

**PAUSES, OVERLAPS, AND BACKCHANNELS IN THE MOVIE *THE
SHAWSHANK REDEMPTION* 1994 DIRECTED BY FRANK DARABONT**

THESIS

Submitted in Partial Fulfillment of the Requirements

For the Degree of Sarjana Humaniora



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DEDICATION

This thesis is dedicated to:

1. Myself
2. My beloved family
3. My friends
4. My Almamater RADEN MAS SAID STATE ISLAMIC UNIVERSITY
OF SURAKARTA

MOTTO

“And the wordly life is not but amusement and diversion,....”

(QS Al-An`am: 32)

“When everything seems to be going against you, remember that the airplane
takes off against the wind, not with it.”

-Henry Ford-

PRONOUNCEMENT

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I hereby sincerely state that the thesis entitled “Pauses, Overlaps, And Backchannels In The Movie *The Shawshank Redemption 1994* Directed by Frank Darabont” is my own original work. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due references are made.

If later proven that my thesis has discrepancies, I am willing to take the academic sanctions in the form of repealing my thesis and academic degree.

Surakarta, February 01st 2023
Stated by,

A 10,000 Rupiah Indonesian postage stamp with a signature over it. The stamp features the Garuda Pancasila emblem and the text '10000', 'REPUBLIK INDONESIA', and 'METAL POSTAL'. The signature is written in black ink over the stamp.

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9. All of my friends and family who always support me, strengthen me, push me and always be here at my lowest, Yusril and Ibnu.

The researcher realizes that the thesis is still far from being perfect. The researcher hopes that the thesis is useful for the researcher in particular and the reader in general.

Surakarta, May 5th 2023
The researcher,



Prico Buyung Ramadhan
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ABSTRACT

Prico Buyung Ramadhan. 2023. *An Analysis of Pauses Overlaps Backchannels as Found in the Movie the Shawsank Redemption 1994 by Frank Darabont*. Thesis. English Letters Department, Cultures and Languages Faculty, Raden Mas Said State Islamic University of Surakarta.

Advisors : Dr. Muhammad Zainal Muttaqien, S.S., M.Hum. Key words : Pauses, Overlaps, Backchannel, Conversation, Movie.

Conversation is a type of communication that occurs often in daily life. However, conversations do not always run smoothly. It's just that the participant who takes the turn is certain to have a specific purpose when taking the turn of someone else's conversation. There are other things in it such as gestures when people speak and the structure such as pauses, overlaps, and backchannels. This research contains two objectives of the study. The types of pauses, overlaps, and backchannels and the reasons of the occurrences of pauses, overlaps, and backchannels in conversation of *The Shawshank Redemption*.

The researcher uses descriptive qualitative approach. The object of this research uses conversation in *The Shawshank Redemption* Movie. The researcher looks forward of the English subtitle in order to make sure the words, phrases, and/or sentences that the researcher hears and comprehends are the correct data. In this research, the researcher applied: The type of pauses by Umaya (2017); Type of Overlaps by Jefferson (1983); The type of Backchannels by Yule (1996). The analysis deployed those theories are to describe more about pattern of dialogue on film that cover up specific genre that adapt from novel.

There are 3 steps of the researcher to collect the data: Download the movie; Watch the movie; Take a note. For data validation, the researcher asks for help the Pragmatic lecturer from English Letters UIN Raden Mas Said Surakarta. In this research, there are four stages in the process of analyzing a data. These stages are discussed by Spradley (1979) (1) Domain Analysis (2) Taxonomy Analysis (3) Componential Analysis (4) Cultural Theme Analysis.

Based on data analysis, the researcher found as follow: The types of pause found in *Shawshank Redemption* (1994) are Filler with 6 data and Unfiller with 25 data. Furthermore, there are also 10 data of Transitional Overlap, 8 data of Recognitionial Overlap, and Progressional Overlap with 1 datum. For backchannel, the researcher only found Non-Vocal Backchannel with 23 data. The researcher then found the reason of the characters of *Shawshank Redemption* (1994) do the pauses, overlaps, and backchannels is particularly giving the further information about topic that has been discussed, or could be called as assistance. Assistance mostly occurs in pauses, since participants of a conversation tend to give pauses to think before they give the further information that will be conveyed. Moreover, agreement is the second most reason that is said by the characters. This means that the participant of a conversation agrees about the topic that has been discussed or with the other participant's argument.

ABSTRAK

Prico Buyung Ramadhan. 2022. *An Analysis of Pauses Overlaps Backchannels as Found in the Movie the Shawsank Redemption 1994 by Frank Darabont*. Thesis. English Letters Department, Cultures and Languages Faculty, Raden Mas Said State Islamic University of Surakarta.

Advisors : Dr. Muhammad Zainal Muttaqien, S.S., M.Hum. Keywords : Pauses, Overlaps, Backchannel, Conversation, Movie.

Percakapan adalah salah satu bagian dari komunikasi yang sering terjadi dalam kehidupan sehari-hari. Namun, percakapan tidak selalu berjalan mulus. Aktor yang mendapat giliran bercakap pasti memiliki tujuan tertentu ketika mengambil giliran percakapan orang lain. Ada hal-hal lain di dalamnya seperti gerakan ketika orang berbicara dan struktur seperti pauses, overlaps dan backchannels. Penelitian ini memiliki dua tujuan penelitian. Pertama, penelitimemahami jenis jeda, menyela, dan *back channel* ditemukan dalam percakapan TheShawshank Redemption. Kedua, peneliti memahami alasan terjadinya jeda, menyela, dan *back channel* dalam percakapan The Shawshank Redemption.

Peneliti menggunakan pendekatan kualitatif deskriptif. Objek penelitian ini menggunakan percakapan yang terjadi dalam film The Shawsank Redemption.

Peneliti menggunakan subtitle dalam bahasa Inggris untuk memastikan kata, frasa, dan / atau kalimat yang didengar dan dipahami peneliti adalah data yang benar.

Dalam penelitian ini, peneliti menerapkan: Jenis pauses oleh Umayya (2017); Jenis overlaps oleh Jefferson (1983); Jenis Backchannels oleh Yule (1996). Ada 3 langkah peneliti untuk mengumpulkan data: Unduh film; Tonton filmnya; Membuat catatan. Untuk validasi data, peneliti meminta bantuan dosen Pragmatic dari Sastra Inggris UIN Raden Mas Said Surakarta. Dalam penelitian ini, ada empat tahap dalam proses menganalisis data. Tahapan-tahapan tersebut adalah (1) Analisis Domain (2) Analisis Taksonomi (3) Analisis Komponen (4) Analisis Tema Budaya.

Berdasarkan analisis data, peneliti menemukan temuan sebagai berikut: Jenis pauses yang ditemukan dalam Shawshank Redemption (1994) adalah Filler dengan 6 data dan Unfiller dengan 25 data. Selain itu, ada juga 10 data Transitional Overlap, 8 data Recognitional Overlap, dan Progressional Overlap sebanyak 1 datum. Untuk backchannel, peneliti hanya menemukan Non-Vocal Backchannel dengan 23 data.

Peneliti kemudian menemukan alasan karakter Shawshank Redemption (1994) melakukan pauses, overlaps, dan backchannel terutama memberikan informasi lebih lanjut tentang topik yang telah dibahas, atau dapat disebut sebagai *assistance*. *Assistance* sebagian besar terjadi dalam jeda, karena peserta percakapan cenderung memberikan jeda untuk berpikir sebelum mereka memberikan informasi lebih lanjut yang akan disampaikan. Selain itu, *agreement* adalah alasan terbanyak kedua yang dikatakan oleh karakter. Ini berarti bahwa peserta percakapan setuju tentang topik yang telah dibahas atau dengan argumen peserta lain.

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CHAPTER I

INTRODUCTION

A. Background of the Study

Humans and language are inextricably linked. Humans are essentially social creatures that rely on one another in every manner. Communication technologies are a critical component in linking human interests with one another. Humans can communicate with one another to transmit ideas, think thoughts, and share knowledge. Language, according to Chaer (2010), is an expression that has the aim of conveying information to other people. This demonstrates that the most essential factor is language.

Humans utilize language to communicate with one another. Human language may be used to achieve a variety of objectives, including the development and maintenance of interpersonal connections. Conversation is a type of communication that occurs often in daily life. "Conversation is a means of utilizing language socially, of 'doing things with words' along with other people," writes Jacob (1993). Levinson went on to give a more in-depth explanation. A conversation is defined by turn-taking, according to Levinson (1983). As a result of this reasoning, it could be deduced that discussions involving two or more individuals are conducted alternately. When one of the participants in the conversation speaks, the other listens. Playing badminton might be compared to this. In turn, one of the players must strike the shuttle cock. In theory, these rules are the same as in dialogue. When it is one's turn to speak, one must do so without interrupting the present speaker. Before speaking, the other speaker must wait for

the present speaker to conclude his or her turn. According to Cutting (2002), if there is collaboration between one person and another, the discussion will flow smoothly, and this cooperation must be controlled by each participant.

However, conversations do not always run smoothly. In the game of badminton, if one of the players seizes the turn-taking of another player, the relevant player will be warned by the referee. This is because in the badminton game there are many underlying rules. In contrast to conversation, in having a conversation there are no clear and absolute rules. It's just that the participant who takes the turn is certain to have a specific purpose when taking the turn of someone else's conversation. There are many reasons to disturb conversations. Some are positive reasons such for agreement, clarification, correction, or assistance. In the other hand, there are also negative reasons like to change topic, take other's floor, signal annoyance, show urgency and disagreement.

In addition to verbal conversation, there are also important communication tools, namely non-verbal. According to Liddicoat and Anthony (2007) eye gaze, gestures, and silence are important things besides language. This means that the conversation explains everything not only in verbal form. However, there are other things in it such as gestures when people speak and the structure such as pauses, overlaps, and backchannels. In this research, the researcher uses pauses, overlaps and backchannels as the main theory.

Whether consciously or unconsciously, a few seconds of quiet will always occur in the middle of a discussion. This is a one-of-a-kind phenomenon to investigate. Kendall (2013) claims that time gaps may be utilized to distinguish which portions of verbal sequences are habitual and which are being produced at

the moment of speaking. Goldman (1972) argues that the pause that occurs during the act of producing spontaneous speech is a highly variable phenomenon that is symptomatic of individual differences, is sensitive to the stresses of social interaction and verbal task requirements, and diminishes with learning, resulting in reduced spontaneity of the process.

In addition to pauses, there are overlaps, which are also tidbits in a discussion. In a discussion, an overlap is an interruption that infringes on the right of the speaker who is taking their turn. According to Sidnell (2010), overlap is defined as a scenario in which many people are speaking at the same time. The method is used in a discussion where two individuals are conversing at the same time. In truth, in a discussion, communication is not always effective. There are numerous variables that contribute to the conversation's failure. One of them is overlapping. According to Yule (1996), overlap happens when the speaker wants to initiate a conversation. Overlaps are an issue in everyday life because they generate misunderstandings in communication when the speaker talks and the listener interrupts their discourse. According to Cutting (2002), overlapping happens when the hearer thinks the turn is going to be finished and they arrive before it is done.

