

CHAPTER II

THEORY AND METHOD

2.1 Conversation Analysis

Conversation is not only a means of communication, but also a complex and structured activity that is regulated by rules and norms. Language and interaction between daily conversation such as interactions that occur in families or environments such as schools and others can be researched using conversation analysis. Conversation analysis (CA) is a method for studying the structure and organization of conversation in interactions (Coulthard, 1977). It was originally used to analyze everyday conversations, but is now being used to analyze various types of verbal interactions, including those that occur in courtrooms, news interviews, and political speeches.

Goffman (1974) points out that there are two perspectives in defining conversation, it can be defined as casual chit-chat, or more broadly as any form of speech. Conversation Analysis (CA) grew out of the 1960s as a specialized area of studies that was founded by Harvey Sacks, Emanuel Schegloff, and Gail Jefferson. Although it was based on sociology, it was affected by the “cognitive revolution” which put the participant focus at the center of social and cultural construction (Goodwin & Heritage, 1990). In order to grasp this foundation, Conversation Analysis (CA) brings together an analysis of actions, shared knowledge, and context.

2.1.1 Turn Taking

In communication, as individuals who live alongside and socialize with others, we inevitably have counterparts to engage with. Turn-taking here regulates how conversations among several individuals can proceed smoothly and be structured in dialogue (Coulthard, 1977). How the speakers organize the flow of conversation and manage interruptions can be defined as turn taking (Ford, 2012). An important component of conversation is turn-taking, which includes the shifting of roles between speakers during verbal interactions. This encompasses various aspects such as floor management, overlap, backchannels, and interruptions (Yule, 1996). It is crucial for participants to understand turn-taking as it helps them find the rhythm of the conversation and enhances the clarity of communication.

Turn-taking is an important aspect of conversational structure that is useful in order for communication to be organized (Sacks, Schegloff, Jefferson, 1974). With turn-taking, an individual can enhance their conversational skills, promote better relationships, and encourage collaboration in various social contexts. In addition to regulating how individuals take turns speaking to prevent overlap, turn-taking is also useful for mutual understanding among individuals.

Turn-taking can indicate social roles or build emotional connections, observing whether the conversation flows smoothly can enhance the emotional bond, while if individuals involved in the conversation consistently dominate and neglect turn-taking, it can harm the emotional relationship that is formed. Sacks,

Sechgloff, and Jefferson in their article titled *A Simplest Systematics for the Organization of Turn-taking in Conversation* (1974) introduce the Turn Constructional Unit (TCU), the smallest unit that can form a single turn of speech. It can be a word, phrase or sentence that is considered 'complete' and allows the interlocutor to take a turn. When one TCU is completed, a point called Transition Relevance Place (TRP) emerges, which is the point where a speaker change can happen.

Auer (2021) points out that an individual who is speaking can be said to have completed their turn when there are characteristics such as 'Current speaker selects next,' which means the current speaker directly chooses who should speak next. Then, there is 'Self-selection'; if the speaker does not choose anyone, then any participant in the conversation may take a turn (Jordan, 1990). The last is 'Current speaker continues'; if no participants take a turn, then the current speaker may continue with their turn using the next Turn Construction Unit (TCU) (Skantze, 2021). Each turn is determined at that moment based on the context and situation of the conversation.

According to Coulthard (1977) in his book *An Introduction to Discourse Analysis*, there are several types mechanisms of turn-taking:

1. Speaker Signals:

Turn-taking often occurs at the end of sentences. When a speaker completes a sentence, it creates a natural point for others to begin

speaking. If the current speaker has not designated the next speaker, any participant may choose to speak.

2. Completion Signals:

Speakers use completion signals such as 'first' or 'since' to indicate that further information will follow, thereby allowing them to maintain their turn longer without giving others an opportunity to speak.

