CHAPTER IV

FINDING AND DISCUSSION

This chapter presents the analysis of the data finding in Leonardo DiCaprio and Martin Scorsese conversation. The conversation is lead by the news anchor, Charlie Rose. The writer analyzes the data based on Clark and Clark's theory to understand the types of Speech Disfluency. Then, in order to examine the possibility factors trigger speech disfluency, the writer describes the data by using Bortfeld et al. theory. The findings are related to the research problems. The findings of this study are group into eight types of speech disfluency based on Clark's Theory. Those are silent pause, filled pause, repeats, false start (un-retraced), false start (retraced), correction, interjection, and stutter. Furthermore, the writer represents the factors trigger speech disfluency during this interview program. There are processing load covers hesitation, coordination function covers time limitation, and social factor covers the topic they are discussing. This chapter is divided into two parts, the findings and discussion.

4.1. Type of Speech Disfluency that Occurred toward Leonardo DiCaprio and Martin Scrosese

Based on the data, the writer finds eight types of speech disfluency proposed by H. H Clark which are silent pause, filled pause, repeats, false start (un-retraced),

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false start (retraced), correction, interjection, and stutter along the conversation. The total number of speech disfluency is 562 disfluencies through the interview program in Bloomberg TV. The following table provides the total number of speech disfluency that is found in this present study.

Table 4.1 Total Number of Speech Disfluency

Speech Disfluency	**Number of Error**	**% of Error**
Silent Pause	12	2%
Filled Pause	182	32%
Repetition	163	29%
False Start (un-retraced),	15	3%
False Start (retraced)	17	3%
Correction,	161	29%
Interjection,	4	1%
Stutter,	7	1%
The total Number of Speech disfluency's types:	**562**	**100%**

From the table 4.1, it presents the total number of speech disfluency which produces by Leonardo DiCaprio and Martin Scorsese during their conversation in Bloomberg TV. The writer classifies types of speech disfluency according to Clark

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and Clark Theory. There are 562 speech disfluencies which are found within their conversation. The distributions of speech disfluency are twelve times of silent pauses, one hundred and eighty two times of filled pauses, one hundred and sixty three times of repetitions, fifteen false times of starts (un-retrace), sixteen times of false starts (retraced), one hundred and sixty one times of corrections, four times of interjections, and seven times of stutters. One of the examples of speech disfluency occurs when Leonardo DiCaprio said "…Well, looked, --I mean, this is a satire in the/ in the dark comedy..." Leonardo delays his conversation by adding the word "well" and "--I mean", whereas it does not need it. That kind of disfluency in producing speech can be categorized as correction. Another example of speech disfluency is when Leonardo mentions the phrase "in the" twice in his speech. This kind of disfluency is categorized as repetition.

The writer explains in each type of speech disfluency during the conversationn of Leonardo DiCaprio and Martin Scorsese in the next subchapter. She writes the speech disfluency which happens during the execution of speech production in bold format to easily for the readers understand the data.

The types of speech disfluency are divided into eight types. Those are silent pause, filled pause, repetition, false start (un-retraced), false start (retraced), correction, interjection, and stutter.

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4.1.1 Silent Pause

The first type to be analyzed in this study is silent pause. Silent pause occurs when the speakers make a choice to stop their speech in the middle of conversation. Whereas they still have message to deliver for their speaker's partner. Silent pause can be called as one of disfluency when it comes in the middle of the word, phrase or sentence. Silent pause which come in the beginning or the last sentence of speaking is belong to the normal speech as sentence's juncture. As mention before, the writer finds fourteen silent pauses from the data. As the detail, Leonardo does 7 silent pauses and Martin does 5 silent pauses. Silent pause can occur after the content word (noun, verb, adverb, and adjective) or function word (articles, prepositions, conjunctions, auxiliary verbs, and pronouns).

Table 4.1 Examples of silent pause

No	Speaker	Silent Pause	The Content
1.	Leonardo	…be able to provide great amount of wealth, to **[//]** this mass of people worship.	Leonardo explains an influential businessman, Jordan Belfort.
2.	Martin	…because the act was so **[//]** and we are really recognized when they even know you and then I	Martin tells Gangs of New York's work in Movie

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		set/ set one in the picture.	
3.	Leonardo	--I mean everyone taking heuristic attitude and/ and/ and giving an every **[//]** temptation in possible and every/ every actors have had that {you know} air about them onset and same possibilities simple thing.	Leonardo tells the hidden potential actors/ actresses in order to develop the content of movie

Based on finding, most silent pauses occur after function word, specifically is a connective word (1) (2). The occasion to deal with silent pause through the speech is almost after produces a connective word, for instance: for, of, or to. Data number (1), Leonardo DiCaprio deals to stop his utterance in the middle of prepositional phrase. The duration is around 253 milliseconds. He pauses his utterances after mentions the preposition "to". He tries to answer the general knowledge question about his own perception about the Wolf of Wall Street movie in accurate information. Then, he continues by delivering the phrase "this mass of people worship" as his next accurate message. He needs several times to choose the exact word or phrases to express his intention.

Another example appears from Martin's utterances (2). Silent pause is used by Martin to indicate that he is difficult to go on with his previous

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statement. He pauses his word after said the word “so”. The word “so” in this context is as adjective that should be followed with noun to complete it. After stops for several times, Martin does not finish his phrase yet. He directly adds with the new phrase “and we are really recognized” instead.

