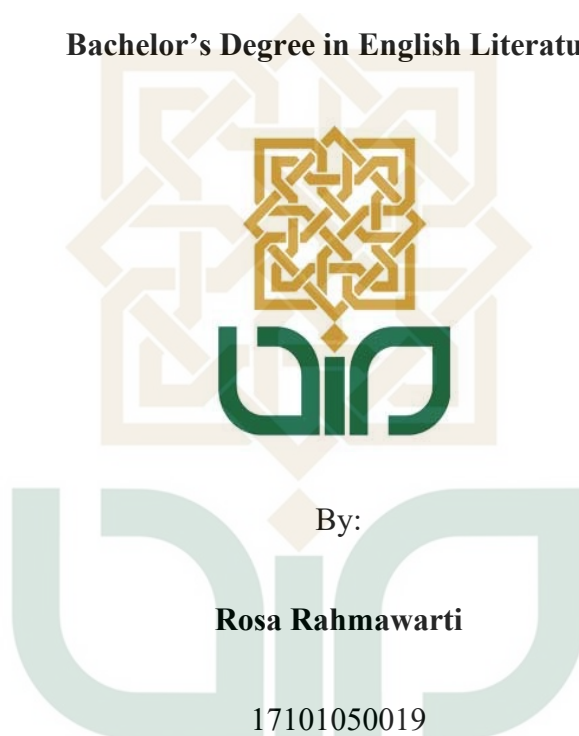


**OVERLAPS IN THE MOVIE *BECOMING BURLESQUE*: A
SOCIOPRAGMATICS STUDY**

A GRADUATING PAPER

**Submitted in Partial Fulfillment of the Requirements for Gaining the
Bachelor's Degree in English Literature**



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2021

A FINAL PROJECT STATEMENT

I certify that this graduating paper is originally my own work. I am completely responsible for the content of this graduating paper. Other researchers' opinions or findings included in the graduating paper are quoted or cited in accordance with ethical standards.

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A SOCIOPRAGMATICS STUDY**

Saya menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqosah untuk memenuhi salah satu syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatiannya, saya ucapkan terima kasih.
Wassalamu 'alaikum Wr. Wb.

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**OVERLAPS IN THE MOVIE *BECOMING BURLESQUE*: A
SOCIOPRAGMATICS STUDY**

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ABSTRACT

Communication cannot be separated from humans' lives, and people can do that through a conversation. There are at least 2 participants in it, and they have to speak in return following the turn-taking process. In turn-taking, speaker changes with overlaps are seemed to be awkward and cause the flow of the conversations to run unsmooth even though overlap is a feature of turn-taking used by the participants to take their turns to speak. Related to that, since conversation can happen both in real life or in the media, this research uses a movie entitled *Becoming Burlesque* as the object of analysis. The movie shows that numerous overlaps are produced by the characters to take their turns, and those overlaps distract the conversations. This research aims at explaining how the characters in the movie produce overlaps to take their turns with their intentions to produce them by using Conversation Analysis theory developed by George Yule in term of turn-taking. This research also aims at explaining the factors that influence the characters to produce overlaps by using Dell Hymes' Ethnography of Communication or SPEAKING factors. This research uses descriptive qualitative method and Sociopragmatics approach, and the data of the characters' utterances are gotten from the subtitle. The results of this research show that there are 40 overlaps consisting of 1 turn-initial, 16 mid-turn, and 23 turn-terminal produced by the characters in the movie to take their turns. Based on the contexts, the characters produce overlaps with some reasons and not only for ruining the conversations or creating problems. Then, all the SPEAKING factors or the Ethnography of Communication also influence the characters to produce overlaps to take their turns.

Keywords: *overlap, turn-taking, Conversation Analysis, Ethnography of Communication, Becoming Burlesque*

OVERLAPS IN THE MOVIE *BECOMING BURLESQUE*: A SOCIOPRAGMATICS STUDY

Oleh: Rosa Rahmawarti

ABSTRAK

Komunikasi tidak dapat dipisahkan dari kehidupan manusia dan manusia dapat melakukannya melalui percakapan. Dalam percakapan, setidaknya, ada 2 partisipan dan mereka harus berbicara bergiliran mengikuti proses giliran bicara. Dalam giliran bicara, pergantian pembicara dengan tumpang-tindih terlihat kikuk dan menyebabkan jalannya percakapan menjadi tidak mulus meskipun tumpang-tindih adalah fitur giliran bicara yang digunakan partisipan untuk mengambil giliran mereka berbicara. Sehubungan dengan itu, karena percakapan dapat terjadi baik dalam kehidupan nyata atau dalam media, penelitian ini menggunakan sebuah film yang berjudul *Becoming Burlesque* sebagai objek analisis. Film tersebut menunjukkan adanya banyak tumpang-tindih yang diproduksi oleh para karakternya untuk mengambil giliran mereka berbicara dan tumpang-tindih tersebut mengganggu percakapan. Penelitian ini bertujuan untuk menjelaskan bagaimana para karakter dalam film tersebut memproduksi tumpang-tindih untuk mengambil pergiliran mereka berbicara dengan menggunakan teori Analisis Percakapan yang dikembangkan oleh George Yule dalam ranah giliran bicara. Penelitian ini juga bertujuan untuk menjelaskan faktor-faktor yang memengaruhi para karakter untuk memproduksi tumpang-tindih dengan menggunakan teori Etnografi Komunikasi atau faktor *SPEAKING* oleh Dell Hymes. Penelitian ini menggunakan metode deskriptif kualitatif dan pendekatan Sosiopragmatik, dan data ujaran para karakter diperoleh melalui teks bawah pada film. Hasil dari penelitian ini menunjukkan adanya 40 tumpang-tindih yang terdiri dari: 1 *turn-initial*, 16 *mid-turn*, dan 23 *turn-terminal* yang diproduksi oleh para karakter di dalam film tersebut untuk mengambil pergiliran mereka berbicara. Berdasarkan dari konteksnya, para karakter memproduksi tumpang-tindih dengan beberapa alasan dan tidak hanya untuk merusak percakapan atau menimbulkan permasalahan. Kemudian, seluruh faktor *SPEAKING* atau Etnografi Komunikasi juga memengaruhi para karakter untuk memproduksi tumpang-tindih untuk mengambil pergiliran berbicara mereka.

Kata Kunci: *tumpang-tindih, giliran bicara, Analisis Percakapan, Etnografi Komunikasi, Becoming Burlesque*

MOTTO

“Nothing except for true love will pay your hard work, wipe your tears, be grateful for your struggle, be there to lighten your burden, and even strengthen your weakness. Yes... money will, but not completely.”

“Value those who love you no matter how weird they are.”

“Life is temporary yet so funny, then surround your life with people who make you happy.”

-Rosa Rahmawarti

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DEDICATION

This research paper is dedicated to:

1. All the beloved family of the researcher: parents and all the relatives;
2. The researcher's best-friends, friends, and beloved people;
3. Dr. Ubaidillah, M.Hum., (the researcher's lovable advisor);
4. Dr. Danial Hidayatullah, M.Hum., (the researcher's dearest daddy in college and academic advisor);
5. All the lecturers in English Department of UIN Sunan Kalijaga;
6. UIN Sunan Kalijaga;
7. All the magnificent readers of this research.

Yogyakarta, January 4th, 2021



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ACKNOWLEDGMENT

In the name of Allah, the most merciful and the source of knowledge. All the blessings and praises are for Him and also His messenger, Prophet Muhammad (PBUH) that I can finally finish my graduating paper entitled “Overlaps in the Movie *Becoming Burlesque: A Sociopragmatics Study.*”

I, as the researcher, would like to show so much gratitude and appreciations to the people who have helped me go through the bad days and difficulties in finishing this graduating paper. Those—I-will-forever-remember-in-my-life—people are in the following:

1. My beautiful and loving parents, Suratin and Wartini, and also my step-dad, Djamari, thank you for giving me your endless love and support and for raising me. Living with you is a blessing that I can forever be grateful for;
2. My amazing aunt, Bandiyah, who has taken care of me since I was a weak child, thank you for always wiping my tears and having my back. I do love you;
3. My family and relatives, all of you, thank you for becoming the source of my strength. My life is nothing without you;
4. Dr. Muhammad Wildan, as the Dean of Faculty of Adab and Cultural Sciences of UIN Sunan Kalijaga, thank you so much for the opportunity that you give;
5. Mrs. Ulyati Retno Sari, M.Hum., as the Head of English Department and my role model, thank you for always reminding me about my health and about all good things that I can achieve in the future;
6. Mrs. Febriyanti Dwiratna Lestari, M.A. (Ph.D. cand), as the Secretary of English Department and my amazing lecturer, thank you for unstoppably convincing me to be the best version of myself even when I am so doubtful;
7. Dr. Ubaidillah, M.Hum., my lovable advisor, thank you for giving me your guidance, correction, and support during the hard time of working on this graduating paper. You are so much worthy of respect;

