

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Turn-taking holds significant importance within conversations, serving to provide opportunities for other participants to contribute by speaking, continuing a discussion, or introducing new topics for consideration. The study of turn-taking can be used to look how the speaker and the listener manage to take a switch of speaking in interaction. According to Richards (as cited in Heinel, 2017) conversation is governed by turn-taking conventions which determine who talks, when, and for how long. Conversation is if two or more people talk about the same topic at one time. However, when people are having a conversation, they will need to allow time for others to speak, when one participant speaks, the other participants will be silent and listen until the speaker has ended the speech.

Research conducted on spoken interaction has offered valuable insights into the intricacies of human verbal communication, driven by the recognition that communication is fundamentally a social endeavour. The effectiveness of which relies on the collaborative efforts and various methods employed by the individuals involved. A particular aspect of conversation involves how participants in the discussion handle turn-taking while engaged in the exchange. Conversation is an inherent part of human communication practices. By engaging in conversation,

individuals can share information, problem-solve, and develop social relationships. An effective conversation occurs if multiple participants engage in communication in the same location and situation. This exchange includes two or more people, which involves a speaker and a listener. All of them are important elements in the context of a conversation. Naturally, when people are engaging in conversation, they usually take turns speaking, they must understand the correct way to take the turn. This understanding could significantly affect the flow of the conversation. Where people are not familiar with locating turn-taking positions in conversations, their conversations will frequently lead to speakers and listeners speaking simultaneously, causing violations to each other. In contrast, people who understand how to use turn-taking can reduce the violations because people who know when and how to take and give the turn in a conversation can manage the flow more clearly and effectively. Naturally, this is consistent with Sack et.al (1974) who refers to these rules as a turn-taking system. This system is very important to avoid gaps and overlaps.

To learn about turn-taking, it is worth reviewing in television talk shows. The talk show is an entertaining program that is a very commercial discussion show that is enjoyed by the general population. There are various of television talk shows, one of it is *The Graham Norton Show* on BBC Two. It is one of the famous talk shows based on British talk shows. Different from other talk shows of the period, this talk shows emphasize on the conversation more than game shows or non-conversational genres. The show is exciting because there is a little entertainment inserted into the conversational interactions such as the session that invited Tom

Hanks, Gwyneth Paltrow, Tom Holland, and Jake Gyllenhaal. The host of this program is Graham Norton, an Irish comedian, actor, author, and television presenter based in the UK. Same as any other conversation, turn-taking is also available in the conversation of the talk shows. However, the roles of turn-taking in the conversation on the talk show do not adhere and some violations happen between the guest stars. The turn-taking mechanism is not spontaneous coming, there are a couple of violations in turn-taking rules that are interruption and overlap, the turn-taking mechanism applied in Tom Hanks, Gwyneth Paltrow, Tom Holland, and Jake Gyllenhaal Episode 12 by Graham Norton is quite interesting, this can be found in the turn-taking mechanism in the talk show, in the episode that invites the Tom Hanks, Gwyneth Paltrow, Tom Holland, and Jake Gyllenhaal as guest stars. In this talk show, the host is in a position to open and close the show, and when the host delivers the turn, the guest stars will get their turn to speak. The host Graham Norton is most often in control of the conversation by managing the flow of the conversation by assigning speaking turns between the guest stars. This study will focus on the turn-taking mechanism of conversation between the host and the guest stars in *Graham Norton Show* on June 22, 2019, and Tom Hanks, Gwyneth Paltrow, Tom Holland, and Jake Gyllenhaal as the guest stars episode, by analyzing the transcript conversation between the host and the participants in *The Graham Norton Show* on You-Tube. The analysis of turn-taking mechanisms includes of taking the turn (starting up, taking over, and overlapping), holding the turn, and yielding the turn. This study will define the reasons and types of turn-taking mechanisms used

in the talk shows. *The Graham Norton Show* was chosen because the language used in the talk show is considered natural or stays in a casual situation in conversation.

