

**TURN TAKING STRATEGIES USED BY
THE MAIN CHARACTER IN *THE STARLING* MOVIE**

THESIS



BY:

PUSPITA SRI MULIA ARTAMEFIA IRAWAN

REG. NUMBER: A73218071

**ENGLISH DEPARTMENT
FACULTY OF ARTS AND HUMANITIES
UIN SUNAN AMPEL SURABAYA**

2022

DECLARATION

I am the undersigned below :

Name : Puspita Sri Mulia Artamefia Irawan

NIM : A73218071

Department : English Department

Faculty : Faculty of Arts and Humanities

University : UIN Sunan Ampel Surabaya

truly state that the thesis I wrote is really my original work, and not a plagiarism/fabrication in part or in whole.

If in the future it is proven that this thesis results from plagiarism/fabrication either in part or in full, then I am willing to accept sanctions for such actions accordance with the applicable provisions.

Surabaya, December 12th, 2022

Who make the statement



Puspita Sri Mulia Artamefia Irawan

APPROVAL SHEET

TURN TAKING STRATEGIES USED BY THE MAIN CHARACTER IN *THE STARLING*
MOVIE

By

Puspita Sri Mulia Artamefia Irawan

Reg. Number: A73218071

Approved to be examined by the Board of Examiners, English Department, Faculty of Arts
and Humanities, UIN Sunan Ampel Surabaya

Surabaya, December 12th, 2022

Thesis Advisor




Dr. Mohammad Kurjum, M.Ag

NIP. 196909251994031002

Acknowledge by:

The Head of English Department



Endratno Pili Swasono, M.Pd

NIP.197106072003121001

EXAMINER SHEET

This thesis of Puspita Sri Mulia Artamefia Irawan (Reg. Number: A73218071) has been approved and accepted by the Board of Examiners, English Department, Faculty of Arts and Humanities, UIN Sunan Ampel Surabaya on December 28, 2022.

The Board of Examiners:

Examiner 1



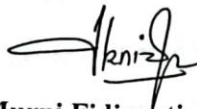
Dr. H. Mohammad Kurjum, M.Ag.
NIP. 196909251994031002

Examiner 2



Endratno Pilih Swasono, M.Pd.
NIP. 197106072003121001

Examiner 3



Murni Fidiyanti, M.A.
NIP. 198305302011012011



Examiner 4



Raudatul Jannah, M.App.Ling.
NIP. 197810062005012004

Acknowledged by:

The Dean of Faculty of Arts and Humanities
UIN Sunan Ampel Surabaya

Dr. H. Mohammad Kurjum, M.Ag.
NIP. 196909251994031002



KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI SUNAN AMPEL SURABAYA
PERPUSTAKAAN

Jl. Jend. A. Yani 117 Surabaya 60237 Telp. 031-8431972 Fax.031-8413300
E-Mail: perpus@uinsby.ac.id

LEMBAR PERNYATAAN PERSETUJUAN PUBLIKASI
KARYA ILMIAH UNTUK KEPENTINGAN AKADEMIS

Sebagai sivitas akademika UIN Sunan Ampel Surabaya, yang bertanda tangan di bawah ini, saya:

Nama : Puspita Sri Mulia Artamefia Irawan
NIM : A73218071
Fakultas/Jurusan : Adab dan Humaniora / Sastra Inggris
E-mail address : puspita.ira.wan@gmail.com

Demi pengembangan ilmu pengetahuan, menyetujui untuk memberikan kepada Perpustakaan UIN Sunan Ampel Surabaya, Hak Bebas Royalti Non-Eksklusif atas karya ilmiah :

Sekripsi Tesis Desertasi Lain-lain (.....)

yang berjudul :

Turn Taking Strategies Used By The Main Character
In The Starling Movie.

beserta perangkat yang diperlukan (bila ada). Dengan Hak Bebas Royalti Non-Eksklusif ini Perpustakaan UIN Sunan Ampel Surabaya berhak menyimpan, mengalih-media/format-kan, mengelolanya dalam bentuk pangkalan data (database), mendistribusikannya, dan menampilkan/mempublikasikannya di Internet atau media lain secara *fulltext* untuk kepentingan akademis tanpa perlu meminta ijin dari saya selama tetap mencantumkan nama saya sebagai penulis/pencipta dan atau penerbit yang bersangkutan.

Saya bersedia untuk menanggung secara pribadi, tanpa melibatkan pihak Perpustakaan UIN Sunan Ampel Surabaya, segala bentuk tuntutan hukum yang timbul atas pelanggaran Hak Cipta dalam karya ilmiah saya ini.

Demikian pernyataan ini yang saya buat dengan sebenarnya.

Surabaya, 12 December 2022

Penulis

(Puspita S.M.A Irawan)

ABSTRACT

Irawan, P. S. M. A. (2022). *Turn Taking Strategies Used by the Main Character in The Starling Movie*. English Literature Department, Faculty of Arts and Humanities, UIN Sunan Ampel Surabaya. Advisor: Dr. H. Mohammad Kurjum, M.Ag.

Keywords: turn taking strategies, types of turn taking, functions of turn taking, the starling movie.

This study examines the turn taking strategies used by the main character, Lilly, in *The Starling* movie. This movie tells the story of a husband and wife who initially lived happily with their daughter, Katie, but then it did not last long because of the death of their daughter, which made Lilly and Jack, the husband, distance themselves from each other. In this case, of course, many utterances will be spoken by Lilly, one of which is how Lilly responds by using turn taking. Two problems will be solved in this study: (1) What are the types of turn taking strategies used by the main character, Lilly, and (2) What are the functions of turn taking strategies used by Lilly.

This research uses a descriptive qualitative approach. Data collection was carried out by transcribing *The Starling* movie, and the researcher is the instrument of this research. Then, the researcher identified the types of turn taking produced by Lilly and the function of the type Lilly used. After that, the researcher classifies the data according to the type and the function found.

The results of this study indicate that there are three types of turn taking used by Lilly. Each type of turn taking found 26 utterances for taking the turn, 22 utterances for holding the turn, and eight utterances for yielding the turn. For taking the turn in starting up type, there are one data of filled pause and one data for verbal filler which indicates a hesitant start; and five data for a clean start. While taking over has nine data of uptake and eight data of applier; the last type of taking the turn which is interrupting has two data of alert. Holding the turn has one data of filled pause, and eight data of verbal filler; silent pause has two data; lexical repetition has 10 data, and a new start has one data. The last type is yielding the turn, in which prompting has two data, appealing has five data, and one data for giving up. Furthermore, the researcher found that the function of turn taking that Lilly used is to take the turn, to hold the turn, and to yield the turn. Based on the results of the analysis, the researcher found that with turn taking, a person can speak clearly without being interrupted by other people.

ABSTRAK

Irawan, P. S. M. A. (2022). *Strategi Pengambilan Giliran dalam Percakapan yang Digunakan oleh Karakter Utama dalam Film The Starling*. Program Studi Sastra Inggris, Fakultas Adab dan Humaniora, UIN Sunan Ampel Surabaya. Pembimbing: Dr. H. Mohammad Kurjum, M.Ag.

Kata Kunci: strategi pengambilan giliran dalam percakapan, tipe-tipe pengambilan giliran dalam percakapan, fungsi-fungsi pengambilan giliran dalam percakapan, film the starling.

Penelitian ini bertujuan untuk mengkaji turn taking strategies yang digunakan oleh Lilly, sang karakter utama, dalam film *The Starling*. Film ini menceritakan tentang sepasang suami istri yang awalnya hidup bahagia bersama anak perempuan mereka, Katie, namun kemudian hal itu tidak berlangsung lama karena kematian sang anak perempuan, yang menyebabkan Lilly dan Jack, sang suami, saling berjauhan. Dalam hal ini, tentu banyak percakapan yang diucapkan Lilly yang muncul, salah satunya adalah cara Lilly merespon dengan menggunakan strategi pengambilan giliran. Terdapat dua masalah yang akan dijawab oleh peneliti dalam penelitian ini: (1) Apa saja tipe strategi pengambilan giliran yang diutarakan oleh Lilly, sang karakter utama, dan (2) Apa saja fungsi dari tipe pengambilan giliran yang digunakan oleh Lilly.

Penelitian ini menggunakan pendekatan deskriptif kualitatif. Pengumpulan data dilakukan oleh peneliti dengan mentranskripsikan film *The Starling*. Kemudian, peneliti mengidentifikasi tipe-tipe turn taking yang diutarakan oleh Lilly dan apa fungsi dari tipe yang digunakan olehnya. Setelah itu, peneliti mengklasifikasikan data sesuai dengan tipe dan fungsi yang ditemukan.

Hasil dari penelitian ini menunjukkan bahwa ada tiga jenis pengambilan giliran yang digunakan oleh Lilly. Masing-masing jenis pengambilan giliran yang ditemukan adalah 26 ucapan dalam mengambil giliran, 22 ucapan dalam menahan giliran, dan delapan ucapan dalam menyerahkan giliran. Untuk taking the turn dalam tipe starting up, terdapat satu data dari filled pause dan satu data dari verbal filler yang mengindikasikan hesitant start; dan lima data untuk clean start. Kemudian, taking over mempunyai sembilan data dari uptake dan delapan data dari appealer; dan tipe terakhir dari taking the turn yaitu interrupting ada dua data dari alert. Holding the turn mempunyai data data filled pause dan delapan data verbal filler; silent pause dua data; lexical repetition 10 data, dan new start mempunyai satu data. Tipe terakhir adalah yielding the turn, dimana prompting mempunyai dua data, appealing lima data, dan satu data untuk giving up. Kemudian, peneliti menemukan bahwa fungsi dari turn taking yang digunakan oleh Lilly adalah to take the turn, to hold the turn, dan to yield the turn. Berdasarkan hasil analisa, peneliti menemukan bahwa dengan adanya turn taking, seseorang dapat berbicara dengan jelas tanpa harus disela oleh orang lain.

TABLE OF CONTENTS

Cover Page	
Inside Cover Page.....	i
Declaration.....	ii
Approval Sheet.....	iii
Examiner Sheet.....	iv
Lembar Persetujuan Publikasi.....	v
Acknowledgement.....	vi
Abstract.....	vii
Abstrak.....	viii
Table of Contents.....	ix
CHAPTER I INTRODUCTION.....	1
1.1 Background of the Study.....	1
1.2 Problems of the Study.....	6
1.3 Significance of the Study.....	6
1.4 Scope and Limitation of the Study.....	6
1.5 Definition of the Key Terms.....	6
CHAPTER II REVIEW OF RELATED LITERATURE.....	8
2.1 Turn Taking Strategies.....	8
2.1.1 Taking The Turn.....	8
2.1.2 Holding The Turn.....	10
2.1.3 Yielding The Turn.....	12
2.2 The Starling Movie.....	14
CHAPTER III RESEARCH METHODS.....	15
3.1 Research Design.....	15
3.2 Data Collection.....	15
3.2.1 Research Data.....	16
3.2.2 Data Source.....	16

3.2.3 Instrument	16
3.2.4 Data Collection Technique	16
3.3 Data Analysis	17
3.3.1 Identifying.....	17
3.3.2 Classifying	18
3.3.3 Discussing.....	18
3.3.4 Drawing Conclusion	18
CHAPTER IV FINDINGS AND DISCUSSION	19
4.1 Findings	19
4.1.1 Types of Turn Taking Strategies.....	19
4.1.2 The Functions of Turn Taking Strategies	57
4.2 Discussion.....	59
CHAPTER V CONCLUSION AND SUGGESTION.....	62
5.1 Conclusion	62
5.2 Suggestion.....	63
REFERENCES	65

UIN SUNAN AMPEL
S U R A B A Y A

CHAPTER I

INTRODUCTION

This chapter is divided into five sections; background of the study, problems of the study, significance of the study, scope and limitation of the study, and definition of the key terms.

