

**A PRAGMATIC ANALYSIS OF TURN-TAKING IRREGULARITIES
REFLECTED IN *THE LAST SONG* MOVIE**

A THESIS

Presented as Partial Fulfillment of the Requirements to Acquire
a *Sarjana Sastra* Degree in English Language and Literature



Written by:

Kistin Hidayati

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ENGLISH LANGUAGE AND LITERATURE STUDY PROGRAM

ENGLISH EDUCATION DEPARTMENT

FACULTY OF LANGUAGES AND ARTS

YOGYAKARTA STATE UNIVERSITY

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APPROVAL SHEET

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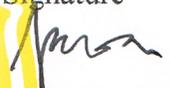
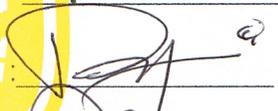
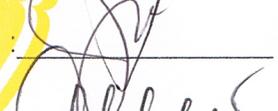
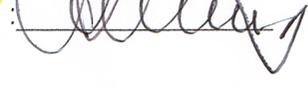
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RATIFICATION SHEET

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A Thesis

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IRREGULARITIES REFLECTED IN *THE LAST SONG*
MOVIE**

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Apabila terbukti pernyataan saya ini tidak benar, hal ini akan menjadi tanggung jawab penulis sepenuhnya.

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Penulis,



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MOTTOS

The most important thing when you are educated is to understand how to respect, understand, love, and accept others with our differences.

(Mrs. Niken Anggraeni)

Being humble is more important than being wise. Because God doesn't need a proud mouth that speaks too much, but a kind heart that listens.

(Anonymous)

Care about what other people think, and you will always be their prisoner.

(Lao Tzu)

You cannot change your future, but you can change your habits, and surely your habits will change your future.

(Dr. A.P.J. Abdul Kalam)

Surround yourself with the dreamers and the doers, the believers and the thinkers, but most of all, surround yourself with those who see the greatness within you, even when you don't see it yourself.

(Edmund Lee)

DEDICATIONS

This thesis is dedicated to:
my beloved parents for their hopes and prayers,
my beloved brothers and sisters for their advice and
supports,
my nieces for their hopes, and
my beloved friends for coloring my world.

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I do realize that this thesis is far from being perfect. Therefore, I gladly appreciate any criticism. I also hope that this thesis gives valuable contribution to anyone in conducting further research on Pragmatics.

Yogyakarta, April 10th 2014

Kistin Hidayati

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LIST OF ABBREVIATIONS

TRP	: Transition Relevance Place	I	: Interruption
TTI	: Turn-taking Irregularity	O	: Overlap
RE	: Recognitional	CO	: Cooperative
AG	: Agreement	FT	: Floor-taking
IN	: Intrusive	SA	: Signalling annoyance
AS	: Assistance	TC	: Topic change
S	: Setting	TR	: Transitional
SU	: Signalling urgency	CL	: Clarification
TG	: Tangentialization	T	: Topic
PR	: Progressional	TC	: Topic change
DS	: Disagreement	P	: Participant
IR	: Irregularity		

A PRAGMATIC ANALYSIS OF TURN-TAKING IRREGULARITIES REFLECTED IN *THE LAST SONG* MOVIE

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ABSTRACT

As long as people live together in a society, conversation serves their vital need to convey their messages which contain feeling, emotions, and intentions. A conversation is characterized by turn-taking. It means in a conversation which usually involves two or more people talking, there should be one participant speaks and the other listens. However, a conversation sometimes does not run smoothly. In this case, there might be something disturbing the process of conversation. Thus, an irregularity occurs. Irregularity in conversation happens for certain purposes. This study aims to identify and to describe types of turn-taking irregularities and types of reasons for doing turn-taking irregularities in a movie entitled *The Last Song*.

This research employed a descriptive qualitative but quantitative which means this research supported by tables contain numbers showing the frequencies of the occurrences of turn-taking irregularities and their purposes. The primary instrument in this research was the researcher herself and the secondary instrument was the data sheet. The steps of research procedure in this study were watching the movie, identifying the problems in *The Last Song* movie, formulating the problems, determining the objectives of the study, determining theories on context and turn-taking to analyze the data, collecting the data manually, transferring the chosen data into the data sheet, and reporting the data. To gain the validity of the research, the researcher used triangulation technique by consulting the data with her consultants. In which the data had been previously proof read by some students majoring linguistics in English Language and Literature Study Program.

The findings of this study reveal that there are 34 occurrences of turn-taking irregularities done by characters in *The Last Song* movie. The occurrences cover both types of turn-taking irregularities; interruption (67.65%) and overlap (32.35%), and types of reasons for doing them; 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%). There are two occurrences of turn-taking irregularities the purpose of which is to show rejection (5.88%). In conclusion, characters tend to do turn-taking irregularities for negative purposes, including tangentialization, disagreement, and annoyance. These negative purposes usually happen in conversations in which characters are in conflict.

Keywords: turn-taking irregularities, *The Last Song* movie, types of turn-taking irregularities, types of reasons for turn-taking irregularities

CHAPTER I

INTRODUCTION

This chapter consists of the background, the identification of the problem, the focus of the research, the formulation of the problems, the objectives of the research, and the significance of the research. The background is the ideas and the cases concerning the research conducted. Meanwhile, identification of the problem contains some problems which are found and possibly to be analyzed. In reference, the problems are discussed and selected in the focus of the research which later to be analyzed. From the chosen problem, the questions as the guidance in this study are presented in the objectives of the research. The significance of the research presents the significances of this study.

A. Background of the Research

Human beings are social creatures. They live in a society where they interact with others. Whenever they interact, they create communication. Practically, in every social life, people use language to send vital social messages about their feeling, emotions, needs, and intentions. People may also judge a person's background, character, and intentions based simply upon the person's language, dialect or choice of a single word. As long as people live in a society, conversation serves their vital need to convey their intentions. Conversation allows people to actively communicate by giving and taking information or certain purposes through a verbal communication.

According to Levinson (1983:296), a conversation is characterized by turn-taking. It means in a conversation which usually involves two or more people talking, there should be one participant speaks and the other listens. Further, there are processes in doing conversation. The processes of turn-taking are similar with processes of playing games. For example, when people play cards or chess, there should be one person takes his/her turn in one time, and then when the current player has already finished his/her turn, the next player is allowed to take his/her turn to play. The processes should be maintained like that throughout the game. This rule is similar to when people have a conversation to each other. Someone should speak when they get their turns, and not to disturb the current speaker when he/she takes turn. The other speaker should wait until the current speaker finishes his/her turn before he/she start to speak. Therefore, Cutting (2002:29) argues that there should be cooperation in conversation, and the cooperation should be managed by all participants through turn-taking. The cooperation in turn-taking usually indicates that a conversation runs well.

However, a conversation sometimes does not run smoothly. In this case, there might be something disturbing the process of communication. Nevertheless, there are no clear rules in running conversation. Unlike in a game, in a conversation, disturbance usually happens. In contrast, the disturbance rarely happens in the game because the players have already known the rules of the game. Consequently, when a player disturbs another player's turn, the player gets punishment or even worse, the game is finished. As there are no clear rules

in running conversation, there is no clear punishment for people who disturb conversation. In a conversation, the disturbance commonly happens when the next speaker starts speaking at the time the current speaker is speaking. Disturbance in conversation is undoubtedly a very common thing. People are familiar to the disturbance in conversation. In fact, the existence of disturbance in conversation cannot be separated from purposes that people have in doing it. There are many reasons to disturb conversations. Some are positive reasons such for agreement, clarification, correction, or assistance. In the other hand, there are also negative reasons like to change topic, take other's floor, signal annoyance, show urgency and disagreement.

Regarding to the reasons of disturbance, Zimmerman and West (1975:114), state that there are two types of disturbance in conversation. They are interruption and overlap. The difference between interruptions and overlaps is in the place where the disturbance occurs. An interruption happens when the next speaker starts speaking at the middle of the current speaker is speaking. Meanwhile, an overlap happens when the next speaker starts speaking at the time when the current speaker almost finishes his/her utterance. For example:

A:	Ok, Tell me what you //want?
B:	// I want you to not put your hand on my business!

Example above shows an irregularity or disturbance in turn-taking, because the speaker B starts to speak before the speaker A finishes his/her utterance. The speaker B starts to speak in the middle of speaker's A utterance. For this reason, speaker B is categorized as a disturber and then the type of

irregularities happens in this conversation is overlap which reason for doing it is to show his/her disagreement. Furthermore, this type belongs to recognitional overlap. Recognitional overlap happens when the next speaker (speaker B) knows when the current speaker (speaker A) finishes his/her utterance. So that the next speaker starts talking near the Transitional Relevance Place (TRP), the point where the current speaker is supposed to finish speaking and the next speaker takes his/her turn to speak.

As a matter of fact, irregularity in conversation is mostly seen to be as impolite or inappropriate. Moreover, the reasons for turn-taking irregularities are very interesting to study. People need to know the polite or appropriate way in doing conversation. For this reason, smooth transitions from one speaker to the next speaker become very interesting to study.

This study analyzes an interesting movie entitled *The Last Song* (2010) which contains many interesting conversations to be analyzed. This study chooses *The Last Song* movie because the story of the movie supports the existence of turn-taking irregularities in the conversations among the characters. There are many conversations containing arguments and contradictions. Thus, characters in this movie tend to steal floors from others in order to show certain purposes. Moreover, the complicated relationships among characters and difference in age and gender make the story of the movie complicated. This movie story background also directly makes the conversations among them often run rough. An example is provided as follow.

Kim: We can try and pretend= Steve: =I'm not gonna do this, OK?
--

This conversation happened when Kim, Steve's ex-wife came to bring their children to Steve's house for summer holiday. Before Kim went back to her house she started talking about her regret in their divorce. Kim wanted them to be together again. However, Steve did not agree with Kim's idea. It can be seen in the conversation that Steve as the next speaker starts talking while Kim, the current speaker is speaking. Steve starts to speak in the middle of Kim's utterance. In other words, it is not close to the TRP. This type of irregularity belongs to Interruption, more specifically called intrusive. It means that the disturber has negative intention in doing it. The negative intention that can be seen in the conversation is that Steve shows his disagreement to Kim.

The examples above are only some pictures of the occurrences of turn-taking irregularities in *The Last Song* movie. Later, there are many occurrences of turn-taking irregularities to discuss. This study is concerned mainly in turn-taking irregularities that occur in *The Last Song* movie. The study mainly employed Zimmerman and West theory in which divides turn-taking irregularities into two categories; interruption and overlap. Further, this study analyzes the reasons for the occurrences of turn-taking irregularities in the movie.

B. Research Focus

This research is in the scope of pragmatics study, a field in linguistics which concerns the study of language in context. This study mainly concerns with turn-taking irregularities that exist in conversation. As stated before, conversations in *The Last Song* movie have the varieties of turn-taking irregularities. Based on acts of turn-taking irregularities done by the characters in *The Last Song* movie, some problems can be identified. By reading the characters utterances in this movie script, the discussion is going further to analyze the types and reasons for the occurrence of turn-taking irregularities. However, there are also many things that can be studied in this movie. The different age and gender among characters in the movie can be very interesting to study. The difference in gender can be further used to see the frequency of turn-taking irregularities that are done by each gender. Moreover, gender can be also used to identify the cooperativeness in making conversations. In addition, the style and politeness of speaking in this movie also can be studied. The style of speaking can determine the class social of the speaker and the politeness he/she performs. Politeness can also be used to measure on how close the relation among speakers. That is why in this movie, politeness is very possible to study.

However, it is impossible to analyze all problems that exist in the movie. For this reason, considering the limited time and the ability of the researcher, this research is limited only on discovering the types of turn-taking irregularities in *The Last Song* movie and the reasons for the occurrences of turn-taking

irregularities in the movie. Thus, this research is formulated in two formulations.

1. What types of turn-taking irregularities are found in *The Last Song* movie?
2. What are the reasons for the occurrences of turn-taking irregularities in *The Last Song* movie?

C. Research Objectives

In line with the formulation of the problems above, the objectives of this research are to identify the types of turn-taking irregularities reflected in *The Last Song* movie and to find out the reasons for the occurrences of turn-taking irregularities done by the characters in *The Last Song* movie.

D. Research Significance

This study offers some benefits as presented below.

1. Theoretical significance

The result of this study is expected to give information and contribution to the students of English Department who study pragmatics, especially in turn taking. Moreover, this study is also expected to give information for the readers who want to enrich their knowledge in linguistic.

2. Practical significance

This study is expected to give an alternative idea to teach by using film in language learning. Further, the result of this study is expected to be used as reference for other linguistic researchers, especially who wish to conduct further analysis in pragmatics.

CHAPTER II

LITERATURE REVIEW

This chapter primarily deals with literature review and conceptual framework. The former describes the theories and definitions related to the topic of the research. The later, the conceptual framework deals with the relationship between the concept of the research and the analysis of the study. Then, an analytical construct is arranged to describe the research briefly.

A. Theoretical Description

1. Pragmatics

Pragmatics (from Greek ‘pragma’) means the study of communication principles to which people adhere when they interact rationally and efficiently in social contexts. Speakers/writers follow these principles to imply additional meaning to a sentence, and hearers/readers follow these principles to infer the possible meanings of an utterance out of all available options in a given context. According to Bublitz, pragmatics describes the linguistic forms, action patterns and strategies that are used to imply and interpret, which enable interlocutors to comprehend the intended, but not uttered meaning (Bublitz via Schauer, 2009:6). From the definition, it can be said that pragmatics concerns mainly with the hidden meanings in conversations that people usually convey. The hidden meanings are things that sometimes more than words can say. Previously, in accordance to Bublitz theory, Atchison (2003:9) argues that pragmatics deals with how speakers use language in ways in which cannot be

predicted from linguistic knowledge alone. People use language in many different ways, sometimes in unique ways that cannot be understood by people who do not belong to the community. In pragmatics, one can talk about people's intended meanings, their assumptions, their purposes or goals, and the kinds of actions that they perform while using language. Besides, when dealing with Pragmatics, one should consider the situation in which the conversation takes place. Atchison adds situation to his theory. This means that context has strong influence on how language is conducted in conversation. The context in broad sense is society. There is an argument about the important role of society into the use of language proposed by Mey who states that pragmatics studies the use of language in human communication as determined by the conditions of society (Mey via Schauer 2009:6).

Crystal quoted in Schauer (2009:6) defines pragmatics as the study of language from the point of view of users, especially of the choices they make, the constraints they encounter in using language in social interaction and the effects of their use of language has on other participants in the act of communication. In addition, previously Griffiths (2006:1) says that pragmatics mainly concerns with the use of knowledge encoded in the vocabulary of language and its patterns to make meaningful communication. Pragmatics is about the interaction of semantic knowledge with our knowledge of the world, taking into accounts context of use. A broader definition is proposed by Yule (1998:3) who mentions four definitions of pragmatics. First, pragmatics is the study of speaker's meaning. It has something to do with the analysis of what

people mean by their utterances than what the words or phrases in those utterances might mean by themselves. Second, pragmatics is the study of contextual meaning. It involves the interpretation of what people mean in particular context and how the meaning gets communicated more than what is said by the speaker. It explores how listeners can make inferences about what is said, in order to arrive an interpretation of the speakers intended meaning. Fourth, pragmatics is the study of the expression of relative distance. It investigates the assumption of the speaker about the distance of the shared experience between the speakers and the hearers in order to determine how much needs to be said.

To sum up, pragmatics is the study of the use of language in communication. It deals with the meaning which is communicated by a speaker/writer and interpreted by a hearer/reader in relation to a certain situation and context.

2. Context in Pragmatic Study

In pragmatic study, context has significant role. Context defines the meaning of the language conducted in certain society or community. According to Halliday via Mayes (2003:46), meaning should be analyzed not only within the linguistics system, but also taking into account the social system in which it occurs. Furthermore, he explains that based on the context people make predictions about the meaning of utterances. Halliday argues that context situation includes three variables; field, more and tenor. His definitions of these variables are summarized below.

- a. The field of discourse refers to what social action is taking place.
- b. The tenor of discourse refers to the participants and includes their social roles and social relationships, both those that are directly related to the interaction and those of a more permanent nature.
- c. The mode of discourse refers to the role that language plays in the interaction. This includes the status, function, channel (spoken/written), and rhetorical mode; persuasive, expository, etc., (Halliday and Hassan in Mayes 2003:46).

Further, Auer (2003:46) explains that context is not a pre-existing construct; rather there is a tension there is a tension between how much context is “brought along” and how much is “brought about” in intereaction. Thus, the relationship between language and context is one, in which language is not determined by context, but contributed itself in essential ways to the construction of context.

3. Fields in Pragmatics

a. Deixis

According to Yule (1998:9), deixis is a Greek term that is used for one of the most basic things people do with utterances. This means ‘pointing’ via language, or deictic expression. As one of the field of pragmatics, deictic can also be called as pointing expression. In this expression, some words are used, including *that, these, here, there, me, you, now, then* and *there*. However, there

are differences in the use of these deictic expressions. The differences of the using of deixis can be seen as follows.

1) Person deixis

Person deixis is used to point person. The expressions used are *me* and *you*. For example:

“You know what? I’m not gonna be part of this charade, not **me**”
 “We also want to share with **you** the sorrows of your losses.”

2) Spatial deixis

This deixis is used to indicate location for something or someone. This deixis used are *here* and *there*. For example:

“So, Will, you want to get out of **here**?”
 “**There** is a post office over there, opposite to the bank”

3) Temporal deixis

This type of deixis is used to express time information. The expressions that used are *now* and *then*. For example:

“Where are they **now**?”
 “So we fly on Friday, Saturday we give you the best bachelor party of human kind, and **then** on Sunday your bride flies and uh,.. Voila”

There are also classifications of deixis based on distance that is meant by the speaker, which are categorized as:

1) Proximal

This deixis expression is used to point something which is near the speaker. This deixis used are *this*, *here*, and *now*. For example:

“Is **this** your book?”
 “I’ll just wait out **here**.”
 “She is like 35 **now**.”

2) Distal

This deixis expression is used to point something which is away from the speaker. This deixis used are *there*, *that*, and *then*. For example:

“Yeah, look at **that** red car.”
 “No. I’m not going in **there**.”
 “I was the last one in the supermarket **that** night.”

b. Conversational Implicature

According to Griffiths (2006:134), conversational implicatures are inferences that depend on the existence of norms for the use of language, like the widespread agreement that communicators should aim to tell the truth. Implicatures arise as much in other speech genres and in writing as they do in conversation; so they are often just called *implicatures*.