8. Dr. Danial Hidayatullah, M.Hum., my daddy, my best-friend, my sincere lecturer, and every single admirable position that I can say about you, thank for everything. The universe knows that you deserve even tiny-tiny invisible kindness hidden in the heart of the earth;
9. My dearest examiners: Dr. Witriani, M.Hum., and Mr. Fuad Arif Fudiyartanto, S.Pd., M.Hum., M.Ed., Ph.D, thank you for sharing your knowledge to me and for being thoughtful of what I have done so far. I appreciate it a lot;
10. Dr. Ening Herniti, M.Hum., as one of the lecturers that I adore a lot, thank you for always being such an inspirational teacher and explainer. Stay amazing, *Ibu!*;
11. Mrs. Aninda Aji Siwi, M.Pd., as my beautiful and never angry lecturer, thank you for never being mad at me and being so patient to correct what I am worst at, Ma'am. You are the warmest, the prettiest;
12. Mrs. Harsiwi Fajarsari, M.A., as my coolest lecturer, thank you for appreciating what I have done since the very first semester, Ma'am. You are the coolest, the prettiest;
13. All the lecturers in English Department that have given me knowledge: Mr. Arif Budiman, S.S., M.A., Mr. Bambang Hariyanto, S.S., M.A., Mr. Dwi Margo Yuwono, S.Pd., M.Hum., Mrs. Nisa Syuhda, S.S., M.Hum., Mrs. Rosiana Rizqy Wijayanti, S.Hum., M.A., and others, thank you so much for teaching and guiding me passionately. I will remember all the priceless experiences in our classes;
14. My favorite *Focused Group Discussions* Family (FGD), a circle of friends consisting of supportive female figures, thank for becoming the people that I look for when life seems to swallow me alive. Ais, Arin, Diva, Erika, Febi, Nuly, Septi, Seruni, Sita, and Tya, you all are impressively impressive!;
15. My annoying yet full of love individuals, *Ciwi-Ciwi Les*, as the most powerful among all, thank you for bringing back my smile. I love every single one of you, Dewi, Dhaning, Fahri, Marfuah, and Reni;

16. My beautiful and super generous best-friends in *Keluarga Cemara*, as the most positive and a little bit dangerous circle of friends that I have, thank you for becoming the people who stand up high for me, Ana, Ayu, Mifta, and Shinta;
17. Rendra Aji Nugroho, the person who provides a place for me to go to when I get tired of myself, thank you for accepting all my flaws. You are awesome and kind;
18. My source of jokes, *Susu Murni Nasional*, I am grateful for you, Aina, Enno, Fatiha, Indri, Ity, Masitoh, and Sulis. Thank you for your existences that have colored my entire days since we were only Senior High Schoolers;
19. Khoirunnisa, as my sister from another mother, I do thank you. You have enlightened my life and provided the coziest place for me to cry on your shoulders;
20. *Bramantyo Family* consisting of Eni Ambar, Eva, Icha, Kiki, Najiha, Siti, and Vika, the closest circle of friends that I have, thank you so much for always being nice to me. I love every single one of your blessed souls;
21. Mbak Laras, Mbak Lili, and Mbak Ummu, the individuals behind all my pain and sad stories about the process of finishing my graduating paper, thank you so much for your contribution;
22. My beloved and cheerful seniors, Mbak Ayu, Mbak Lisa, and Mbak Luna, thank for becoming my cozy place to ask about anything. You all have my heart and my love;
23. Anisa Kurnia, Asmariyana, and Reva Novrita, thank you so much for endlessly supporting my painful yet worth-fighting journey of getting a degree;
24. All my friends in English Department chapter 2017 that I cannot mention one by one, I do thank you all for being so fun, kind, lovable, patient, and understanding.

Then, for the last, I fully understand and know that this graduating paper is still imperfect, so suggestion and comments are needed from those of you who pay

attention to every mistake in this paper. Hopefully, the content of this graduating paper can give contribution or new insight for all the readers.

Yogyakarta, January 4th, 2021

Rosa Rahmawarti



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LIST OF ABBREVIATIONS

TCU : Turn Constructional Units

TRP : Transition Relevance Place



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CHAPTER I

INTRODUCTION

1.1 Background of Study

People use language to communicate with others in life. The language itself is a tool that people can use to express their feelings, thoughts, emotions, and opinions that relate to someone or something. The use of language in the process of communication produces a conversation. Liddicoat stated that conversation is a linguistics form of communication that functions to sustain people's relationships (2007: 1). It can be meant that people can socialize through using a language to continue having relationships with others. Yule said that the pattern of an interaction is 'I speak—you speak—I speak—you speak' (1996: 71). It requires at least two or more participants, and they need to initiate and respond in return since every person or participant in a conversation has the right to speak. Yule defined a person's right to speak in a conversation as "floor" (1996: 72).

Furthermore, conversation can be "well-built" if each participant understands when is the best time to exchange their turns to speak up. According to Liddicoat, the process of how they take turns in a conversation is called as "turn-taking" (2007: 51). In turn-taking, if a person already gets his turn, he can hold the floor or his right to speak. Then, regarding the turn-taking process, the situation where there are more than two people talking simultaneously seems to distract the conversation that the people have. Truong stated that the phenomenon of people talking at the same time is called as overlap (2013: 1404).

According to Yule, speaker changes with overlap are seen to be awkward and cause the unsmooth conversation in the process of turn-taking (1996: 72). It can be understood that even though overlap is used by people to take their turns (a turn-taking feature), it is considered to distract the flow of the conversation or be the cause of unsmooth conversation. It is because in managing the turn-taking process, the second participant in a conversation will usually start speaking after the first participant completes his utterance.

Next, since conversation can happen both in real life and in the media, such as talk shows and movies, the researcher chooses a movie to be the object of analysis. Braudy and Cohen stated that movie or film expresses, manifests, applies, and suggests meanings (2009: 1). It can be said that movies can also be great representations of people's everyday lives, and most importantly, the conversations in them convey messages. The researcher chooses a movie entitled *Becoming Burlesque*. The movie is elegantly directed by Jackie English and was released originally in 2017. It talks about the complicated life of Fatima (Shiva Negar) that struggles to find her true self because she lives under a two-religion family (Catholic and Islam) dominated by conservative Muslims.

Fatima is not comfortable in the hijab she wears for she always gets so much pressure and stress of being mocked and being self-degraded by the majority of people whose religions are not Islam. Then, she tries to break her family's rule by joining a girl named Texas in becoming a burlesque which is haram in the eye of her extended family. After joining the club, Fatima meets new people that she considers to be the perfect friends in her life. Even though she must hide what she

currently does, she feels satisfied. By joining in the club, she experiences what people call to be freedom. In her eyes, freedom is a state when a person can finally declare what he wants in life without being attached to any other people or duties or without being afraid of anything. However, she cannot freely declare her will in the family for she has to behave nicely based on what her religion teaches, so it is why she decides to become one of the burlesques at a club in her area (<https://www.imdb.com/title/tt6234016/>).

Based on the difficulty of Fatima expressing her true will, it is clearly seen that the movie shows the complicatedness between a family, friends, and a group of people as a whole. Many of the conversations also contain fights, misunderstandings, and different perspectives on values experienced by the movie's characters. Those things happening between the characters show numerous overlaps occurring in the movie that make the conversations run unsmooth. Below is one of the examples of overlaps found in the movie.

YOUSEF. “You know, the Quran has one interpretation. It is not for us, brother, to make arguments to fit our impulses within its pages.”

WALEED. “Nor is it for us to justify all traditions with its words. This is a new time and place and calls for new habits.”

YOUSEF. “Chapter 5, [verse 5-]”

WALEED. “ [Okay], enough religion talk. I just want to enjoy being back home.”

(00:06:58-00:07:15)

From the conversation above, Waleed (Fatima's father) and Yousef (Fatima's uncle) talk about the interpretation of the Qur'an. In their conversation, Yousef tries to give a religious call for his brother to understand that Muslims must follow what the Qur'an tells, but Waleed does not agree with his idea. He thinks that it is better to adapt or call for new habits in the place where they live. Because Waleed does not agree with him, Yousef starts reciting chapter 5 and verse 5 of Qur'an, but Waleed cuts him off in the middle of his utterance by producing an overlap, "Okay."