Overlaps and pauses are common stumbling blocks in communication. When it comes to Overlaps and Pauses, there are additional components of everyday communication that may be analyzed and are a part of turn-taking, such as backchannel. Backchannel is evidence that someone is paying attention to what the speakers are saying. In a conversational setting, the listener must demonstrate to the speaker that he or she is paying attention. Backchannel signals, according to

Yule (1996), are verbal signs of attentiveness, such as the words um, huh, hmm, yes, when someone else is speaking. The communication has been received, as specified. There are many additional signs that show that the listener is truly paying attention to the speaker. According to Yule (1996), there are a variety of ways to achieve this, including head nods, grins, and other facial expressions and gestures, which are referred to as backchannel signals or simply backchannel.

The Judge : “What happened after you argue with your wife?”

Dufrense :”She packed bag...

She packed bag to go and stay with...

Mr. Quentin.”

Andy Dufrense, the main character, is justifying himself in court after being accused of killing his own wife. The court ordered Dufrense to provide a detailed account of what happened before his wife, who was suspected of adultery with another man, died tragically. Dufrense has done pauses two times in 00:02:48 and 00:02:51 in *The Shawshank Redemption* Movie, which means he stops talking in order to corroborate the previous phrase.

The three variables above are tools that the researcher uses to parse objects in this research. In this research, the researcher uses conversations contained in a film, entitled *The Shawshank Redemption*.

Based on the article *“The Shawshank Redemption”: 2 Pros and Countless Cons* | EW.Com, n.d. (1994) *the Shawshank Redemption* is a 1994 American drama film written and directed by Frank Darabont, based on the 1982 Stephen King novella *Rita Hayworth and Shawshank Redemption*. This film contains a lot

of debate and many components in the conversation that relate to the theory used in this research. Pauses, Backchannels, Overlaps are very suitable to be used to analyze existing conversations for this reason.

The Shawshank Redemption (1994) is a movie that tells story about aman who lives in prison as a prisoner. He then befriend with the other prisoners which also automatically influences the communication that occurs there. This could be caused by where the communication takes place, who are the participants, and what is the topic being discussed (Lasswell, 1948). The interesting case happens when the researcher chooses *the Shawshank Redemption* (1994) movie to be analyzed. How could communication that occurs in a prison that is done by the prisoners contain pauses, overlaps, and backchannels, and whatis the reason of the speakers utter those pauses, overlaps, and backchannels.

Pauses

Data: Judge: The man you discovered was your wife's lover. Did you follow her? (00:03:00)

Dufresne: I went to a few bars first. Later, I... (00:03:10)

drove to his house to confront them. (00:03:11)

They weren't home, so I... (00:03:14) parked in the turnout and waited.

(00:03:15)

Judge: With what intention? (00:03:18)

Dufresne: I'm not sure. (00:03:20)

Overlaps

Jigger: You tell me. One second he's fine. Then out comes the kni //fe.
(57:32)

Red: //Brooks, we can talk about this. Right? (57:35)

Backchannels

Prisoner: Hey, we all need friends in here. I could be a friend to you.
(24:02)

Dufresne: (silent) (go away) (24:08)

There are many studies on conversation, here are some previous studies that were used by the researcher as a reference in making this research. Fitriani (2017) deals with overlapping expression in the dialogue of Karate Kids movie. The result showed that there were 42 data found in Karate Kids movie. The results showed Specifically 14 (33.33%) for transitional overlap, 21 (50%) for recognitional overlap, 7 (16.67%) for progressional overlap. Then, Ansori (2015) discussed about the backchannels sign that occurs in the conversation between Jennie Brockie as host and some participants, in the talk show of SBS (The Special Broadcasting Service) Insight episode "Designing Babies". Harahap (2020) find out the types of overlapping talk and backchannel which occurred in the interview and how overlapping talk and backchannel were realized in Prince Harry and Meghan Markle's interview. The result of this study is stated as follows. (1) The types of overlapping talk in the interview are Turn Terminal with 5 data, Turn Initial with 2 data, and Mid Turn with 5 data.

The researcher discovered a gap in several studies based on prior investigations. Only overlapping and backchannel hypotheses are used in the three prior investigations. However, in this study, the researcher attempted to integrate numerous exposures from different techniques, namely pauses. Pauses like these are important for studying and understanding dialogue in a movie. Andy Dufresne is a smart character that appears in the film *The Shawshank Redemption*. Andy is an excellent talker who demonstrates his ability to converse.

There has been a lot of study done on conversational analysis. The researcher focuses on the overlaps, backchannels, and pauses identified in the movie *The Shawshank Redemption* in this study. The researcher is conducting the research entitled *Pauses, Overlaps, Backchannels in The Movie the Shawshank Redemption 1994* By Frank Darabont.

B. Limitation of The Study

Researcher sets limit on the items used to keep the investigation from becoming too broad. Price and Murnan (2004) explain that the limitation of the study is the characteristic of methodology that influences the interpretation of the findings of a research. The researcher uses pauses, overlaps, and backchannels to analyze conversations in the shawsank redemption film because the theory of pauses, overlaps and backchannels is needed to find implicit through conversational techniques. The interesting case happens when the researcher chooses the *Shawshank Redemption* (1994) movie to be analyzed. How could communication that occurs in a prison that is done by the prisoners contain

pauses, overlaps, and backchannels, and what is the reason of the speakers utter those pauses, overlaps, and backchannels.

C. Formulation of The Study

Based on the background of the study, the researcher formulate the problem of this study. There are two problems, as follows:

1. What types of pauses, overlaps, and backchannels are found in conversation of the movie *The Shawshank Redemption*?
2. What are the reasons of the occurrences of pauses, overlaps, and backchannels in conversation of the movie *The Shawshank Redemption*?

D. Objectives of The Study

Based on problem statement above, the researcher makes objective of the study as follow:

1. To reveal the types pauses, overlaps, and backchannels which occurs in conversation of *The Shawshank Redemption*.
2. To reveal the reasons of the occurrences in conversation of *The Shawshank Redemption*.

E. Benefit of The Study

The researcher believes that individuals who read this research will profit from it in a variety of ways. Conversational analysis research is intended to be

beneficial in both theoretical and practical aspects. The following is the description:

1. Theoretical Benefit

In terms of theoretical application, the researcher believes that this study will help readers have a better understanding of different topics discussed in ordinary conversation, including Pause, Overlap, and Backchannel. The researcher believes that by reading this paper, readers will gain valuable information, such as a thorough understanding of pauses, overlaps, and backchannels.

2. Practical Benefit

a. Next Researcher

By understanding the contents of this research, the researcher believes that future researchers will gain insight and creativity. The researcher also hopes that this study will serve as a model for future researchers, particularly in the field of Conversational analysis especially pauses, backchannels dan overlap.

b. English Students

The researcher expects that by conducting this study, English students will be able to grasp the idea of implicature more easily. This study will also provide more information about implicature studies, according to the researcher.

c. Readers

When the reader is in a conversational scenario where the interlocutor stops, overlaps, or backchannels, the researcher believes that by offering a variety of explanations for pauses, overlaps, and backchannels, the reader will be able to learn more about the interlocutor's goal.

F. Definition of Key Terms

The researcher gives a definition of the terminology used in this research to make it easy for readers to comprehend what characteristics are present in this study. Following are the terms used in this study:

1. Pauses

Kendall (2013) claims that pauses can be utilized to distinguish which elements of verbal sequences are habitual and which are being formed at the time of speaking. In a conversation, there will undoubtedly be a few seconds of quiet in the middle of the talk.

2. Overlap

In a discussion, an overlap is an interruption that infringes on the right of the speaker who is taking their turn. According to Sidnell (2010), overlap is defined as a scenario in which many people are speaking at the same time.

3. Backchannels

In a discussion, the listener must demonstrate to the speaker that he or she is paying attention to the speaker. Backchannel signals are vocal

indicators of attentiveness, such as the phrases um, huh, hmm, yes, when someone else is speaking, according to Yule (1996).

4. *The Shawsank Redemption*

Based on article *The Shawshank Redemption*": 2 Pros and Countless Cons / *EW.Com*, n.d. (1994) the Shawshank Redemption is a 1994 American drama film written and directed by Frank Darabont, based on the 1982 Stephen King novella Rita Hayworth and Shawshank Redemption

CHAPTER II

LITERATURE REVIEW

A. Theoretical Background

1. Conversation

Conversation according to Nolasco & Arthur (1987) is a time when two or more people having a talk and listen to each other without any fixed schedule or agenda. By this, Nolasco & Arthur (1987) means that conversation is usually informal or occur in “relax time” without any pressure. Conversation takes place when everyone could have something to say and speak at any time.

Furthermore, Nolasco & Arthur (1987) explain that conversation aims, despite exchange information, to create and maintain social relationship where the participants has a basic unit of a conversation, an exchange. An exchange or turn is the basic component of conversation. Moreover, a turn could be taken without any word being said, for example nodding head or could be called gesture. Each move could have a function such as greet, request, etc

2. Pragmatics

According to Yule (1996) pragmatics is the study of the link between language forms and their users."Pragmatics allows people to participate in the analysis. The benefit of studying language via pragmatics is that it allows you to discuss people's intended

meaning, assumptions, intentions or aims, and the kind of activities individuals do when they communicate.

Then, "Pragmatics is the study of those interactions between language and situation that are grammaticalized, or inscribed in the structure of language," writes Levinson (2008: 9). It is concerned not only with the use of language in certain situations, but also with how to deduce the meaning of the speakers' utterance in order to get a good comprehension. There are variables that both speakers and listeners must experience in order to grasp it. For example, presenters and listeners both have the same prior information.

From the text above, the researcher can conclude that pragmatics is needed for human life to do a conversation. This is because pragmatics is a form of accessories that exist in conversation, both consciously and unconsciously.

3. Conversational Analysis (CA)

Conversation is a method of studying social interaction that includes both verbal and nonverbal behavior in everyday situations. Conversation analysis began with an emphasis on casual conversation, but its methodologies were later expanded to encompass more task- and institution-centered encounters, such as those in physicians' offices, courts, law enforcement, helplines, educational settings, and the media. As a result, the word "conversation analysis" has become a bit of a misnomer, but it has

stuck around as a term for a distinct and successful method to social interaction study (Mazeland, 2006).

Comparable to Mazeland (2006), Tannen (2005) who is primarily interested in how our daily conversational habits affect our interpersonal interactions. It is valuable in that it considers the interests of scholars, students, and anybody else who is curious about how microanalysis of a group of people's daily talk might help understand and analyze cross-cultural communication and discourse. By referring to the desire to be self-sufficient and not to be isolated from others and society. The communication between the listener and the speaker is included in a discussion.

Conversation analysis was originally only concerned with conversational interaction; however, non-conversational styles of talk, such as courtroom interaction, interviews, medical consultations, political speeches, radio phone-in shows, speech and language therapy sessions, stand-up comedy, task-oriented interaction, and so on, have recently been analyzed using CA principles.

From definition above, the researcher concluded that Conversation analysis (CA) investigates how people take turns while they talk. It also looks into issues like initiating and responding, offering and evaluating, and interrupting especially on Pauses, Overlap, and Backchannels that become elements in conversation analysis.

a. Pause

Pause is a period of silence created by the speaker during a conversation. According to Yule (1996) “if one speaker actually turns over the floor to another and the other does not speak, then the silence is attributed to the second speaker and become significant.” Furthermore, Yule claims that extremely brief pauses (Marked with a dash). Compared to that, according to Goldman- Eisler (1968), pauses during the act of generating spontaneous speech are a highly variable phenomenon that is symptomatic of individual differences, sensitive to the pressures of social interaction and the demands of verbal tasks, and diminishing with learning, i.e. with the reduction in the spontaneity of the process. Speakers communicate on two different channels at the same time. In the primary track, they utilize signal to refer to the formal business, or subjects, of the dialogue. They utilize signals in the ancillary track to refer to the performance as a whole, such as timing, delays, rephrasing, mistakes, repairs, and the like.