1.2 Problems of the Study

In this investigation, the research problem comprises two subsequent inquiries, specifically:

1. What types of turn-taking mechanisms are used in *The Graham Norton Show*?
2. How does the mechanisms of turn-taking between the host and the guest stars occur during the conversation?

1.3 Objectives of the Study

The study's emphasis was derived from the research inquiries, leading to the structuring of the research objectives in the following manner:

1. To identify the types of turn-taking mechanisms that include taking the turn, holding the turn, and yielding the turn on *The Graham Norton Show*.
2. To explain the turn-taking mechanism which includes taking the turn, holding the turn, and yielding the turn on the *Graham Norton Show* episode on June 22, 2019.

1.4 Limitation of the Study

This study is limited to the turn-taking mechanism with a combination of the context of situation: ethnography of speaking to deliver the kind of turn taking mechanism seen in the Talk show “The Graham Norton Show” a television program. There are two theories to analyze the type of turn-taking mechanism in the “Graham Norton Show”, namely Stenstrom’s theory (1994) and Hymes’s theory (1974).

1.5 Significance of the Study

This study is expected to yield valuable insights beneficial for both academic purposes and the wider community. The categories of significance have two expected, namely theoretical significance and practical significance.

1.5.1 Theoretical Significance

Theoretically, this study can offer an additional source of knowledge for readers about discourse analysis, especially in the turn-taking mechanisms, and parts of turn-taking, on the other way the researchers hope that this research can provide various information for readers and the researcher in the future.

1.5.2 Practical Significance

In practical terms, the aim of this study is to provide insights and comprehension. of how to implement turn-taking in conversation to minimize the

violation or overlaps for many people if they do a conversation without interruptions, or overlaps, and create an atmosphere more conducive to conversations.



CHAPTER II

REVIEW OF RELATED LITERATURE, CONCEPTS, AND THEORIES

In this section, the writer outlines a literature review encompassing pivotal literature, concepts, and theories employed in the research. The related literature review is offered as a reference and offers development on the research topic. The concepts and theories used are needed as a platform for conducting the analysis.

2.1 Review of Related Literature

Several of the prior studies are linked to this study to provide support for the analysis. The study provides a comparative and expanded view of each of the study Objectives. This research includes five related kinds of literature to obtain the aims of this research.

The first reviewed thesis, titled "Study Turn and Turn-Taking Found in Kick Andy Talk Show of Kontroversi Ahok Episode" by Anggraini (2017), employs Liddicoat's (2007) theory to explore turn-taking systems as essential elements of conversational speech. This research identifies four distinct sections of the turn-taking system: constructional turn-taking, allocation turn-taking, rule turn-taking, and overlapping components. Utilizing qualitative analysis, the study examines transcribed texts from the "Kick Andy Talk Show of Kontroversi Ahok Episode." It reveals that turn constructional units (TCUs) include clauses, sentences, and phrases, as well as single words such as "okay," "well," and "yes." The study found

that these TCUs are crucial in facilitating smooth conversation flow, allowing speakers to construct and negotiate their turns effectively. The previous study by Anggraini (2017) focused on analyzing these turn-taking systems in the Kick Andy talk show, categorizing them into the aforementioned four sections using Liddicoat's framework and qualitative methods. In contrast, the current study investigates turn-taking mechanisms in the Graham Norton Show, applying Stenstrom's (1994) and Hymes's (1974) theories for data analysis. This study identifies three types of mechanisms: taking, holding, and yielding the turn. While both studies use qualitative methods and emphasize the significance of turn-taking, they differ in their focus, theoretical frameworks, analysis methods, identified mechanisms, and data sources.

