

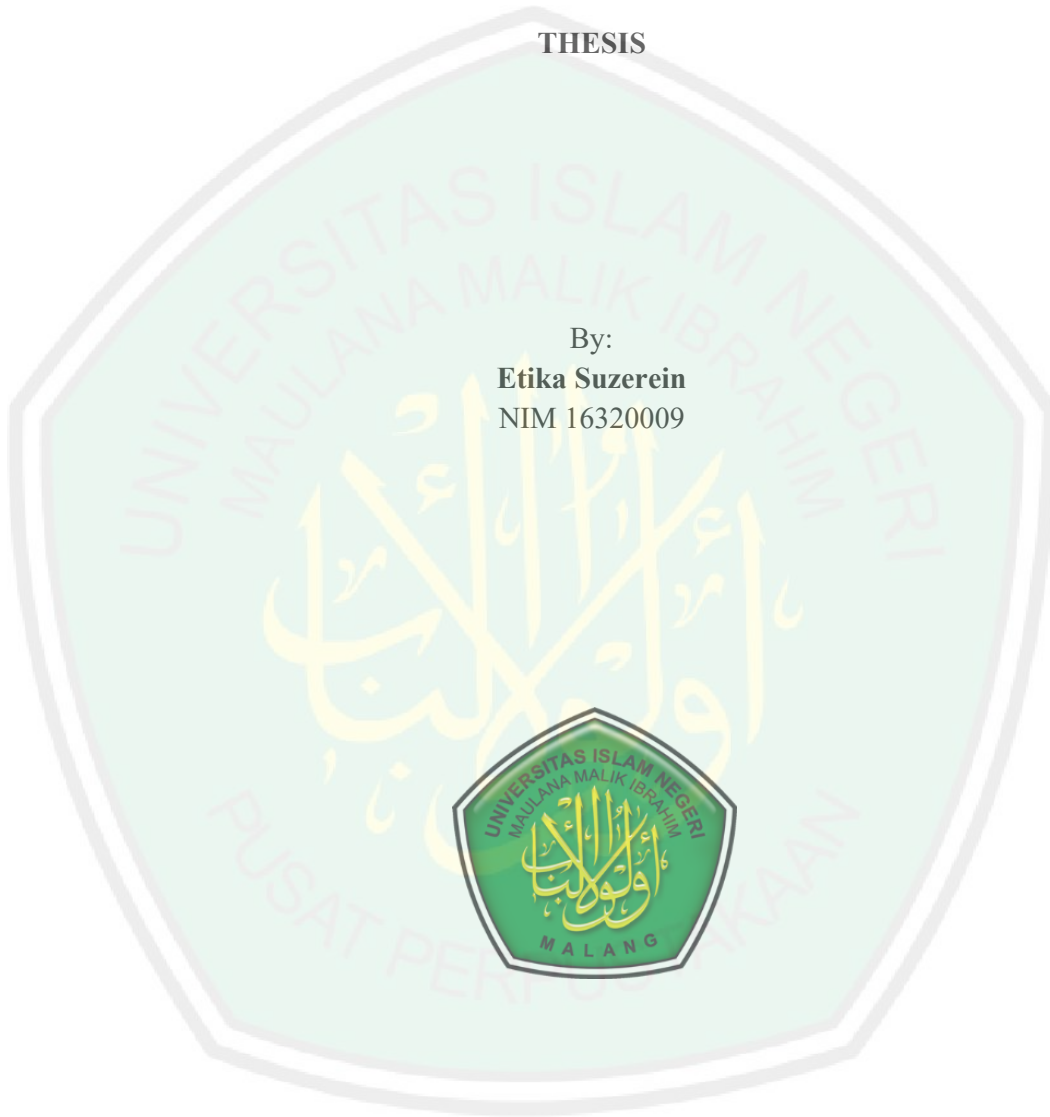
**TURN TAKING STRATEGIES AND COMMUNICATIVE FUNCTIONS
USED BY MAIN CHARACTERS IN *BOHEMIAN RHAPSODY* MOVIE**

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG
2020**

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THESIS

Presented to:

Universitas Islam Negeri Maulana Malik Ibrahim Malang

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

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MALANG
2020**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled “**Turn Taking Strategies and Communicative Functions Used by Main Characters in *Bohemian Rhapsody* 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 objection or claim, I am the only person who is responsible for that.

Malang, 14 June 2020



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LEGITIMATION SHEET

This is to certify that Etika Suzerein's thesis entitled **Turn Taking Strategies and Communicative Functions Used by Main Characters in *Bohemian Rhapsody* Movie** has been approved by the Broad of Examiners as the requirement for the degree of *Sarjana Sastra* (S.S.) in English Literature Department.

Malang, 16 July 2020

The Board of Examiners

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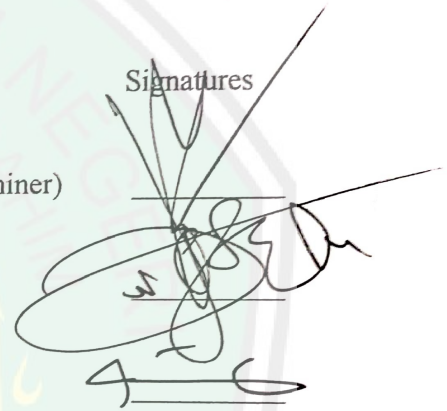
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MOTTO

**“Do what you can, with what
you have, where you are” –
Theodore Roosevelt**



DEDICATION

I proudly dedicate this thesis for

My mother, Iin Mutmainah who always prays and be my best friend for my every path that I pass through in life.

My father, Supriyono who has been endlessly loving and supporting me all my life.

My brothers and sister, who have been accompanying me to accomplish challenges in my life.

My grandparents, uncles and aunts, my lovely nephew, and whole of my big family, for every single thing you do to me.

ACKNOWLEDGEMENT

Alhamdulillahirabbil ‘alamiin, I express gratitude to Allah swt. for His favor and guidance so that I could finalize a research titled Turn Taking Strategies and Communicative Functions Used by Main Characters in *Bohemian Rhapsody* Movie. Nor do I forget the prayer and greetings for our Prophet Muhammad saw. who guided us to a brightly lit age.

In completing this study, I have undoubtedly received a vast array of insight and encouragement from many people. First of all, I extend my gratitude to my family for their endless suggestions and unconditional love. Second, for the patience in guiding me and for all his constructive reviews and advice, I would like to thank my advisor, Masrokhin, M. A. I am also truly grateful to all the families of the Faculty of Humanities: Dr. Hj. Syafiyah, M. A., Dr. Siti Masitoh, M.A., Rina Sari, M.Pd, Mr Miftah, Mr. Rofiq, Mr. Agwin, and the other great lecturers.

All room 10 members in Ummu Salamah, also Meysi, Tsalits, Balqist, Inats, Hari, and other IEC friends who strengthened me during the first year of college. For Gucci Geng, who flooded my last semesters with meaningful talks. As my beloved E-Buddy sisters, for Cahya, Farin, Laily, and Fiqoh. For Sisterhood, Lilif, Sinta, Puput, Gandi, Fahrur, Syafina, and Bayu who have always given encouragement, support and their affection till I myself can strive to be optimistic about completing my study.

Lastly, I admit that this research would be far from flawless, so I am gladly open for all various kinds of critique and advice that definitely construct.

Malang, 14 June 2020

Etika Suzerein



ABSTRACT

Suzerein, Etika. (2020). *Turn Taking Strategies and Communicative Functions Used by Main Characters in Bohemian Rhapsody Movie*. Undergraduate Thesis (*Skripsi*). Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Masrokhin, M. A.

Keywords: Turn taking strategies, communicative functions, *Bohemian Rhapsody* movie

Many people still make misunderstandings and confused interlocutors in performing conversations about taking turns in speaking which refers to the purpose of delivering the utterances of the speaker. This present study aims to analyze the main character's strategies of turn taking and communicative functions performed in *Bohemian Rhapsody* movie. This research shows what strategies in taking turns to speak are used by Freddie and the other main characters. In addition, the communicative function or commonly called the function of language is also analyzed in this study. That is because to find out the intended message between the main characters in expressing their utterances in the movie. The conversation in this movie is classified as casual talk.

In this study, the data were obtained by downloading *Bohemian Rhapsody* movie on a website. The data are in the form of words, phrases, clauses, and also sentences in which strategy of taking the turn to speak performed by Freddie and other main characters occur. The utterances were symbolized using a transcription symbol by Jefferson. After that, the utterances that contain turn taking strategies were classified and explained in detail based on the theory by Stenstrom (1994) in Lestari's (2016) which are strategy of taking turn, holding turn, and also yielding turn. Furthermore, the communicative function of these utterances were determined and explained based on the theory by Jakobson (1980) which are phatic, poetic, metalingual, conative, emotive, and also referential. Methodologically, this study applied a qualitative descriptive method as a research design with the researcher herself as the main instrument in conducting data analysis.

The results of this study revealed that there are dominant data and also the least used by speakers in the movie. The most dominant is the use of silent pause in strategy to hold their turn in speaking, along with the function of phatic language for social reason used by the main characters. While the least used are appealing and new start in yielding the turn to speak, along with the poetic function used to provide an element of beauty and focus on the meaning of the words. Also it was found the back channels and overlaps to have a turn to speak that is not included in the Stenstrom's classification.

المستخلص البحث

سوزيرين، أتيكا. (2020). *استراتيجية دور الكلام ووظيفة اللغة المستخدمة للشخصيات الرئيسية في فيلم Bohemian Rhapsody*. البحث الجامعي في شعبة الإنجليزية وأدبها كلية العلوم الإنسانية جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج.

المشرف: مسرحين، الماجستير

الكلمات الرئيسية: استراتيجية دور الكلام ، وظيفة اللغة، فيلم *Bohemian Rhapsody*

في إجراء المحادثات ، لا يزال هناك العديد من الأشخاص الذين يسيئون الفهم والمحاورين المرتبطين بالتناوب في الحديث الذي يشير إلى الغرض من تقديم تعبيرات المتحدث. تهدف هذا البحث لتحليل استراتيجية دور الكلام ووظيفة اللغة التي تؤديها الشخصيات الرئيسية في فيلم *Bohemian Rhapsody*. يوضح هذا البحث استراتيجيات دور الكلام ووظيفة اللغة في المحادثات التي يستخدمها فريدي والشخصيات الرئيسية الأخرى. هذا لمعرفة الرسالة المقصودة بين الشخصيات الرئيسية في تعبير كلامهم في الفيلم. أما المحادثة في هذا الفيلم غير رسمية.

تحصل الباحثة على البيانات من خلال تنزيل فيلم *Bohemian Rhapsody*. البيانات من كلمات وعبارات التي تحتوي على استراتيجيات دور الكلام يقوم بها فريدي والشخصيات الرئيسية الأخرى. يرمز جيفرسون إلى التعبيرات باستخدام رمز النسخ. ثم تصنف هذه العبارات استنادًا إلى النظرية ستينستروم (1994) في لستاري (2016) بشكل *holding turn, taking turn* , و *yielding turn* . ثم يتم تحديد وظيفة اللغة لهذه العبارات وتفسيرها عند النظرية جاكوبسون (1980) في شكل *referential* , *emotive* , *conative* , *metalingual* , *poetic* , *phatic* . من ناحية المنهجية، تطبق هذه الدراسة طريقة نوعية وصفية كتصميم البحث.

ينتج هذا البحث إلى وجود بيانات سائدة وأقلها استخدامًا من قبل المتحدثين في الفيلم. أغلب البيانات هو استخدام التوقف المؤقت الصامت في الاستراتيجيات للحفاظ على دورها في التحدث مع وظيفة اللغة الفاتيكية لأسباب اجتماعية تستخدمها الشخصيات الرئيسية. في حين أن الأقل استخدامًا جذابة وبداية جديدة في إعطاء دور للتحدث مع الوظيفة الشعرية المستخدمة لتوفير عنصر من الجمال والتركيز على معنى الكلمات. عديد من القنوات الخلفية والتدخلات التي تحتوي على دور الكلام غير تصنيف ستينستروم.

ABSTRAK

Suzerein, Etika. (2020). *Strategi giliran berbicara dan fungsi bahasa yang digunakan oleh karakter utama di film Bohemian Rhapsody*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Masrokhin, M. A.

Kata kunci: Strategi giliran berbicara, fungsi bahasa, film *Bohemian Rhapsody*

Dalam melakukan percakapan, masih banyak orang membuat kesalahpahaman dan bingung lawan bicaranya terkait pengambilan giliran dalam berbicara yang merujuk kepada maksud penyampaian ungkapan-ungkapan pembicara. Penelitian ini bertujuan untuk menganalisis strategi giliran berbicara dan fungsi bahasa yang dilakukan oleh para karakter utama dalam film *Bohemian Rhapsody*. Penelitian ini menunjukkan apa saja strategi pengambilan giliran untuk berbicara dalam percakapan yang digunakan oleh Freddie dan karakter utama lainnya. Selain itu, fungsi bahasa juga dianalisis dalam penelitian ini. Hal itu dikarenakan untuk mengetahui pesan yang dimaksud antar karakter utama dalam mengutarakan ucapan mereka di film tersebut. Percakapan dalam film ini tergolong pembicaraan santai.

Dalam penelitian ini, data diperoleh dengan men-download film *Bohemian Rhapsody* di suatu situs web. Data-datanya berupa kata, frasa, klausa, dan juga kalimat yang mana terdapat strategi dari mengambil giliran berbicara dilakukan oleh Freddie dan karakter utama lainnya. Ungkapan-ungkapan tersebut disimbolkan menggunakan simbol transkripsi oleh Jefferson. Setelah itu, ungkapan yang mengandung strategi giliran berbicara diklasifikasikan dan dijelaskan secara lengkap berdasarkan teori oleh Stenstrom (1994) dalam Lestari (2016) yang berupa *taking turn*, *holding turn*, dan juga *yielding turn*. Selanjutnya, ditentukan dan dijelaskan fungsi bahasa dari ungkapan-ungkapan tersebut berdasarkan teori oleh Jakobson (1980) yang berupa *phatic*, *poetic*, *metalingual*, *conative*, *emotive*, dan juga *referential*. Secara metodologis, penelitian ini mengaplikasikan metode deskriptif kualitatif sebagai desain penelitian dengan peneliti sendiri sebagai instrumen utama dalam melakukan analisis data.

Hasil penelitian ini menunjukkan bahwa terdapat data yang dominan dan juga paling sedikit digunakan oleh para pembicara dalam film. Yang paling dominan yaitu penggunaan *silent pause* di strategi untuk mempertahankan gilirannya dalam berbicara beserta fungsi bahasa *phatic* untuk alasan sosial digunakan oleh para karakter utama. Sedangkan yang paling sedikit digunakan adalah *appealing* dan *new start* dalam memberikan giliran berbicara beserta *poetic function* yang digunakan untuk memberikan unsur keindahan dan berfokus pada makna kata-katanya. Ditemukan juga beberapa *back channel* dan *overlap* untuk mempunyai giliran berbicara yang tidak termasuk dalam klasifikasi Stenstrom.