According to Cappella (1985), the silent pausing associated with ambiguous questions, general questions, intimate interactions, interactions with unattractive and cold people, and difficult and unfamiliar questions does not have to be explained by differential appeals to anxiety or interpersonal attraction, but rather by the frugal mechanism of cognitive decision making.

In addition, pauses are divided into 2 types. This division is shown by Reed as quoted from Umayya (2017) pause has two types such as em, er, uh and that is called filler pauses and the other types of the pauses is unfiller. The explanation is as follows:

1) Filler

There are a few different perspectives on filler pauses. The first perspective holds that filler pauses (uh, um) are not words, whereas the second holds that they constitute a linguistic phenomenon. The last is that they are non-linguistic markers used to deal with specific speaking issues. The following is an example of filler (Umayya, 2017):

Lora : What majors will you take Dave

Dave : English education study program. But I haven't really decided yet.

Lora : So, you want to be a teacher?

Dave : Em ---no, I don't really think that i can do it

Based on the above interaction between Lora and Dave, there is a short pause marked by 'em'. And can be interpreted as doubt.

2) Unfiller

The other types of the pauses is unfiller. Unfiller pauses can may form of the state of silent the elongation sound in the end of the word, such as "information-n-n-n-n" or has been only silent without use word.

The following is an example of unfiller (Umayya, 2017):

Lora : Do you like this movie?

Dave : (Silent)

Lora : Dave!!

Dave : No, I don't like Lora. Sorry

Lora asked Dave about the film they watched, but Dave just kept quiet for fear of telling Lora that he didn't like the film.

From the definition above, there are many purposes for the occurrence of pause used by the conversationalist. In this research, the researcher examines the pauses in the film *The Shawshank Redemption* 1994 By Frank Darabont.

b. Overlaps

Overlap occurs when the following speaker begins speaking at the very end of the current speaker's turn. According to Yule (1996) overlap is when two people attempt to have conversation and discover that there is no flow or smooth rhythm to their transitions, much more is being communicated than is said. Premature self-selection linked to the forthcoming TRP (Transition Relevance Place), happening in combination with the present TRP, and self-selection at the same time as the current speaker elects to continue, according to Sacks et al. (1974), overlap is a form of simultaneous speaking that may occur in a number of ways.

There are two reasons for the occurrence of overlap proposed by Fasold and Linton (2014) there are a variety of reasons why speakers utilize overlapping when speaking. The first step is to create an interruption. It occurs when the speakers have not yet finished speaking, and the listeners take their turn before the speakers have finished. The second purpose is to demonstrate that you are interested and enthusiastic about something. Moreover, Kurtic et al. (2009) argue that overlapping speech is a common phenomenon in naturally occurring conversation. Overlaps, also known as double slash (/ /), occurs when two or more speakers speak at the same time, regardless of whether or not it is seen as an interruption by the audience. When a speaker does not complete speaking, the listeners take their turn before the speaker has done speaking, which is known as interruption.

Jefferson (1983) goes into more depth, dividing forms of overlap into three categories. Transitional, recognitional, and progressional overlap are all present:

1) Transitional Overlap

According to (Jefferson,1983), transitional overlap occurs when a subsequent speaker is observed to be orienting to, monitoring for, and responding upon the arrival of an utterance-in-progress at a stage of syntactic completeness, and hence at TRP. In other words, transitional overlap occurs as a result of two activities: the next speaker begins speaking at the

end of the current turn, while the present speaker decides to continue. When the following speaker begins speaking at or around a projected TRP and the current speaker decides to go beyond it, this is known as transitional overlap. Consider the following scenario (Jeferson,1988):

A : People want to know you're human.B

: Why?

A : Because they're interested.

B : No, they're not. Why are they?

A : Hmm, look at that 1895//.

B : //Sorry, What?

A I reset that counter last night.

This blog has had nearly 2,000 hits in the last eight hours.

Speaker A, the following speaker, is eager to take the floor at a moment when speaker B has just arrived at his or her TRP, as shown in the illustration. As soon as speaker B finishes speaking, speaker A rushes to take the floor. Because the following speaker (speaker A) waits for speaker (B) to finish his or her utterance before entering the floor, this irregularity is referred to as transitional overlap. It indicates that speaker A believes speaker B's speech to be complete. As a result, there is an overlap at TRP, where speaker B may

choose to resume his or her turn. In reality, speaker B resumes his or her speech in the next round.

2) **Recognitional Overlap**

When a next speaker notices how the present speaker completes his or her turn and begins speaking before the current speaker has finished his or her task, this is known as recognitional overlap. To put it another way, the next speaker may reply to the current speaker's turn before the TRP reaches a satisfactory level. According to (Jefferson, 1983), a following speaker in recognitional overlap appears to be oriented to not wait for the present speaker's speech to be completed. For example (Jefferson, 1983):

Bill : I'm getting married.

Archie : What? To that lady who's half your age?

Bill : She's almost 32.

Archie. : I have a hemorrhoid at almost 32.

Bill : Now, look, Archie, by the time she's my age,

Okay, I'll be //

Archie. : //Dead. You'll be dead, Bill.

In the example above, Bill, an elderly guy who wishes to marry a young woman, discusses his plans with his buddy Archie. Archie, on the other hand, is unhappy with his decision to marry a young lady who is much younger than him. During the talk, Archie expresses his displeasure by

overlapping Bill's previous statement. At their TRP, Archie has planned to cut Bill's reharl. Then, just as Bill is about to achieve his TRP, Archie enters the room and says, "Dead." Bill, you'll be dead." He makes this reMarlo just before Bill is about to deliver his final words. As a result, this overlap is classified as recognitional since Archie, as the next speaker, has been watching Bill's words and has entered the room to interrupt him.

3) Progesion Overlap

According to (Jefferson:1982), progressional overlaps can occur almost everywhere within utterances. As an example, consider the following. When there is any disfluency in the continuing turn, such as silence, "silent fillers" (e.g. uh), or stuttering, progressional overlap occurs. When the next speaker notices a difficulty with the current utterance'sdevelopment, she or he may begin speaking to move the discussion ahead. In other words, the next speaker may interpret disfluency in the current turn as a warning that transition is imminent and that the next speaker may enter/take the floor. For example (Jefferson, 1983)

Alan : Mr. Clayton? Quite a run you had at Blackjack. Can we talk?

James. : Well, I.. I... I...//

Alan : //Apparently, you aren't actually staying here, is that correct?

In the example above, James, as the present speaker, stutters when responding to Alan's inquiry. As a result, Alan, as the next speaker, takes his turn by establishing an overlap to move the discourse ahead. Alan does not believe it is James' turn to speak because he believes James' inability to speak is a signal for him to enter the room. As a result, Alan's choice to speak out in this discussion is classified as progressional overlap.

From the definition above, the researcher concluded that overlap is the will of the interlocutor to enter a conversation that has not been completed by the speaker with a specific purpose.

c. Backchannels

The ability to manage a conversation depends not only on delicate turn-taking, but also on the ability to import tiny reactions, often known as continuers or backchannels. According to (Knutson:1811) a listener's direct succinct response to the primary speaker, expressed in the form of a vocal or non-verbal gesture, is known as backchanneling. Backchannel may be characterized as the listener making occasional verbal sounds such as mm, oh, right, yeah while conversing with another person. They go by a number

of different names. It reflects the many linguistic and other theoretical paradigms that they have been studied under.

Backchannels are responses made while someone else is speaking to demonstrate interest, attentiveness, or a willingness to continue listening. According to Yule (1996:75) Backchannel is a way to indicate that the partners are listening. Backchannels, according to Norrick and Fischer (2009, quoted in Umayya, 2017), are brief utterances such as yeah, mmm, and uh-huh, and are referred to as vocal backchannels. Nonverbal backchannels include things like nodding your head, smiling, and using body language. The most typical verbal signal, though. The types as follow:

1) **Vocal Backchannels**

According to Yule (1996:75), there are two sorts of backchannels. They come in both vocal and non-vocal varieties. Yeah, Uhm, Ok ay., UhUh are some of the voice backchannels. Wow or Great are used to assess the primary speaker's contribution, whilst Uh-huh and Mmm are used to indicate to the primary speaker that she or he should continue speaking. For example (Tottie, 1991):

A : and *nineteenth centure and *stopped

B : *yes I know*

A : well now they're starting in the summer and going
through *and the

B : *hmm hmm*

A : long vac is to tei *so* they are I don't

B : *yeah*

A : think Gillian or Ingeborg are on the board this year
so well Gillian

The example above demonstrate the three kinds of backchannels. The first “yes I know” represents to the complex backchannels. The second hmm hmm represent to the double backchannel, the last yeah represents to simple backchannel.

2) **Non-Vocal Backchannel**

The next type is non-vocal. The participant can show their attention by using gestures such as head nods, smiles, and other facial expressions. To establish a relevant system for these classifications it is logical to start with five simple types of nods, as follows:

Type A : Small (nonchalant) nods with a short duration

Type B : Small (nonchalant), multiple nods with a longer duration than type A

Type C : Intense nods with a short duration.

Type D : Intense and multiple nods with a longer duration than type C nods.

Type E : Multiple nods, comprising of a combination of types A dan C, with a longer duration than types A and C nods.

From explanation above, the researcher concluded that there are two types of backchannels. The types is vocal and non-vocal.

4. Reasons for Pauses, Backchannels, Overlap

There are several causes for the presence of the three items mentioned in conversational activities. Pauses, Backchannels, and Overlaps will not occur if the speaker who does these three things does not have a cause to do so in the first place. The researcher outlines the hypothesis that explains why speakers employ Pauses, Overlaps, and Backchannels in this study. Cennedy& Camden, as cited by (Li et al.,2005), calculate the types of interruptions in cooperative interrupts and intrusive interrupts. In addition, the researcher will provide Cook's hypothesized backchannels and explanations for the occurrence of pauses overlap (Cook,1989). Here's how it works:

a. Cooperative Interruption

Cooperative Interruptions are limited to backchannel completions and utterance completions. Participants in a discussion trying to collaborate in the business of creating, interpreting, or responding to individual statements causes cooperative disruption (Murata quoted in Warren, 2006). There are various reasons for performing

cooperative interruptions, according to (Cennedy& Camden cited in Li et al. (2005:32):

1) Agreement

The interrupter can demonstrate agreement, compliance, comprehension, or support by interrupting the agreement. An agreement interruption is frequently used to demonstrate interest, excitement, or participation in a current discourse. The following is an illustration (Cennedy & Camden quoted in Li et al, 2015):

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

Anna, the present speaker, is plainly stopped by Bruno, the following speaker, as shown in the preceding discussion. Bruno rushes to show Anna his agreement on something they both find lovely.

2) Assistance

The interrupter detects that the current speaker requires aid in the event of an assistance interruption. The interrupter gives a word, a phrase, or a sentence to save the present speaker. Here's an illustration(Cennedy & Camden quoted in Li et al, 2015):

Billy : Hey,.. Where have you been, John?
John : I've been to the beach. You know the girl I met

yesterday? um. I forget = what her name is.

Billy. : = You mean Ronnie?

John : Yeah, I think I like her, She's so beautiful.

This example illustrates how Billy, as the next speaker, assists John, the present speaker. Billy, on the other hand, does this by interrupting John in the middle of his speech. Their talk is definitely disrupted by Billy's aid to John.

