to  
↑keep Henry at least somewhat removed. And this will change  
↓that. (5.15)
- T26 Charlie : Uh huh.
- T27 Nicole : And we have to protect ↓him. (5.16)
- T28 Charlie : I ↑agree.
- T29 Nicole : Nora says ↑that the evaluator will come into our  
↑homes. She'll interview Henry in ↑addition to us, our family,  
friends, enemies and then she'll observe us ↑with him, how we  
are as ↓parents. (5.17)
- T30 Charlie : ↓Sounds awful.
- T31 Nicole : I ↑know! >I feel like if anyone observed me on any  
given day as a mom.= I'd never get custody.< (2.63) That was a  
↓joke. (5.18)
- T32 Charlie : I know. I feel the same ↓way.
- T33 Nicole : ↑Right. So, maybe we can figure ↑something out  
between ↓us. (5.19)
- T34 Charlie : You'll remember I said this to you at the  
↑beginning.
- T35 Nicole : I know you ↓did, but these are different  
circumstances. (5.20)
- T36 Charlie : ↓I was anticipating these ↓circumstances.
- T37 Nicole : Anyway, Shall we try ↓this. (5.21)
- T38 Charlie : ↑Okay

### Data Analysis

The dialogues perform adjacency pairs as turn-taking strategy  
are as follows:

- In turn 17, Nicole offers Charlie that they should talk about their problems (*↓So, I thought we should ↑talk.*). This offering is the first part of an adjacency pair. It is used to relinquish the turn. Turn 18 shows that Charlie accepts Nicole's offer with a sign of acceptance (*Uh huh. ((Nodding his head))*). This acceptance is the second part of adjacency pair and used to take the turn. So, in turn 17-18 (datum 5.12), turn taking strategy used by Nicole and Charlie is an adjacency pair 'offer-accept'.
- In turn 19, Nicole starts by producing a statement (*I feel ↑like maybe things have gone too ↑far.*). This statements is the first part of adjacency pair which used to take and relinquish the turn. Then, in turn 20, Charlie agrees to Nicole's statement (*Uh huh ((Nodding his head))*). This agreement is the second part of adjacency pair and used to take the turn. So, in turn 19-20 (datum 5.13), Nicole and Charlie use an adjacency pair 'statement-agreement' as turn taking strategy.
- In turn 25, Nicole makes statement about Henry situation (*It's just that (.) ↑up until ↑now we've been able to ↑keep Henry at least somewhat removed. And this will change ↓that.*). This statement is the first part of adjacency pair and used to take and relinquish the turn. Then, Charlie agrees with Nicole's statement by giving short answer in turn 26 (*Uh huh.*). This agreement is the second part of adjacency pair and used to take the turn. So, in turn 25-26 (datum

5.15) is adjacency pair ‘statement-agreement’ as turn-taking strategy used by Nicole and Henry.

- In turn 27, Nicole produces an offering that they should protect Henry together (*And we have to protect ↓him.*). This offering is the first part of adjacency pair which used to relinquish the turn. Then, in turn 28, Charlie accepts Nicole’s offering by saying (*I ↑agree.*). This acceptance is the second part of adjacency pair and used to take the turn. So, in turn 27-28 (datum 5.16), Nicole and Charlie produces an adjacency pair ‘offer-accept’ as turn-taking strategy.
- In turn 29, Nicole tells to Charlie that the vealuator will interview Henry and some people around them (*Nora says ↑that the evaluator will come into our ↑homes. She’ll interview Henry in ↑addition to us, our family, friends, enemies and then she’ll observe us ↑with him, how we are as ↓parents.*). This is an announcement and used to take and relinquish the turn. Then, in turn 30, Charlie disagrees about it by saying (*↓Sounds awful.*). This disagreement is the second part of adjacency pair. So, turn 29-30 (datum 5.17) is an adjacency pair ‘announcement-disagreement’ as turn-taking strategy.
- In turn 33, Nicole offers Charlie to figure out about them (*↑Right. So, maybe we can figure ↑something out between ↓us.*). This turn is to relinquish the turn. Then, in turn 34, Charlie rejects Nicole’s offering by saying (*You’ll remember I said this to you at the*

↑*beginning*.). This is refusal which used to take the turn. So, in turn 33-34 (datum 5.19), Nicole and Charlie produces an adjacency pair ‘offer-refusal’ as turn-taking strategy.

- In turn 37, Nicole takes the turn by offering to Charlie by saying (*Anyway, Shall we try ↓this*.). This offering is to take and relinquish the turn. Then, in turn 38, Charlie accepts Nicole’s offering by saying (↑*Okay*). So, in turn 37-38 (datum 5.21), They produced an adjacency pair ‘offer-accept’ as turn-taking strategy.

In turn 24, Charlie explains by using incompletor marker ‘if’ to hold the turn and the word ‘and’ in helping him to hold the turn. The word ‘and’ is utterance in-completor. (*Well, I’m going ↑broke too if that’s any ↓help (.)> I’ve just agreed to direct two shitty plays and we can forget putting anything away for Henry’s ↓college.<*). So, in turn 24 (datum 5.14), Charlie uses incompletor marker ‘if’ and utterance in-completor ‘and’ as turn-taking strategies to hold the turn. On the other hands, in turn 25 (datum 5.15), Nicole uses utterance in-completor ‘and’ to hold the turn because she still want to give more explanation (*It’s just that (.) ↑up until ↑now we’ve been able to ↑keep Henry at least somewhat removed. And this will change ↓that*).

In turn 29 (datum 5.17), Nicole also uses utterance in-completor ‘and’ in the middle of his speech (*Nora says ↑that the evaluator will come into our ↑homes. She’ll interview Henry in ↑addition to us, our family, friends, enemies and then she’ll observe us ↑with him, how we*

*are as* ↓*parents.*). The word 'and' means that Nicole still want to continue her speech by giving more information. So, the word 'and' is utterance in-completor as turn-taking strategy to hold the turn.