Related to the overlap that Waleed produces, it is shown that their conversation appears to be unsmooth even though he produces overlap to claim his turn to speak. Their conversation also shows the reason of him producing overlap that he does not want to have fight with his little brother, and most importantly, he wants to maintain his condition since he is back from the hospital. In addition, it can be meant that even though overlap is said to disturb the smoothness of a conversation, it is not only produced for competing to take turns or ruining the conversations. Instead, it can also be used for other reasons, such as showing enthusiasm, closeness, and solidarity. Sometimes, the phenomenon of people producing overlap can also be unavoidable because the desire of both speakers to immediately answer or give any responses mostly comes along the way. In correlation to that, it can be understood that overlap does not always reflect a problem.

Therefore, since numerous overlaps are found in the movie, the researcher is interested in analyzing how overlaps are produced by the characters to take their turns based on the contexts of the conversations by using the theory of Conversation

Analysis by George Yule in term of turn-taking. The researcher also combines another theory called as Ethnography of Communication (SPEAKING) by Dell Hymes to reveal the factors of the productions of overlaps in the movie. The theory is used to explain the factors of people using language for those things are essential in the communication process. By doing so, the researcher also aims to show the application of sociopragmatics approach in this research.

According to Leech, Sociopragmatics is an approach correlated with the sociological interface of pragmatics in the language use in different social situations (1983: 10-11). It means that sociopragmatics deals with the studies in both pragmatics and sociolinguistics fields. It is an approach that covers the idea of language used by people to communicate whose meaning cannot be understood literally. To understand the meaning, it is needed to identify the context of the conversation, and the meaning can also be connected to the social context that surrounds the conversation or the communication process. In order to identify the correlation between the meaning inside the conversation and social context surrounding it, sociopragmatics is needed as an approach to analyze them.

By combining those theories, the researcher wants to explain about how the characters produce overlaps to take their turns in the conversations in the movie along with their intentions to produce overlaps (seen from the contexts of the conversations). The researcher also wants to explain what factors that influence characters to produce those overlaps as the realization of social context surrounding the conversations.

1.2 Research Questions

1. How are overlaps produced by the characters in the movie *Becoming Burlesque* to take their turns?
2. What are the factors that influence the characters in the movie *Becoming Burlesque* to produce overlaps to take their turns?

1.3 Objective of Study

This research has two objectives of study. The first objective is to explain how the characters in the movie *Becoming Burlesque* produce overlaps to take their turns to speak along with what they intend to produce them. Then, the second objective is to explain the factors that influence the movie's characters to produce overlaps to claim their turns to speak. Those objectives are achieved by using George Yule's Conversation Analysis and Dell Hymes' Ethnography of Communication theories to analyze the conversations in the movie.

1.4 Scope of Study

Yule, as one of the people who developed the theory of Conversation Analysis, stated that turn-taking has some features consisting of pause, overlap, and backchannel (1998: 72-75). Pause is a condition when the participants in a conversation remain silent, and backchannel is a response given by the participants that is related to the topic being discussed during the conversation.

Regarding those features, this research only focuses on analyzing the cases of overlaps found in *Becoming Burlesque* movie. It is because numerous overlaps are found, and they are closely related to the fights, misunderstandings, and

different perspectives on values that depict the unsmooth conversations faced by the characters. Those overlaps clearly distract the conversations between the characters. In correlation to that, Yule also claimed that overlaps in turn-taking process are felt to be awkward and are considered to be the cause of unsmooth conversation (Yule, 1996: 72). Therefore, focusing on analyzing the productions of overlaps in the movie is interesting for the researcher since the characters produce them to take their turns.

Besides that, this research applies sociopragmatics approach for this combines the theory of Conversation Analysis in term of turn-taking by George Yule and the theory of Ethnography of Communication by Dell Hymes. The approach is used to explain how overlaps are produced by the movie's characters to take their turns and the factors that influence them to produce overlaps since Hymes' theory consists of 8 factors of why people using language, such as Situation, Participants, End, Act sequence, Key, Instrumentality, Norm, and Genre (Hymes, as cited in Wardhaugh, 2015: 232-233). Hymes' theory is used because there is a realization of social context that takes part in the conversations when the characters produce overlaps.

1.5 Significance of Study

This research is expected to be beneficial to the readers and the researcher herself for this can enrich her knowledge about conversation seen through social context outside of language. This research is also hoped for giving more information to the readers related to the pragmatics and sociolinguistics fields with

sociopragmatics as the approach. It is also hoped that this research can give a clear depiction of what actually can happen in a conversation such as the possible occurrences of overlaps. For linguists, it is expected that this research can enrich their interests in applying the theory of Conversation Analysis and Ethnography of Communication to do an in-depth analysis of people's conversation.

1.6 Literature Review

There are some previous researches that discuss the same topic or issue with this research. The researcher finds the similarities and differences between those researches and this research. The differences that have been found by the researcher show that this research has never been analyzed yet.

The first research was written by Khairunnisa Ghani, entitled "Overlapping in Male and Female Speech in Brunei English Informal Conversation" published in 2016. This research uses a sociopragmatics approach in which it combines the theories of turn-taking that belongs to Conversation Analysis, specifically overlapping talk, and the connection between language, sex, and gender. She uses the theories from the perspectives of Tannen, West, and Zimmerman. To add, she also gives a slight explanation that in discussing overlap, interruption is mentioned as a subcategory of overlap. However, she only analyzes how a group of men and women who have close relationships as friends produced overlaps in their talks. According to her, the theory proposed by Sacks, Schegloff, and Jefferson about the avoidance of overlap in talk is not so correct. She tries to provide her perspective

through her analysis that also uses the theories of Tannen, West, and Zimmerman that overlap is not only produced to compete to take turns.

Regarding the method, she uses the mapping method for the first-year undergraduates that study English Language and Linguistics at Brunei Darussalam University because in Brunei, the people are bilingual, and they use Standard Malay and English as the main languages in the country. Then, the mapping method is given for women and men, and the conversations are same-sex: women with women, men with men. The method is done to reach certain places written on the map. The undergraduates have to follow the routes by discussing with one another. In correlation to that, the method is also used for she wants to prove whether or not the assumption of women producing overlaps more than men is true in Brunei. Her research shows that women mostly produce overlaps as forms of showing collaboration. Meanwhile, men mostly produce overlaps to show how competitive they are when they read the map. The final result shows that men are more into overlaps than women, so the assumption is not true. Even though the result says so, she does not want to generalize. Her research is needed to be deeply conducted by others who are interested in the correlation between turn-taking in Brunei, gender, and sex.

The second research was written by Shazia Akbar Ghilzai, entitled “Conversational Analysis of Turn-Taking Behavior and Gender Differences in Multimodal Conversation” published in 2015. This research also uses sociopragmatics approach to prove the social assumptions that women always take so much part in the turn-taking process compared to men. The research concentrates on turn-taking in Conversation Analysis as the main theory and provides the data

gotten from the conversations on the radio, in television series, and in casual conversation. The data being compared are conversations between same-sex (male to male and female to female) and cross-sex conversations (male to female) in 3 different radio shows, television series, and casual conversations. The results of this research show that the number of same and cross-sex turn-taking on the radio are; male to male 50.72% and 49.28%, female to female 50.2%, and 49 %, and male to female are 43.90% and 56.10%.

Meanwhile, the results in the television series are; male to male 50.87% and 49.13%, female to female 49.38% and 50.62%, and male to female 34.63% and 65.37%. And last, the results of turn-taking in the casual conversations are; male to male 49.2% and 50.2%, female to female 49.31% and 50.68%, and male to female 32.64% and 67.36%. To conclude, the research by Shazia proves that the social assumption of women taking much part in turn-taking process is true. Their gender difference also signifies the difference between the ways of men and women speaking. It can be said that women are more curious than men are, and they prefer to often take turns in a conversation that shows how talkative they are because they mostly take turns and also do overlaps. Then, the key to understanding Ghilzai's research is that she wants to clear up the social-based assumption around the speech community.