3) Clarification

Clarification interruption allows the interlocutors to have a shared understanding of what has been stated, laying the groundwork for future dialogue. When the hearer has a question regarding anything the present speaker has just said, the hearer stops the speaker and asks for clarification. As an example, consider the following (Cennedy & Camden quoted in Li et al, 2015):

Paul: All right guys, I'm gonna call my daugh=*ter for amoment, so I will catch you later.*

Mike :

=She has her own phone?

Paul : Yes Mike, she has her own phone.

Mike : Not a toy phone?! She is 7 years old!

Mike is taken aback when Paul says he wants to phone his daughter, as seen in the example above. Mike

is astounded to learn that Paul's seven-year-old daughter already owns a cellphone. As a result, he cuts Paul's statement in the middle of his utterance in order to obtain clarity on what he is saying. Mike makes an interruption at this time by interrupting Paul's speech far from TRP. Mike's interruption, on the other hand, is not considered successful since Paul, the present speaker, does not give Mike the floor. The italicized lines in the discussion indicate that Paul continues to speak even after Mike enters his floor.

b. Intrusive Interruption

Changing the topic, adding to the issue, and arguing with or correcting the present speaker are all examples of intrusive interruption, according to (Murata, as quoted in Li 2001). Intrusive interruptions are the result of participants trying to take control of talks at a certain point in their growth, but they can also be interpreted as cooperative. If one is willing to consider the larger goal of obtaining a successful end. An example of an obtrusive interruption is shown below.

1) Disagreement

When someone disagrees with another's point of view, he or she may interrupt the speaker. The interrupter's intent is communicated in this situation. This is most common when the speakers are having a disagreement or a fight. Consider the following scenario (Cennedy & Camden quoted in Li et al, 2015):

Billy : So, Lisa, she doesn't want a big wedding or anything, so we're gonna get, uh, married in Vegas this weekend.

Sam : So we're gonna have a bachelor party in Vegas.

Billy : No, no, come on, = forget it.

Arche : = No, no, no, yes, we are.

The example above clearly demonstrates that Archie, as the following speaker, opposes Billy's decision to forego a bachelor party for his wedding. Archie interrupts Billy's talk in order to convey his dissatisfaction with him. Archie cuts Billy's speech well short of their TRP, as can be observed. In other words, an invasive interruption in their discussion causes them to talk at the same time.

2) Floor-taking

People have a tendency to dominate conversations in many instances. They want to be seen as

the ones who are in charge of the discourse. As a result, they frequently take the floor from his or her conversation partner. When the present speaker then passes the floor to the next speaker, the dominance is complete. Consider the following scenario (Cennedy & Camden quoted in Li et al, 2015):

Diana. : Hey guys why are you fighting?

Ian : We've been best friends since we're 6 years old. My wife died about a year ago, he didn't even show up for the funeral.

Mark : It's a little more complicated than that. I =

Ian : = Yeah, he sent me flowers with a note that says "Sorry for your loss."

Diana. : You're a bad man Ian.

Ian, the next speaker, enters the floor at the very beginning of Mark's second statement, as shown in the discussion above. Ian interrupts the flow of the conversation. Ian, who is enraged with Mark, speaks in a flare that makes him uncontrolled, and then snatches Mark's floor to gain dominance in the argument. As a result, Mark is no longer able to communicate his excuses. Furthermore, because Mark offers the floor to

Ian as the following speaker, this interruption is deemed successful. When Ian interrupts him, he keeps mute.

3) Topic Change

When there is a dull topic or one that is not expected to be covered by one of the speakers, individuals will occasionally change the subject spontaneously by interrupting the present speaker. When there is a sensitive issue among the speakers, or when the speaking setting is not favorable, the speaker will shift the topic. A topic-change interruption is shown in the example below (Cennedy & Camden quoted in Li et al, 2015):

Ryan : Peeta, you said you want to dance,

Peeta : Yeah.

Ryan : Now's your chance.

Peeta : I'm still, uh, a little concerned =

Ryan : =Oh, no, no, no, let's not talk about it now, huh? Please.

When there is a dull topic or one that is not expected to be covered by one of the speakers, individuals will occasionally change the subject spontaneously by interrupting the present speaker. When there is a sensitive issue among the speakers, or when the speaking setting is not favorable, the speaker will shift

the topic. A topic-change interruption is shown in the example below.

4) Tangentialization

A tangentialization interruption happens when the listener believes he or she already knows the material being delivered. The listener protects himself/herself from listening to unwelcome information by interrupting. Consider the following scenario (Cennedy & Camden quoted in Li et al, 2015):

Lonnie. : Hey, Alan, you wanted to talk to me?

Alan : This is Lonnie. He'sgonna take care of you this weekend.

Lonnie : Oh, Sir. With all due respect, I believe I'm actually assigned to =

Alan : =Uh, he cancelled.

Lonnie. : He cancelled?!

Alan performs a tangentialization interruption in the case above. It's clear that Alan, as the next speaker, already knows what Lonnie is going to say. He also doesn't want to hear any more information from Lonnie. As a result, he cuts Lonnie's speech short, causing a tangentialization break between them. Furthermore, Alan's interruption is deemed successful since Lonnie,

the present speaker, does not continue speaking when Alan interrupts him.

c. Reason by Cook (1989)

(Cook:1989) contends that overlaps occur because speakers are aware of the beginning and conclusion of the discussion. They also communicate with one another to indicate when one turn has ended and another should begin. Furthermore, Cook claims that as long as there is overlap between turns, it is significant:

1) Signaling Annoyance

Signaling annoyance indicates that a discussion is making you uncomfortable since it is not something you want to be having. Many factors can contribute to this. It usually occurs when the topic of discussion offends or insults one of the participants. As a result, by doing overlap, the insulted speaker will soon disrupt the discourse. The goal of performing overlap is to bring the conversation to a halt so that the insulted speaker is no longer angry. Consider the following scenario (Cook, 1982):

Samuel : Hey, hey, what's that hair color? Hazelnut?
Have you got more hair than you used to
//have?

Bill : //Oh,
Stop it, will you?!

A dialogue between Samuel and Bill is depicted in the above example. Samuel, as the present speaker, is too concerned about Bill's hair, which appears to be unusual. Samuel often inquires about Bill's new hairstyle. Meanwhile, as the following speaker, Bill is irritated by Samuel's queries. He can no longer tolerate hearing Samuel's inquiry. Then, in his last phrase, he decides to show Samuel how he feels by breaking his speech. Bill's decision to cut Samuel's last syllable produces a continuous overlapping effect. Furthermore, there is an overlap in this dialogue since the next speaker (Bill) wants to indicate that he is irritated by what the present speaker (Samuel) is saying and also begs Samuel to stop inquiring about his hair.

2) Signaling Urgency

People occasionally have to interrupt discussions because they are in a hurry for something. To put it another way, they want to do something else or are in a hurry. People are forced to conclude discussions quickly in this circumstance.

Consider the following scenario (Cook, 1982):

Police officer: Ma'am, you must understand.

We can't just break into Mexico
just like //that.

Juni : //Why not?

Police officer : Because there is a time frame,
we need reasonable ground.

The above example demonstrates that Juni, the next speaker, lacks the patience to wait her turn to speak. It can be observed that when the police officer speaks, she rushes through his final syllable. Their discussion is inadvertently overlapping as a result of her edit. She cuts the Police officer's utterance because she wants to convey her haste in learning the information the Police officer is about to reveal, as seen by the conversation.

3) Desire to correct what is being said.

People overlap each other for a variety of reasons, one of which being the desire to rectify what is being stated. This type of explanation generally arises when the present speaker makes a mistake with a word, a phrase, or even grammar. As a result, the next speaker will rush in before the present speaker finishes speaking to fix the error. The following is an example (Cook, 1982):

Chris : It's a very delicious meal, isn't it?

Katy : yeah, I couldn't agree more.

Chris : Could you pass me the sand// please.

Katy : // you mean salt?!

Chris : Ah, yea salt, sorry.

Katy : Here you are.

The above example depicts a circumstance in which the speakers are sharing a meal and the present speaker, Chris, requests that Katy pass the salt. However, he pronounces the word "salt" incorrectly, misspelling it as "sand." Fortunately, Katy, the next speaker, notices Chris' misspelled word and swiftly corrects Chris' statement by entering the discussion at the end of Chris' speech.

Katy does what's known as overlap, which is when she corrects what's being stated.

According to the explanation above, the researcher will study and understand ten different sorts of explanations in connection to pauses, overlaps, and backchannels.

5. *The Shawshank Redemption Movie*

In this research, The researcher analyze Pauses, Overlaps, dan Backchannels as found on The Shawshank Redemption movie. Based on *Article The Shawshank Redemption Own It Today* Tim Robbins and Morgan Freeman appear in The Shawshank Redemption Movie, a gripping drama about hope, camaraderie, and atonement set behind the walls of a maximum-security prison. A heartbreaking narrative of the human spirit is adapted from a novella by best-selling novelist Stephen King. Red (Freeman), who is serving a life sentence, and Andy Dufresne (Robbins), a mild-mannered banker who was wrongfully convicted of murder, form an unusual relationship that lasts more than two decades. They discover hope as the ultimate method of survival when they work together. In The Shawshank Redemption, two lifers recover their souls and rediscover freedom within their hearts despite terrible circumstances and the constant danger of violence.

Based on article *The Shawshank Redemption*: 2 Pros and Countless Cons / *EW.Com*, n.d. (1994) the Shawshank Redemption is a 1994 American drama film written and directed by Frank Darabont, based on the 1982 Stephen King novella Rita Hayworth and Shawshank Redemption.

B. Previous Study

This study builds on the prior study, which serves as a guide for the researcher in achieving the best results and correcting any gaps found in the previous study. Some of the previous studies are included below.

Fitriani (2017) in the research entitled *The Study of Overlapping Expression in the Dialogue of Karate Kids Movie* looks into overlapping expressions in the speech of the movie Karate Kids. Its goal was to look at the many forms of overlapping expression and the overlapping process in the language of the Karate Kids movie. The qualitative descriptive research method was used to perform this study. The data was gathered from the script of the film Karate Kids. In the language of the Karate Kids movie, data were examined utterance by utterance that contained forms of overlapping and the process of overlapping. In the movie Karate Kids, 42 data were discovered, according to the results. Particularly, 14 (33.33%) for transitional overlap, 21 (50%) for recognitional overlap, and 7 (16.67%) for progressional overlap. Recognitional overlap was the most common form of overlap identified in the Karate Kids movie, accounting for 21 percent (50 percent). It indicates that in this speech, like in the majority of conversations in this film, the speaker

interrupts the listener's discussion. And there is direct overlap, as well as non-verbal which is demonstrated by the speaker. Turn-taking overlap can be inconvenient for the persons concerned.

Meanwhile, (Anshori, 2015) in the research entitled *Backchannel Analysis in SBS Insight Talk Show*. In this study, the author looked at the backchannel sign that appeared in a dialogue between Jennie Brockie, the host, and certain participants on the SBS Insight episode "Designing Babies" of the talk show Insight. The goal of this study is to determine the sorts of backchannels that happened and to classify the role of those backchannels in that discourse. The writer discovers numerous simple backchannels and one sophisticated backchannel as a result of the investigation. There are twelve verbal backchannels and seven nonverbal backchannels, according to the data. Continuers (CON), Convergence Tokens (CNV), Engaged Response Tokens (ER), and Information Receipt Tokens are the other four functions (IR).