In turn 31 (datum 5.18), Nicole uses the word incomplection marker 'if' to inform Charlie as the listener that there will be at least two clauses (*I* ↑*know!* >*I feel like if anyone observed* *me* *on any given day as a mom.* = *I'd never get custody.* < (2.63) *That was a* ↓*joke.*). The word 'if' is as turn-taking strategy to hold the turn. She takes the turn by giving another sentence because her previous sentences are not responded by Charlie. It also used to relinquish the next speaker to speak. Here, she produces post completor as turn-taking strategy. Although, there is silence 2.63 seconds is not the reason for producing this utterance, but because the next speaker does not respond Nicole.

In turn 33, Nicole uses the word 'right' to be the possible pre-closing (↑*Right. So, maybe we can figure* ↑*something out between* ↓*us.*) Then, Nicole also uses the word 'so' to continue her speech. The word 'so' is utterance in-completion. So, in turn 33 (datum 5.19), Nicole uses possible pre-closing 'right' to take the turn and utterance in-completion 'so' to hold the turn as tutn-taking strategy. In turn 35 (datum 5.20), Nicole also uses utterance in-completor 'but' to hold the turn (*I know you* ↓*did, but these are* *different* *circumstances.*).

### **Conversation**

T39 Charlie : I don't know how to ↑start.



T40 Nicole : (2.86) ↑Do you understand why (.) I want to stay in LA? (5.22)

T41 Charlie : ↑No.

T42 Nicole : That's ↑not. Charlie, that's not a useful way for us to ↑start. (5.23)

T43 Charlie : I ↑don't understand ↓it.

T44 Nicole : ↑You don't remember promising that we could do time out ↑here? (5.24)

T45 Charlie : We discussed things. We were ↓married, we said ↑things. We ↑talked about moving to ↑Europe, about getting a (.)↑sideboard or ↓what do you call it, a ↑credenza, >to fill that empty space behind the ↑couch.< We never did any of it. (5.25)

T46 Nicole : You turned down that ↑residency at the Geffen that would have brought us ↑here. (5.26)

T47 Charlie : It wasn't something I ↑wanted. We had a great theater company and a great life where we ↑were. (5.27)

T48 Nicole : You ↑call that a great ↑life.

T49 Charlie : You know what I ↓mean. I don't mean we had a great marriage. I mean, life in Brooklyn (.) professionally (.) ↓I don't know. >Honestly I never considered anything different.<

T50 Nicole : ↑Well, that's the problem isn't ↑it? ↓I mean (.) I was your ↑wife, you should have considered my happiness ↓too. (5.28)

T51 Charlie : COME ON! You WERE happy. You've just decided you weren't ↑now

T52 Nicole : OKAY, let's let's lets (.) my my ↑work here now. My family is here. (5.29)

T53 Charlie : I agreed to put Henry in ↑school here because your show went to ↑series = ↑I did that KNOWING that when you were done shooting, he would come back to ↓New York. (5.30)

T54 Nicole : Honey, ↑we never ↑said that. That ↑might have been your assumption, but we never expressly said ↑that. (5.31)

T55 Charlie : WE DID SAY IT

T56 Nicole : ↑When did we say it? (5.32)

T57 Charlie : ↓I don't know when we said it, but we said it! (5.33)

T58 Nicole : ↑I thought//

T59 Charlie : ((*remembering something*)) //We said it that time on the phone. (5.34)

T60 Nicole : ↑Honey (.) Let me ↑finish. ↓Sorry, I keep saying THAT. I thought (.) that if Henry was happy out ↓here and my show ↓continued, that we might ↓do LA for a ↓while. (5.35)

T61 Charlie : I was not privy to that thought ↓process.

T62 Nicole : >THE ONLY REASON WE DIDN'T LIVE HERE WAS BECAUSE YOU CAN'T IMAGINE DESIRES OTHER THAN YOUR OWN UNLESS THEY'RE FORCED ON YOU.< (5.36)

T63 Charlie : ↓Okay, you ↑wish you hadn't married ↓me, you wish you'd had a different life. But this is what ↑happened. (5.37)

### Data Analysis

The dialogues perform adjacency pairs as turn-taking strategy are as follows:

- In turn 40, there is 2.48 silence and then Nicole makes a question for Charlie ((2.86) ↑*Do you understand why (.) I want to stay in LA?*). This question is the first part of an adjacency pair. It is used to relinquish the turn. Turn 41 shows that Charlie answers her question by saying (↑*No.*). This answer is the second part of

adjacency pair. It is used to take the turn. So, turn 40-41 (datum 5.22), they produces an adjacency pair ‘question-answer’ as turn-taking strategy.

- In turn 44-45 (datum 5.24), turn-taking strategy used by Nicole and Charlie is an adjacency pair ‘accusation-denial’. In turn 44, Nicole accuses Charlie that he does not remember the promising that they made (*↑You don't remember promising that we could do time out ↑here?*). This accusation is the first part of an adjacency pair. Its function is to relinquish the turn. In turn 45, Charlie denies Nicole accusation (*We discussed things. We were ↓married, we said ↑things. We ↑talked about moving to ↑Europe, about getting a (.)↑sideboard or ↓what do you call it, a ↑credenza, >to fill that empty space behind the ↑couch.< We never did any of it.*). Charlie takes the turn by giving more explanation. This denial is the second part of adjacency pair to take the turn.
- In turn 46, Nicole blames Charlie that he did not live in Geffen so they live in LA (*You turned down that ↑residency at the Geffen that would have brought us ↑here.*). This blame is to relinquish the turn. In turn 47, Charlie responds by deny Nicole (*It wasn't something I ↑wanted. We had a great theater company and a great life where we ↑were.*). This denial is to take the turn and relinquish the turn, because in the last sentence that Charlie made is a sentence to relinquish to Nicole. In turn 48, Nicole disagrees with Charlie's

statement because Charlie said that their life is a great life (*You ↑call that a great ↑life.*). So, in turn 46-47 (datum 5.26), they produces an adjacency pair ‘blame-denial’ as turn-taking strategy and in turn 47-48 (datum 5.27), they produces an adjacency pair ‘statement-disagreement’ as turn-taking strategy.