1.1 Background of the Study

In human life, language plays an important role. Humans can effectively communicate with one another and develop into social beings thanks to language. It is obvious that being a part of society requires people to interact or communicate with one another. Therefore, it is crucial for people to always be aware of how they communicate with each other, whether it be with elderly people or by using the appropriate intonation during conversations. Furthermore, there is a rule in conversation that says we should wait for our turn after someone talks.

Conversation Analysis is one of the subfields of linguistics that examines this phenomenon, where the Turn Taking Strategies are referred in the conversational rule. Thornbury (2005) provides two primary guidelines for taking turns: 1) avoid long silences, and 2) pay attention to other speakers when they are speaking (cited in Ibraheem, 2017). The speakers switch in an ABAB pattern, between speaker one and speaker two. In the meantime, ABAB and CDCD both can communicate at the same time if there are four speakers. However, due to the simultaneous speaking of two individuals, it requires significant concentration. Additionally, it could form a random pattern like ABDBCDAB.

Sacks, Schegloff, and Jefferson (1974) argued that conversation can be used in a variety of contexts, including group discussions and interactions between different people. Observing the environment can confirm that this is factual. We can not speak in a discussion by ourselves; other people must respond to what we will say. Humans are sociable creatures who require interaction with one another, which is why this happens.

There must be two or more participants in a conversation. They each get a chance to speak or to respond to the speaker. However, not every speaker in a conversation works well together. A speaker must be aware of the rules of interaction in order to avoid such an issue. Three different Turn Taking Strategies defined by Stenstrom (1994), namely taking the turn, holding the turn, and yielding the turn. Understanding turn taking strategies is crucial because they can be used to evaluate how well a speaker or listener acquires the opportunity to speak. Moreover, in order to fulfill their conversational purposes, conversation participants can apply turn taking strategies.

The aim of Jufadri's previous study, "Turn Taking Strategies Used by David Beckham and The Host in 'Google' Talk Show", which was published in 2018, was to highlight the turn taking strategies that both the host and the guest used. The researcher applied the turn taking strategies theory of Jacob L. Mey using a descriptive qualitative approach. As a result, the researcher found 25 pieces of data, including yielding the turn being the most significant one due to the talk show's amount of presenter questions. Starting up and holding the turn has the least amount of data available.

“The Realization of Turn Taking System in Lawan Bicara Debate” is the subject of the study by Siwi (2015), which aims to explain the social repercussions of the trend of conversational style in debate shows. In order to analyze the data, the researcher used observation methods, namely non-participant observation method by Sudaryanto and descriptive qualitative approach. The researcher, as a result, identified three types of strategies: selecting the next speaker, self-selection, and continuation.

Khasanah (2015) studied “An Analysis of Turn Taking Strategies Used by Host and Guest in The Talk Show ‘The Ellen DeGeneres Show’”, which aims to convey the readers the various kinds of turn taking strategies, their purposes, and how turn taking works when participants take turns. In addition to Stenstrom’s theory about turn taking strategies, the researcher also used descriptive qualitative method. As a result, the researcher found that not all participants used all of the turn taking strategies because the conversation was affected by the conversation’s duration, topic, and participant personalities.

The aim of Fathimiyah’s (2016) study, “Turn-Taking Strategies Used by Donald Trump’s Interview in The University of Wisconsin-Green Bay”, is to analyze the turn taking strategies used by Donald Trump during his town hall interview. Stenstrom’s theory of turn taking strategies. In this study, the descriptive qualitative approach was implemented in this study’s research design. The researcher found through the study that Donald Trump’s turn taking strategies has some inconsistencies with the theory. It is because Trump began his response

to a question using a hesitant start, contrary to Stenstrom's belief that starting up is designated for those who speak first.

It was found that the researcher used descriptive qualitative and quantitative methods in Hidayati's (2014) study, "A Pragmatic Analysis of Turn-Taking Irregularities Reflected in The Last Song Movie," which attempts to categorize and describe the various types of turn taking irregularities and the various reasons for doing it in a movie. It is due to the fact that the research is backed up by tales and includes statistics that show the frequency of turn taking irregularities and the study's specific purpose. The study's findings revealed that there are 34 cases of the characters in the movie taking turns in an unusual manner. Both types of turn taking irregularities are covered by the data, namely interruption (67.65%) and overlap (32.35%), as well as the types of reasons, namely tangentialization (23.54%) disagreement (11.76%), signaling annoyance (14.71%), topic change (8.82%), showing urgency (10.00%), floor taking (5.88%), agreement (2.94%), assistance (2.94%), clarification (2.94%), and to correct (3.33%).

An Indonesian journal entitled "Penanda Turn-Taking Etnis Bugis dan Betawi dalam Percakapan Bahasa Indonesia di Indonesia" written by Juanda and Azis (2018) used ethnicity as the research object. The writers collected data using recording techniques. Additionally, Miles and Huberman's (1994) model were used to assess this study, which supports the findings that older speakers with broader understanding dominate the conversational interactions, whereas the younger speakers only have a few speaking opportunities.

Jimmy Kimmel and Ellen DeGeneres were the subjects of the journal by Rivai (2019) entitled “Turn-Taking Strategies Produced by Male and Female Presenters in American TV Shows”. As a representation of male presenters, Jimmy used most of the strategy in a conversation with male guests, except for metacomment and giving up strategy, according to the study’s result. Whereas Ellen as a representation of female presenters, she avoided using metacomment when speaking with female guests. Furthermore, this study discovered that male presenters interrupted female guests more frequently.

A journal article entitled “Turn-Taking Strategies in MacLean’s National Leaders Debate 2015” by Nugraheni (2016), examined about the way debate participants take turns. She also employed a descriptive qualitative approach to investigate the reasons why people take turns. While on the theory, she addressed the research question regarding how participants construct a debate using turn taking strategy by relying on a number of theories, including Yule (1996), Cook (1989), and Coates (2004). She also relies on the theory of Wardhough (1985) to explain the reasons behind turn taking. According to the findings, all participants in the debate take turns, with overlap and interruption being the most common types.

Despite the fact that many linguistics studies have already used turn taking in a movie, talk show, or even a debate, the study intends to use Stenstrom’s theory to examine turn taking in the interactions between Lilly and the other characters. The researcher will use Stenstrom’s theory of turn-taking strategies to analyze the types and functions of strategies used by Lilly, the main character.

The researcher decided to use it as the theory in providing a more comprehensive understanding of turn taking. In order for the readers to use turn taking strategies in their daily lives, the researcher is expected to show the purpose to them.

1.2 Problems of the Study

1. What are the types of turn taking strategies used by the main character in “*The Starling*” movie?
2. What are the functions of turn taking strategies used by the main character in “*The Starling*” movie?

1.3 Significance of the Study

The researcher expects this research might enhance the linguistics research, specifically in the context of turn taking strategies. The researcher also expects to be able to inform the readers and help the readers in understanding the various types and functions of turn taking strategies found in “*The Starling*” movie.

1.4 Scope and Limitation of the Study

It is important to keep the analysis in line to prevent a pointless discussion. The scope and limitations of this study are the turn taking strategies and what type of turn taking strategies and that function used in “*The Starling*” movie spoken by the lead character, Lilly. Using Stenstrom’s theory, the turn taking strategies in the conversation with the main character will be analyzed.

1.5 Definition of the Key Terms

Turn: An opportunity or obligation to do something.

Turn Taking Strategies: A strategy where the next speaker takes over or takes a turn to speak from the first speaker.

The Starling Movie: An American fantasy comedy-drama film directed by Theodore Melfi.



UIN SUNAN AMPEL
S U R A B A Y A

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter provides some relevant theories that are applied to address the problems presented by this study and some aspects of the study.

2.1 Turn Taking Strategies

The speakers in a conversation should be able to keep the discussion flowing smoothly. Without being cut off by a listener or another speaker, for instance. Some speakers, unfortunately, frequently struggle to maintain with this strategy. As a result, the listeners find it difficult to understand the speaker's intended meaning. This explains why conversations often cross over. Stenstrom (1994) categorized three key of turn-taking strategies – taking the turn, holding the turn, and yielding the turn.

2.1.1 Taking The Turn

When someone wants to take the opportunity of a chance to speak, they use this strategy. When it is their turn to talk, they may continue on the topic introduced by the previous speaker or provide new information. The speaker has the option to express agreement or disagreement in this situation.

2.1.1.1 Starting Up

The term of starting up is used to start a conversation. Conversations might be difficult to begin. Consequently, a conversation may not be able to be started. Hesitant Start and Clean Start are the two different types of starting up. Hesitant start frequently employs verbal fillers (ex: “*I mean*”, “*well*”, “*you know*”)

and filled pauses (ex: “*um*”). When the speaker takes the floor without being completely prepared, they use this strategy. The speaker makes it clear that they want to express something but need more time to find the proper words, as in:

A: “***Um, well, I mean that, um, your idea is very nice***”

Using verbal fillers and filled pauses, it indicates that the speaker has something to say but needs more time to find the right words to express it. On the other hand, if the speaker regularly prepares before speaking, the word “*well*” often appears at the start of the speech and represents a clean start, as in the following example:

A: “***Well, what does she say?***”

It highlights how the speaker is going to attract the listener’s enthusiasm in order to keep the conversation going.

2.1.1.2 Taking Over

A speaker who reacts to the previous speaker’s statements is called taking over, and it is connected by uptakes or links. Uptakes begin with an appeal (ex: “*you know*”), and continue with uptakes (ex: “*yeah*”, “*oh*”, “*well*”, “*ah*”, “*no*”, “*yes*”), from the following speaker. When the next speaker takes in what was just said and gives it some thought before speaking again, this is called uptake.

Nevertheless, uptakes are not necessarily produced after the appeal and can be, for instance:

A: “*I got a message last night. Saying that there was a trouble about, **you know***”

B: “***Yeah, a trouble on the site***”

It explains how A used *appealer* to give B a turn, and how B applied uptakes – instead of *appealer* – to directly respond to what A said.

The alternative way for taking over using links (ex: “and”, “but”, “because”). The speaker joins the clauses and sentences with conjunctions, as in:

A: “*You met her?*”

B: “*No*”

A: “***But*** *she is acting weird*”

2.1.1.3 Interrupting

When someone joins a conversation while somebody else is already speaking, that person is interrupting. Alerts and metacomments are two types of interrupting. Alerts (ex: “*hey*”, “*listen*”, “*look*”) are used to get other people’s attention. When providing alerts, the speaker more often speaks louder with a higher pitch than other people. For example:

A: “*It’s better if she can attend the-*”

B: “***Listen!*** *If you guys want to watch Frozen, I have the tickets*”

A is unable to continue or complete the conversation as a result of B’s high-pitched interruption.

The next type is metacomments (ex: “*can I just tell*”, “*let me just*”, “*may I halt you*”), which can also be used to interrupt others but are more appropriate when used in formal settings. For example:

A: “*But more important than that, since it is really a matter*”

B: “***Could I halt you*** *there, and answer that point*”

2.1.2 Holding The Turn

Holding the turn means to keep the conversation going. When a speaker still wants to have a chance to speak but finds it challenging to plan what to say and

talk at the same time, they can apply this strategy. Halfway through the turn, they might pause to rethink that statement and then resume talking. The four techniques namely filled pauses and verbal fillers, silent pauses, repetition, and a new start.

2.1.2.1 Filled Pause and Verbal Fillers

Filled pauses and verbal fillers are used to show that the speaker is preparing for their following line rather than giving the turn. To avoid giving the following speaker an opportunity to speak, the speaker should not hold their turn for an extended amount of time. Therefore, the pause should be completed quickly, as in:

A: “... *We already did a similar project like that several times, um, if we used the same **pattern** - - it might be bored for the audiences*”

It shows that the speaker is looking for the correct words to say, but does not take a long pause so that the turn to speak did not go to the next speaker.

2.1.2.2 Silent Pause

Turn holders can be used with a silent pause. This technique is employed to keep the audience interested until the previous speaker has completed speaking.

