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Turn-Taking Strategies in *Happy Sad Confused*: Crafting an Interactive and Engaging Talk Show Experience

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Abstract

Turn-taking manages mechanical speaking turns and creates a cooperative, dynamic, and entertaining conversation. Therefore, creating pleasant and engaging experiences allows participants to express their ideas confidently. Thus, this study investigates how such an experience is facilitated by the turn-taking mechanism in *Happy Sad Confused* and identifies how markers are used as strategies in conversational dynamics. This study used a descriptive qualitative method and Stenström's (1994) theory related to turn-taking strategies. The data were collected using Jefferson's (2009) transcription approach. The results of this study showed that the interaction between Josh Horowitz and Henry Cavill demonstrated a successful turn-taking mechanism to promote compelling discussion, allowing Henry Cavill to disclose emotive and in-depth work experiences. So, turn-taking also enriched conversational dynamics in a talk show scenario. Markers significantly contributed to maintaining the natural flow of communication and smooth transitions to keep the conversation rhythm. The most dominant marker by filled pauses (e.g., "*ə:m*", "*uh*") was 47 times. Overall, turn-taking maintained interesting communication. Speakers could use suitable tactics and markers to enable meaningful interactions, making talks more dynamic and entertaining for participants and viewers.

Keywords: *Context, Conversation, Talk show, Turn-taking mechanism.*

INTRODUCTION

Humans communicate primarily through talk, which is the primary means of interaction. In order to successfully explain ideas, language is a necessary instrument (Nugraheni, 2010). Context is essential for establishing meaning, directing relationships, and promoting understanding amongst talk participants. In various contexts, including the workplace, the home, and society, it guarantees effective communication, builds relationships, and facilitates the establishment of common viewpoints.

Context, known as the themes, determines the purpose and meaning of words. Context plays a crucial role in giving appropriate values to references and implicatures. Dey (1998) defines context as the user's emotional state, focus of attention, location and orientation, date and time, objects, and people in their environment. The term 'pleasant and engaging' is chosen as the context for this research because talk shows usually have a relaxed interaction along with the friendly and humorous personality of the guest star, making the interview feel fun and closer to the fans.

Mey (2001) states that context refers to the setting or circumstance in which communication occurs and serves as the foundation for deciphering an utterance's meaning so that speakers and listeners can share knowledge. In this case, switching turns also promotes discussion balance, preventing one participant from dominating the conversation while the other feels neglected or unappreciated. To find out more about this phenomenon, it can be analyzed using conversation analysis (CA).

Conversation analysis is a way of investigating human conversations. In conversation analysis (CA), Sacks et al., (1974) identify transition relevance place (TRP) and turn constructional unit (TCU) as key components of turn-taking organization analysis. CA focuses on conversational aspects to highlight the inventiveness and relevance of utterances (Faizah & Kurniawan, 2016).

Turn-taking is one element that attracts more attention when participants talk in turn. Turn-taking is used to regulate the flow of a conversation because turns create effective, cooperative, and meaningful communication. However, there are situations where some speakers fail to follow the convention of taking turns during a conversation, which makes it difficult for speakers to communicate effectively.

According to Steensig (2012), turn-taking is how individuals choose who will speak next during spoken communication. This rule requires participants to cooperate by listening and waiting for their turn to speak. It is crucial to identify the speakers' taking turns during conversational interactions to ensure that the conversation flows smoothly. This allows one to see how they handle and accept the exchange of speaking turns. The appropriate length of a speaker's turn in conversation is determined by context, goal, and participants (Liddicoat, 2021).. Turn transitions in normal conversation often take between 200 and 300 milliseconds (Sacks et al., 1974). The storyteller frequently selects the "self-selection" option to continue the story (Ghilzai and Baloch, 2015).

Lestari (2016) adds that taking turns entails both the speaker and the listener switching roles when speaking. This is a recurrent process in the conversation when the speaker gives the listener a chance to speak and offer commentary on what the previous speaker has stated. Meanwhile, Stenström (1994) identifies three primary strategies for taking turns: taking, holding, and yielding. Specific linguistic cues mark each strategy. For example, in taking the turn, there is a starting up (clean and hesitant start) to initiate the speech, taking over (uptake and link) to continue, and interrupting (alert and metacomment). In holding the turn, speakers employ a filled pause and verb-filler *("uh", "ə:m"),* silent pause, lexical repetition, or a new start to maintain control of the conversation. In yielding the turn, there is prompting (asking for a response), appealing (using rising intonation), and giving up (falling intonation or silence), signaling a shift to the next speaker.