- In turn 50, Nicole gives a complaint to Charlie because he does not consider her happiness (*↑Well, that’s the problem isn’t ↑it? ↓I mean (.) I was your ↑wife, you should have considered my happiness ↓too.*). This complaint is used to relinquish the turn. Then, in turn 51, Charlie responds by giving justification (*COME ON! You WERE happy. You’ve just decided you weren’t ↑now*). This justification is used to take the turn because he does not agree with Nicole who says that she does not happy all this time. So, in turn 50-51 (datum 5.28) they produce an adjacency pair ‘complaint-justification’ as turn taking strategy.
- In turn 53, Charlie takes the turn by making statement (*I agreed to put Henry in ↑school here because your show went to ↑series = ↑I did that KNOWING that when you were done shooting, he would come back to ↓New York.*). At the same time, this statement is to relinquish the turn to Nicole. In turn 54, Nicole disagrees with Charlie’s statement because Nicole feels that they never said that before. (*Honey, ↑we never ↑said that. That ↑might have been your assumption, but we never expressly said ↑that.*). This disagreement

is used to take the turn. So, in turn 53-54 (datum 5.30), they produce an adjacency pair ‘statement-disagreement’ as turn-taking strategy.

- In turn 56, Nicole makes a question for Charlie. At the same time, this question is to relinquish the turn to Charlie in order to know Charlie’s answer (↑*When did we say it?*). Then, in turn 57, Charlie takes the turn by giving answer that he forgets when they said it (↓*I don’t know when we said it, but we said it!*). So, in turn 56-57 (datum 5.32), they produces an adjacency pair ‘question-answer’ as turn-taking strategy.
- In turn 60, Nicole makes a statement (↑*Honey (.) Let me ↑finish. ↓Sorry, I keep saying THAT. I thought (.) that if Henry was happy out ↓here and my show ↓continued, that we might ↓do LA for a ↓while.*). On the othe hands, this statement is used to relinquish the turn because Nicole wants to know Charlie’s respond. Then, in turn 61, Charlie disagrees about that (*I was not privy to that thought ↓process.*). This disagreement is used to take the turn. So, in turn 60-61 (datum 5.35) the produces an adjacency pair ‘statement-disagreement’ as turn-taking strategy.
- In turn 62, Nicole blames Charlie because he did not care others. (>*THE ONLY REASON WE DIDN’T LIVE HERE WAS BECAUSE YOU CAN’T IMAGINE DESIRES OTHER THAN YOUR OWN UNLESS THEY’RE FORCED ON YOU.*<). Then, in turn 63,

Charlie takes the turn by deny Nicole (*↓Okay, you ↑wish you hadn't married ↓me, you wish you'd had a different life. But this is what ↑happened.*). So, in turn 62-63 (datum 5.36), they makes an adjacency pair 'blame-denial' as turn-taking strategy.

In this dialogue, Charlie and Nicole try to discuss about their problem. In turn 42 (datum 5.23), Nicole addresses Charlie by his first name 'Charlie' (*That's ↑not. Charlie, that's not a useful way for us to ↑start.*). She uses address term as turn-taking strategy to hold the turn. In turn 44 (datum 5.24), Nicole uses incompleteness marker 'that' in his sentence. It uses to hold the turn (*↑You don't remember promising that we could do time out ↑here?*). In turn 45 (datum 5.25), Charlie produces self-initiated self-repair (*We discussed things. We were ↓married, we said ↑things. We ↑talked about moving to ↑Europe, about getting a (.)↑sideboard or ↓what do you call it, a ↑credenza, >to fill that empty space behind the ↑couch.< We never did any of it.*). First, he does not find the right name of something then he call it 'sideboard', after that he remembers the name 'credenza'. This repair is used to hold the turn. He also uses utterance in-completer 'or' to hold the turn.

In turn 46 (datum 5.26), Nicole uses incompleteness marker 'that' as turn-taking strategy. It uses to hold the turn (*You turned down that ↑residency at the Geffen that would have brought us ↑here.*). It means that she still wants to give more explanation. In turn 47 (datum 5.27), Charlie uses incompleteness marker 'where' as turn-taking strategy (*It*

*wasn't something I ↑wanted. We had a great theater company and a great life where we ↑were.*). He produces a sentence in the end of his turn. The function of the word 'where' is to hold the turn. In turn 50 (datum 5.28), Nicole uses tag question in his turn as turn-taking strategy (*↑Well, that's the problem isn't ↑it? ↓I mean (.) I was your ↑wife, you should have considered my happiness ↓too.*). Tag question uses by Nicole to make sure that her statement is correct by rising intonation. So, this tag question is a turn-taking strategy to hold the turn, but after producing tag question, Nicole tends to continue her speaking and ends her explanation with falling intonation.

In turn 52 (datum 5.29), Nicole produces self-initiated self-repair as turn-taking strategy (*OKAY, let's let's lets (.) my my ↑work here now. My family is here*). She does not find the words to continue her sentence, then she change it to another sentence. In turn 53 (datum 5.30), Charlie uses the words of incompleteness marker 'because' and 'when'. (*I agreed to put Henry in ↑school here because your show went to ↑series = ↑I did that KNOWING that when you were done shooting, he would come back to ↓New York*). These words are used to hold the turn because Charlie still want to give more explanation.