It is an extremely long pause that is different from filled pauses, such as:

A: “*Moreover, we should **know** ---- that it has no impact for our body*”

The speaker used a brief silence to hold the turn while she or he thought for a moment about what to say.

2.1.2.3 Lexical Repetition

Lexical repetition can come in the form of partial clauses, repetition of lexical words, repetition of single words, or a combination of both. For example:

A: “... *an awful lot of it is a lot more English than England --- I mean, **they**, you know, **they** say that vest meaning undergarment*”

By repeating the word, it is clear that the speaker wants to keep the turn. The words “*they*”, were repeated by the speaker to indicate that they want to holding the turn so it could not be interrupted while the speaker takes time to think what to say next.

2.1.2.4 New Start

If the speakers are unable to continue the conversation, they use this strategy and start over. For example:

A: “*but sometimes I feel that the sheer of not having to have, to have. This really sort of – **it is for one** thing that does not makes me ...*”

It indicates that the speaker has been unable to express an idea through the use of lexical repetition, silent pauses, filled pause, or verbal fillers and instead must start from the beginning. Because sometimes, after talking for a while, people forget what they wanted to say. Before realizing that the only way out of a difficult situation is to start over again, they tried to express their ideas by using repetition, pauses, and verbal fillers.

2.1.3 Yielding The Turn

Yielding the turn is the last turn taking strategy. When the previous speaker gives the next speaker an opportunity because they want to hear a response, this

strategy is used. There are several ways to yield the turn in this strategy, namely prompting, appealing, and giving up.

2.1.3.1 Prompting

In prompting, one participant is encouraged to answer more passionately than the others. Apologies, greetings, invitations, offers, questions, and requests are all examples of prompting. For example:

A: “**Hi!**”

B: “**Hello!**”

A: “**Would you like to come to my graduation party?**”

B: “*Sure, I would love to.*”

Two prompts are shown in the conversation: A and B’s greetings and A’s invitation to B to attend the graduation party.

2.1.3.2 Appealing

A turn that clearly indicates the next speaker to provide feedback (ex: “*all right*”, “*right*”, “*ok*”, “*you know*”, “*you see*”, question tag) is appealing. For example:

A: “*You have done all of your assignments, **right?***”

B: “*Yes, I have.*”

It explains how A is using the word “*right*” which indicates that they want a response from the hearer, and also that makes B respond immediately.

2.1.3.3 Giving Up

In this strategy, the speaker realizes they have nothing more to say and takes an extended pause to provide the following speaker an opportunity. This strategy will encourage the audience to join a turn, as for:

A: *“And in the end of the day, home will be always a warm place”*

It shows how A uses a pause to let the audience know when she or he or they have finished speaking and to bring more discussion.

2.2 The Starling Movie

The comedy drama, *The Starling*, which debuted on Netflix at September 24, 2021, successfully screened at the 2021 Toronto Film Festival. Theodore Melfi directed this movie in 2021. In this movie, a husband and wife endure a number of challenging circumstances. The starling starts with Jack (Chris O’Dowd) and Lilly (Melissa McCharty) facing challenges and attempting to overcome it, where Jack left heartbroken, and Lilly battles with guilty because of the death of their daughter due to Sudden Infant Death Syndrome (SIDS). One day, Lilly was once disturbed by a starling, which led her being obsessed on killing the bird. She tried to resolve all of her life’s problems with Dr. Larry (Kebin Kline), a psychological counselor.

UIN SUNAN AMPEL
S U R A B A Y A

CHAPTER III

RESEARCH METHODS

This chapter provided an overview to the research methods used by the researcher. This chapter contains the explanation about the research design, data collection, and data analysis.

3.1 Research Design

The researcher applied a descriptive qualitative approach when conducting this research. Vanderstoep and Johnston (2009) explained that descriptive method can be used to explain the attitudes and behaviors that were seen all through the analysis, while Leavy (2017) argued that the inductive design of the descriptive method aims to provide meaningful data. It explains how the descriptive methods and qualitative methods often overlap. Wray and Bloomer (2006) stated that qualitative method involves analysis and description rather than counting variables. In order to support the accuracy of this research's results, the researcher's methodologies may be helpful.

3.2 Data Collection

The explanation of the data collection methods is provided in this section, which contains research data, data source, instrument, and data collection technique.

3.2.1 Research Data

The data used in this research was collected from *scrapsfromtheloft* website, which provides the movie's transcription. The data is in words, phrases, clauses, or sentences that Lilly, the main character in the movie, used.

3.2.2 Data Source

The data source is "The Starling" movie from Netflix, where the main character's name is Lilly. This movie lasts for 1 hour and 43 minutes. The researcher identifies the utterances spoken by Lilly because she is the main character of this movie. The researcher then searches the types of turn taking strategies Lilly used in the movie and examines what type of turn taking strategy that frequently used in her speech.

3.2.3 Instrument

The only instrument used in this research is the researcher, as Xu and Storr (2012) believed that "how the researcher plays an important role in generating and interpreting the data in qualitative research assist neophyte qualitative researchers in understanding the complexity inherent in qualitative research". The researcher collects the data, by reading the transcript, taking notes, and analyzing Lilly and the other characters' conversations. In addition, the researcher is the main instrument for analyzing the data.

3.2.4 Data Collection Technique

In analyzing the data, there are some steps to carry out this research, as follows:

1. First, the researcher downloaded the movie from Netflix because the movie just available on the website and looking for a website that provides the movie's transcript and found *scrapsfromtheloft*.
2. Second, the researcher transcribed the movie's dialogue between Lilly and the other character using Netflix's close caption (CC). Then, the researcher repeatedly read the transcript from Netflix and *scrapsfromtheloft* website while watched the movie to ensure the transcript was correct.
3. Third, the researcher checked the accuracy of the both transcript by inviting one of her friends, SM, to watch the movie and confirm the movie transcript's compatibility with the dialogue in the movie.
4. Last step, the researcher read the transcript and watched the movie repeatedly to understand the context of the conversation between the main character, Lilly, and the other characters.

3.3 Data Analysis

Data analysis contains several steps, such as: identifying the data, classifying the data, discussing the data, and the last is drawing a conclusion.

3.3.1 Identifying

The researcher identified the selected data: the utterances that show types and functions of turn taking strategies used by the main character of "The Starling" movie.

3.3.2 Classifying

After identifying all of the data contained the types and functions of turn taking strategies used by the main character in “The Starling” movie, the researcher classified the data by categorizing it based on each type.

3.3.3 Discussing

To solve the research problems, the researcher explained the classified data. The researcher also combined the data finding of the data analysis with the previous studies and examined the function of turn taking strategies.

3.3.4 Drawing Conclusion

The researcher drew a conclusion based on the results of the data analysis which explain the type of turn taking strategies and it functions used by Lilly in “The Starling” movie.



UIN SUNAN AMPEL
S U R A B A Y A

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter is divided into two parts; findings and discussion. In order to solve the research questions, the researcher discusses and explains the data taken using Stenstrom's theory, in addition to the data that occurred frequently.

4.1 Findings

The researcher explains the outcomes of the study in this chapter, which included two research questions. First, the researcher uses Stenstrom's theory to describe the types of turn taking strategies used by the main character, Lilly. Second, the researcher describes the types of turn taking strategies that Lilly frequently uses.

4.1.1 Types of Turn Taking Strategies

Taking The Turn has 26 data, Holding The Turn has 22 data, and Yielding The Turn has eight data, which then divided into different categories based on each strategy.

4.1.1.1 Taking The Turn

This strategy is used by those who want to speak when they have the chance. When it is their turn to speak, they can either add new information or continue on the topic the previous speaker started. The speaker can choose to agree or disagree in this circumstance.

4.1.1.1.1 Starting Up

Starting up is used to initiate a conversation. It might be challenging to start a conversation. As a result, a dialogue might not be able to begin. This category has two types, namely hesitant start and clean start.

Data 1

The conversation below took place in the mental hospital where Jack is receiving treatment. Lilly, who regularly visited Jack once a week, with a bag of food that she always shared with him, in the past, made sure to let the receptionist know that Jack must receive what she brought. Then, the receptionist affirmed.

Receptionist : “Golly Wally! You’re Lilly.”
 Lilly : “Uh... Oh! Yeah, that’s my name.”
 Receptionist : “Mm-hmm”
 Lilly : “**Um**, he’s getting these, right?”
 Receptionist : “Yep. Every week. I’ll buzz you in.”

The data above shows **hesitant start** because Lilly is using “*um*” at the beginning which indicates **filled pause**. It is clear from Lilly’s sentence that she hesitated to start a conversation with the receptionist before attempting to ask if her husband received the things Lilly brought.

Data 2

The conversation below took place when Lilly was making a visit to Jack at the mental hospital. In this conversation, it can be seen that Lilly questioned Jack about his happiness – in other words, whether receiving treatment at the mental hospital had made it easier for him to cope with his worries about what had done to them, mainly because of the death of their daughter.

Lilly : “Do you like it, being here?”
 Jack : “Do I like it?”
 Lilly : “**You know**, is it helping?”
 Jack : “Uh... Yeah. Yeah, I... I guess.”

The data above shows **hesitant start** because Lilly used **verbal fillers** at the beginning of the sentence, as shown by the usage of “*you know*”. It indicates Lilly’s reluctance to ask about her husband’s capability to recover from his trauma by staying in a mental hospital.

Data 3

This conversation below took place at Dr. Larry’s veterinary clinic. Lilly and Dr. Larry began talking and their first met during this conversation, which led Dr. Larry questioning Lilly’s presence at the veterinarian without a pet. And it turns out, Lilly was asked by Regina to look for someone who she can talk with.

Lilly : “Regina Miller?”
 Dr. Larry : “Is she still with the state?”
 Lilly : “Uh, she’s at New Horizons.”
 Dr. Larry : “Oh. Oh.”
 Lilly : “**Well**, I have taken up enough of your time, so thank you.”
 Dr. Larry : “No, no, no. Why don’t you come on back? Come on back. Him too.”

The data above shows **clean start** due to the use of “*well*” at the beginning of the sentence. It shows that Lilly was aware of what she was told to Dr. Larry which she was thankful that Dr. Larry was listening to her concern.

Data 4

The conversation below took place when Dr. Larry and Lilly’s first met. After Lilly stated her intentions and reason for seeing the doctor, Dr. Larry mentioned that he was no longer providing services like counseling because he

had not worked in that field for a while. Dr. Larry then suggested to Lilly that Regina might like to find another companion for her.

Dr. Larry : “Okay, well... I just don’t do this sort of thing anymore.”
 Lilly : “**Well**, no offense, but you can kind of tell.”
 Dr. Larry : “Maybe Regina can set you up with someone else.”
 Lilly : “Yeah. Yeah. Okay.”
 Dr. Larry : “If you have an animal problem, you know where to find me.”
 Lilly : “Thank you. Trigger, hang in there, pal. It doesn’t get better.”

The data above shows **clean start** by the using of “*well*” at the beginning of a sentence, which indicates that Lilly is taking the turn from Dr. Larry by saying such a thing, denotes that she agreed that Dr. Larry was not doing things like that anymore, such as listening to other people’s concern.

Data 5

The conversation below took place at Dr. Larry’s vet. In the conversation, it can be seen that the doctor asked about Jack’s condition, and Lilly responded with the fact that she would be visiting Jack at the mental hospital every Tuesday, because in her opinion, Tuesday nights are family night.

Dr. Larry : “How’s Jack doing?”
 Lilly : “Good. I guess. Well, I have to see him tomorrow.”
 Dr. Larry : “You have to?”
 Lilly : “**Well**, it’s Tuesday. Tuesday nights are, uh, family night. So that’s what I mean. I have to go see him ‘cause family night.”
 Dr. Larry : “Don’t you want to?”

The data above shows “*well*” in the beginning of the sentence which indicates **clean start**. Lilly was certain in her statement that she needed to visit her husband who was undergoing treatment because Tuesday night is family night.