TABLE OF CONTENT

THESIS COVER	i
STATEMENT OF AUTHORSHIP	ii
APPROVAL SHEET	iii
LEGITIMATION SHEET	iv
MOTTO	v
DEDICATION.....	vi
ACKNOWLEDGEMENT.....	vii
ABSTRACT.....	ix
TABLE OF CONTENT.....	xii
 CHAPTER I INTRODUCTION.....	 1
A. Background of the Study.....	1
B. Research Questions.....	4
C. Objectives of The Study.....	5
D. Significance of The Study.....	5
E. Scope and Limitations.....	6
F. Definitions of Key Terms	6
G. Previous Studies	7
H. Research Method	9
1. Research Design.....	9
2. Research Instrument.....	10
3. Data Sources	10
4. Data Collection	11
5. Data Analysis	11
 CHAPTER II REVIEW OF RELATED LITERATURE	 13
A. Conversation Analysis	13
B. Turn Taking	14
1. Overlapping Talk	14
2. Repair.....	15
3. Back Channel	15
C. Turn Taking Strategies.....	16

1. Strategy of Taking the Turn	16
2. Strategy of Holding the Turn	20
3. Strategy of Yielding the Turn	21
D. Communicative Function	23
1. Phatic Function	23
2. Poetic Function	24
3. Metalingual Function	24
4. Emotive Function	25
5. Conative Function	25
6. Referential Function	26
E. Synopsis of the Movie	26
CHAPTER III FINDINGS AND DISCUSSION	31
A. Findings	31
B. Discussion	57
CHAPTER IV CONCLUSION AND SUGGESTION	70
A. Conclusion	70
B. Suggestion	71
BIBLIOGRAPHY
APPENDIX
CURRICULUM VITAE

CHAPTER I

INTRODUCTION

This chapter presents the research background, research questions, research objectives, research significances, scope and limitations, key term definitions, and research method.

A. Background of the Study

It is existed one paradigm of discourse analysis, namely positivism paradigm. According to this paradigm, language is considered as a link between human beings and things beyond themselves (Rahardjo, 2007). What's more, positivistic discourse analysis which provides an overview of the rules of sentences and paragraphs, along with the interpretation of meaning, is a considered to be typically accepted. Further, cohesion and coherence become the basic criteria in any positivistic discourse analysis (Brown & Yule, 1989, as cited in Rahardjo, 2007). According to Ardianto (2009), positivism paradigm also views the success or failure of a communication process depends on the sender's efforts to convey the message and learn to determine the message delivery strategy of recipient (as cited in Saputra, 2012). Next, a part of positivism paradigm is conversation analysis (CA) that learns how to manage and also arrange the speaker sequence while communicating (Morissan & Wardhany, 2009, as cited in Komhum, 2012).

Conversation analysis (CA) as an approach views talk as a process and studies spoken interaction, mostly in casual conversation (Paltridge, 2006).

Nevertheless, CA is distinctive in the development of the emphasis by connecting both context and meaning to the sequence concept. (Heritage, 1997). Furthermore, like what has been said by Heritage (1997), CA actualizes the theory which suggests that the central aspect of a social context action is the sequence of actions of the speaker; the creation of its meaning comes from where it occurs. The social context is that which is created to be expressed in and through interaction of sequence organization. There are three features where CA initially starts, namely starting a conversation influenced by context to construct a conversation, creating a context so that the next action is created by the interlocutor, and showing an understanding of the previous action (Heritage, 1997).

In conversation, people will convey their intentions and purposes in speaking in a way that is certainly different. It can be influenced by the relationship of the speaker, where they speak, what the topic of the conversation is, so that it also has an effect on how the speakers convey their utterances such as how they get their turn to talk to their opponents (Nugroho & Ariyanti, 2014). It is assumed that conversation analysis is interested in the topic of conversation sequence (Rahardjo, 2007). In the discussion, people can ask their turn to talk only by clearing their throat. Underlying the importance of conversation is distribution, how the speaker puts his/her turn to speak, knows when others are talking and others are silent. Therefore, by learning it people will recognize the process of good and organized interaction so the conversation will be meaningful as well.

Turn taking or commonly referred to as someone's turn to speak is a sort of effort or control to get a turn in talking (Yule, 1996). According to Sacks et al. (1974), the main rule of conversation in English is that one person is speaking at a time when another speaker may be appointed, or another one might have a turn without being chosen (as cited in Paltridge, 2006). In line with that, Mey (2001) also states the transition in conversation is a change in the direction of speech movement that is typical of a conversation. According to Strenstrom, strategies in turn taking are taking the turn, keeping the turn, and giving the turn (Fathimiyah, 2016). Take turn refers to how speaker has chance to talk, hold the turn is to maintain to keep talking, while yield the turn refers to attracting the opponent to give an answer. Hence, this is necessary to understand about turn taking strategies to avoid the confusion in a conversation.

Some scholars have already carried out a number of studies on turn taking strategies. One of them is research conducted by Lestari (2016) who analyzed the turn taking strategies in presidential debate between Barack Obama and Mitt Romney using theory of Stenstrom (1994). Next, in 2017, a research about strategies of turn taking in Hardrock FM talk show using Gee's (2011), Renkema's (2004), and Van Dijk's (2009) was also conducted by Saraswati and Hamsi. Futher, Dewi, Suharsono, and Munir (2018) carried out research which concerns turn taking strategies with the relation of power and personality in an English class. And it then shows the various results due to each subject and methodology of the research.

In addition to investigating turn taking strategies, this present study fills the gap to examine the communicative function or commonly called the function of language. According to Hassan and Jabbar (2018), language's primary ability is assumed to be declaration of feelings, concepts, emotions, and to receive messages as well. It is important to recognize people's messages contain in any utterances while talking since it shows how it affects the response or interest of the other interlocutor. Besides, this present study uses a movie conversation as the object because the study of strategies of turn taking deals with oral conversation like in daily conversation whether it is formal or informal. The movie used in this study is *Bohemian Rhapsody* (2018) that tells about life journey of band 'Queen'. It has various settings such as house, bar, café, bar, and studio house where the main characters with different personalities are speaking. Therefore, various strategies of turn taking can be performed by main characters in the movie, along with the language functions of their utterances.

Thus, the present study's purpose is to analyze the turn taking strategies used by main characters using theory proposed by Stenstrom (1994) in Lestari's (2016) and the communicative functions reflected in *Bohemian Rhapsody* movie using Jakobson's theory (1980).

B. Research Questions

In this study, the researcher aims to answer these following problems of research:

1. What are the strategies of turn taking spoken by main characters in *Bohemian Rhapsody* movie?

2. How are communicative functions reflected amongst the main characters in *Bohemian Rhapsody* movie?

C. Objectives of The Study

1. To identify the strategies of turn taking spoken by main characters in *Bohemian Rhapsody* movie
2. To examine communicative functions reflected amongst the main characters in *Bohemian Rhapsody* movie

D. Significance of The Study

Theoretically, this present study attempts to give a detailed description of turn taking strategies spoken in a movie as a contribution to the field of conversation analysis. In addition, it also offers the elucidation of how communicative functions as a language study reflected in conversation amongst main characters in *Bohemian Rhapsody* movie. And of course, this present research will actualize the theory on turn taking strategies and communicative function by analyzing the movie conversation.

Practically, this study will be certainly valuable for individuals to avoid making confusion while communicating with interlocutors since there are several strategies of having a turn in a conversation. Hopefully, it will go further to enrich people with the understanding of function of language used in a conversation as well in order to recognize the messages implied in any utterances spoken by interlocutors.

E. Scope and Limitations

The main focus of the research is on the conversation presented in *Bohemian Rhapsody* movie since the researcher examines its strategies of turn taking and communicative functions spoken by the main characters in that movie. This study's theoretical framework is divided up into two sections. First, it is strategies of turn taking based on Stenstrom's theory (1994) in Lestari (2016) which consists of taking turn, holding turn, and yielding turn action. Next, the researcher also uses Jakobson's theory (1980) to explicate the communicative functions reflected by the main characters in the chosen movie. The study focuses on analyzing words, phrases, clauses, and sentences occurred amongst the main characters in that movie.

F. Definitions of Key Terms

1. Turn taking strategies is strategies used by main characters whether it is to have a chance to speak, maintain their turn to talk or attract the interlocutor to get a response.
2. Communicative function is the speaking purpose of the main characters in *Bohemian Rhapsody* movie consisting function of phatic, poetic, metalingual, emotive, conative, and referential to convey information.
3. *Bohemian Rhapsody* movie is a new 2018 movie that tells a true story about a legendary British rock band called Queen in which each main character has strategies of turn taking and speaking purpose.

4. Main character is the character who has chance to have more talks with Freddie in *Bohemian Rhapsody* movie. They are Freddie's father and mother, Brian, Roger, John, Reid, and Miami.

G. Previous Studies

Several previous studies were conducted by the researchers which particularly investigating the turn taking strategies. Those studies are:

Firstly, Nugroho and Ariyanti (2014) carried out research with talk show as the subject. The researchers dealt with turn taking strategies between Agnes Monica and Dalton Tanonaka. The researchers chose to analyze the data since CA studies the natural conversation. The focus of this study is mainly to investigate the turn taking strategies used and its effects on the flow of conversation. The researchers used the concept of turn taking using Sacks' (1974), Tannen's (2005), and Yule's (1996). Besides, this study also examines the cultural background in which turn taking strategies occurred using Kurylo's theory (2013). As a result, the researchers found the strategies unconsciously give influence to the participants, audience, and also the program.

Secondly, Ismaliyah (2016) conducted study on mechanism of turn taking between Piers Morgan and Bruno Mars as the guest in Piers Morgan Tonight talk show. In this study, the researcher dealt with theory of Mey (2001) about mechanism of turn taking as her guideline analysis. The researcher showed that this study aims to identify various strategies used by the speakers and it is important to consider the coherence and cohesion in their utterances. As a result,

the researcher provided types of mechanism of turn taking according to Mey found in the study. They are taking floor, holding floor, and yielding floor.

Thirdly, research was conducted by Lestari (2016). The subject of this study is presidential debate which is in formal condition. The speakers in the debate are Barack Obama and Mitt Romney. The researcher dealt with strategies of turn taking using conversation analysis approach (CA). In this study, the researcher investigated turn taking strategies types that occur by using theory of Stenstrom (1994). The researcher found that hold the turn is the most used strategy in the debate which consists of filled pause and verbal filler. Besides, the researcher also concluded that the debate can be affected by the topic and the speakers' personality.

Fourthly, Saraswati and Hamsia (2017) carried out the study which focuses on strategy of turn taking in a radio talk show namely Hard Rock FM. The researchers investigated the types of strategies using Renkema's theory (2004). Furthermore, the researchers of this study investigated the reasons for taking the turn strategies and its relation to the speakers using van dijk's theory regarding context (2009). The researchers identified several types that occurred in the conversation are selection, self-choice, and determination of the speakers. Also, it is found that overlap, interruption, back-channel, and silence as the speaker's strategies to take turn.

Lastly, an article report of two studies was conducted by Natalia, Subekti, and Mirahayuni (2019). Both studies focus on strategies of turn taking adopted by political figures in political debates dealing with certain issues. The first one is

about Presidential debate's 2016 between Trump and Clinton while the second one examines the BBC World Debate "Why Poverty". Classification by Stenstrom (1994) was employed by the researchers to analyze the data. The studies discussed that the participants in the debates have each points and positions to propose and argue. It is found that strategy of taking over is the one which needs extra efforts to be done in speaking.

Thus, this present study also focuses on the communicative functions found in *Bohemian Rhapsody* movie to fill the gap from the previous studies.

H. Research Method

1. Research Design

This study applies a descriptive qualitative method since the present researcher analyzed and categorized the strategies of turn taking and interpreted the communicative functions spoken by main performers in the chosen movie to reveal the results. In line with Ary (2010), qualitative research deals with social phenomena in natural setting to discover human participant's perspective. The use of a descriptive qualitative method for this study is to gain a unique depth understanding, which attempts to make interpretation of a particular phenomenon on turn taking and communicative function in a movie. Later on, the researcher described the phenomena in words. In analyzing the data, the researcher employed the Stenstrom's theory (1994) in Lestari's (2016) which consists of take, hold, and yield the turn and also Jakobson's theory (1980) to give a description of the communicative function.

2. Research Instrument

The researcher herself is the main instrument of this analysis since the researcher obtained, collected, categorized, and explicated the data by herself. Furthermore, the researcher did not include any participant in this research. Thus, the researcher is the one who collected, interpreted and analyzed the data in order to explicate the strategies of turn taking and communicative functions reflected amongst the main characters in *Bohemian Rhapsody* movie through words, phrases, clauses, and sentences by herself.

3. Data and Data Source

The data source of this study is *Bohemian Rhapsody* movie. The researcher was able to find the data to be analyzed by downloading the movie from Layarkaca21 website (<https://dunia21.download/bohemian-rhapsody-2018/>) with its English subtitle (<https://www.zirfix.com/subtitle/bohemian-rhapsody/english/en>) and (https://www.springfieldspringfield.co.uk/movie_script.php?movie=bohemian-rhapsody) as its script. A transcription using notation by Jefferson is proposed to ease the researcher in analyzing the data. In line with that, Hutchby and Wooffit (as cited in, Sholikhah, 2009) stated that transcript will be considered as data representation, it is in which way utterances are uttered.

The primary data of this study is in the form of words, phrases, clauses, and sentences occurred amongst the main characters which

include the turn taking strategies and communicative functions in *Bohemian Rhapsody* movie.

4. Data Collection

There are several steps the researcher carried out in collecting the data. Initially, the researcher downloaded *Bohemian Rhapsody* movie from the Layarkaca21 website (<https://dunia21.download/bohemian-rapsody-2018/>), its subtitles (<https://www.zirfix.com/subtitle/bohemian-rhapsody/english/en>), and (https://www.springfieldspringfield.co.uk/movie_script.php?movie=bohemian-rhapsody) as its scripts. Next, the researcher watched the movie several times to read and match the script of the conversations used by main characters to find out the utterances occurred. The researcher then chose several settings where Freddie and other main characters have a talk such as house, bar, café, car, and studio house. These settings were chosen since there is more conversation occurs between Freddie and the other main characters. After that, the researcher made transcription of conversation in that selected settings using Jefferson's transcription system. Then, the researcher listed the data found in that movie which is going to be analyzed.

5. Data Analysis

In obtaining information as data, the researcher analyzed the strategies of turn taking used and also the communicative functions reflected in *Bohemian Rhapsody* movie. Firstly, the researcher marked the

utterances in the selected settings in which turn taking strategies occurred. Next, utterances were identified and determined based on the form of each turn by using Stenstrom's theory (1994) in Lestari's (2016) which are strategy of taking turn, holding turn, and also yielding turn. Later, the researcher described and interpreted the communicative functions reflected consisting the strategies of turn taking occurred in the conversation using Jakobson's theory (1980) which are phatic, poetic, metalingual, conative, emotive, and also referential and also regarding the element of transcription using Jefferson's system symbol. Hereafter, she came to a conclusion from the research findings and discussion.

CHAPTER II

REVIEW OF RELATED LITERATURE

This present study uses the theories of discourse analysis, Conversation Analysis, Turn Taking Strategies and Communicative Function. Those are:

A. Conversation Analysis

Conversation Analysis refers to a study which systematically analyzes about talking and kinds of conversation interaction. Its subject can be circumstances of everyday life situations (casual form) and it happens in any setting. In addition, conversation analysis settings can be at interviews, interaction in classrooms and also in movies. It is in line with Psathas (1995) who stated that conversation analysis studies the concrete details of social life: routine, every day, natural activities with ordinary settings. Conversation analysis also aims to get the point of how people manage their interactions by examining the social relations; it explores the order of social action or orderliness. Based on Cook (1989), a talk can be said as conversation when it has a small number of participants, partial removal of any unequal power of the participants, relative short of talking turns, and it is not solely entailed by a practical task. In addition, Paltridge (2012) claimed that conversation analysis has the argumentation and explanation of the text to render the spoken discourse's understanding and findings itself. Furthermore, conversational structures like turn taking, adjacency pairs, preference structures, and sequences become the aspects of examination.