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Turn-taking strategies play a crucial role in creating charming talk show experiences. Studies have examined these strategies in various contexts, including American TV shows and classroom discourse. Research has identified three main types of turn-taking strategies: taking the floor, holding the floor, and yielding the floor (Hasan et al., 2020). Hosts employ specific techniques such as hesitant starts, clean starts, uptakes, and links to manage conversations (Rivai, 2019). Gender differences in turn-taking have been observed, with male presenters interrupting female guests more frequently than male guests (Rivai, 2019). Analysis of popular talk shows like The Ellen DeGeneres Show and The Oprah Winfrey Show has revealed that hosts use various language strategies for turn-claiming, turn-holding, and turn-yielding to maintain conversation flow (Wang & Chen, 2016). Understanding these strategies can help improve hosts' conversational literacy and create more interactive talk show experiences (N. Hasan & Sumarsih, 2021; Jie Wang & Miao-Shen Chen, 2016).

Presented by Josh Horowitz, the popular interview-based talk program *Happy Sad Confused* features prominent figures from the entertainment industry, including actors, directors, and writers. The show focuses on exploring its guests' personal histories and behind-the-scenes experiences to shed light on the inner workings of the entertainment industry. With his warm and approachable interviewing style, Horowitz fosters an easygoing environment that promotes open communication. The podcast is readily accessible on several platforms, including *Spotify, YouTube*, and *Apple*. Besides, no researcher has examined this talk show.

Based on the description above, turn-taking is the right choice to research the language phenomenon in *Happy Sad Confused* by Josh Horowitz with Henry Cavill. Then, several points are the main discussion: (1) to investigate the turn-taking strategies utilized in *Happy Sad Confused* and how they contribute to creating a fun and interesting talk show experience. (2) to identify how markers are used as

strategies in the turn-taking mechanism in *Happy Sad Confused* to maintain the flow of the interview so that the conversation can proceed in an orderly manner.

In a previous study on turn-taking, researchers identified relevant studies that could serve as references. The first research by Aisyah (2021) was entitled "Conversation Analysis Of Turn-Taking Mechanism In Ever After Movie." The results of this study indicated that the characters used a lot of yielding the floor and backchannel signals strategies to ensure that the conversation was built smoothly so that it could be identified that all characters obeyed the rules.

The second research was conducted by Sari et al., (2021) entitled "Conversational Analysis: Turn Taking On Indonesia Lawyer Club Talk Show". The study found that all turn-taking strategies were used in the debate, including starting up, taking over, interrupting, overlapping, silent pause, repeating words, filled pause, promoting, appealing, and giving up. Starting up technique was the most often used turn-taking strategy. This study supported the hypothesis of conversational analysis of turn-taking strategies. Teachers could refer to it as a resource for their applied linguistics courses.

Thus, there has been no research on turn-taking in *Happy Sad Confused* Talk Show feat Henry Cavill, especially in more specific conversations about an actor's experience that feels pleasant and the audience feels engaged. Then not only that this study explores what markers help the flow of the conversation be more controlled and help conversation participants recognize when the conversation is being spoken.

RESEARCH METHOD

This study analyzed discussions qualitatively, gathering verbal data from the Josh Horowitz channel's YouTube video *Happy Sad Confused* – "Henry Cavill Talks Superman's Return, Enola Holmes 2, The Witcher, & More!". On October 27, 2022, the video got more than 1.2 million views. Miles et al., (2014) states qualitative

methods provide detailed descriptions and explanations of human processes. This study concentrated on the dialogue between Josh Horowitz and Henry Cavill in *Happy Sad Confused* talk shows. The dialogue was developed concurrently and delivered naturally, allowing genuine reactions and turn-taking. There are several steps in conducting this research. First, identify the problem or phenomenon to be examined. Second, data can be gathered through observations and documentation. Third, organize the data into narratives, matrices, or categories to make interpretation easier. Finally, conclusion drawing entailed recognizing patterns, themes, or interpretations derived from the data.