The case of number (3) is same with number (1), silent pause occurs as the difficulty of the speaker. However, Leonardo suspends his utterance after say the word “every” as quantifier in this constituent. A quantifier is used for referring something, so the speaker should attach the right noun, to build a complete its phrase.

Based on the data, the writer does not find the occurrence of silent pause in the middle of a word. Every silent pause comes in the middle of words of phrases. For instance the data is presented in number (3). Leonardo stops his utterance after mention the word “every”, and then he continues by adding the word “temptation”. There is no speaker who stops inside a word, like the phrase “eve[//]ry temptation for instance”.

4.1.2 Filled Pause

Filled pause indicates as a sign to disrupt the flow of conversation. The speakers add *“ah, uh, err, m…, a…. y’see”* and other forms in the sentence. Filled pause words known as fillers (H.H. Clark, J.E. Fox Tree, 2002, p.75)

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Most of fillers are used to delay the main message. The characteristic of filled pause is a letter or words which have no literal meaning toward the content of the sentence.

Filled pause can appear in the beginning, middle, and last utterance. As mention before, filled pause is the most frequency of speech disfluency along this conversation. Martin Scorsese does 69 filled pauses and 99 filled pauses for Leonardo DiCaprio.

Table 4.3 Examples of filled pause

No.	Speaker	Filled Pause	The Content
1.	Leonardo	How honesty was about his, **m…,** {you know} addiction to wolf empower and great utterance	He examines about Jordan Belfort that addicted to drug.
2.	Martin	We just distract the service of, **a..., a…, a…,** the element of the story could be done, but…,	Martin clarifies the aim of his strict depiction when covering the Wolf of Wall Street Movie
3.	Martin	**…**you think to stop the flow, but because of their discussing for example, **a…,**	Martin clarifies the process how the movie is created.

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		o…, m…, i…, {you know} they have/ they have adventure in the beginning form what they/ they**, a…,** pick up, **a…,** little people becomes, **a…,** target	

In the first example of filled pause, Leonardo tries to explain about his impression toward Jordan Belfort (a person who became a major character in his film). He used filler (m…) in the middle of his explanation. He hesitates to continue his speech after produced the word "his". He produces "m…" in order to prolong the time to look for a correct word that he intends. Thereby, he chooses to say "addiction" as the right word to continue his phrase.

Another example (2), Martin makes filler "a…" in three times before continues his sentence. He suspends his speech after mentions the connective word "of". He seems difficult to give a proper explanation about the content of his newest movie to Charlie Rose. This filler is a strategy to stretch out the execution of Martin's speeches. He needs an extra time to construct the constituent of sentence to be executed next. In this speech, Martin wants to develop his message after excecute the conjunctive word. He produces filler "a…" when he wants to continue his speech to make a further conversation.

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The last example of filled pause comes differently. A rare phenomenon comes in this speech. Filled pause appears more than one kind of fillers in a row in one sentence. Based on the data number (3), his seems nervous during execute his speech. He repeats to produce any kind of fillers after produce the word "for example". In this context, Martin tries to explain the steps to create his last movie.

From the examples which are presented in above, most filled pauses come before content word (1) and (2), like "m…, addiction", "a…, the element", and "a…, target". It means that the speakers mostly did kind of filled pauses before important lexical items in sentence's order.

4.1.3 Repetition

The next type of disfluency is repetition. The speaker repeats one or more words in a row. Repetition can happen in a syllable, word, even phrase. Repetition appears to involve restarting the previous utterance. The writer gets 163 repetitions. A various kind of repetition words adhere almost in sequences of conversation among Leonardo DiCaprio and Martin Scorsese.

Table 4.4 Examples of Repetition

No	Speaker	Repetition	The Content
1.	Martin	I think **I/ I/** I think what's happened is that we going	Martin answers how he got potential actors and

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		picture by picture,	actresses
2.	Leonardo	And I have been thinking about these speeches **for/ for** almost six years.	Leonardo explicitly explains the way he learned about the habitual and accent of Jordan Belfort in the real life
3.	Martin	We did it in detail **where/ where** the video, but it **did/ did** like that because **I am not/ I am not** deceit anymore.	Martin elucidates the process of making a view of each picture in every scene.
4.	Leonardo	**Probably the best/ probably the best** improvisation actor remember the work with a minutes	Leonardo defines about his colleague, Jonah Hill.

For the first example of repetition is provided Martin utterances. He deals to disrupt his utterances in the beginning of his speech. Martin repeats "I think" in a row of a sentence. In the middle of repetition, Martin repeats almost three times the syllable "I". He repeats inside the repetition. He seems to draw out his speech by repeating in many times. It becomes the reflection

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of his confusion about what the message that he wants to deliver. The occurrences of repetition come in the beginning of phrase or sentence. It conveys that the speakers are not ready to continue their speech. He cannot advance his speaking until they have formulated his constituent in his brain. So, he chooses to prolong his speech by repeating phrases even words in many times in order to retrieving an exact word.

In data number (2), the writer presents Leonardo's speech. He repeats a connective word "for" in the middle of his speech. Leonardo hangs up his utterances by produces the function word "for" before executes one of the major constituent in his message "almost six years". By repeating a word, the speaker also invites the interlocutor to interpret or suggest even help the speaker to continue what the word should be execute next.

Another repetition comes from Martin's utterances (3). Throughout his speech, he repeats in many times in a sentence, like "where/ where", "did/ did", "I am not/ I am not". Martin repeats content words in several times.