The second reviewed thesis, titled "Discourse Approach to Turn-Taking from The Perspective of Tone Choice Between Speakers" by Kato (2000), utilizes the theory by Sacks, Schegloff, and Jefferson (1974) to examine how tone cues indicate turn-taking and the role of tone choice in this process. This study analyzes turn-taking from the perspective of tone selection between speakers, using a qualitative approach with data presented through textual descriptions and tables. Detective movies were selected as the primary source material due to their logical plot development and thematic significance. The findings revealed that over 70% of statement utterances with a falling tone convey new information to the subsequent speaker, who typically responds with a rising tone to express their reaction. Additionally, the study found that falling tones often signal the end of a turn, prompting the next speaker to take over, while rising tones indicate a speaker's

intention to continue, thus effectively managing the flow of conversation and reducing instances of interruption or overlap. In contrast, the current study investigated turn-taking mechanisms in conversations on the Graham Norton Show, employing Stenstrom's (1994) and Hymes's (1974) theories. While Kato's research focused on tone cues and relied on detective movies as its primary data source, the current study analyzed 72 instances of turn-taking during the show, identifying three main mechanisms: taking the turn, holding the turn, and yielding the turn. Despite differences in focus and methodology, both studies shed light on communication dynamics in different contexts.

The third reviewed article, titled "Turn-Taking Mechanism and Power Relation in Classroom Setting" by Sari (2020), uses Sacks et al.'s (1978) theory to explore how teachers manage classroom interactions and how students take turns to speak. This study employs conversational analysis to examine turn-taking through gestures and verbal interactions, finding that turn-taking between teachers and students is unequal. The study reveals that teachers do not have absolute control over turn-taking, as students often overlap with the teacher and use body language to nominate themselves as speakers. Additionally, the examination of the teacher's turn constructional unit (TCU) content shows efforts to stimulate students' creative thinking through open-ended questions, performance evaluations, and follow-up inquiries. The findings indicate that while teachers predominantly guide the interaction, students actively participate by using various strategies to assert their presence in the conversation, highlighting the dynamic nature of classroom turn-taking and power relations. In contrast, the current study, employing Stenstrom's

(1994) and Lambert's (2012) qualitative theories, analyzed turn-taking in conversations on the Graham Norton Show, identifying three main mechanisms: taking the turn, holding the turn, and yielding the turn, and their role in facilitating smooth communication. Despite differences in focus and methodology, both studies provide insights into the dynamics of turn-taking in different contexts.

The fourth reviewed article, titled "Turn-Taking in Colloquial Indonesia" by Sibiyanto (2017), uses Sacks et al.'s (1974) theory to discuss turn-taking systems in informal Indonesian conversations. This study gathered data from informal discussions among individuals in Jakarta, Indonesia, aiming to examine how speakers are assigned turns, the signals given by the speaker to the next speaker, and the repair mechanisms used when violations occur. Data was obtained using non-participative observations with note-taking, and the study employed a qualitative method. Analysis of 230 turn exchanges revealed two turn allocation techniques used by Indonesian speakers. The findings show that speakers predominantly use explicit verbal cues and non-verbal signals to manage turn-taking, and repair mechanisms are often employed to address interruptions or misunderstandings, indicating a complex and nuanced approach to conversational management in informal settings. Conversely, the current study focused on conversations in the Graham Norton Show, utilizing Stenstrom's (1994) and Hymes's (1974) theories to analyze 72 instances of turn-taking. While Sibiyanto's research delved into the specifics of turn-taking in the Indonesian language, the current study highlighted the importance of turn-taking in facilitating smooth communication among participants in a different context. Despite differences in

focus and methodology, both studies provide valuable insights into the dynamics of turn-taking across different settings.

Lastly, an article entitled "Turn-Taking Strategies of Classroom Interaction Case Study" by Sari, Karimah, and Latifah (2023) employed the theory of Sacks, Schegloff, and Jefferson (1974) using a qualitative research method. This research aimed to investigate turn-taking strategies and determine the role of each turn-taking in conversation. Data was recorded directly during class sessions using an audio recorder. The results indicated that adjacent pairs and markers of incompleteness were prevalent in speech turn-taking techniques. Additionally, teachers and students employed different strategies during turn-taking conversations, utilizing a couple of turns such as interruptions, overlaps, questions, and answers. Conversely, teachers used a variety of turn-taking strategies in classroom interactions. The findings revealed that teachers often managed turn-taking by posing open-ended questions and guiding discussions, while students used interruptions and overlaps to engage and assert their participation in conversations. This detailed examination highlighted the dynamic and interactive nature of classroom turn-taking strategies. In contrast, the current study focused on turn-taking mechanisms in conversations on the Graham Norton Show, employing Stenstrom's (1994) and Hymes's (1974) theories. Using descriptive qualitative methods, it identified three main types of mechanisms. While the previous study focused on classroom settings and diverse turn-taking strategies, the current research emphasized turn-taking's role in facilitating communication in a different context.