The study looked at how commands work in discussion utilizing Stenström's (1994) turn-taking strategies of taking the turn, holding the turn, and yielding the turn. Specific signals were detected, such as hesitations, interruptions, filled pauses, and lexical repetition. Transcription utilized Jefferson's (2004) approach, emphasizing meaningful utterances pertinent to the analysis.

Table 1. Jefferson's Transcription

Sign	Meaning
(.)	Small pauses or indicate a tiny gap.
//	Interruption
↑	Higher pitch
↓	Lower Pitch
0.2	Elapsed time in silence in tenths of a second, time pause

RESULTS & DISCUSSION

As stated in the introduction, this study aimed to contextualize which parts of the conversation contained pleasant impressions and engaging impressions based on the use of turn-taking strategies that created the impression. Thus, turn-taking requires context so that the conversation can be more understandable in its direction and purpose. According to Pranowo (2020) context is a part of the

speaker's cognitive environment. Meanwhile, Su (2021) also states that two broad categories explain the concept of context. Firstly, context can be understood as a factor derived from something concrete that affects the participants. Secondly, context can be described as background knowledge shared by participants.

The findings referred to in this study were: In this study, the conversation's background served as a foundation for understanding the themes covered, and the participants' context, such as their experience and status, enabled them to share relevant and fascinating experiences. A lot of focus has been placed on how audiences "consume" or "make sense of" the information that radio and television broadcasters provide them in traditional media studies (Hutchby, 2005). In the example of the talk show *Happy Sad Confused*, which features Henry Cavill as a guest, the show's easygoing and informal setting promotes a pleasant conversational mood.

Josh Horowitz used his position to direct the discussion and his familiarity with Henry Cavill's career to pose pertinent queries, fostering a cordial and organic exchange. Effective turn-taking techniques, such as lexical repetition and filled pauses, improve conversation flow and strengthen emotional involvement. *Happy Sad Confused*'s laid-back vibe allowed Henry Cavill to open up about his experiences, and his reputation as a well-known actor increased the story's attractiveness. This gave the audience a genuine, educational, and captivating discussion experience. It comprises a collection of individuals with extensive knowledge or expertise in the topic being covered in that episode's show (Oyeleye, 2012) .

Then, guest stars could freely explain every corner of the story in more detail. In this study, 20 research data were found, each of which had a different type and category of turn-taking. The following is a table that presents the data in this study.

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Table 2. Turn-taking strategies found in *Happy Sad Confused*

Strategies	Category	Total	Marker	Total
Taking The Turn	Starting Up	3	Clean Start	2
	Taking Over	2	Hesitant Start	1
	Interrupting	3	Uptake	0
	Overlapping	2	Link	1
			Alert	0
			Metacomment	0
Holding The Turn	Filled Pause and	1	Filled Pause	47
	Verb-filled		Verb-filled	6
	Silent Pause	1	Silent Pause	4
	Lexical		Lexical	
	Repetition	12	Repetition	12
Yielding The Turn	New Start	2		
	Prompting	3		
	Appealing	2		
	Giving Up	1		

Strategies for Managing Turn-Taking in Conversation Between Josh Horowitz and Henry Cavill

In this conversation, the speaker would choose the turn category and start with clean start marks when he was ready to talk. Presume he wasn't prepared because he lacked the right strategy to carry on the conversation. The used of utterance markers such as hesitant starts, filled pauses (*ə:m, uh, hhh, eu*), and filled verbs (you know, I believe, well, I mean, yeah, etc.), lexical repetition, and lengthening one of the word's sound segments were characteristics of the approach used in that case. Although the host and the guest star were still considering their following words or lacked a suitable plan, the conversation proceeded quickly; the commencement of the conversation showed the technique used.

Additionally, this situation could be maintained by employing new start, filled verb, filled pause, and pauses. Moreover, speakers could indicate verbally or nonverbally that the opportunity to speak could be transferred to another person

when they felt they had finished the concept or message they wanted to convey. This situation might necessitate giving up markers, appealing, or prompting.