In turn 54 (datum 5.31), Nicole addresses Charlie by using intimate relationship 'Honey' (*Honey, ↑we never ↑said that. That ↑might have been your assumption, but we never expressly said ↑that.*). This address term is used to take the turn. Nicole also uses the word

utterance in-completor ‘but’ to hold the turn. In turn 57 (datum 5.33), Charlie uses the word utterance in-completor ‘but’ and the word incompleteness marker ‘when’ (*↓I don’t know when we said it, but we said it!*). The word ‘but’ and ‘when’ are used to hold the turn.

In turn 59 (datum 5.34), Charlie tries to speak when Nicole completes her sentence (*//We said it that time on the phone.*). Charlie interrupts Nicole because he remembers something suddenly. In turn 60 (datum 5.35), Nicole addresses Charlie by using intimate relationship ‘honey’. It means that Nicole wants to take the turn. So, this address term is used to take the turn (*↑Honey (.) Let me ↑finish. ↓Sorry, I keep saying THAT. I thought (.) that if Henry was happy out ↓here and my show ↓continued, that we might ↓do LA for a ↓while.*). Nicole also uses incompleteness marker ‘if’ and ‘that’ and the word utterance in-completor ‘and’. Those words are used to hold the turn.

In turn 62 (datum 5.36), Nicole uses the word ‘because’ to give more explanation and to hold the turn (*>THE ONLY REASON WE DIDN’T LIVE HERE WAS BECAUSE YOU CAN’T IMAGINE DESIRES OTHER THAN YOUR OWN UNLESS THEY’RE FORCED ON YOU.<*). The word ‘because’ is incompleteness marker as turn-taking strategy. In turn 63 (datum 5.37), Charlie uses the word possible pre-closing ‘okay’ (*↓Okay, you ↑wish you hadn’t married ↓me, you wish you’d had a different life. But this is what ↑happened.*). This word is



used to take the turn. He also uses the word utterance in-completor 'but' to continue his speaking and hold the turn.

### 3.2 Finding and Discussion

Based on the data of this study and after following the step of analysing the data by using the theory of turn-taking strategy proposed by Sacks, Schegloff, and Jefferson, then it can be concluded as follows:

NO	Turn-Taking Strategies	Frequency
1.	Address Term	6
2.	Adjacency Pair	47
3.	Post Completor	1
4.	Utterance In-Completor	34
5.	Incompletion Marker	20
6.	Possible Pre-Closing	8
7.	Overlap	2
8.	Repair Techniques	7
9.	Tag Question	1
<b>TOTAL</b>		<b>126</b>

**Table 3.2** The frequency of turn-taking strategies used in Marriage Story movie based on Sacks, Schegloff, and Jefferson theory.

After analysing the data, there are many turn-taking strategies used in this movie, especially in the dialogues of the main characters of this movie which can be classified as follow:

### 3.2.1 Address Term

Address term is one way in which a next speaker is selected (Sacks in Grundy, 2000:190). From investigating the address term used by the main characters in Marriage Story movie, the researcher found six turns that used address term as turn-taking strategy. The speakers address another by using different way in naming to be next speaker. Address term by using the first name (FN) in data (2.2), (2.3), (2.11), and (5.23); by using intimate relationship in data (5.31), and (5.35).

These findings show that all address terms are used to indicate the next speaker. Then, the next speaker is selected him/herself to be the next speaker. As stated by Sacks as cited in Coulthard (1977:53) that Address term is the current speaker can select the next speaker by naming him/her with a descriptive phrase. In selecting the next speaker by address term, the speaker does not only directly to relinquish the turn for the next speaker, but also to take and hold the turn. The speaker used address term to relinquish the turn as used in data (2.11), to take the turn as used in data (2.2), (5.31), and (5.35); and to hold the data as used in data(2.3), and (5.23).

### 3.2.2 Adjacency Pair

Adjacency pair is the basic structural unit in conversation, which is very important during the conversation. Adjacency pair produced by two speakers who related with others. It consists of first part and second part which used for opening and closing conversation such as question-

answer. As stated by Sacks in Coulthard (1997:70) that adjacency pair is reciprocal, for example, Greeting-Greeting, Question-Answer, Invitation-Acceptance/Refusal, Apology Acceptance/Rejection, and Complaint - Apology/Justification. In this study, the researcher found 47 turns used adjacency pair as turn-taking strategy.

Those kinds of adjacency pair occurred in this movie. Adjacency pair mostly found in this movie is 'Question-Answer' as shown in the data (2.8), (3.2), (3.6), (3.7), (4.5), (4.8), (4.9), (4.10), (4.11), (4.16), (4.19), (4.20), (4.21), (4.22), (4.24), (5.1), (5.2), (5.7), (5.9), (5.22), and (5.32). Adjacency pair 'Accusation-Denial' in datum (1.1), (1.3), and (5.24); 'Accusation-Acceptance' in datum (3.1); 'Assessment-Agreement' in datum (1.4); 'Statement-Justification' in datum (1.5); 'Statement-Agreement' in datum (2.4), (5.13), and (5.15); 'Statement-Disagreement' in datum (2.6), (4.14), (5.27), and (5.35); 'Announcement-Acknowledgement' in datum (2.1); 'Announcement-Disagreement' in datum (5.17); 'Suggestion-Disagreement' in datum (3.5) and (5.30); 'Request-Rejection' in datum (5.6); 'Request-Acceptance' in datum (4.4); 'Offering-Acceptance' in datum (5.12), (5.16), and (5.21); 'Offering-Refusal' in datum (5.19); 'Blame-Denial' in datum (5.26) and (5.36); 'Complaint-Justification' in datum (5.28). All adjacency pairs used to take and relinquish the turn.

The researcher also found one pair produced insertion sequence. As stated by Paltridge (2001:91) that insertion sequence is when one adjacency pair comes between the first pair and the second pair part of another adjacency pair. In turn 3 (datum 5.2) the first speaker produces a question, but the second speaker answers by giving a question back for the previous speaker, and the first speaker does not complain about it. Schegloff argues that during the inserted sequence the original holds its transition relevance if the second speaker does not produce the answer it is noticeably absent, and the questioner can complain about the lack of the answer.