Meanwhile, Yule (1998:40) states that conversational implicature is something that is more than just what the words mean. It means that there is an additional conveyed meaning which is called an implicature. When people say something, it is probably not only explicit meaning that may exist, but also implied certain utterance.

Mary	: I hope you brought the book and the pencil.
Andrea	: Ah, I brought the book.

After hearing Andrea's response, Mary may assume that Andrea does not bring both things that said said by Mary. From Andrea's utterance, Mary can imply that Andrea brings the book, but does not bring pencil. Andrea may intend to say she infers something that is not mentioned is not brought. In this case, Andrea has conveyed more than what she says via a conversational implicature.

c. Presuppositions

Yule (1996:25) states that presupposition is recognized as a relationship between two propositions. He gives further explanation in example presented below.

- | | |
|-------------------------------|---------------|
| 1) <i>Mary's dog is cute.</i> | (= <i>p</i>) |
| 2) <i>Mary has a dog.</i> | (= <i>q</i>) |
| 3) $p \gg q$ | |

From the example above, it can be seen when someone says that Mary's dog is cute, indirectly it means that Mary certainly has a dog. So that 3. $p \gg q$ is the presupposition. Based on this theory, Yule categorizes presupposition into seven types:

1) Potential presupposition

This presupposition can only become actual presupposition in context with speakers. It is associated with the use of a large number of words, phrases, and structures.

2) Existential presupposition

It is an assumption that someone or something really exists, presented in the form of a noun phrase. For example, *your car*, which means that *you have a car*.

3) Factive presupposition

The assumption can be treated as a fact by some words, such as *realize*, *regret*, *aware*, *odd*, and *glad*.

4) Lexical presupposition

The use of one form with its asserted meaning is conventionally interpreted with the presupposition that another (not asserted) meaning is understood. These are presented in the examples; *he stopped smoking*, which means *he used to smoke*.

5) Structural presupposition

The use of certain sentence structures as conventionally and regularly presupposing part of the structure is already assumed to be true. Speakers can use such structures to treat information as presupposed. For example, the *wh*-question (*who*, *where*, *when*, *whom*, *whose*, and *how*) construction in English, such as, *Where did you buy the bike?* By saying this utterance, the speaker already knows that the hearer bought the bike.

6) Non-factive presupposition

Non-factive presupposition is assumed not to be true. Verbs like *dream*, *imagine*, and *pretend* are used to express it. For example, *I dreamed that I had a car* means that *I have no car*.

7) Counter-factual presupposition

This means that what is said does not happen in reality. For example, *If you were my friend, you would help me*, generally means that *You are not my friend*.

d. Speech Acts

Austin quoted in Griffiths (1996:148) states that speech acts are something that we do/act by using language. The acts are categorized based on certain intention that is meant by speakers. The categorization includes (1) statement ("*I lived in Edinburgh for five years.*"), (2) order ("*Pay this bill immediately.*"), (3) question ("*Where are you from?*"), (4) prohibition ("*No right turn*"), (5) greeting ("*Hello.*"), (6) invitation ("*Help yourself.*"), (7) felicitation ("*Happy New Year!*"), and (8) apology ("*I hereby apologize as required by the magistrate.*")

According to Searle quoted in Wardaugh (2006:287), people perform different kinds of acts when they speak. The utterances that we produce are locutions. Most locutions express some intentions that we have. They are illocutionary acts and including have an illocutionary force. The descriptions are shown as follows.

1) Locutionary Act

The locutionary act is the “act of saying something”, or shortly, locutionary act is the literal meaning of what is said, (Searle quoted in Wardaugh 2006:287). For example:

<p><i>“Open the door!”</i> <i>“Drive the car!”</i> <i>“Read the book!”</i></p>
--

Locutionary act is just something that is said by the speaker. It is seen by the meaning of the words ‘*open, drive, read*’ and ‘*the door, the car, the book*’.

2) Illocutionary Act

The illocutionary act is performed “in saying something” and became the core of the theory since its performance amounts to asking, answering, giving information, warning, and the like. This is opposed to the performance of an act of saying something (Searle quoted in Wardaugh 2006:287). For example:

<p><i>“Open the door!”</i> <i>“Drive the car!”</i> <i>“Read the book!”</i></p>
--

The sentence above has Illocutionary meaning as declarative utterance. These utterances are used to ask someone to do something, that is to open the door, drive a car, and read a book.

3) Perlocutionary Act

A perlocutionary act is result or goal of effects that is produced by means of saying something (Searle quoted in Wardaugh 2006:287). For example:

“Open the door!”
“Drive the car!”
“Read the book!”

The utterance above in perlocutionary act means the effect of the declarative of the utterances “*open the door!*”, “*Drive the car!*” and “*Read the book!*” The hearers are expected to do these commands. When the hearers do the commands, it means there is an effect of what the speaker said.

4. Turn-Taking

Cutting (2002:29) explains that cooperation in conversation is managed by all participants through turn-taking. Furthermore, he explains that in most cultures only one person speaks at a time, then it is continued by another. Almost all cultures have their own preferences as to how long a speaker should hold the floor and how they indicate that they have finished and another speaker can take the floor.

Yule (1996:72) explains that there is a scarce commodity called floor which can be defined as the right to speak. Having control of this scarce commodity at any time is called a turn. Any situation where control is not fixed in advance, anyone can attempt to get control. This is called turn-taking.

A point in conversation where a change for turn is possible is called a Transition Relevance Place (TRP). Furthermore, speaker may not be sure that the current speaker’s turn is complete. When a speaker does not want to wait for the TRP, this is called interruption.

A coherent conversation proceeds in orderly way by a series of interaction moves with each participant having a turn to speak. However, in emotional conversation, one speaker may interrupt another. This interruption is called turn stealing.

Furthermore, Sacks, Schegloff & Jefferson in Levinson (1983:297) suggest that mechanism that governs turn-taking, and accounts for properties noted, is a set of rules with ordered options which operates on a turn-by-turn basis, and can thus be termed a *local management system*. A way of looking at the rules is a sharing device, an ‘economy’ operating over a scarce resource, namely control of the ‘floor’. Such an allocational requires minimal units over which it operates, such units being the units from which *turns* at talk are constructed. Further, they explain that these units are, in this model, determined by various features of linguistic surface structure. They are syntactic units (sentences, clauses, phrases, and so on) which are identified as turn-units in part by prosodic, and especially intonational. A speaker is assigned initially just one of these *turn-constructive units* (although the extent of the unit is largely within the speaker’s control due to the flexibility of natural language syntax). The end of such a unit constitutes a point at which speakers may change – it is *transition relevance place*, or TRP. At TRP, the rules that govern the transition of speakers then come into play, which does not mean that the speakers change at that point, but simply that they may do so.

Sacks et al. quoted in Levinson (1987:298) give rules of the operating on the turn-units. In this rules, they use C for current speaker, N for next speaker,

and TRP for the recognizable end of a turn-constructural unit. The rules are shown below.

- a. Rule I –applies initially at the first TRP of any turn.
 - 1) If C selects N in current turn, then C must stop speaking, and N must speak next, transition occurring at the first TRP after N-selection.
 - 2) If C does not select N, then any (other) party may self-select, first speaker gaining rights to the next turn.
 - 3) If C has not selected N, and no other party self-selects under option (b), then C may (but need not) continue (i.e. claims to a further turn constructional unit)
- b. Rule II –applies at all subsequent TRPs

When rule 1(c) has been applied by C, then at the next TRP rules 1 (a)–(c) apply, and recursively at the next TRP, until speaker change is affected.

5. Turn-taking Irregularities

Sacks quoted in Mey (1994:216) argues that the basic unit of the conversation is the ‘turn’, that is a shift in the direction of the speaking ‘flow’ which is characteristic of normal conversation. This means that in a normal conversation, there is at least one and not more than one party talking at a time and then there will be another turn for the hearers who reply or answer the speaker.

Yule (1996:72) argues that a conversation usually consists of two or more participants taking turns and only one participant is speaking at one time. Consequently, smooth shift from one speaker to the next is important. Moreover, Yule says that transitions with a long silence between turns or with substantial overlap where two speakers trying to speak at the same time seem to be awkward.

Cutting (2002:vi) gives transcription conventions on turn-taking as follows:

- | | |
|----------|---|
| a. = | →interruption |
| b. // | →overlap |
| c. /.../ | →lines from original omitted to make example quoted simpler |
| d. (0.5) | →Pause (number of seconds in brackets) |

Zimmerman & West (1975:114) divide the types of turn-taking irregularities in a conversation into “interruption and overlap”. Furthermore, overlaps are instances of simultaneous speech where next speaker begins to speak at or very close to a possible transition places in a current speaker’s utterance (i.e., within the boundaries of the last word). It is this proximity which distinguishes overlaps from interruptions. In the other hand, interruption is seen as penetrating the boundaries of a unit-type to the prior to the last lexical constituent that could define a possible terminal boundary of a unit-type. In addition, there are descriptions on types completed by examples. The words with certain marks (= or //) in examples indicate that the utterances contain irregularities done by certain speakers in the conversations.

a. Interruption

Schegloff quoted in Gumperz (1983:30) argues that an interruption happens when a participant in conversation begins to talk when the current speaker is still taking his or her turn to talk, but not approaching TRP. This means when interruption happens, the current speaker's words could not be defined as the last word, because the next speaker cuts the words in the middle of the current speaker's utterance. Meanwhile, Chiung Yang (1995:1) describes that interruptions can be seen as situations in which one person intends to continue speaking, but is forced by the other person to stop speaking, at least temporarily. In other words, the speaker's utterance is disrupted.

Further, Murata (as quoted in Warren, 2006:120) divides types of interruption into two broad types of interruptions: intrusive and cooperative.

1) Cooperative Interruption

Cooperative Interruptions are confined to utterance completions and backchannel. Cooperative interruption usually occurs as the result of participants in a conversation seeking to cooperate in the business of producing, interpreting, or responding to individual utterances (Murata quoted in Warren, 2006:120). Here is an example of cooperative Interruption:

A:	yea look at this =It's not the same is it
B:	=yea
B:	no
A:	Pass me the other paper =I'll show you (.) cheers
B:	=yea

In the conversation above, it is clear that conversation between A and B does not run well because B interrupts (cooperatively) twice by saying 'yea' in the same time A is saying or requesting something.

Further, according to (Cennedy & Camden quoted in Li et al. (2005:32) there are some purposes for doing cooperative interruptions:

a) Agreement

An agreement interruption enables the interrupter to show concurrence, compliance, understanding, or support. The purpose of an agreement interruption is often to show interest or enthusiasm, and involvement in the ongoing conversation. An example is provided as follow.

Anna:	Look at that, It's Kind of = cool, huh
Bruno:	= It's Incredible.

The previous conversation clearly shows that Anna, as the current speaker, is interrupted by Bruno, as the next speaker. Bruno hurriedly shows her agreement to Anna about something that they think beautiful.

b) Assistance

In the case of assistance interruption, the interrupter perceives that the current speaker needs help. In order to rescue the current speaker, the interrupter provides a word, a phrase, or a sentence. Here is an example:

Billy:	Hey,.. Where have you been, John?
John:	I've been to the beach. You know the girl I met yesterday?, um. I forget = what her name is.
Billy:	= You mean Ronnie?
John:	Yeah, I think I like her, She's so beautiful.

This example shows where Billy, as the next speaker, gives assistance to John, as the current speaker. However, Billy does it by making an interruption in the middle of John's utterance. Billy's assistance for John clearly creates an irregularity in their conversation.

c) Clarification

Clarification interruption enables the interlocutors to have a common understanding of what has been said, thus establishing a common ground for further communication. When the hearer is unclear about a piece of information the current speaker has just elicited, the hearer interrupts the speaker to request clarification. An example is provided as follow.

Paul:	All right guys, I'm gonna call my daugh= <i>ter for a moment, so I will catch you later.</i>
Mike:	=She has her own phone?
Paul:	Yes Mike, she has her own phone.
Mike:	Not a toy phone?! She is 7 years old!

The example above shows that Mike is surprised when Paul said he wants to call his daughter. Mike cannot believe that Paul's seven years old daughter has already own a cell-phone. Thus, in order to get clarification to what is being said by Paul, he cuts Paul's utterance in the middle of his utterance. At this point, Mike creates an interruption because he breaks Paul's utterance far from TRP. However, as an interrupter, Mike's interruption is not categorized as successful because Paul as the current speaker does not give his floor to Mike. It can be seen from the italic words in the conversation which means Paul keeps talking although Mike enters his floor.

1. Intrusive Interruption

According to Murata as Quoted in Li (2001:269), intrusive interruption is including changing topic, contributing to the topic and disagreeing with or correcting the current speaker. Intrusive interruptions are products of participants attempting to dominate conversations at particular stage in their

development, but it might be interpreted as cooperative. If one is prepared to think in terms of the wider aim of achieving a successful outcome. This below example shows an intrusive interruption.

A:	well when I fill in my happiness sheet I'm going to put in large quotes I could go on all day about cash or ten
B:	I suppose if you spend all = day every day
A:	=here's an interesting subject what you need is someone out there firing questions at people you know don't you a bit of participation you don't need to just sit there

The previous conversation seems fine in the beginning as what A says about quotes and B does its cooperative interruption, but then in the next utterances, A who create new topic steals B's floor. This makes the conversation dominated by A. A clearly cuts B's utterance before B reach its Transition Relevance Place to finish its utterances.

Furthermore, the purposes for doing intrusive Interruption are described as follows (Cennedy & Camden quoted in Li et al. (2005:32).

a) Disagreement

When someone disagrees with other's opinion, sometimes he/she interrupts the utterance that is made. In this case, the intention of the interrupter is conveyed. This kind of purpose usually occurs when the speakers are making arguments or fights. For example:

Billy:	So, Lisa, she doesn't want a big wedding or anything, so we're gonna get, uh, married in Vegas this weekend.
Sam:	So we're gonna have a bachelor party in Vegas.
Billy:	No, no, come on, = forget it.
Arche:	= No, no, no, yes, we are.

Example above is clearly shows that Archie, as the next speaker is disagree with Billy's idea to not hold a bachelor party for his wedding. In order to show his disagreement to Billy, Archie creates an interruption in their conversation. It can be seen that Archie cuts Billy's utterance far from their TRP. In other word, a simultaneous talk is created by an intrusive interruption in their conversation.

b) floor-taking

In many cases, people tend to be dominant in conversation. They want to be looked as leading the conversation. That is why they tend to steal the floor of his/her conversation partner. The dominance occurs successfully when the current speaker then gives his/her floor to the next speaker. For example:

Diana:	Hey guys why are you fighting?
Ian:	We've been best friends since we're 6 years old. My wife died about a year ago, he didn't even show up for the funeral.
Mark:	It's a little more complicated than that. I =
Ian:	= Yeah, he sent me flowers with a note that says "Sorry for your loss."
Diana:	You're a bad man Ian.

The conversation above clearly shows that Ian as the next speaker enters the floor at the very beginning of Mark's second utterance. It means that Ian creates an interruption. Ian who is very angry at Mark speaks in flare in which his flare makes him uncontrollable and then steals Mark's floor in order to be dominant in the conversation. So that Mark is not able to convey his excuses any longer. In addition, this interruption is categorized as successful because

Mark gives his floor to Ian as the next speaker. He remains silent when Ian cuts his utterance.

c) topic-change

When there is a boring topic or topic that is not expected to be discussed by one member of the speaker, sometimes people spontaneously change the topic by interrupting the current speaker's utterance. Topic-change usually happens when there is a sensitive topic among the speakers, or sometimes happens when the speaking situation is not good. The following example shows a topic-change interruption.

Ryan:	Peeta, you said you want to dance.
Peeta:	Yeah.
Ryan:	Now's your chance.
Peeta:	I'm still, uh, a little concerned =
Ryan:	=Oh, no, no, no, let's not talk about it now, huh? Please.

The example above shows a topic-change interruption done by Ryan. As the next speaker, Ryan clearly shows to Peeta that he has already known the topic he is going to present in his utterance and he does not want Peeta to talk about it. Thus, Ryan decides to cut Peeta's utterance far from TRP which indirectly creates an interruption and the purpose is to prevent to hear or discuss the unwanted topic.

d) Tangentialization

A tangentialization interruption occurs when the listener thinks that the information being presented is already known by the listener. By interrupting, the listener prevents himself/herself from listening to unwanted piece of information. For example:

Lonnie:	Hey, Alan, you wanted to talk to me?
Alan:	This is Lonnie. He's gonna take care of you this weekend.
Lonnie:	Oh, Sir. With all due respect, I believe I'm actually assigned to =
Alan:	=Uh, he cancelled.
Lonnie:	He cancelled?!

The example above shows a tangentialization interruption that is done by Alan. It can be seen that Alan, as the next speaker, has already known what is going to say by Lonnie. Furthermore, he does not want to hear any more information from Lonnie. Thus, he cuts Lonnie's utterance far from TRP which creates a tangentialization interruption between them. In addition, Alan's interruption is categorized as successful because Lonnie as the current speaker does not continue his utterance when Alan breaks his turns.

b. Overlap

According to Sacks et al. (1974:706), overlap is a type of simultaneous talk that can arise in several ways; they are premature self selection related to the upcoming TRP, occurring in conjunction with the current TRP, and self-selection at the same time as the current speaker elects to continue. Thus, when the next speaker starts to speak at the very end of the current speaker's turn, an overlap occurs. Moreover, Kurtic et al. (2009:186) argue that overlapping speech is a common phenomenon in naturally occurring conversation. Given that, for the most part conversations proceed smoothly without overlap. The occurrence of an overlap in a conversation and its management by conversational participants require explanation. In addition, there are some types of overlap which further explain more on how overlap occurs in conversation.

Further detail is proposed by Jefferson (1983:2) who divides types of overlap into three major. They are transitional, recognitional and progressional overlap.