Taking The Turn Strategies

When participants desire to have a conversational opportunity, this tactic works well. When it is their turn, the following speaker can either present their views or carry on the previous speaker's topic. The speaker may also convey their emotions by indicating agreement or disagreement. Stenström (1994) distinguishes between taking a turn and interrupting, taking over, interrupting, and overlapping. Some data was collected taking the turn strategies:

DATA 1 00:00:18

*JH: (Applause by the audience) "↑Hey guys! **a:m** -- welcome to a live edition of Happy Sad Confused. Thank you for coming out, New York. ((applause by the audience)) I mean, it just sucks our guest tonight has nothing to talk about. I don't know what we could discuss tonight. **a:m** -- ↑I am so beyond thrilled to welcome this guest back to Happy Sad Confused, and especially in this live format. Welcome to the New Yorkers out here. Welcome to the folks watching live, around the world. **a:m** He's one of my favorite people. He is **a:m** -- a big old nerd, just like me, without apology. I love that about him. ↑He's a fantastic actor, You know him, as the Witcher (applause by the audience). You know him, thanks to Enola Holmes and Enola Holmes 2 opening on November 4 on Netflix as Sherlock Holmes (applause by the audience). And you know him as the past present and future Superman (applause by the audience). ↑Please give a warm welcome to Henry Cavill, everybody!" (applause by the audience).*
JH: "Oh. Henry, Henry."
HC: "↑Hi everyone!" (applause by the audience).
JH: "So how's your week going Henry?"
HC: "It's been pretty quiet, yeah, yeah!"

Data Analysis:

In DATA 1, JH opened his talk show with an excited and somewhat nervous feeling to greet the audience at the live broadcast from New York. The audiences warmly responded to his welcome with applause that echoed throughout the studio. JH enthusiastically welcomed his guests by saying, "I am so beyond thrilled to welcome this guest". JH continued by giving clues to the audience about his guest

star at that time. The audience responded with thunderous applause each time JH mentioned the description or the project the guest star was working on, which showed that the guest star was someone very popular in the USA "you know him as the past present and future Superman". With a warm welcome dan high energy, JH welcomed HC into the studio, where he was greeted with thunderous applause from the audience This opening dialogue created a pleasant and engaging experience through the roaring applause of the audience and a warm welcome from JH in opening this talk show with a raised voice intonation that indicated full of enthusiasm, then a brief description of JH's guest, namely HC who was dubbed as the "big old nerd" so as to create a familiar impression between the host and the guest star.

In DATA 1, JH became the speaker and HC became the listener. JH began the talk show by giving a speech to the audience, the speech that JH uttered, the turn-taking mechanism that occurred in JH and HC's speech was of the **taking the turn category starting up- hesitant start.** This happened because at the beginning of the opening of the talk show, JH looked nervous due to the boisterous applause of the audience. JH's unpreparedness as a speaker was symbolized by the presence of a marker in the form of FP, namely ə:m, after the phrase "Hey guys!" which was the phrase that JH first said to open the talk show. JH mentioned Filled Pause (FP) **ə:m** four times in his speech, namely when giving the opening greeting "Hey guys! ə:m", and when describing the guest star figure "**ə:m** He's one.", "He is **ə:m** -- a big".

Furthermore, in this speech there was a verbal mark <filled> you know in DATA 1, containing speech to inform who the guest star figure is at that time, symbolized as <inform>. As for the raising intonation given by JH, it depicted that he was very excited about his guest star; this was marked with a ↑ (up arrow) mark. The intonation rose when HC gave a warm welcome to the audience and when he called JH to the studio talk shows on the phrase "Hey guys!", "He's a fantastic actor", and "Please give a warm welcome". Several pauses were also marked by applause

from the audience during the talk shows. Then JH continued his conversation with HC by asking how HC was doing. HC answered questions from JH and added a verbal <filled> yeah! As an initiation to fill the conversation without adding a lot of new meaning. When JH said "Oh, Henry, Henry" with fall intonation or ↓ (down arrow), it concluded that HC immediately took a turn in conversation (TRP) with raising intonation (up arrow) on the phrase "Hi everyone!"

DATA 2 00:02:33

JH: "How does it feel? Does it feel like there's a weight off the shoulders? The questions have been there for years. We didn't know if we were ever going to see you in the suit again and spoiler alert. We've seen them in the suit again and then hopefully there's more to come, how are you feeling about this?"