Harahap (2020) in his study entitled *Overlapping Talk and Backchannel in Prince Harry and Meghan Markle's Interview* state that the study's goals are to determine the sorts of overlapping talk and backchannel that happened during the interview, as well as how overlapping talk and backchannel were realized during Prince Harry and Meghan Markle's conversation. The qualitative approach is used in this study's research design. In Prince Harry and Meghan Markle's interview, the data was gathered through overlapping conversation and backchannel utterances and gestures. The theories employed in this study are Sidnell and Stivers' (2013) conversation analysis and Yule's Pragmatics (1996). The following is the study's conclusion:

Turn Terminal with 5 data, Turn Initial with 2 data, and Mid Turn with 5 data are the three forms of overlapping discussion in the interview. The backchannel kinds in the interview are Vocal (18 data) and Non-Vocal (12 data).

From the explanation above, this research has similarities from the three previous studies, namely using Overlapping and Backchannels. However, the difference was made to get the research gap, namely the researcher added pauses to analyze the film *The Shawshank Redemption*.

The researcher will integrate three things in a discussion, namely overlap, pauses, and backchannels, from the three prior investigations. The sorts of overlap, pauses, and backchannels will be classified and analyzed by the researcher. Furthermore, what sets this study apart from others is that the researcher will examine the reasons of these three events in Frank Darabont's 1994 film *The Shawshank Redemption*.

CHAPTER III

RESEARCH METHOD

A. Research Design

In this research, the researcher uses descriptive qualitative approach. According to (Bogdan and Biklen, 1982), a qualitative approach is research that produces descriptive data in the form of written or spoken data from the study subjects. A qualitative approach is used in this study because this study uses natural resources, namely the conversations subtitle text contained in the film *The Shawshank Redemption*. In qualitative research, the researcher does not utilize formulae or computations in the same way that quantitative research does. (Sukmadinata, 2011) said descriptive research aimed at describing the phenomenon of a thing, both natural and human engineering, which is more concerned about the characteristics, quality, interrelationships between activities. Furthermore, descriptive research does not modify the data being analyzed, leaving it exactly as it is.

From explanation above, because this research seeks to describe in depth and offer a comprehensive picture of what is being investigated, the researcher might infer that this research employs the descriptive qualitative method. The researcher applied descriptive because this study is describing the phenomena that happens in everyday life as the study is describing the conversation. The researcher found out why the characters in *The Shawshank Redemption* did pauses, overlaps, and backchannels.

B. Data and the Data Source

Data is the essence of research. Data includes information that may be examined, and the examination of all collected data yields results and conclusions. Research data, according to (Sigrist 2015), are the original sources or materials generated or gathered to perform research initiatives. According to (Myriam Fellous-Sigrist 2015), data are the pristine materials that are compiled to arrange research project. In this research, the researcher needs data in the form of words, phrases, and/or sentences which contains pauses, overlaps, backchannel as found in *The Shawshank Redemption* that related to qualitative research because it mean the researcher uses natural resources.

Data source is used to examine and draw conclusion in analyzing the subject matters. Fraenkel (2000) states that data source has information that researcher obtains on the subjects of his research. For the source of the data, the researcher uses *The Shawshank Redemption* Movie. The researcher also needs to look forward of the English subtitle in order to make sure the words, phrases, and/or sentences that the researcher hears and comprehends are the correct data that are going to be analyzed.

C. Research Instrument

A research instrument is specified in each study. A research instrument, according to Waturingi (2003), is a tool used to gather data. In general, research tools will be used to process any data obtained. According to Sugiyono (2016), the researcher is the research instrument or tool in qualitative research. The researcher is the major instrument in this study since the researcher's duty is to gather data in the form of a dialogue with pauses,

overlaps, and backchannel, as shown in *The Shawsank Redemption*. The researcher's supporting instrument is anything he or she uses to gather and analyze data, such as a pen, laptop, data sheet, internet connection and book.

D. Data Collection Technique

Observations, document analysis, and interviews are common data gathering approaches in qualitative research. According to (Sugiyono, 2015), the study's main goal was to collect data. Without data collecting procedures, the researcher will be unable to obtain data that fulfills the research criteria.

The technique of collecting data was employed in this study to collect data. The researcher has devised a particular numbering system to be applied towards the data of the conversation on the movie to make researching and referencing the data more convenient. The numbering begins with the datum number of the translation followed by source website initial, page number of food or dish list, in which each subject is divided by a slash [/] in between.

Documentation, as defined by (Sugiyono, 2015), is one method of obtaining data and information in the form of books, archives, papers, written numbers, and photographs in the form of reports and information that may be used to assist research. In this situation, the document is in the form of conversation in the movie *The Shawsank Redemption*.

The goal of this research is to discover pauses, overlaps, and backchannel in *The Shawshank Redemption* movie. As a result, there are procedures that must be followed when gathering data. The procedure is as follows:

1. Download *The Shawsank Redemption* Movie from the Internet. The researcher obtains a copy of the film with English subtitles from the internet.
2. Watching the movie. The researcher listened to the dialogue
3. Take a note. The researchertake a notes on the pauses, overlaps, and backchannels that occurred.

Table 1:
Coding

Data Coding	Conversation	Pause																				
		Filler									Unfiller											
		A	A	C	D	F	T	T	S	S	D	A	A	C	D	F	T	T	S	S	D	
		g	s		a	t	c	g	a	u	s	g	s		a	t	c	g	a	u	s	
1/D/P/U/As /00:02:48/0 0:0:2:46/	(02:46)Judge: What happened after you argued with your wife? (02:48)Dufresne: She packed a bag... (02:51)She packed a bag to go and stay (02:53)with... (sigh and close his eyes) Mr. Quentin													√								

E. Data Validation

The accuracy of the data is required when doing research in a study. Credibility, transferability, dependency, and conformance tests can be used to gain trust in a study (Moleong, 2004). A good instrument or approach is

required to transform data into believability, transferability, reliance, and conformance. The researcher in this study asks the instructor to help validate the data. The data was provided to the expert once the researcher finished gathering it in order for the data to be validated.

There are four main types of triangulation; by sources, by methods, by investigator and by theories. In this research, only sources and theories were employed. The data and source of data is from <http://192.99.246.145/the-shawshank-redemption-1994/>. For the completion and for analyzing the data the researcher uses, some books, journals, undergraduate theses, papers and some written sources from the internet related to this research. For checking the validity of the data, the researcher uses a validator by giving the data that has been written in the table, then the validator can recheck the data. Having knowledge in translation and willing to take a part of the thesis are the criteria of the validator.

F. Data Analysis Techniques

Data analysis was carried out in this study by the researcher. The primary goal of a research is to analyze data. When examining data, precision is required. Because the end findings of a research will be strongly influenced by this procedure. Data analysis, according to (Moelong, 2000), is the act of organizing and classifying data into patterns, categories, and fundamental units of description in order to discover themes and create work hypotheses based on the data. According to Kerlinger (1973) content analysis technique is an observation method that takes communication that people make. In this

research, the researcher uses content analysis technique to qualify and evaluate the presence, relationship, and meaning of certain words, concepts, or themes to make the thesis about the messages within the texts. .

The process of data analysis, according to Spradley (1979), has four steps. (1) Domain Analysis (2) Taxonomy Analysis (3) Componential Analysis (4) Cultural Theme Analysis are the four phases.

1. Domain Analysis

At this point, the researcher decides which ones will be used as data and which won't. This pick is focused on a study emphasis, namely talks with pauses, overlaps, and backchannels. According to Sugiyono (2012: 256) domain is done to get a general description of the object of research.

Data : Dufrense = She pakced bag (3 sec)...She packed bag (00.02.48-00.02.54)

Nondata. : Red's Friend 1 : Eight. He'll be first

When a discussion involves pauses, overlaps, or backchannels, it might be considered data in the example above. Dufrense's discussions include pauses, which are brief pauses in speaking for a variety of reasons. Meanwhile, because there are no pauses, overlaps, or backchannels in Red's friend's talks, they are not data.

2. Taxonomy Analysis

After domain analysis, this is the step that is employed. Researchers use taxonomy analysis to get a more detailed view of the data gained via domain analysis. Taxonomy, according to Sugiyono (2012: 26), is a continuation of the researcher's domain analysis domain, which is then deepened again. The data aggregation step at this point is also depending on the type that the researcher has chosen. In this study, there are two classifications: one for the different sorts of pauses, overlaps, and backchannels, and another for the reasons why speakers pause, overlap, and backchannel.

a. Types of Pauses, Overlaps and Backchannels

There are pauses in the talks in the table above. The pauses are included in the pauses unfiller since there is no substance and the speaker is simply silent for a few seconds.

Table 2:
Type Table

No	Actor	Transcribe	Reasons									Time	Coding
			A	A	Cl	Di	F	T	Ta	S	S		
			s	a	s	T	C	n	A	U	r		
1.	Dufrense	She pakced bag (3 sec)...She e packed bag									√	00.02.48-00.02.54	1/Duf/P/U/Cor/00.02.48-00.02.54

b. Reason for Pauses, Overlaps, and Backchannels

There are pauses in the talks in the table above. Because the speaker seeks to rectify what he stated while simultaneously indicating affirmation, the researcher picked the kind of reason desire to correct what is being said.

c. Coding

1/Duf/P/U/Cor/00.02.48-00.02.54

1 : No datum

Duf : Dufrense (Character)

P : Pause

U : Unfiller (Types of Pauses)

Cor : Desire to correct what is being said (Reason)

00.02.48-00.02.54 : Time

3. Componential Analysis

Table:

No	Actor	Pau ses		Overlap			Backchannels	
		F	U	T	R	P	V	N
1	Dufrense							
2	Red							
3	Heywood							
4	Hadley							
5	Floyd							
6	Brooks							
7	Jigger							
8	Warden							
9	Prisoner							
10	Guard 5							

After passing through the domain and taxonomy analysis stages, this step is completed. Following the discovery of common characteristics in taxonomic analysis, this component analysis uncovers many patterns in the data. The difference and domain gap, according to Sugiyono (2012: 264), is the componential analysis stage that is intended to be structured.

a. Pauses

Table 3:

Pause Table

Character	Pause																					
	Filler						Unfiller															
	Ag	As	C	Da	Ft	Tc	T	Sa	Su	D	Ag	As	C	Da	Ft	Tc	T	Sa	Su	D		
D																						
R																						
H																						
Hd																						
Fl																						
B																						
Jg																						
WN																						
Pr																						
G5																						

b. Overlap

Table 4:

Overlap Table

Nama	Overlap																					
	Trancitional						Recognitional						Progression									
	Ag	As	C	Da	Ft	Tc	T	Sa	Su	D	Ag	As	C	Da	Ft	Tc	T	Sa	Su	D		
D																						
R																						
H																						
Hd																						
Fl																						
B																						
Jg																						
WN																						
Pr																						
G5																						

c. Backchannels

Table 5:

BackchannelsTable

Character	Backchannels																				
	Vocal								Unvocal												
	Ag	As	C	Da	Ft	Tc	T	Sa	Su	D	Ag	As	C	Da	Ft	Tc	T	Sa	Su	D	
D																					
R																					
H																					
Hd																					
Fl																					
B																					
Jg																					
WN																					
Pr																					
G5																					

4. Cultural Theme

Cultural Theme Analysis is the last step of the Ethnographic Technique. The Cultural Theme Analysis, according to Spradley (1979: 185), is done by creating themes that go beyond domain inventory to identify conceptual motifs that community members utilize to relate this domain.