The researcher also found that apology is not followed by the response. As in turn 12: Nicole: (*I'm ↓sorry, it's just ↓absurd.*). Luna's apologizing is the first part of an adjacency pair. In the next turn, Charlie does not produce a response as the return apologizing from Nicole. As stated by Sacks (Coulthard,1977:70) "the absence of the second pair part will make people regularly complain". In fact, Nicole does not complain of the absence of the second part of her apologizing, but Charlie produces another topic.

### 3.2.3 Post-Completer

As stated in chapter II that post-completer produces by the previous speaker when the next speaker does not give a response. In this movie, the researcher only found one turn that used post-completer as turn-taking strategy. As shown in the datum (5.18), post-completer

is used by Nicole because Charlie does not respond to her. So, Nicole produces post-completor by giving another sentence. It is used to take the turn and relinquish the turn. As stated by Sacks in (Coulthard, 1977, p. 56), “post-completor can a question, noticing the silence such as ‘Did you hear me’, or marked repeat of the utterance.

### 3.2.4 Utterance in-completor

Utterance in-completor is a technique used by the speaker to continue speaking. Speaker can produce utterance in-completor by using some items such as ‘and’, ‘but’, ‘or’, and other clause connectors (Sacks in Coulthard, 1997:57). The researcher found 34 turns that used utterance in-completor as turn-taking strategy. The speakers use various kinds of utterance in-completor. The speakers use the word ‘but’ in datum (1.2), (1.6), (2.3), (2.4), (3.1), (3.3), (4.4), (4.7), (4.14), (5.11), (5.20), (5.31), (5.33), and (5.37). Utterance in-completor ‘and’ used by speakers in datum (1.6), (2.4), (2.7), (3.5), (3.8), (4.1), (4.4), (5.10), (5.14), (5.15), (5.17), and (5.35). Utterance in-completor ‘so’ used by speakers in datum (4.2), (4.21), (5.4), (5.5), (5.6), (5.19). Then, the speakers used utterance in-completor ‘or’ only in datum (4.25) and (5.25).

The speaker found the use of utterance in-completor is not successful. As seen in data (2.4), and (4.1), Charlie wants to continue speaking, but it is failed because of interruption. As stated Sacks in Coulthard (1977:57) that this is not particularly sophisticated technique,

because a self-selecting speaker which has waited to begin the turn. Based on the findings, all speakers use utterance in-completor to hold the turn.

### 3.2.5 Incompletion Marker

Incompletion marker is another technique to hold the turn. Incompletion marker included 'if', 'when', 'because' and other subordinators. The using of incompletion marker inform to the listener that the speaker still has at least two clauses. The researcher found 20 turns which use incompletion marker. The speakers use incompletion marker 'because' as in data (2.2), (5.29), and (5.36). Incompletion marker 'when' as in data (1.6), (2.5), (2.10), (4.6), (5.30), and (5.33). Incompletion marker 'if' as in data (5.4) (5.14), (5.18), and (5.35). Incompletion marker 'until' as only in the data (1.3). Incompletion marker 'that' as in data (1.5), (5.24), (5.26), and (5.35). Then, incompletion marker 'where' as only in the data (5.27). On the other hands, a speaker can also pre structure by such devices as 'I'd like to make two points' or simply 'firstly' (Coulthard,1977:57-58). It found in data (1.4), the speaker said 'there were two things'. It means that the speaker wants to give two clauses before the first possible completion.

### 3.2.6 Possible Pre-closing

Possible pre-closing indicates that the speaker has nothing further to add and is willing to close the topic. As stated by Sacks and Schegloff (1973: 303-304) who identified the possible pre-closing is a

speech that occupies a turn without producing a new topic by giving 'alright', 'okay', or finally greetings with an intonation of utterances is a characteristic of closing. The researcher found eight turns that containing possible pre-closing. Possible pre-closing 'okay' as in data (2.9), (4.14), (4.17), (4.23), (5.8), and (5.37). Possible pre-closing 'right' as only shown in data (5.19). Then, possible pre-closing with greeting 'good night' as only in data (1.7). So, all possible pre-closings are used to take the turn.

### 3.2.7 Overlap

Overlap is the one of strategy to breakdown a conversation when there both speakers speak together. As stated by Yule (1996:72) that overlap is an strategy when two speakers were trying to speak at the same time. The researcher found two turns that used overlap as turn-taking strategy in datum (3.5), and (4.18). Those overlaps are included a category 'transitional onset' because the next speaker enters the conversation at the possible point of completion. As explained by Jefferson in Hutchby and Wooffitt (1998:55) that one of overlap onset category is transitional onset that is when a next speaker orients to a possible transition-relevance place. The two overlaps used by the next speakers to take the turn.

### 3.2.8 Repair Techniques

As state in the chapter II that repair is a strategy to hold the turn when the speakers try to correct things what they have been said in the

conversation. Sacks et al in Hutchby and Wooffitt (1998:61-63) explain that the repair system is a resource used to handle various conversation events, as well as to identify errors and make corrections. The researcher found seven turns that used repair as turn-taking strategy. The speakers use self-initiated self-repair to hold the turn. As shown in data (1.2), (3.4), (4.5), (4.12), (5.3), (5.25), and (5.29). Repair is used by speakers because they can not find the correct words to continue speaking or incorrect word selection. These repairs include self-initiated self-repair because as stated by Sacks et al in Hutchby and Wooffitt (1998:62) that repair is both initiated and carried out by the speaker itself of the trouble source.