*HC: "I **hhh**, yeah↓ **the the the** character, ↑ how you guys expressed it? is it exactly how I feel it's **ə:m** it's the character means so much to me **ə:m** it's been five years now and I've (0.2) quite rightly **ə:m** otherwise ↓I probably shouldn't deserve to wear the cape but I never gave up hope and it's amazing to be here now uh talking about it again **ə:m** there is such a bright future ahead for the character and I'm so excited to tell a story with a an enormously joyful Superman". (applause by the audience).*

Data Analysis:

In DATA 2, this conversation showed the question asked by JH, as the host, to HC about his feelings regarding his return to play Superman, a role that had not been featured in the news for some time. The question represented the audience's curiosity about updates on the production of the Superman movie, which had seemingly disappeared from the news. Then, unexpectedly, HC returned to re-enact his role as Superman. Henry was also nervous while answering this quite emotional question. By asking the audience, "how you guys express it?" HC invited the audience to share his feelings, that the Superman character was so attached to him and how much it meant to him over the past five years. This conversation portrayed a touching impression of the deep relationship between HC, Superman's character, and the fans who had always waited for him to return.

HC was so enthusiastic and proud of his role, which made Superman an

interesting character to talk about "I'm so excited to tell a story with an enormously joyful Superman". An enjoyable and engaging experience emerged in this conversation through the statement "The character means so much to me". HC shared his emotions about the legendary Superman character, which sparked thunderous applause from the audience as HC expressed his feelings. When HC was so open to the audience, it created a sense of trust for what he had experienced so far, evoking the same feeling in them. Through this relaxed conversation, the audience felt even more captivated.

In DATA 2, the utterance above was included in turn-taking with the type of **taking the turn with the category starting up-clean start.** In the interaction, JH had been preparing his questions for the past year and expressed his questions fluently. There was a lexical repetition mark on the phrase "How does it feel? Does it feel like" which JH used to emphasize his question. JH's low and fluent intonation made his questions surprising enough to leave HC momentarily speechless. Before speaking, HC's filled pause "hhh" indicated his emotional state and there are low notes slowly ↓ (down arrow). This was followed by HC's lexical repetition of "the the", a strategy he used to formulate his response. In the next sentence, HC gave an appealer signal to the audience "how you guys expressed it?" which indicated that HC needed a response to the question posed by JH. HC sought the audience's response as a form of validation of his feelings. Additionally, HC used six filled pauses, marked with "hhh, ə:m, uh" to maintain the flow of speech effectively. The change of speech (TRP) occurred when JH initiated his question to HC in the sentence, "how are you feeling about this?" so that HC immediately took his turn to speak.

DATA 4 00:05:9
*HC: "↓ And **it was it was** incredibly important for me to just be standing there and enjoying that moment **ə:m**, yeah, that is one of the top moments in my career. It feels great to have the opportunity to wear it again //…."*

JH:"↓ //Well It must be. I mean, as you said, you didn't give up hope. And it's something that you felt the love, you feel it here tonight. **You you** *heard the folks online talking about it and people in the streets."*

Data Analysis:

In DATA 4, HC expresses his feelings when he again puts on the Superman costume. The moment was so important to him because rolling Superman had marked the peak of his career. When he wore the costume again, he felt very honored, truly appreciated the role of Superman, and was proud and grateful for the opportunity. Regarding the statement "It feels great to have the opportunity to wear it again" JH showed a sense of appreciation and support to HC by saying "And it's something that you felt the love, you feel it here tonight" This statement demonstrated JH's support for HC and his effort to provide positive affirmation for his guest star feelings. The pleasant and engaging experience that emerged in this dialogue highlighted how HC shares his story and emotions about the most significant experience in his life. HC also shared his happiness at the opportunity to wear his legendary costume again, which has always been remembered and is iconic by his fans. This dialogue was enjoyable for fans because they feel more connected to their idols.

In DATA 4, the conversation showed HC as the speaker and JH becomes the hearer. The conversation contained HC's deep feelings for a precious moment in his career. HC stated that he enjoyed the moment when he played Superman. This conversation showed the type of turn-taking mechanism was **taking the turn, with the category an interruption** marked by //. JH interrupted HC's speech before he finished sharing an essential moment in his career: the opportunity to don the Superman costume again. When HC said "It feels great to have the opportunity to wear it again //...." he was not finished speaking, then JH interrupted CH's speech by saying "//Well It must be."