3. Overlap and Interruption:

Overlap frequently occurs when multiple speakers attempt to talk simultaneously, often resulting in interruptions. The first speaker generally has the right to continue if both begin speaking at the same time. Participants often strategize to avoid interruptions by using filler words like 'um' or 'uh' during hesitant speech, indicating that they are not yet finished speaking.

4. Silence and pause:

A pause between turns can create pressure on participants to speak. If a speaker pauses for too long, it may invite interruptions or prompt the previous speaker to repeat their statement to take their turn.

5. Physical and paralinguistic signals:

Non-verbal clues, such as body language and gaze direction, play a significant role in turn-taking. For instance, a speaker may look at the listener to invite a response or use hand signals to indicate that they are about to conclude their turn.

2.1.2 Adjacency Pairs

The interaction that occurs due to the presence of two parts expressed by two different individuals. The function of the adjacency pair itself is to build relationships between individuals (Yule, 1996). Adjacency pairs appear in a sequence and complement each other, like questions and answers. The idea of adjacency pairs as suggested by Schegloff & Sacks (1973) is a key unit in conversation structure. In this case, Malmkjaer (2006) elaborates that these pairs consist of two utterances that are related to each other. The first utterance builds up the expectation of a certain response. Hence, the second utterance is contingent upon and relevant to the first one. Based on the opinions of experts, the adjacency pairs in the conversation are a combination of two utterances that are connected and resulted from two different speakers.

Chaika (1982) points out that the first utterance will automatically spark a specific response, such as the relationship between a greeting and its reply, a question and its answer, or a complaint and its reason. Thus, Schegloff & Sacks (1973) clarify it by mentioning its main characteristics, which consists of two utterances (first pair part and second pair part), where the first utterance acts as an initiator that must be reacted to with a relevant second utterance. Nevertheless, Levinson (1983) correlates the typical forms of these pairs, for example, question-answer, greeting-response to greeting, offer-acceptance, as well as apology and response to downplay a mistake.

In the movie 'Five Feet Apart' this pattern shows up when Will and Stella respond to each other. In this movie, there are several types of conversations between Will and Stella. Such as question-answers, requests-rejections, as well as invitations-acceptances or rejections. The existence of invitations-rejections leads to the emergence of conflicts and emotions between them. The request-agreement shows how Stella and Will are able to collaborate and build a relationship.

To analyze the structure in speaking we can use preference structure, preference Structures in adjacency pairs has a definition of preference structures that refers to the social patterns of conversation that can determine whether a response to an action in the conversation is more or less expected (Yule, 1996). Conversations that involve requests or offer usually lead to acceptance, which is the preferred or desired response and doesn't require the other person to take a long time to reply. On the other hand, dispreferred responses, or unwanted responses, typically contain rejections and tend to create a slightly longer pause.

However, in cases where individuals have a close relationship, there are usually fewer dispreferred responses. According to Yule (1996) the conversation pattern that uses dispreferred responses such as using delays such as "em..." "er..." "ah..." etc, using words like "Well..." "Ohhh" etc, providing gentle reasons and refusals, has impersonal sentences like "Out there" or "everybody else" etc in their sentences.

2.2 Characters and Characterization

In narrative fiction, characters refer to the characters that drive the plot, whether human or non-human. Characters can also be considered as constructs made up of elements of the text rather than as separate personalities (Kenan, 2002). Character is a trait that can be observed and reflects an individual's position within their own identity as well as how they connect with others. Furthermore, character can develop over time through contemplation and goal planning, indicating that character is not static but can change throughout a person's life.

There are a lot of characters in movies, including main and supporting characters. The opposing character is called the "Antagonist", "Rational" refers to a calm and cool character, and "Emotional" is a character that supports the protagonist, while "Contagonist" is a character that supports the sidekick (Tran & Jung, 2015). Every movie definitely has protagonist and antagonist characters, and they usually play the main roles.