CHAPTER IV

FINDINGS AND DISCUSSIONS

In this chapter, the researcher presents the analysis of the data findings and discussion based on the theoretical framework stated in Chapter II. The researcher focuses to show the findings that discussed pauses, overlaps, and backchannels by Jefferson (1987), Yule (1996), and Umayá (2017). Then the reasons by Cook (1989) and Cenedy and Camden (2005).

A. Findings

Research findings contains data analysis of the object of the study. In the research findings, the researcher identifies the pauses, overlaps, and backchannels and the reason of the Shawshank Redemption's characters doing that. After the validation process, the data found are 73 data. To answer the questions, the researcher uses (Umayá, 2017), (Jefferson, 1987), (Yule, 1996), (Cook, 1989) and (Cenedy and Camden, 2005).

1. Type of pauses, overlaps, and backchannels in the conversation of *The Shawshank Redemption*

The data findings are related to types of pauses, overlaps, and backchannels found at Shawshank Redemption (1994). The theory used in this research are relevant with the subject matters since the object of this research are in the form of words, phrases, and/or sentences. The researcher found 73 which contain words, phrases, and/or sentences. The findings are shown in the following data.

a. Pauses

Silent time that is made by speaker during conversation that occurs in 2.5 until 3 second is called pause (Kuswandi&Apsari, 2019). (Umaya:2017) states that there are two types of pauses, filler pauses and unfiller pauses. Fillerpauses are indicated by the utterances like *em*, *uh*, and *er*, and unfiller pauses could be in the form of silent.

Character	Pause																				
	Filler							Unfiller													
	Ag	As	C	Da	Ft	Tc	T	Sa	Su	D	Ag	As	C	Da	Ft	Tc	T	Sa	Su	D	
D		3										12									
R		1										8									
H												2									
Hd																					
Fl		1																			
B																					
Jg															1						
WN												2									
Pr		1																			
G5																					

1) Filler Pauses

Filler Pauses is the type of pauses that requires linguistic phenomenon like *uh*, *em*, and *er*. The researcher found there are 6 data for filler pauses. Then, the researcher takes 3 data out of 6 for the examples below:

7/D/P/F/As/00:28:09

DUFRESNE: *Thankyou Mr. er.*

RED: *Red. It's Red*

DUFRESNE: *Red?*

Dufresne in minute 00:28:09 gives pauses in the form of the sound “er”. The context is in the jail’s yard on the prisoner’s gathering activity when he wants to thank Red, but he does not know Red’s name. Then, Red gives the further information that Dufresne needs that is his

name to complete the dialogue. By that, this datum is included into filler pause.

8/Dk/P/F/As/00:53:32

DEKINS : *I'm Dekins. (nervously) I was er... thinking about maybe setting up some kind of trust fund for my kids' educations. (53:32)*

DUFRESNE:*Oh. I see. Well em... why don't we have a seat and talk it over? (53:42)*

The context is happening on the jail. Mr. Dekins is coming to Dufresne asking for a help since Dufresne is good at accounting. When facing directly with him, Mr. Dekins is nervous, so he gives pauses to his speak and mumbling “er” in minute 00:53:32 before he adds the additional information he will give to Dufresne. That is why this datum is included into Filler Pause.

9/D/P/F/As/00:53:42

DEKINS. : *I'm Dekins. (nervous) I was er...
thinking about maybe setting up somekind
of trust fund for my kids' educations.*

DUFRESNE: *Oh. I see. Well em... why don't we
have a seat and talk it over?*

The context is happening on the jail. In the middle of a conversation between Mr. Dekins and Dufresne, Dufresne gives pauses and mumbling “em” before he adds the additional information he will give to Mr. Dekins. That is why this datum is included into filler pause.

Unfiller Pauses

Unfillerpauses occurs when the speaker is silent within 2.5 until 3 second while having conversation. The researcher found there are 25 data from Shawshank Redemption (1994) dialogues. Three data then are taken in order to be the example below:

10/D/P/U/As/00:54:02

DUFRESNE: *Brooks, do you have a piece of paper and a pencil?*

BROOKS: (giving the paper and pencil to Andy)

DUFRESNE: *Thanks.*

DUFRESNE: *So...*

DUFRESNE: *Mr. Dekins.*

The context is happening on the jail, when the officer (Dufresne) wants to do interview to the prisoner. The scene shows when Mr. Dekins and Dufresne are starting a discussion about the accountant of Mr. Dekins' kids. Before that, Dufresne asks Brooks whether he has a piece of paper and a pencil or not to do the math. When Brooks gives him what he needs, he thank to him, then says "So..." in minute 00:54:14. Dufresne gives pauses by to his turn before he continues to speak "Mr. Dekins." in minute 00:54:17. That is why this datum is included into Unfiller Pause since Dufresne gives a period of time, which is 3 seconds before he continues to speak.

11/R/P/U/As/00:59:03

PRISONER: *I heard he had you shitting in your pants.*

HEYWOOD: *Fuck you!*

RED: *Would you knock it off? Brooks ain't no bug.*

He's just...

RED: *He's just institutionalized.*

The context is happening on the jail's yard. Red gives a period of time before adding further information he will utter. First, he says "Would you knock it off? Brooks ain't no bug. He's just..." in minute 00:59:02 then continues to speak "He's just institutionalized" in minute 00:59:09. That is why this datum is included into Unfiller Pauses.

24/WN/P/U/As/01:38:45

WARDEN: *I'm sure by now you've heard...*

WARDEN: (shaking head) *A terrible thing. A man that young, less than a year to go, trying to escape. It broke Captain Hadley's heart to shoot him. Truly, it did. We just have to put it behind us. Move on.*

DUFRESNE: *I'm done. Everything stops.*

The context is on the jail's room. The scene shows when Warden Norton and Dufresne are in the middle of a conversation, while Dufresne is sick and shaking because of the torture he has gotten and in minute 01:38:41, Warden Norton says "I'm sure by now you've heard..." he gives his turn a period of time which is indicating a pause before he continues to

shake his head and speaks “A terrible thing. A man that young, less than a year to go, trying to escape. It broke Captain Hadley’s heart to shoot him. Truly, it did. We just have to put it behind us. Move on.” in minute 01:39:08. This is why this datum is included into unfiller pause.

2) Overlaps

Kurticet. al. (2009:186) states that overlap is a common phenomenon in naturally occurring conversation. Overlaps occur when the second speaker begins to speak at the very end of the first speaker’s turn. According to Sacks et. al. (1974:706), overlaps isa form of simultaneous speaking that might occur in a number of ways. Furthermore, Jefferson (1983:2) has divided overlapping speech into three categories:

Nama	Overlap																									
	Trancitional							Recognitional							Progression											
	Ag	As	C	Da	Ft	Tc	T	Sa	Su	D	Ag	As	C	Da	Ft	Tc	T	Sa	Su	D						
D				1			1														1					
R						1		2	1	1	1	1			1											
H															1											
Hd																										
Fl																										
B																		1								
Jg		1																								
WN							1																			
Pr				1															1							
G5		1																								

a) Transitional Overlap

Transitional overlap occurs when the next speaker begins to speak at the end of the current turn while the present speaker decides to continue. The researcher found there are 10 that related to this matter in Shawshank Redemption (1994). Three out

of 10 data are taken in order to be the examples given below:

9/Jg/O/T/As/00:57:32

RED: *What the hell is going// on?*

JIGGER: *//You tell me. One second he's fine. Then out comes the knife.*

The context is when one of the prisoner being caught and being held hostage by another prisoner with a knife on the neck. This datum is included into Transitional Overlap since when Red speaks, Jigger begins to speak at the end of the current turn while Red decides to continue his speak. In minute 00:57:30, Red says "What the hell is going// on?" but in minute 00:57:32, in the end of Red's turn, Jigger says "//You tell me. One second he's fine. Then out comes the knife."

10/R/O/T/SU/00:57:35

JIGGER: *You tell me. One second he's fine. Then out comes the kni//fe.*

RED: *//Brooks, we can talk about this. Right?*

The context is happening on the jail's room. The prisoner talk to another prisoner who take hostage. Red begins to talk when Jigger is not completely finish his sentence in minute 00:57:35, Jigger says "You tell me. One second he's fine. Then out comes the kni //fe" because the circumstance was in an urgency. Then Red begins to speak "Brooks, we can talk about this. Right?" even when Jigger is not finish to say the word *knife*. This is why this conversation is included into the research data which is Transitional Overlap.

16/WN/O/T/Tg/01:33:55

DUFRESNE: *This is my chance to get out! Don't you see that? It's my life! Don't you// understand?*

NORTON: *//Get him out!
Get him//out!*

The context is on the office when Norton is talking to Durfense and Norton. This datum is included into Transitional Overlap since Warden Norton begins to speak even when Dufresne does not finishes his sentence yet because he refuses to continue

discussing about helping Dufresne out of prison, so he wants the guards to get him out of his office.

1) **Recognitional Overlap**

Recognitional overlap is when the next speaker notices how the present speaker completes his or her turn and begins speaking before the current speaker has finished his or her turn. The data found, that taken from Shawshank Redemption (1994), are 8 data. The researcher then takes 3 data out of 8 data to be the example of the analysis in data findings below:

3/R/O/Rc/C/00:26:02

DUFRESNE: *A rock hammer is about six or seven inches long. Looks like a miniature picka// xe.*

RED:

//Pickaxe?

The context is happening on the jail's yard when two men talking each other about rock hammer. This datum is included into Recognitional

Overlap since Red knows and recognizes that Dufresne will say “Pickaxe”, so in the end of Dufresne’s turn, Red does the Recognitional Overlap by saying “Pickaxe” in minute00:26:02.

11/R/O/Rc/Ag/00:57:57

DUFRESNE: *You won’t hurt him, because he’s a friend, and you’re a reasonable// man.*

RED: *//That’s right.
Right, guys?*

The context is happening on the jail’s room when one of prisoner about to stab another prisoner by a knife on his neck. This datum is included into Recognitional Overlap since when Dufresne says “You won’t hurt him, becausehe’s a friend, and you’re a reasonable// man.” in minute 00:57:57, Red recognizes that Dufresne will says so, that is why in minute 00:57:57 he begins to speak “That’s right. Right, guys?” and agreeing Dufresne’s statement even Dufresne is not finish his speak yet.

13/R/O/Rc/As/01:21:34

DUFRESNE: *That's where I come in. I channel it, filter it, funnel it. Stocks securities, tax-free municipals. I send that money out into the real world and when it comes back//*

RED: *//Clean as a virgin's honey pot, huh?*

DUFRESNE: *Cleaner.*

The context is happening on the jail's library when two men talking each other. This datum is included into Recognitional Overlap since Red recognizes what will Dufresne say to him in minute 01:21:34, so he speaks "Clean as a virgin's honey pot, huh?" before Dufresne finishes his sentence.