1) Transitional overlap

Jefferson (1983:2) states that ransitional overlap happens when a next speaker is seen to be orienting to, monitoring for, and acting upon arrival of an utterance-in-progress at a state of syntactic completness, and thus at a state of possible utterance completedness or at TRP. In other words, transitional overlap is a by-product of two activities: a next speaker starts talking at a possible completion of the ongoing turn while the current speaker decides to continue his/her turn. Transitional overlap happens when the next speaker starts talking at or near a predicted TRP and when the current speaker decides to continue beyond it. For example:

<p>A : No, no, no, don't mention the unsolved ones. B : People want to know you're human. A : Why? B : Because they're interested. A : No, they're not. Why are they? B : Hmm, look at that 1895//. A : //Sorry, What? B :I reset that counter last night. This blog has had nearly 2,000 hits in the last eight hours.</p>

The example shows that speaker A as the next speaker is eagerly to enter the floor at the time when speaker B has just already got to his/her TRP. As the speaker B finishes his/her utterance, the speaker A hurriedly enters the floor. This irregularity is categorized as transitional overlap because the next speaker (speaker A) waits for speaker (B) to complete his/her utterance before he/she

enters the floor. It means that speaker A considers the completeness of speaker B's utterance. As a result, the overlap occurs at TRP, a place where speaker B may decide to continue his/her turn. As a matter of fact, in the next turn, speaker B continues his/her utterance. This means that the TRP where speaker A enters the floor is point where speaker B may continue his/her turn.

2) Recognitional overlap

Jefferson (1983:2) suggests that in recognitional overlap, a next speaker seems to be orienting to not wait for the completeness of the current speaker's utterance. In other words, recognitional overlap happens when a next speaker recognizes how the current speaker finishes his/her turn and starts talking before the current speaker has a chance to finish his/her undertaking. In other words, the next speaker may respond to the current speaker's turn before it reaches an adequate TRP. The next speaker may, for instance, recognize a word or phrase that will finish the turn of the current speaker, such as "*ha*" for "*happy New Year*", and respond to the turn accordingly before the ongoing turn reaches a possible TRP. Jefferson (1983:2) suggests that recognitional overlap tends to have a turn-incursive or interruptive character. To put it differently, she considers them to be turn competitive. For example:

Bill:	I'm getting married.
Archie:	What? To that lady who's half your age?
Bill:	She's almost 32.
Archie:	I have a hemorrhoid at almost 32.
Bill:	Now, look, Archie, by the time she's my age, Okay, I'll be //
Archie:	//Dead. You'll be dead, Bill.

Example above shows that Bill, an old man wants to marry a young girl, talks to his friend Archie about his marriage plan. However, Archie does not like his decision to marry a young girl who is far younger than him. In the conversation, Archie shows his dislike by doing an overlap towards Bill's last utterance. Archie has prepared to cut Bill's utterance at their TRP. Then, before Bill reaches his TRP, Archie enters the floor by saying "*Dead. You'll be dead, Bill.*" He says this utterance at the point where Bill should say his last word. Thus, this overlap is categorized as recognitional because as the next speaker, Archie has monitored Bill's utterance and entered the floor to break Bill's utterance at his last word. Thus, Bill's utterance is syntactically incomplete.

3) Progressional overlap

Progressional overlap occurs when there is some disfluency, such as silence, "silence fillers" (e.g. *uh*) or stuttering, in the ongoing turn. When a next speaker realizes that there is a problem in the progression of the ongoing utterance, she/he may start talking in order to move the conversation forward. In other words, the next speaker may consider disfluency in the ongoing turn as a sign that transition may take place and the next speaker is able to enter /take the floor. Jefferson (1982:3) argues that progressional overlaps can occur practically anywhere within utterances. An example is provided as follow.

Alan:	Mr. Clayton? Quite a run you had at Blackjack. Can we talk?
James:	Well, I. I... I...//
Alan:	//Apparently, you aren't actually staying here, is that correct?

In the example above, James as current speaker has disfluency (stutter) in answering Alan's question. So that Alan as the next speaker initiates to take his turn by creating an overlap in order to move the conversation forward. Alan does not consider that it is James turn to talk because he thinks that James disfluency is a sign for him to enter the floor. Thus, Alan's decision to take the floor in this conversation is categorized as progressional overlap.

In more detail, Cook (1989:52) argues that overlaps happen because speakers have already known the start or end of the conversation. In addition, they also signal each other that one turn has come to an end, so another should begin. Further, Cook says as long as there is overlap between turns, it has some particular significance:

1) Signaling annoyance

Signaling annoyance means that a conversation is felt uncomfortable as the conversation might not be wanted by certain participant. This can be caused by many reasons. Mostly it happens when the topic of conversation offend or insult one of participants. Thus the insulted speaker will quickly disturb the conversation by doing overlap. The purpose of doing overlap is to make the conversation stop immediately, so the insulted speaker will not feel annoyed anymore. For example:

Samuel:	Hey, hey, what's that hair color? Hazelnut? Have you got more hair than you used to //have?
Bill:	//Oh, Stop it, will you?!

The previous example shows a conversation between Samuel and Bill. As the current speaker, Samuel asks too much about Bill's hair which lookS

different. Samuel asks over and over about Bill's new hair look. Meanwhile, Bill as the next speaker feels annoyed with Samuel's questions. He cannot stand to hear Samuel's question any further. Then, he decides to show his feeling to Samuel by breaking his utterance in his last word. Bill's decision to cut Samuel's utterance in his last word constantly creates an overlap. In addition, an overlap in this conversation happens because the next speaker (Bill) wants to show that he feels annoyed by what is being said by the current speaker (Samuel) and also asks Samuel to stop asking his hair.

2) Signaling urgency

In conversations, people sometimes have to stop the conversations because they are hurry for something. In other word, they want to do something else or when there are urgency situations. In this situation people have to end conversations hurriedly. For example:

Police officer:	Ma'am, you must understand. We can't just break into Mexico just like //that.
Julie:	//Why not?
Police officer:	Because there is a time frame, we need reasonable ground.

The previous example shows that Julie as the next speaker is not patient enough to wait for her turn to talk. It can be seen when Police officer speaks, she hurriedly cuts his utterance in his last word. Her cut indirectly create overlap in their conversation. From the dialogue, it can be seen that she cuts Police officer's utterance because she wants to show her urgency in knowing information the Police officer is going to tell.

3) Desire to correct what is being said.

Desire to correct what is being said can be assumed as the reason why people overlap others. This kind of reason usually occurs when the current speaker makes mistake with his/her word or sentence, or sometimes even grammar. That is why the next speaker will quickly enter, before the current speaker finishes his/her utterance to correct the mistake. An example is shown below.

Chris: It's a very delicious meal, isn't it?
Katy: yeah, I couldn't agree more.
Chris: Could you pass me the sand// please.
Katy: // you mean salt?!
Chris: Ah, yea salt, sorry.
Katy: Here you are.

The example above tells us a situation where the speakers are having meal together and the current speaker, Chris, is asking Katy to pass the salt. However, he makes mistake in saying the word '*salt*' by misspelling into '*sand*'. Fortunately Katy as the next speaker realizes that Chris' word is misspelled and he quickly corrects what is being said by Chris by enters the conversation at the end of Chris' utterance. What Katy does is called overlap by correcting what is being said.

6. Theories on Movie Analysis

There are three styles of film/movie: realism, classicism, and formalism. Even before the turn of the last century, movies began to develop in two major: the realistic and the formalistic (Giannetti 2002:2). Realism is a particular style,

whereas physical reality is the source of all the raw materials of film. In other words, realistic films attempt to reproduce the surface of reality with a minimum of distortion. Thus, in photographing objects and events, the filmmaker tries to suggest the copiousness of life itself. Realists try to preserve the illusion that their film world is an objective mirror of the actual world.

In this case, *The Last Song* is categorized as realism because it seemed to capture the flux and spontaneity of events as they were viewed in real life. Thus, as long as the movie is realism, any object in the movie is made as similar as the reality including the language spoken in the movie. There are two types of language spoken in movie: monologue and dialogue. In *The Last Song* movie, the spoken language is only in the form of dialogue.

In addition, Giannetti (2002:241) says that language dialogue in movie conveys most meanings, so dialogue in film can be as spare and realistic as it in everyday life. Thus, language in movie can be analyzed as language phenomena which represent actual phenomena in language use in society. For this reason, it is very interesting to study the miniature of how language conducted in society through movie. In this case, *The Last Song* movie has role as the miniature of the society which can be analyzed scientifically, especially through pragmatic study.

7. The Last Song



Figure 1: The Last Song movie

Turn-taking irregularities which happen in direct conversations in daily life could also happen in a conversation among characters in a movie since the conversation in the movie must be as lively as possible. Therefore, the object of investigation in this study is taken from a movie entitled "*The Last Song*" of which characters vary greatly. This movie tells story about a young girl named Veronica who is the daughter of Steve Miller. Veronica has a younger brother named Jonah. They live with their mother in New York because their parents have divorced. The conflict arises when Veronica and Jonah are sent to their father's house in Wrightsville Beach, North Carolina to spend their summer holidays. Veronica hates her father because he left her and her brother when they were children. She is very disappointed with her father and then she always fights with him. Fortunately, she meets a young handsome rich man named Will

Blakelee, a person to whom she then deeply falls in love. The other trouble comes when Will's parents do not allow Veronica to become Will's girlfriend.

What makes this movie interesting is the occurrences of turn-taking irregularities in the conversation among characters that often occur. The occurrence of the irregularities is the result of bad relationships among the characters. It can be seen from the bad relationship between Veronica and her father as result of her father's divorce with his mother. The divorce also creates terrible relationship between Veronica's father and mother. Thus, they often have arguments. Another problem is that Veronica is not expected to present in her boyfriend's family. For this reason, conversations they make tend not to run well. They often have arguments to each others. As a result, they frequently do interruption or overlap when they have conversation. There are turn-taking irregularities when they do not have same opinion to each other or just to show rejections, disagreement, or floor-taking. They also do irregularities when they want to change topic of conversation. There are more reasons they use to violate their conversations. What shown above are only some examples. Further, this study will analyze in more details to the types of irregularities and the reasons in doing them.

B. Previous Study

This study is not the first research analyzing turn taking irregularities. There has been a study investigating turn taking irregularities entitled “An Analysis of Interruptions Presented by the Characters in Rhymes’ *Grey’s Anatomy* Series-Season 1”. This research was conducted by Made Utari Prabesti, a student of English Language and Literature in Yogyakarta State University.

There are some differences between the recent study and Prabesti’s study. First, the recent research investigates turn-taking irregularities in more detail ways and more modern theories, including two different types of turn-taking irregularities of overlaps and interruptions. Meanwhile, the previous study analyzed turn-taking irregularities in only one type or turn-taking irregularity, which is interruption. Moreover, the previous study uses a theory from Ferguson to divide four types of interruptions. Those are simple, overlap, butting-in, and silent interruption. Meanwhile, the recent study uses some theories that are more convincing in the partitions of turn-taking irregularities. Although in the previous study overlap is included in the types of interruptions, it does not mean that overlap in the previous study has the same meaning with overlaps in the recent study. In the recent study, overlap stands by itself as a type of turn taking irregularities and has clear characteristics as stated by some experts such Zimmerman and West. To gain more detail insights, the recent study uses theory from Jefferson to analyze the types of overlaps and theory from Murata to analyze types of interruptions. The last is that the recent study

analyzes a movie entitled *The Last Song*, while Prabesti's research analyzes a TV series entitled *Grey's Anatomy*.

C. Conceptual Framework

To analyze data in *The Last Song* movie, this research employs descriptive-qualitative approach, by which the data are described. In addition, a table contains number to help the descriptions of the findings. Meanwhile, theories used to analyze turn-taking irregularities in *The Last Song* movie are Pragmatics theories, especially theories on turn-taking irregularities. This study analyzes the occurrences of turn-taking irregularities in *The Last Song* movie based on the theory of context which means context has strong influence to the occurrences of turn-taking irregularities in the movie.

There are some theories from some experts used in this research. For the main theory, this research uses theory from Zimmerman and West (1975) who divide turn-taking irregularities into two types; interruptions and overlaps. In order to analyze the turn-taking irregularities in more detail, this research also employs theory from Murata to classify types of Interruptions. Murata (2006) divides interruptions into two types; cooperative and intrusive interruption. While for the partition for overlaps, this research uses theory from Jefferson (1983) who divides overlaps into three types; progressional, transitional, and recognitional overlap.

Nevertheless, the analysis does not stop in turn-taking irregularities and their types. This research goes further to seek out reasons for doing turn-taking

irregularities. For the partitions of the reasons for doing turn-taking irregularities, this research uses other theories from different experts. For reasons of doing overlaps, this research uses theory stated by Cook (1989) who conveys three reasons in doing overlaps. They are for showing correction, urgency, and annoyance. While for the reasons in doing interruptions, this research uses theory proposed by Cennedy and Camden (1983) who present seven reasons for doing interruptions. They are for agreement, assistance, clarification, disagreement, floor-taking, topic-change, and tangentialization. In order to give picture of how this research is conducted, an analytical construct is provided as follow.

D. The Analytical Construct

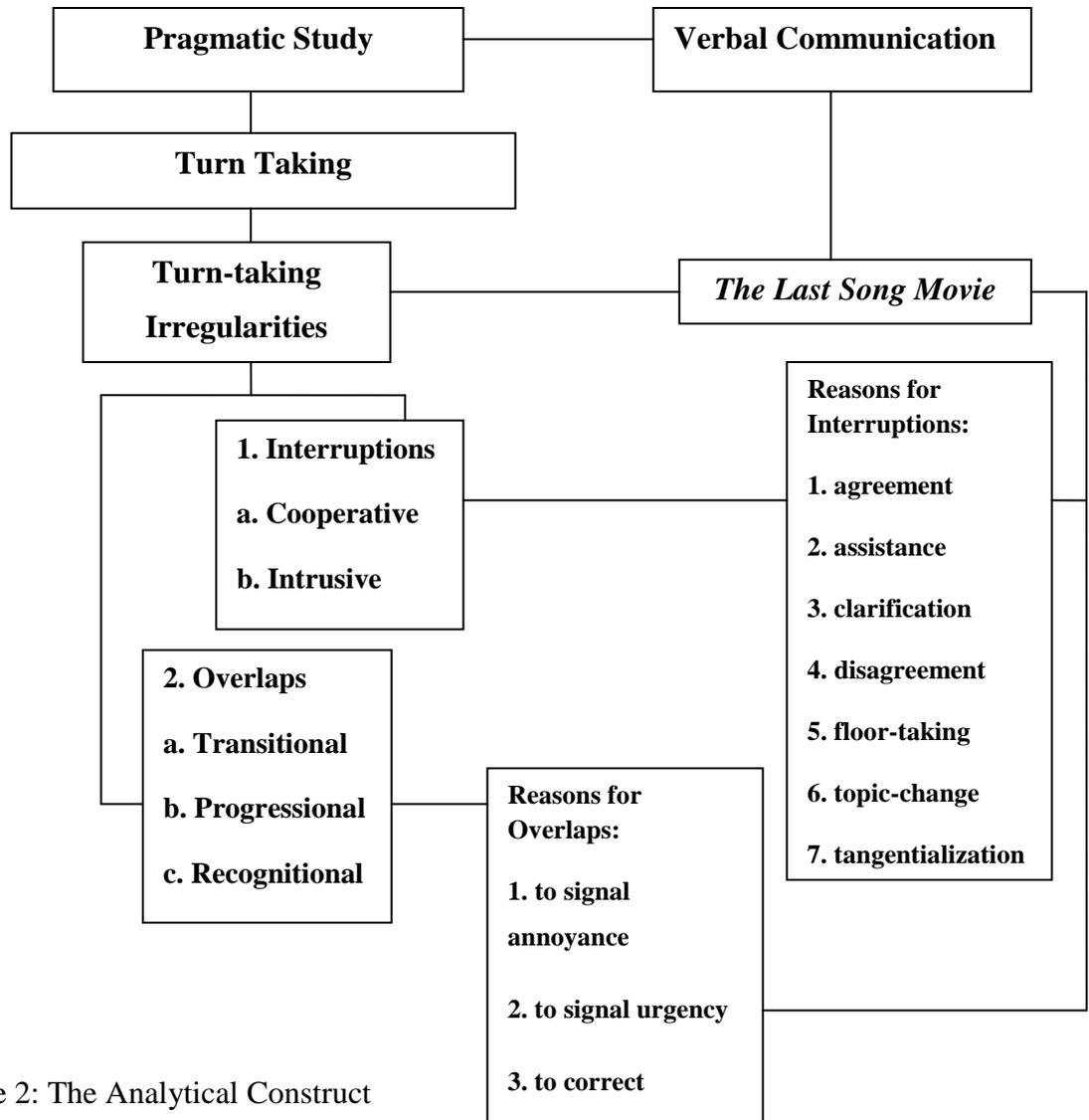


Figure 2: The Analytical Construct

CHAPTER III

RESEARCH METHOD

This chapter deals with research methods which include type of research, data and source of the data, research instrument, data collecting technique, trustworthiness of the data and data analysis. Each of which is presented below.

A. Research Type

The research employed descriptive qualitative approach by which descriptive data were gained. Bogdan and Biklen (1982:39-48) state that qualitative approach is research bringing about the descriptive data in the form of written or oral data from the subjects of the research being investigated. Meanwhile, Krathwohl (1993:740) states that qualitative research describes phenomena in words instead of numbers or measures. However, this research provided tables contain numbers to show the frequency of the occurrence of turn-taking irregularities. Those tables helped this research in conducting the conclusion of the result which further described in chapter four. So, this research was mainly qualitative, but quantitative ways provided to show numbers in order to help this study in describing the data.

This research was qualitative in nature due to its data characteristics and descriptive analysis. This is due to the fact that the qualitative research is to describe analytically particular phenomena or situations that become the focus of the research.

In this research, the phenomena or situation under observation were the turn-taking in the utterances uttered by the characters in *The Last Song* movie. This research has two objectives; finding out types of turn-taking irregularities done by the characters in the movie and seeking out the types of reasons for doing turn-taking irregularities.

B. Research Procedure

In conducting this research, some steps were used in the process of the research from the beginning of the research until the final result. Research procedure was applied in order to get proper measurement on scientific research. The steps of the research procedure are provided below.

1. watching the movie entitled *The Last Song*
2. identifying the problems in *The Last Song* movie
3. formulating the research problems
4. determining the objectives of the study
5. determining theories on context and turn-taking to analyze the data
6. collecting the data manually
7. transferring the chosen data into a data sheet
8. reporting the data

C. Data, Context and Source of the Data

The data of this research were in the forms of utterances uttered by the characters in the movie. Those utterances can be in the forms of words, phrases, clauses, and sentences uttered by the characters in the movie, while the context of this data was the conversations among characters in the movie. Obviously, the source of the data was a movie entitled *The Last Song* movie. The film was in the forms of VCD (Video Compact Disk). The secondary source of the data was the script of the film that is taken from internet from <http://www.subscene.com>.