The last example appears from Leonardo DiCaprio. He repeats three words in a row. The repetition comes as the clarification of Leonardo about the last respond which produce by Charlie who were questioning about the previous Leonardo statement.

L : And incredible improvisation actor,

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C : How do you say that, what do you see?

L : **Some peop\\ probably the best/ probably the best** improvisation actor, I remember the work with a minute…

Leonardo gives a good judgment to his partner in Wolf of Wall Street, Jonah Hill. But, Charlie criticizes the statement directly. Leonardo seems to explain why his partner is "good improvisator", by gives a first statement "some peop". Yet, he does not finish his utterances. He decides to replace his first statement that is suggested as "some people" become "probably the best". In addition, most of repetition occurs in function words, for instances: "and/ and", "of/ of/ of", "for/ for", "this/ this", "or/ or", "with/ with", "to/ to".

4.1.4 False Start (un-retraced)

Other disfluency along the conversation is un-retraced false start. It occurs when the speaker corrects a certain word without repeating what they produced before. Leonardo DiCaprio does 12 times and Martin does 3 times un-retraced false start.

Table 4.5 Examples of Unretraced False Start

No.	Speaker	Un-Retraced Word	The content
1.	Leonardo	I keep saying over and over but **my\\ he** said a thing to me.	Leonardo recount about his opinion about Wolf

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			of Wall Street movie.
2.	Martin	The element of the story could be done, but, that was at that point was if we can tell more, compressed the situated **with**\\ **for** the audiences into the mail script, this kind of thinking.	Martin describes the process to create Wolf of Wall Street's movie.

In the first example of un-retraced false start (1), the writer presents an utterance from Leonardo DiCaprio. He corrects a pronoun in his mid speech directly. The intended word order should be the word "he" but he produces the word "me". Leonardo omits his previous word "my", since it is not an exact word from the sentence that he would like to deliver.

Another example of un-retraced false start comes from in Martin's speech (2). He executes the conjunction "with", wherein he immediately corrects by insert his word "for" in the middle of his utterance.

4.1.5 False Start (retraced)

Retraced false start is the disfluency which comes intended for correct the previous statement by repeating one syllable, one word, even more words.

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A correction which attaches the previous syllable or word might help the listener to understand the message. The listener is easily to understand the sentence which produces by the speaker. The examples of retraced word are presented below.

Table 4.6 Examples of Retraced Word

No.	Speaker	Retraced	The content
1.	Leonardo	It's/ it's every actors wanna dream **you don't\ you have no more** compass nobody accept yourself.	Leonardo talks how an actor take coolly in any situation
2.	Martin	I believe, **I am\ I may** for that. {You know} they need **certain kind a… \ certain pride**, which is this, that's fine…	Martin explains that he enjoyed creating any kind of art.

In the first sample of retraced false start, Leonardo reforms his utterances on the auxiliary verb **"***don't"* to be *"have no"*. He does not correct his speech directly. He decides to repeat the word "you" before corrects his utterance. It is useful to make sure that the speaker's partner understands what the speaker's messages are.

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Another example of retraced false start comes from the utterances of Martin. Martin corrects his sentence in twice. There are “I am\ I may” and “certain kind a… \ certain pride”. Martin changes the word “am” into the word “may”, but he repeats a subject “I” before he corrects it. Then, the second correction is “certain kind a…\ certain pride”. It has different matter with the first example. The occurrence of retraced word assumes as the long time of execution toward the word “pride”. Its sentence does not convey that the speaker corrects the word “kind” becomes the word “pride”. It still builds a good sentence’ order when the sentence turns into “certain kind of pride”. Yet, Martin decides to repeat the word “certain” is to keep track about the message as the consequence of long distribution of the word “pride”.

4.1.6 Correction

Correction is one of the most disfluency which occurs during the conversation. It appears when some linguistics units replaced with another linguistics unit by adding some correction word as a device for maintaining the speech production, for instance: “--I mean”, “—that is”, “[you know]” . Along the interview, Leonardo DiCaprio and Martin Scorsese produce “--I mean” and “[you know]” as his devices to correct their sentence. “—I mean” has different function based on the context in each sentence. Let’s get closer with the examples below:

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Table 4.7 Examples of Correction Word

No.	Speaker	Correction	The content
1.	Leonardo	I'm/ I'm trying. **--I mean,** I really the\ I have production company but it/ it was not really set up and, a…, selfishly define material outside the studio system	Leonardo wants to clarify that as an actor or public figure, he should be professional in any kind of scene that will give to him.
2.	Martin	Yes exactly. **--I mean** when we/ we were gone script, m…, that we made it, in became of the experience series work empire from this/ this experiences	Martin defines one of "inappropriate scene" as his result of the development idea and technology that should be appreciated.
3.	Leonardo	I don't remember the day, but some was like, a…, **{you know}**, a…, his character is/ is, m…, **{you know}** bringing me to the dark taste. He is messenger that bringing me the depth spell **{you know}** and	Leonardo tells the big role of Martin as a director along the process of making of movie.

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		{you know} Martin came a lot, came up to idea to the scene.	
4.	Martin	The dude technology, the new marketplace, the new marketplace makes new forms like **{you know}** The Aviator, Blood Booster, that's very good. Fine! Five steps but **{you know}** burden for the young people to this other kind of cinema.	Martin explains the influences of supporting device' development toward the movie's production.