Overall, the statement above outlines both the similarities and differences among previous studies, emphasizing their shared focus on turn-taking systems, qualitative analysis, reliance on established theories, diverse data sources, and unique research findings tailored to specific contexts. While both the previous and current studies utilize qualitative methods, differences arise in their object of study and theoretical frameworks. Specifically, the current study focuses on turn-taking mechanisms between hosts and participants, employing Stenstrom's theory, unlike previous studies which often relied on Sacks et al.'s theory

2.2 Concepts

Concepts are used to provide clearer insights into the research and the definitions used in the research. With the concepts, it is expected that readers can understand this research and have the same point of view as the researcher. Definitions or reference information about these concepts are collected from various sources and scholars. The concepts that need to be understood in this research are presented below.

2.2.1 Turn-Taking

The fundamental principle of conversation is to ensure the smooth flow of communication, one person speaks at a time, after which they may nominate another speaker or another speaker may take up the turn without being nominated (Sack et al, 1974). Turn-taking is an important social skill interaction and a basic role in the conversation which is when the speaker and the listener switch roles each other. In a conversation, two or more participants are communicating with each

other only one of the participants is talking at the time. Thus, to make the conversation have a good flow. Yule (1996) states that turn is having the control of conversation or floor, and an attempt to get the turn is called turn-taking. Turn-taking refers to the process by which people in conversation decide who will speak next, Ghilzai (2015).

2.2.2 Turn-Taking Mechanism

The concept of turn-taking mechanism in conversation analysis elucidates the structured nature of communication. It serves as a method to facilitate a seamless flow of conversation, ensuring that each participant has an opportunity to speak while enhancing the overall engagement of the interaction. (Sacks et al. 1974) states that turn-taking mechanisms are: a). when the current speaker selects the next speaker; when the next speaker selects the proper speaker and is allowed to complete the following turn at the same time, b). if the present speaker does not select the next speaker, any of the participants is qualified to be the next speaker this may be called self-selecting, c). if neither the present speaker selects the next speaker nor either of the participants becomes the next speaker. The turn-taking mechanism is classified into three parts: taking the turn, holding the turn, and yielding the turn.

2.2.3 Talk Show

According to Hilliard (2000), talk shows (or talk programs) whether meant for radio or television, include the element of talk inside. A host or presenter is an important part of a talk show who starts and finishes the programs and also, controls

the flow of the program. Talk shows encompass interviews, discussions, and speeches, categorized according to three main aspects: content, approach, and guests. These categories are then further segmented based on the content and manner in which topics are addressed. However, the Graham Norton Show revolves around conducting interviews in informal settings. The interactions featured in the program necessitate organizing the conversation regarding topic selection, guests, and conversation protocols. The talk show typically involves a host and guests engaging in discussions on various topics.

2.3 Theories

This research uses theories from scholars in the field of discourse and language analysis as parameters and guidelines to analyze turn-taking features to analyze the flow pattern of a conversation in discussion. The theory of the turn-taking mechanism employed in this study is used theory by Stenstrom (1994).

2.3.1 Type of Turn-Taking Mechanism

There are some forms of types of turn-taking mechanisms, including taking the turn, holding the turn, and yielding the turn, which can be explained below:

2.3.1.1 Taking the Turn

To keep the conversation, and have a fluent flow, both the speaker and the listener have to be mutually cooperative. However, taking a turn at a particular moment can be tricky as participants do not have an appropriate response to the

current speaker. During an ongoing conversation, it indicates that participants are expected to take the lead in initiating new topics or introducing fresh subjects for discussion. During an ongoing conversation, it indicates that participants are expected to take the lead in initiating new topics or introducing fresh subjects for discussion. There should be a cooperative effort among the participants as speakers and listeners. Taking the turn involves participants commenting or responding to the current speaker's question, initiated by the listener. In essence, it entails participants intentionally engaging in conversation. This strategy is subdivided into three sub-strategies: starting up, taking over, and overlap. According to Stenstrom (1994) Types of turn-taking are divided into three:

1. Starting Up

When initiating a conversation, individuals have a few choices. The first option involves beginning the conversation with either a hesitant or a clear start. Certain lexical items serve as signals for this strategy, including filled pauses (such as "*uh*," "*ə:m*," and "*;m*") or verbal fillers (like "*I mean*", "*you know*", "*Yeah*" and "*well*"), providing the speaker with time to prepare their next utterance (Stenstrom, 1994:69).

a) A hesitant start

Most of the speakers did not hand over their turn immediately but made use of the available time-keeping devices. For the example:

A: **Well, ə:m ... I mean** that is the most obvious example but, (ə:m) .. if they talk about unemployment. (Stenstrom 1994:69)

A in the example above starts the conversation with verbal filler (*well, I mean*, and filled pause *ə:m*) to say something but the speaker does not have an utterance but still continues to speak.

b) A clean start

Surprisingly, speakers often use starters to begin a turn, even if there is no further planning, and some speakers do so more often than others. For the example:

A: **Well, may I ask what goes into that paper now?** (Stanstrom 1994:71)

The example above shows the speaker starts the speech with said *well*, a linking device, to open his/her speech clearly and show the speaker feels confident when opening the speech to the participants.

2. Taking over

Taking over is an instance of the listener taking over the sign from the speaker to be the next speaker. Lexical words such as (*ok, oh, yeah*) also the link (*and, or, but*). For the example:

A: *It's so hot today, Isn't it?*

B: **Yeah**

(Stenstrom,1994:73)

From the example above speaker A said " *isn't* " to give listener B the turn to speak. Then, speaker B replied with the word "yes" to what speaker A said. And

the other side to take over is with links. Links are commonly labeled with lexical terms followed by conjunctions: *and*, *but*, *because*, and *so* which are related to the phrases and clauses. Links are used to continue what the first speaker talking about such as showing understanding, continuing, and giving an explanation or disagreeing with the previous statement. For the example:

A: *Don't MISUNDERSTAND me, I'm very fond of Diana Dors*

B: ***But*** *she's not two hundred years old*

B: *No by golly and neither am I.*

(Stenstrom 1994:73)

In the example, speaker B is using the word "*but*" to respond to speaker A utterance which intends to continue the sentence that is related to the previous sentence in the sentence. A which has the goal of connecting a statement with the preceding sentence on the same topic.

3. Overlap

Overlap and interruption are almost similar to describe. The main difference is the reaction of the participants when interference occurs. Overlap implies that the participant is expecting the end of the statement while the interrupt does not notice the TRP and only cuts off the sentence. For example:

A: *Yeah, it's has --been amazing*

B: ---[***Heard*** *just so you know, if she is a beautiful girl you don't have to change your girlfriend just to make sure us]*

A: *Yeah, I won't change the girlfriend like your shirt.*

B: *laughed no no no no no*

In the example above A tries to finish the speech but before he/she finishes B speaks at the same time [] the overlapping between A and B happens

2.3.1.2 Holding the Turn

Holding the turn entails the speaker's endeavour to retain command of the conversation by consistently speaking. However, the speaker may face challenges in articulating thoughts simultaneously with their intentions. Usually, the speaker will do a small pause (.) to take a breath or to think about what should he or she talk next. This strategy allows the speaker time to plan their next statements. Holding the turn occurs when the speaker aims to steer the conversation according to their preferences and prevent others from taking over. For example:

A: ... and all this was done ə: (.) by (.) kind of letting (.) ə: (.) well really by just ə: (.) sort of ə (.) starting for nothing

(Stenstrom 1994:76)

The example above shows that the speaker attempts to preserve the turn by filling the space with small pauses and verbal fillers to avoid position switches.