B. Turn Taking

As a basic in conversation, it is needed to recognize about the turn taking first. According to Cutting (2002), it is common in speaking that interlocutors will take turns, the one's speaking and the other one's listening, and vice versa. What's more, people are claimed to have preferences in holding the floor, taking the floor, doing overlap, interruption, and also pause to keep a conversation on. In line with that, based on Coulthard (1985), it occurs in a conversation the overlap and silence to show the change as the speaker and listener's role.

Additionally, successful turn taking often requires non-linguistic factors (Cook, 1989). Contact of eye is one of the powerful signaling ways. Body movement and position play a significant part as well. Moreover, direct conversation as in a movie, gaze certainly plays a crucial role.

Three traits of turn taking are:

1. Overlapping Talk

An example that is disturbing in turn taking is when interlocutors simply talk around the same moment. In line with statement of Yule that overlap is if all the speakers seek to talk at that same time (Lestari, 2016). In reality, gaps and overlaps are normal in real conversation. Furthermore, those overlaps that occur during turns sometimes implies urgency, annoyance, or even confirm what another speaker have said. In any case, to eliminate overlaps, interlocutors need to offer opportunity in taking turns. One stops

talking so that the other will talk without being asked. Another way of doing so is to ask directly to speak.

2. Repair

It often happens in a conversation, those are wrong pronunciation, wrong vocabulary, mishear, etc. In turn taking there is term 'repair', which means someone can change or repeat what has been said. As stated by Paltridge (2000) that repair is a way used by speakers in clarifying what they have said in a talk (as cited in Lestari, 2016). If someone does not succeed in taking his/her turn, he/she will stop for a moment and start talking again.

An example:

X: "I don't want to be lazy anymore!"

[stop talking for a while]

X: "Yeah I don't want to be lazy to do my homework anymore"

Y: "That's good for you"

3. Back Channel

According to Yule (1996), several kinds of oral responding is expected such as 'oh', 'mhmm', 'yeah', 'right', 'ah'. This action shows that the current listener does not want to remain passive. Additionally, back channel is uttered as an indication that the listener acknowledges what the speaker says and generally encourage her/him to go on.

An example:

X: “My father does not really feel comfortable with my boyfriend”

Y: “Mhmm”.

X: “Because he always distracts himself by saying another topic”

C. Turn Taking Strategies

Strategies of turn taking refers to people’s ways to manage and maintain a talk with their interlocutor. Based on Strenstrom (1994) in Lestari (2016), *taking turn*, *holding turn*, and *yielding turn* are considered as types of turn taking strategies. Furthermore, each strategy has several devices to be determined in it.

1. Strategy of Taking the Turn

It occurs when the previous speaker has a chance to start a conversation with the next speaker. Once the conversation starts, someone has the opportunity to speak. There might be communication amongst interlocutors for the discussion to continue comfortably. For the first time, the first person may start talking to someone who is asked to speak. After the first person has finished speaking, the second one gives him a response. It happens until there is no longer conversation. Stenstrom (1994) points out that initiating turn may be difficult, as the speaker who give a response to the current speaker may not be well organized. In this strategy, there are three sections someone taking the turns. They can be starting up strategy, taking over strategy, and interrupting talk strategy.

a. Starting Up

The very first part interlocutors should do in the dialogue is to make the situation from quietness to talking. There's got to be someone who leads the conversation. It can be that hard to start talking. Often the interlocutor does not have a clear plan in starting the discussion. This causes someone to use indecisive start like *filled pauses* in which he/she who is silent then start to have the speech by saying (Eumm.., Eeh.., etc.) and also *verbal fillers* (Well.., Okay.., I guess..) will be used by the speaker.

An example:

X: "Eumm.. How was your football competition last week?"

From what has been said by speaker X, it indicates the intention to start the talk by him/her who initially had no topic to talk about. So, it is needed to spin out time then find the words. But then, another speaker would like to use the word "eumm" to construct a conversation.

b. Taking Over

When someone began a conversation, some response from the hearers followed. The hearer will appear and take the place of the speaker. The hearer offers suggestions or responses to what the speaker said or asked for. When the hearer gives response, it is named to take over that conversation. There are various ways to

compel other interlocutors to talk on comments made by current speaker. Stenstrom (1994) states that take over the turn requires either *uptakes* or *links*.

To create uptakes, the hearer understands and considers over what the speaker said before finally moving forward. “Yes” and “Oh” are examples of uptakes which come in preceding turn after an applier: “you know?”. Uptakes that are commonly used by someone are like no, ah, and yes.

An example of uptake:

X: “We are anticipating the spread of that virus, you know?”

(X is signaling Y to give a response by taking turn)

Y: “**Ah**, you’re right.”

(Ah is as quick response from Y to X)

Meanwhile, links such as ‘but’, ‘and’, ‘because’, and ‘so’ are used by hearer to take turn over speaker’s talk.

An example of link:

X: “I really do not know how to overcome this fear!”

Y: “**And**, what do you want me to do?”

c. Interrupting

A speaker often does not end his/her speech during the talk. Also, the hearer tends to stop the current speaker’s talk whether it is in the middle or even in the beginning. This strategy is called

interrupting that violates rules of turn taking in conversation. It consists of *alert* and *meta comment* strategy.

To attract other interlocutor's attention, the hearer will talk louder than the others' speaking as an alert. Typically, words like look and listen are used. In addition, someone will use high tone of voice to indicate that someone is interrupting other interlocutors. Any of this action is made to assert the present speaker not continue to talk.

An example of alert:

X: "I want to tell you the other stories about..."

Y: "**Look**, isn't she Cindy?"

(Y is interrupting while X has not finished talking)

Different from alert, meta comment is, in fact, a reflection on the talk itself which helps the hearer to express complaints without upsetting the current speaker and without being too frank. Simply put, this strategy is used by the hearer upon to be respectful in disrupting the speaker's turn. Sayings like "Let me just..", "Could I...?", "Can I tell you..?" are usually for use in conversation.

An example of meta comment:

X: "Give me a few seconds to give the decision"

Y: "**Can I just say my suggestion?**"

2. Strategy of Holding the Turn

Holding a turn implies continuing to talk. This happens when the speaker cannot handle or keep the turns most of the time, so it is rather difficult to determine what to say around the same moment. She or he has to stop having turn to talk and start preparing again a halfway turn. Four ways to overcome a failure and taking over are filled pauses or verbal fillers, silent pauses, repetition, and new start. These attempt to avoid getting lost while having conversation.

a. Verbal Filler or Filled Pause

Verbal filler or filled pause may typically be understood that the speaker seems to have no idea to give a turn, yet is simply contemplating what to say ahead.

An example:

X: “.hhhh No need to worry . I wil:::: fix it tomorrow”

Y: “until many people will leave”

b. Silent Pause

This action is under control of turn holder. It is an indication that is attempting to keep the audience waiting until the current speaker has finished speaking. A silent pause is both syntactically and semantically strategic located.

An example:

X: “Those people . underestimate . the government’s . appeal

Y: “then those . people . being irresponsible . hoard a lot of things

X: “and it shows - - - they are too selfish”

Y: “Yeah”

c. Lexical Repetition

This way can be used to restate a word, as the speaker needs to continue speaking.

An example of repetition:

X: “Jack **will will will** not take care of his own child”

d. New Start

It is used in order to stop having totally lost. Then making a new start is considered as the best way.

An example:

X: “because I just . don’t know . **how to . how to** make myself calm and relax - - to overcome this anxiety”

Example above indicates if the speaker is unable to deliver idea through filled pause, repetition, and silent pause, then creating a new start is the way.

3. Strategy of Yielding the Turn

Yielding the turn is how each participant or speaker is given a chance by the previous speaker to have a turn to speak. Often the speaker has to give the turn a bit slowly, but generally the speaker gives the turn without having

much resistance. The speaker is asking the listener to respond. Yielding the turn consists of three types: *prompting*, *appealing*, and *giving up*.

a. Prompting

In order to evoke the participant to respond, the speaker should make promptings so they will be naturally a surrender of turns. In addition, in making a request to offer, question, invite, greeting, and apologize, the prompts are made.

An example:

X: "Roy!"

Y: "Yup"

X: "You seems tired. **Do you want me to help you?**"

Y: "Yeah, I really need you"

b. Appealing

Appealing implies that the speaker sends a clear signal such as 'you know', 'alright', 'okay', and 'question tag' to the hearer to make up some sort of reviews or responses.

An example:

X: "A lot of people are taking advantage of this situation, **aren't they?**"

Y: "Definitely"

X appeals Y using utterance 'aren't they' so that Y will reply directly to him.

c. Giving Up

It becomes the last tactic to do. The speaker knows he/she no longer has anything to say and feels the hearer who has turn to respond. People normally unable to express what is in their mind that makes them using this strategy. Accordingly, there can be a pause and a bit long delay, then the greater the tension on the listener to utter anything.

An example:

X: "Sometimes . I feel like - - e::m"

Y: "I do know what you feel"

D. Communicative Function

According to Hasan and Jabbar (2018), communicative function or also commonly referred to as function of language indicates that language is used by people to convey and receive messages. The roles of language are actually difficult to properly identify as it is firmly rooted in human behavior that it can be assumed it would get the functional side of our conscious nature in which language does not play its part.

Communicative function proposed by Jakobson (1980) is divided into six types. Those are:

1. Phatic Function

This term refers to language is for interaction purposes that establishes the active and successful communication between interlocutors. As stated by Jakobson (1980) that this function is intended

solely to extend the talk. Furthermore, it functions to convey any information or even to make a conversation stop (Tribus, 2017). As an example, in the beginning of speech *“That facial treatment class starts at 7 a.m. today”* and at the end *“Okay, thank you”*. Another example, to give a greeting of *“great day!”* between a grandmother and her grandson, is not always a great day emotionally yet it is solely done to maintain communication open. In addition, according to Hasan & Jabar, this phatic function shows unity and has affection for others. It is used for social reason which is typically expressed in different speech and written form.

2. Poetic Function

Jakobson's poetic function focuses on the meaning on its own (1980). This could be used whether in slogan or poetry. Through poetry, it concerns the creative existence of language itself as well. Nevertheless, this is not the only feature for verbal art, and yet only its primary, to determine the function, although in some verbal activities it functions as more of a complement, which is self-reflection in selecting words as stated by Tribus (2017). Furthermore, it has the purpose as a matter of artsy character including figurative language, poetry, and many more.

3. Metalingual Function

According to Jakobson, the function of language tends to focus on the aspect of code. If the addressee and/or addressee need to test if the code is being used, the speech is code-focused. It occurs if sender and

recipient want to confirm when the code is being used, then the talk is code-focused. In other words, it functions to have a clarification of understanding (Tribus, 2017). For example, a father asks his child “*Do you mean the cute animal was a rabbit?*”.

Besides, Newmark (1988, as cited in Lestari, 2018) assumes the function of metalingual implies the capability of the language to describe, identify, and evaluate its attributes. This is used to identify aspects of the language, such as grammar, or any terms that define the language within. As stated by Yulistiono (2015), this function also pays attention to negotiate the language code.

4. Emotive Function

Jakobson points out that function of emotive intends to show expression towards someone’s speaking about since he/she is not able to utter any information. In essence, the emotive or expressive function, which focuses on recipient, intends to deliver expression of recipient emotion against whatever is being talked. It seeks to create an interpretation for certain intentions, whether it is real or fake. Some interjections that are to convey spontaneous moment are like ‘ouch’, ‘argh’, etc.

5. Conative Function

This function is defined to be specifically aimed to recipient. This function makes a recipient give a response or feedback on what the speaker says. In line with that, Newmark (1988, as cited in Lestari, 2018)

notes this conative function as clearest form of grammatical, which are imperative and vocative. This could be inferred that it seeks to command or demand the recipient through utterance of the sender to consider or doing anything. For example, “*you can do all these works*” is uttered by a boss to his employee as an expectation that the employee will take action on the works.

6. Referential Function

Based on Jakobson’s, function of referential or also named denotative, ideational, and cognitive function, puts a focus on context and is in relation with what things are being talked. In brief, this allows people to convey or utter real and conceptual things. Accordingly, Holmes also mentions this function is used to express information with various spoken forms like interrogative and declarative sentences (Lestari, 2018). In addition, Nord (2006) mentioned six functions of this function which are to make definition of a thing, describe a thing or person, explain or ask about having something work, do a comparison and contrast, identify many times like place or person, and the last discuss about getting competence and possibility in doing anything (as cited in Asdar, 2017).

E. Synopsis of the Movie

Bohemian Rhapsody movie is a movie in 2018 which is based on a true story about rock band’s journey, Queen, until their new legendary 1985 concert at the Live Aid. Furthermore, this biographical movie won four Oscars Awards at once (reported on Oscars website). This movie tells a story about friendship in a band,

until at a moment a conflict occurred between the vocalist and the other personnel. This movie can be enjoyed by teenagers to adults. Since the movie can be said to be still hot talked about, it makes the researcher interested to analyze the turn taking strategies and communicative function as well.

The story begins when the band Queen prepares their big and final concert on Live Aid in 1985. Then the story has a flashback plot that goes back to the era in 1970 where a Freddie Mercury whose real name was Farrokh Bulsara worked at the Airport in London as a person who loads and unloads stuffs of luggage. He lived with his parents and a younger sister named Kashmira.

Then, setting in his house, Freddie was going to watch a band called Smile at a club. He also met a girl named Marry who worked in a fashion store. In short, Freddie wanted to nominate himself to be the band's vocalist after the prior vocalist decided to leave Smile. Initially, Brian and Roger as members of Smile band did not pay attention to Freddie since they also considered physical appearance until Freddie finally sang with a beautiful voice.

Freddie first appeared a little chaotic because of the wrong lyrics and one of audiences seemed to protest asking where the previous vocalist was.

A year has passed, Freddie has been in a special relationship with Mary. He and his band were also getting better after performing in many places in the UK. Freddie suggested selling their van so that he and his friends could record their first album and eventually named their band as 'Queen'.

Back in Freddie's house, there was a big meal with all the band members, Mary and also Mary's father. It was revealed that Freddie and his family came not

from London but Zanzibar. Then the phone rang and Freddie got news that their record was heard by one of the music managers and wanted to meet with the band Queen.

At a café, the queen band met Reid and Paul, who is also a manager. Eventually the queen band was asked to perform on popular shows but the producers wanted them not to perform live (lip-syncs).

At Freddie's own house, five years later, he proposed to Mary and gave her a ring. Next Freddie was told that the band Queen would have American tour and the other next performance followed.

In a recording house there was when Freddie was making a new song accompanied by Paul. Shortly thereafter Paul approached and tried to kiss Freddie. Freddie tried to deny what had happened that he did not feel the same way with Paul.