The first example of correction presents toward the chunk of Leonardo's utterance. In his utterance, Leonardo adds the word "—I mean" in the middle of his utterances clarify his previous statement. In number (1), "–I mean" is used to provide a phrase or sentence that is slightly closer to what the speaker meant to say, in this case the sentence "I'm trying". Leonardo responds the previous statement from Charlie about Leonardo's view toward the character that Martin gives to him. Yet, somehow, he produces his first statement in unclear statement while execute his messages. Conclusively, he produces the correction phrase, and then continues his specific speech to avoid misunderstanding.

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In another example of correction word (2), it has similar case with the first example. Martin uses the correction as a result of unclearly word that he produces. He tries to give more explanation, because his previous argument is ambiguous. Martin provides in detail explanation to specify further the referent (yes, exactly) of what the speaker meant to say.

Data number (3) provides Leonardo's utterances and number (4) comes from Martin's utterances. Their speeches are full of editing word. Leonardo and Martin use an editing word twice in one sentence. They produce "{you know}" when they want to elaborate their idea. Mostly, an editing word sticks before content word, such as, {you know} his character…, {you know} bringing me…, {you know} {you know} Martin…., {you know} The Aviator…, {you know} burden…..

4.1.7 Interjection

The next disfluency proposed by Clark and Clark is interjection. The speakers may have difficulty or forgotten something about what they want to say (Clark & Clark, 1977, p. 268). Interjection is used as a signal that the speakers want to stop their speech for a while to grab a certain word they are really intent to produce. The examples are presented in the next page:

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Table 4.8 The example of interjection

No	Speaker	Stutter	The content
1.	Leonardo	Yes, ***oh*** like a set that was incredible freedom in the process and {you know} when he set up the characters whose one and only concern in their only indulgence	Charlie Rose asks Leonardo's opinion about the scene of Jordan Belfort's father who is angry because a million dollars is wasting in one night.
2.	Martin	…that's yeah ***oh***, maybe we feel so much our self in situation like that or if you…	Martin clarifies about an editing movie and how to conduct the movie to create a good one.

Both examples of interjection has same case, Leonardo and Martin disrupts his speech by adding *oh" after pronounce the word "yes" and "that's yeah". The first statement "yes" and "that's yeah" are not the sufficient message of the speaker's intention. The interjection *oh* indicates that the speaker just retrieves the adequate statement to be delivered. He just got an exact word about what he wants to speech.

Mostly interjection produces as a sign of expression in order to manage the speech related to the topic they are discussing. It uses in order to

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show among their interlocutor that they are still in the process of retrieving linguistics data towards their idea.

4.1.8 Stutter

The last type of disfluency is stutter. Stutter has similar characteristic with repetition. Stutter is repeating the sounds of word in several times. Based on the data, stutter happens only in Martin's utterances.

Table 4.9 Examples of Stutter Word

No	Speaker	Stutter	The content
1.	Martin	Its \ **t- t- t- the** atmosphere the/ the, a…, the tone which has to be, we have to great, we have to be in the same/ in the same, a…, city of to speak.	Martin explains about the existence of the real life in Wall Street that represents the Wall of Wall Street Movie.
2.	Martin	They were guy of music and I, the best thing we were see, **i- i- it's** if we/ if we were going trouble we know which trouble is there	Martin clarifies about an editing movie and how to conduct the movie to create a good one.

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Reflecting on the examples above, the occurrences of stutter are caused of the fast speed of the speaker. Martin produces his speech in order to elucidate many things covering his last movie. He seems cannot control his tempo during execute the sentence. Therefore, that makes it different with repetition is how the speaker executes its word. Stutter is full of tension during produce the word. The speakers tend to speak fast and uncontrolled.

4.2 Factors Trigger Speech Disfluency

Speaking is a daily activity in every normal human being when communicates with others. In order to make the speaker's partner understand the massage, the speaker is better to produce an ideal delivery speech. An ideal delivery speech is a fluent speech track along the conversation. One of the characteristics, it should be smooth while execution. Furthermore, the speakers are intended to make simple and clear word in their speech.

In daily conversation, there are many factors that influence the way of people produce language. Some factors may trigger the frequency of speech disfluency during produce speech. According to Clark (1998, p.204), "All process (speech disfluency) occurs in variance circumstances".

Some findings in previous subchapter prove that producing language is not goes well at all. The speakers may face some problems to start and formulate the proper

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constituents of word that they intend to deliver. Consider a part of this conversation below:

(a) Martin : I think, **what I/ what I** found my way in the material because when I first read it, **I/ I felt- t- t, m…**, **I/ I** in the sense **this/ this** before another way and so m… but again I can realize **t- t- that, *eh* it is a bald/ it is a bald**, **a…, a…**, in the sense you could say, touch, good fellow because the picture like that, **in this\ in the way** here is **this/ this** video perspective ability and, **m…**, and when I was fascinating that was by the possibility of a person has that, **m…,** has **the a/ the a** talent, the persuasion, **and/ and...** (p.3)

Dealing with the conversation above, Martin as native speaker produce his messages with full of disfluency. Martin spends a large proportion of his turn not to deliver his message. He prolongs his conversation by adding some unintended sounds of word. He repeats many times ("what I/ what I", "I/ I", "this/ this", "it is a bald/ it is a bald", "the a/ the a", "and/ and"), stutters in once ("felt-t-t"), filled pause in twice ("m…," "a…,"), gives interjection ("*eh*"), and do the retraced false start ("in this\ in the way"). And these cases appear to reflect the Martin's difficulties about what to message and how to deliver it.