### **3.2.9 Tag Question**

Tag question is a short question added at the end of a sentence. Sacks et al in Grundy (2000:190) explain that “tags may serve as an exit technique for a turn”. The researcher found only one turn that used the tag question as turn-taking strategy. As shown in data (5.28), Nicole uses tag question as turn-taking strategy to hold the turn because of after producing a tag question, Nicole tends to make other sentences. Tag question is produced by Nicole to make sure that her statement is correct.

### **3.2.10 Natural Next Turn-Taker**

Speaker uses this strategy if the current speaker does not point out the next speaker. So, the listeners select themselves to be the next



speaker. Thus, the speaker who uses this strategy is called natural next turn-taker. As stated by Sacks et al in Grundy (2000:190) that the next speaker or listener become natural next turn-taker because of being understood recipient of some request, comment or suggestion without any overt selection procedure. This strategy did not find in the data because the researcher only focuses on only two main characters who have more acts in this movie, so that it is not included in the data analysis. Meanwhile, in this movie, natural next turn-taker can find in the conversation, which consists of more than two people. For instance, in the scene when Nicole asks Cassie to hand over the envelope to Charlie but Sandra selects themselves to answer Cassie's question. So, as next natural turn-taker.

### **3.2.11 Other Turn-Taking Strategies**

The researcher not only found turn-taking strategies based on Sacks, Schegloff, and Jefferson, but also the researcher also found turn-taking strategies proposed by other linguists.

#### **3.2.11.1 Interruption**

Interruption is when the new speaker tries to speak before the current speaker complete in speaking. The researcher found 9 turns that used interruption as turn-taking strategy to take the turn. As shown in the data (2.5), (4.2), (4.3), (4.13), (4.15), (5.4), (5,7), (5.11), and (5.34). All speakers who interrupt by speaking more loudly or quickly

than another speaker. According to Stenstrom in Hongky (2004:9-10) that there are two kinds of interruption. First alert meaning means the listener takes the turn smoothly even if the current speaker does not realize it. Second, Meta comments mean the new speaker gives comments during the current speaker talks to bring his/her idea. Here, alert meaning shows in data (4.2), (4.3), (4.15), (5.7), and (5.11). While meta meaning shows in data (2.5), (4.13), (5.4), and (5.34).

### 3.2.11.2 Intonation

As stated by Duncan in Coulthard (1977:61) that intonation can be used as turn signal by the current speaker. The speaker found three turns who used intonation as turn-taking strategy. As shown in data (4.11): Nicole: ↓*Yeah* (.) ↑*why?*. After Nicole ends her answer from Charlie's question with falling intonation, Nicole produces a question back to Charlie with rising intonation to continue speaking. In data (5.5): Nicole: *The 22nd. So, that's the ↑21st? mmm* ↑*We have ↓plans actually. We're going ↑to this thing at LACMA with the cousins*. Show that after producing question, Nicole produces some phrases with rising intonation to continue her speaking. Then, in data (5.28): Nicole: ↑*Well, that's the problem isn't ↑it?* ↓*I mean* (.) *I was*

*your ↑wife, you should have considered my happiness ↓too.*

It shows that after producing a question which ends with rising intonation, Nicol makes an explanation about her question which starts with falling intonation. As stated by Wardhaugh in Jeon (2003:19) that rising intonation can be used as a strategy for taking the turn. Then, as stated by Dalton and Seidlhofer in Paltidge (2000:92) that falling intonation is a strategy to end the turn.

As stated in chapter II that the data source of this study is Marriage Story movie (2019), and it used to find out what the kinds of turn-taking strategies and the function of using turn-taking strategy in the dialogue between the two main characters of this movie. After analyzing the data by using Sacks, Schegloff, and Jefferson theory, the researcher find turn-taking strategies used by the two main characters. Those are address term had six turns, adjacency pairs had 47 turns, post completor had one turn, utterance in-completor had 34 turns, incompleteness marker had 20 turns, possible pre-closing had eight turns, overlap had two turns, repair technique had seven turns, and tag question had one turn. Then, the function of turn-taking strategies used are: address term is used to take, hold, and relinquish the turn; adjacency pair is used to take and relinquish the turn; post completor is used to take and relinquish the turn; utterance in-completor is used to hold the turn; incompleteness marker is used to hold the turn; possible pre-closing is used to take the turn; overlap is used to take the turn; repair technique is used to hold

the turn, and tag question is used to hold the turn. So, the turns contain turn-taking strategies are 126 turns and the strategy more frequently used is adjacency pair. As proposed by Sacks in Coulthard (1997:70) that adjacency pairs are the basic structural unit in conversation.



## CHAPTER IV

### CONCLUSION AND SUGGESTION

#### 4.1 Conclusion

This paper is a conversation analysis of turn-taking strategies and the function of turn-taking strategies used in Marriage Story movie. The dialogues of the two main characters namely Charlie and Nicole are the data used to be analyzed. After analyzing the data by using Sacks, Schegloff, and Jefferson's theory, the researcher found 126 turns which contain nine turn-taking strategies used by two main characters, including address term, post completor, utterance in-completor, incompleteness marker, possible pre-closing, overlap, repair technique, and tag question. Nevertheless, the researcher did not find one turn-taking strategy 'natural next turn-taker' in the dialogues because the researcher only focuses on two main characters, which they automatically speak in the turn. While natural next turn-taker can happen when there is a new speaker who tries to take the turn without naming. In addition, the researcher also found two turn-taking strategies from other linguists. Those are interruption had nine turns, and intonation had three turns. The function of intonation as turn-taking strategy is to take the turn and intonation is to take when rising intonation and relinquish the turn when falling intonation.

The dominant turn-taking strategy used is the adjacency pair with 47 times used. Adjacency pairs consist of two-part which relate to each other. It means that adjacency pairs can make everyone to be speaker and listener. In this movie, Nicole and Charlie use more often the adjacency pair "Question-

Answer” in their conversation because they are experiencing divorce and child custody that requires them to communicate. So, in the context of marriage, every couple must have a good conversation to avoid the problems of communication. By using adjacency pairs can make the conversation between the couple go smoothly.