Data 6

The conversation below took place in Dr. Larry's vet clinic. Where Lilly unexpectedly appeared and requested the doctor to help her to speak with Jack. Dr. Larry, in the other hand, refused Lilly's request since, in his opinion, Jack has the right to not to talk to anyone, even his own wife.

- Lilly : "I need a favor, Larry. He won't see me, and they won't even let me talk to him."
 Dr. Larry : "Well, that's within his rights."
 Lilly : "So I hear. But I... I... I was thinking that you could call Regina or someone."
 Dr. Larry : "Doesn't work that way."
 Lilly : "But you know how it does work, and you must have some... some kind of credentials still, right?"
 Dr. Larry : "This isn't the best time, Lilly."
 Lilly : "**Well**, no shit, Larry. I've been scratched off the guest list in a mental hospital by my own husband."
 Dr. Larry : "Here's what you do. Go and talk to Fawn and make an appointment."

The data above shows **clean start**. Lilly told Dr. Larry that her own husband had scratched her off the guest list at the mental hospital, using the word "*well*" to show that she is sure in what she stated.

Data 7

The conversation below took place when Lilly went to see Jack in the mental hospital. Lilly assumed that Jack was expressing regret for giving her a light switch with no holes at that exact moment. However, it turns out that Jack apologized for his prior actions which ignores Lilly and made her hurt. Jack also said that Lilly deserved to be treated better.

- Jack : "I'm sorry."
 Lilly : "**Well**, we'll figure it out."
 Jack : "No, no. I'm... I'm so sorry about it all. You deserve better."

Lilly : “It’s okay. It’s okay. It’s okay.”
 Jack : “I presume that... this makes up for everything.”

The data above shows **clean start** by the usage of “*well*”, which Lilly encouraged her husband, Jack, to refrain from thinking about the situation because they would work it out together.

4.1.1.1.2 Taking Over

Taking over is a speaker’s response to the previous speaker’s statements, and it is associated by uptakes or links. Whereas uptakes are not always produced after an appeler, it can start with the appeler itself.

Data 8

The conversation below took place at Jack and Lilly’s house. It is clear from the dialogue that Lilly and Jack’s marriage is still going well, at that time, because their daughter is still alive. It can be seen in the dialogue below that Jack and Lilly painting the walls of their daughter’s room. Jack, who was painting a tree, claimed that he enjoys making a large tree with beautiful limbs and leaves.

Jack : “If you’ve painted with me before... you probably know that I love to make big trees.”
 Lily : “Oh. How big are we talking?”
 Jack : “Humongous.”
 Lily : “Oh!”
 Jack : “Absolutely humongous trees with leaves and beautiful limbs.”
 Lilly : “I’ve always found Bob Ross very sexy. **You know**, that hair, the mom jeans. I’m all in. I am.”
 Jack : “Oh my God. I totally forgot to tell you this. I was watching Katie sleep earlier on. I did that thing where I fast forward into the future and I can see who she’s become and whatnot. And I did it, and it was incredible. She’s a podiatrist.”

The data above shows **appealer** because in her utterance Lilly using “*you know*” which indicates appealer. It shows that Lilly tried to convey what is on her mind to Jack, her husband.

Data 9

The conversation below still took place at Jack and Lilly’s house, when they were painting the walls of their daughter’s room. It was clear from the dialogue that Jack was trying to express his belief in Katie’s ability to become a successful podiatrist in Cleveland. On the contrary, Lilly believes that Katie will become a vegan butcher.

- Jack : “Oh my God. I totally forgot to tell you this. I was watching Katie sleep earlier on. I did that thing where I fast forward into the future and I can see who she’s become and whatnot. And I did it, and it was incredible. She’s a podiatrist.”
- Lily : “Our child’s a podiatrist?”
- Jack : “In Cleveland. Doing really well. Third biggest in her firm. She drives a Lexus. Like, four years old, but it’s pretty good.”
- Lily : “I... I always thought she’d be like a... a... a butcher.”
- Jack : “A butcher?”
- Lily : “Mm-hmm. A butcher. A v... a vegan butcher. **You know**, so she’d take carrots and carve little rib eyes, or her pork chops that’d really be made from cauliflower.”

The data above shows **appealer**. Lilly used appealer to convey Jack what she thought of their daughter’s profession in the future. In her utterance, she mentioned that she had thought that their daughter would become a vegan butcher, and it makes her happy just from the thought of it.

Data 10

The conversation below took place at the market where Lilly is usually work at. Lilly and Dickey were arranging the items for a display cabinet as they

talked. And it can be seen from the dialogue that Dickey asked and make sure that they should doing inventory, but Lilly neglected his suggestion.

Dickey : “Hey, shouldn’t we be doing inventory right now?”
 Lilly : “**You know** what?”
 Dickey : “Oh, here.”
 Lilly : “Give me two.”
 Dickey : “Coming up.”

The data above shows **appealer**. It proven by the usage of “*you know*” from Lilly, which makes the next speaker, Dickey, produce an uptake “*oh*”. In Dickey’s previous utterance, he had asked Lilly if they should do inventory, which led Lilly to made an appealer and taking over the conversation.

Data 11

The conversation below took place at the market where Lilly is usually work at. It can be seen that Lilly asking Travis if she may leave early, so she can go to see Jack in the mental hospital in Rosewood. Travis’ response then appeared to be an objection because Lilly always asked him to leave work early on Tuesdays.

Lilly : “Okay, Travis. **You know** that I have to go to that meeting in Rosewood tonight. So maybe we can just pick...”
 Travis : “Again?”
 Lilly : “Well, that’s... It’s every Tuesday. It’s gonna be at least once a week. So...”
 Travis : “You see? That’s what I’m talking about. You’re my right-hand man, Lilly. But your mind’s not in the game. What good’s a pro ball QB without a left tackle?”
 Lilly : “Ah.”
 Travis : “Who’s gonna pick up the blitz?”
 Lilly : “I don’t really follow football, so...”
 Travis : “Well... get with it.”
 Lilly : “Okay.”

The data above shows **appealer**, which indicates by the utterance from Lilly that inform Travis if she has to go to the meeting in Rosewood. But unfortunately, Travis seems not like the idea of it.

Data 12

The conversation below took place at Dr. Larry's vet clinic. It is clear from the dialogue that the doctor has his worries about Lilly's condition. Lilly, however, thought that is she saw Dr. Larry, it was not on her own initiative but rather Regina's order. The doctor later countered her words, pointing out that even though Regina had ordered Lilly, it was closely intertwined to the fact that Lilly still having a conversation with him.

- Dr. Larry : "Regina sent you to see me because you're fine."
 Lilly : "Well, it wasn't my idea."
 Dr. Larry : "But you're here."
 Lilly : "Yeah. I, uh... **You know**, she said it might help him a little if I did some work, so... I also... I also kind of traded in some of my furniture, most of my furniture, for a pleather La-Z-Boy. Um, I mean, not all of it, but... My daughter, our baby, died. Just over a year ago now, so... SIDS, that's what they told us."
 Dr. Larry : "Oh. That's awful."

The data above shows **appealer**. In the conversation, it can be seen that Lilly was trying to explain why she was there to Dr. Larry, and it because Regina asking her to go. Lilly did to seek Dr. Larry because Regina suggested that she might be able to help her husband by doing so, as the two of them were looking for professional help due to the loss of their daughter.

Data 13

The conversation below took place at Dr. Larry's clinic. It is discovered during the talk that the doctor wants Lilly to clarify that the bird that harmed her was not a blue jay, which Lilly later denies because she believes it is not. At first, she thought that it was a hawk, but later she denied it again and said that a hawk was a dinosaur.

- Dr. Larry : "Maybe it'll be better this time."
 Lilly : "You think?"
 Dr. Larry : "Maybe. You sure it wasn't a blue jay? I... I stitched up a cat once who'd gone a few rounds with a blue jay. Very aggressive avian, that."
 Lilly : "Don't think it was a blue jay. Oh. What's that?"
 Dr. Larry : "That's a hawk."
 Lilly : "No. It wasn't a hawk. I know what a hawk is. **You know**, they used to be dinosaurs."
 Dr. Larry : "Mmm."

The data above shows **appealer**. It is also Lilly's turn to taking over the turn by reacting to what Dr. Larry said. This dialogue took place in Dr. Larry's office, when Lilly was aware that the book the doctor was read contained the images and types of bird species. Additionally, she believes that hawks were once dinosaurs.

Data 14

The conversation below took place at the market where Lilly work at, when Dickey and her was having their break time. The dialogue happened when they were discussing about the poison Lilly used on the birds in her yard. Lilly countered Dickey's assumption that a baby koala, raccoon, or other animal would

have consumed the poison. She said that nothing could enter the small bird feeder after she put the poison on it.

- Dickey : “What if a raccoon gets at it? Or a cute little bear cub. Or, like, a baby koala.”
- Lilly : “It’s a bird feeder. It’s tiny. Nothing’s going to get inside of it. And **you know** there’s no koalas in North America, right?”
- Dickey : “Oh yeah. That’s true. I saw a possum shimmy up a hummingbird water feeder thing one time, a super skinny one. I mean, it was bent like a palm tree in a tropical storm.”
- Lilly : “Okay. Well, that’s not gonna happen here.”

The data above shows **appealer** because of Lilly’s response to Dickey’s utterance about the poison that she used in attempt to kill the starling could harm other animals. Lilly defended herself by saying that she was only using the bird feeder to kill the starling and it is a small object, no other animal could fit inside.

Data 15

The conversation below happened when Lilly was take a look at the tree in her yard, where the birds at. She initially intended to damage the bird’s nest, but when she realized that there were nestlings, she changed her mind.

- Lilly : “Oh. Yeah.”
- Lilly : “Didn’t expect that, did ya? Look, can we just kind of clear the air, **you know**, for the record that I... I know what you’re thinking. That I killed her... Remediated that bird, but... I mean, I put that... Forget it. It doesn’t matter why. I put it out. You know why I put it out. It was really wrong. It was... bad. And I shouldn’t have done it. I’m dealing with some pretty heavy shit right now if you couldn’t tell.”
- Lilly : “Cause everybody’s rolling along, living their lives like nothing happened, you know? And I’m saying, “Stop.” ‘Cause I wanna get off for a little bit. I mean, it’s just...”
- Lilly : “It’s pretty weird me talking to you. Huh? And you’re actually listening.”

The data above shows **appealer** because Lilly used it in her utterance with the starling. Lilly was trying to explain how she got messed up, and saying that the starling really troubled her and forced her to kill it because she was dealing with some difficult things at the time.

Data 16

The conversation below took place at Jack and Lilly's house when they were painting Katie's room. It is shown from the conversation, that Jack was trying to say he particularly adores large trees with beautiful leaves.

Jack : "If you've painted with me before..."
 Jack : "...you probably know that I love to make big trees."
 Lilly : "Oh. How big are we talking?"
 Jack : "Humongous."
 Lily : "Oh!"
 Jack : "Absolutely humongous trees with leaves and beautiful limbs."

The data above shows **uptakes**. It indicates from the respond Lilly give to Jack. It is also because Jack produced an appealer, so Lilly responding with an uptake. The utterance Lilly produce also can lead into a different topic.

Data 17

The conversation below took place at the market where Lilly work at. From the dialogue, it is obvious that Lilly is attempting to get Travis' approval to return home early. She did it because she planned to visit Jack at Rosewood, and almost every Tuesday she would ask Travis for permission to leave work early. In his reaction, Travis seemed to disagree with her idea.

Lilly : "Okay, Travis. You know that I have to go to that meeting in Rosewood tonight. So maybe we can just pick..."
 Travis : "Again?"

- Lilly : “**Well**, that’s... It’s every Tuesday. It’s gonna be at least once a week. So...”
- Travis : “You see? That’s what I’m talking about. You’re my right-hand man, Lilly. But your mind’s not in the game. What good’s a pro ball QB without a left tackle?”
- Lilly : “Ah.”
- Travis : “Who’s gonna pick up the blitz?”
- Lilly : “I don’t really follow football, so...”
- Travis : “Well... get with it.”
- Lilly : “Okay.”