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Nonetheless, Martin's speech is still understandable by his listener. He designed his disfluency in certain part. So that, his interlocutor, Leonardo and Rose eventually can identify what he really wanted to say, that becomes:

(a') Martin : I think, what I found my way in the material because when I first read it, I felt in the sense this, before another way. But again, I can realize that, it is a bald. In the sense you could say, touch, good fellow because the picture like that. In the way here is this, video perspective ability and when I was fascinating that was by the possibility of a person has a talent, the persuasion**...,**

Basically, Martin plans his utterances well. However, he takes his utterances out in time. He organizes his disfluencies in appropriate order, so the listener can understand his message. He wants to shed light on the way how he decided to direct Wolf of Wall Street story becomes a movie. Therefore, his process to select many kinds of word becomes limit. Martin makes disfluency when he should synchronize certain of their process of thinking with the interaction of his interlocutor.

Therefore, Bolfield proposed many factors influences the rates of speech disfluency, for instances; age, role, the relationship, even topic. The writer chooses some possibilities which give high contribution among the occurrences of disfluency related the conversation among Leonardo DiCaprio and Martin Scorsese. The factors'

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trigger the occurrences of speech disfluency are processing load covered the complex constituent, coordination function covered a limit time in order, and social factor covered the context of the topic discussion. The discussion of each factor provides below.

4.2.1 Processing Load

All people produce their speech through some steps. It has been explained in chapter two. Start from conceptualize the massage in the brain, formulate the linguistics form (lexical retrieval and syntactic planning), then produce the articulation of speech. The speakers cannot deliver their messages well, while the right constituents (words) unfound in the brain.

The most sources of speech disfluency because incomplete processing loads. They deal to start their speech even though they are still thinking about what message is going to utter next. Eventually, they decide to release a silent pause, filled pause, repetition, false start, correction, interjection, and stutter in order to prolong the time to get the right word to be released.

The most incomplete processing load effects silent pause, filed pause, and interjection. The characteristic of this error is the speakers prone to suspend his utterances for a while. So, mostly the factor may trigger silent pause, filled pause, and interjection are processing load. The process while the brain is retrieving between the message and the exact lexical word.

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Consider Leonardo's utterances below:

(b) This, m..., this, m…, dragoon views, right? That we go on that what the people are// are incredibly motivated by greed in.

In data (b), Leonardo explains his opinion about action of the character in this film. Leonardo starts his utterance by using the word "this". The word "this" is determiner. It is used to talk about someone or something that close with the speaker. And this context refers to Leonardo's action itself. Mostly, determiner builds the noun phrase. The possibility to delay his utterance is increasing, because in this point either an adjective or a modifying or head noun should be selected.

Eventually, after mention the word "this", Leonardo deals to delay his speech by using filler "m…," then he mentioned it in twice. His utterance is full of disfluencies, either filled pause or repetition. He encounters problems to continue his utterance.

Processing load creates high hesitation in every speaker while produce a language. From the data (b), it shows that Leonardo hesitated to continue then he delayed in midsentence. It is presumably because it is harder to execute the word "dragoon", the constituent that is going to produce next as effect of retrieving lexical data in the brain.

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In all speech difficulty cases, the speaker actually attempts to plan his utterance before uttering them. Yet, sometimes he gets difficulty in arranging construction. It requires more planning time for execution which results in silent or filled pause. Leonardo intends to search for the right word following the filled word **"m…"** in order to give the explanation about the previous word "the" by suspending in mid sentence. This error actually adds to the impression that he does not have something definite to say. Hesitation appears when the speakers get difficulties in word selection.

Another difficulty comes during processing load is when speaker need to say an abstract word. The speakers take longer time to produce an abstract than for a concrete word. For example:

(c) And and **{you know}** get down business sector **with his\ with {you know}, m…,** <u>some moral foundation,</u> great, but…,

Leonardo clarifies about his previous statement about his opinion about Jordan Belfort. The way of Jordan Belfort wrote his own life from his struggle to be success person in America until he broke himself by joining some illegal business and his addicted to drug.

It is hard to Leonardo in order to produce abstract word for explaining his thought like *"some moral foundation.* So that, Leonardo makes repetition *"with his/ with*" in a once, followed by {you know}, until he makes filled word "m…"

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to suspend his utterances before getting the words to be executed. The suspension is a reflection of his mental search processes.

Another example proved in the next page:

(d) Martin : I believe, **I am\ I may** for that **{you know}** they need **certain kind a… \ certain pride**, which is this, that's fine…

From the example above, firstly the speaker (Martin) deals to correct his utterances and repeat his previous word "I". He seems not ready to deliver a right word. Then, he uses edited expression "{you know}" as his statement in order to convince himself actually. Furthermore, he disrupts his speech by insert filled pause "a…" His filled pause is used to prolong his speech during his process retrieved the word "pride" in order to convey his feeling. It conveys that he gets difficulties to express the right words and takes longer time to continue his speech. Even after he tried hard to create utterance, she chooses not to explain it more, but to say other utterances that he feels it easier to say. Some of disfluencies are used as a strategy to spinning out his utterance while he looking for an abstract word to be produced that assumes as one of the factor triggers speech disfluency.

4.2.2 Coordination Function

Another possibility to occur disfluencies along the conversation is coordinate interaction between speakers and listeners. The speakers have to

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realize when they turn to speak or listen. An important thing in a conversation that should be considered is a good interaction will create a good conversation.