The day arrived when the band Queen made a long duration 'Bohemian Rhapsody' song and that made Foster, who was the music manager, disapprove of the song being played on the radio. What's more, the song contains words that he thinks make no sense. But then the song could be played for the first time to public by DJ Kenny. And the single became the most hits in the whole world.

After the world tour, Freddie decided to meet Mary and said honestly that he was bisexual. Mary could not blame Freddie because it was not even his fault and they finally split up.

Having set in Freddie's house next to Mary's, fifteen years later, Freddie would like to have a party and asked Paul to invite many people including other

Queen band members. But Freddie began to act unusual, being rude to his friends, which eventually drove them away.

Queen band again performed the song We Will Rock You and it made the audience amazed. There was a time when Paul contacted Reid and requested that Freddie pursue a solo career. Later Reid told Freddie about it, he was then fired by Freddie. Also, Mary had a new crush named David.

One moment, the band held a kind of press conference and many questions were only focused on Freddie including his sexual life and rumors of his engagement news with a gay. Freddie then felt uncomfortable and did not need to answer all the questions. Not long after, Freddie finally decided to go solo and that also made Freddie's relationship with his friends not in a good situation.

In 1984, Freddie lived in Munich. One day Mary told Freddie that she was pregnant and told him that she had contacted him many times. Mary also invited Freddie to return with the band Queen and perform a concert on Live Aid. Freddie was angry with Paul for not telling him about it. After arguing, Freddie asked Paul not to appear before him again.

Freddie then reconnected with the band Queen and invited to talk about the concert on Live Aid. They began to practice and continued to practice until one day Freddie fell ill. The doctor diagnosed himself with Aids. Freddie then told his friends and did not want them to feel sorry for him.

The time came in 1985, the large-scale concert took place. Previously, Freddie invited his close relatives, including Mary, to come. Freddie also visited his parents' house before the concert. The concert was attended by thousands of

people, Freddie sang his top songs powerfully, thousands of spectators joined in an emotional atmosphere.

Then not told how the afterwards, Freddie died at the age of 45 years with a disease he suffered.



CHAPTER III

FINDINGS AND DISCUSSION

This chapter consists of findings and discussion. In findings, it deals with presentation of data and also analysis, while in discussion it is the analysis result of the data. The symbol and transcription of data and table of analysis as the summary are shown in appendices.

A. Findings

Strategies of turn taking and communicative function in utterances that are spoken by Freddie and the other main characters will be discussed in this section. The data is presented in various settings of the movie like house, bar, café, car, and studio house. The settings were chosen since more data is contained in the conversation between Freddie and other main characters. Each turn is numbered T1, T2, T3, and so on. Numbering such as 1.1 shows the setting number and there is a strategy of turn taking in it. As 1.1 shows, the setting is in Freddie's Parents' House. Conversation which only consists of strategies of turn taking uttered by main characters are used to have the data analyzed easier by the researcher. In doing analysis, the researcher applies the theory of Stenstorm (in Lestari, 2016) about strategies of turn taking (1994). They are strategy of *taking turn*, *holding turn*, and *yielding turn*. Furthermore, utterances that consist of strategies of turn taking will be analyzed to its communicative function according Jakobson's theory (1980) which are phatic, poetic, metalingual, conative, emotive, and also referential.

Conversations in this movie can be classified as casual conversation since the utterances spoken by the characters are mostly daily use, some have slang and rude words. Even so, there is also conversation that is classified as formal when Freddie talking with his parents. The data presentation and analysis of strategies of turn taking and communicative functions spoken by main characters in *Bohemian Rhapsody* movie are as follows:

1. House (Freddie's Parents' House)

Context:

Freddie is living in London with his parents and a sister named Kashmira. Freddie is educated in the Design major and has a second job at Heathrow Airport as a baggage man. Freddie even becomes a kid who likes to go out at nights and enjoy music in cafes. That is why Freddie's father does not like it.

- | | | |
|-----|----------------|--|
| T1 | Freddie's Mom: | Dinner is ready. (1.1) |
| T2 | Freddie: | (0.6) I'm not hungry, ↓Mum.= (1.2) |
| T3 | Freddie's Mom: | =Hmm, where are you ↑going? (1.3) |
| T4 | Freddie: | (0.8) <u>Out</u> with ↑friends.= (1.4) |
| T5 | Freddie's Mom: | =A ↑girl:? (1.5) |
| T6 | Freddie: | (1.7) Oh, ↓Mum:.= (1.6) |
| T7 | Freddie's Mom: | =Look at <u>you</u> :: (0.7) Give your mother a <u>kiss</u>
((<i>looking at each other</i>)) (1.7) |
| T8 | Freddie: | (4.0) ((<i>kissing his mom's cheek</i>)) I'm going to be
↑ <u>late</u> .= (1.8) |
| T9 | Freddie's Mom: | =You're ↑ <u>al</u> ::ways late. |
| T10 | Kashmira: | Hi, Papa. How was work? ((<i>looking each other</i>
<i>scornfully</i>)) |
| T11 | Freddie's Dad: | (3.8) Out again, Farrokh? = (1.9) |
| T12 | Freddie: | =(It's) Freddie now, Papa. ((<i>Mom closes her eyes</i>
<i>and surrenders</i>)) (1.10) |
| T13 | Freddie's Dad: | Freddie or Farrokh (0.6) what difference does it
make when you're <u>out every night</u> (0.4) no <u>thought</u>
of the <u>future</u> in your head? (1.4) Good <u>thoughts</u> , |

good words, good deeds. ↑THAT'S WHAT YOU
SHOULD ↑ASPIRE TO.= (1.11)
T14 Freddie: =Yes. And ↑how's that worked out for you? (1.12)

In datum 1.1, Freddie's mother sees Freddie coming out of his room and says that the food is ready while arranging dinner. This consists the strategy of taking turn without any device and at the same time allowing Freddie to respond. Next, in datum 1.2, Freddie does not immediately answer by having a silent pause for 0.6 seconds and makes a refusal to not eat. It shows Freddie wants to let her mother just have her turn to talk as strategy of yielding turn.

Freddie's mother, in datum 1.3, interrupts soon and she tries to find a topic and keeps talking by giving a back channel 'hmm' to indicate that she does not have any choice to make him stay and then also continues to give Freddie questions (*where are you ↑going?*) in order to provoke him having a response. In datum 1.5 she does the same thing by interrupting and makes a prompting (*a ↑girl :?*) with question intonation after Freddie gives a fairly short response in datum 1.4 which indicates he has done speaking. It is done by Freddie's mother to get a response from Freddie.

In datum 1.6, Freddie has a silent pause again for 1.7 seconds and responds or take his turn over with an uptake 'oh' to indicate recognizing that his mother thinks Freddie will hang out and be on a date with a girl, before then finally he gives up and says nothing more besides (*↓Mum.:*) with falling intonation.

Next in datum 1.7 Freddie's mother shows that she has already understood and does not want to discuss it further. It is by giving an interruption to take her turn over with alert utterance (*look at you.:*) with extended time spoken at the end

of the word. Freddie's mother thinks that Freddie does not need to answer her question anymore. After that, Freddie ends up the conversation after paused for 4 seconds in datum 1.8 by also giving emphasis and raising intonation in the word 'late'.

When Freddie's father has just arrived home and there is a gap of 3.8 seconds indicating he has to rack his brain, he then has his turn to talk in datum 1.9 by asking a question. Soon, Freddie interrupts since the call of his name *Farrokh* which he does not want to hear anymore is called. So in datum 1.10 he lets his father take his turn to talk again but without any device. Then, Freddie's father responds by saying two of Freddie's nicknames and pausing 0.6 seconds. Not stopping as to hold his turn in datum 1.11, Freddie's father continues speaking. There is a repetition of the word 'good' as a complement to emphasized words 'thoughts', 'words', 'deeds'. After that Freddie's father shows his anger and wants Freddie to really listen to what he is saying with the utterances of (*that's what you should aspire to*) spoken loudly and also high pitched on it.

Feeling his father had finished speaking, Freddie takes over the conversation with the link 'and' followed by making a question that left his father speechless in datum 1.12.

Both utterances in datum 1.1 and 1.2 are phatic functions based on the language function. Phatic function is recognized useful in building a communication. So here is Freddie's mother saying (*dinner is ready*) to create a conversation or get Freddie's attention/answer as the listener (intended). Freddie

also has it said to maintain communication by responding to his mother with the utterance (*I'm not hungry, Mum*).

Freddie's mother attempts to express her feelings in her response to Freddie by saying 'hmm' in datum 1.3. That is included in the language function of the emotive function. The aim of this language function is to convey the feelings by Freddie's mother towards Freddie's response who prefers not eating at home. It might be a feeling of disappointment, but it might also be a feeling of curiosity about how important Freddie's event is that he does not eat at home. While in Freddie's response (datum 1.4) in the form (*out with friends*) is a referential function. The function is to try to give her mother information about what he wants to do. It is all about telling his mother that he would not do anything bizarre. Then (*A girl?*) in datum 1.5 which is said by Freddie's mother is a matter of asking clarity. In order to get a clue from Freddie whether his friend in question is female or male, his mother gives that question. And that language function's name is called the metalingual function.

Utterance (Oh, Mum) in datum 1.6 by Freddie, as a form of Freddie's expression that he feels his mother had thought something strange to him. In fact, Freddie really is only for hangouts with his friends. However, Freddie does not want to be more stalked by his mother so he minimizes the volume of his speech to show his surrender. Therefore, the language itself functions as an emotive function. Then the conative or directive function appears in utterance (*give your mother a kiss*) (datum 1.7) spoken by Freddie's mother which means she wants Freddie to do something for him, that is a kiss. To negotiate with his mother in

datum 1.8, Freddie gives the utterance (*I'm going to be late*) which means he does not want to linger anymore and really needs to leave immediately. This function is called the metalingual function.

The utterance (*Out again, Farrokh?*) in datum 1.9 can be seen that a phatic function is used. That is because Freddie's father intends to open a conversation and wants to maintain a contact with Freddie. While Freddie in the next datum, namely 1.10, provides clarification or justification for a wrong statement related to Freddie's name. He corrects it by saying (*Freddie now, Papa*). This expression is included in the metalingual function of language. Freddie's father replies in datum 1.11 by giving wise words which is the expression is a taught from Zoroaster that has moral values. The utterance consists of repetition 'good thoughts, good words, good deeds' to give the impression of aesthetics, then that is why it is called poetic function. Furthermore, Freddie's father also gives order to Freddie for what he has to do as an adherent of Zoroaster's with utterance (that's what you should aspire to). This expression is in the form of conative function.

The metalingual function is expressed in Freddie's utterance (datum 1.12), which is (*and how's that worked out for you?*) as a question to clarify whether what his father has been telling or teaching to Freddie also reflects his father's behavior.

2. Bar

Context:

Freddie goes to a bar where the band Smile performed. He has followed the band for a long time and wants to have the opportunity to meet the band's

personnel. After the band performed, Freddie meets them outside the bar and it becomes the forerunner of the formation of the Queen band.

- T1 Freddie: ((*walking and approaching Brian and Roger*)) (I) (.) enjoyed the show. (2.1)
 T2 Brian: Thanks, man. (2.2)
 T3 Roger: Thank you.
 T4 Freddie: (2.6) I've been following you for a ↑*whi:le*, actually. *Smile*. Makes sense for a dental student. And you're (.) astrophysics, aren't you? (2.3)
 T5 Brian: ((*astonished face*)) ↓Yeah= (2.4)
 T6 Freddie: =Makes you the (.) *clever* one. (2.5)
 T7 Brian: (1) ((*looking at Brian*)) ↑Yeah::, I suppose it ↑does, ↑yeah:.= (2.6)
 T8 Freddie: =I study *design* here.
 T9 Roger: Oh, yeah? (2.7)
 T10 Freddie: Yeah. Also, (.) um, (1.1) I write ↑songs. (1.1) Might be of interest to you. (1.8) (It's) just a bit of fun, *really*. = (2.8)

In datum 2.1, Freddie approaches Brian and Roger and tries to have a talk with them. Then Freddie starts a pleasant conversation and hopes they would respond so he gives them a turn in utterance (*I enjoyed the show*). Between being hesitant and nervous, Freddie says the word 'I' vaguely, pauses for a moment and then continues his conversation.

Although the response from Brian and Roger are brief and as reluctant to give a longer response/ wants to let Freddie just talk (datum 2.2), Freddie still provokes to construct a conversation with a couple of sentences after it is stopped for 2.6 seconds. And then he gives Brian the opportunity to respond to what he says with the question tag (*aren't you?*) (2.3 datum).

Brian quickly and briefly responds/interrupts in datum 2.4 with a low intonation of a back channel word 'yeah' that indicates between wanting to keep

talking or letting the others continue their statement. Before he is able to say anything else, Freddie immediately adds another description of Brian even though he pauses less than 0.5 second (in datum 2.5) to get a good impression from Brian and Roger.

Brian gives a pause for extended periods in response with the word 'yeah' (datum 2.6). He repeats that word at the beginning and end of the sentence since he does not know what to say but still trying to respond Freddie. Roger in datum 2.7 takes over his turn with a brief use of uptake 'oh' followed by asking (*yeah?*), as if he does not want to be seen that curious.

Then in datum 2.8, Freddie is still the one trying not to let the atmosphere become awkward and start it again by adding 'also' and 'um' before he continues his utterance.

- T11 Roger: =(Well), you're five minutes too ↑late.=
 T12 Brian: =Our lead singer just quit.
 T13 Freddie: (4.3) ((*smiling*)) Well, then you'll need someone
 ↑new.= (2.9)
 T14 Brian: =Any ↑ideas? (2.10)
 T15 Freddie: (3.5) What about ↑me? (2.11)
 T16 Roger: Uh::, not with those teeth, mate. ((*Chuckling*))
 (2.12)
 T17 Freddie: ((*Start singing*))
 T18 All: ((*Harmonizing*)) ((*Chuckling*))
 T19 Freddie: I was born with four additional incisors. More
 space in my mouth means more range. I'll consider
 your offer.
 T20 Brian: Uh:, do you play ↑bass? (2.13)
 T21 Freddie: Nope.

Again, Freddie in datum 2.9 wants to keep the conversation going by starting it with the word 'well' even though he is like reluctant to say it, then gives

Roger and Brian kind of suggestion that they need a replacement for the lead singer. Without thinking, Brian immediately interrupts Freddie politely by asking his opinion (*any ideas?*) as a meta comment (in datum 2.10).

In datum 2.11, Freddie has stopped 3.5 seconds and has a strategy to surrender in turn by giving Brian and Roger an offer of (*what about ↑me?*). Then Roger tries to maintain his turn to speak marked by a pause of the word ‘uh:’ in datum 2.12 but is also such a sign that he wants to reject Freddie's offer. Brian also does almost the same thing as Roger in datum 2.13 to keep him having a turn to speak with the word ‘uh:’ which is paused a moment and continues to give Freddie a question (*do you play ↑bass*) so the next will be Freddie who responds.

The phatic function is used by Freddie to start a conversation with Brian and Roger in datum 2.1. He expresses it with (*I enjoyed the show*) which shows he wants to tell if he likes the performance of their band. In accordance with the function of the phatic function that is trying to have first contact with other speakers and maintain it. Another phatic function is contained in the statement in datum 2.5 which shows Freddie is still talking by mentioning Brian's superiority so that Brian might respond well, in datum 2.7 which shows Roger he might still want to know about Freddie related to his major in design, in datum 2.10 is also a phatic function because Brian still connects to make conversations going on with utterance (*any ideas?*), and Brian still tries to get Freddie's reaction and does not end the conversation by asking (*do you play bass?*) in datum 2.13.