The data above shows **uptakes** which indicates by the use of “*well*” in Lilly’s utterance to respond Travis’ question. It is mentioned in the dialogue that Lilly asked Travis for permission to leave work earlier than the usual working hours since she had to go to Rosewood.

Data 18

The conversation below took place at the mental hospital, where the patient will be having a counseling session altogether. Knowing that Jack used to strongly dislike vaping, it is obvious that Lilly reacted badly to Jack’s current habit of smoking it. Jack countered, saying that he is a sucker to peer pressure and told her that now vape comes in a variety of flavors.

- Jack : “You know me. I’m a sucker to peer pressure.”
- Lilly : “**Yeah**, but you hate those things.”
- Jack : “They’ve got all these flavors now.”

The data above shows **uptakes**. This can be seen from Lilly’s utterance in responding Jack, where this genuinely might have occurred because Jack had provided an appeal, showing that Lilly’s usage of uptakes as a response was not impossible.

Data 19

The conversation below took place at the parking lot of mental hospital after visiting Jack. Lilly was about to depart her car, when Regina called her over for a short conversation and mentioned that she knew another therapist who might be able to help Lilly.

- Regina : “You know, there’s a guy I used to work with that lives down your way. A therapist. Maybe you could give him a call.”
 Lilly : “Larry Fine? Like The Three Stooges?”
 Regina : “He’s a good guy, Lilly. Someone you could talk to.”
 Lilly : “Sure thing, Regina.”
 Regina : “You know, it’d be nice to see someone, Lilly, before you have to see someone.”
 Lilly : “**Yeah. Well**, I’ll see you next week.”

The data above shows **uptakes**. Lilly responded to Regina’s utterance with two examples of uptakes itself, “*yeah*” and “*well*”. This also could imply that Lilly used taking over to gain the advantage so she could speak with Regina no further.

Data 20

The conversation below took place at Dr. Larry’s vet clinic. Considering Regina had previously advised Lilly to see a therapist, she first had her doubts about going to the location Regina had suggested. She then asked the receptionist if it was true that the clinic’s doctor name is Larry Fine to make sure she had arrived where Regina had instructed her to.

- Receptionist : “Can I help you?”
 Lilly : “Uh, no. I just think I’ve made a mistake.”
 Receptionist : “Are you here to see Dr. Larry?”
 Lilly : “Uh, **well**, is it... is it Larry Fine?”
 Receptionist : “We just go by Dr. Larry.”
 Lilly : “Oh.”

The data above shows **uptakes** by the use of “*well*” in Lilly’s response to the receptionist. She confirmed that the person she would be seeing was Larry Fine, whom Regina had suggested for her.

Data 21

The conversation below took place at Dr. Larry’s vet clinic. It can be seen in the dialogue the receptionist’s confusion over Lilly’s condition and decision to visit the veterinarian without her pet, but after that, she told Dr. Larry that there is an appointment with no pets included.

Receptionist : “Sorry. Uh, what’s your pet’s name?”
 Lilly : “**Well**, uh, that’s just it. I... I don’t have a pet.”
 Receptionist : “No pet?”
 Lilly : “No.”
 Receptionist : “Uh, Dr. Larry, uh, Lilly has an appointment but no pet.”
 Dr. Larry : “That’s a first.”

The data above shows **uptakes**. Lilly seemed to taking the turn in her utterance by producing uptakes, but she was actually hesitating. If uptakes had not been followed by an applier, this might have happened.

Data 22

The conversation below took place at Dr. Larry’s vet clinic, where the doctor and Lilly were first met. The doctor then tried to ask Lilly if she has any questions related to animal, but Lilly responded and told him that Regina gave her a recommendation to come.

Dr. Larry : “Did you have a question about an animal or what?”
 Lilly : “**Well**, uh, no, I don’t. I... I had gotten a referral for you from a gal.”
 Dr. Larry : “A gal?”
 Lilly : “Regina Miller?”

Dr. Larry : “Is she still with the state?”
 Lilly : “Uh, she’s at New Horizons.”
 Dr. Larry : “Oh. Oh.”

The data above shows **uptakes**. The use of “*well*” at the beginning of the sentence demonstrated Lilly’s use of uptakes. Lilly responded to Dr. Larry’s question by stating that she did not own any pets and had just come because of friend’s recommendation.

Data 23

The conversation below took place at Dr. Larry’s vet clinic. Lilly immediately felt uncomfortable being there because Dr. Larry was checking on a puppy, but the doctor later told her to stay. Dr. Larry then revealed that he had quit his job in mental health care field to become a veterinarian.

Lilly : “Am I supposed to be in here?”
 Dr. Larry : “He doesn’t mind. Don’t understand why Regina did that. I’ve been out of the mental health field. I left it ten years ago.”
 Lilly : “To become a vet?”
 Dr. Larry : “Mm-hmm.”
 Lilly : “Isn’t that kind of weird?”
 Dr. Larry : “It’s an easy explanation really, but, uh, let’s leave it at weird. What were you doing at, uh, New Horizons?”
 Lilly : “**Well**, I wasn’t. I mean, I was, but my husband is, you know, there.”

The data above shows **uptakes**. From Lilly’s utterance, it can be seen that she was hesitant to tell Dr. Larry what she was doing at New Horizons. But fortunately, she can tell Dr. Larry that it related to her husband.

Data 24

The conversation below took place at the market where Lilly bought a poison for the bird in her yard. It can be seen from the dialogue that the seller is

aware that Lilly has a problem with birds. The seller then offered an illegal trap that he had, which made Lilly refused it, claiming that she only needed something for a small bird.

Man : “You the lady with the bird problem?”
 Lilly : “**Yeah**, that’s me.”
 Man : “Yeah, well, here are the traps. This is really more for a coyote. I can’t sell you this one. It’s illegal... You have a license?”
 Lilly : “No.”
 Man : “I could rent it to you if you got it back to me first thing.”
 Lilly : “Oh, no. This is just for a little bird.”

The data above shows **uptakes** in Lilly’s response to answer the man who sell a poison for the starling’s question. Before producing the utterance contains uptakes, Lilly sighed at the time she was being referred to as “*lady with the bird problem*”.

4.1.1.1.3 Interrupting

Someone is interrupting when they join a conversation while someone else is already speaking. Metacomments and alerts are two types of interrupting.

Data 25

The conversation below took place at Jack and Lilly’s house, when they were painting on Katie’s room. Jack and Lilly who were earlier discussing about their wish for Katie’s future life, were distracted because it turned out that their daughter had just woken up from her nap.

Jack : “Hello.”
 Lilly : “Aw! **Look** who’s awake.”
 Jack : “Did you have a lovely little nap, Katie?”
 Jack : “Did you?”
 Lilly : “Would you like to inspect your wall?”
 Lilly : “Ta-da!”

Jack : “Pretty good.”

The data above shows **alerts**, where Lilly tried to take the attention of someone else, in this case is Jack, to pay attention to her. In performing alerts, the speaker often speaks in high tone to catch the attention of the other person.

Data 26

The conversation below took place at Dr. Larry’s vet clinic. The receptionist was surprised because Lilly came to the vet without a pet, and then Lilly recognized a dog pulling her leg. The dog owner, Helen, later revealed that it was the reason she took the dog to the vet.

Receptionist : “Uh, Dr. Larry, uh, Lilly has an appointment but no pet.”
 Dr. Larry : “That’s a first.”
 Lilly : “Oh. Oh my. **Hey!** [laughs] Buddy, I’m married.”
 Helen : “I get this 24 hours a day. I want his marbles knocked off.”

The data above shows **alerts**. It indicates by the use of “*hey!*” by Lilly, because she wanted to get Helen’s attention in order to keep her dog away from her. It also shows that we can use turn taking in such an implied way, which is not openly addressed to the person itself.

4.1.1.2 Holding The Turn

Holding the turn refers to continuing the conversation. This strategy can be used by a speaker who still wants to speak but finds it difficult to prepare their thoughts and speak at the same time. They might halt mid-turn to consider their statement, then continue the conversation again. There are four types of this strategy, namely filled pause and verbal fillers, silent pause, lexical repetition, and new start.

4.1.1.2.1 Filled Pause and Verbal Fillers

To emphasize that the speaker is preparing for their next line rather than giving the turn, filled pause and verbal fillers are applied. The speaker should not wait too long between turns to prevent the next speaker from getting a chance to speak.

Data 27

The conversation below took place at Dr. Larry's house. It was a chilly, stormy night at the time of this dialogue happened, and nobody knew how Lilly could be at the doctor's house. They talked about Jack's trauma about Katie, which led the doctor to remind her that what happened between the two was actually about Jack and Lilly.

- Dr. Larry : "This whole thing, it... it's not about Katie. You'll talk about her, you know? It's about Jack and you. Jack and you. How do you restart? How do you have a marriage, now? Why... Why was Jack admitted to the hospital?"
- Lilly : "He, **um**... He... He was... He hadn't been sleeping well. Um..."
- Lilly : "Yeah, he just wanted to go to sleep and not wake up. Like Katie."
- Dr. Larry : "You must've been pretty angry."
- Lilly : "I wasn't angry. No, he was depressed. He... He had every reason to be."
- Dr. Larry : "So did you, and you didn't try to end your life and leave your husband behind. Alone. You blame yourself."
- Lilly : "Who's to say anybody's to blame?"
- Dr. Larry : "I do."

The data above shows **filled pause** after she speaks one word, which led into the usage of filled pause. Lilly's use of filled pause signaled by the word "*um*", shows that she is still considering her next utterance, but does not want to let the next speaker taking the turn.

Data 28

The conversation below took place at Dr. Larry's vet clinic. In their first meeting, Lilly expressed her unwillingness to see the doctor and the reason why Regina gave her an advice to see therapist. Lilly also talked about that time when she sells the furniture of her house, which the reason behind because it reminds her of Katie.

- Dr. Larry : "Regina sent you to see me because you're fine."
 Lilly : "Well, it wasn't my idea."
 Dr. Larry : "But you're here."
 Lilly : "Yeah. I, uh... **You know**, she said it might help him a little if I did some work, so... I also... I also kind of traded in some of my furniture, most of my furniture, for a pleather La-Z-Boy. Um, **I mean**, not all of it, but... My daughter, our baby, died. Just over a year ago now, so... SIDS, that's what they told us."
 Dr. Larry : "Oh. That's awful."

The data above shows **verbal filler** proved by Lilly's use of "*you know*" and "*I mean*". Lilly tried to hold the turn because she wants to explain why she is looking for Dr. Larry, by the use of "*you know*". In addition, Lilly stated that she had sold her household items that has the memories of her daughter by the use of "*I mean*".

Data 29

The conversation below took place at Dr. Larry's vet clinic. Lilly came to the doctor's vet to explain what happened to her. The doctor advised her to avoid her yard for a while to prevent the birds attacked her again, because it was breeding season.

- Dr. Larry : "It's, uh, breeding season, you know? Eggs, hatchlings, that sort of thing. You might wanna stay out of your yard."
 Lilly : "It's my fucking yard."

Dr. Larry : “You always this angry?”
 Lilly : “What am I supposed to do, call the cops? **I mean**, you said call if I had an animal problem.”

The data above shows **verbal filler** because after Lilly responded to Dr. Larry, she used “*I mean*”. It shows that Lilly explained the reason why she went to see Dr. Larry when she had animal related issue.

Data 30

The conversation below took place at Lilly’s house in the living room, when she was watching TV. Jack called her at that time from mental hospital but said nothing. He just merely listened to Lilly’s voice as she speaks on the phone.

Lilly : “Hello?”
 Lilly : “Never gonna believe what I’m watching. It’s one of those religious shows, The Higher Power. Sounds like a utility company. Or a pot store. Do the kids still call it pot? Feels like they’d have a cooler way of saying that now or an emoji, or... **Well**, I’m sure they have an emoji, right? They have it for everything. Hey, guess what? I got the garden going again. I found the watering can you painted with Katie. It was buried in the brush. Almost hit it with a lawn mower.”