The most difluencies occurs even in the beginning of phrase or sentence. It might be used to coordinate interaction between the speaker and their interlocutor. Brenan et.al argue "they (the speaker) may provide information that enables two people in conversation to better coordinate interaction, manage turn taking, or align their mental states." Nevertheless, some disfluencies appear as the consequences of the interaction management. Consider the conversation below:

(e)

R : … Do you receive something that the character, so you keep something that the actor, it's spoken, it's **{you know}** the potential of him? **{You know}…**

M : **I think I/ I/ I think** what's happened is that we going picture by picture **and/ and, a…**, I don't know, **i- i- in** terms of, **a…**, I think if I **really/ really** click **on\\ in, m…,** what is that, each other, it's a Gangs of New York that I really click with The Aviator. In that, I saw that, {you know}, **i…,** not only the rigorous there, but **--I mean** you can keep asking, and you keep get it. It gets a range and then goes further. **M…,** It's so [//] **a…**, the main thing for me **was that\ is that, a…**, we have listen ability, the taste. Interests of me,

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m…, and the certain characters, not serious for instance, take some resists. (p.5)

R : the moralization,

M : moralization.

R : Right wrong.

M : yes, right wrong.

The conversation between Charlie Rose and Martin above depict a good management of turn taking in each speaker (Martin and Charlie). The writer notes the sentence's juncture between Charlie Rose and Martin Scorsese around 42-58 milliseconds. It is useful to avoid the risk of losing attention at the addressee. Nevertheless, the fast respond between them makes Martin produced some disfluencies in the beginning of his sentence. Based on the data, Charlie stops his utterances at 10: 44: 08 (minute: second: millisecond). Then Martin starts to respond at 10: 45: 05. It shows that Martin answered Charlie's question less than 1 second.

Martin answers directly and spontaneously. Whereas Charlie still produces an editing statement "you know". Eventually Martin produces in a same time. Finally, he does not have an adequate time to make his speech goes well. He repeated the words "I" in several times. Aware about the turn taking is Martin's strategy to keep the attention of his speaker's partner, Charlie Rose and Leonardo DiCaprio. They have to deal with the time of they

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turn to speak. The limit process determined whether the conversation success or not.

4.2.3 Social Reason

The last but not least, the disruption of utterances is caused of social reason. There are many things should be considered when speakers want to produce their message. The important one is social reason.

Social reason is a situation which has tight relation with the society around the speaker. Who are the speakers? Who are the speaker's partners? Who are the listeners? What the topics they are discussing? It can be various factors trigger speech disfluency when we look from the social reason's point of view.

Consider the utterances of Leonardo:

> **--Well**, looked, **--I mean**, this is a satire **in the/ in the** dark comedy, but, **a…, {you know} so was/ so was** dark and stranger if **{you know}**, where **it's/ it's** take, **a…, {you know}**, **m…,** funny approach to this but is automate own taking. But, their serious subjects **are\ a... represents** something with are very culture.

In Islam, we are taught about the manner of talking to others. We are forbidden of harming, hurting, or putting down others. We have to talk calm,

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clear, and understood by others. Abu Hurayrah radi 'anhu, that he heard the Prophet sallallaahu' alaihi wasallam said:

> "Indeed, one speaks with a word that he does not think, that with it he fell into Hell greater distance than the east and west." (Reported by Al -Bukhari and Muslim)

Thinking about the goal of our speech is important. We must refrain from the useless utterances, even hurt others. Charlie Rose invited Martin Scorsese and Leonardo DiCaprio in his close interview program in order to clarify about their new movie. The movie represents the true life of a man named Jordan Belfort. He held an important role toward the investment of business and economic sector in Wall Street, New York. Unfortunately, he has much dark side in his personal life.

Social factor emerges the frequency of disfluency made by Leonardo and Martin covered by the circumstance surrounding the speakers and the topic they are discussing with Charlie Rose. Martin exposed many unpredictable scenes that may depict very specific views about cultural issues toward the life of people in his circumstance.

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Let's consider the conversations below:

(e)

R : You don't need to do, **a…,** but within the context, **--well** this is the most movie empower you have. You have 3 hours movie. Do you simply say, that this is what I need to tell the story, that I would the movie that more detail with this story.

M : **m…**

R : Not a minute less, not minute more

M : **E…, E…,** No, **I try/ I try** to collect as much as possible, this is **where we/ where we\\ when the/ when the** dash settle this where we were tell me nay. **A…**, this is what we want tell more. I really try to get it, as tight as possible, but then take resist to **of/ of, m…,** creating this world of me, but immense slowing suddenly seeing of take long dialogues, that would stop, **the/ the** you think to stop the flow, but because of their discussing for example, **a…, o…, m…, i…,** {you know} **they have/ they have** adventure in the beginning form what **they/ they, a…,** pick up, **a…,** little people becomes, **a…,** target. **A…,** the more to do in the office, you must have a meaning, (p.7)

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From the conversation above, the situation anxiety appears as a result of unintentional topic in a conversation. The context of Charlie's question is criticized the Martin's statement previously. Charlie asks about the proportion of the content in Martin's movie, Wolf of Wall Street. Martin seems hard to respond Charlie's question. Martin clarified that he developed the plot of the basic script. The movie's crew works their creativity. He argues that this movie is created to depict in detail the sense of Jordan Belfort at that time. Unfortunately, this movie make amount of critics from the society. Based on this situation, he looks getting difficulties to clarify Charlie's question. It proves by the suspension of Martin utterance. He delayed his utterances by adding filled paused *"m…, e…, e…,"* in the beginning.