The response ‘thank you’ (datum 2.2) uttered by Brian is a kind of expression that is included into the emotive function which shows that Brian feels

appreciated by Freddie for his band performance. Although Brian is saying it with a fairly short and flat intonation, it is enough to show that Brian has actually been discouraged by the departure of his lead singer band. Another emotive function is portrayed in the response by Brian 'yeah' (datum 2.4) said in a low tone. Brian says it to reveal his wonder to Freddie who already know so well about him in person. Next in datum 2.6 Brian also responds by uttering (*yeah, I suppose it does, yeah*). Unlike before, Brian says it with a slightly raised tone of his voice and it expresses that he is starting to respond to Freddie. At the end, Roger expresses the word 'uh' (datum 2.12) at the beginning of the sentence as an expression that he has a denial to Freddie's appearance (his teeth) and subtly says no.

Freddie tries to convince what he knew that Brian is a student of astrophysics is true or not with the utterance (*aren't you?*) in datum 2.3. Freddie thinks he could get the right answer by asking for this. Therefore, the language function contained in this utterance is a metalingual function. The same function is found in Freddie's expression (*what about me?*) (datum 2.11) to show that Freddie wants to make clear whether he can join the band.

Freddie in datum 2.8 he is trying to pass on information about himself by saying (*I write a song. Might be of interest to you. It's just a bit of fun, really*). This is referred to as the referential function. This is done by Freddie so that Brian and Roger will know that Freddie also has the potential to replace their lead singer.

3. Café

Context:

Reid offers Queen a contract to work with, after listening to the Queen's album. It happens in an outdoor cafe, a meeting between members of Queen's band and one of the known artist managers accompanied by an assistant called Paul. Reid promises that the band Queen will appear on radio or television, and that they could also do various tours.

- T1 Brian: ↑Wow! (3.1)
 T2 Men: ((walking past Freddie)) Wanker. ((laughing))
 T3 Brian: ((Freddie is approaching to Brian)) I didn't know it was fancy dress, Fred. (3.2)
 T4 Freddie: I've gotta make an impression, da:rling. (3.3)
 T5 Brian: You look like an angry lizard. ((other mates are laughing))
 T6 John: (It's) your best wo:rk.
 T7 Brian: Very subtle.
 T8 John: You gonna fly away? ((chuckling softly)) Can I borrow it (.) for Sunday church? ((a man is coming and sitting next to the boys)) (3.4)
 T9 Reid: So, this is Quee:n. ((pointing at Freddie)) And you: (.) must be Freddie Mercury. You've got a gift. You all have. So tell me (.) what makes Queen any different from all the other (.) wannabe ↑rock sta:rs I mee:t? (3.5 and 3.6)
 T10 Freddie: (1) I'll tell you what it is. (1.1) We're fou:r misfits who don't belong together, playing to the other misfits. >The outcasts right at the back of the room... who are pretty sure they don't belong either<. (1.2) ((moving fingers)) We belong to ↓them. (3.7)

When Freddie has just arrived, Brian opens the conversation at datum 3.1. The word 'wow' as an alert begins what he needs to say, and suggests that Brian will undoubtedly start a conversation. Shortly thereafter, Brian adds in talking about Freddie's appearance since he is wearing fancy clothes for the

meeting and shows he is giving his turn to Freddie (datum 3.2). Knowing his turn for clarification, Freddie immediately responds only to give an 'impression' with an emphasis at the beginning of the word when spoken. At the same time, he just wants to give his turn to the others in datum 3.3.

Without intending to hurt, John responds and asks as if he likes the clothes Freddie is wearing and wants to borrow next time. There is a short pause between the words 'borrow' and the phrase 'for Sunday church' (datum 3.4) because he needs Freddie to listen to him talk to the end.

Reid suddenly comes over to Queen's band personnel and has his turn in Freddie's conversation with his band mates, starting with saying 'so' as a link (datum 3.5). As the turn-holder to speak, in datum 3.6, Reid adds a few sentences and there is a break after the words 'you', 'me', and 'other' until it is over, then he gives another the chance to react.

After stopping for 1 second, Freddie starts talking again. Before the second sentence, he has a pause for 1.1 seconds and still does not allow the others to speak after him (datum 3.7). It is then marked when he talks in chain (>*The outcasts right at the back of the room... who are pretty sure they don't belong either*<) and faster than before. Then Freddie ends his sentence in a low tone so that his opponent would respond next.

- | | | |
|-----|--------|---|
| T11 | Brian: | (1.4) We're a <u>family</u> . (3.8) |
| T12 | Roger: | (0.8) But no <u>two</u> of us (are) the <u>same</u> . (3.9) |
| T13 | Reid: | ((Paul puts a cup of tea for Reid)) ↓Pau:l. (.) <u>Paul Prenter</u> ... meet <u>Queen</u> ... our new <u>signing</u> . Paul will be looking after your day-to-day.= |
| T14 | Paul: | =Pleasure.= |
| T15 | Reid: | =If I can get you on the <u>radio</u> --- <u>maybe</u> : I can get you on television. (3.10) |

- T16 Roger: Top (of) the Pops?
 T17 Reid: Hopefully.
 T18 Freddie: And ↑then? (3.11)
 T19 Reid: And then... >it's only the biggest television program in the country. No one's ever even heard of you. Look, I admire your enthusiasm. If it goes well, if it happens... I've got a promotional tour of Japan in mind<. (3.12)
 T20 Freddie: (1.8) We We We'll want more. (3.13)
 T21 Reid: Every band wants more.
 T22 John: Every band's not Queen:n.

After Freddie finishes his turn to speak, Brian finally responds even though he has paused for 1.4 seconds before. Short and stressed at the end of the word indicates he is enough with his turn in datum 3.8. Having a break for 0.8 second, Roger then continues to add a description of the band Queen. He also gives a stress the word 'same', which indicates he is enough of his opinion in datum 3.9. Both Roger and Brian put an end to their talk so that those who have not spoken have an opinion.

Next, Reid in datum 3.10 maintains to keep his turn with an utterance with extended period at the end of the word radio. That means Reid has not finished with what he said and there will be another clause (*if I can get you on the radio--- maybe: I can get you on television*). In datum 3.11, Freddie provokes Reid by saying (*and ↑then?*) with 'and' as the link to be continued saying something else. It is his strategy to take over Reid's turn.

It starts with the same link 'and' on (*and ↑then?*) and while preparing to react (datum 3.12), Reid continues several sentences at a time in a chain and even quickly (*>it's only the biggest television program in the country. No one's ever*

even heard of you. Look, I admire your enthusiasm. If it goes well, if it happens... I've got a promotional tour of Japan in mind<).

The last in Freddie's turn, he stops 1.8 seconds and then repeats the word 'we' three times (datum 3.13). Freddie needs to do that to keep talking and then emphasizes the word 'more' so that Reid responds by giving another certainty about the band.

Emotive function is reflected by Brian by uttering a word of exclamation 'wow' in datum 3.1 to express his admiration for Freddie who is wearing fancy clothes. He said it with a rather high intonation.

In datum 3.2, Brian intends to start a conversation and to get a contact with Freddie by revealing (*I didn't know it was fancy dress, Fred*). Freddie replies (datum 3.3) with the aim to keep the conversation going with (*I've gotta make an impression, darling*). Both utterances are categorized in the phatic function of language since it keeps maintaining the talk. Just like the previous ones, in datum 3.6, 3.8, and 3.9 are also included into phatic function since the speaker tries to maintain the talk by giving statements (*we're family*) and (*but no two of us are the same*). In addition, the phrase (*and then?*) in datum 3.11 with the question intonation also includes a phatic function because Freddie wants Reid to continue to provide additional information.

John in his utterance (*you gonna fly away?*) (datum 3.4) in the form of question since he considers that he might get any clue of Freddie wearing the fancy dress. For that reason, this is included into metalingual function of language.

In datum 3.7, Freddie acts as the speaker attempts to deliver any information about band Queen for Reid to be considered. That functions as the referential function. It is reflected in the utterance (*We're four misfits who don't belong together, playing to the other misfits. The outcasts right at the back of the room... who are pretty sure they don't belong either. We belong to them*). It is then followed by Brian who says (*we're a family*) and Roger who gives an ending stress (*but no two of us are the same*) as the additional information for Reid. The other referential functions are contained in Reid's utterance. They are in datum 3.10 (*if I can get you on the radio maybe I can get you on television*) and datum 3.12 (*it's only the biggest television program in the country*) to pass on the information he has as a band manager to be.

With different function, Reid in datum 3.5 gives band Queen members a command (*so tell me...*) to make a description or any kind of information related to the band. The utterance is included in the form of conative or directive function. Next Freddie as the speaker deliver a request to Reid so that band Queen gets something more (*we'll want more*) in datum 3.13 which is also a conative function of language.

4. Car

Context:

When Freddie is on the way home accompanied by Reid and Paul, Reid talks about a solo career for Freddie. This thought is actually proposed by Paul. He wants Freddie being independent without his friends. Unexpectedly, it turns out that Paul is pretending not to know what Reid is talking about. Freddie is

getting furious and really cannot think clearly. And he finally fires Reid right then and there.

- T1 Reid: It's a lot of money for you, Fred, and I think you should consider it.
- T2 Freddie: (4.4) ((*looking at Reid*)) Are you asking me to break up the band? (4.1)
- T3 Reid: I'm just pointing out what awaits you if you go solo. (1.5) An end to your frustrations. (4.2)
- T4 Freddie: (2.3) My frustrations?
- T5 Reid: (1.6) ((*waiting for Paul to give a response*)) Paul? (4.3)
- T6 Paul: (3) ((*pretending not to know anything*)) I don't know what you're talking about, John. ((*Freddie starts to be upset*))
- T7 Reid: ((*closing eyes and feeling despair*)) Perhaps I misunderstood.
- T8 Freddie: ((*Pressing button for driver to stop*))
- T9 Driver: Yes, sir.
- T10 Freddie: Pull over. Stop the car, ↑pull over. ((*the car stops*)) Get out. [Out now!] (4.4)
- T11 Reid: What the hell?= (4.5)

Freddie replies with a question (*Are you asking me to break up the band?*) which is also a sign that he asks Reid to respond promptly (in datum 4.1). Shortly afterwards, Reid notices his turn and responds immediately with several statements to persuade Freddie. Also, he stops for 1.5 seconds in (datum 4.2). Reid knows after a 1.6-second delay that Freddie has no understanding of what he is talking about. Reid also provokes Paul by calling his name (*Paul?*) in datum 4.3 with intonation of questions to help giving explanation to Freddie.

Freddie has his turn to speak and begins to show his anger by saying 'pull over' interspersed with 'stop the car' to tell his car driver what he has to do. Then repeats the 'pull over' for the second time (datum 4.4). This is Freddie's strategy to

make what he is saying clear enough so that Reid will keep silent and does not give any comment. But Reid immediately interrupts him with an overlap on Freddie's utterance (*Out now!*) with one of the Wh questions in the sentence (*What the hell?*). That he does to yield his turn to speak to Freddie in datum 4.5.

- T12 Freddie: =Get out of this car. You're fired.= (4.6)
 T13 Paul: =↑What're you talking about, fired?=
 T14 Freddie: =I said get out.= (4.7)
 T15 Reid: =FREDDIE, (.) [YOU ARE ↑HIGH!] (4.8)
 T16 Freddie: I SAID GET ↑OUT!= (4.9)
 T17 Reid: =WHAT ARE YOU TALKING ABOUT?=(4.10)
 T18 Freddie: =↑OUT! OUT OR I'LL KILL YOU! (1.8) Get out, you treacherous piss flap. (4.11)
 T19 Reid: [You're not thinking clearly]. (4.12)
 T20 Freddie: Get your ass out of my car now. GET OUT! (.) OUT! ((*opening the door and pushing Reid out*)) Get your ass out of my ↑car! ↑Get out! (4.13)
 T21 Reid: You're firing the wrong snake, Freddie. (.) You'll regret it.

Not wanting to hear Reid talk again, Freddie disrupts him by completing his previous 'get out' sentence to (*get out of this car*). Feeling that it is not enough, Freddie completes his sentence with (*you're fired*) as a sign that he wants to end his talk with Reid in datum 4.6.

Utterance (*I said get out*), coming out of Freddie's mouth aims to give a clear signal to Reid if Freddie really sends him out because he is fired on the spot. Freddie does not want to take a long time in his speaking turn anymore (datum 4.7). Reid still cannot believe it, he then immediately shouts as an alert in a high tone and loud voice (*Freddie, you are high!*) in datum 4.8. This is done so Freddie will listen to what he is saying first. Yet Freddie simply takes his turn back (datum

4.9) to talk and answer to Reid in a loud voice and high tone by saying the same sentence that is (*I said get out!*) as an alert.

Prompting then is used by Reid with a question (*what are you talking about?*) in datum 4.10. It shows that Reid has no idea to ask Freddie's utterance. Reid really need to be sure of what Freddie has said. Lexical repetition of the word (*Out! Out*) is then said by Freddie (datum 4.11). This time, he says it loud enough and with high intonation to make Reid has no chance to speak. He does it so Reid realizes that he is indeed got fired.

Reid finally gives up on talking again since Freddie is not listening to him by saying (*you're not thinking clearly*) in datum 4.12. Reid's statement indicates that he has been enough of what he wants to say even though it is not his fault. Furthermore, Freddie seizes his turn with an overlap in the sentence (*you're not thinking clearly*) by repeating (*get out of my car*) and (*get out*) twice with a high tone in datum 4.13. It is used by Freddie to show that he is in need to continue speaking.

In datum 4.1 Freddie says an utterance (*are you asking me to break up the band?*) with a question intonation that indicates he attempts to still has the conversation going with Reid responding to him. It is categorized into function of language as phatic function. This is also uttered by Reid like in datum 4.3 by calling Paul's name in a question intonation in order to maintain his talk. Datum 4.10 and 4.12 contain the phatic function since Reid again tries to open the talk with Freddie by giving his personal thought and also asking (*what are you talking about?*).

Besides, Reid offers a sentence in datum 4.2 (*an end to your frustration*) to say a chance that can be obtained through his career as a soloist. And as Reid heard from Paul, Freddie is frustrated in sort of way. The expression is included in the function referential.

Freddie gives a directive to his car driver to do something that makes the car stop. He expresses it with annoyance at Reid so that the high notes Freddie utters. Also, he repeats it several times as like in datum 4.4 (*Pull over. Stop the car, pull over*). He says in order to make Reid out of his car. With utterance that is almost similar, Freddie continues to say an order to follow which this time is intended for Reid. They are utterances like in datum 4.6 (*Get out of this car*), datum 4.7 and 4.9 (*I said get out*), datum 4.11 (*Out or I'll kill you!*) and (*Get out, you, treacherous piss flap*), and the last one is in datum 4.13 (*Get your ass out of my car*). There are some rude words Freddie uses to show his great anger. All the utterances are included into conative function of language.

Furthermore, in datum 4.5 Reid reveals a slang in utterance (*what the hell?*) which also means (*what are you doing?*). This utterance is expressed by Reid to show his anger in a high tone for Freddie's haphazard behavior to him. Therefore, this is a form of emotive function.