The last research was written by Xiaoquan Zhao and Walter Gantz, entitled "Disruptive and Cooperative Interruptions in Prime-Time Television Fiction: The role of Gender, Status, and Topic" published in 2013. They conduct this research under the purpose of finding the significant influences of gender, status, and topic

on the occurrences of disruptive and cooperative interruptions done by people involved in turn-taking process. They use the sociopragmatics approach. For the data, Zhao and Gantz do not take real conversations in society, but they take conversations from sitcoms and dramas airing in between March and July 2000 on ABC, CBS, NBC, and FOX. Basically, they analyze how many times interruptions occur and are produced by the characters in those prime-time television programs. The results of this research show that the ones who mostly interrupt in the prime-time programs are males with either higher or lower status than females. The topic that influences interruptions to happen is mostly work-related matters, and the interruptions are disruptively created by males. In conclusion, the research proves that gender, status, and topic correlate with one another and influence the way people give response to an ongoing conversation. In the end, there is always a reason of people using language to communicate in every possible way.

In correlation to clearer explanations about the differences, speaking of Ghani's research, she uses informal conversations as the object of analysis and, actually, she mentions that interruption belongs to the sub-category of overlap. However, she only focuses on undergoing an analysis of overlapping talk (competitive, collaborative, and back-channeling) in informal conversations without involving interruption. She also does not use the same kinds of overlaps and focuses on the relation between overlapping talk and gender. Meanwhile, this research uses a movie as the object of analysis and focuses on both overlap and interruption (interruptive overlap) based on the contexts of the conversations. This

research uses Dell Hymes' Ethnography of Communication to analyze the factors that influence the productions of overlaps in the movie.

Furthermore, Ghilzai's research focuses on turn-taking and overlaps overwhelming the conversations that happen in conversations on the radio, television, and informal conversations. She does not use specific kinds of overlaps and concentrates on which ones are more active and influential in conversations: women or men. Compared to this research, this research uses a movie as the object and focuses on overlaps (with several types: turn-initial, mid-turn, and turn-terminal overlaps) that are produced by the characters in the movie. This research uses SPEAKING factors to point-out the factors that influence the characters to produce overlap as the realization of social context.

Then, the research of Zhao and Gantz treat interruption as a sub-category of overlap, but they are more concerned about disruptive or cooperative interruptions. They also pay attention on how status, topic, and gender influence the productions of interruptions in prime-time televisions fictions. Meanwhile, this research is concerned about the productions of overlaps in a movie along with the factors that influence the characters to produce of overlaps. Those are analyzed by using Dell Hymes' SPEAKING factors or Ethnography of Communication.

It can be concluded that those researches use different objects, Conversation Analysis perspective in turn-taking theories, and sociopragmatics approaches compared to this research. Those researches use sitcoms, dramas, prime-time television fictions, real conversations, and conversations from television and radio,

and are more concerned with the ways people produce overlaps or interruptions influenced by gender, status, topic, and social assumption. Meanwhile, this research uses *Becoming Burlesque* movie as the object of analysis. This research also focuses on explaining how overlaps are produced by the characters in the movie along with their intentions seen from the contexts of the conversations by using George Yule's theory of Conversation Analysis and turn-taking. This research also explains the factors that influence the characters to produce overlaps by using Dell Hymes' theory of Ethnography of Communication or SPEAKING factors as the realization of social context in the conversations.

1.7 Theoretical Approach

This research concentrates on analyzing the conversations in the movie *Becoming Burlesque*, and the researcher combines the theories of Conversation Analysis by George Yule and Ethnography of Communication by Dell Hymes as a form of sociopragmatics study. Conversation Analysis was firstly proposed by Sacks, Schegloff, and Jefferson, but several theorists improved the theory of Conversation Analysis, like George Yule. Yule claimed that Conversation Analysis is the analytic term involving the process of commodity exchange in which people's chances to speak become the commodity (1996: 71-72). It can be understood that Conversation Analysis deals with how people use their chances to speak, and it becomes the most important part to be analyzed or studied in term of turn-taking.

In the process of turn-taking, Yule (1996: 72) basically stated that overlap is seen to be awkward. It is awkward for it distracts conversation even though it is

a feature of turn-taking used by people to take their turns. Furthermore, there are many occurrences or productions of overlaps in the movie. Due to the findings, this research focuses on explaining how the characters in the movie produce overlaps to claim their turns to speak along with their intentions to produce them.

This research also explains the factors that make the characters produce overlaps as the realization of social context in the conversations. To explain or describe the factors, the researcher uses Dell Hymes' Ethnography of Communication (SPEAKING) in order to find the influencing factors. There are eight aspects of Hymes' theory, such as S (Situation), P (Participant), E (End), A (Act), K (Key), I (Instrumentality), N (Norm), G (Genre) (Hymes as cited in Wardhaugh, 2015: 232-233). Each of them shows the reasons behind people using language.

1.8 Method of Study

1.8.1 Type of Research

The researcher uses the method of descriptive qualitative to conduct this research since the data are descriptively analyzed. According to Creswell, qualitative method is an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem (2014). It fits the focus of this research because the researcher analyzes and interprets the conversations that occur in the chosen object as the phenomenon of humans socializing with each other. Moleong (1990: 2) also stated that qualitative method does not involve any calculations or numberings, and it is relatable with this research because the

researcher only explains how overlaps occur and are produced by the characters in the movie *Becoming Burlesque* along with the factors.

1. 8. 2 Data Sources

This research involves the use of both primary and secondary data. The primary datum is a movie entitled *Becoming Burlesque* that is downloaded by the researcher from <https://hdbest.net/becoming-burlesque-2019-26518.html>, and the secondary datum is the movie's script downloaded from <https://subscene.com/subtitles/downloaded>.

1. 8. 3 Data Collection Technique

In collecting the data, the researcher uses visual analysis technique. Vanderstoep and Jhonston (2009: 189) claimed that visual analysis is a technique through which the researcher can interpret the text as a means of communication that is mediated like a movie or talk show. It is applied to this research since this research deals with the analysis and interpretation of the *Becoming Burlesque* movie's script to explain how overlaps occur and the factors that influence the characters to produce overlaps to take their turns. The steps that the researcher has done to collect the data are 1) downloading the movie and subtitle, 2) matching the subtitle with what the characters say, 3) transcribing the subtitle, 4) categorizing and identifying overlaps and the factors in the movie.

1. 8. 4 Data Analysis Technique

To collect the data, the researcher uses two methods, such as pragmatics equivalent and equivalent methods. Pragmatics equivalent method is a method used

for analyzing the use of language that depends on the participants of a conversation (Sudaryanto, 1993: 13). This research applies this technique to analyze overlaps that are produced by the characters in *Becoming Burlesque* to take their turns as a feature of turn-taking. Moreover, another technique applied to this research is called as equivalent method. According to Sudaryanto, equivalent method deals with the principles in analyzing language data using any determining tool that does not become part of the language (1993: 13). In this research, the researcher uses the referents as the determining tools, and the referents are the theory of Ethnography of Communication or SPEAKING.

After deciding the method of data analysis, the researcher does some steps, such as 1) classifying the data into overlap, 2) interpreting and categorizing the data analyzed into the suitable theory, 3) explaining overlaps are produced by the characters in the conversations in the movie to take their turns, 4) explaining the factors that influence the characters to produce overlaps to take their turns 5) drawing the conclusion of the research.

1.9 Paper Organization

This research paper consists of four chapters. The first chapter is introduction. It includes several sub-chapters, such as background of study, research questions, objective of study, scope of study, significance of study, literature review, theoretical approach, method of study, and paper organization. The second chapter is theoretical framework. It covers up all the theories used by the researcher. The third chapter is about findings and discussions. In this chapter, the researcher

explains the findings of overlaps in *Becoming Burlesque* movie and what kinds of factors influencing the characters to produce the overlaps. The last chapter is conclusion and suggestion. It sums up the points of the whole analysis.



CHAPTER IV

CONCLUSIONS AND SUGGESTION

4.1 Conclusions

After conducting this research, the researcher has some conclusions related to the analysis of overlaps as the feature of turn-taking that are produced by the characters in the movie *Becoming Burlesque* for taking their turns. The researcher finds that, in the movie, even though the productions of overlaps signify the unsmooth conversations, they are not always produced to ruin the conversations or creating problems. Instead, the characters have their own reasons to produce overlaps when they talk. In the purpose of enabling the readers understand the conclusions as a whole concept, they are explained below.

First, the researcher finds that there are 40 cases of overlaps in the movie *Becoming Burlesque*, such as 1 datum of turn-initial, 16 data of mid-turn, and 23 data of turn-terminal overlaps. Based on the analysis, turn-initial overlap is produced for stopping fight since there is only one production of it. Then, mid-turn overlaps are produced for dealing with unfamiliar situation, showing the state of being shocked with something, showing closeness and solidarity, stopping fight, forcing someone, and competing to take turns. Furthermore, turn-terminal overlaps are produced for almost similar reasons with mid-turn, such as for dealing with unfamiliar situation, showing the state of being shocked with something, showing closeness and solidarity, showing enthusiasm, stopping fight, and competing to take turns. In correlation to that, the characters mostly produce overlaps in the middle of

other characters' utterances (interruptive overlaps) or at the possible completions of TRP.