HC paused in this conversation. Then, this conversation had a lexical

repetition, marked by the phrase "it was, it was" by HC and "You, you" by JH. This phrase indicated that both of them were trying to continue to speak during the conversation. HC also tried to find the next words for the conversation, signaled by the FP **ə:m** mark, and **yes**, which served as a pause to keep the conversation smooth. Furthermore, it was found that there was a 'Well' mark which was a verbal <filled> that appeared as a prefix of JH's response to interrupt HC. The intonation of these conversations was identified as low, with both HC and JH having fall intonation marked by ↓ (down arrow). TRP in conversation was characterized by a fall intonation by HC, which resulted in an interruption. This indicated a shift in the turn of speaking.

Holding The Turn Strategies

It can happen when the speaker loses control of the conversation and continues to speak while thinking about what to say. There are various ways to handle a turn, including filled pause and verb-filled, silent pause, and lexical repetition. Some data was collected holding the turn strategies:

DATA 7 00:12:17
HC: *"**Uh** ↓ it's confidence going forward I think (0.4) the funny thing is that you're always going, to question your own ability in your own self. I think regardless, of what you do and regardless of what you've achieved regardless you're completely mad right **ə:m** and I think that's a healthy thing because it keeps you disciplined and it keeps you honest."*
JH: *"I always say this is something that comes up a lot on the podcast, is like I don't trust the folks that are too comfortable in their own skin.."*

Analysis Data:
In DATA 7, the context of this speech was that HC shared his experience as an actor who had played many roles. According to him, self-confidence had to be continuously developed, and questioning one's abilities was a normal and unavoidable thing. Rather, it needed to be questioned to maintain discipline and honesty. In essence, in the context of this speech, HC highlighted that an actor had

to introspect to maintain confidence continually. These chats' pleasant and captivating experience stemmed from the profound reflection of a relevant and motivating HC. HC discussed the necessity of evaluating one's talents as a method to be disciplined and honest, which was a topic that the listener could relate to and found emotionally valuable. Furthermore, JH's reaction, which immediately linked HC's statement to his personal experience via the podcast, established continuity in the conversation and added a sense of familiarity. This interaction was enjoyable because the speakers had a relationship that complements one another.

This conversation showed that the type of turn-taking mechanism was holding the floor, with the category silent pause marked with a pause of 0.4 seconds by HC. HC tried to speak while thinking about what else he should say. He used a pause of 0.4 to find the right sentence to express his opinion. The tone of this conversation sounded low because it expressed an earnest opinion from HC ↓ (down arrow). At the beginning of the conversation, HC used the uh marker (filled pause) before speaking. During this conversation, the filled pause marker with *ə:m* was identified, which HC used to keep his speech flow smoothly. The change in the speaking process (TRP) in this conversation was smooth because the signal that HC gave to JH in a low tone when he spoke made JH immediately take his turn to speak.

DATA 8 00:30:56

*JH: "↑ I don't even know, what this my question **is is** except what was in the script was there any directive like 'pump your arms' like they're like is that an improv what is that?"*

*HC: "Hahaha. ↑ No, no. There was there was nothing like that. **Uh** it was actually because we'd be doing it was ↓ a rather intense fight scene we'd actually been shooting it for about three weeks, at that stage. **ə:m**, which is a lot a long time to in comparison to things like The Witcher we get a day. **ə:m** and everything starts to get quite sore after a while because it's a lot of repetitive motion, ↓ and my the tendons in **uh** the connective tendons my biceps were getting sore and so I had to warm them up before I threw punches and I'd literally do that to warm them up and I did it once, and I thought "oh God that probably look really stupid" I can't believe I did that." (Laughing by audience)*

Data Analysis:

In DATA 8, the context of this conversation was in the form of a snippet from a movie played by HC. HC and JH talk about one of the scenes in the iconic movie Mission Impossible: Fallout, played by HC. The scene that HC and JH talked about invited laughter from the audience, where HC looked fierce when playing his role. JH questioned whether the language was improvised or if there were any scripted instructions for specific movements (like "swing your arms" or "pump your arms"). According to HC, the moves were something he did instinctively to warm up her muscles during the filming of the lengthy and difficult combat scenes rather than following the script's instructions.