D. Research Instrument

Since this research is qualitative, the main instrument of the research is the researcher herself, as stated by Bogdan and Biklen (1982:27). This means that the researcher plays the role as the designer, the data collector, the analyst, the data interpreter, and eventually the reporter of the research findings. In addition, a data sheet serves as secondary instrument as a guide for the process of identification and analysis. After all data were identified, they were transcribed into data sheet to be analyzed. The data sheet is provided as follow.

E. Data Collecting Techniques

The data in this research were the utterances containing turn-taking irregularities uttered by the main characters in *The Last Song* movie. There were some techniques in collecting data in this research. First, the researcher watched, listened and took note to the irregularities in the conversations in the movie. In other words, the data were collected by watching the film carefully and comprehensively in order to find appropriate information needed for obtaining the objectives of the research. After the data were collected, they were analyzed by theories of turn-taking irregularities to classify them. The last, after the data were analyzed and interpreted, they were transferred into a data sheet.

F. Techniques of Data Analysis

After collected and selected, the data were analyzed. Data analysis is a process of organizing and classifying the data into a pattern category and basic of analysis in order to find a theme and to formulate working hypothesis as the data suggest (Moleong, 2001:103). The data analysis in this research was conducted through follows.

1. observing *The Last Song* movie and its script
2. transcribing the utterances in the movie
3. identifying the turn-taking irregularities in the conversations in the movie
4. Classifying the data based on the formulation of problems

5. analyzing the data accurately by grouping the data into their own types and transferring them into tables
6. reporting the result of the data after the data were classified and analyzed

There is one data sheet in this research. It consists of types of turn-taking irregularities and type of reasons for turn-taking irregularities in the conversations among the characters in the movie. The data sheet consists of number, codes, types of turn-taking irregularities, types of reasons for turn-taking irregularities, and explanations for each datum.

G. Trustworthiness of the Data

Trustworthiness is very important to prove whether the result of the study is valid or not. Moleong (2006:326) states that there are four criteria as the basis to gain trustworthiness. Those are credibility, transferability, dependability, and conformability.

To achieve the trustworthiness of qualitative research, this research principally applied credibility and conformability criteria. Credibility refers to the richness of the information gathered and on the analytical abilities of the researcher. Conformability, in turn, aimed at measuring how far the researcher analyzed the neutrality of cases. The findings and the interpretation of the data should be truly based on the data.

In achieving credibility and conformability the researcher used triangulation techniques. Triangulation is a technique for checking the

trustworthiness of data by utilizing something outside the data to verify the data or to compare them (Moleong, 2001:128). To achieve the credibility of the data, the researcher consulted the findings to her consultants from the beginning until the end of the research process. In addition, peer discussion was conducted to check the data analysis. The researcher discussed the data with her colleagues from English Department who are majoring Linguistics to do the validation of the data.

CHAPTER IV

FINDINGS & DISCUSSION

This chapter consists of two parts; findings and discussion of the study. The research findings present the data of the findings of turn-taking irregularities in *The Last Song* movie. The data are served with the frequency of interruptions presented by the characters in the movie. Further, detail explanation is presented in the discussion section. This section presents the detail descriptions on each datum of turn-taking irregularities in *The Last Song* movie.

A. Research Findings

In order to give brief image of the frequencies and percentage of each type of turn-taking irregularities and their purposes, a table is provided below.

Table 2. The Frequencies of the Occurrence of Types Turn-taking Irregularities in *The Last Song* Movie

No	Types of Interruption	Frequency	Percentage
1.	Cooperative	3	8.82%
2.	Intrusive	20	58.82%
		23	67.65%
	Types of Overlap		
1.	Transitional	5	14.71%
2.	Progressional	1	2.94%
3.	Recognitional	5	14.71%
		11	32.35%
Total		34	100%

Table 2 shows two main types of turn-taking irregularities, namely interruption and overlap. Each type of the category is shown in the table. There are two types of interruption; intrusive and cooperative, while the types for overlaps are recognitional, transitional, and progressional. All those types of turn-taking irregularities can be found in the movie. However, the number of occurrences in each type is different. In fact, this study finds that intrusive interruption appears the most often in *The Last Song* movie. Intrusive interruption occurs 20 times. This finding is very interesting related to the other types of turn-taking irregularity. The number is very significant compared to the other types. It can be seen in the table that intrusive interruption dominates the occurrence with 20 occurrences (58.82%). In the other hand, the smallest occurrence belongs to progressional overlap which occurs only once (2.94%) in the movie.

Meanwhile, in order to give brief image of the frequency and percentage of the purposes for doing turn-taking irregularities, a table is provided as follow.

Table 3. The Frequencies of the Occurrence of Purposes of Turn-taking Irregularities in *The Last Song* Movie

No	Type of Purposes	Frequency	Percentage
1.	Disagreement	5	14.71%
2.	Floor-taking	2	5.88%
3.	Topic change	3	8.82%
4.	Tangentialization	8	23.54%
5.	Agreement	1	2.94%
6.	Assistance	1	2.94%
7.	Clarification	1	2.94%
8.	Signalling annoyance	5	14.71%
9.	Showing urgency	4	11.76%
10.	To correct	2	5.88%
11.	<i>Signaling rejection</i>	2	5.88%
Total		34	100%

This study finds 34 occurrences of turn-taking irregularities with their various purposes. The purposes of turn-taking irregularities findings cover both types of turn-taking irregularities, interruption and overlap. There are 23 occurrences for interruption and its purposes; and 11 occurrences for overlap and its purposes. In addition, there are two occurrences of interruption of which reasons are not found in the theory used in this study, so these findings are included into *other* findings.

In interruption, there are 8 occurrences for tangentialization, 5 occurrences for disagreement, 2 occurrences for floor-taking, and 1 occurrence

for clarification, agreement and assistance. Meanwhile, in overlap there are 5 occurrences for signaling annoyance, 4 occurrences for showing urgency, and 2 occurrences for correcting what is said. What is more, there is another type for reason of turn-taking irregularity found in this study which occurs twice, that is showing rejection.

Based on the data, interruption dominates the occurrences of turn-taking irregularities with 23 occurrences, while there are 11 occurrences for overlap. Based on their purposes, this findings show tangentialization as the most dominant purpose with 8 occurrences, followed by disagreement and signaling annoyance with each 5 occurrences, showing urgency with 4 occurrences, topic change with 3 occurrences, floor taking and signaling rejection with 2 occurrences and the last are; agreement, assistance, to correct, and clarification with 1 occurrence for each. The significant difference amount of the occurrences of turn-taking irregularities in both types of turn-taking irregularities is very interesting which leads into noteworthy discussion.

B. Discussion

1. Types of Turn-taking Irregularities

a. Interruption

In this study, interruption is the type of turn-taking irregularities which ranks first. There are two types of interruption, namely cooperative and intrusive. In fact, intrusive interruption is the most frequently occur in this study. Intrusive interruption which mainly occurs for negative purposes has its

own reasons to occur. It suggests that characters in *The Last Song* movie tend to do irregularity when there is something unexpected by a speaker in a conversation. That is to create certain atmospheres in the conversation. The occurrence of the irregularity is usually influenced by something related to character's individuality, such as character's personality or attitude and behavior, or even something outside it which point to their relationship condition or status, social status, their age, or even their gender. Those circumstances have great influence in the presence of interruption when they have conversation. Thus, they tend to ignore the rule in turn-taking.

As a matter of fact, interruption usually has negative intention. In close relationship such as husband and wife, parents and children or siblings, the occurrence of interruption is higher than in a distant relationship such in friendship. For the reason that conversation in close relationship, characters usually tend to not shy or doubt to show their feelings as they have already known their feelings to each other. In addition, it can be concluded that the healthier a relationship, the more irregularity to occur.

Both cooperative and intrusive have their purposes. The purposes for doing turn-taking irregularities in interruption are different depending on the type of interruption; cooperative or intrusive. The occurrences of each type of reason for interruption in *The Last Song* movie depends on the character's intention in doing it. Thus, each type of interruption has its own purposes. Related to the findings, tangentialization, which occurs when a character cuts other's utterance because he/she has already known what is going to say and

does not want to hear any further detail of the conversation is the reason for doing irregularity which ranks first. It suggests that characters tend to do irregularity when both characters (speakers) strongly understand the topic of the conversation which indirectly involves them in the topic. In addition, in most tangentialization, characters who do tangentialization must have close relationship to the other characters whose utterance are interrupted. Even though tangentialization is included into intrusive interruption, the results for doing it mostly create positive effects to the flows of the interrupted conversations. Meanwhile, for the second rank for doing irregularity, namely disagreement has totally disruption in conversations. It can be assumed that characters who do disagreement interruption have very strong tendencies to show their disagreements to others' utterances. Thus, disagreement mostly occurs in a conflicted conversation topic, beside the characters themselves are in conflict.

The discussion for the types of interruption and its purposes in *The Last Song* movie is presented below.

1) Cooperative Interruption

Cooperative interruption in *The Last Song* movie occurs less than intrusive interruption. This is due to the explanation above that negative intention in interruption is more often to occur than the positive one. Thus the occurrence of positive intention in the movie occur less than the negative one. There are three kinds of purposes in doing cooperative interruption. Including to show assistance, clarification, and agreement. Further discussion on the occurrences of interruption in *The Last Song* movie is explained as follow.

a) Assistance

In many interruption cases in *The Last Song* movie, sometimes characters thought their conversation partners needed help. It became the reason of why sometimes they interrupted their partners to save their partners from difficulties in conveying their utterances meanings or remembering something. The occurrence of assistance interruption was usually signed by the presence of pauses in the current speaker's utterance. From those pauses, the next speaker could obviously see that the current speaker had problem in giving his/her utterance and then decided to help by making interruption to the current speaker's utterance. The following is an occurrence of assistance in cooperative interruption:

(4:1)	Steve:	Hey, Did you have a good time? (09) What?
	Ronnie:	I played today.
	Steve:	That's...(03) That's good. How did it feel?
	Ronnie:	Like I never stopped.(03) Dad...(04) I probably talk about this with a girlfriend if I got one here, but I don't, so...=(06)
	Steve:	=So you want to talk? You want to talk? Here we go, Let's talk. Yeah? So, you... you like this guy? You like him,... you like him a lot?
	Ronnie:	I like him more than a lot.
	Steve:	Really?
(00:55:02-00:56:29)		

The conversation above took place at a time when Ronnie, Steve's daughter just got home after having a date with her boyfriend, Will. Ronnie arrived home with blushing face and smiling to her father. Steve then curiously asked Ronnie about her date with Will. Steve asked twice to get her answer. When Steve said "*Did you have a good time*" Ronnie did not give any answer.

She was busy smiling and thinking something. Then her father asked “*What?*” to encourage Ronnie in giving answer. After that, Ronnie answered her father with a quite short answer that could be guessed easily by her father. She answered “*I played today*” with a thinking face and half daydreaming. Knowing Ronnie did not continue her utterance, Steve elicited Ronnie by saying “*That’s...(03) That’s good. How did it feel?*” In this point, Steve had obviously asked Ronnie about her date. However Ronnie still answered with many pauses and stutters in her utterance. Thus, Steve decided to interrupt Ronnie to help her in conveying her utterance meaning. After Steve cut Ronnie’s utterance and asked about Ronnie’s feeling about her new boyfriend, Ronnie answered her father’s question happily and without pauses or stutters. This means that Steve’s decision to cut Ronnie’s utterance had positive contribution in their conversation. Therefore, this interruption is included to cooperative interruption because the next speaker, Steve has positive intention in doing it and the purpose for doing the interruption is to give assistance to the current speaker.

b) Clarification

In *The Last Song* movie, when characters sent messages from one to another, the messages sometimes could not be conveyed clearly. Therefore, the interruption was used to get elucidation of the message they utter. Further to this, the next speakers sometimes did clarification interruption because they needed to make sure about the message conveyed by the current speakers. Thus, in order to get clarification about the message conveyed, they cut the current speaker’s utterance before the utterance reached near TRP. This happened

because the next speaker was eagerly to get obvious message from the current speaker. For more detail, an occurrence of clarification interruption in *The Last Song* movie is described below.

(4:2) Steve:	I was the last one in here that night. I'd come in here to play the piano. The next thing I remember is waking up across the street after the firemen had carried me out.
Ronnie:	How did it start?
Steve:	I... just stupid. There were some candles burning, I had fallen asleep, and I might have been a little confused.
Ronnie:	Dad?
Steve:	I was taking medicine that my doctor had given me
	=
Ronnie:	= Medicine? What doctor?
Steve:	Ronnie It's OK. It's OK now, I'm fine.
	(01:00:14-01:00:44)

This conversation was taken at the scene where Ronnie, Steve's daughter came to him while he was in church. He went there because he had to check the reconstruction of the church he burned. Ronnie met her father to tell him that she was invited to her boyfriend's sister wedding. Later, they talked about fire accident of the church. In this incident, Steve was accused to take responsibility for the fire accident. Ronnie asked Steve how the fire happened. Then, Steve told Ronnie about the chronology of the accident. He told Ronnie that he went there to play piano. Then he fell asleep because he drank medicine from his doctor. Hearing these two words; *medicine* and *doctor* Ronnie was shocked. She then hurriedly clarified his father's words by interrupting him. She said "*Medicine? What doctor?*" In this irregularity case, Ronnie cut Steve's utterance to get clarification of his words before Steve's utterance reached near TRP. Thus, this turn-taking irregularity is categorized as cooperative

interruption because the purpose for the interruption was not to destruct the current speaker's utterance. The next speaker only needed to get clarification to what was being said by the current speaker with no negative intention in it. Thus, it is clearly described above that the purpose of this interruption was to get clarification of what was being said by the current speaker, Steve. After the next speaker, Ronnie gets the clarification, she gave Steve chance to continue his utterance.

c) Agreement

Another type of cooperative interruption is agreement which occurred in *The Last Song* movie. This type of cooperative interruption usually occurred when two characters agreed on something uttered by one of the characters (speakers). When a character spoke something which was important and the next speaker hurriedly gave his/her utterance to strengthen the current speaker's utterance, an interruption occurred. To get obvious explanation, an occurrence of the agreement interruption among characters in *The Last Song* movie is described below.

(4:3)	Jonah:	Wow! You live on the beach?
	Steve:	You bet.
	Jonah:	That is awesome!
	Kim:	Don't= go in the water.
	Steve:	=Be careful if you go in the water.
		(00:02:15-00:02:22)

This conversation happened when Jonah and his mother and his sister arrived on Steve's house. Jonah was very happy to see his father. He was very excited knowing Steve lived on the beach. He then hurriedly ran to the water.

Steve immediately warned him not to go in the water with saying “*Don’t go in the water*” At the time, Kim, Jonah’s mother entered the conversation. Kim said “*Be careful if you go in the water*”. Kim’s utterance created simultaneous speak between them, moreover she said her utterance far from their TRP. Thus, this irregularity is categorized into interruption. However, Kim’s interruption did not have negative intention. Her purpose for doing it was to support Steve’s utterance that warned Jonah to be careful on the water. Thus, this interruption is categorized as cooperative interruption which purpose is to give agreement or to strengthen the current speaker’s utterance.

2) Intrusive Interruption

Intrusive interruption is a type of turn-taking irregularity which occurred the most frequently in *The Last Song* movie. Intrusive interruption in the movie usually occurred when a character desired to dominate conversation. In most cases, Intrusive interruption gave negative effects to the conversation in the movie. It is because the interrupter usually had negative intention in doing it. However, an intrusive interruption sometimes gave positive contribution if the result of the interruption gave positive outcome to the conversation among characters such as saving someone from complicated situation. Further to this, there are four types of reasons for intrusive interruption. They are disagreement, floor-taking, topic-change, and tangentialization. All those types could be found in the movie. There were many sets and situations where the interruptions happened. For more details, the discussions of the occurrences of intrusive interruptions in *The Last Song* movie are provided as follows.

a) Disagreement

In most conversation in the movie, when a character disagreed with other's opinion, he/she shows his/her disagreement by cutting his/her partner's utterance before he/she could finish it. In this case, character who interrupted (the interrupter) did irregularity to show his/her disagreement to what was being said by the current speaker. Thus, by interrupting the current speaker's utterance, the interrupter intended to show his/her disagreement. For more detail, some occurrences of disagreement interruptions in *The Last Song* movie are shown below.

(4:4)	Ronnie:	Hey. Blaze, Blaze! What's wrong?
	Blaze:	I saw how you looked at him. At Marcus, I saw you.
	Ronnie:	What are you talking about?
	Blaze:	I love him, OK? So, stay away.
	Ronnie:	I'm not interested=
	Blaze:	=you're lying! I watched you flirt with him.
	Ronnie:	The guy's a creep. He was the one coming on to me. (00:25:23-00:25:47)

This conversation was taken when Ronnie was shopping in a store. Suddenly Blaze, her new friend appeared in front of her without talking to her. Ronnie then immediately greeted her. She asked her several times until she finally shouted "*Blaze! What's wrong?*" Then Blaze replied with anger. She asked Ronnie to stay away from her boyfriend, Marcus. Then Ronnie told Blaze that she had no interest in Marcus with saying "*I'm not interested...*" while Blaze suddenly cut Ronnie's utterance by saying "*You're lying!*" Thus, it can be assumed that Blaze did not give chance for Ronnie to continue her utterance. In the conversation above, it obviously shown that Blaze, as the next speaker cut

the current speaker's utterance to tell her disagreement on what was being said by the current speaker, Ronnie.

Further to this, there are many other occurrences to show the occurrences of disagreement interruption in the movie. An occurrence below was taken when Ronnie fought with her boyfriend after knowing that her boyfriend's parents did not like her.

(4:5)	Ronnie:	Look, we don't have to do this.
	Will:	What do you mean?
	Ronnie:	Maybe you should find someone that's more suited to your lifestyle. You know with her own rich parents, her own perfect mansion=,..
	Will:	=OK, Ronnie that's nothing perfect about that house. Can you not see that my parents are holding on by a thread. (00:50:19-00:40:50)

Conversation above clearly shows that Will told his disagreement by cutting Ronnie's utterance before Ronnie had a chance to continue her utterance. Here, Will told Ronnie that her opinion about him and his family who live prosperously and perfectly was not true. He wanted Ronnie to understand that being rich was not always made him happy and that he did not have a perfect life like what was thought by Ronnie. Thus, he did the interruption to tell Ronnie that he disagreed with her opinion about him and his family life condition.