#### 4.2 Suggestion

After doing analysis and giving conclusion based on the findings in this research, the researcher hopes that the next researchers to study more deeply about conversation analysis, especially about the applications of the turn-taking strategies and the function of turn-taking strategies. It can make the next researchers will be easy to analyze. The researcher expected that this study could be the additional reference or comparison to the subject of the researcher who interested in the same field. Therefore, the researcher applies who are facing a divorce must be calm in facing this problem to avoid the problems of communication.

Moreover, the researcher also applies for the next researchers who interest to use a movie as their object. The next researchers are hoped to use the different genre of movie in order to get more kinds of conversational turn-taking strategies and get a lot of phenomena of turn-taking strategies. The next researchers are also suggested to choose the data of conversation conducted by the specific character with the various number of speakers to get more kinds of findings.

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## CURRICULUM VITAE



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## Appendix: Turn-Taking Strategies and The Functions in Marriage Story Movie

**AT:** Address Term

**PC:** Post Completor

**RT:** Repair Techniques

**RT:** Relinquish The Turn

**AP:** Adjacency Pair

**UI:** Utterance In-Completor

**TQ:** Tag Question

**PS:** Pre-Sequence

**IM:** Incompletion Marker

**NN:** Natural Next Turn-Taker

**IS:** Insertion Sequence

**PP:** Possible Pre-Closing

**TT:** Take The Turn

**SS:** Side Siquence

**O:** Overlap

**HT:** Hold The Turn

Scene	Data	Turn	Speaker	Dialogue	Turn-Taking Strategies												Functions								
					AT	AP	AP			PC	UI	IM	PP	O	RT	TO	NN	TT	HT	RT					
							PS	IS	SS																
1	1.1	1	Nicole	> I can tell you want to give me ↓ a note.<																					
		2	Charlie	=No, I don't (2.91) Yeah, I mean, yes I do. But I guess,> I guess it doesn't matter now. = You won't be with the show anymore.< It's ↑ stupid.		X																X		X	
	1.2	2	Charlie	=No, I don't (2.91) Yeah, I mean, yes I do. But I guess,> I guess it doesn't matter now. = You won't be with the show anymore.< It's ↑ stupid.						X													X		
															X										X
	1.3	3	Nicole	You're not going to be able to go to <u>sleep</u> until you tell me.																					
		4	Charlie	Maybe ↑ not.		X																		X	X

Scene	Data	Turn	Speaker	Dialogue	Turn-Taking Strategies											Functions						
					AT	AP	AP			PC	UI	IM	PP	O	RT	TO	NN	TT	HT	RT		
							PS	IS	SS													
1	1.3	3	Nicole	You're not going to be able to go to <u>sleep</u> until you tell me.								X							X			
	1.4	6	Charlie	↑So, there were two things, (1.65) > I thought your posture at the top of scene seven was still <u>too dignified</u> <		X													X		X	
		7	Nicole	↓okay																		
	1.4	6	Charlie	↑So, there were two things, (1.65) > I thought your posture at the top of scene seven was still <u>too dignified</u> <								X								X		
	1.5	8	Charlie	and ↓then, (2.41) >at the end, = I could tell that you were pushing for the emotion<																		
		9	Nicole	=you know I can't cry on stage and I know you don't like when I fake it, but (1.86) I ↑ thought maybe tonight it would come. ↓ But, it didn't.		X														X		X
	1.5	8	Charlie	and ↓then, (2.41) >at the end, = I could tell that you were pushing for the emotion<									X								X	
	1.6	9	Nicole	=you know I can't cry on stage and I know you don't like when I fake it, but (1.86) I ↑ thought								X	X								X	
1.7	11	Nicole	(( <i>She walks to the bedroom</i> )) (5.10) ↓Goodnight ↑Charlie.										X						X			





Scene	Data	Turn	Speaker	Dialogue	Turn-Taking Strategies											Functions				
					AT	AP	AP			PC	UI	IM	PP	O	RT	TO	NN	TT	HT	RT
							PS	IS	SS											
3	3.1	2	Nicole	We don't have a marriage ↓ anymore. I know you don't want the ↓ disruption but, you don't want to be ↓ married. ↓ Not. really.		X												X	X	
		3	Charlie	But I ↑ don't want <u>this</u> .																
	3.2	2	Nicole	We don't have a marriage ↓ anymore. I know you don't want the ↓ disruption but, you don't want to be ↓ married. ↓ Not. really.						X										X
		4	Nicole	Well, what did ↑ you expect was going to ↑ happen?																
	3.3	5	Charlie	(3.72) I don't know. =I guess I didn't think it ↑ through. But I <u>thought</u> we <u>agreed</u> . =We weren't going to use <u>lawyers</u> .		X													X	X
		5	Charlie	(3.72) I don't know. =I guess I didn't think it ↑ through. But I <u>thought</u> we <u>agreed</u> . =We weren't going to use <u>lawyers</u> .						X										X
3.4	6	Nicole	↑ I want aa ↓ I don't know, I'm trying to say this as undramatically as ↓ possible. I <u>want</u> (2.05) <u>an entirely</u> different kind of ↓ life.											X						