The data above shows **verbal filler**. By assuring that everything she says is genuine, Lilly produces holding the turn. Additionally in her utterance, she informs Jack that she discovered the watering can that Jack and their daughter, Katie, painted.

Data 31

The conversation below took place at the market where Lilly bought the poison for the birds in her yard. Lilly was rendered speechless during the dialogue because the seller had told her to kill the birds that disturbed her. The seller said

that there were 400 billion birds on this planet, thus Lilly's actions would not have a significant impact.

- Man : "We don't like to use that word. It's inhumane."
 Lilly : "Yeah. Okay, that's... I get... I get that. **I mean**, it is what you mean though, right?"
 Man : "There are 400 billion birds on this planet, lady."
 Lilly : "That seems awfully high."
 Man : "It's not."

The data above shows **verbal filler**. Lilly used "*I mean*" to emphasize that she was holding the turn, so she could get prepared for her next statement. It is clear that by holding the turn using verbal filler, she was letting the man know that what she understood and what he meant was the same.

Data 32

The conversation below took place at Lilly's house in her yard when she was checking the birds on the tree. Lilly gave up on her plan to destroy the bird's nest at that very moment when she saw the bird nest. In addition, she explained to the birds that she had not intended to harm them.

- Lilly : "Oh. Yeah."
 Lilly : "Didn't expect that, did ya? Look, can we just kind of clear the air, **you know**, for the record that I... I know what you're thinking. That I killed her... Remediated that bird, but... **I mean**, I put that... Forget it. It doesn't matter why. I put it out. You know why I put it out. It was really wrong. It was... bad. And I shouldn't have done it. I'm dealing with some pretty heavy shit right now if you couldn't tell."
 Lilly : "'Cause everybody's rolling along, living their lives like nothing happened, you know? And I'm saying, "Stop." 'Cause I wanna get off for a little bit. I mean, it's just..."
 Lilly : "It's pretty weird me talking to you. Huh? And you're actually listening."
 Lilly : "Oh, there you go."

The data above shows **verbal filler** by the use of “*you know*” and “*I mean*”. While holding the turn, she tried not to be interrupted by the next speaker, so she explained what she meant by doing so.

Data 33

The conversation below took place at the mental hospital, in front of the receptionist. According to the request from Jack himself, Lilly was not permitted to see Jack at that time, and Regina came to her to explain. As she had also attempted to work out the relationship between Jack and her, Lilly expressed her disappointment.

- Regina : “Did you look up that old colleague of mine?”
 Lilly : “Yes. And maybe you could’ve mentioned that he also treats poodles.”
 Regina : “He’d never tell you this, but Larry was on track to run the whole show at Johns Hopkins.”
 Lilly : “Yeah, but he didn’t, did he? So he’s a quitter like everybody else. When do you think I will be able to see Jack?”
 Regina : “I don’t know. That’s up to Jack.”
 Lilly : “You know what? Here. Give him that. I drove an hour. That’s what I do. For us. And you don’t wanna see me. You think I like driving an hour here and an hour back? Yeah?”
 Lilly : “I get it. **I mean**, you want your space. You want space? I’ll give you space. I’ll give you an-hour-both-ways space. You never ever thought about what I did, did you? Not once! Not even once! I feel shit too, Jack! You don’t wanna see me? **You know** what? I don’t wanna see you! I don’t wanna see you either! Did you ever once think about that, that I don’t wanna see you? Get another visitor!”

The data above shows **verbal filler** which indicates by the use of “*you know*” and “*I mean*” in her utterance to Jack to express her disappointment. She expressed how she felt when she was being rejected to visit her husband in the mental hospital.

Data 34

The conversation below took place at Dr. Larry's vet clinic. The doctor then instructed Lilly to make an appointment in advance, rather than walk to his office without reasonable notice. In which made Lilly's response that he supposed to assist her with that not-so-called treatment, and made Dr. Larry denied and told her that he is no longer working in that field.

- Dr. Larry : "Here's what you do. Go and talk to Fawn and make an appointment."
- Lilly : "Make an appointment? Aren't you supposed to be helping me? Isn't that what this is? Non-therapy therapy, pretend therapy, whatever? Isn't that what we've been doing? What, am I on this island all alone?"
- Dr. Larry : "I'm not a therapist anymore. And I am certainly not your therapist."
- Lilly : "You got that right. Because you're a shit one. Maybe that's why you quit. **I mean**, what is it that makes this so much better, huh? 'Cause wha... Is it 'cause cats don't talk back?"
- Dr. Larry : "No, they don't. They do, however, make appointments. What do you want from me? You... You want some kind of answer? You want me to say everything's gonna be okay?"
- Lilly : "Yeah. Yeah, Larry. I... Answers are good. People want answers."

The data above shows **verbal filler** because the sentence Lilly produced serves as proof that she was angry. Lilly was able to express her dissatisfaction to Dr. Larry by using "*I mean*" to holding the turn.

Data 35

The conversation below took place at Lilly's house. Just like usual, Jack called Lilly from the mental hospital at that time and said nothing. As a result, Lilly told him about what had happened to them lately, that Jack is not the only one battling to recover.

- Lilly : "Hello?"

Lilly : “I’m a little busy here, Jack, so I don’t really have time to listen to you breathe. You know that you’re not the only one in pain, right? **I mean**, ever since Katie left us, it’s been... And then you did what you did. Which is not okay, Jack. I’ve been holding down the fort for a year and... I haven’t had five minutes to think about my own feelings. We never seem to get around to that, right? Which is pretty fucking selfish, isn’t it, Jack? So when you get back, shit’s gonna change. Things are gonna be said, tears are gonna be shed, and then we’re gonna move on and move up. And we’re gonna find a different but even better life than the one we had because I am not interested in some kind of lateral move.”

The data above shows **verbal filler**. Lilly’s use of “*I mean*” helps her in stopping Jack from interrupting her. She also shares her grief about Jack being distant from her following the death of their daughter.

4.1.1.2.2 Silent Pause

Silent pause can be used to maintain interest in the audience after the previous speaker has finished speaking.

Data 36

The conversation below took place at Dr. Larry’s vet clinic. It can be seen from the dialogue, when Lilly arrived at the clinic, she met a dog that clinging to her feet. It turns out that the dog is wild and the owner of the dog, Helen, want to get rid of that.

Receptionist : “Lilly Maynard?”
 Lilly : “Uh, yes. That’s, **uh...**”
 [dog barks]
 Lilly : “Oh! Okay. Wow! Oh!”

The data above shows **silent pause** used by Lilly to keep the audience’s attention. Lilly used “*uh*” to draw Helen’s attention to her and to let Helen know that she did not feel at ease around her pet.

Data 37

The conversation below took place at Lilly's house in her yard. At that time, Chuck could hear Lilly shouting from his house, so he went to Lilly's yard and asked Lilly about it. It turns out that Lilly's response made Chuck speechless.

Chuck : "Hi, Lilly. Who are you talking to?"
 Lilly : "You, Chuck."
 Chuck : "Oh."
 Lilly : "No. I'm sorry. Chuck, I was just **mess...**"
 [*bird trilling*]
 Lilly : "Ow!"

The data above shows **silent pause** by Lilly from speaking to Chuck. It shows in the dialogue before, Lilly was seen suffering as the starling tried to attack her, which made Chuck check on her.

4.1.1.2.3 Lexical Repetition

Partial clauses, repetition of lexical words, repetition of single words, or a combination of it are all forms of lexical repetition.

Data 38

The conversation below took place at Dr. Larry's vet clinic. At first, the doctor had completed the conversation with Lilly, however, he did suggest Lilly to visit his clinic if she want to talk. It made Lilly confused because she was assumed that the doctor was talking about the bird in her yard.

Dr. Larry : "Um... You know, if... if you... if you would like to, you know, talk about it."
 Lilly : "Maybe talk... talk about the bird?"
 Dr. Larry : "Yeah, the bird."
 Lilly : "All right."
 Dr. Larry : "Yeah."
 Lilly : "Okay, well... see you later."

- Dr. Larry : “Yeah. In... In the meantime, stay away from that new neighbor of yours.”
 Lilly : “Yeah, new neighbor. **That... That**’s a good one.”

The data above shows **lexical repetition** because Lilly wanted to holding the turn after responding to Dr. Larry’s utterance. Dr. Larry gave Lilly some advice, which to avoid the starling, as they were discussing about how the starling had injured Lilly.

Data 39

The conversation below took place at Jack and Lilly’s house when they were painting on Katie’s room. During the dialogue, Jack expressed his point of view regarding Katie’s life in the future, to which led Lilly gave a different viewpoint.

- Jack : “Oh my God. I totally forgot to tell you this. I was watching Katie sleep earlier on. I did that thing where I fast forward into the future and I can see who she’s become and whatnot. And I did it, and it was incredible. She’s a podiatrist.”
 Lily : “Our child’s a podiatrist?”
 Jack : “In Cleveland. Doing really well. Third biggest in her firm. She drives a Lexus. Like, four years old, but it’s pretty good.”
 Lily : “**I... I** always thought she’d be like **a... a... a** butcher.”

The data above shows **lexical repetition** because Lilly used word a repetition of words, such as “*I... I*” and “*a... a... a...*”. It is happening when someone wants to holding the turn. In that conversation, Jack and Lilly talked about what they thought their daughter’s life, Katie, would be like.

Data 40

The conversation below took place at the mental hospital, when the patients were doing a counseling session altogether. Regina explained how

uncomfortable changes in life, but she also emphasized that not all changes are negative. Lilly, on the other hand, disputed Regina's statement because in her opinion, she and Jack did not scary about it.

- Regina : "Well, changes are scary, but that doesn't have to be a bad thing."
 Lilly : "Scary? We're not... We're not scared. Right? I mean, that's..."
 Other patient : "They scared. They scared."
 Jack : "She's fine."
 Lilly : "Of course I'm fine. You're fine too."
 Regina : "Is that true, Jack?"
 Jack : "Let's just move on, shall we? Lot of people to get to."
 Lilly : "It's just that we... **we haven't** actually talked about it, but **I mean, I... We haven't. I mean...**"
 Jack : "I mean, look. If you wanna talk about it, let's talk about it. By all means."

The data above shows **lexical repetition**. Lilly is trying her best to holding the turn without being interrupted, as evidenced by her repeated use of the words "*we haven't*" and "*I mean*". It is also clear from her words that she wanted Jack to respond on the validity of what she had said.

Data 41

The conversation below took place at the mental hospital, where the patients were having a counseling session altogether. When Regina stated that some families struggle to adapt after such a long separation, Lilly strongly disagreed. She claimed that she and Jack did not encounter such challenges.

- Regina : "Some families have a hard time adjusting after they've been apart for an extended time. Seeing how things are going to be different."
 Lilly : "I don't think that's gonna be a problem for us. **I... I** can see that would be for some people, but..."
 Regina : "Well, changes are scary, but that doesn't have to be a bad thing."
 Lilly : "Scary? We're not... We're not scared. Right? I mean, that's..."
 Other patient : "They scared. They scared."
 Jack : "She's fine."

Lilly : “Of course I’m fine. You’re fine too.”

The data above shows **lexical repetition**. Jack being a patient in the mental hospital, caused Lilly to holding the turn, so she can persuade Regina that she and her husband, Jack, are doing okay. Lilly denied that their separation makes it difficult.

Data 42

The conversation below took place at the mental hospital. When the patients were having counseling session, Lilly was there and Regina asked about her opinion about changes in her life, which then made her offensive and other patient thought that they were scared.

Regina : “Well, changes are scary, but that doesn’t have to be a bad thing.”
 Lilly : “Scary? **We’re not... We’re not** scared. Right? I mean, that’s...”
 Other patient : “They scared. They scared.”
 Jack : “She’s fine.”
 Lilly : “Of course I’m fine. You’re fine too.”