In addition, HC likened filming this scene to The Witcher series, where they were only given one day to film a few fight scenes. The audience laughed when he later admitted that he thought that the moves could seem weird after doing them. Most likely, this conversation was discussing one of the action scenes in a film or series starring Henry Cavill, such as Mission: Impossible - Fallout (where there is a famous scene where he 'makes a fist and swings his arm' before fighting). This storyline creates an engaging and enjoyable experience for the audience through the friendly and entertaining interaction between Josh Horowitz (JH) and Henry Cavill (HC). HC uses enlightening storytelling, creating a narrative of a sore muscle being examined to the end and performing a real warm-up move. At the end of this moment, the audience's reaction showed that they enjoyed the story. Combining comedy, spontaneity, and screen insight creates a highly entertaining and uplifting story.

Previously, the conversation between JH and HC was still ongoing. However, it had to be paused because the conversation between the two required watching video footage. After the video finished playing, there was laughter in the studio. Then, after making sure everything was finished, JH immediately restarted his conversation by throwing a question to HC 'I don't even know, what this my

question is...' This conversation contained **turn-taking strategies of holding the turn type with the new start category.** This conversation was started by JH who was not interrupted. Then, this dialogue is also added with markers that HC and JH use to maintain their speech. JH uses the lexical repetition marker 'is,is', which is spoken spontaneously when the speaker tries to construct a sentence to make it clearer and easier to understand its meaning. JH expressed a high tone, expressing his excitement and being responded to by HC ↑ (up arrow). Then, HC also used a low tone during storytelling ↓ (down arrow). Another type of marker used in this dialogue was the filled pause 'um and uh' used by HC. There were a total of four times HC used this marker to maintain her speech. The TRP process in this conversation shows an orderly pattern; after the speaker finishes speaking, the listener starts speaking.

Yielding The Turn Strategies

In this phrase, the prior speaker offers the following speaker the opportunity to do so without any objection, as they want to hear their response. There are various ways to provide turns to others, including prompting, appealing, and giving up.

DATA 11 00:23:00
HC: "↓ I'm quite busy now."
JH: (Applause by audience) "↑Oh look at him playing hard to get, I don't know. Hahaha.
*HC: "↑Yeah, you know! ↓I love those guys uh Barbara and Mike they are wonderful and **a:m**, I have very fun memories of having **uh** cocktails with them."*

Data Analysis:

In DATA 11, HC continued to talk about his experience as an actor who often casts for other Hollywood films. Through the casting, HC explained the advantages of taking on various roles, as it served as a booster that made him famous as an actor and known by various directors. This experience created a delightful impression, and JH listened attentively without flinching until HC finished speaking. Until

00:23:00 HC also stated, "I'm quite busy now" while taking a breath, indicating that he had finished speaking. The audience immediately responded with applause, and then JH caught the signal given by HC to provide his response. After that, HC responded again, expressing that he enjoyed his experience, especially since he had also created many fun experiences, such as his experience with Barbara and Mike.

In the above conversation, it was identified that it contained a **turn-taking strategy called yielding the floor category giving up.** This was marked when HC had told a lot about his experiences that might be enough for him to tell again. Then, the roar of the audience's applause identified a pause between the two speakers before the conversation continued. After the audience finished applauding, JH immediately gave his response. This made HC appear unprepared to respond. To keep the conversation uninterrupted, HC chose to use the "yeah" (filled pause) and "you know" (verbal filled) markers to maintain the flow of the conversation so that JH didn't wait long for HC's response. JH made a low intonation ↓ (down arrow) after hearing HC's statement, "I'm quite busy now". Then, JH responded in a high tone ↑ (up arrow) which was added with laughter and the boisterous sound of the audience adding to the impression of intimacy between HC and JH, this speech shows the groove of the high and low notes. JH's reaction after the audience's applause indicated a TRP for HC. Thus, even though it started with a filled pause, the conversation in this dialogue was not interrupted.

DATA 15 00:39:32
JH: "↓ Here's some questions from the audience, shall we?"
HC: "All right."
JH: "Elizabeth wants to know any chance of doing Broadway does theater does Broadway interest you at all."
*HC: "**Uh** ↑hello Elizabeth, and thank you for the question! Where are you?"*
Audience: "↑Right here!"