Second, the occurrences or productions of overlaps in the movie are influenced by the SPEAKING (Situation, Participants, End, Act sequence, Key, Instrumentality, Norm, and Genre) factors or the factors of Ethnography of Communication proposed by Dell Hymes. When the characters produce overlaps, they are always influenced by the situation, with whom they talk to, the purposes of the conversations, the surrounding circumstances in the conversations, the vibe that the people bring, through which they conduct the conversation, their relations with the other speakers, and also by the genre of their talk. Those elements matter during a conversation, and it can be said that all the utterances containing overlaps are influenced by those 8 factors.

Third, as the application of sociopragmatics approach, based on the analysis, it can be concluded that in producing overlaps as a feature of turn-taking, the characters in *Becoming Burlesque* movie are influenced by the Ethnography of Communication or SPEAKING factors by Dell Hymes. The social context always exists in every conversation that is conducted by the characters. It means that the reasons of the productions of overlaps in the movie are not only related to what the characters utter individually, but they are also related to the social factors, like the situation, the participants, the purpose, the channel, the relationship, and what kind of conversation that they have.

Fourth, since the object of analysis in this paper is a literary work, it means that all the characters are set up to behave and speak accordingly based on the script. Furthermore, Jackie English as the director and script writer of *Becoming Burlesque* movie constructs the ways the characters produce overlaps to take their turns. The construction that she makes is closely related to the plot or how the story goes. In developing the plot, Jackie clearly gives the depictions of the fights, misunderstandings, and different perspectives on values between family members and friends who have different religions through their unsmooth conversations. Therefore, overlaps are easily found, and they have close correlation to the chaotic story-line.

In addition, the overlaps have close correlation to the story-line for the story-line shows the complicated differences between people who have different religions in doing activities and making decisions. Related to that, overlaps become the feature used by the characters to claim their turns and say what are inside their minds. However, based on the analysis, the productions of overlaps by the characters do not correlate with their characterizations. It is because the characters do not produce overlaps all the time. Instead, they produce overlaps in certain contexts that are related to the fights, misunderstandings, and different perspectives on values. It means that they produce overlaps based on particular contexts of the conversations, not based on their attached characteristics as movie characters.

Next, Jackie as the director and script writer also constructs the productions of overlaps to be influenced by social context around speech community. The construction that is done by her shows how the characters are influenced by the

social context in producing the overlaps to take their turns. She does it in order to give people similar understanding that social context also plays a big role in the productions of overlaps even though they are only produced in a literary work which is not a real social phenomenon.

4.2 Suggestion

After finishing the research, the researcher finds that there are a lot of aspects that can be studied by using the theory of Conversation Analysis. First, related to the terms, the next researchers can very possibly apply the theory of Conversation analysis in different terms besides turn-taking, such as the mechanism of turn-taking, preference, sequence organization, or repair.

Second, regarding the data, the data for an analysis of conversation are basically not hard to get. It is suggested that the next researchers take the data from programs in the media or from the recordings of actual conversations in some particular environments, such as in a class room, in an office, in a familial context, etc. It depends on what contexts that they want to employ.

Third, since this research itself shows the connection between Conversation Analysis and Linguistics in the branch of Sociolinguistics, it is suggested that the next researchers can connect the Conversation Analysis with the other linguistics branches, like Discourse Analysis or Historical Linguistics. By doing that, they can do diverse research concentrations resulting in the richer knowledge they will get.

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LISTS OF TRANSCRIPTION SYMBOLS USED

The researcher employs the uses of some transcription symbols that were introduced by Jefferson taken from Lerner's book in the following:

"[" = left bracket that indicates the beginning of an overlap.

"]" = right bracket that indicates the end of an overlap.

"_ " = underscore that indicates stressed utterance.

"↑" = up arrow that indicates high pitch.

"↓" = down arrow that indicates low pitch.

":" = colons that indicate lengthened syllables.

Jefferson as cited in Lerner (2004: 24-31)

APPENDIXES

Number	Data	Types of Overlaps	Factors
1.	<p>MAN. “What, I just think you look sexy, that’s [all.]”</p> <p>TEXAS. “[Right ↓.]”</p> <p style="text-align: right;">(00:03:36-00:03:39)</p>	Turn-Terminal	<p>S: At the taxi shelter</p> <p>P: The man and Texas</p> <p>E: The man compliments Texas. And Texas is not comfortable.</p> <p>A: The man gives Texas a compliment on how sexy she looks. Texas does not like it.</p> <p>K: Awkward</p> <p>I: Oral communication</p> <p>N: The man does not have close relationship with Texas.</p> <p>G: Dialogue</p>
2.	<p>MAN. “Just-just give me your number, [all right?]”</p> <p>TEXAS. “[My friend's here now], I’m busy.”</p>	Turn-Terminal	<p>S: At the taxi shelter</p> <p>P: The man, Fatima, and Texas</p> <p>E: The man asks for her number, and Texas refuses.</p>

	(00:04:06-00:04:09)		<p>A: The man forces Texas to give him her number.</p> <p>K: Awkward and annoying</p> <p>I: Oral communication</p> <p>N: The man does not have any close relationship with Texas.</p> <p>G: Dialogue</p>
3.	<p>YOUSEF. “Your son should <u>understand</u> ↑ what happens when you go against the fam[ily.]”</p> <p>WALEED. “ [Yousef], please ↓.”</p> <p>(00:05:28-00:05:32)</p>	Turn-Terminal	<p>S: At the hospital</p> <p>P: Yousef and Waleed</p> <p>E: Yousef tells Waleed that his son better understands if he is against the family, but Waleed does not like it.</p> <p>A: In the context of the conversation, Yousef reminds his nephew, Mahmood that he better follows the rules in Islam that their family believes. He is not supposed to do an interfaith marriage like Waleed.</p> <p>K: Serious</p>

			<p>I: Oral communication</p> <p>N: Yousef is Waleed's younger brother and Mahmood's uncle.</p> <p>G: Dialogue</p>
4.	<p>YOUSEF. "Mahmo::od, go and see if your father can be discharged."</p> <p>MAHMOOD. "But he can, Fatima was just told."</p> <p>YOUSEF. "Go and check to be [sure.]"</p> <p>FATIMA. " [But I ↑-]" (00:06:00-00:06:14)</p>	Turn-Terminal	<p>S: At the hospital</p> <p>P: Yousef, Waleed, Mahmood, and Fatima</p> <p>E: Yousef asks Mahmood to check whether Waleed can be discharged or not, but Fatima starts talking to ensure him which is stopped by Waleed.</p> <p>A: Yousef is not sure that Fatima has given the right information about Waleed being discharged, so he asks Mahmood to do ask the administration staff. Fatima tries to convince Yousef but is stopped by Waleed.</p> <p>K: Serious</p> <p>I: Oral communication</p>

			<p>N: They all are family.</p> <p>G: Dialogue</p>
5.	<p>YOUSEF. “You know, the Quran has one interpretation. It is not for us, brother, to make arguments to fit our impulses within its pages.”</p> <p>WALEED. “Nor is it for us to justify all traditions with its words. This is a new time and place and calls for new habits”.</p> <p>YOUSEF. “<u>Chapter 5</u>, [verse 5-]”</p> <p>WALEED. “ [Okay], enough religion talk. I just want to enjoy being back home.”</p> <p>(00:06:58-00:07:15)</p>	Mid-Turn	<p>S: At Fatima’s living room.</p> <p>P: Yousef and Waleed</p> <p>E: Yousef explains about the Quran to Waleed, but Waleed is just back from hospital. He does not want to have argument with Yousef.</p> <p>A: Yousef wants his brother to know that Quran only has one interpretation, and it is not right for humans to randomly interpret it based on their needs. Waleed does not like his brother’s religious talk since he wants to enjoy being back home from the hospital.</p> <p>K: Intense and serious</p> <p>I: Oral communication</p> <p>N: Yousef is Waleed’s brother.</p>