The data above shows **lexical repetition** by the using the phrase “*we’re not*”. Lilly tried to convinced the other patients to agree with her, and she tried her best to holding the turn, but in the end, she eventually interrupted by another patient.

Data 43

The conversation below happened when Regina was trying to talk to Lilly after the counseling session. Regina asked Lilly if she was seeking for a professional help too or it was just Jack. Then, Regina told her that she should do it too, in order to make things between her and Jack works.

Regina : “Lilly, when you come here...”
 Regina : “...do you get anything out of it for yourself?”
 Lilly : “Yes, yes, but let’s... let’s keep the focus on Jack.”
 Regina : “We’re doing that. But are you seeing anyone?”
 Lilly : “**I see** people all the time. **I see** you right now.”
 Regina : “Okay, Lilly. You have to do the work too.”
 Lilly : “Okay. Well, great.”

The data above shows **lexical repetition**, which indicates by the usage of “*I see*” when Lilly was responding to Regina’s request, so that Regina would be certain of her response. It is clear that Lilly acted in a defensive manner.

Data 44

The conversation below happened when the doctor saw Lilly in his clinic. It was the first time ever a client made an appointment with him but with no pets, so asking the real intention of Lilly was the right thing to do. It turns out that Regina was told Lilly to meet him.

Dr. Larry : “Did you have a question about an animal or what?”
 Lilly : “Well, uh, no, I don’t. **I... I** had gotten a referral for you from a gal. “
 Dr. Larry : “A gal?”
 Lilly : “Regina Miller?”
 Dr. Larry : “Is she still with the state?”
 Lilly : “Uh, she’s at New Horizons.”
 Dr. Larry : “Oh. Oh.”

The data above shows **lexical repetition** which makes Lilly started saying “*I*” repeatedly, indicating that she was holding her turn in order to prevent Dr. Larry from interrupting her. This is seen in Lilly’s response to Dr. Larry, who assumed she was there to ask about animals.

Data 45

The conversation below happened in the doctor's house in a rainy and stormy night. The doctor was trying to persuade Lilly that it was okay for her to upset, because what was Jack doing is wrong, but then Lilly stated that it was because he is depressed and it reasonable.

- Dr. Larry : "This whole thing, it... it's not about Katie. You'll talk about her, you know? It's about Jack and you. Jack and you. How do you restart? How do you have a marriage, now? Why... Why was Jack admitted to the hospital?"
- Lilly : "**He**, um... **He**... **He** was... **He** hadn't been sleeping well. Um..."
- Lilly : "Yeah, he just wanted to go to sleep and not wake up. Like Katie."
- Dr. Larry : "You must've been pretty angry."
- Lilly : "I wasn't angry. No, he was depressed. He... He had every reason to be."
- Dr. Larry : "So did you, and you didn't try to end your life and leave your husband behind. Alone. You blame yourself."
- Lilly : "Who's to say anybody's to blame?"
- Dr. Larry : "I do."
- Lilly : "Oh, that's shitty, Larry."

The data above shows **lexical repetition**, which is identified by Lilly's use of "*he*" repeatedly in her utterance. Lilly's explanation for Dr. Larry is evidence that she was holding the turn because she did not have anything prepared to say in response to Dr. Larry's questions. Lilly's doubt was obvious during the conversation due to Dr. Larry seems to have made her understand why she and Jack choose to lead separate lives from one another.

Data 46

The conversation below took place in the mart where Lilly work at. In the dialogue, it can be seen that Lilly was tagging the wrong price on the products

which made the customer going crazy and thought that the mart was having a clearance sale.

- Lilly : “Maybe **I should... I should** just start changing these back before people start to get the wrong idea.”
 Customer : “It’s all five cents over here!”
 Lilly : “Or maybe I should take a break.”
 Travis : “Just take the rest of the day off, sister. You’re gonna have to earn this back. Thin ice, Lilly. Thin ice. Sir, sir, nothing in the store is five cents. Nothing.”

The data above shows **lexical repetition** that Lilly produced. Lilly was holding her turn so no one could interrupt her, as seen by the repetition of “*I should*” in her utterance. It becomes clear during the conversation that Lilly has only just gotten to grips with what she has done. The customers already picked up the mispriced items assuming they were on sale while she was dozing off and take to mispriced them.

Data 47

The conversation below took place at Lilly’s house, in her yard. At first, she and Dickey were having a drink and talked about life, then the birds in her yard immediately attacked them. In her defensive mode, Lilly tried to shoot the bird using her slipper, and later it made her feels so wrong.

- Dickey : “Holy shit! That bird’s crazy! It’s coming back. He’s circling around. Yeah, yeah, yeah, throw it. Throw it!”
 Dickey : “Whoa!”
 Lilly : “Oh shit!”
 Dickey : “Nice shot, Mrs. M!”
 Lilly : “Shit! What did you do, Lilly?”
 Dickey : “Oh, you nailed it, man. That was awesome.”
 Lilly : “**No, no, no, no.**”

The data above shows that Lilly's use of the word "no" repeatedly in her utterance is an indication of **lexical repetition**. She seems regretful as he felt bad to the starling in her response to Dickey. Although Lilly had desired that the starling must die because they were disturbing her, it is clear from the dialogue that Dickey gave her praise for killing the bird in her yard, despite her sorrow about doing so.

4.1.1.2.4 New Start

People use this strategy and restart the conversation if they are unable to continue. It means that the speaker must start from the beginning since they were unable to explain an idea through the use of lexical repetition, silent pause, filled pause, or verbal fillers.

Data 48

The conversation below took place at Dr. Larry's vet clinic. The doctor was reading a book where there are provided different bird species, to know which bird had harmed Lilly. Dr. Larry also informed Lilly that the bird she got harmed from originated in Florida, which is far from where Lilly lives.

- Lilly : "That's the one, officer."
 Dr. Larry : "The great-tailed grackle. Well, he's a little far afield from the Okeechobee Swamps of Florida."
 Lilly : "Maybe he's lost."
 Lilly : "**Guess you don't talk with your patients that often.**"
 Dr. Larry : "Oh, you mean 'cause they're animals? Oh no, we talk all the time. Tends to be a one-sided conversation but fine with me."

The data above shows **new start** because the inability of Lilly to carry on the conversation by using filled pause, verbal filler, silent pause, nor lexical

repetition. That is why she restart the conversation with Dr. Larry by using different subject.

4.1.1.3 Yielding The Turn

This strategy is used when the previous speaker provides the following speaker a chance because they are interested in hearing a response. In this strategy, there are three types to yield the turn; namely prompting, appealing, and giving up.

4.1.1.3.1 Prompting

In prompting, one participant is encouraged to respond more passionately than the rest. Prompting can be in the form of apologies, greetings, invitations, offers, questions, and requests.

Data 49

The conversation below took place at Jack and Lilly's house. Lilly questions Katie about the wall that she and Jack painted during that dialogue. Even though Katie was unable to respond, Lilly still understood from the expression on her face.

Lily : **"Would you like to inspect your wall?"**
 [Katie babbles]

The data above shows **prompting** because Lilly used a question which a type of prompting. She pushed herself to do prompting to expect a passionate reaction from Katie, her daughter, regarding her question.

Data 50

The conversation below took place at the living room in Lilly's house when she was watching a TV. At that moment, Jack, who is a patient at a mental hospital, called her.

[cell phone ringing]

[switches off music]

Lilly : **"Hello?"**

The data above shows **prompting** because when Lilly picked up the phone, she asked a question. It indicates that she expects Jack to respond her question passionately. But unfortunately, all she heard was Jack's breath so she was sad.

4.1.1.3.2 Appealing

Appealing is a turn that clearly indicates that speaker might react shortly as feedback, for example using "*all right*", "*right*", "*ok*", "*you know*", "*you see*", or question tag.

Data 51

The conversation below took place at the mental hospital. Lilly made it certain about Jack always had what she brought when she visited through the dialogue. The receptionist later confirmed it and let her in.

Lilly : "Um, he's getting these, **right?**"

Receptionist : "Yep. Every week. I'll buzz you in."

The data above shows **appealing** which indicates by the produced of question tag by Lilly. The usage of appealing indicates that the speaker will receive a short response. It can be seen from the question tag Lilly produced, which led the receptionist to respond shortly using "*yep*".

Data 52

The conversation below took place at mental hospital, when they are having a counseling session together with the other patients. In the conversation, Regina informed them that although changes are undoubtedly scary, it is not necessarily a bad thing. Lilly attempted to counter Regina's argument by convincing them that she and Jack were not terrified of changes.

Regina : "Well, changes are scary, but that doesn't have to be a bad thing."
 Lilly : "Scary? We're not... We're not scared. **Right?** I mean, that's..."
 Other patient : "They scared. They scared."
 Jack : "She's fine."

The data above shows **appealing**. It is clear from Lilly's use of "*right?*" which indicates appealing, that she wants Jack to agree with her statement. Therefore, she used question tag to get the response she wished from her husband.

Data 53

The conversation below took place at the market where Lilly bought a poison for the bird in her yard. It can be seen from the conversation that Lilly does not want the birds to come back to her yard. The seller then claimed that killing the birds was the only way to prevent it.

Lilly : "I do not want it to come back."
 Man : "There's only one way to do that. Remediate."
 Lilly : "You mean..."
 Man : "Exterminate."
 Lilly : "Like... Like, kill it?"
 Man : "We don't like to use that word. It's inhumane."
 Lilly : "Yeah. Okay, that's... I get... I get that. I mean, it is what you mean though, **right?**"
 Man : "There are 400 billion birds on this planet, lady."

The data above shows **appealing** which Lilly makes an attempt to support the man, who selling the bird poison. She used question tag “*right?*” to get an affirmation, which gives her the courage to continue with her plan to poison the starling.

Data 54

The conversation below took place in the mental hospital, when Lilly was visited Jack. During the conversation, Lilly expresses her wish for them to visit the lake for a second time and find their happiness again together, when Jack already recovers and is able to return home.

- Lilly : “I thought maybe we could go up to the lake again, when you get home. You know, for the Fourth.”
 Jack : “Sure. Yeah.”
 Lilly : “That’s fun, **right?**”
 Jack : “Yeah, it’ll be just like it was, like nothing ever happened.”

The data above shows **appealing** by the usage of question tag “*right?*”. Lilly tried to figured out how Jack feels about being in a mental hospital, because they were doing different things, such as making a clay pot. That is why made her believed that Jack was doing okay while they were away.

Data 55

The conversation below took place at the mental hospital. In the dialogue, it can be seen that Lilly went to visit Jack but was refused to entry since Jack was not in a good condition to meet anyone.

- Regina : “Lilly.”
 Lilly : “They wouldn’t buzz me in. I was starting to think something was wrong. He is okay, **isn’t he?**”

The data above shows **appealing** due to Lilly's utterance to Dr. Larry that she is not permitted to visit her husband in the mental hospital. She and Jack had a fight the day before, when she was went there, and told Jack that even though they had lost their daughter, life must go on.

4.1.1.3.3 Giving Up

In this strategy, the speaker knows they have finished speaking and takes a long pause to give the next speaker a chance. The audience will be persuaded to take turn using this strategy.

Data 56

The conversation below took place at the mental hospital where Jack is treated. In the dialogue, it can be seen that Jack is trying to express his desire to continue his live as if nothing had happened. He still haunted by the thought of the death of his daughter, thus he was unable to continue his life.

Jack : "Yeah, it'll be just like it was, like nothing ever happened."
 Lilly : "I didn't say that."
 Jack : "No, I know."
 Lilly : "I..."
 Jack : "No, but that is why I'm here, isn't it? I'm... I'm supposed to just go back to being my good old self, and we can all get on with our lives."

The data above shows **giving up** because Lilly took a long pause after realizing she could not finish her utterance in order to give the next speaker a turn to talk. It was shown that Jack talked when Lilly took a long pause.

4.1.2 The Functions of Turn Taking Strategies

In this sub-chapter, the researcher describes the functions of each type of turn taking strategies.