Furthermore, when Martin decides to produce the word "no", he has to think harder to continue his utterance to make the listener fully received his clarification. He gets worry about his talk. He tries to create comprehensive utterances. He does not want to stop in the middle of conversation maybe to avoid his interlocutor messed up the arrangement of his words. Eventually, he makes repetition and unretraced false start in the same time (*where we/ where we\\ when the/ when the*).

His disfluencies adhere along his explanation. It contains repetitions (*I try/ I try, where we/ where we, when the/ when the, of/ of, the/ the, they have/ they have)*, unretraced false start (*where we\\ when the)* and adds filled pauses

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(*a…, m…, o…, i…, and correction* {you know} in many times. Martin is trying to deliver his thought even though it looked wavering in the flow of his conversation.

An anxiety situational can be caused of the speaker's status in their society. Martin Scorsese and Leonardo are international figures. Martin is an International Director who has leading a lot of great movies. And then, Leonardo DiCaprio is a talented international actor. Their social background becomes a factor that make them tends to be more selective in expressing the word. It causes there is consideration about people judge and commentary of whatever he talked. He is looking for the correct words.

Another situational anxiety comes toward the conversation which covered in a formal interview. The speakers realize that their conversation is going to listen by all people in the world. Martin, under the press of conversation situation, he commits much disfluencies.

4.3 Discussion

All the types of speech disfluency which proposed by Clark and Clark (1977, p.265) is found through the data. From the finding in previous subchapter seems to reveal the characteristics of speech production in every utterance in speaking which full of disfluency. Silent pause, filled pause, repetition, unretraced false start, retraced

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false start, correction, interjection, even stutter has been found all over the conversation. Furthermore, many factors also trigger the frequency of speech disfluency, such as processing load, coordinate function, and social factor.

Based on the data, it portrays that the occurrences of each type of disfluency are not balance. From the total number of speech disfluency which occurs, there are three types of speech disfluencies which have big contribution to disrupt the conversation. They are filled pause, correction, and repetition. It is just stutter which does not occur in both speakers which are observed by the research. Along the conversation, Leonardo never deals with stutter. The way how he delivers his utterances is well organized. He could handle himself during delivering his speech.

Its result different with the previous studies which conducted by Dina Kartika and Maida Ambarita. Both researchers estimate that silent pause, filled pause, and repetition are the major of disfluency which happens along the conversation. And then, they decide to conduct the research just toward those three basic disfluencies. Through the conversation of Leonardo DiCaprio and Martin Scorsese with Charlie Rose, silent pause only occurs in a few parts of utterances. The most occurrences of silent pause through the speech are almost after produce a connective word, for instance: for, of, or to as reflect a process of search out of the next word order. While the frequency of silent pause in this study is compared with the result of the previous study which held by Dina Kartika and Maida Ambarita, it has significant differences. Both previous studies reveal silent pause as the most occurrences of disfluency which

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have more than one hundred times happen toward their data. The findings of previous study make a sense, since silent pause may indicate as a sign of the speakers that want their interlocutor can help them during the processing of retrieving the speaker's message. The objects of previous study are concentrated in children's utterances. They are still in the process of acquiring language which may need any help by their interlocutor in order to grab the word they are intent to. Those result do not support with the study which undertaken by the writer. The data which focuses on adult speech shows that there is no speaker's partner helps or gives the option words to the speakers. The interlocutor decides to wait the speaker to finish the speech that may consider have a lot of the vocabulary.

If in both previous study, silent pause becomes the most one. This present study, filled pause becomes the most frequency that happens in this study. The suspension of delivering speech order may be tricked by attaching a filled pause. Filled pause is used to facilitate as a device prolong the conversation which has no lexical meaning inside the sentences. Many variance fillers occur toward the data. They are "a…," "e…," "i…," and "m…,." The most commonly filled pause through the conversation is the letter *"a…"* There is no exact explanation about what the differences of using filler "a…," "e…," "i…," or "m…," As long as the lexical, word, or phrase which attached do not point out inside the meaning of the speaker's message, it can be called as filled pause. Mostly, filled pause is used to give extra time to the speaker during the process of thinking about the word that they are going

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to say next. The speakers seem to prolong several time within their speech production. It also can be as a depiction of the speaker to their interlocutor if they still exist to continue his speech. They do not want their interlocutor abrupt their turn. They have another message which going to speak. The speaker deals to execute filled pause in order to make their interlocutor stay to listen their utterances, although they are still thinking about what they want to speak.

Through the data which is obtained by the researcher, repetition seems to reveal if the speaker still exists to produce next message to his speaker's partner. Repetition is one of the most frequencies which happen toward the data. As an observation, repetition likely becomes the natural case in speaking. Even though there is no sentence like "We did it in detail where where the video, but it did did like that because I am not I am not deceit anymore" in English sentence. Both speaker and listener seems relax without any load in order to produce repetition. In addition, repetition sometimes is considered as the way to emphasize a certain message of the speaker.