There are several types of that character, characters are categorized into several parts. Human vs. Non-Human Characters provide standard depictions of individuals, further divided into groups according to societal positions, age, and gender. Characters that are not human include synthetic creatures (robots), natural beings (animals), and fantastical beings (aliens and gods). There are several types of character positions, Protagonists are the main characters who lead the story, the forces that oppose the protagonists are known as antagonists, supporting

characters, the one who helps or makes the heroes' path more difficult (Eder, 2010)

The different ways that the writer uses to show the traits, personality, and character development throughout the story are called characterization. This process can be understood through a few key components, like direct and indirect characterization (Kenan, 2002). There are two types of characterization, Direct characterization the author gives clear explanations of a character's activities, personality, and physical attributes, and Indirect characterization character traits are identified by readers from the acts, conversations, and interactions of the characters in the narrative.

2.3 Methodology

This study uses a descriptive-qualitative approach aimed at describing and providing perspectives on the research object through a collection of data gathered according to the research needs before drawing conclusions and making analyses (Sugiyono: 2009: 29). This data was collected through the utterances and text dialogue conversations between Will Newman and Stella Grant in *Five Feet Apart* movie, a romantic drama by Mikki Daughtry and Tobias Iaconis. The population of this research only selected several dialogues that occurred between Will Newman and Stella Grant that are relevant to the theory of conversation analysis to uncover the social relationships.

The unit of analysis in this research refers to the Turn Constructional Unit (TCU) based on the concept introduced by Sacks, Schegloff, and Jefferson (1974)

and using The Jefferson Transcription System to help the analysis of the context in the conversation between Will and Stella. The data collection technique is by observation note-taking; (1) reading the text dialogue and watching the film *'Five Feet Apart'*, (2) collecting data in the form of the text dialogues of Will and Stella, and (3) categorizing the data according to the study's objectives. The researcher identifies and categorizes each turn taking and adjacency pairs and interprets how these structures reflect the conversational dynamics between Will and Stella.

2.3.1 Transcription Jefferson

Table 2.3 Instructions of using Transcription Jefferson

MARKER	DESCRIPTION
[]	Square brackets mark the start and end of overlapping speech.
↑ ↓	Vertical arrows marked pitch movement, over and above normal rhythms of speech. They are used for notable changes in pitch beyond those represented by stops, commas and question marks.
→	Side arrows are used to draw attention to features of talk that are relevant to the current analysis.
<u>Underlining</u>	The extent of underlining within individual words locates emphasis and also indicates how heavy it is.
CAPITALS	Mark speech that is hearably louder than surrounding speech. This is beyond the increase in volume that comes as a by product of emphasis.
°words°	'Degree' signs enclose hearably quieter speech or whispering sound.
That's r*ight.	Asterisks precede a 'squeaky' vocal delivery.
(0.3)	Numbers in round brackets measure pauses in seconds. If they are not in a part of speaker's talk they should be on a new line.
(.)	A micropause, hearable but too short to measure.
((words))	Additional comments from the transcriber, about features context or

	delivery.
She kn::ow	Colons show degrees of elongation of the prior sound, the more colons, the more elongation.
hhh	Aspiration (out-breaths)
.hhh	Inspiration (in-breaths)
Words,	‘Continuation’ marker, speaker has not finished yet to talk.
Are you okay?	Question marks signal stronger or ‘questioning’ intonation.
Okay.	Full stops mark falling, stopping intonation
Bu-u-	Hyphens mark a cut-off of the preceding sound.
>ok wait<	‘Greater than’ and ‘lesser than’ signs enclose speeded-up talk.
=	‘Equals’ signs mark the immediate ‘latching’ of successive talk, whether of one or more speakers, with no interval.
Heh heh	Voiced laughter. Can have other symbols added, such as underlinings, pitch movement, extra aspiration, etc.
sto(h)p i(h)t	Laughter within speech is signalled by h’s in round brackets.
~Okay~	Woobly voice

Source: (Locke, 2013)