The other similar data that belong to

2) Progression Overlap

Progression overlap occurs when there is any disfluency in the continuing turn, such as silence, "silent fillers" (e.g. uh), and/or stuttering. Related to this, the researcher found

there is one datum from Shawshank Redemption
(1994):

15/D/O/Pg/Tg/01:33:45

NORTON: (Punch the table in anger) *Don't you
ever mention money to me again, you sorry son
of a bitch! Not in this office. Not anywhere! Get
in here //now.*

DUFRESNE:

*//I'm just trying to set your mind at ease,
that's all.*

DUFRESNE: *Sir, I...I...I...*

NORTON: *Solitary. A month.*

GUARD: *Yes, Sir.*

The context is happening on the jail's office when Norton and Dufresne are talking and Norton is angry. This datum is included into Progression Overlap since Dufresne has disfluency in continuing his turn, so in minute 01:33:45 he says "Sir, I...I...I..." and warden Norton takes the floor by saying "A month." in minute 01:33:45.

b) Backchannels

Backchannels is the ability to import tiny reactions in a conversation. Yule (1996:75) states backchannel indicates that the partner of the conversation is listening. Backchannel could be *yeah*, *mmm*, and *uh-huh*, and are referred to as vocal backchannels. Meanwhile, non-vocal backchannel non-verbal movement such as nodding head, smiling, and the other body languages.

Character	Backchannels																					
	Vocal								Non vocal													
	Ag	As	C	Da	Ft	Tc	T	Sa	Su	D	Ag	As	C	Da	Ft	Tc	T	Sa	Su	D		
D											3							1				
R											3											
H																						
Hd											1											
Fl											5											
B																						
Jg											2											
WN											1											
Pr											7											
G5																						

1) Vocal Backchannels

Yule (1996:75) states that vocal backchannels is vocalized sound that has little or even no referential meaning but still reveal the listener's attention. Vocal backchannel could be sounds like *uh-huh*, *hmm*, *mmm*, *yeah*, etc. The researcher does not find Vocal Backchannel in Shawshank Redemption (1994) movie.

2) Non-Vocal Backchannels

Non-vocal backchannels is a gesture made by the party of a conversation to import a reaction during the conversation. This could be nodding head, smiling, and the other body

language. The researcher found there are 23 data related to non-vocal backchannel. Then, the researcher gives the example to be explained below:

1/D/B/NV/T/00:24:08

PRISONER: *Hey, we all need friends in here. I could be a friend to you.*

DUFRESNE: (silent) (go away)

The context is happening on the jail's bathroom when a man is offers a friendship to another man if he would. This datum is included into Non- Vocal Backchannel since Dufresne silently understands what the other prisoner says but then he ignores him and chooses to go away.

3/D/B/NV/Ag/00:39:42

RED: *Andy, we're getting to be kinda friends, aren't we?*

DUFRESNE: *Yeah, I guess.*

RED: *Can I ask you something?*

DUFRESNE: (nodding)

RED: *Why did you do it?*

The context is happening on the jail's yard, when two men are talking to each other. Red asks Dufresne whether he can ask him something or not, Dufresne nods his head giving him an agreement or permission to ask, where this also means that Dufresne understands the first speaker, Red, means which is also the definition of backchannel that is why this datum is included into Non-Vocal Backchannel.

6/FI/B/NV/Ag/00:46:07

RED: *The man likes to play chess. Let's get him some rocks.*

FLOYD: (nodding)

The context is happening on the jail's yard when two men are talking to each other commenting about the chess. The scene shows the prisoners are gathering together and they discuss about Dufresne who got into the dungeon. They want to help him and be thankful to him by giving him what he wants, which are rocks. When Red says "The man likes to play chess. Let's get him some

rocks.” Floyd is nodding his head showing that he agrees with Red’s statement. So, this is why this datum is included into Non-Vocal Backchannel since Floyd is nodding his head signing that he agrees with Red’s statement.

2. The reasons of the occurrences of pauses, overlaps, and backchannels in conversation of *The Shawshank Redemption*

The continuation of analyzing the type of pauses, overlaps, and backchannels is find the reason of the characters do those pauses, overlaps, and backchannels. The researcher uses two theories to answer the research question. First, the researcher uses Cenedy and Camden (2005) and second is theory by Cook (1989). The findings are shown in the following data:

a. Agreement

Agreement occurs when the participant or the second speaker demonstrates interest, excitement, or participation in a current discourse. The researcher found there are 23 data related to an agreement, then takes the examples below to be explained as follow:

15/Tm/B/N-V/Ag/01:36:53

WARDEN: *We got a situation here.*

TOMMY: (nodding)

WARDEN: *I think you can appreciate that.*

TOMMY: *Yes, Sir. I sure can.*

The context is happening in the middle of the night in the jail's yard and two men are talking to each other. Tommy is doing a physical gesture by nodding his head when he understands and agrees with Warden Norton's statement that they have a problem. This gesture indicates he agrees that they actually have a situation, so from the previous explanation, this could be concluded that this conversation is categorized into research data in Agreement.

11/R/O/Rc/Ag/00:57:57

DUFRESNE: *You won't hurt him, because he's a friend, and you're a reasonable// man.*

RED: *//That's right. Right, guys?*

The context is happening on the jail, and a man trying to stab his friend with a knife. This datum is included into an agreement since Red begins to speak and agrees with Dufresne's statement. Red confirms that what Andy Dufresne said is right that Heywood is a friend of Brooks and Brooks himself is a reasonable man. So, this datum is called Agreement.

4/F1/B/NV/Ag/00:45:59

RED: *I'm thinking Andy could use a nice welcome back when he gets out of the infirmary.*

FLOYD: (nodding)

HEYWOOD: *Sounds good to us. I figure we owe him that much for the beer.*

The context is happening on the outside jail's yard and two men talking each other while watching on the yard. The scene shows the prisoners are gathering and have conversation, they discuss about Andy Dufresne. Red says that "I'm thinking Andy could use a nice welcome back when he gets out of the infirmary." The other prisoners are listening to him with serious gesture. One of the prisoners is nodding his head, this could be concluded that he is doing Backchannel. Meanwhile, the reason of him doing this is that he agrees about the statement Red says. This also means this datum is categorized into Agreement.

b. Assistance

Assistance occurs when the second speaker or the interrupter detects that the first speaker requires a help if there is an event of an assistance interruption. The interrupter gives a word, phrase, or sentence to give the first speaker an information or to

help the first speaker. The researcher found there are 33 data and then gives examples to be explained below:

9/Jg/O/T/As/00:57:32

RED: *What the hell is going// on?*

JIGGER: *//You tell me. One second
he's fine. Then out comes the knife.*

The context is happening on the jail, and two men talking to one man who take hostage another man. The scene shows they are in a tense circumstance that Brooks has a plan to kill Heywood. Jigger who is present in there doing Transitional Overlap when he begins to speak even when Red does not finish his turn yet. Red was asking what is going on there, so Jigger gives the information Red needs. That is why, what Jigger doing is called an Assistance.

18/H/P/U/As/01:16:56

HEYWOOD: *Treasure Island. Robert Louis//*

DUFRESNE: *//Stevenson. Fiction,
adventure. What's next?*

The context is happening on the jail's factory and two men is talking. The scene shows that the prisoners are arranging the book by the genre of the book in the prison's library. In the middle of

doing that, Heywood read the title of the book and doing a pause since he gives a period of time to think before Dufresne continues his speak by saying "...Stevenson. Fiction, adventure. What's next?" This is why this datum is categorized into Assistance since what Dufresne does is to help Heywood about the further information that is the genre of the book.

26/R/P/U/As/01:44:45

RED: *But...*

RED: *outside, all you need is the Yellow Pages. Hell, I wouldn't know how to begin. The Pacific Ocean? Shit. About scare me to death, something that big.*

DUFRESNE: *Not me. I didn't shoot my wife and I didn't shoot her lover.*

The context is happening on the back yard of jail. In the middle of a conversation, Red gives a period of time which called pause before he begins to speak again, to give the further information he wants to convey, in minute 01:44:47. The reason of Red doing this is clearly called Assistance since he gives a sentence full of information he gives to Andy Dufresne.

c. Clarification

Clarification interruption occurs when the second speaker wants to clarify what has been stated, laying the groundwork for future dialogue. The researcher found there are 3 data related to Clarification, then the researcher gives example to be explained below:

3/R/O/Rc/C/00:26:02

DUFRESNE: *A rock hammer is about six or seven inches long. Looks like a miniature pickaxe.*

RED: *//Pickaxe?*

The context is happening in the jail's yard. The conversation is happening between two men. The scene shows that Dufresne is asking Red to give him hammer, but when Dufresne is not finishing his turn yet, Red who recognizes what will Dufresne say to him begins say "Pickaxe" in minute 00:26:02. He means to clarify Dufresne statement that the hammer looks like a miniature pickaxe. That is why this datum is included into Clarification.

4/R/O/T/C/00:26:04

DUFRESNE: *For// rocks.*

RED: *//Rocks.*

The context is happening in the jail's yard. The conversation is happening between two men. The Clarification occurs when the second speaker wants to clarify what the first speaker said. However, Red begins to speak in the end of Dufresne's turn which means he is doing Transitional Overlap. Red wants to clarify that Dufresne will say "rocks" after he said "for". That is why he is doing clarification.

12/Pr/O/T/C/01:11:11

HEYWOOD: *You couldn't play something good, huh? Hank Williams or something?*

DUFRESNE: *They broke the door down before I could take requests.*

PRISONER:

//Was it worth it, two weeks in the hole?

The context is happening in the jail's canteen. The conversation is happening between three men. The prisoners are gathering in a dining table and they have conversation about what Dufresne did in Warden Norton's room. Dufresne plays the music and connects it to the speaker so the other prisoners are able to listen to it too. Dufresne in minute 01:11:10 says "They broke the door down before I could take requests." But before Dufresne finishes his turn, the other prisoner begins to speak which indicates he is doing

Transitional Overlap. The prisoner says that in order to emphasize or to clarify whether in the hole for two weeks was worth it or not, when in the fact the topic they convey was about the music Dufresne plays not Dufresne's situation when he is in the hole. This means implicitly he wants to clarify that Dufresne exactly just come out from the hole.

d. Disagreement

When someone disagrees with the other's opinion or perspective, he might do the interruption in a conversation. The researcher only found one datum and then takes the datum to be explained below:

14/D/O/T/Da/01:33:42

DUFRESNE: *Sir, if I were to ever get out, I would never mention what goes on in here. I'd be as indictable as you for laundering money.*

WARDEN: (Punch the table in anger) *Don't you ever mention money to me again, you sorry son of a bitch! Not in this office. Not anywhere! Get in here //now.*

DUFRESNE: *//I'm just trying to set your mind at ease, that's all.*

The context is happening on the jail's office and two man talking each other. The scene shows Dufresne asks Warden Norton to get him out of jail because he found out that he is innocent. But then Warden Norton gets angry because he is afraid Dufresne will speak up about what he did in prison that is embezzlement. In minute 01:33:42 he says "Don't you ever mention money to me again, you sorry son of a bitch! Not in this office. Not anywhere! Get in here //now." But before he finishes his turn, before says the word now, Dufresne starts to speak "I'm just trying to set your mind at ease, that's all." To shows his disagreement because he disagrees with what Warden Norton says.

e. Floor-taking

When someone tends to dominate a conversation in many instance, this could be called a floor-taking. Floor-taking occurs when the first speaker passes the floor to the other participant(s). The researcher found there are 4 data relaeted to Floor-taking, then the researcher takes examples of the data to be explained below:

5/HI/O/Rc/FT/00:35:02

GUARD: *Well, you'll pay some tax, but you'll end up//*

HADLEY: *//Oh, yeah, yeah. Maybe enough to buy a new car. Then what? I've got to pay tax on the car.*

The context is happening on the jail's field. The conversation is happening between the guard and Hadley. Before the guard finishes his speak, Hadley interrupts him by saying "Oh, yeah, yeah. Maybe enough to buy a new car. Then what? I've got to pay tax on the car." He does this to take over the conversation, and specifically, he wants to dominate the Guard. This means Hadley is doing Floor-taking.