2.3.1.3 Yielding the Turn

Yielding the turn involves relinquishing one's chance to speak to the next participant in the conversation. The speaker prompts the listener to take their turn and reply. In this manner, the speaker passes the turn to the next speaker, allowing

other participants to listen. During this phase, the speaker may gesture towards the next speaker. For example:

A: And the sort of hand it over to the police who dispose of it in the way think fit (0.3)

B: It's like Ella and Henry's flick

(Stenstrom 1994:80)

In the example above, A uses a fairly longer pause (about 3 seconds) at the end of his/her utterance as a clue that A has nothing to say, A is trying to signal that A is giving B his/her turn.

2.3.2 Context of Situation: Ethnography of Speaking

To describe how the turn-taking mechanism is performed within the context of the conversation, the context will be described by considering the context of the situation, following the elements of context coined as the Ethnography of Speaking, Ethnography refers to the description of people and their culture (Schwartz & Jacobs, 1979) Ethnography is an anthropological research practice that is based on the direct observation and reportage of a people is a way of life. The aim of ethnographic communication is to delineate the requisite knowledge participants must possess and exhibit during verbal exchanges to effectively communicate with one another. Ethnography of speech delves into the cultural norms within language-

involved communities and examines disparities in these norms and their interpretations across various communities.

According to Hymes (1974), a speech situation can only be understood if not only linguistic aspects, but also other aspects are considered, such as the setting of the communication, the purpose, and information about the participants. Other aspects are also considered, such as communication setting, purpose, and information about the participants. To encompass these aspects and enhance the depth of conversational analysis, Hymes devised a framework known as the SPEAKING model within ethnographic communication studies. Comprising sixteen distinct elements, this model facilitates the examination of diverse discourse types. These components include message form, message content, setting, scene, speaker/sender, addresser, listener/recipient/hearer, addressee, recipient, purpose (outcome), purpose (target), key, channel, form of utterance, norms of interaction, norms of interpretation, and genre. Hymes constructed the acronym SPEAKING, under which he grouped the sixteen components into eight parts:

1. 'S' for Setting or Scene "Setting refers to the time and place of a speech act and, in general, to the physical circumstances" Hymes (55). The living room at the grandparents' residence could serve as the backdrop for a family narrative. Similarly, the location where a speech event occurs, such as a university lecture hall, constitutes the setting. For instance, on June 15th, 1998, at 10 a.m. In a large hall situated within a small town's town hall in northwest Europe, the setting embodies the tangible dimensions of time and place, reflecting the physical context wherein communication takes place.

Meanwhile, the scene pertains to the abstract psychological or cultural interpretation of an event. While the setting pertains to the specific physical conditions of speech occurrence, the scene delves into the broader cultural or psychological connotations of an event. Specific elements of conversation may delineate a scene, while other speech aspects might be deemed less fitting in certain contexts

2. 'P' for Participant: This encompasses various combinations of speaker-listener, addresser-receiver, or sender-receiver roles, typically adhering to socially defined norms. In a two-person dialogue, roles interchange between the speaker and listener. Linguists differentiate between different roles within these interactions; for instance, audiences may be classified as receivers or other listeners. For instance, at a family gathering, an aunt might recount a story to a young female relative, while men, though not actively participating in the conversation, may still be considered part of the audience. This provides insights into the participants' cultural and sociolinguistic backgrounds. Participants include both speakers and audiences, the latter comprising the addressee and other present individuals.
3. 'E' for Ends: Refers to the conventionally recognized and expected outcomes of an exchange as well as the personal goals that the participants want to achieve on a particular occasion. A courtroom trial has recognizable social goals, but the various participants, judge, jury, prosecutor, defense, defendant, and defense counsel, are not the same. judge, jury, prosecutor, defense, defendant, and witnesses, have different personal goals. The aunt

may tell a story about the grandmother to entertain the audience, teach the young woman, and honor the grandmother. Purpose refers to both outcome (the assumed goal of an activity or event) and purpose (the goals of the individuals involved). Defining what is meant by this in the case of mediation is of course difficult, and common 'resolutions' require examination. and generalized 'resolutions' require more detailed examination in specific cases to determine what the parties will receive, will be acceptable to the parties to the conflict.