In another case, disagreement interruption sometimes did not only occur within two characters in conversation. It may also occurred when there were two characters having conversation and suddenly another character came and

interrupted their conversation. The occurrence of this interruption is shown below.

(4:6)	Marcus:	I just want my money, OK.
	Blaze:	I don't have it Marcus. I don't have it and you know that.
	Marcus:	Just get it. Just= get it. OK?
	Blaze:	=Marcus please
	Ronnie:	=Hey
	Marcus:	Excuse me! Excuse me, we're talking over here.
		(01:02:44-01:02:56)

The conversation took place when Blaze and her boyfriend, Marcus fought because Marcus wanted Blaze to give him money she did not own. The conversation among them created irregularity done by Blaze which shown with words marked in bold. Blaze said "*Marcus, Please*" at the time when Marcus said "*Just get it. OK?*" However, before Blaze had a chance to finish her utterance Ronnie interrupted her by saying "*Hey*" Here, Ronnie acted as an interrupter. She interrupted the conversation between Marcus and Blaze because she did not agree with what was said by Marcus. As Blaze's friend she did not agree if Marcus asked money from Blaze without understanding Blaze's condition. As a matter of fact, Blaze was a homeless whose life depended on Marcus, but Marcus treated her badly.

Meanwhile, the following is an occurrence of disagreement interruption occurred in a conversation between two characters, Jonah and Ronnie. The conversation was taken at scene when Ronnie and Jonah went for shopping to buy a dress for Ronnie's boyfriend's sister wedding. The conversation is presented as follow.

(4:7)	Jonah:	I don't =think he'll like it.	
	Ronnie:	=I like it.	
	Jonah:	You can't wear that to a wedding!	
	Ronnie:	I like it!	
			(01:05:40-01:05:44)

The dialogue above started when Ronnie took an inappropriate dress to try on. Knowing it, Jonah was shocked and immediately said “*I don't think he'll like it*”, but before he could finish his utterance Ronnie said “*I like it*”. At this point, Ronnie cut Jonah's utterance far from their TRP. This means that Ronnie did a turn-taking irregularity; intrusive interruption. Ronnie's purpose for doing the irregularity was to show her disagreement to Jonah's opinion. Ronnie did not care whether her boyfriend was going to like the dress or not. She ignored her brother's opinion about the dress. She wanted to try the dress because she liked it.

In other case, disagreement interruption also happened when two characters fought to stand on their opinions. Each character or speaker did not want to accept other's opinion. The occurrence of that kind of interruption happened between Ronnie and her father, Steve. Below is the dialogue between them.

(4:8)	Ronnie:	You lied to me, Dad!	
	Steve:	I didn't lie.	
	Ronnie:	Yes, you did, Dad.	
		You said you were fine. =You're not fine! That was a lie!	
	Steve:		=I didn't. I hoped.
			(01:15:29-01:15:36)

The dialogue above clearly shows Ronnie argued that Steve lied to her about his health condition. In the other hand, her father did not agree with her

argument about his lie. Then He tried to tell Ronnie that he did not lie to her. However, Ronnie was too furious to control her anger after knowing her father lied to her. So, her father decided to cut her utterance to tell her that what she said was not right. For this reason, Steve did an irregularity by cutting Ronnie's utterance far from their TRP. He interrupted Ronnie's utterance because he wanted to show his disagreement to her.

b) Floor-taking

Floor-taking is a reason in doing turn-taking irregularity which happened when a character in *The Last Song* movie eagerly wanted to be dominant in conversation. What is interesting in floor-taking is that the character who did the interruption wanted to be looked leading in conversation. Thus, the interrupter did not give any attention to what was being said by the current speaker. He/she only wanted his/her utterance leading the flows of the conversation. In floor-taking, the interruption could be said successful when the character's partner gave his/her floor. For more details, some dialogues explaining how and why floor taking in intrusive interruptions occur are shown below.

(4:9)	Kim:	She told you she got into Julliard, right?
	Steve:	No. Without playing?
	Kim:	They said they've been watching her since she was five. Not that it matters. She says she's not going.
	Steve:	Well. She'll make the right decision.
	Kim:	I'm glad you're so sure.
	Steve:	Kim=,..
	Kim:	=We hurt them, Steve, especially Ronnie.
		(00:05:41-00:06:06)

The conversation above was taken from the scene when Kim and Steve talked about their family. As a matter of fact, they used to be husband and wife.

They divorced because they had irreconcilable differences. In addition, the detail of the problem was not explained in the movie. As an ex-husband and wife they talked about the growth of their children. As mentioned in the conversation above, there was a problem about Ronnie's growth. In the dialogue previously, Kim said to Steve about Ronnie's chance to get into Julliard, a prestigious art school because Ronnie had a talent in playing piano. In fact, she got the talent from her father who was once a famous piano lecturer. However, Ronnie did not want to take that chance. In addition, Ronnie was a good pianist when she was a little girl. Unfortunately, she lost her interest in playing piano as an expression of her disappointment to the divorce of her parents.

The fact that Ronnie rejected the chance in getting into Julliard surprised Steve. Steve had great expectations for Ronnie to develop her talent. In the other hand, he still had faith that Ronnie's decision to not go to Julliard was right. He understood that Ronnie was going to be just fine with her decision. Meanwhile, Kim was very worried about Ronnie's condition. It can be seen in the conversation. She looked very sad in the conversation. Then Steve tried to calm her down by start saying "*Kim...*" but at the very beginning at his utterance, Kim, entered the floor saying "*We hurt them, Steve...*" This utterance was an irregularity done by Kim. Here, Kim as the next speaker interrupted Steve, the current speaker by cutting his utterance very far from their TRP. Thus, this irregularity is categorized as interruption. The reason for doing irregularity in this conversation was to take the current speaker's floor. Furthermore, this interruption is categorized as successful because the current speaker, Steve gave

his floor to the next speaker, Kim. It can be seen from Steve's utterance. He did not continue his utterance since Kim cut it.

However, not all floor-taking interruptions in *The Last Song* movie are categorized as successful. There were situations where a current speaker did not give the floor to the interrupter. Further, there is another interesting occurrence of floor-taking interruption in this movie. This irregularity happened in a conversation between Steve and his daughter, Ronnie.

(4:10) Steve:	Hey, congratulations on Julliard.
Ronnie:	Why? I'm not going.
Steve:	That would be a mistake.
Ronnie:	Well, you and Mom would know about those. I've =learned from the best.
Steve:	=That's enough! Damn it that's enough!
	(00:16:35-00:16:42)

The conversation above happened when Ronnie prepared to go sleep after washing her face. In this scene, the relationship between Ronnie and Steve had not got better because Ronnie hated her father's decision to divorce with her mother. Ronnie acted very coldly to his father to show her disappointment. Even when Steve tried to be nice by asking about her plan on Julliard by saying "*Hey, congratulations on Julliard*" On the contrary, Ronnie coldly answered "*Why? I'm not going*" From this utterance, Ronnie had shown her rebellion to her father. Steve thought that Ronnie was going to Julliard, while in fact she did not want to go there. Later, the conversation got colder when Steve said it was a mistake that she decided not to go to Julliard. Otherwise, Ronnie got angry hearing her father said that she made a mistake. She rudely said "*Well, you and Mom would know about those. I've learned from the best*" However, before she

could finish his second sentence, when she said word “*learned...*” her father cut her utterance. This made simultaneous talk between them. In this point, Steve forced Ronnie to give her floor to him. He ignored the fact that Ronnie still continued speaking when he spoke “*That’s enough! Damn it. That’s enough*” So they spoke together at the same time. For this reason, floor-taking interruption in the conversation above cannot be categorized as successful because Ronnie, as the current speaker did not give her floor to the interrupter, Steve. She kept speaking although she knew Steve took her floor and produced simultaneous speak among them. This reason gave clear difference between the previous occurrence which the floor-taking was successful because the current speaker gave his floor to the interrupter.

c) Topic-change

There are some occurrences of topic change interruption in *The Last Song* movie. In topic-change, a character who interrupted did not give any chance to his/her speaking partner to continue his/her utterance nor to continue the topic of the conversation. It can be assumed that stealing floor to change topic in conversation has negative intention to the topic of the conversation. Floor-taking usually happened in a conversation when a character did not feel comfortable with the topic discussed or when there was an awkward or terrible conversation with other character. Other reasons for the occurrence of topic change in this movie were the presence of unexpected topic in conversation, also when there was a boring topic or when a member of a speaking was eagerly to do something or show excitement on something. In this movie, there were

three occurrences of topic change. The context and situation in the occurrences were various. The conversations and the discussions of the occurrences are provided below.

(4:11) Jonah:	Wow! Dad!
Steve:	Hi, Joe-boy. How are you, man?
Jonah:	I'm great. How are you?
Steve:	Here we are. I missed you.
Jonah:	=Me too
Steve:	=Look how big you are. You're like six-three now.
	(00:02:00-00:02:14)

The conversation above took set when Jonah arrived at Steve's house. Jonah and his father, Steve had not met for long time. When they met, they were very happy. Firstly, they greeted each other asking their conditions. Steve asked "*Hi, Joe-boy. How are you?*" Jonah answered "*I'm great. How are you?*" Steve said "*Here we are. I missed you*" Steve showed his feeling for all this time. Then Jonah answered "*Me too*" while at the same time Steve excitedly said "*Look how big you are. You're like six-three now*" In this point, Steve interrupted Jonah's utterance by cutting his utterance and created simultaneous speak. Steve, as the next speaker cut Jonah's utterance when he was speaking far from their TRP. He ignored that it was Jonah's turn to speak. Thus, the irregularity in this conversation was categorized as intrusive interruption and the purpose was to change topic.

There were two more occurrences of topic-change interruption in this movie. Below is another occurrence which took scene when Ronnie was accidentally taken to Will's house for the first time. So that there was an

awkward moment among Ronnie, Will, and Will's parents at the time they had dinner as Will's mother, Susan started a conversation.

(4:12) Susan:	It's a family tradition. Both my parents went to college at Vanderbilt. Tom and I actually met there. Didn't we, Tom? And now, our William will go there as well. Where will you be going, Ronnie?
Ronnie:	I'm not ... (03) going anywhere. I mean I don't really have anywhere planned for me, or ... (04) I just haven't figured out the whole college thing yet. But=
Tom:	=Will, pass Ronnie some roast beef. (00:47:41-00:48:14)

In the dialogue above, Susan as Will's mother asked about Ronnie's plan to go to college. She said *"It's a family tradition. Both my parents went to college at Vanderbilt. Tom and I actually met there. Didn't we, Tom? And now, our William will go there as well. Where will you be going, Ronnie?"* from her utterance, she also indirectly told Ronnie that their family were really concerned in education. Moreover, as a noble family, Will's mother wanted Will to enter a famous university like Vanderbilt. Here, Ronnie as a product of a broken and ordinary family did not have any plan for her education. In fact she had rejected her chance in Julliard. In this conversation, she was very jumpy because what Will's mother told her. Moreover, She was in a difficult situation when Will's mother asked *"Where will you be going, Ronnie"* at the end of her utterances. She answered nervously *"I'm not ... (03) going anywhere. I mean I don't really have anywhere planned for me, or ... (04) I just haven't figured out the whole college thing yet. Bu"* In her nervousness, Ronnie spoke with stutters and pauses. She felt really uncomfortable with the topic that Will's mother gave. Luckily, Tom, Will's father understood Ronnie's situation and then he decided

to change the topic. He calmly said “=Will, pass Ronnie some roast beef” He said this to change the topic into food they were eating. As a matter of fact, Tom said his utterance when Ronnie was still speaking. Tom really knew that he cut Ronnie’s utterance. He ignored the fact that he spoke at Ronnie’s turn to speak. He did this to save Ronnie from the uncomfortable topic. That is why this irregularity was included into intrusive interruption which purpose is to change the conversation topic.

The last occurrence also happened at the same set with the occurrence above. Actually, the dialogue below is the continuation of the dialogue above. These occurrences made this finding interesting, because there were two topic change interruptions in one scene. It must be a very awkward situation they face. In fact, it was very clear that the interrupters wanted to save the flow of the conversation. Although their good intentions were done by interrupting other’s utterances. To get more details, the conversation is provided below.

(4:13)	Tom:	Will, pass Ronnie some roast beef.
	Will:	I told you, Ronnie’s a vegetarian.
	Tom:	Really?
	Will:	Yeah.
	Tom:	Why?
	Ronnie:	Just reasons. I mean, it’s not that I don’t like people that like meat. I mean, they’re fine. Just that=...
	Will:	=How you been, Dad?
	Tom:	Oh, I been good, Good.
		(00:48:22-00:48:45)

What makes this occurrence interesting is that Tom’s utterance to save Ronnie from uncomfortable topic brought him to another uncomfortable topic. This uncomfortable topic was because Ronnie was a vegetarian which it was

impolite to offer roast beef to a vegetarian. However, that was not Tom's fault to ask Will to pass Ronnie some roast beef. As a result, Will disappointedly said "*I told you, Ronnie's a vegetarian?*" Then, innocently Tom replied "*Really?*" From Tom's reply, it can be assumed that he did not remember what Will had already told him.

As mentioned before, the fact that Ronnie was a poor girl and Will was from a wealthy family worsened with the fact that Ronnie was a vegetarian made the situation getting worse. After that, Tom asked Ronnie why she became a vegetarian. Frightened by the fact that she had difference with Will's family, Ronny said "*Just reasons. I mean, it's not that I don't like people that like meat. I mean, they're fine. Just that=...*" Ronnie spoke in panic. She had difficulty in conveying her intention to say that she did not hate people who were not vegetarian. In that case, it was directed to Will's parents. Knowing this situation, Will decided to stop Ronnie's utterance by doing an interruption. Will cut Ronnie's utterance by saying "*How you been, Dad?*" Here, Will's act was meant to change the topic of their conversation about why Ronnie was a vegetarian into asking about how his father been. Based on the conversation above, it can be concluded that Will successfully changed the topic of the conversation because it successfully stopped Ronnie's utterance and Tom answered Will's question. Thus, the conversation topic changed into Tom's trip condition.

d) Tangentialization

Tangentialization interruption occurred when a character thought that information being presented by his/her speaking partner was already known. Thus the purpose of interruption here was to prevent himself/herself from listening to unwanted piece of information from other character. Later on, it also occurred because a character did not want to enter certain topic being introduced by other character. In this study, there are many occurrences of tangentialization interruption. In fact, tangentialization interruption ranks the first most frequently occur. There were seven occurrences. For further explanation, the dialogues and discussions of the occurrences in *The Last Song* movie are provided as follows.

(4:14) Kim:	We hurt them, Steve, especially Ronnie. We can try and pretend=...
Steve:	=I'm not gonna do this. OK? Things happen. Nobody's perfect. And Ronnie, Ronnie will be fine.
	(00:06:06-00:06:17)

The conversation of the first occurrence of tangentialization interruption above presented in a situation when Kim, Steve's ex-wife came to Steve's house to bring their children spending a summer holiday there. They had divorced for long time and the divorce gave bad influence to the growth of their children. For this reason, Kim tried to ask Steve whether there was a possibility for them to be together again. Kim said "*We hurt them, Steve, especially Ronnie. We can try and pretend=...*" Unfortunately, before Kim had a chance to finish her utterance Steve entered her floor saying "*I'm not gonna do this. OK? Things happen. Nobody's perfect. And Ronnie, Ronnie will be fine.*" From Steve's utterance, it can be seen obviously that Steve knew where Kim's words was going to go. He

knew what was going to say to Steve. He knew that Kim asked him to be together again. However, Steve rigidly rejected Kim's offer. In addition, He convinced Kim that their children were going to be fine with the situation. While below is another occurrence of tangentialization interruption between an ex-boyfriend and girlfriend, Marcus and Blaze. The conversation happened when Marcus came to Blaze to ask some money, but Blaze had no money to give. For this reason, Marcus then left Blaze.

(4:15) Blaze:	Marcus! Stop!
Marcus:	I'm not running a =damn homeless shelter!
Blaze:	=Marcus, don't go!
	(01:03:02-01:03:06)

Blaze as product of a broken home, worsened by the fact that she was a homeless, made her had no other choice to stay but with Marcus. Unfortunately, Marcus was not a good guy. He treated Blaze roughly. In this conversation, he asked Blaze some money and when Blaze said she did not have the money, he meanly left her. Blaze tried to stop him, but he did not stop. Marcus arrogantly said "*I'm not running a =damn homeless shelter*" Then, Blaze in panic said "*=Marcus, Don't go!*" She cut Marcus' utterance far from their TRP. Besides, she had already known that Marcus was going to say rude words to her. She had already known Marcus' character which usually said rude to her. That is why she did not need to wait Marcus to finish his utterance to enter the floor. She did not care whether Marcus' words were good or not. In despair she still tried to ask Marcus to stay.

Further, there was another occurrence of tangentialization in a conversation between Steve and Ronnie.

(4:16)	Steve:	How do you want me to respond, Ronnie? You want me to tell you it's okay =but...
	Ronnie:	=I want you to believe me. But obviously you can't do that. I did it in New York. I stole something. And I don't need you to tell me that it's wrong, because I know that. But I didn't do it here.
	Steve:	The store owner is a friend of mine. I'll talk to him. OK?
(00:26:58-00:27:56)		

The conversation happened when Ronnie was caught stealing a bracelet in a store. In fact, it was actually Blaze who did this to Ronnie. She defamed Ronnie. However, people did not know about this. People thought Ronnie was the one who stole the bracelet in the store. This case made Steve disappointed to her. He said "*How do you want me to respond, Ronnie? You want me to tell you it's okay =but...*" However, Ronnie who did not feel guilty because it was not her who actually stole the bracelet angrily cut Steve's utterance by saying "*=I want you to believe me. But obviously you can't do that. I did it in New York. I stole something. And I don't need you to tell me that it's wrong, because I know that. But I didn't do it here.*" Ronnie cut her father's utterance because she had already known what was going to say by him. She did not want to hear any further words from him. That is why she did tangentialization interruption to avoid any unwanted piece of information that was going to tell to her. Besides, Ronnie realized that her father was disappointed toward her because she had been caught stealing twice. As a matter of fact, previously Ronnie had once caught stealing in New York. She never admitted that, but finally she admitted it

to Steve in the conversation above. From her confession she wanted her father to trust her. She begged her father to give her a chance to show him that she was a good girl. Finally, Steve wisely told Ronnie that he was going to talk to the store's owner. It means he chose to believe in Ronnie that time because she finally admitted what she had done in New York some years ago.