5. Studio House

Context:

The conversation takes place at studio house. Roger is upset to Freddie because he fired Reid, their band manager, without consulting other band mates. Freddie seems not to feel guilty at all and that makes the atmosphere feel tense.

When Roger does not want to play a song that he said is not the character of the band Queen, Freddie acts like the leader of the band.

- T1 Roger: ↑You fired Reid without consulting us! You don't make decisions for the ↑band. (5.1)
- T2 Brian: °Hey°. ((*calming Roger*)) (5.2)
- T3 Freddie: ((walking from the record place)) Well, I'm terribly sorry, dear. It's do:ne. ((*approaching Miami*)) Besides--- Miami will manage us. (5.3)
- T4 Miami: ((chuckling))
- T5 Freddie: ↑Won't you, darling? (5.4)
- T6 Miami: Erm--- I'll think about it=. (5.5)
- T7 Freddie: =No.=
- T8 Brian: =↑Are you high again?= (5.6)
- T9 Freddie: =Well (.) done, Columbo.= (5.7)
- T10 Brian: =You need to slow do:wn, Fred.=
- T11 Freddie: =Oh, don't be such a bore. I'm here, aren't I?= (5.8)
- T12 Roger: =↑Are you?=
T13 John: =I don't care if you're shit-faced. ((*giving a paper to Freddie*)) (.) As long as you can sing.
- T14 Roger: No, (.) John, (.) I don't wanna play it.= (5.9)
- T15 Freddie: =↑Then I'm all for it.
- T16 Paul: ((chuckling softly))
- T17 Roger: ↑What's that supposed to mean?=
T18 Freddie: =I'm tired of the bloody anthems. I want (.) the energy in the ↑clubs. The bodies, I want to make people [mo:ve]. (5.10)
- T19 Brian: You mean disco?= (5.11)

Roger starts his conversation with Freddie with a high pitch from the beginning. Without hesitation, he says it and emphasizes the words 'fired', 'consult' 'don't', 'decisions' which indicates it is such a clear plan on what he wants to deliver to Freddie. In each sentence he repeats the subject 'you' which indicates that he is still speaking in datum 5.1 and Freddie must clarify in turn once he has done. The word 'hey' as an alert (datum 5.2) that Brian says to relax

Roger in low intonation indicates that he is trying to get a turn to talk but also gives it to Freddie afterwards.

Starting up the conversation is conducted by Freddie with the word 'well' as a filled pause in his utterance (datum 5.3). This shows that at first Freddie does not know what to say until he finally says apologize for his attitude. He also does not want to miss anything what he wants to say and complete his words by having a silent pause in (*Besides--- Miami will manage us*). Next, the utterance in the form of question tag (datum 5.4) is made by Freddie so that Miami responds to what he has said. Before Freddie said it, Miami is just laughing without saying anything.

Not knowing what to say, rather than being quiet, Miami prefers to restart the conversation in datum 5.5 by using one of filled pauses 'erm' then says (*I'll think about it*). Miami actually does not know or have a straightforward preparation to respond to Freddie.

In datum 5.6, Brian quickly interrupts Freddie to not speak strangely then he also gives his turn to Freddie to respond with a prompting (*↑Are you high again?*). He says it in a high tone. Brian does it since he does not know what is wrong with Freddie at the time. Then, strategy to keep the talk on is found (datum 5.7) in Freddie's (*well (.) done, Columbo*). That is a silent pause. Freddie pauses between the words 'well' and 'done', in which he is actually thinking and attempts to keep going.

Freddie takes his place to take turns in talking in datum 5.8 by saying an uptake 'oh' before he finally chooses to pursue his talk. Another strategy that

Freddie uses is that at the end of his sentence he wants to clarify (*aren't I?*) as a question tag. He offers the other friends a chance to answer next.

In datum 5.9, Roger is using a silent pause strategy in which he attempts to have his friends wait for him to finish talking. The two times Roger gets a pause are after the words 'no' and 'John' in his words. That shows that he is still uncertain about making his decision.

In Freddie's next turn, he again uses the strategy to maintain his turn in speaking. There is a lexical repetition and silent pause. Here he uses the lexical repetition by repeating the clause 'I want' in the two sentences in datum 5.10. Following the first 'I want' to prove he is still considering what he would say next, there is a short pause.

Brian interrupts him when Freddie has not finished speaking yet and is still going on in the word 'move', with an overlapping (*you mean disco?*). Brian's strategy is to seize his turn to speak because he believes that Freddie is talking about Queen's music genre which is very different from the usual and wants to confirm what he has heard. In addition, 'you mean' at the beginning of the sentence as verbal filler he uses so that the conversation does not suddenly stop (datum 5.11).

- T20 Paul: =Why ↑not?
 T21 Brian: ((*turning to Paul*)) Do you mind ↑pissing off? This is a ba:nd discussion.= (5.12)
 T22 Roger: =↑Drum loops? ↑Synthesizers?=
 T23 Freddie: =If you say ↑so:.=
 T24 Roger: =↑It's not us!
 T25 Freddie: ↑Us?
 T26 Roger: IT'S NOT QUEEN!=

- T27 Freddie: =>QUEEN IS WHATEVER I SAY IT IS!<
 ((Brian is scoffing)) (5.13)
- T28 Roger: ((approaching to Freddie)) Well, you can play
 your own bloody drums, then. (5.14)
- T29 Freddie: ((stuffing Roger's face with paper))
- T30 Brian: Fred. ((trying to calm down Freddie))
- T31 Roger: ↑Okay, let's see how good a boxer you really are!=
 (5.15)
- T32 Brian: ((arbitrating Roger dan Freddie)) =↑Roger, (.)
 ↑take it easy! ((John is playing bass with upbeat
 riff)) ↑Take it easy! ↓Take it easy. All ri:ght,
 ↓Muhammad Ali. (5.16) ((Everyone's looking at
 John)) That's... hh That's that's quite (.) that's quite
 a cool riff, actually.= (5.17)
- T33 Freddie: =Hmm. You wrote ↑tha:t? (1.8) ((John leers at
 Freddie)) That's really good. (5.18)
- T34 John: ((pausing to play bass)) Yes, it will be--- if you all
 (.) can just shut up and play. (5.19)
- T35 Freddie: (1.3) ((Brian pats Freddie's shoulder)) He started
 it.=
- T36 Brian: =Oh, ↑shut up! (5.20)

Brian replaces Paul's turn to speak because he should be the one to talk. He uses the prompting strategy to respond strongly to Paul (datum 5.12) by saying (*Do you mind pissing off?*) that Paul should not just go around talking to the band's core talk. Brian says it in a high voice to keep Paul from talking again. In addition, the strategy Brian uses so that Paul is only a listener without commenting as is said in his utterance (*this is a ba:nd discussion*).

Freddie takes his turn to chat for the umpteenth time by giving an alert in datum 5.13. This time he interrupts Roger in quicker pronunciations and with a loud voice after Roger also speaks loudly to him. Freddie has the strategy to make the others not oppose what he has been saying. Not wanting to lose to Freddie, Roger still wants to start for a conversation again by saying verbal filler 'well' (datum 5.14), as well as he gives his turn.

After Roger gives Freddie a chance to speak, Freddie says nothing and instead he stuffs his face with a piece of paper while pushing him. Roger does not want to be quiet then he restarts the conversation with one of verbal fillers ‘okay’ and continues to complete his sentence with a high tone and emphasis on several words such as ‘good’ and ‘boxer’ in datum 5.15.

Brian suddenly interrupts by saying ‘Roger’ with high intonation to stop the dispute between Roger and Freddie. Then there is a pause before he finally continues speaking (datum 5.16). He repeats the utterance (*take it easy*) up to three times with different intonations, it is high in the first two utterances and low in the last. The lexical repetition Brian says to clarify and make Roger aware that he would not start a fight anymore.

In datum 5.17, Brian starts again to maintain his turn by repeating the words ‘that’s’ and ‘that’s quite’ twice to continue what he is saying. There is also an ‘hh’ which indicates that Brian is still contemplating what he wants to say to John before then continuing his utterance with a closing statement (*that's quite a cool riff, actually*).

Back channel with the word ‘hmm’ is used as a response by Freddie (datum 5.18). It indicates that Freddie acknowledges Brian’s opinion that Paul actually plays a cool riff. Then to keep the talk going on, Freddie makes a prompting strategy in the utterance (*you wrote that?*) so that John gives an answer, but after a pause of 1.8 seconds, John is still absorbed by himself in playing his instrument and does not answer Freddie, Freddie continues his talk to turn his speech with an expression (*that's really good*).

To respond to Freddie's question/prompting (datum 5.19), John uses one of the uptakes 'yes'. This is used to take his position as a listener before becoming a speaker. Another strategy is to continue talking even though there is a silent pause after utterance (it will be---) so that his friends need to wait until he finally recognizes what things he is going to express to Freddie and others. Then Brian uses the same strategy in datum 5.20, with an uptake 'oh' and followed by 'shut up' spoken with a high intonation to take place of Freddie who instead blames Roger. Brian, who takes the turn of the talk, shows that neither Freddie nor Roger is allowed to rant anymore.

Conative function is reflected in several utterances by Freddie and his friends in this setting. It functions to give any order to the listener. As stated in datum 5.3, Freddie says (*Miami will manage us*) and it is indirectly intended to order/ask Reid to become the new manager of Queen's band. The same thing Freddie utters in datum 5.13 with (*Queen is whatever I say it is*). He says that to tell his friends that he is in control and the other friends have to follow the rules/instructions regarding the band Queen. Roger replies to Freddie with annoyance because his opinion is not heard and throw a speech (*you can play your own bloody drums, then*) in datum 5.14 with the intention that Freddie will have to play his own drum instrument if he wants to keep playing different genres. Datum 5.15 also shows Roger giving Freddie a kind of request just stuffing his face with paper to have a fight with utterance (*let's see how good a boxer you really are!*). Both datum 5.16 and 5.19 are included in the conative function because utterances

pronounced by Roger and John such as (*take it easy*) and (*if you all can just shut up and play*) are an order given to the listener.

Roger opens the conversation by saying two statements in datum 5.1 as a form of protest to Freddie who fired Reid. Roger tries to provoke Freddie to explain the purpose of his attitude. Starting the conversation here is included into the phatic function. The word 'hey' (datum 5.2) spoken by Freddie is also a phatic function since Brian attempts to maintain the conversation with Roger getting calm. In datum 5.4 and 5.6, this function is used in the form of interrogative sentences (*won't you, darling?*) and (*are you high again?*) in order to verify what the previous speaker says. Freddie tries to establish a conversation between himself and his friends with an utterance (*well done, Columbo*) in datum 5.7. Another phatic function in the form of confirmation is shown in Brian's utterance (*you mean disco?*) (*that's quite a cool riff, actually*) and Freddie's (*you wrote that?*) in datum 5.11, 5.17, and 5.18 which are proposed to maintain the conversation keep going. Meanwhile, utterance (*do you mind pissing off?*) in datum 5.12 is a kind of checking with Paul whether he wants to keep talking or get out of the room since that is not his turn at all.

In datum 5.10, Freddie attempts to deliver what he has been thinking about next genre of band Queen, that is disco. It is stated in his utterance (*I want the energy in the clubs. The bodies, I want to make people move*). This includes the referential function since Freddie wants to convey an idea to his friends.

In creating the feeling that he is doubtful and needs more time to think about Freddie's offer, Reid uses utterance (*erm --- I'll think about it*) in datum 5.5.

He says it softly indicating that he is being careful not to say the wrong thing and is instead mistaken for refusing Freddie's offer. Then it is considered as an emotive function of language. With an exclamation in the sentence (*oh, don't be such a bore*) uttered by Freddie, he expresses a feeling of relaxation and not feeling guilty for what he did (datum 5.8). Another emotive function is reflected when Roger expresses his reluctance to play the music Freddie asks by saying (*No, John. I don't want to play it*) in datum 5.9. Unlike before, the exclamation 'oh' that Brian says is to express himself who could no longer stand the conflict between Freddie and Roger in datum 5.20.

B. Discussion

The strategy of turn taking has become the essential component based on the findings obtained in this research. It is also the same as communicative function. Both phenomena are reflected in the utterances of conversation spoken by Freddie and the other main characters in *Bohemian Rhapsody* movie. Freddie or another main character often tries to show the control to talk he has in conversation but the opponent does not. As a movie taken from the life story of Freddie Mercury and his mates in the band Queen that is still iconic to this day, the conversations in it also depends on the setting where the speakers are delivering their utterances. Those various settings are like Freddie's parents' house, bar, café, car, and also studio house. The overall conversation in this movie is often categorized as informal/casual conversation since it is a daily conversation for sure and some rude words or slangs are found spoken by the characters in this movie. It seems formal at a moment when Freddie is in his

parents' house as the first setting. For informal conversation the speaker will usually sound and look more natural in taking his turn to speak. The focus of this research is the strategy of taking a talk turn and also the communicative functions uttered by the main characters in *Bohemian Rhapsody* movie and only in certain settings.

1. Strategy of Turn Taking Based on Strenstrom (1994) in Lestari's (2016)

From the analysis and representation of the data above, it is shown that certain utterances spoken by main characters contain strategies in turn taking such as strategy for taking their turn in speaking, maintaining their turn to speak, and also some giving up their turn in talking to their opponents (based on Strenstrom, 1994).

Strenstrom (1994) classified turn taking into three strategies. There is a strategy of taking the turn that is used to start a conversation, a strategy of holding turn that is used to hold the turn to keep talking, and a strategy of yielding turn that is used to give a turn to talk.

One of the strategies found in this movie is the strategy of taking turn. This strategy is used as a starter for a conversation. That means someone will start a conversation with another person who will later become the second speaker to respond to his/her words. According to Strenstrom (1994), this strategy has three devices which are to start up, to take over, and to interrupt. Freddie and the other main characters use the strategy of taking turn in almost all the selected settings.

At Freddie's parents' house, the speakers use the same device as starting up. Firstly, in datum 1.1 with the purpose is starting to speak even though not using verbal filler/filled pause. Secondly, taking over includes links 'and' (datum 1.12) to show the speaker need to keep talking. An uptake 'oh' (datum 1.6) and also taking over a turn using the back channel 'hmm' (datum 1.3) are occurred. They are used to show that the hearer already understands or recognize what the previous speaker said, while evaluating it. In addition, interrupting with an alert 'look at you' (datum 1.7) is also present in the conversation which prevents the previous speaker from continuing.

Likewise, with the setting in the bar, three devices of the strategy of taking turn are also used. Firstly, for starting up, in datum 2.8 and 2.9 which both use filled pauses like 'um' and 'well' are said to start talking even though there were no ideas at first. Secondly, for taking over, in datum 2.4 the speaker takes his turn using the back channel which is 'yeah' and in datum 2.7 it is an uptake 'oh' showing an acknowledgment from the previous speaker's saying. Thirdly, for interrupting, it is only in datum 2.10 with the meta comment in question form and used to provide subtle denial.

As with the setting in bar, there are only two devices of the strategy of taking turn in café setting. Firstly, in datum 3.1, although it is not by using any verbal filler / filled pause, the speaker uses an alert in the form of exclamation to create the conversation. And secondly, for the taking over, links like 'so' and 'and' are used to start conversations with prior understanding that the opponents are the people he wants to meet in datum 3.5, for the use of 'and' links in datum

3.11 and 3.12 are as uttered showing the speakers' acknowledgment in responding.