Data Analysis:

This discussion occurred in a Q&A session between HC and the audience in DATA 15. Here, JH served as the session's host. After declaring that he would read the questions from Elizabeth, JH got right to reading the chosen questions. Before it, JH requested authorization from HC, to which HC agreed. Elizabeth then inquired as to whether HC would be interested in performing in a Broadway production, and JH read out her response. As soon as she arrived, HC asked her where she was in the audience and warmly greeted her. A more individualized exchange between the speaker and the audience is demonstrated by this question, which frequently occurs during Q&A sessions to foster a more personal and engaging environment.

Through amiable, inclusive, and audience-involved interactions, these discussions produce an enjoyable and entertaining experience. Effective turn-taking, which includes taking, holding, and giving up the floor, greatly influenced Josh Horowitz and Henry Cavill's dynamic on *Happy Sad Confused*, resulting in a more engaging and agreeable conversation for both participants and viewers.

JH set a laid-back and friendly tone for the Q&A session, which increased the sense of interaction. His inquiry regarding Broadway was also intriguing because it allowed HC to discuss her hobbies outside of movies. Additionally, HC answered the questionnaire immediately, saying, "Hello Elizabeth, and thank you for the question!" kindly and cordially. "Where are you?" This gives the audience a personalized experience that engages them and makes them feel important. Elizabeth's spontaneous response, "Right here!" adds a dynamic and enjoyable element to the conversation. In addition to being satisfying, this discussion fosters intimacy between the speaker and the listener, which makes it a cozier and more interesting exchange.

On DATA 15, it was identified that this dialogue contains turn-taking strategies of **the type yielding the turn with the prompting category.** When HC encouraged audience participation, this occurred. HC did not immediately answer

Elizabeth's query; instead, he greeted her and said, "Hello Elizabeth, and thank you for the question!" "Where are you?" This provoking question increased audience participation in the discussion by enticing them to answer. The audience's reaction, "Right here!" indicated that this tactic effectively fostered a more lively and captivating exchange. When HC and JH were conducting the interview session, the tone of both of them was slow and normal like two people talking casually, but after HC started throwing questions to Elizabeth, HC got a loud response from Elizabeth's raised voice ↑ (up arrow). The atmosphere brought by Elizabeth instantly made the studio burst into laughter.

Furthermore, the marker that HC used was filled pause 'uh' once, indicating that HC was trying to keep her speech smooth. The TRP in this discourse is plainly found after utterances that contain an inquiry or a lowering tone, signaling the next turn to the other person. It was easy to take turns since everyone knew when to shut up and give the other person a chance.

CONCLUSION

Based on findings and discussion, this study reveals that having a well-functioning turn-taking system was essential to making discussion shows enjoyable and interesting. Turn-taking allows participants to share their thoughts boldly and fosters engaging conversations by controlling speaking turns and guaranteeing a smooth communication flow. The facts revealed create amaze the audience about Henry Cavill's journey as a popular actor, especially when acting as Superman, Sherlock Holmes, Geralt of The Rivia, etc. In this episode, Henry shares a lot of pleasant experiences, such as the significance of Superman in his life. This created a fun impression of Henry Cavill and an interesting impression for Josh Horowitz and the audience of this talk show.

The categories were separated by the researcher into markers and turn-taking techniques. The sort of discourse determines the strategy, and markers

facilitate easy communication. Prompting and starting up were the most commonly employed strategies. Henry Cavill primarily used the 47-use dominating marker filled pauses to maintain the fluidity of his speech. The following markers were used: "ə:m, uh, hhh, eu, and ah." This marker also significantly contributed to the conversation's natural flow and rhythm by allowing speakers to take turns while formulating thoughts, emphasizing key points, and creating smooth transitions between topics, resulting in a more dynamic and engaging interaction for both participants and viewers.

The outcomes showed how vital the turn-taking mechanism was for encouraging natural and in-depth discourse dynamics. Henry Cavill's emotional experience and Josh Horowitz's talent combine to provide the audience with a wealth of insightful and engaging conversation on this talk show. Additionally, by raising readers' understanding of good communication strategies, this study gives valuable insights for all readers, especially those in the broadcasting profession, and enhances audience participation in spoken discourse.

Acknowledgments

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