			G: Dialogue
6.	<p>YOUSEF. “ Fatima ↑, a question, <u>come</u>, sit next to your uncle.”</p> <p>FATIMA. “I’m just in the middle [of-]”</p> <p>Waleed. “ [Well,] actually I will help Olivia.”</p> <p>(00:07:21-00:07:28)</p>	Mid-Turn	<p>S: At Fatima’s living room</p> <p>P: Yousef, Fatima, and Olivia</p> <p>E: Yousef wants to talk to Fatima, but Fatima does not want to. Waleed then interrupts.</p> <p>A: Yousef wants to talk to Fatima, but Fatima does not actually want to. Waleed tries to make his daughter come to him to respect him.</p> <p>K: Confusing and uncomfortable</p> <p>I: Oral communication</p> <p>N: Yousef is Fatima’s uncle.</p> <p>G: Dialogue</p>
7.	<p>YOUSEF. “The young <u>people</u> ↑ like to think they’re different, but humans <u>are</u>:e human.”</p> <p>FATIMA. “Sorry ↑, but <u>how</u> could you even think that this [is-]”</p>	Mid-Turn	<p>S: At Fatima’s living room</p> <p>P: Yousef, Fatima, and Olivia</p> <p>E: Yousef is judgmental towards teenagers nowadays, and Olivia appears to stop the fight.</p>

	<p>OLIVIA. “ [Fatima ↑.] I forgot to pick up Baba's prescription, do you mind?” (00:09:13-00:09:26)</p>		<p>A: Yousef says that teenagers nowadays that they do not have clear path if they are not controlled by their family. Fatima does not agree with him, but when she tries to speak, Olivia interrupts in order to stop the fight.</p> <p>K: Serious</p> <p>I: Oral communication</p> <p>N: They all are family.</p> <p>G: Dialogue</p>
8.	<p>JUSTIN. “Hey, beautiful, I said can I get you a cocktail? I know that my hand-knitted scoop neck is a powerful distraction, but [I mean-]”</p> <p>FATIMA. “ [Oh ↑,] I don't drink.” (00:12:14-00:12:23)</p>	Mid-Turn	<p>S: At Catcha's club</p> <p>P: Justin and Fatima</p> <p>E: Justin tries to offer Fatima something, and Fatima refuses.</p> <p>A: Justin tries to ask for what Fatima needs, but she suddenly responds that she does not drink.</p> <p>K: Calm and awkward</p> <p>I: Oral communication</p>

			<p>N: Justin does not have any close relationship with Fatima.</p> <p>G: Dialogue</p>
9.	<p>TEXAS. “If she needs to get stitches, she can't dance tomor[ow.]”</p> <p>BAST. “ <u>[I'm fine]</u>, I'm fine ↑.” (00:14:44-00:14:48)</p>	Turn-Terminal	<p>S: At Catcha's club</p> <p>P: Texas and Bast</p> <p>E: Texas tries to tell Bast that she cannot dance, but Bast denies.</p> <p>A: Because Bast unintentionally hits her face with her shoe, Texas does not want her to dance, but Bast keeps ensuring her that she is okay.</p> <p>K: Sad</p> <p>I: Oral communication</p> <p>N: Texas is friend with Bast.</p> <p>G: Dialogue</p>
10.	<p>SINNAMON. “Come on, I could really use your help. Kittening is so::o ↓ easy.”</p> <p>FATIMA. “I can't, I can't, [my family-]”</p>	Mid-Turn	<p>S: At Catcha's club</p> <p>P: Sinnamon and Fatima</p> <p>E: Sinnamon wants Fatima to help her, but Fatima is doubtful.</p>

	<p>SINNAMON. “ [Doesn't] have to know.”</p> <p>(00:16:23 -00:16:32)</p>		<p>A: Sinnamon cannot do the kitting part, so she asks for Fatima’s help. Fatima is afraid of doing it, but Sinnamon cuts her utterance off.</p> <p>K: Serious and a little bit challenging</p> <p>I: Oral communication</p> <p>N: Sinnamon does not have any close relationship with Fatima.</p> <p>G: Dialogue</p>
11.	<p>YOUSEF. “It is our duty to Allah to preserve our traditions in this environment, that is <u>our test</u>, our <u>chall[enge.]</u>”</p> <p>WALEED. “ [Why] preserve them at all, adapt, evolve. Happiness is born out of knowing your pur[purpose.]”</p> <p>YOUSEF. “ [Look] at this city, it is full of <u>lost and confused people</u>. Place and pur[purpose.]”</p>	<p>3 productions of Turn-Terminal overlaps</p>	<p>S: At Fatima’s house in the dining room</p> <p>P: Waleed, Yousef, and Mahmood</p> <p>E: Yousef tries to remind his brother that they have to maintain their religious identity. Meanwhile, Waleed does not really agree.</p> <p>A: Yousef and Waleed have dinner together, and Yousef suddenly reminds him about their Islamic identity.</p>

	<p>WALEED. “[You know,] debating with you has no tail. Don't you have a mosque full of people who listen to you already? Or your own offspring, huh ↓?”</p> <p>(00:23:16-00:23:35)</p>		<p>Waleed does not have the same perspective like his brother.</p> <p>K: Serious and intense</p> <p>I: Oral communication</p> <p>N: They are all family.</p> <p>G: Dialogue</p>
12.	<p>YOUSEF. “Oh, that young man [I was-]</p> <p>FATIMA. “ [No:: ↑], thank you.”</p> <p>YOUSEF. “He has a good [job.]”</p> <p>FATIMA. “ [I'm fine.]”</p> <p>(00:24:12-00:24:17)</p>	Mid-Turn and Turn-Terminal	<p>S: At Fatima’s living room</p> <p>P: Yousef and Fatima</p> <p>E: Yousef wants to introduce a young man to Fatima, but Fatima refuses.</p> <p>A: Yousef wants to match Fatima with a young man he knows, but she is not interested in it.</p> <p>K: Awkward</p> <p>I: Oral communication</p> <p>N: Yousef is Fatima’s uncle.</p> <p>G: Dialogue</p>
13.	<p>FATIMA. “Look, <u>maybe</u> ↑ I don't even want to get [married.]”</p>	Turn-Terminal	<p>S: At Fatima’s dining room</p> <p>P: Fatima and Waleed</p>

	<p>Waleed. “ [Habibti ↓], my heart.” (00:24:21-00:24:24)</p>		<p>E: Fatima does not want to get married that makes Waleed shocked. A: Fatima says that she does not want to get married, and Waleed is shocked. K: Shocking I: Oral communication N: Fatima is Waleed’s daughter. G: Dialogue</p>
14.	<p>MAHMOOD. “Mom, this stew smells amazing.” OLIVIA. “Go after your sister please. Mahmood: But [I want-]” OLIVIA. “ [-Now ↑.]” (00:25:14-00:25:20)</p>	Mid-Turn	<p>S: At Fatima’s dining room P: Mahmood and Olivia E: Olivia wants Mahmood to go after Fatima. A: Mahmood cannot enjoy his meal because he is asked by her mother to look for her sister. Because he continues eating, Olivia interrupts him in order to ask him to look for Fatima. K: Worried I: Oral communication</p>

			<p>N: Mahmood is Olivia's son.</p> <p>G: Dialogue</p>
15.	<p>LADY OF THE LAKE. "What if I help Texas quick change?"</p> <p>PRESSURE HEAD. "Or me."</p> <p>TEXAS. "<u>No</u> ↑, I need you guys in the [audience.]"</p> <p>CATCHA. "[<u>Forget it</u> ↑,] ladies." (00:25:45-00:25:51)</p>	Turn-Terminal	<p>S: At Catcha's club</p> <p>P: Lady of the Lake, Pressure Head, Texas, and Catcha</p> <p>E: Lady and Pressure Head want to help Texas, but Catcha does not agree.</p> <p>A: Lady and Pressure want to help Texas change her clothes, but Catcha does not agree with the idea because she does not want to make the others worried.</p> <p>K: Confusing</p> <p>I: Oral communication</p> <p>N: They all are friends.</p> <p>G: Dialogue</p>
16.	<p>MAHMOOD. "Fati?"</p> <p>FATIMA. "I-I'm just helping."</p> <p>MAHMOOD. "What are you wearing?"</p>	Turn-Terminal	<p>S: At Catcha's club</p> <p>P: Mahmood and Fatima</p>