In the car setting, it is only one device that includes the strategy of taking turn occurred. The speaker uses alert utterance, i.e. (*Freddie, you are high!*) in datum 4.8 spoken in a loud voice to violate the previous speaker while talking. Meanwhile, in datum 4.9 there has utterance as an alert (*I said get out!*) and the speaker immediately cuts the previous speaker's turn by overlapping. That interruption is done because the listener thinks the speaker does not need to continue speaking.

For setting in a studio house, a strategy of taking turn is more often used. Firstly, for starting up, both verbal filler 'okay' and 'well' or filled pause 'erm' are contained in datum 5.3, 5.5, 5.14, and 5.15. It is to start talking when at the same time does not have any idea. Secondly, back channel 'hmm' in datum 5.18 which shows the current speaker is paying attention to the previous speaker and it is intended to take the previous speaker's turn. The use of uptakes 'yes' in datum 5.19 and 'oh' in datum 5.8 and 5.20 indicate the speaker has understood/considered the previous speaker's saying. Thirdly, an alert 'hey' in datum 5.2 as form of interrupting is used to take a turn, while in datum 5.13 it has an alert utterance (*Queen is whatever I say it is!*) so somehow the listener interrupts with a louder voice so the speaker will not continue to talk.

The second strategy according to Stenstrom (1994) is the strategy of holding turn. This is a strategy that makes the speaker want to keep talking and keep his/her turn. Sometimes, the speaker has difficulty responding but what

he/she wants to say has not been well arranged and clear. Thus, there are three devices in this strategy, namely having filled pause/verbal filler, silent pause, lexical repetition, and also a new start.

With the setting in Freddie's parents' house, only one moment in which the speaker wants to maintain his turn to speak to. It occurs in datum 1.9 and 1.11 with the emergence of silent pause with different durations until finally completing each talk of the speaker.

Different from the previous setting, in bar, each device is used by the speakers. Firstly, filled pause 'uh ::' in datum 2.12 and datum 2.13 spoken by the speaker with extended time in stretching at the end of the word before it is time to continue speaking. Secondly, the silent pause that functions to maintain the turn is used in utterance (*makes you the clever one*) in datum 2.5 and extended pause after the word 'yeah' in datum 2.6 as an indication of the need to keep talking.

At the café, only two devices are used by the speakers to maintain conversation. It is a silent pause in datum 3.4, 3.6, 3.7, and 3.10 which are uttered by the speakers. Besides, repetition of the word 'we' in datum 3.13 is said by Freddie. The two devices are used in order to make the listeners waiting for the speaker's saying until it is done.

In the car setting, datum 4.2 with pause in silence for 1.5 seconds is used by Reid which indicates that he still needs to completing his sentence to give information to Freddie. Next, the repetition of words in each of the datum 4.4, 4.11, and 4.13 is spoken by the speaker also to make what he is saying clearer so that Reid does not need to respond anymore.

Studio house has become the setting where strategy of holding turn most occurred. It is like the verbal filler 'you mean' in datum 5.11 uttered by the speaker which shows that you really don't have an idea to speak. The same as filled pause 'well' in datum 5.14 and verbal filler 'hh' in datum 5.17 are spoken by the speaker to contemplate what he would probably say. Additionally, pauses in silence to make the speaker's turn going still are used in datum 5.3, 5.7, 5.9, 5.10, 5.16, 5.17, and also datum 5.19. About repeating word or phrase is occurred in datum 5.1, 5.10, 5.16, and 5.17 as a speaker's way to in maintaining the speech.

The third strategy of turn taking is yielding turn which is also found in this present research. This strategy aims to provide the opportunity to speak to the other person. According to Stenstorm (1994), it is divided into three types. Furthermore, it includes prompting, appealing, and also giving up. Mostly, this strategy is used by Freddie and the other main characters in the movie in order to just give their turn away.

In Freddie's parents' house, there are only two types of yielding turn. Prompting or known giving a question in the utterance for datum 1.5, and datum 1.12 are spoken as forms of relinquishing turn by each speaker. Type of giving up is also used by Freddie in this setting with the utterances in datum 1.2, 1.4, and 1.8. Although it turns out this is not as stated by Stenstrom (1994) that in this type there is a fairly long pause since the speaker does not know what else to talk and it makes the listener immediately take a turn. In addition, it is included into yielding turn in datum 1.10 even though this utterance has no device in it.

Unlike the previous setting, both type of prompting, appealing, and giving up are found in the bar setting. About prompting, Freddie gives an offer in a question intonation (*what about me?*) in datum 2.11 which shows he is giving his turn and waits for the response of his interlocutor. Freddie use as a signal that the speaker is welcome to respond with the question tag (*aren't you?*) which is a type of appealing in datum 2.3. Whereas the type of giving up in datum 2.2 also does not match the criteria proposed by Stenstrom. In datum 2.1 and 2.6, the speaker finally lets his opponent to talk after having his turn paused with the extended periods.

Similar to the setting in café, in which there is only one type of strategy of yielding turn, namely giving up, the speakers express their statement with the intention of allowing the interlocutor to respond in datum 3.8, and datum 3.9 after paused in different durations. While in datum 3.2 and 3.3 are in strategy of yielding turn without using any device.

In the car setting, some utterances include prompting in the form of questions spoken by the speaker in datum 4.1, 4.3, 4.5, and datum 4.10 to give the listener a chance to talk. In datum 4.6, the speaker yields his turn by completing his sentence first. Besides, letting the interlocutor to talk is again represented by the speaker by giving statements in datum 4.7 and datum 4.12 that do not match the criteria of yielding turn given by Stenstrom. That, in giving up there will be a bit long pause and no words come out of the speaker again until the turn is taken over by the listener.

In datum 5.6, 5.8, 5.12, and 5.18 in the studio house, the speaker tries to end the conversation or relinquish his turn by giving a prompting in the form of questions. In addition to prompting, it is only by appealing in the form of question tag (*won't you, darling?*) for datum 5.4 and (*aren't I?*) for datum 5.8. Both utterances are used by the speaker to give a signal that the hearer has the turn to respond.

2. Communicative Function Based on Jakobson in 1980

a. Phatic Function

Freddie and the other main characters often express utterance which is included in the phatic function of language. This function allows the speaker to construct a conversation and try to maintain it. It could be with a greeting. Because the phatic function is related to the connection made by the speaker, it has also some other goals including checking/confirmation and also ending the conversation itself. In Freddie's parents' house setting, the phatic function is used in datum 1.1, 1.2, and 1.9 for the purpose of building a conversation. For the setting in the bar itself, the use of this function is mostly occurred in datum 2.1, 2.5, 2.7, 2.10, and 2.13. The speakers in that setting say that kind of utterances in the form of questions and also statements to build conversations with the speaker. Meanwhile, there are more utterances which are phatic functions in the café setting. They are all data 3.2, 3.3, 3.6, 3.8, 3.9, and 3.11 in the form of statements and a question. Not like in the previous setting, the phatic functions found in the setting car are only three and all of them are in the form of questions in datum 4.1,

4.3, and 4.10 to open a conversation amongst speakers. For setting in the studio house, the most used phatic functions are in datum 5.1, 5.2, 5.4, 5.6, 5.7, 5.11, 5.12, and also 5.18. They are used for different purposes such as actually starting and making a conversation to keep going, to confirm, check or verify an information.

b. Poetic Function

The utterance that contains poetic function is only in Freddie's parents' house setting (datum 1.11), it is in (*good thoughts, good words, good deeds*). The repetition of that wisdom words adds the element of beauty to the utterance. In addition, since the utterance is kind of wisdom words of Zoroastrian teachings, so there is a message in it.

c. Metalingual Function

This function is not included in many conversations between Freddie and the other main characters in the movie. This metalingual function is to have a negotiation, giving or asking for clarification by speaking and focusing on a code from the language itself. The first one is in Freddie's parents' house. Datum 1.5, 1.8, 1.10, and 1.12 show that the utterances spoken by the speaker have a function to ask or express a clarification from the speaker. In addition, in datum 1.8 the speaker shows a negotiation for the interlocutor to leave the place. In the bar setting, utterances in datum 2.3 and 2.11 are questions in the form of clarification or checking of a code namely 'astrophysics'. The third is that this function is in the café setting with one datum, in datum 3.4. The utterance is in the form of asking

things that needs to be checked with (*you gonna fly away? Can I borrow it for Sunday church?*).

d. Emotive Function

This emotive function or expressive function may also be considered as an expression of feelings or everything related to someone's personal state. Halliday and Hasan (1991) stated that this function can be exemplified by exclamations made by the speaker as a form of the expression in language (as cited in Asdar, 2017).

Several data provide expressions of their utterances. As in datum 1.3 'hmm' is uttered to show a slightly disappointed feeling towards the previous speaker. In the bar setting, there are four data that contain this emotive function. It is in datum 2.2, Brian expresses his feeling of discouragement when his friend leaves the band. In addition, in datum 2.4 and 2.6 show a sense of wonder and expression that the speaker will start responding to interlocutors whom he has not known before. For datum 2.12, it is an expression of rejection by the speaker. There is only one expression that shows an emotive function occurred in the café setting. Datum 3.1 with an exclamation 'wow' which expresses admiration for the appearance of the other person is uttered. In the car setting too, the sayings (*what the hell?*) in datum 4.5 which is spoken in a high tone expresses an anger of the speaker. Finally, this function occurs in the studio house in datum 5.5, 5.8, 5.9, and also datum 5.20. Feelings of confusion/doubt, feeling innocent, unwillingness, and not being resistant to the attitude of the interlocutor are all expressed and for that reason it is included into the emotive function.

e. Conative Function

This language function appears in all selected settings in this *Bohemian Rhapsody* movie. The function refers to giving an order/command and also requests. It means that this conative function is directed to the hearer for doing what the speaker is saying just like what had been said by Jakobson (1980). In Freddie's parents' house, utterances spoken in datum 1.7 and 1.11 suggest the speakers want the interlocutor to do or follow what he says by using imperative sentences and also suggestions. As for conversations set in a bar, the conative function is used in datum 2.9 using utterance (*you'll need someone new*). Listeners are advised to look for new person for the replacement of their lead singer. Furthermore, at the café, Reid as the speaker says (*so tell me ...*) in datum 3.5 that is like to tell Freddie to provide information about his band and also for datum 3.13 which shows Reid is asked to give something more to the band Queen. In the car, datum 4.4, 4.6, 4.7, 4.9, 4.11, and 4.13 are all in the form of imperative sentences with Freddie forcing Reid to get out of his car. For the setting in a studio house, conative functions are mostly occurred with the utterances in datum 5.3, 5.13, 5.14, 5.15, 5.16, and 5.19. They are expressed as requests for an action or order to be fulfilled.

f. Referential Function

This function relates to the description of a condition, thoughts and even a thing. As stated by Jakobson that it focuses on its relation with the things being talked. Besides, kind of doing comparison and contrast, identifying place or person, discussing about getting possibility and competence are also included into

the referential function of language (Nord, 2006, as cited in Asdar, 2017). For setting in Freddie's parents' house, bar, and studio house, it is found one only the form of referential function. They are in datum 1.4, 2.8, and also datum 5.10 which contains the speaker's current situation, information of the speaker himself, and personal thoughts towards something. Next, for the setting in the café, utterances spoken by the speakers in datum 3.7, 3.8, 3.9, 3.10, and 3.12 consist of information about the band Queen based on their personal thoughts. As in the previous setting, the referential function is only found in two data 4.2 and 4.12 which contain information and personal thought of the speaker.

From the findings and discussion that have been mentioned, the researcher found that silent pause device in the strategy of holding turn is mostly used between Freddie and other main characters in *Bohemian Rhapsody* movie in almost all selected settings. Then the most dominantly used even though it is not in all settings are called taking over in the strategy of taking turn, lexical repetition in the strategy of holding turn, and next prompting in the strategy of yielding turn. Appealing in the strategy of yielding turn is rarely used and even new start in holding turn strategy cannot be found in the conversation among the characters. It might be caused by the speakers still being able to maintain their conversation with the other interlocutors by applying silent pause, taking over, prompting, and also lexical repetition so that the last way to make a new start is not necessary. Besides, the researcher found where the setting contained the most strategies to maintain a turn while speaking, namely studio house, bar, café, car, and the least is Freddie's parents' house. Speakers also pay attention to the place

where they speak. It is not uncommon for speakers to say rude words or slang in certain settings in the movie such as in the car and studio house. Thus, those who think they have more control in the talk will tend to have more turn to speak and vice versa.

Furthermore, it turns out that not all of the utterances spoken by the characters in the movie are included into strategies of turn taking proposed by Stenstrom in 1994. There are three utterances that include back channel namely 'hmm' and 'yeah' in datum 1.3, 2.4, and 5.18 which indicate as a continuer in that talk and an understanding by the listener. Besides, utterances in the form of overlap are also spoken by Freddie and the other speakers. They are in datum 4.5, 4.13, and datum 5.11. Furthermore, there are many utterances using strategy of taking turn and yielding turn without having device spoken by the characters.

In addition to the strategy of turn taking, the focus of this present research is the communicative function or what is commonly called the function of language. Based on the theory proposed by Jakobson (1980), the most common communicative function found in all the selected settings in *Bohemian Rhapsody* movie is the phatic function. This is in accordance with the theory which states that with this function, the speaker often attempts to maintain a conversation with the interlocutor so that how it continues to run and eventually the communication that is established to be successful. The communicative functions of each utterance that Freddie and other main characters use vary from giving questions, calling names, and also just by giving statements.

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter contains the conclusion which is based on data analysis and answering the problems of research, and also suggestion which is addressed to the next researcher who wants to carry out research similar to this present study.

A. Conclusion

The researcher finally answered the problems of research as formulated in chapter one. The researcher found that there are various strategies of turn taking used between Freddie and the other main characters in *Bohemian Rhapsody* movie. There are three strategies of turn taking which are the strategy of taking turn, holding turn, and also yielding turn contained in utterances of the casual talk based on the movie. Freddie and the other main characters apply almost all the devices in strategies of turn taking by Stenstrom with the chosen settings. They consist of starting up with verbal filler/filled pause, taking over with link/uptake, interrupting with alert/meta comment, verbal filler/filled pause, silent pause, lexical repetition, new start, making a prompt, appealing, and giving up.

The most dominantly found turn taking strategy is the silent pause because Freddie and the other main characters tend to retain their opportunity to speak. In addition, there are three other devices of taking over as turn starter, lexical repetition, and prompting which are mostly found. Also, appealing and new start were rarely spoken and even not found in the settings that the researcher already selected. Also, it was found how the speaker takes his turn/maintains what

he is saying by having the back channel and overlap. Back channel and overlap, however, are not included in the category of strategy of turn taking in Stenstrom's theory. The use of taking turn strategy and yielding turn strategy without certain devices occur, as well. Furthermore, not all speakers always use these strategies of turn taking because of the character's personality who might be indeed willing to budge/indicating to understand already when someone's delivering utterance. There are those who feel like a controller/turn holder so that they have more turn in talking. Additionally, the settings where the speakers are talking affect the use of strategies while talking.

The present researcher also concluded that all six communicative function types according to Jakobson are reflected in utterances of Freddie's conversation with the other main characters. The phatic function appears the most in all the selected settings solely to establish communication, while the poetic function is found in only one setting which is Freddie's parents' house.