The occurrences of false start are few toward the data which is observed by the writer. It has a similar finding with the previous thesis which shows that false start are insignificant happen. In this present study, for unretraced false start, the most word which is corrected through the conversation has same syntactic constituent, like pronouns (they/their, It/ I, this/its, my/he, what/ who), determiner (a/ the), or conjunction (with/ to). Yet, in Dina Kartika and Maida Ambarita' thesis, they do not

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try to mention what kinds of word are the most to occur. In addition, unretraced false start is easy to build a misunderstanding toward the message to the listener. It will be run well as long as the listener has awareness if the speakers replace a certain word and understand what the speakers are really talking about. Differ from unretraced false start, the speaker retraces one or more from the previous word before they correct a certain word. It will help the listeners keep track of what the topics are discussing. It is utilized when the speaker want to convey as clear as possible their intention to avoid the wrong reception of the listener after corrects the previous word. It is useful to avoid misunderstanding between the speaker and listeners.

If the previous data does not attach correction as one of the types of speech disfluency because they think it is rarely occur along the speech, they may better to prove the result by their self. In the present study, the frequency toward appearance of correction becomes the most one. Nonetheless, mostly corrections happen when the speaker wants to revise the mistakes that he has been spoken before (Clark & Clark, 1977, p. 270). The speakers use "--*I mean"* to interrupt their speech. However, the researcher does not find any correction word which convey as a mistake statement. Along the conversation, the correction phrases are used to tell unspecific utterance of all speakers. The speakers want his listener to come closer about their topic that they are discussing.

The phenomena of suspend, abrupt, delay, repeat, or stop along the way of produces and understands speech in daily communication produces a question, what

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are the factors which makes them do that?, why they do that? Since the writer decides to conduct this study, she does not find any thesis which analyzes this point of view. Fortunately, there are some journals discusses about the sources of speech disfluency which might trigger the frequencies of speech disfluency. Toward observation, there are three basic things which trigger speech disfluency toward the data. They are processing load, coordinate function, and social reason. Processing load concerns with the speaker itself. Processing load deals with the selection of suitable lexical word which understandable by the listener. Whether abstract or concrete one, the speakers are responsible to produce as effective as the word or sentence which reflect their exact message. Processing load is a natural speech which happens natural and unconscious to the speaker. Processing load has tight relation with a suspension of the speech production. It happen until they fully planned the sentence or the next major constituent.

Processing load might stronger to occur when the speaker want to produce lexical selection. During processing load, speakers will face the complexity of constituent. The more complex the constituent are made, the more speakers suspend their speech after the first word they produced. It will be much struggle when the speakers want to produce a content word in the sentence. It is needed an extra thinking. The speakers surely have heavier responsibility to produce proper utterances because they are responsible to retrieve the word from their lexical storage and select

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the right word. There are so many options of content words which make some difficulties for the speaker to select the suitable words.

The next factor trigger speech difluency is coordinate function. It becomes the point determine the occurrences of the disfluency. Coordinate function has tight relation with time management. Almost the disfluency might relate with a sequence of time that they take in order to respond their speaker partner. Speaking is not only how the speakers responsible with what message they will deliver, but also implicates the interaction of the listener. So, while the speakers are difficult to continue his speech, they decide to produce some kinds of disfluency in order to avoid their interlocutor unfocused on them. Toward the conversation, the speakers prefer to produce either some kind of fillers (m…, a…,), a repetition, interjection or any types of disfluency immediately preceding unit to give a sign with says in effect, 'I'm still in control don't interrupt my turn!". The actual case is that the speaker should plan their utterances in time. Speakers should be aware with the timing of their own and their partner's speech. The activity of thinking and producing the language are almost simultaneously.

And the other hand, as an adult person, someone will consider more about what they want to talk than a child. Adult have vast consideration while they decide to state a certain thing. They will speak carefully when they are asked to give an explanation about their feeling, their opinion about something or someone, even more, when they should talk about something crucial and sensitive inside their culture

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Related all the factors mentioned above, essentially Allah speaks in holy Quran regarding the way human communicate with others. Quran teaches us whether and how the way human communicates with their other people. We are taught to produce an eloquent language. In Surah An- Nisa', Allah says:

... بَلِيغاً قَوْلاً أَنفُسِهِمْ فِى لَّهُمْ وَقُل

… and speak to them an effective word to reach their inner selves"

(An- Nisa, verse 63)

According to Surah An- Nisa verse 63, as the speakers, human should choose some effective words, in order to make the listener understand well about his message. Speakers are intended to communicative and to the point. They might select a right word which understandable to avoid misunderstanding.

As mentioned above, p**roducing language is about whether or how** the way speakers execute their speech. Another verse from Qur'an represents how to communicate is in Surah At- Thaha, verse 44:

فَقُولا لَهُ قَوْلا لَيِّنًا لَعَلَّهُ يَتَذَكَّرُ أَوْ يَخْشَى

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> “And speak to him (Pharaoh) with gentle speech that perhaps he may be reminded or fear [Allah]" (QS. Thaha, verse 44)

From the verse above, the writer infers that “*Qaulan Layina”* means gentle conversation. Allah asks to produce a good conversation with neglect who is the interlocutor. Whether the interlocutor is good or unpleasant person, speaker might responsible to produce with the respectful speech. They should produce utterances with sound pleasing to the ear, and full of hospitality. Fundamentally, as the speaker, they ought to respect while produce good conversation to the listener.

From the statement above, it proves if Islam teaches us to communicate by as much as possible avoid harsh words and useless. It may become the reason why most people produce speech carefully, including Leonardo DiCaprio and Martin Scorsese. The carefulness may occur when Leonardo and Martin hesitate to explain something related to a certain culture. They clarify a movie which judged as a satire depiction of a movie toward the American culture. Their carefulness is needed while producing speech in order to avoid hurtful words that put down others. And their carefulness of speaker may influence the frequency of speech disfluency.

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