4.1.2.1 Function to Take The Turn

This function comes in three varieties; starting up, taking over, and interrupting. There are two forms of starting up; hesitant start and clean start. In this occasion, Lilly makes statements of both categories. The main character uses the hesitant start when she is hesitant to initiate a dialogue and has not genuinely prepared what she wants to say. On the contrary, when Lilly can comfortably begin a discussion, she uses clean start. This is due to the fact that her idea has been considered carefully, thus she has no trouble conveying it.

The next type is taking over, which has two sub-type; uptake and link. Lilly typically uses uptake to give the other characters more insights. It works as a response to any comments or questions made by the other character to Lilly. Regarding the use of link, Lilly uses it to connect her utterances, and functioning as a connector between the words she says. The last category is interrupting. This type is similar to the first two types because it contains two sub-types; alert and metacomment. Lilly's use of alerts is a signal that she wants her listener to listen closely to what she has to say by having their attention. While metacomments were not used by the main character in this research, because metacomments are only used in formal settings.

4.1.2.2 Function to Hold The Turn

The purpose of adopting this type is to keep the turn going on so that the next speaker does not cut it off. The main character frequently employs this type, which is distinguished by the use of repeated words and is typically utilized in combination with a brief pause. Lilly uses this type to let the other characters know that she still wants to talk but is getting ready to say something more. There were times, though, when Lilly had hold her turn and was at a loss for words, so she had to restart the topic with new start.

4.1.2.3 Function to Yield The Turn

This last type includes various features that Lilly frequently uses, including greetings, invitations, offers, questions, and requests. This type is used to ensure that she give a signal to the next speaker to start to speak. In this type, there are also a function that requires the next speaker to provide feedback. Lilly also uses this type when she runs out of ideas to say, and it shows by the use of giving up type, which is indicated by the use of a long pause, allowing the other characters to speak right away. As was explained previously, Lilly does not frequently use such a kind since she prefers to react to the person who just spoke. Even then, she only does so when she greets the other speaker or makes an offer. Lilly only makes a single output in the form of giving up from yielding the turn type, indicating that she has her own style for continuing a conversation and will switch the topic if another speaker initiates one.

4.2 Discussion

In this section, the researcher discusses the findings that have been found previously. The researcher focused on the types and functions of turn taking strategies used by the main character in “The Starling” movie. The researcher has answered the first research problem, which is the types of turn taking strategies used by the main character, Lilly, in “The Starling” movie, and managed to find all of the types using Stenstrom (1994) theory, namely taking the turn; holding the turn, and yielding the turn.

Each speaker has a chance to speak in turn, continuing the current speaker’s topic or bringing up a new one. Whether they agree or disagree with the topic chosen, the speaker is free to share their perspectives. In this case, Lilly, the main character, uses taking the turn when she wants to speak to express her ideas. There are different categories of taking the turn, which are starting up, taking over, and interrupting. In starting up situation, Lilly is the first one that initiates to start a conversation, and she often does it well because she was prepared and confident in what she would say. It can be seen from the use of clean start that more often occurred rather than the hesitant start she used. For hesitant start, it was found that Lilly just used this type when she wanted to start a conversation but not so familiar with the atmosphere and the people who were listening to her.

The next category of taking the turn is taking over. Lilly used this type not only when she has the opportunity to address the previous speaker, but also used this type when she wanted to give some more information to the listener. This type is further subdivided into uptake and link. When Lilly wanted to address

some comments or concerns made by the former speaker, she used uptake. In the other words, when Lilly wanted to connect her sentences and clauses, she used link, which indicates by the usage of “*and*”, “*but*”, and “*because*”.

Interrupting is the last category of taking the turn, where the speaker enters a conversation while someone else is speaking. Alert and metacomment are the two components of interrupting. The use of alert by Lilly indicates that she intends to draw someone else’s attention, she used this type two times in the movie. While using alert, Lilly typically raised her voice to make sure she has the attention she wants when she does this type. The last category of interrupting is metacomment, which typically used in formal setting. That is why the researcher did not find any data of this type because it would appear only in formal setting where it appears in more respectful situation.

Holding the turn that belongs to the second type of turn taking strategies is the most frequently data occurred using by Lilly in the movie. This type is used when the speaker has something to say but needed time to convey it. It may also cause the speaker to pause before continuing. This type contains four branches; filled pause and verbal filler, silent pause, lexical repetition, and new start. When Lilly used filled pause or verbal filler, she does not indicate that she has an intention to yield her turn, but instead she is contemplating her next move about what to say next. She has the time to think, but it is not as long as the pause that giving up occurred. It is because when she thinks about what to say next and do a long pause, the next speaker would take this as an opportunity to take a turn to speak.

As a result, she might give someone a turn to speak and instead holding her turn, she was yielding the turn to the next speaker.

The second category on holding the turn is silent pause, which is used by Lilly to force the other characters to focus on her, so that she can finish her turn. Usually, when Lilly needs a more time to convey her point of view, there will be a long pause which indicates that she was using this type. The third category is lexical repetition, which is the most frequently data occurred used by Lilly. In this type, it can be just a single word or repeating the lexical words. It was found that Lilly likes to hold her turn using this type, because by using the same word, she can express her desire to avoid the other characters interrupted her. The last type of holding the turn is called new start, and it is utilized when Lilly is unable to carry on a conversation anymore. It was found that Lilly was using new start one time, when she was unable to express her viewpoint using the other type of holding the turn.

Yielding the turn is the final category of turn taking strategy. This type is used by Lilly when she wants to apologize, greet, offer, or ask about something. There are three sub-categories of it: prompting, appealing, and giving up. The form of prompting is utilized when Lilly did offers, or apologizes to the other characters. While for the second type which is appealing, this type is typically used by Lilly to ask the next speaker for a huge response, so the next speaker can add their ideas and take the turn to speak. The last is when Lilly realized that she has nothing more to say, she chose to yield her turn which is giving up and enable another speaker to speak.

CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter, the researcher presents the conclusion of this research. Additionally, the researcher provides suggestions for future research that relate to the approach employed in this study.

5.1 Conclusion

Based on the findings of this study's analysis, the researcher found the answers to the two research questions from the problems of the study. According to this research findings, Lilly produced a total 56 data of "The Starling" movie's turn taking strategies. The three different categories are also included in this, which are; taking the turn, holding the turn, and yielding the turn. The data found was taking the turn 26 data, which includes: starting up 7 data, taking over 17 data, and interrupting 2 data; holding the turn has 22 data, which includes; filled pauses and verbal fillers 9 data, 2 data of silent pause, 10 data of lexical repetition, and 1 data for new start; and for the last type which is yielding the turn has 8 data, which includes; prompting 2 data, appealing 5 data, and giving up 1 data. In addition, all of the type of turn taking strategies are used by the main character of "The Starling" movie.

The findings revealed that Lilly mostly used lexical repetition which is a form of holding the turn. In this research's findings, it was also discovered that holding the turn which include lexical repetition help Lilly to prevent an interruption by the other speakers. The researcher also found the functions of turn taking strategies used by the main character. In the conversation, when Lilly do taking

the turn, she employs it to respond the idea and react to the statements made by the other characters, as well as to start a conversation. The main character also uses this technique to attract the other speakers when they were talking. Next, Lilly uses holding the turn to hold her turn which indicates the speaker needs a moment to consider what to say next. Additionally, she employs holding the turn to convey that she does not have any intention to yield her turn, while she still considering some further information she will share. Lastly, the main character shows that she needs a stronger response by using yield the turn, so that the next speaker can take the floor and share their thoughts. This type also functions as the main character's way of letting the other speakers know that she is finished speaking and that it is their turn to speak.

However, turn taking strategies will always be essential for research and further study. This is true because turn taking is strongly related to society, where people constantly interact with one another. This demonstrates that it is possible to determine the speaker's preferred style of turn taking.

5.2 Suggestion

The results of this research have revealed the wide variety of turn taking that occurs in daily life. As a result, there are still a lot of different areas for conversation analysis to be thoroughly explored, especially when it comes to the turn taking strategies. The researcher advises the next researcher to investigate turn taking using different contexts, such as debates, vlogs, or variety shows. Along with the type in which turn taking and the factors that enable the speaker to produce it. The researcher also advises the future researcher to study on turn the

factors of why the speaker used selected type of turn taking when they are having a conversation. Moreover, the researcher expects that the future researcher will develop a better gap and discover turn taking function.



UIN SUNAN AMPEL
S U R A B A Y A

REFERENCES

- Fathimiyah, F. (2016). *Turn-taking Strategies used by Donald Trump's interview in the University of Wisconsin-Green Bay*. (Undergraduate Thesis). Malang: UIN Maulana Malik Ibrahim.
- Ibraheem, S. J. (2017). Turn-taking strategies in English Language Teaching (ELT). *Dirasat Tarbawiya: Journal of Educational Studies*, 10(40), 291-308. Retrieved from <https://iasj.net/iasj/article/135181>
- Jefferson, G. (2015). *Talking about troubles in conversation*. New York: Oxford University Press.
- Juanda, & Aziz. (2018). Turn-taking marker ethnical bugis and betawi at Indonesian conversation in Indonesia. *KEMBARA: Jurnal Keilmuan Bahasa, Sastra, dan Pengajarannya*. 4(2), 179-191. DOI: <https://doi.org/10.22219/kembara.v4i2.6069>
- Jufadri. (2018). *Turn Taking Strategies used by David Beckham and the host in 'Google' talk show*. (Undergraduate Thesis). Malang: UIN Maulana Malik Ibrahim.
- Khasanah, N. (2015). *An Analysis of Turn Taking Strategies used by host and guest in the talk show "The Ellen Degeneres Show"*. (Undergraduate Thesis). Surabaya: UIN Sunan Ampel.
- Leavy, P. (2017). *Research design*. New York: The Guilford Press.
- Nugraheni, A. (2016). Turn-taking strategies in Maclean's national leaders debate 2015. *Language Horizon*. 4(3), 89-100. Retrieved from <https://jurnalmahasiswa.unesa.ac.id/index.php/41/article/view/16291>
- Nugroho, A. & Ariyanti, L. (2014). A study of turn-taking used in interview tv program "Indonesia now exclusive Agnes Monica with Dalton Tanonaka" on Metro TV. *Language Horizon*. 2(2), 1-6. Retrieved from <https://ejournal.unesa.ac.id/index.php/language-horizon/article/view/7666>
- Oxford Learner's Pocket Dictionary. (2008). Context. In *Oxford learner's pocket dictionary* (4th ed., p. 93).
- Rivai, N. T. (2019). Turn-taking strategies produced by male and female presenters in American TV shows. *LEXICON Journal*. 6(2), 228-237. DOI: <https://doi.org/10.22146/lexicon.v6i2.54480>
- Sacks, H., Schegloff, E., A. & Jefferson, G. (1974). A simplest systematics for the organization of turn-taking for conversation. *JSTOR Language Journal*. 50(4), 696-735. DOI: <https://doi.org/10.2307/412243>
- Sidnell, J. (2010). *Conversation analysis: An introduction*. UK: Wiley-Blackwell.
- Siwi, F. A. S. (2015). *The Realization of Turn Taking System in Lawan Bicara debate*. (Undergraduate Thesis). Semarang: Universitas Diponegoro.

- Stenstrom, A. B. (1994). *An introduction to spoken interaction*. London: Longman.
- Vanderstoep, S. W. & Johnston, D. D. (2009). *Research methods for everyday life*. San Fransisco: Jossey-Bass.
- Wray, A. & Bloomer, A. (2006). *Projects in linguistics: A practical guide to researching language*. 2nd edition. London: Hodder Education.
- Xu, M. A., & Storr, G. B. (2012). Learning the concept of researcher as instrument in qualitative research. *The Qualitative Report*. 17(42), 1-18. Retrieved from: <http://www.nova.edu/sss/QR/QR17/storr.pdf>



UIN SUNAN AMPEL
S U R A B A Y A