4. 'A' for Act Sequence: Refers to the actual form and content of what is said: the right words, how they are used, and the relationship between what is said and the topic under discussion. the right words, how they are used, and the relationship between what is said and the topic at hand. Psychologists and communication theorists concerned with content analysis have shown a similar interest. It is directly related to the sociocultural context of speech in a particular speech community. Defining content can be problematic because different disciplines may vary their assessment of content. It is the form and sequence of events. The aunt's story might begin in response to a toast to the grandmother. The plot and development of the story will have a sequence organized by the aunt. There may be collaborative interruptions during storytelling. Parts of the different parts of a communicative event are referred to as 'action sequences'. This will include, for example, opening remarks, formal and less formal turns of the participants, and closing remarks. In informal situations (such as arguments leading to conflict), the

sequence may not be agreed upon and may be incoherent. This will lead to a lot of overlap and interruptions and possibly to unfinished or interrupted communication.

5. 'K' for Key: During social exchanges, individuals provide signals to one another indicating how to interpret the message's content. This refers to the tone, manner, or spirit in which a particular message is conveyed: light-hearted, serious, precise, pedantic, mocking, sarcastic, arrogant, and so on, and so on. The key can also be signaled nonverbally by the type of behavior, gestures, posture, or even mannerisms even mannerisms. When there is a mismatch between what a person is saying and the key the person is using, listeners tend to pay more attention to the key than the content. The key to an utterance or speech event is determined by the cues that indicate tone or passion. This can of course be different for different speakers. A key is a clue that establishes the "tone, manner, or spirit" of the speech act. Auntie might mimic Grandma's voice and gestures playfully, or she may speak to the group in a serious voice that emphasizes sincerity and respect. the praise expressed in the story, whether the situation is formal or informal; whether the participants whether the participants are happy or sad (an informal birthday party or family reunion).
6. 'I' for Instrumentalities refers to the selection of communication channels, including oral, written, or telegraphic means, as well as the linguistic aspects like language, dialect, code, or register chosen for communication. This category encompasses two key aspects. One of them is the form and style

of speech used by the participant. As such, the choice of whether to use a strong version of a dialect or accent or a strong or weak version of a dialect or accent, or whether to use one language rather than the other, may indicate the speaker's view of the ongoing interaction and show familiarity, respect (or disrespect), formality, etc. Auntie may speak in a casual register with many dialect features or may use a more formal register and a careful "standard" form of grammar the linguistic and non-linguistic tools used to make the speech act possible (telephone, English used by Spanish and Ukrainian people meeting in Canada).

7. 'N' for Norms of interaction: Hymes assumes that conversations are behaviors that are governed by rules and that the task of the observer is to infer those rules from the systematic observation and recording of spontaneous verbal interaction. This refers to the specific behaviors and traits that are inherent to speaking and also how these can be perceived. speaking and also how these can be seen by someone who is not loud, silent, and return gaze, and so on. Norms are social rules that govern events and participants the actions and reactions of the participants. In a humorous story by an aunt, norms may allow for many audience interruptions and collaboration, or perhaps the interruptions may be limited to participation by older women by older women. A serious and formal story by the aunt may have attention called to it and no interruptions as norms, or conventions used by speakers to achieve their communicative goal.

8. 'G' for Genre: This pertains to distinct categories of verbal expression, including poems, proverbs, riddles, sermons, prayers, lectures, and editorials. These are all 'marked' in certain ways in contrast to ordinary speech. Of course, amid prayer, an ordinary speech would also be 'marked' as well. While certain genres seem more appropriate on certain occasions than others, such as sermons inserted into church services, sermons can stand on their own: we can ask someone to stop 'preaching'; that is, we can recognize a genre of sermon when an example, or something or other very similar to that example, occurs outside the usual background. Genre is not only used to refer to literary works (poems, novels, etc.) but also to the type of communication that takes place. This can include testimony in court (a kind of co-produced storytelling) but also includes interviews, speeches, jokes, etc.