	<p>FATIMA. “Please don't tell [Baba.]”</p> <p>MAHMOOD. “ [Are you] kidding me ↑. I don't want to tell myself ↑.”</p> <p>(00:31:43-00:31:54)</p>		<p>E: Mahmood is shocked and does not like what Fatima wears. Fatima tells Mahmood not to tell Waleed, but Mahmood is already angry.</p> <p>A: Mahmood looks for Fatima, and he finds her at a club and half-naked. He is angry at her because he is worried too much.</p> <p>K: Shocking and unbelievable</p> <p>I: Oral communication</p> <p>N: Mahmood is Fatima's brother.</p> <p>G: Dialogue</p>
17.	<p>MAHMOOD. “You're coming with me right now and we're leaving.”</p> <p>FATIMA. “No, no, no, no, <u>what are you</u>, Uncle [Yousef ↑?]”</p> <p>MAHMOOD. “ [I'm] your brother, you're not gonna be a stripper. <u>I forbid it!</u>”</p> <p>(00:31:56-00:32:05)</p>	Turn-Terminal	<p>S: At Catcha's club</p> <p>P: Fatima and Mahmood</p> <p>E: Mahmood asks Fatima to go with him and forbids what she does.</p> <p>A: Mahmood is ashamed of his sister becoming burlesque at a club, so he asks her to go with him. He forbids</p>

			<p>what she currently does. Fatima defends herself, but Mahmood cannot control his emotion in front of people because she is that precious to him.</p> <p>K: Full of shame and anger</p> <p>I: Oral communication</p> <p>N: Mahmood is Fatima's brother.</p> <p>G: Dialogue</p>
18.	<p>MAHMOOD. "Whatever, you're coming [with me.]"</p> <p>FATIMA. "[No ↑], I'm not gonna let them down."</p> <p>(00:32:11-00:32:15)</p>	Turn-Terminal	<p>S: At Catcha's club</p> <p>P: Mahmood and Fatima</p> <p>E: Mahmood forces Fatima to go home with him, but Fatima does not want to.</p> <p>A: Mahmood does not like the fact that Fatima becomes a burlesque, and he wants her to be back home. Fatima does not want to go and keeps arguing in a high tone.</p> <p>K: Intense, full of shame, and anger</p> <p>I: Oral communication</p>

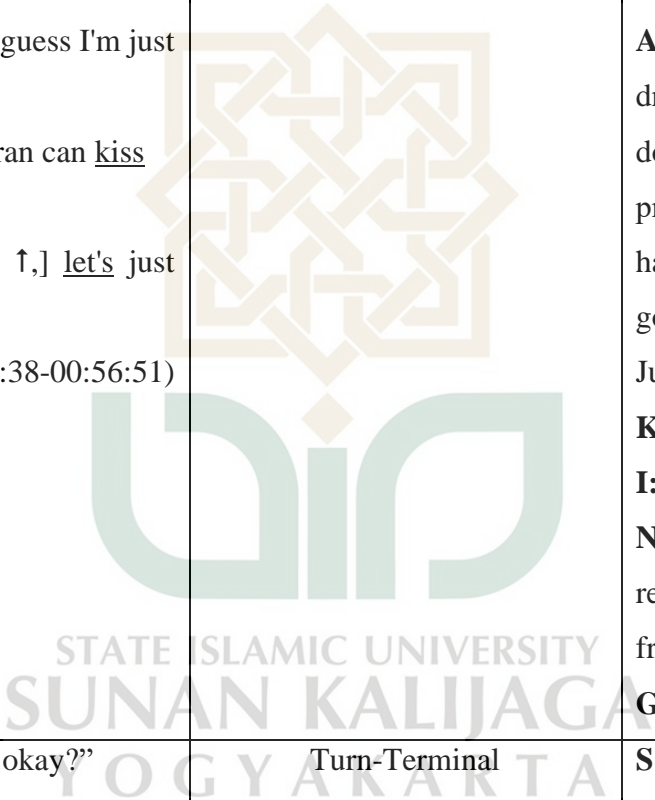
			<p>N: Fatima is Mahmood's sister</p> <p>G: Dialogue</p>
19.	<p>JUSTIN. "You okay? I have something on my face [o::r-]"</p> <p>TEXAS. "[We'll be up] in five.</p> <p>(00:36:27-00:36:32)</p>	Mid-Turn	<p>S: At Catcha's club</p> <p>P: Justin, Fatima, and Texas</p> <p>E: Justin notices that Fatima is weird, then he asks what is wrong. Then. Texas tries to save Fatima's pride.</p> <p>A: Justin is curious about what is wrong with his face because Fatima keeps staring at him to try seducing him. Texas interrupts in order not to make Fatima ashamed.</p> <p>K: Joking and funny</p> <p>I: Oral communication</p> <p>N: Justin is Texas' friend.</p> <p>G: Dialogue</p>
20.	<p>TEXAS. "Let's try it with the super fan. Now shoot him a look."</p> <p>FATIMA. "I don't want to distract [him.]"</p>	Turn-Terminal	<p>S: At Catcha's club</p> <p>P: Texas, Fatima, and Justin</p>

	<p>JUSTIN. “ [Yes], you want to.” (00:37:32-00:37:39)</p>		<p>E: Texas and Justin convince Fatima to seduce the super fan. A: Texas and Justin want Fatima to try seducing the super fan, but Fatima is not certain about it. Justin then cuts her off because he is enthusiastic about it. K: Funny I: Oral communication N: They all are friends. G: Dialogue</p>
21.	<p>FATIMA. “Oh my God. I don't always have so much sugar”. TEXAS. “I am an asshole ↓. Okay, promise me you're gonna drink some water before bed, [okay?]” FATIMA. “[Hey ↑,] look, <u>look</u> ↑, I'm standing by myself” (00:39:17-00:39:32)</p>	Turn-Terminal	<p>S: In front of Fatima’s house P: Fatima and Texas E: Texas is worried about Fatima’s condition, but Fatima convinces her that she is okay. A: Texas tells Fatima that she has to drink some water before bed because she is very drunk, and Texas feels</p>

			<p>guilty about it. Fatima does not want her to be worried.</p> <p>K: Funny</p> <p>I: Oral communication</p> <p>N: Texas is Fatima's friend.</p> <p>G: Dialogue</p>
22.	<p>TEXAS. "Maybe Justin will put me back on bar."</p> <p>CATCHA. "No, I need you <u>on stage</u>."</p> <p>LADY OF THE LAKE. "Catcha, why doesn't Fatima learn [the-]"</p> <p>SINNAMON. " [No ↑], she can't dance like you yet. Plus, we can't afford another dancer."</p> <p>(00:48:19-00:48:30)</p>	Mid-Turn	<p>S: At Catcha' club</p> <p>P: Texas, Catcha, and Sinnamon</p> <p>E: They are worried about the next dancer on stage, and Lady wants Fatima to learn the kittingen. Meanwhile, Sinnamon is against it.</p> <p>A: They are worried about the next dancer on stage. Sinnamon wants everyone to listen to her because they cannot afford another dancer, and Fatima cannot dance yet.</p> <p>K: Confused</p> <p>I: Oral communication</p>

			<p>N: They all are friends.</p> <p>G: Dialogue</p>
23.	<p>FATIMA. “Forget it, <u>M</u>, <u>I’m not leaving.</u></p> <p>MAHMOOD. “If you won't leave, <u>I’m staying.</u></p> <p>FATIMA. “What?”</p> <p>MAHMOOD. “I’m your bother, <u>I’ll protect you.</u>”</p> <p>FATIMA. “What are [you-]”</p> <p>CATCHA. “ [A::h,] Babylon comes with her own manservant, I like.”</p> <p>(00:52:06-00:52:22)</p>	Mid-Turn	<p>S: At Catch’s club</p> <p>P: Fatima, Mahmood, and Catcha</p> <p>E: Mahmood wants to accompany Fatima while she performs the dance, and Catcha appears to stop the fight.</p> <p>A: Mahmood wants to protect Fatima because he is her brother. He does not want something bad to happen to his sister. Fatima actually does not want him to do so, then Catcha appears to know what happens to stop the fight that might probably happen.</p> <p>K: Awkward</p> <p>I: Oral communication</p> <p>N: Fatima is Mahmood’s sister and Catcha’s friend while Mahmood does not know Catcha yet.</p>

			G: Dialogue
24.	<p>FATIMA. “This is not a good [idea.]”</p> <p>SINNAMON. “ [Now] you've been dancing a record three days we need someone to kitten, <u>hmm?</u>”</p> <p>(00:52:22-00:52:31)</p>	Turn-Terminal	<p>S: At Catcha’s club</p> <p>P: Fatima, Sinnamon, and Mahmood</p> <p>E: Sinnamon wants Fatima to kitten.</p> <p>A: Sinnamon wants Fatima to kitten, but she is not comfortable with Mahmood’s existence. Mahmood tries to convince his sister.</p> <p>K: Awkward and confusing</p> <p>I: Oral communication</p> <p>N: Fatima is Mahmood’s sister, but she does not have any close relationship with Sinnamon. Meanwhile, Mahmood does not know Sinnamon yet.</p> <p>G: Dialogue</p>
25.	<p>TEXAS. “Hold on, you can drink but your sister can't?”</p> <p>MAHMOOD. “I'm a guy.”</p>	Mid-Turn	<p>S: At Catcha’s club (Justin’s bar)</p> <p>P: Texas, Mahmood, and Justin</p> <p>E: Texas does not agree with the idea of man being able to drink while a</p>