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					AT	AP	AP			PC	UI	IM	PP	O	RT	TO	NN	TT	HT	RT		
							PS	IS	SS													
4	4.13	16	Nicole	//Everything's fine.	interruption											x						
	4.14	17	Charlie	(2.35) OKAY. I'm going to ↑check in at the ↑hotel, but should be able to get to you guys by five, five thirty. //We'll go <u>trick or treating</u> from ↑there		x												x		x		
		18	Nicole	//>We're ↑going to go to <u>Cassie's</u> in Pasadena.<																		
	4.14	17	Charlie	(2.35) OKAY. I'm going to ↑check in at the ↑hotel, but should be able to get to you guys by five, five thirty. //We'll go <u>trick or treating</u> from ↑there								x							x			
	4.15	18	Nicole	//>We're ↑going to go to <u>Cassie's</u> in Pasadena.<	interruption											x						
	4.16	19	Charlie	Cassie lives in <u>Pasadena</u> now?																		
		20	Nicole	↑Yeah, she and Sam moved ↑there, a couple of months ↓ago.		x														x		x
4.17	21	Charlie	OKAY. ↓I don't really know ↓Pasadena (.) [ I'll figure it out. What's the address? =I'll text ↑Sam.]																		x	
4.18	22	Nicole	[And because my mom is looking forward to this,] Cassie and Sam are <u>mad</u> .																			x





Scene	Data	Turn	Speaker	Dialogue	Turn-Taking Strategies												Functions							
					AT	AP	AP			PC	UI	IM	PP	O	RT	TO	NN	TT	HT	RT				
							PS	IS	SS															
5	5.6	8	Charlie	>But could you <u>change</u> it ? so I can take him<		X												x		X				
		9	Nicole	It's only that night. //He's looking forward to it.																				
	5.6	8	Charlie	>But could you <u>change</u> it ? so I can take him<						X										x				
	5.7	10	Charlie	//Really?	Interruption																			
		11	Nicole	It's my ↑night. Charlie, we <u>negotiated</u> it.		X															x	X		
	5.8	12	Charlie	Okay. ↓Fine.									X											
	5.9	13	Nicole	What?																				
		14	Charlie	↑No, I'm just asking you to be <u>flexible</u> .		X															x	X		
	5.10	15	Nicole	I AM <u>flexible</u> . You <u>come in and out</u> and I adjust ↑based on your schedule. This one ↑night we happen to have to have tickets to//								X										x		
5.11	16	Charlie	//It's not only this one <u>night</u> , but ↓fine.								X										x			
				interuption																		x		

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					AT	AP	AP			PC	UI	IM	PP	O	RT	TO	NN	TT	HT	RT			
							PS	IS	SS														
5	5.12	17	Nicole	↓So, I thought we should ↑talk.		X												x		X			
		18	Charlie	Uh huh. <i>((Nodding his head))</i>																			
	5.13	19	Nicole	I feel ↑like maybe things have gone <u>too</u> ↑far.		X													x		X		
		20	Charlie	Uh huh <i>((Nodding his head))</i>																			
	5.14	24	Charlie	Well, I'm going ↑broke <u>too</u> if that's any ↓help (.)> I've just agreed to direct two shitty <u>plays</u> and we can forget putting anything away for Henry's ↓college.<							X	X								x			
	5.15	25	Nicole	It's just that (.) ↑up until ↑now we've been able to ↑keep Henry at least <u>somewhat removed</u> . And <u>this will change</u> ↓that.		X														x		X	
		26	Charlie	Uh huh.																			
	5.15	25	Nicole	It's just that (.) ↑up until ↑now we've been able to ↑keep Henry at least <u>somewhat removed</u> . And <u>this will change</u> ↓that.							X										x		
	5.16	27	Nicole	And we have to <u>protect</u> ↓him.		X															x		X
		28	Charlie	I ↑agree.																			







Scene	Data	Turn	Speaker		Turn-Taking Strategies											Functions					
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							PS	IS	SS												
5	5.25	44	Charlie	We <u>discussed</u> things. We were <u>↓married</u> , we <u>said</u> ↑things. We ↑talked about moving to ↑Europe, about getting a (.)↑sideboard or ↓what do you call it, a ↑credenza, >to fill that empty <u>space</u> behind the ↑couch.< We never <u>did</u> any of it.											x			x			
	5.26	46	Nicole	You <u>turned</u> down that ↑residency at the <u>Geffen</u> that would have <u>brought</u> us ↑here.		x												x		x	
	5.27	47	Charlie	It <u>wasn't</u> something I ↑wanted. We had a <u>great</u> theater <u>company</u> and a <u>great</u> life where we ↑were.															x		x
	5.27	48	Nicole	You ↑call that a <u>great</u> ↑life.																	
	5.26	46	Nicole	You <u>turned</u> down that ↑residency at the <u>Geffen</u> that would have <u>brought</u> us ↑here.																x	
	5.27	47	Charlie	It <u>wasn't</u> something I ↑wanted. We had a <u>great</u> theater <u>company</u> and a <u>great</u> life where we ↑were.																x	
	5.27	47	Charlie	It <u>wasn't</u> something I ↑wanted. We had a <u>great</u> theater <u>company</u> and a <u>great</u> life where we ↑were.																	x





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5	5.35	60	Nicole	↑Honey (.) Let me ↑finish. ↓Sorry, I keep saying THAT. I <u>thought</u> (.) that if Henry was happy out ↓here and my show ↓continued, that we might ↓do LA for a ↓while.	x												x						
										x								X					
											X								X				
	5.36	62	Nicole	>THE ONLY REASON WE DIDN'T LIVE HERE WAS BECAUSE YOU CAN'T IMAGINE <u>DESIRES</u> OTHER THAN YOUR <u>OWN</u> UNLESS THEY'RE <u>FORCED ON YOU</u> .<															x		X		
		63	Charlie	↓Okay, you ↑wish you hadn't married ↓me, you wish you'd had a <u>different life</u> . But this is what ↑happened.																			
	5.36	62	Nicole	>THE ONLY REASON WE DIDN'T LIVE HERE WAS BECAUSE YOU CAN'T IMAGINE <u>DESIRES</u> OTHER THAN YOUR <u>OWN</u> UNLESS THEY'RE <u>FORCED ON YOU</u> .<								x									X		
	5.37	63	Charlie	↓Okay, you ↑wish you hadn't married ↓me, you wish you'd had a <u>different life</u> . But this is what ↑happened.									X						x				
										X												X	