Further, there was another tangentialization interruption between husband and wife in Will's family. This tangentialization occurred between Susan and Tom, Will's parents.

(4:17)	Tom:	You know, I was going through some Mikey's stuff the other day, and if you have time= ...
	Susan:	= That's enough, Tom.
	(All of them silent)	
		(00:48:47-00:48:53)

The occurrence above was taken from a situation when Tom and Susan had awkward dinner with Will and Ronnie. Tom, Susan's husband started talking about their son, Mikey, who died some years ago in car accident. Tom started a conversation by saying "*You know, I was going through some Mikey's stuff the other day, and if you have time= ...*" From Tom's utterance, it can be concluded that Tom could hardly forget Mikey's death and his thought annoyed his wife so much. As a matter of fact, Susan was the one who drove the car in the car accident. Susan felt very guilty to her son's death. Thus, Susan did not want to talk about Mikey anymore because it caused her pain to remember Mikey and how Mikey died. That is why in this conversation Susan cut her husband's utterance by doing such tangentialization interruption. Susan hurriedly said "*That's enough, Tom.*" She cut Tom's utterance before he could

speak more about Mikey. At this point it can be seen that Susan really knew what was going to be said by her husband. Therefore, Susan's interruption is categorized as successful because after she cut Tom's utterance, everybody was silent. Meanwhile, below is an occurrence of tangentialization happened between friends, Ronnie and Blaze.

(4:18) Ronnie :	Blaze, are you OK?	
Marcus :	I said get the hell out of here!	
Ronnie:	Blaze=,..	
Blaze :	=Just go away.	(01:02:58-01:03:01)

Ronnie, who wanted to go to a store to buy a dress to wear in Will's sister's wedding, stopped and saw a fight between Blaze and her boyfriend, Marcus. Ronnie felt that there was something wrong between them tried to ask Blaze whether she was fine or not. She asked "*Blaze, are you OK?*" But Marcus rudely told her to go. He shouted "*I said get the hell out of here!*" Disappointed with what was said by Marcus, She asked Blaze again. This time she shouted "*Blaze*" However before she could say another word Blaze cut her utterance by saying "*Just go away*" From Blaze's utterance, it can be seen clearly that she had already known what Ronnie was going to say. She cut Ronnie's utterance because she did not want Ronnie to ask more about her condition at that time. After that, Marcus left Blaze. Ronnie who knew that Blaze needed money gave her money to Blaze. She cancelled her plan to buy the dress went back home. Arriving home, she looked for suitable dress to wear in Will's sister's wedding. When she was busy searching for the dress, her brother Jonah came and they had a conversation. What makes the conversation interesting is because there

was also an occurrence of tangentialization in their conversation. The conversation is shown below.

(4:19) Jonah:	What happened to the money Dad gave you?
Ronnie:	If you tell him I kill you, OK? I was on my way to buy the dress and... I gave the money away.
Jonah:	What?!
Ronnie:	Ssstttt! Don't worry about it.
Jonah:	Wow, you may be older, but I am so much smarter than you.
(He walks to take his piggy bank and shows his money to Ronnie.)	
Ronnie:	Where did you get all that?
Jonah:	Where to begin... This is for when I told Dad I didn't see you at the festival. This is what I won playing liar poker... Remember when you snuck in past curfew in New York? That's for that. This is for the guy with the tattoo=...
Ronnie:	=Ok, that's enough. I get it. I can't take your life savings.
(01:04:13-00:05:24)	

From the previous conversation, it can be seen that Jonah was surprised by what Ronnie was doing. He thought that Ronnie had already bought a dress in a store. He asked her where the money given by their father to buy a dress was. Ronnie answered that she had given the money to Blaze. This surprised Jonah. After that, Ronnie asked Jonah not to tell their father about the money. Knowing Ronnie had not got any money to buy a dress, Jonah walked to his cupboard to take his piggy bank and took some money and showed it to Ronnie. Ronnie was surprised with what he did. She asked "*Where did you get all that?*" Ronnie asked Jonah curiously about how he could save so much money. Jonah then calmly answered "*Where to begin... This is for when I told Dad I didn't see you at the festival. This is what I won playing liar poker... Remember when you snuck in past curfew in New York? That's for that. This is for the guy with the*

tattoo=” Jonah explained to Ronnie that he actually got the whole money from her. Understanding this, Ronnie then stopped Jonah’s utterance by saying “=Ok, that’s enough. I get it. I can’t take your life savings.” In this point Ronnie surely had already known what was going to say by Jonah. That is why she cut his utterance because she did not want to hear his further explanation. Thus, this interruption is categorized as intrusive and the purpose for doing it was for tangentialization.

Another occurrence of tangentialization occurred in a conversation between Ronnie and her father, Steve. They had a conversation in a very emotional situation when Ronnie finally knew that Steve had a last stadium lung cancer. Knowing this made Ronnie shocked because for all these times her father never told her about his terrible health condition. Moreover, she knew this at the time when her relationship with her father was getting better. This conversation took place in a hospital where Steve was taken care after he suddenly fainted on the beach.

(4:20) Steve:	Well, this wasn’t on the calendar. Ronnie=...
Ronnie:	=You lied to me, Dad.
Steve:	I didn’t lie.
Ronnie:	Yes, you did, Dad. You said you were fine. You’re not fine! That was a lie!
	(01:15:07-01:15:35)

From the conversation above, it can be seen that Steve who was feeling guilty tries to calm Ronnie down by saying “*Well, this wasn’t on the calendar. Ronnie=...*” He tried to explain about his real condition to Ronnie in his second utterance, but before he could continue his words, Ronnie suddenly cut his

utterance by saying “=You lied to me, Dad.” From her utterance, she wanted to tell his father that she had already known the truth and she did not need to hear it from him any further. In the other hand, Steve said that he did not lie to her. However, Ronnie who was already overwhelmed by anger shouted “Yes, you did, Dad. You said you were fine. You’re not fine! That was a lie!” She shouted because she was very sad knowing she has only little time left to spend with her father.

The last occurrence of tangentialization interruption occurred in a conversation between Ronnie and her mother, Kim. The conversation happened when Kim came at the end of the summer holiday to pick her children back to New York. The conversation is shown below.

(4:21)	Kim:	Are you packed?
	Ronnie:	I’m not going with you, Mom. I’m gonna stay here with Dad.
	Kim:	He’s gonna get worse. A lot worse. And in a few weeks, he=...
	Ronnie:	=I don’t care.
	Kim:	Honey. Your Dad doesn’t want you guys to see him like this.
	Ronnie:	All I did all summer was fight with him. I was so mean to him.
	Kim:	No, no, baby. I promise you it meant the world to him to have you here.
	Ronnie:	Look, Mom. I’m gonna stay.
		(01:25:30-01:26:15)

In the dialogue above Kim wanted Ronnie to go back to New York, but she rejected it. Ronnie wanted to stay with her father in his last time. Kim convinced Ronnie that it was not good to her to stay by saying “He’s gonna get worse. A lot worse. And in a few weeks, he=...” However, before she could

continue her words Ronnie cut it by saying “=I don't care.” At this point, it can be assumed that Ronnie had already recognized what her mother was going to say. She knew that her mother wanted to tell her that her father was going to pass away soon. That is why she did not want to hear any further explanation from her mother. She only wanted to accompany her father in his last time. Moreover, she regretted that previously she had treated her father badly. Hence, she wanted to redeem her regret by taking care of her father in his last time.

b. Overlap

The occurrences of overlap in *The Last Song* movie were not as many as that of interruption. There were only 8 occurrences of overlap in the movie. An overlap happened in a conversation when a character knew where his/her speaking partner was going to stop his/her utterance. In the movie conversations, characters did overlap for several reasons. The reasons were for signaling annoyance, urgency, and to correct what was being said by the current speaker. Studying the occurrence of overlap was very interesting because it also determined the variation of turn-taking irregularities in this movie, and the different characteristics and reasons, which certainly led into interesting conclusion in this study. The details of the occurrences of overlap in this movie are described below.

1. Transitional Overlap

Transitional overlap in *The Last Song* movie occurred when a character started talking at a possible completion or TRP of the ongoing turn while his/her

speaking partner decided to continue his/her turn. In connection to the object of this study, in this movie there were five occurrences of transitional overlaps with two reasons. Characters in this movie did transitional overlap mostly because they knew what was going to be said by the current speaker. In whole cases, they mostly did transitional overlap because they wanted to show that they were annoyed with what was being said by the current speaker. For more details, the conversations and discussions are provided as follows.

(4:22)	Ronnie:	How much?
	Blaze:	Err... Twenty.
	Ronnie:	Too much.
	Blaze:	Oh, wait. I'm sorry. Today, it's free.
	Ronnie:	No, no. Stop!
	Blaze:	It's OK. I do it all the time//.
	Ronnie:	//No. I can't. I already got busted once.
	Blaze:	Ooooh, A woman with a record.
		(00:07:35-00:08:09)

The occurrence of transitional overlap above was taken at scene where Ronnie and Blaze were at fair looking for T-shirt at clothing stall. Blaze asked Ronnie to steal a T-shirt instead of buying it. She even convinced Ronnie that it was safe by saying *"It's OK. I do it all the time."* However, Ronnie did not want to steal it. Ronnie showed her refusal by doing overlap to Blaze's right after she finished her utterance at her TRP. Ronnie who has monitored Blaze's utterance cut Blaze's utterance in their TRP to stop her chance in continuing her turn. At the point where Blaze could decide continue her turn, Ronnie said *"No. I can't. I already got busted once."* Ronnie said that because she was annoyed

by Blaze's provocation to steal a T-Shirt. That is why this kind of overlap is categorized as transitional overlap.

In other scene, there was also an occurrence of transitional overlap. This overlap happened in a conversation among Will, Scott, and Marcus.

(4:23) Scott:	No skipping it tonight. OK. Will yes. Ashley yes. Ashley yes. Cassie yes. Cassie yes. Scott yes! Come on. Take one for team Scott.
	(Suddenly Marcus comes and hugs Scott from behind.)
Marcus:	Where you been, buddy? Ha? You guys don't hang out with us anymore//.
Will:	//Get off him! Get off!
Marcus:	I love you, Will. You're so butch.
	(00:10:47-00:11:09)

The conversation above happened when Scott was talking to Will. They were discussing a party plan with their girlfriends, Ashley and Cassie when suddenly Marcus appeared and hugged Scott from his back. At the same time he said "*Where you been, buddy? Ha? You guys don't hang out with us //anymore*" Then, Will who hated Marcus for a long time because he knew that Marcus was a bad guy tried to stop Marcus from disturbing his conversation with Scott. After Marcus finished his utterance, Will hurriedly shouted "*//Get off him! Get off!*" He said his utterances their Marcus' TRP where Marcus could decide to continue his turn. Thus, as next speaker, Will did a transitional overlap. He had monitored Marcus utterance and hurriedly took his floor right after he finished his utterance. Furthermore, Will cut Marcus' utterance because he wanted to tell Marcus he was annoying. Meanwhile, the following is a transitional overlap done by Ronnie in her conversation with Will.

(4:24)	Ronnie:	What are you doing here?!
	Will:	What are you doing here?
	Ronnie:	I ask you first.
	Will:	I'm here to mark a turtle nest.
	Ronnie:	You work for the aquarium too? I thought you were a mechanic//. I called yesterday.
	Will:	//I don't work there. I volunteer there.
		(00:23:48-00:24:01)

The conversation above shows a transitional overlap done by Will. As the next speaker, he had monitored Ronnie's' utterance to finish. So when Ronnie reached their TRP, Will hurriedly entered the floor. Will took his turn at TRP because he wanted to correct what was said by Ronnie. He wanted to tell Ronnie that he was just a volunteer in the repair shop, not a mechanic.

Another occurrence of transitional overlap happened between Ronnie and Jonah. The conversation is shown below.

(4:25)	Jonah:	Mom's gonna flip out//.
	Ronnie:	//Shut up. OK, Jonah?!
		(00:26:17-00:26:19)

The conversation above was taken at scene when Ronnie got home after she was caught stealing a bracelet. Jonah who was afraid to their mother reaction to what Ronnie done innocently said "*Mom's gonna flip out.*" Jonah wanted to tell Ronnie that their mother was going to be possibly angry at her. Meanwhile, Ronnie who had already depressed about her mother's reaction asked Jonah not to talk about that. In the conversation, it can be seen that Ronnie had monitored and waited Jonah's utterance to finish. So when Jonah reached their TRP, Ronnie hurriedly said "*//Shut up. OK, Jonah?!*" Ronnie's overlapping talk was to tell Jonah that what he said was annoyed her and she

wanted him to stop talking about it. Meanwhile, an occurrence of transitional overlap in the conversation below happened between Ronnie and her father.

(4:26) Steve:	Where are you going?//
Ronnie:	//Home. Where do you think I'm going?
	(00:26:38-00:26:42)

The dialogue above happened when Ronnie was angrily packing her clothes. Her father saw her and asked where she was going. Ronnie, who had patiently waited for her father's utterance to finish, hurriedly took her turn to talk at the time when his father was just finished his utterance. Ronnie's utterance was categorized as transitional overlap because it started at TRP and her intention in doing it was to show her urgency that she wanted to go home as soon as possible.

2. Progressional Overlap

Progressional overlap occurred in uncomfortable conversations in *The Last Song* movie when there were some disfluencies, such as silence, pauses, or stutters in the ongoing turn. It happened when a character realized that there was a problem in the progression of the ongoing utterance. Thus, the next speaker might start talking in order to move the conversation forward.

There was one occurrence of progressional overlap in *The Last Song* movie. The occurrence happened in a conversation among Scott, Steve, and Will. The conversation took set at scene when Scott, Will's friend finally agreed to tell Steve about the fire accident in the village church some years ago. People thought it was Steve who burned the church while in fact it was Scott and his friends who did that. As Scott's friend, Will actually had known the fact for a

long time. However he had no courage to tell the truth because Scott begged him not to tell to the police. Besides, he did not want to ruin his friend's life. However, Will who love Steve's daughter could not bear looking at his father's girlfriend felt guilty for mistake he did not make. Thus, Will decided to force Scott to admit his mistake to Steve. As Will asked for several times, he finally agreed to admit his mistakes and apologize to Steve. The conversation is provided below.

(4:27) Scott:	We were behind the church, sir. We were just goofing around and drinking... (01)and stuff. And then Marcus and his guys showed up. And that's when Will left. And...(02) then... and then we started...a...(02) We started playing around with... um...(01) //
Steve:	//fire?
Scott:	Yeah.
Will:	We should have told you sooner, sir.
Scott:	That's my fault.
	(01:22:28-01:23:01)

From the dialogue above, it can be seen clearly that Scott was speaking nervously when she had to start a conversation by admitting his fault. That is why he could not control his utterance. He made many pauses, silences and also stutters in his utterance. He spoke *"We were behind the church, sir. We were just goofing around and drinking... (01) and stuff. And then Marcus and his guys showed up. And that's when Will left. And...(02) then... and then we started...a...(02) We started playing around with... um...(01) //"* He hardly spoke because he felt very afraid and guilty for what he did. Moreover, he thought he was surely going to be imprisoned because of his confession. That is why at the end of the utterance, Steve who had already understood Scott's

nervousness that caused him difficulty in saying his utterance, continued Scott's last word. Steve calmly said “//fire?” at the very end of Scott's utterance because he had already known what was going to say by Scott. In this conversation, Steve recognition on Scott's problem in conveying his message and his decision to cut his utterance is categorized as progressional overlap. Further to this, Steve did this overlap because he wanted to hear Scott's confession as soon as possible. He had waited for long time to know the truth of the accident. So, when he finally knew the truth he was very excited and could not wait to hear it. Thus, he did the overlap to show his urgency to know the truth.

3. Recognitional Overlap

In *The Last Song* movie, recognitional overlap occurred when a character already recognized how his/her speaking partner was going to finish his/her turn and then started talking before his/her partner had a chance to finish his/her utterance. In *The Last Song* movie, there were four occurrences of recognitional overlaps in the movie with various reasons. The first occurrence happened in a conversation among Jonah, Ronnie and Steve.

(4:28) Jonah:	What just happened?	
Steve:	Your sister just got kissed.	
Ronnie:	Dad!	
Steve:	Well, you did. Look at= her.	
Ronnie:		=No!
Steve:	Jonah, Look at her face	
Ronnie:	Dad!	
Steve:	your sister. Hey let's write a song =about being kissed!	
Ronnie:		=No, don't write a song about that!
Jonah:		=I'm going to be sick.
		(00:41:.55-00:41:11)

The conversation happened in a situation when Ronnie went back home after having a date with her boyfriend. She looked very happy. Her face blushed and she smiled cheerfully. Then Jonah, who was playing a game at that time, looked at her and asked innocently *“What just happened?”* Their father who was working on his song at that time calmly answered *“Your sister just got kissed.”* Steve’s answer made Ronnie shy. In panic, she immediately shouted *“Dad!”* Ronnie’s word did not make Steve stopped to tell Jonah about her kissing. Then he said *“Well, you did. Look at =her. Jonah, Look at her face”* However, before he could finish his utterance, Ronnie shouted again saying *“No”* In this point, Ronnie made a recognitional overlap because she was feeling annoyed by what was being said by her father. She was shy with the fact that her father kept talking about her kissing. Moreover, he talked about it in front of her little brother who was not appropriated enough to talk about adult thing like kissing. Even though Ronnie tried to stop her father to talk about kissing, Steve kept talking about it by saying *“your sister. Hey let’s write a song =about being kissed!”* Jonah who had shown his discomfort to this conversation topic from the first time finally got up from his chair and left to his room with saying *“=I’m going to be sick.”* While Ronnie who was very shy on what was being said by her father shouted *“=No, don’t write a song about that!”* Thus, it can be assumed that both Ronnie and Jonah recognized when his father was going to finish his utterances. That is why they did not give any attention to it because they were feeling annoyed by what was being said by their father. Then they decided to cut their father utterance near their TRP, ignoring his father’s

utterances completeness because they could not stand more to talk about the topic. Meanwhile, another recognitional overlap below occurred because the next speaker wanted to show urgency. This conversation happened between Jonah and his sister, Ronnie.