	<p>TEXAS. “Oh, that's such <u>don</u> ↑ <u>key</u> shit.”</p> <p>MAHMOOD. “Hey, the Quran itself said alcohol is good <u>and</u> <u>bad</u>, so I guess I'm just taking in the good.”</p> <p>TEXAS. “Yeah, well the Quran can <u>kiss</u> [my- ↑]”</p> <p>JUSTIN. “[You know what ↑,] <u>let's</u> just have another shot.”</p> <p>(00:56:38-00:56:51)</p>		<p>woman not, and Justin tries to calm her and Mahmood down.</p> <p>A: Texas is curious about why men can drink while women cannot, and she does not accept the idea that Mahmood proposes that based on Qur'an, alcohol has good and bad sides. He takes the good sides, and Texas is mad at him. Justin is there to stop their fight.</p> <p>K: Intense</p> <p>I: Oral communication</p> <p>N: Texas does not have any close relationship with Mahmood, but she is friend with Justin.</p> <p>G: Dialogue</p>
26.	<p>MAHMOOD. “I got a job ↑, okay?”</p> <p>OLIVIA. “But that's wonderful ↓, your father will be [thrilled↑.]”</p>	Turn-Terminal	<p>S: At Fatima's house</p> <p>P: Mahmood and Olivia</p>

	<p>MAHMOOD. “[No], it's, no, Mom, it's just not a good job.”</p> <p>(01:05:08-01:05:16)</p>		<p>E: Mahmood lies to his mother that he has a job and prevents her from telling Waleed.</p> <p>A: Mahmood tells his mother that he has a job, but it is just a lie because Olivia is curious about where he goes. Mahmood lies about himself getting a job to protect Fatima’s secret.</p> <p>K: Guilty and in a hurry</p> <p>I: Oral communication</p> <p>N: Mahmood is Olivia’s son.</p> <p>G: Dialogue</p>
27.	<p>MAHMOOD. “I got a job.”</p> <p>WALEED. “Oh, where?”</p> <p>MAHMOOD. “It's nothing, it's at a restaurant just bussing or whatever.”</p> <p>WALEED. “You know I worry about you, son. I mean look at your sister, she's going</p>	Turn-Initial	<p>S: At Fatima’s living room</p> <p>P: Waleed, Mahmood, and Olivia</p> <p>E: Mahmood tells Waleed about his fake job. Waleed is not satisfied, and Olivia tries to calm him.</p> <p>A: Waleed is shocked that Mahmood has ‘bussing’ as his fake job and does</p>

	<p>to university with excellent marks, and you don't even try.”</p> <p>WALEED. “[Bussing?]”</p> <p>OLIVIA. “ [-Love ↑,] he has a job.”</p> <p>(01:05:20-01:05:36)</p>		<p>not like it, but Olivia tries to keep him calm.</p> <p>K: Shocking</p> <p>I: Oral communication</p> <p>N: Waleed is Olivia’s husband.</p> <p>G: Dialogue</p>
28.	<p>01:07:12-01:07:31</p> <p>WALEED. “I see. So she's...dancing.”</p> <p>OLIVIA. “Why didn't she tell [us?]”</p> <p>MAHMOOD. “ [Look], it was a surprise, and I screwed up, okay. So maybe we just don't mention it.”</p> <p>WALEED. “We should go and see this dan[cing.]”</p> <p>MAHMOOD. “[No, no, no, no, no,] you wouldn't like it ↓.”</p>	<p>2 productions of Turn-Terminal overlaps</p>	<p>S: At Fatima’s living room</p> <p>P: Waleed, Mahmood, and Olivia</p> <p>E: Waleed wants to see Fatima’s dance because Fatima does not tell them exactly what she does, and Mahmood tries to cover up Fatima’s lie.</p> <p>A: Waleed and Olivia question about Fatima’s current activity, and they are shocked because they know Fatima dances at the club. Mahmood does not want to reveal Fatima’s secret.</p> <p>K: Suspicious</p> <p>I: Oral communication</p>

			<p>N: They all are family.</p> <p>G: Dialogue</p>
29.	<p>FATIMA. “Mom, I just want you to know [that-]”</p> <p>OLIVIA. “[Oh ↑,] here it is of course.</p> <p>FATIMA. “It's not what [you-]”</p> <p>OLIVIA. “ [-Hockey ↑?] Or figure skating, everyone in Thunder Bay was quite happy on the ice, maybe [that-]”</p> <p>FATIMA. “ [Uh-]”</p> <p>OLIVIA. “You never know until you try.”</p> <p>FATIMA. “Okay, okay sure, [but-but-]”</p> <p>OLIVIA. “ [Or ↑] I could bring you to my church.”</p> <p>FATIMA. “No, thanks. I’m not changing religions, Mom.”</p> <p>(01:14:44-01:15:05)</p>	4 productions of Mid-Turn overlaps	<p>S: At Fatima’s kitchen</p> <p>P: Fatima and Olivia</p> <p>E: Fatima wants to approach her mother and explains the incident at the club, but Olivia is unreachable.</p> <p>A: Olivia acts weird because she knows that Fatima is a dancer, so she avoids talking to her. She does not know how to get her action properly, but Fatima keeps approaching her.</p> <p>K: Weird</p> <p>I: Oral communication</p> <p>N: Fatima is Olivia’s daughter.</p> <p>G: Dialogue</p>
30.	<p>AQUEEL. “<u>That bitch fired</u> ↑!</p> <p>AMIR. “(speaking in foreign language)”</p>	Turn-Terminal	<p>S: At Catcha’s club</p> <p>P: Aqueel and Amir</p>

	<p>AQUEEL. “I didn't ↑ do [anything.]”</p> <p>AMIR. “ [It doesn't ↑] really matter.”</p> <p>(01:21:40-01:21:49)</p>		<p>E: Amir is angry at Aqueel for he triggers the chaos, and Aqueel does not want to be blamed.</p> <p>A: They are afraid and confused about what to do because they hear a gun sound from Sinnamon, and Amir blames Aqueel.</p> <p>K: Intense and full of emotion</p> <p>I: Oral communication</p> <p>N: They are siblings.</p> <p>G: Dialogue</p>
31.	<p>SINNAMON. “I was just protecting us, you from all this bullshit. [I was-]”</p> <p>CATCHA. “ [-I don't] want to hear it.”</p> <p>(01:23:25-01:23:30)</p>	Mid-Turn	<p>S: At Catcha's club</p> <p>P: Sinnamon and Catcha</p> <p>E: Sinnamon tries to explain about why she uses the gun, but Catcha is angry already.</p> <p>A: Sinnamon tries to say that she protects everyone from Fatima's cousins who keep looking for her and</p>

			<p>ruin their show, but Catcha is angry at her for she makes the condition worse.</p> <p>K: Intense</p> <p>I: Oral communication</p> <p>N: Sinnamon is Catcha's friend.</p> <p>G: Dialogue</p>
32.	<p>YOUSEF. "You have turned your back on Islam ↑."</p> <p>FATIMA. "Okay, that's a little dramatic. There's ↑ more than one way to be a [Muslim.]"</p> <p>YOUSEF. "[<u>There</u>] is one way, <u>the way written in the Quran.</u>"</p> <p>FATIMA. "That's not the same [thing.]"</p> <p>YOUSEF. "[Astaghfir Allah,] I am ↑ an Imam ↑." (01:25:05-01:25:15)</p>	<p>2 productions of Turn-Terminal overlaps</p>	<p>S: At Fatima's living room</p> <p>P: Fatima and Yousef</p> <p>E: Yousef is angry at Fatima for she becomes a burlesque. Fatima argues with Yousef, and she wants to tell her uncle that she has different perspective than him.</p> <p>A: Fatima argues with Yousef that there is more than one way to be a Muslim. It starts with Fatima becoming a burlesque then Yousef is beyond angry to know that his niece does a sin.</p> <p>K: Intense</p>

			I: Oral communication N: Fatima is Yousef's niece. G: Dialogue
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