B. Suggestion

Since this present study focuses on the strategy of turn taking and communicative functions, this study will contribute to understanding and information, especially in the field of conversation analysis with a combination of these two language phenomena. This research can also be a reference for further researcher who is interested and wants to examine studies related to the strategy of turn taking and also the communicative function or function of language.

It is expected that further researcher who wants to be in this field can provide more understanding, explanation/exposure, and details of each strategy of

turn taking and the communicative function as well. Additionally, it would be better to have another theory regarding the topics. It will be interesting if the next researcher uses a subject that is up-to-date such as English conversations on podcasts with motivational talk and other platforms where there are conversations between two or more people have utterances to be talked about. For example, in podcasts, the speaker might do various ways of taking his/her turn in delivering a speech material. Since as podcast listeners people cannot see firsthand how the speakers' non-verbal actions are, this becomes a challenge for the next researcher with regard to speakers' real intention through their way of taking turns in talking. Besides, it can also be known about the message or personal state of each speaker related to the communicative function.

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APPENDIX

Appendix 1 : Transcription Symbol

Symbol	Description
[text]	Indicates the start and end points of overlapping speech
=	Indicates the break and subsequent continuation of a single interrupted utterance
((<i>italic text</i>))	Indicates non-verbal activity
(second)	Indicates the time, in seconds, of a pause in speech
(.)	Indicates a brief pause, less than 0.2 seconds
↓	Indicates falling pitch
↑	Indicates raising pitch
><	Indicates the speech was produced quicker than the surrounding talk
◦	Indicates whisper or reduced volume speech
ALL CAPS	Indicates shouted or increased volume speech
::	Indicates prolongation of an utterance
<u>Under</u>	Indicates the speaker is emphasizing or stressing the speech
(text)	Indicates the speech is unclear or in doubt
.	Indicates a stopping fall in tone yet it is not necessarily the end of a sentence
-	Indicates an abrupt halt or interruption in utterance
.hh	Indicates audible inhalation
hh	Indicates audible exhalation

Appendix 2 : Data Transcription

1. HOUSE

- **Setting** : Freddie's Parents' House (Duration: 43secs)
- **Participants** : Freddie, Mother, Father, Kashmira
- **Context** : Freddie still lives with his parents and younger sister.
When it is time for dinner, Freddie is about to go out and at the same time his father has just returned from work. Freddie's father doesn't like Freddie's habit of always going out at night.

Freddie's Mom: Dinner is ready.
 Freddie: (0.6) I'm not hungry, ↓Mum.=
 Freddie's Mom: =Hmm, where are you ↑going?
 Freddie: (0.8) Out with ↑friends.=
 Freddie's Mom: =A ↑girl:?
 Freddie: (1.7) Oh, ↓Mum:.=
 Freddie's Mom: =Look at you:: (0.7) Give your mother a kiss ((*looking at each other*))
 Freddie: (4.0) ((*kissing his mom's cheek*)) I'm going to be ↑late.=
 Freddie's Mom: =You're ↑al::ways late.
 Kashmira: Hi, Papa. How was work? ((*looking each other scornfully*))
 Freddie's Dad: (3.8) Out again, Farrokh? =
 Freddie: =(It's) Freddie now, Papa. ((*Mom closes her eyes and surrenders*))
 Freddie's Dad: Freddie or Farrokh (0.6) what difference does it make when you're out every night (0.4) no thought of the future in your head? (1.4) Good thoughts, good words, good deeds. ↑THAT'S WHAT YOU SHOULD ↑ASPIRE TO.=
 Freddie: =Yes. And ↑how's that worked out for you?

2. BAR

- **Setting** : Outside the bar (Duration: 1min 36secs)
- **Participants** : Freddie, Brian, and Roger
- **Context** : After the band Smile performing in a bar, the lead singer of the band suddenly decides to leave the band's membership. Freddie who initially just wanted to meet and greet the band, finally offers himself to replace the lead singer position.

Freddie: ((*walking and approaching Brian and Roger*)) (I) (.) enjoyed the show.

Brian: Thanks, man.

Roger: Thank you.

Freddie: (2.6) I've been following you for a ↑whi:le, actually. Smile. Makes sense for a dental student. And you're (.) astrophysics, aren't you?

Brian: ((*astonished face*)) ↓Yeah=

Freddie: =Makes you the (.) clever one.

Brian: (1) ((*looking at Brian*)) ↑Yeah::, I suppose it ↑does, ↑yeah::=

Freddie: =I study design here.

Roger: Oh, yeah?

Freddie: Yeah. Also, (.) um, (1.1) I write ↑songs. (1.1) Might be of interest to you. (1.8) (It's) just a bit of fun, really. =

Roger: =(Well), you're five minutes too ↑late.=

Brian: =Our lead singer just quit.

Freddie: (4.3) ((*smiling*)) Well, then you'll need someone ↑new. =

Brian: =Any ↑ideas?

Freddie: (3.5) What about ↑me?

Roger: Uh::, not with those teeth, mate. ((*Chuckling*))

Freddie: ((*Start singing*))

All: ((*Harmonizing*)) ((*Chuckling*))

Freddie: I was born with four additional incisors. More space in my mouth means more range. I'll consider your offer.

Brian: Uh:, do you play ↑bass?

Freddie: Nope.

3. CAFÉ

- **Setting** : Outdoor café (Duration 1min 35secs)
- **Participants** : Freddie, Brian, Roger, John, John Reid
- **Context** : After listening to the Queen's record, Reid offers Queen a contract to work with.

Brian: ↑Wow!
 Men: ((walking past Freddie)) Wanker. ((*laughing*))
 Brian: ((*Freddie is approaching to Brian*)) I didn't know it was fancy dress, Fred.
 Freddie: I've gotta make an impression, da:rling.
 Brian: You look like an angry lizard. ((*other mates are laughing*))
 John: (It's) your best wo:rk.
 Brian: Very subtle.
 John: You gonna fly away? ((*chuckling softly*)) Can I borrow it (.) for Sunday church? ((*a man is coming and sitting next to the boys*))
 Reid: So, this is Quee:n. ((*pointing at Freddie*)) And you: (.) must be Freddie Mercury. You've got a gift. You all have. So tell me (.) what makes Queen any different from all the other (.) wannabe ↑rock sta:rs I mee:t?
 Freddie: (1) I'll tell you what it is. (1.1) We're fou:r misfits who don't belong together, playing to the other misfits. >The outcasts right at the back of the room... who are pretty sure they don't belong either<. (1.2) ((*moving fingers*)) We belong to ↓them. (1.4) We're a family.
 Brian: (0.8) But no two of us (are) the same.
 Roger: ((Paul puts a cup of tea for Reid)) ↓Pau:l. (.) Paul Prenter...
 Reid: meet Quee:n... our new signing. Paul will be looking after your day-to-day.=
 Paul: =Pleasure.=
 Reid: =If I can get you on the radio... maybe: I can get you on television.
 Roger: Top (of) the Pops?
 Reid: Hopefully.
 Freddie: And ↑then?
 Reid: And then... >it's only the biggest television program in the country. No one's ever even heard of you. Look, I admire your enthusiasm. If it goes well, if it happens... I've got a promotional tour of Japan in mind<.
 Freddie: (1.8) We We We'll want more.
 Reid: Every band wants more.
 John: Every band's not Quee:n.

4. CAR

- **Setting** : Inside the car (Duration: 1min 13secs)
- **Participants** : Freddie, Reid, and Paul
- **Context** : Reid talks about a solo career for Freddie, which was actually proposed by Paul. Unexpectedly, it turns out that Paul is pretending not to know what Reid is talking about. Freddie is getting furious and finally fires Reid right then and there.

Reid: It's a lot of money for you, Fred, and I think you should consider it.

Freddie: (4.4) ((*looking at Reid*)) Are you asking me to break up the band?

Reid: I'm just pointing out what awaits you if you go solo. (1.5) An end to your frustrations.

Freddie: (2.3) My frustrations?

Reid: (1.6) ((*waiting for Paul to give a response*)) Paul?

Paul: (3) ((*pretending not to know anything*)) I don't know what you're talking about, John. ((Freddie starts to be upset))

Reid: ((*closing eyes and feeling despair*)) Perhaps I misunderstood.

Freddie: ((*Pressing button for driver to stop*))

Driver: Yes, sir.

Freddie: Pull over. Stop the car, ↑pull over. ((*the car stops*)) Get out. [Out now!]

Reid: What the hell?=

Freddie: =Get out of this car. You're fired.=

Paul: =↑What're you talking about, fired?=

Freddie: =I said get out.=

Reid: =FREDDIE, (.) [YOU ARE ↑HIGH!]

Freddie: I SAID GET ↑OUT!=

Reid: =WHAT ARE YOU TALKING ABOUT?=
Freddie: =↑OUT! OUT OR I'LL KILL YOU! (1.8) Get out, you treacherous piss flap.

Reid: [You're not thinking clearly].

Freddie: Get your ass out of my car now. GET OUT! (.) OUT! ((*opening the door and pushing Reid out*)) Get your ass out of my ↑car! ↑Get out!

Reid: You're firing the wrong snake, Freddie. (.) You'll regret it.

5. STUDIO HOUSE

- **Setting** : Studio House (Duration: 1min 9secs)
- **Participants** : Freddie, Brian, Roger, John, Miami, and Paul)
- **Context** : Roger is upset because Freddie fired Reid without consulting other band mates. When Roger does not want to play a song that he said is not the character of the band Queen, Freddie acts like the leader of the band.

Roger: ↑You fired Reid without consulting us! You don't make decisions for the ↑band.

Brian: °Hey°. ((*calming Roger*))

Freddie: ((*walking from the record place*)) Well, I'm terribly sorry, dear. It's do:ne. ((*approaching Miami*)) Besides--- Miami will manage us.

Miami: ((*chuckling*))

Freddie: ↑Won't you, darling?

Miami: Erm... I'll think about it=.

Freddie: =No.=

Brian: =↑Are you high again?=
Freddie: =Well (.) done, Columbo.=

Brian: =You need to slow do:wn, Fred.=

Freddie: =Oh, don't be such a bore. I'm here, aren't I?=
Roger: =↑Are you?=
John: =I don't care if you're shit-faced. ((*giving a paper to Freddie*)) (.) As long as you can sing.

Roger: No, (.) John, (.) I don't wanna play it.=

Freddie: =↑Then I'm all for it.

Paul: ((*chuckling softly*))

Roger: ↑What's that supposed to mean?=
Freddie: =I'm tired of the bloody anthems. I want (.) the energy in the ↑clubs. The bodies, I want to make people [mo:ve].

Brian: You mean disco?=
Paul: =Why ↑not?

Brian: ((*turning to Paul*)) Do you mind ↑pissing off? This is a ba:nd discussion.=

Roger: =↑Drum loops? ↑Synthesizers?=
Freddie: =If you say ↑so:.=

Roger: =↑It's not us!

Freddie: ↑Us?

Roger: IT'S NOT QUEEN!=

Freddie: =>QUEEN IS WHATEVER I SAY IT IS!< ((Brian is scoffing))

Roger: ((*approaching to Freddie*)) Well, you can play your own bloody drums, then.

Freddie: ((*stuffing Roger's face with paper*))

Brian: Fred. ((*trying to calm down Freddie*))
 Roger: ↑Okay, let's see how good a boxer you really are!=
 Brian: ((*arbitrating Roger dan Freddie*)) =↑Roger, (.) ↑take it
 easy! ((*John is playing bass with upbeat riff*)) ↑Take it
 easy! ↓Take it easy. All ri:ght, ↓Muhammad Ali.
 ((*Everyone's looking at John*)) That's... hh That's that's
 quite (.) that's quite a cool riff, actually.=
 Freddie: =Hmm. You wrote ↑tha:t? (1.8) ((*John leers at Freddie*))
 That's really good.
 John: ((*pausing to play bass*)) Yes, it will be... if you all (.) can
 just shut up and play.
 Freddie: (1.3) ((*Brian pats Freddie's shoulder*)) He started it.=
 Brian: =Oh, ↑shut up!



Appendix 3: Table of Findings

Setting	Taking The Turn			Holding The Turn				Yielding The Turn		
	Starting Up	Taking over	Interrupting	Filled Pause/ Verbal Filler	Silent Pause	Lexical Repetition	New Start	Prompting	Appealing	Giving Up
Freddie's Parents' House		Datum 1.6, 1.12	Datum 1.7		Datum 1.9, 1.11			Datum 1.5, 1.12		Datum 1.2, 1.4, 1.8, 1.10
Bar	Datum 2.8, 2.9	Datum 2.7	Datum 2.10	Datum 2.12, 2.13	Datum 2.5, 2.6			Datum 2.11	Datum 2.3	Datum 2.1, 2.6
Café		Datum 3.5, 3.11, 3.12	Datum 3.1		Datum 3.4, 3.6, 3.7, 3.10	Datum 3.13				Datum 3.8, 3.9
Car			Datum 4.8, 4.9		Datum 4.2	Datum 4.4, 4.11, 4.13		Datum 4.1, 4.3, 4.5, 4.10		Datum 4.6
Studio House	Datum 5.3, 5.5, 5.14, 5.15	Datum 5.8, 5.19, 5.20	Datum 5.2, 5.13	Datum 5.11, 5.14, 5.17	Datum 5.3, 5.7, 5.9, 5.10, 5.16, 5.17, 5.19	Datum 5.1, 5.10, 5.16, 5.17		Datum 5.6, 5.12, 5.18	Datum 5.4, 5.8	

Setting	Phatic Function	Poetic Function	Metalingual Function	Conative Function	Emotive Function	Referential Function
Freddie's Parents' House	Datum 1.1, 1.2, 1.9	Datum 1.11	Datum 1.5, 1.8, 1.10, 1.12	Datum 1.7, 1.11	Datum 1.3, 1.6	Datum 1.4
Bar	Datum 2.1, 2.5, 2.7, 2.10, 2.13		Datum 2.3, 2.11	Datum 2.9	Datum 2.2, 2.4, 2.6, 2.12,	Datum 2.8
Café	Datum 3.2, 3.3, 3.6, 3.8, 3.9, 3.11		Datum 3.4	Datum 3.5, 3.13	Datum 3.1	Datum 3.7, 3.8, 3.9, 3.10, 3.12
Car	Datum 4.1, 4.3, 4.10			Datum 4.4, 4.6, 4.7, 4.9, 4.11, 4.13	Datum 4.5	Datum 4.2, 4.12
Studio House	Datum 5.1, 5.2, 5.4, 5.6, 5.7, 5.11, 5.12, 5.17, 5.18			Datum 5.3, 5.13, 5.14, 5.15, 5.16, 5.19	Datum 5.5, 5.8, 5.9, 5.20	Datum 5.10

CURRICULUM VITAE



Etika Suzerein was born in Sumenep on August 28, 1998. She graduated from SMA Negeri 1 Sumenep in 2016. She received a tuition-free scholarship for three years. While studying at Senior High School, she joined computer extracurricular and participated as treasurer and equipment and logistics division in inter-regency competition in Madura, namely HITS Graphic Competition. She started her higher education in 2016 at Department of English Literature of UIN Maulana Malik Ibrahim Malang and finished in 2020. During her studies at UIN Malang, she took part-time job as teacher assistant and English private teacher at some courses in Malang. Additionally, she became volunteer at PORSEMANAS I 2018 and language clinic tutor at Faculty of Humanities of UIN Malang.