(4:29)	Jonah:	Dad's looking for you.
	Ronnie:	Tell him you didn't see me, brat.
	Jonah:	Five bucks. And two for 'brat'
	Ronnie:	No way.
	Jonah:	He's getting closer. Don't make me raise it to ten.
	Ronnie:	Shut up.
	Jonah:	I promise to make him take me on the Twister three times so you can get away.
		(Ronnie gives Jonah some money.)
	Jonah:	Nice doing business with// you.
	Ronnie:	//Yeah, yeah.
	Blaze:	ah haaa (chuckles)
		(00:08:12-00:08:31)

Dialogue above was taken in a scene at fair when Ronnie was hanging out with her friend Blaze. Unfortunately, her father was looking for her. Ronnie did not want her father to disturb her time with Blaze. However, her brother, Jonah, came to her to ask some money. If Ronnie did not give him some money, he was going to tell their father where she was. So she was not able to play with her friend any longer. Then Ronnie decided to give Jonah the money he asked and she hurriedly walked away to have fun with her friend. It can be seen from the last utterances that Jonah's utterance; "*Nice doing business with// you.*" was clearly cut by Ronnie's words "*//Yeah, yeah*" Ronnie cut Jonah's utterance with her words at near end of his utterance. Thus, this irregularity is categorized as recognitional overlap because Ronnie cut Jonah's utterance at near their TRP. Ronnie did it because she wanted to show her urgency to go hanging out with

her friend as soon as possible without any disturb from her brother. Moreover, Ronnie had already known that Jonah's utterance near their TRP. That is why she felt it was fine to cut Jonah's utterance at that place and hurriedly ran with her friend, Blaze.

In this movie, there was one more occurrence of recognitional overlap caused by urgency. This happened in a conversation between Blaze and her ex-boyfriend, Marcus. The conversation is shown below.

(4:30)	Blaze:	Get away from me, Marcus! I mean it!
	Marcus:	What? You think you can just //leave?
	Blaze:	//Yes, Marcus!
		We're done!
	Marcus:	Look, I got your note. I didn't like it. We're done when I say we're done.
		(01:09:11-01:09:23)

Conversation above happened in a situation when Blaze had already ended her relationship with Marcus. However, Marcus, who psychologically insane came to her when she was working at Will's sister's wedding. Marcus did not agree with Blaze decision to end their relationship. Marcus said "*What? You think you can just //leave?*" Blaze, who was busy working, hurriedly answered "*//Yes, Marcus! We're done!*" She replied in hurry because she needed to get back to work. She had already known when Marcus was going to finish his utterance. But she did not give any attention to it. She spoke at the very end of Marcus' utterance. Thus, she created an overlap to show her urgency to Marcus.

The following occurrence of recognitional overlap happened in an emotional conversation between Jonah and his father. Steve in his last moment

said his farewell as Jonah's holiday was over and he had to back to New York. Meanwhile, the purpose for doing it was to correct what was being said. The conversation is provided below.

(4:31) Steve:	Hey, buddy. You OK?
Jonah:	Are you gonna say goodbye? I really don't want to //hear it.
Steve:	//Good, 'cause I'm not gonna say it. I'm not gonna say goodbye, because I'm not going anywhere. OK? Come here. Every time a light shines through that window we built...(02) or any window at all... that's me. OK? I'm not going away. (01:26:35-00:27:25)

The conversation above was taken when Jonah, Steve's son was very sad, because he had to leave his father to go back to New York. The situation was worsened by the fact that his father had serious lung cancer. Conversation above had transitional overlap at the point where Steve, as the next speaker hurriedly cut Jonah last words "*hear it*" with his utterance; "*Good, 'cause I'm...*" This overlap is categorized as transitional overlap because the next speaker, Steve, had already known where the TRP was and he cut Jonah's utterance near it before he could finish his utterance. While the reason for doing it was clearly to correct what was being said by Jonah.

The last occurrence of recognitional overlap appeared in a conversation between Ronnie and her father, Steve.

(4:32) Ronnie:	Why didn't you tell us?
Steve:	It's not what I wanted this time to be about.
Ronnie:	Well, it is now, //Daddy!
Steve:	//No, it's not. It's just another (03)...part of terrific summer. Not one of the better parts, I admit.
Ronnie:	I love you.
Steve:	Sweetie, I love you too.
	(01:16:04-01:16:31)

The previous conversation took place when Ronnie finally knew that Steve had lung cancer at final stadium. As already mentioned before, Ronnie was shocked and she was very angry with Steve. Ronnie asked Steve “*Why didn’t you tell us?*” Steve answered “*It’s not what I wanted this time to be about.*” Then, Ronnie emotionally shouted “*Well, it is now, Daddy*” She answered with tears falling from her eyes. Knowing Ronnie was crying made Steve very sad. Then he hurriedly cut Ronnie’s utterance before she could finish it. Steve said “*//No, it’s not. It’s just another (03)...part of terrific summer. Not one of the better parts, I admit*” near TRP. This means he had already known when Ronnie was going to stop her utterance. Moreover, he could not stand looking at Ronnie’s tears. That is why he decided to enter the floor before the current speaker, Ronnie finished her utterance. He did this because he felt annoyed by what was said by Ronnie who blamed him to what happened. Ronnie blamed Steve because he did not tell him the truth of his terrible health condition.

c. Other

Another interesting finding was that there were two occurrences of turn-taking irregularities which could be categorized into interruption. However, the reasons for doing them made this study decided to classify them to other finding because there was no such reason in theory used in this study. The reason for doing them was to reject to what was being asked by the current speaker. Meanwhile, to be seen from the way they occur, those irregularities were categorized as interruption because the disturbances happened quite far from the

current speakers' TRP. For further description, the conversations are provided as follows.

(4:33)	Ronnie:	Jonah!
	Jonah:	Dang it!
	Ronnie:	What are you doing?
	Jonah:	I can't reach it!
	Ronnie:	Get down from there!
	Ronnie:	What =happened to you?
	Jonah:	=Get away!
	Jonah:	Just get away!
	Ronnie:	Get down!
(01:18:17-01:18:28)		

The conversation happened in a situation when Jonah tried to fix the church stained glass window for his father in the middle of the night. Ronnie, who had already fallen asleep, awaked by the noise Jonah made. She checked Jonah and she found him standing on a chair trying to get something on a cupboard. Ronnie, who was afraid that he was going to fall, asked him to get down. But, he rejected what was asked by Ronnie. As seen in the conversation, after Ronnie asked for several times she said "*What =happened to you?*" in her desperation to ask Jonah to get down. Meanwhile, Jonah who was still trying to get something on the cupboard shouted "*=Get away!*" before Ronnie had chance to finish her utterance. Jonah cut Ronnie's utterance far from their TRP to reject what was commanded by Ronnie. Thus, the irregularity Jonah made is an interruption. Another occurrence of rejection interruption is explained below.

(4:34)	Blaze:	Marcus, Don't go!
	Marcus:	I want my money.
	Blaze:	Don't = go. Stop!
	Marcus:	= Off the car!
	Blaze:	= Don't leave me! I have nowhere else to live!
(01:03:06-01:03:14)		

This rejection interruption happened in a conversation between Marcus and Blaze. This occurred when Blaze had a fight with her boyfriend, Marcus because he asked some money from her. However, Blaze did not have any money to give. After Blaze could not give Marcus the money he wanted, he decided to leave her. The dialogue above shows Marcus' rejection to what was asked by Blaze. Blaze wanted Marcus to stay by saying "*Don't = go. Stop!*" but Marcus rudely shouted "*=Off the car!*" to reject Blaze's request. Thus, in this conversation, Marcus as the next speaker, acted as a disturber who did irregularity to show his rejection to his girlfriend, Blaze. This irregularity is categorized as interruption because the next speaker cut the current speaker's utterance far from TRP ignoring the fact that it was not his turn to speak.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Based on the findings and discussion, the conclusions are formulated as follows.

1. Concerning the first objective of the study, which is to identify and analyze the types of turn-taking irregularities, there are two types of turn-taking irregularities can be found in *The Last song* movie; interruptions and overlaps. Interruption is the type of turn-taking irregularities which the most frequently occur in *The Last Song* movie. This is because characters usually interrupt each other to convey their negative intentions. They usually do irregularities to prevent other speakers in conveying unwanted information or topic, dominate conversation, show deviation or strong desire in showing negative feelings. These are usually shown in interruption where they cut others' utterance far from TRPs. When characters cut their partners' utterance far from TRPs, their partner has small chance to convey their message. Thus, their negative intentions are conveyed clearly and successfully. It is different with overlap. In overlap people cut their speaking partners' utterance near their TRPs. It means they give chances to the current to say their messages longer than in interruption. It can be assume that in overlap, characters show their respect to their talking partners. Meanwhile, in interruption people tend to not give any chance for their speaking partners because they have strong desire to be dominant. They want others to agree with

what they say or do what they want them to do. Their strong desire to be dominant in conversation is caused by conflicts among them. The fact that characters in *The Last Song* movie have complicated relationship to each other, makes this movie has more occurrences in interruption than overlap.

2. Regarding the second study question, which is to identify the purposes for turn-taking irregularities done by the characters in *The Last Song* movie, there are seven kinds of purposes for doing interruption and three types of purposes for doing overlap. Those purposes types of interruption and overlap can be found in *The Last Song* movie. The purposes for doing interruption are to show *agreement, assistance, clarification, disagreement, floor-taking, topic change,* and for *tangentialization*. Meanwhile, the purposes for doing overlaps are *signaling annoyance, urgency, and to correct what is being said*. However, there is another purpose for turn-taking irregularities. It is for *showing rejection* to what is being said. In *The Last Song* movie, most characters do turn-taking irregularity for *tangentialization interruption*. In addition, overall finding reveals that intrusive interruption dominate the occurrences of turn-taking irregularities in the movie. Thus, it is not surprised if intrusive *rejection* interruption occurs in conversation in the movie. As a matter of fact, it is very common in conversations which speakers are conflicted to have intrusive interruptions. This is because in a conflicted communication, characters tend to react immediately when there is something they do not agree or like spoken. They hurriedly cut their speaking partners' utterance to show their feelings or thoughts. So their

rushes unconsciously cut their partners' utterance far from TRP, giving their speaking partners no chance to continue their utterances. Thus, intrusive interruption irregularities occur.

B. Suggestions

Considering the conclusion, which have been derived, there are some suggestions as presented below.

1. To English Language and Literature students

The students majoring in linguistics are expected to learn more critically, especially to the various theories they can find in internet and libraries. It is due to the fact that today the development of science shows many new theories in any field in any science, including linguistics. The students are expected to create new studies with many variation uses of theories. Also, they must study Pragmatics more practically. It becomes much more interesting if they can observe language use lively. For example, they can try to analyze how native English taking turn to each other in certain condition like in tourism areas or live debates on TV.

2. To the readers

By reading Pragmatics researches, the public can enrich their knowledge how meaning in language is conveyed and perceived. The public is expected to read many Pragmatics researches, especially about turn-taking irregularity. It is because there is a hope that the public as readers are expected to understand that turn-taking irregularity as phenomena of language exist in

their daily life. They suppose to know that turn-taking irregularities have certain purposes and intentions, such for *disagreement, agreement, annoyance, clarification, topic-change, floor taking, assistance, urgency, correction, and tangentialization.*

3. To English Teachers

The English teachers are expected to give clear image of how to study Linguistics. After reading this study, it is expected to give them live pictures of how practical linguistics studied and hopefully they can be more creative in teaching such using movie as their teaching media. So that students may understand linguistic materials easily.

4. To future researchers

The future researchers are expected to do and develop other researches in turn-taking irregularities with different approaches and maybe different theories. The future researchers may explore turn-taking irregularities related to social level or between different ages, level of conflicts between speakers, or even their psychological condition. Thus, turn-taking irregularity is still a very wide topic to analyze and develop.

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APPENDIX

Appendix: Types & Purposes of Turn-taking Irregularities Presented by the Characters in *The Last Song* Movie

TTI: Turn-taking Irregularity **CO:** Cooperative **RE:** Recognitional **AG:** Agreement **S:** Setting
IN: Intrusive **SA:** Signalling annoyance **AS:** Assistance **TC:** Topic change **T:** Topic
TR: Transitional **SU:** Signalling urgency **CL:** Clarification **TG:** Tangentialization **Ir:** Irregularity
PR: Progressional **TC:** Topic change **DS:** Disagreement **P:** Participant (=): Interruption
I: Interruption **O:** Overlap **Oth:** Other **FT:** Floor-taking (//): Overlap
TTI/01/I/IN/TG/00:08:46-00:08:53 → Number of the Data/Time

No	Data		Types of Turn-taking Irregularities					Purposes of Turn-taking Irregularities									Context	Description				
	Code	Conversation	Interruption		Overlap			Reasons for Overlap			Reasons for Interruption								Other			
			C	IN	T	P	R	S	S	T	A	A	C	D	F	T				T	G	
O		R	R	E	A	U	C	G	S	L	S	T	C	G								
1.	TTI/01/I/IN/TC/00:02:00-00:02:14	Jonah: Wow! Dad! Steve: Hi, Joe-boy. How are you, man? Jonah: I'm great. How are you? Steve: Here we are. I missed you. Jonah: =Me too Steve: =Look how big you are. You're like six-three now.		√															√		P : Jonah and Steve S : Steve's house T : Steve and Jonah's excitement Ir : intrusive interruption	The conversation taken when Jonah arrives at his father's house. Meeting each other, they are very happy. Thus, they excitedly talk about each others' feelings. Their excitement makes them speak at the same time and creates an interruption in their conversation.

No	Data		Types of Turn-taking Irregularities			Purposes of Turn-taking Irregularities											Context	Situational context							
	Code	Conversation	Interruption		Overlap			Reasons for Overlap			Reasons for Interruption					Other									
			C O	I N	T R	P R	R E	S A	S U	T C	A G	A S	C L	D S	F T				T C	T G					
4.	TTI/0 4/I/IN /TG/0 0:06: 06- 00:06 :17	<p>Kim: We hurt them, Steve, especially Ronnie. We can try and pretend=...</p> <p>Steve: =I'm not gonna do this. OK? Things happen. Nobody's perfect. And Ronnie, Ronnie will be fine.</p>		√																				<p>P : Kim and Steve</p> <p>S : in Steve's house</p> <p>T: Steve and Kim's relationship status</p> <p>Ir : intrusive interruption</p>	<p>Kim tries to ask Steve whether there is a possibility for them to be together again.</p> <p>Unfortunately, before Kim has a chance to finish her utterance, Steve quickly rejects Kim's offer by doing an intrusive interruption.</p>

No	Data		Types of Turn-taking Irregularities					Purposes of Turn-taking Irregularities										Context	Situational context	
	Code	Conversation	Interruption		Overlap			Reasons for Overlap			Reasons for Interruption				Other					
			C O	I N	T R	P R	R E	S A	S U	T C	A G	A S	C L	D S		F T	T C			T G
6.	TTI/06/O/RE/SU/00:08:12-00:08:31	<p>Jonah: Dad's looking for you.</p> <p>Ronnie: Tell him you didn't see me, brat.</p> <p>Jonah: Five bucks. And two for 'brat'</p> <p>Ronnie: No way.</p> <p>Jonah: He's getting closer. Don't make me raise it to ten.</p> <p>Ronnie: Shut up.</p> <p>Jonah: I promise to make him take me on the Twister three times so you can get away.</p> <p>(Ronnie gives Jonah some money.)</p> <p>Jonah: Nice doing business with //you.</p> <p>Ronnie: //Yeah, yeah.</p> <p>Blaze: ah haaa (chuckles)</p> <p>(Ronnie quickly run away with Blaze)</p>					√		√										<p>P : Jonah and Ronnie</p> <p>S : at fair</p> <p>T: Ronnie's avoidance to her father</p> <p>Ir : recognitional overlap</p>	<p>In the dialogue, Ronnie's cuts Jonah's utterance at the near end of his utterance. Thus, it is categorized as recognitional overlap. Ronnie does this because she wants to show her urgency to hang out with her friend as soon as possible without any disturb from her brother. Moreover, Ronnie has already monitored Jonah's utterance, so when it reaches near their TRP she hurriedly enters the floor. She then hurriedly runs with Blaze.</p>

No	Data		Types of Turn-taking Irregularities					Purposes of Turn-taking Irregularities										Context	Situational context		
	Code	Conversation	Interruption		Overlap			Reasons for Overlap			Reasons for Interruption				Other						
			C O	I N	T R	P R	R E	S A	S U	T C	A G	A S	C L	D S		F T	T C			T G	
7.	TTI/07/O/TR/SA/00:10:47-00:11:09	<p>Scott: No skipping it tonight. OK. Will yes. Ashley yes. Ashley yes. Cassie yes. Cassie yes. Scott yes! Come on. Take one for team Scott.</p> <p>(Suddenly Marcus comes and hugs Scott from behind.)</p> <p>Marcus: Where you been, buddy? Ha? You guys don't hang out with us anymore//.</p> <p>Will: //Get off him! Get off!</p> <p>Marcus: I love you, Will. You're so butch.</p>			√			√												<p>P : Scott, Marcus and Will</p> <p>S : at fair</p> <p>T: Will and Scott's absence to play with Marcus</p> <p>Ir : transitional overlap</p>	<p>In the dialogue, Will tries to stop Marcus from disturbing his conversation with Scott. Will shouts '<i>//Get off him! Get off!</i>' near their TRP. Thus, as the next speaker, Will creates a transitional overlap. Will stops Marcus' utterance to make sure Marcus stop his utterance. Further to this, Will cuts Marcus's utterance because he wants to show that Marcus annoys him, he feels annoyed by Marcus' presence at that time.</p>

No	Data		Types of Turn-taking Irregularities			Purposes of Turn-taking Irregularities											Context	Situational context			
	Code	Conversation	Interruption		Overlap			Reasons for Overlap			Reasons for Interruption					Other					
			C O	I N	T R	P R	R E	S A	S U	T C	A G	A S	C L	D S	F T				T C	T G	
9	TTI/09/O/TR/TC/00:23:48-00:24:01	<p>Ronnie: What are you doing here?!</p> <p>Will: What are you doing here?</p> <p>Ronnie: I ask you first.</p> <p>Will: I'm here to mark a turtle nest.</p> <p>Ronnie: You work for the aquarium too? I thought you were a mechanic//.</p> <p>Will: //I don't work there. I volunteer there.</p> <p>Ronnie: I called yesterday.</p>			√					√										<p>P : Will and Ronnie</p> <p>S : at the beach</p> <p>T: Will's effort to clarify Ronnie's utterance</p> <p>Ir : transition overlap</p>	<p>Will, as the next speaker has monitored Ronnie's' utterance to finish. So when Ronnie reaches their TRP, Will hurriedly enters the floor. Will takes his turn at TRP because he wants to correct what is said by Ronnie. He wants to tell Ronnie that he is just volunteer in a repair shop, not a mechanic.</p>

No	Data		Types of Turn-taking Irregularities					Purposes of Turn-taking Irregularities										Context	Situational context		
	Code	Conversation	Interruption		Overlap			Reasons for Overlap			Reasons for Interruption									Other	
			CO	IN	TR	PR	RE	SA	SU	TC	AG	AS	CL	DS	FT	TC	TG				
10	TTI/10/O/TR/TC/00:26:17-00:26:19	Jonah: Mom's gonna flip out//. Ronnie: //Shut up. OK, Jonah?!			√			√												P : Jonah and Ronnie S : in Steve's car T : Ronnie's intention in showing her annoyance to Jonah Ir : transition overlap	Jonah wants to tell Ronnie that their mother is going to be angry at her. Meanwhile, Ronnie who has already depressed about her mother's reaction asks Jonah not to talk about that. In the conversation, it can be seen that Ronnie has monitored and waited Jonah's utterance to finish. So when Jonah reaches their TRP, Ronnie hurriedly says " <i>//Shut up. OK, Jonah?!</i> " Thus, Ronnie's overlapping talk is to tell Jonah that what he said is annoyed her and she wants him to stop talking about it.

No	Data		Types of Turn-taking Irregularities					Purposes of Turn-taking Irregularities										Context	Situational context		
	Code	Conversation	Interruption		Overlap			Reasons for Overlap			Reasons for Interruption									Other	
			C O	I N	T R	P R	R E	S A	S U	T C	A G	A S	C L	D S	F T	T C	T G				
11	TTI/1 1/O/T R/TC /00:2 6:38- 00:26 :42	Steve: Where are you going?// Ronnie: //Home. Where do you think I'm going?			√					√										P : Steve and Ronnie S : in Steve's house T : Ronnie's intention in showing her annoyance to Steve Ir : transition overlap	Ronnie, who has patiently waited for her father's utterance to finish, hurriedly takes her turn to talk at the time when his father has just finished his utterance. Ronnie's utterance is categorized as transitional overlap because it starts at TRP and her intention in doing it is to show her urgency that she wants to go home as soon as possible.

No	Data		Types of Turn-taking Irregularities					Purposes of Turn-taking Irregularities										Context	Situational context				
	Code	Conversation	Interruption		Overlap			Reasons for Overlap			Reasons for Interruption				Other								
			C O	I N	T R	P R	R E	S A	S U	T C	A G	A S	C L	D S		F T	T C			T G			
15.	TTI/1 5/I/IN /TC/0 0:47: 41- 00:48 :14	<p>Susan: It's a family tradition. Both my parents went to college at Vanderbilt. Tom and I actually met there. Didn't we, Tom? And now, our William will go there as well. Where will you be going, Ronnie?</p> <p>Ronnie: I'm not ... (03) going anywhere. I mean I don't really have anywhere planned for me, or ... (04) I just haven't figured out the whole college thing yet. But=</p> <p>Tom: =Will, pass Ronnie some roast beef.</p>		√																		<p>P : Susan, Ronnie and Tom S : in Tom's house T: Ronnie's education Ir : intrusive interruption</p>	<p>In this conversation, Ronnie speaks with stutters and pauses in her nervousness. She feels really uncomfortable with the topic that Will's mother, Susan gives. Luckily, Tom, Will's father understands Ronnie's situation and he then decides to change the topic. Tom calmly says his utterance when Ronnie is still speaking. Tom really knows that he cuts Ronnie's utterance. He ignores the fact that he speaks at other's turn to speak. His interruption is meant to save Ronnie from the uncomfortable topic.</p>

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	Code	Conversation	Interruption		Overlap			Reasons for Overlap			Reasons for Interruption								Other					
			C O	I N	T R	P R	R E	S A	S U	T C	A G	A S	C L	D S	F T	T C				T G				
17.	TTI/1 7/I/IN /TG/0 0:48: 47- 00:48 :53	<p>Tom: You know, I was going through some Mikey's stuff the other day, and if you have time= ...</p> <p>Susan: = That's enough, Tom.</p> <p>(All of them silent)</p>		√																			<p>P : Tom and Susan</p> <p>S : in their house</p> <p>T: Mickey's stuff</p> <p>Ir : intrusive interruption</p>	<p>The fact that Tom can hardly forget Mikey annoys his wife so much. Susan does not want to talk about Mikey anymore because it causes her pain to remember Mikey and how Mikey died. That is why Susan then decides to cut her husband's utterance by doing such tangentialization interruption. Susan hurriedly cuts Tom's utterance before Tom can speak more about Mikey. At this point, it can be seen that Susan is really know what is going to be said by her husband.</p>

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	Code	Conversation	Interruption		Overlap			Reasons for Overlap			Reasons for Interruption								Other	
			C O	I N	T R	P R	R E	S A	S U	T C	A G	A S	C L	D S	F T	T C				T G
19.	TTI/1 9/I/C O/AS /00:5 5:02- 00:56 :29	<p>Steve: Hey,. Did you have a good time? (09) What?</p> <p>Ronnie: I played today.</p> <p>Steve: That's...(03) That's good. How did it feel?"</p> <p>Ronnie: Like I never stopped.(03) Dad...(04) I probably talk about this with a girlfriend if I got one here, but I don't, so...=(06)</p> <p>Steve: =So you want to talk? You want to talk? Here we go, Let's talk. Yeah? So, you... you like this guy? You like him,... you like him a lot?</p> <p>Ronnie: I like him more than a lot.</p> <p>Steve: Really?</p>	√																<p>P : Ronnie and Steve S : in Steve's house T: Ronnie's new boyfriend Ir : cooperative interruption</p>	<p>In this conversation, Steve encourages Ronnie to give answer. Ronnie then answers her father with a quite short answer that easily guessed by her father. She answers shyly with some stutters. Thus, Steve decides to interrupt Ronnie's utterance to help her conveying her meaning. This interruption is categorizes as cooperative interruption because the next speaker, Steve has positive intention in doing it. That is to give assistance to the current speaker.</p>

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	Code	Conversation	Interruption		Overlap			Reasons for Overlap			Reasons for Interruption				Other					
			C O	I N	T R	P R	R E	S A	S U	T C	A G	A S	C L	D S		F T	T C			T G
20.	TTI/2 0/I/IN /CL/0 1:00: 14- 01:00 :44	<p>Steve: I was the last one in here that night. I'd come in here to play the piano. The next thing I remember is waking up across the street after the firemen had carried me out.</p> <p>Ronnie: How did it start?</p> <p>Steve: I... just stupid. There were some candles burning, I had fallen asleep, and I might have been a little confused.</p> <p>Ronnie: Dad?</p> <p>Steve: I was taking medicine that my doctor had given me =</p> <p>Ronnie: =Medicine? What doctor?</p> <p>Steve: Ronnie It's OK. It's OK now, I'm fine.</p>	√																<p>P : Ronnie and Steve S : in church T : the chronology of the church fire accident Ir : intrusive interruption</p>	<p>When Steve tells Ronnie about the chronology of the fire accident. He says he went there to play piano. He then fell asleep. He says it was because he drank medicine from his doctor. Hearing words, <i>medicine</i> and <i>doctor</i> makes Ronnie shocked. She then hurriedly clarifies his father's words by interrupting him, she says '<i>Medicine? What doctor?</i>' In this irregularity case, Ronnie cuts Steve's utterance to get clarification for his words.</p>

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	Code	Conversation	Interruption		Overlap			Reasons for Overlap			Reasons for Interruption					Other				
			C O	I N	T R	P R	R E	S A	S U	T C	A G	A S	C L	D S	F T				T C	T G
23.	TTI/2 3/I/IN /TG/0 1:03: 02- 01:03 :06	Blaze: Marcus! Stop! Marcus: I'm not running a= <i>damn homeless shelter!</i> Blaze: =Marcus, don't go!		√													√		P : Marcus and Blaze S : at beach T : Marcus decision to leave Blaze Ir : intrusive interruption	In this conversation, Blaze desperately cuts Marcus' utterance because she has already known that Marcus is going to say rude words to her. She has already known it. She does not care whether Marcus' words are good or not. She only wants Marcus to stay.

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	Code	Conversation	Interruption		Overlap			Reasons for Overlap			Reasons for Interruption					Other				
			C O	I N	T R	P R	R E	S A	S U	T C	A G	A S	C L	D S	F T				T C	T G
24.	TTI/2 4/I/IN /Oth/ 01:03 :06- 01:03 :14	Blaze: Marcus: Blaze: Marcus: Blaze: I have nowhere else to live!	Marcus, Don't go! I want my money. Don't =go. Stop! =Off the car! =Don't leave me!		√													√	P : Marcus and Blaze S : at beach T : Blaze effort to stop Marcus to not leave her Ir : intrusive interruption	The dialogue shows Marcus' rejection to what is asked by Blaze. Blaze wants Marcus to stay by saying "Don't = go. Stop!" But Marcus rudely shouts "=Off the car!" to reject Blaze's request. Thus, in this conversation, Marcus as the next speaker, acts as disturber who does irregularity to show his rejection to his girlfriend, Blaze. This irregularity is categorized as interruption because the next speaker cuts the current speaker's utterance far from TRP ignoring the fact that it's not his turn to speak.

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	Code	Conversation	Interruption		Overlap			Reasons for Overlap			Reasons for Interruption				Other					
			C O	I N	T R	P R	R E	S A	S U	T C	A G	A S	C L	D S				F T	T C	T G
25.	TTI/2 5/I/IN /TG/0 1:04: 13- 00:05 :24	<p>Jonah: What happened to the money Dad gave you?</p> <p>Ronnie: If you tell him I kill you, OK? I was on my way to buy the dress and... I gave the money away.</p> <p>Jonah: What?!</p> <p>Ronnie: Ssstttt! Don't worry about it.</p> <p>Jonah: Wow, you may be older, but I am so much smarter than you.</p> <p>(He walks to take his piggy bank and shows his money to Ronnie.)</p> <p>Ronnie: Where did you get all that?</p> <p>Jonah: Where to begin... This is for when I told Dad I didn't see you at the festival. This is what I won playing liar poker... Remember when you snuck in past curfew in New York? That's for that. This is for the guy with the tattoo=...</p> <p>Ronnie: =Ok, that's enough. I get it. I can't take your life savings.</p> <p>Jonah: Knowing you, there's a lot more where that came from. And besides, I like Will. I don't want him breaking up with you 'cause you look crappy at the wedding</p> <p>Ronnie: Thank you.</p>		√													√		<p>P : Jonah and Ronnie</p> <p>S : in Steve's house</p> <p>T: Jonah's saving</p> <p>Ir : intrusive interruption</p>	<p>Knowing that Jonah gets the whole money from her, Ronnie stops Jonah's utterance by saying "<i>=Ok, that's enough. I get it. I can't take your life savings.</i>" At this point, Ronnie surely has already known what is going to say by Jonah. That is why she cuts his utterance. She does not want to hear his further explanation. Thus, this interruption is categorized as intrusive and the purpose for doing it is for tangentialization.</p>

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	Code	Conversation	Interruption		Overlap			Reasons for Overlap			Reasons for Interruption					Other				
			C O	I N	T R	P R	R E	S A	S U	T C	A G	A S	C L	D S	F T				T C	T G
26.	TTI/2 6/I/IN /DS/0 1:05: 40- 01:05 :44	Jonah: I don't =think he'll like it. Ronnie: =I like it. Jonah: You can't wear that to a wedding! Ronnie: I like it!		√															P : Jonah and Ronnie S : in a shop T : Ronnie's choice in fitting a dress Ir : intrusive interruption	When Ronnie takes a strange dress to try on. Jonah is shocked and immediately says " <i>I don't think he'll like it</i> ", but before he can finish his utterance, Ronnie says " <i>I like it</i> ". At this point, Ronnie cuts Jonah's utterance to show her disagreement on Jonah's opinion. Ronnie does not care whether her boyfriend will like the dress or not. She ignores her brother's opinion about the dress.

No	Data		Types of Turn-taking Irregularities			Purposes of Turn-taking Irregularities											Context	Situational context							
	Code	Conversation	Interruption		Overlap			Reasons for Overlap			Reasons for Interruption					Other									
			C O	I N	T R	P R	R E	S A	S U	T C	A G	A S	C L	D S	F T				T C	T G					
28.	TTI/2 8/I/IN /TG/0 1:15: 07- 01:15 :35	Steve: Well, this wasn't on the calendar. Ronnie=... Ronnie: =You lied to me, Dad. Steve: I didn't lie. Ronnie: Yes, you did, Dad. You said you were fine. You're not fine! That was a lie!		√																				P : Ronnie and Steve S : in a hotel T : Steve health condition Ir : intrusive interruption	Steve who feels guilty to Ronnie tries to calm her down by saying " <i>Well, this wasn't on the calendar. Ronnie=...</i> " He tries to explain about his real condition to Ronnie in his second utterance. However, before he can continue his words, Ronnie suddenly cuts his utterance by saying " <i>=You lied to me, Dad.</i> " From her utterance, she wants to tell his father that she has already known the truth and she does not want to hear it from him anymore.

No	Data		Types of Turn-taking Irregularities					Purposes of Turn-taking Irregularities										Context	Situational context			
	Code	Conversation	Interruption		Overlap			Reasons for Overlap			Reasons for Interruption									Other		
			CO	IN	TR	PR	RE	SA	SU	TC	AG	AS	CL	DS	FT	TC	TG					
30.	TTI/3 0/O/R E/SA/ 01:16 :04- 01:16 :31	<p>Ronnie: Why didn't you tell us? Steve: It's not what I wanted this time to be about.</p> <p>Ronnie: Well, it is now, //Daddy! Steve: //No, it's not. It's just another (03)...part of terrific summer. Not one of the better parts, I admit.</p> <p>Ronnie: I love you. Steve: Sweetie, I love you too.</p>					√	√													<p>P : Ronnie and Steve S : in a hospital T: Steve's health condition Ir : transitional overlap</p>	<p>Ronnie emotionally cries and shouts 'Well, it is now, Daddy!' which makes Steve sad. He then hurriedly cuts Ronnie's utterance before she can finish it. Steve cuts Ronnie's utterance near TRP. It means he has already known when Ronnie will stop her utterance. Moreover, he cannot stand looking at Ronnie's tears. He does this because he feels annoyed by what is said by Ronnie which blaming him to what happened.</p>

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	Code	Conversation	Interruption		Overlap			Reasons for Overlap			Reasons for Interruption					Other				
			C O	I N	T R	P R	R E	S A	S U	T C	A G	A S	C L	D S	F T				T C	T G
31.	TTI/3 1/I/IN /Oth/ 01:18 :17- 01:18 :28	Ronnie: Jonah! Jonah: Dang it! Ronnie: What are you doing? Jonah: I can't reach it! Ronnie: Get down from there! Ronnie: What =happened to you? Jonah: =Get away! Jonah: Just get away! Ronnie: Get down!		√														√	P : Jonah and Ronnie S : in Steve's house T : Ronnie's effort to ask Jonah get down from chair Ir : intrusive interruption	Ronnie who is afraid if Jonah falls asks him to get down. But, he rejects what is asked by Ronnie. As can be seen in the conversation, after Ronnie asks for several times she says ' <i>What =happened to you?</i> ' in her desperation to ask Jonah to get down. While Jonah, who is still trying to get something on the cupboard shouts ' <i>=Get away!</i> ' before Ronnie has chance to finish her utterance. Jonah cuts Ronnie's utterance far from their TRP to reject what is commanded by Ronnie to get down.

No	Data		Types of Turn-taking Irregularities					Purposes of Turn-taking Irregularities										Context	Situational context				
	Code	Conversation	Interruption		Overlap			Reasons for Overlap			Reasons for Interruption				Other								
			C O	I N	T R	P R	R E	S A	S U	T C	A G	A S	C L	D S		F T	T C			T G			
32.	TTI/3 2/O/P R/SU /01:2 2:28- 01:23 :01	<p>Scott: We were behind the church, sir. We were just goofing around and drinking... (01)and stuff. And then Marcus and his guys showed up. And that's when Will left. And...(02) then... and then we started...a...(02) We started playing around with, um(01)// //fire?</p> <p>Steve: //fire?</p> <p>Scott: Yeah.</p> <p>Will: We should have told you sooner, sir.</p> <p>Scott: That's my fault.</p>				√				√												<p>P : Scott, Steve and Will</p> <p>S : in Steve's house</p> <p>T: Scott's confession on fire accident in the church.</p> <p>Ir : progressional overlap</p>	<p>Steve who has already understood Scott's nervousness that causes him difficulty in saying his utterance, finally continues Scott's last word. Steve calmly says '//fire?' at the very end of Scott's utterance because he has already known what is going to say by Scott. Steve recognition on Scott's problem in conveying his message and his decision to cut his utterance is categorized as progressional overlap. Further to this, Steve does this because he wants to hear Scott's confession as soon as possible.</p>

No	Data		Types of Turn-taking Irregularities					Purposes of Turn-taking Irregularities									Context	Description			
	Code	Conversation	Interruption		Overlap			Reasons for Overlap			Reasons for Interruption								Other		
			C O	I N	T R	P R	R E	S A	S U	T C	A G	A S	C L	D S	F T	T C				T G	
34.	TTI/3 4/O/R E/TC/ 01:26 :35- 00:27 :25	<p>Steve: Hey, buddy. You OK?</p> <p>Jonah: Are you gonna say goodbye? I really don't want to //hear it.</p> <p>Steve: //Good, 'cause I'm not gonna say it. I'm not gonna say goodbye, because I'm not going anywhere. OK? Come here. Every time a light shines through that window we built...(02) or any window at all... that's me. OK? I'm not going away.</p>					√			√										<p>P : Jonah and Steve</p> <p>S : in Steve's house</p> <p>T: Jonah's fear to lose his father</p> <p>Ir : recognitional overlap</p>	<p>This overlap is categorized as transitional overlap because the next speaker, Steve, has already known where their TRP is, so he cuts Jonah, the current speaker's utterance near it. He cuts Jonah's utterance before he can finish his utterance. While the reason for doing it is clearly to correct what is being said by Jonah.</p>

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MOVIE

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