19/R/O/Rc/FT/02:06:38

JURY: *Do you feel you've been rehabilitated?*

RED: *Rehabilitated? Well, now, let me see. You know, I don't have any idea what that means.*

JURY: (sigh and smile) *Well. It means you're ready to rejoin society//*

RED:

//I know what you think it means, sonny. To me, it's just a made-up word.

The context is happening on the jail's office. The conversation is happening between the prisoner and the staff. Red is in a room with the juries to discuss about his parole. First, the jury asks him whether he is ready to join the society or not, but then Red says that he does not understand what "rehabilitated" means. The jury

smiles and explains to him what that means, but before he finishes his sentence, Red interrupt to take the floor because it seems that Red does not feel pleasant about what the jury says. So Red raises his argument by saying “I know what you think it means, sonny. To me, it’s just a made-up word.” in minute 02:06:38.

5/J/P/U/FT/00:04:27

JUDGE: *The police dragged that river for three days and nary a gun was found. So, there could be no comparison made between your gun and the bullets taken from the bloodstained corpses of the victims.*

JUDGE: *And that also...*

JUDGE: *...is very convenient. Isn't it, Mr. Dufresne?*

DUFRESNE: *Since I am innocent of this crime, Sir, I find it decidedly inconvenient that the gun was never found.*

The contact is happening on the judgement’s room. The conversation happen between the judge and the prisoner. The scene shows when Andy Dufresne is in a court to be tried. Moreover, this datum categorizes as a pause when the Judge is giving period of time to his speak in minute 00:04:13 and continues in minute00:04:29. The reason of the Judge doing this is that he wants to dominate the conversation and he barely does not want Dufresne to

refute him. In this case the judge is doing what is called Floor-taking in a conversation.

f. Topic Change

One of the participants might change the topic of the conversation when he or she feel there is a dull topic or a topic that he or she does not expect to be discussed. The researcher does not find any data that related to Topic Change in Shawshank Redemption (1994).

g. Tangentialization

When the listener or the second speaker protects himself from listening to unwelcome information by doing the interruption and he also believes he already knows what is being said by the first speaker this called tangentialization. The researcher found 5 data related to Tangentialization in Shawshank Redemption (1994), then takes the examples to be discussed below:

1/D/B/NV/Tg/00:24:08

PRISONER: *Hey, we all need friends in here. I could be a friend to you.*

DUFRESNE: (silent) (go away)

The context is happening on the jail's bathroom. The conversation is happening between two prisoner. Dufresne feels uncomfortable about the other prisoner says to him that he wants Dufresne to be his friend but Dufresne is not into that, he better off alone by himself. In fact that the prisoner has a plan for that "being friend", so Dufresne protects himself by the other prisoner's speak and doing the Non-Vocal Backchannel, indicated by him silently goes away. This also means that Dufresne is doing Tangentialization.

7/B/O/Rc/Tg/00:57:29

JIGGER:*Please Brooks, just calm the fuck//down.*

BROOKS: *//Stay back!*

The context is happening on the jail. The conversation happens when one of prisoner trying to stab another prisoner and the other prisoner is trying to stop them. The scene shows Brooks attacks Heywood with knife, and the other prisoners are panic. In this situation, a Recognizional Overlap occurs when Brooks warns Jigger to stay back even when Jigger does not finish his sentence yet. However, Brooks refuses to respond Jigger and tend to protect himself of hearing the warning Jigger wants to convey. That is why the reason of this situation leads to Tangetialization where Brooks refuses to hear unwelcomed information from Jigger.

17/D/O/T/Tg/01:33:56

DUFRESNE: *This is my chance to get out! Don't you see that? It's
my life! Don't you// understand?*

NORTON: *//Get him out! Get him// out!*

DUFRESNE: *//This is my
life! No!*

The context is happening on the jail's office. The conversation happened between two men. Dufresne is trying to prevail Warden Norton to get him out of jail because he found out that he is innocent, he did not kill his wife and her boyfriend. But then Warden Norton does not want to hear what Dufresne says so he orders the guard to get him out of his room. Dufresne, however, keeps trying to talk to Warden Norton and doing Transitional Overlap where he begins to speak in the end of Warden Norton's sentence. Dufresne does this because he refuses to hear Warden Norton's order and sticks to his argument. This also means Andy Dufresne is doing Tangentialization.

h. Signaling Annoyance

When a participant feels uncomfortable in the middle of a conversation about the topic that has been discussed, either he feels offended or insulted by the other participant(s) this called signaling

annoyance. The researcher does not find any data related to Signaling Annoyance in Shawshank Redemption (1994).

i. Signaling Urgency

When someone is in hurry, he tends to interrupt a discussion or a conversation, this called signaling urgency. The researcher found 3 data related to Signaling Urgency in ShawshankRedemption (1994) then takes examples to be explained below:

1/Pr/O/Rc/SU/00:08:27

PRISONER: *Hey. Red. Bump me a deck.*

RED: *Get the fuck out of my face//*

PRISONER: *Come on!*

RED: *//will you, man?*

The conversation is happening on the jail's yard when the prisoners are gathering on the same place. The scene shows Red who just comes out of the Judge's room had discussed about Red's parole. He walks in a field with the other prisoners and one of the prisoner comes to Red to give him cigarettes, but Red does not want to give him any cigarette. Red keeps walking and the prisoner keeps insisting him because he seems in a hurry that he wants to smoke those cigarettes. This scene is signaling urgency.

8/R/O/T/SU/00:57:30

BROOKS: *Stay ba// ck!*

RED: *//Ok.*

The context is happening on the jail. The scene shows Brooks attacks Heywood with knife and the other prisoners are panic. This situation makes Red does the Transitional Overlap in the end of Brooks turn even when he does not finish his sentence yet. This happens since the circumstance is in urgent which if Brooks is not immediately stopped he could hurt Heywood. So, the reason of Red doing the Transitional Overlap is Signaling Urgency.

10/R/O/T/SU/00:57:35

JIGGER: *You tell me. One second he's fine. Then out comes the kni*

//fe.

Red: *//Brooks, we
can talk about this. Right?*

The context is happening on the jail. The scene tells the viewers about Brooks attacks Heywood with a knife. The situation is tense, so in a conversation that occurs there, Red doing what is called Transitional Overlap which he interrupts Jigger's turn in his end of speaking. Red is doing the Transitional Overlap because this interruption is signaling urgency.

j. Desire to Correct What is Being Said

In the middle of a conversation, someone might do something wrong and the other participant(s) have a tendency to correct what is being said. The researcher found one datum related to this reason:

2/R/O/T/Ds/00:08:30

RED: *You've had five packs already.*

PRISONER: *Four.*

RED: *Five.*

The context is happening on the jail's yard. The conversation happens between two men while walking. The scene shows Red just came back from judges' room, they have discussed about the parole, and the conversation occurs when the other prisoner ask him to get him cigarette. Red says "You've had five packs already." in minute 00:08:29 but then the prisoner interrupt to correct what has been being said by Red by saying "Four" in minute 00:08:30. From the situation and explanation, this datum is included into desire to correct what is being said.

B. Discussion

Finally, the researcher discusses the research based on research findings. The researcher classifies the pause, overlap, and backchannel as found from Shawshank Redemption (1994) by using Yule (1996), Jefferson (1987), Umayya (2017). The researcher then discusses the reason of the Shawshank Redemption's characters says the pauses, overlaps, and backchannels using Cook (1989) and Cenedy and Camden (2005).

1. Type of pauses, overlaps, and backchannels in the conversation of *The Shawshank Redemption*

The researcher found the type of pauses, overlaps, and backchannels in Shawshank Redemption (1994). The researcher, however, found two types of pauses; Filler and Unfiller Pauses, three types of overlaps; Transitional Overlap, Recognitional Overlap, and Progressional Overlap, and one type of backchannel; Non-Vocal that uttered or said by the characters in Shawshank Redemption (1994).

Pause is a silence followed by more talk in a conversation that is done by the same speaker (Heldner and Edlund, 2010). Basically, pauses could occur in any conversation, both formal and informal, this could happen everywhere, anytime, and who is the speaker, likewise the persons who are in prison or we called prisoner. The conversations that occur in a prison mostly is informal and this happens between the prisoners. However, formal conversation might also occur between prisoner and the other parties who have higher status, like the judge, police officers, the warden, etc. Moreover, using

Umaya (2017) this research conduct the type of pauses found in Shawshank Redemption (1994).

The types of pause found in Shawshank Redemption (1994) are Filler with 6 data and Unfiller with 25 data. Filler pause according to Kuswandi (2019) could be in the form of *em*, *er*, *uh*, etc. This could be describe as a sound which has no meaning but has a purpose to give pause in a speech. Filler Pauses found in Shawshank Redemption(1994) is indicating that the speaker wants to give pauses but with a sound. Then, there are Unfiller pauses which indicating that the turnof the speaker requires silent with a period of time, which usually 1.5 until 3 seconds, before the same speaker continues to speak.

Furthermore, there are also 10 data of Transitional Overlap, 8 data of Recognitional Overlap, and Progressional Overlap with 1 datum. The researcher found the characters in Shawshank Redemption(1994) do the overlaps in order to interrupt or cut off the conversation. Specifically, the Transitional Overlaps occurs when the next speaker begins to speak at the end of current turn while the first speaker decides to continue his speak and wants to talk beyond it. There are also Recognitional Overlaps which occurs when the second speaker notices how the first speaker completes his turn and begins speaking before the current speaker has finished his or her turn. This could be said that the difference between Transitional Overlap andRecognitional Overlap lies in the awareness of the second speaker about something that will be said by the first speaker. In Recognitional

Overlap, the speaker have knowledge or recognize something that the first speaker wants to say, but in Transitional Overlap the second speaker just interrupt the first speaker by speaking at the end of the first speaker's turn.

The researcher also found one datum that belongs to

Progression Overlap. Progression Overlap occurs when there is a disfluency in the continuing turn that is done by the participant(s) of the conversation which then is continued by the other speaker to interpret the disfluency in the current turn. This also means a warning that the turn-taking is imminent and that the first speaker cannot take the floor.

The researcher then found Non-Vocal Backchannel with 23 data in Shawshank Redemption (1994). Non-Vocal Backchannel occurs in a conversation when the participant shows that he or she is paying attention by using gestures such as nodding his or her head, smiling, and the other facial expressions. The gestures that dominantly found in Shawshank Redemption is nodding head and silently paying attention which could be indicating by showing a serious face like listening to other people's talk. The researcher did not found any data for Vocal Backchannel in Shawshank Redemption (1994). Moreover, someone might also have the reason why he or she say something which contains the particular types of pauses, overlaps, and backchannels and the discussion will be explained below.

2. The reasons of the occurrences of pauses, overlaps, and backchannels in conversation of *The Shawshank Redemption*

In this section, the researcher will provide the discussion of the question number two which is the reason of the occurrences of pauses, overlaps, and backchannels found in *Shawshank Redemption* (1994). The researcher is using two theories, those are Cook (1989) and Cenedy and Camden (2005). Cenedy and Camden (2005) categorized the reason someone might doing pause, overlap, and backchannel in two reasons; Cooperative Interruption which is divided into three categories, Agreement, Assistance, and Clarification, and Intrusive Interruption which contains Disagreement, Floor-taking, Topic Change and Tangentialization. Meanwhile, Cook (1989) categorized the reasons into three; Signaling Annoyance, Signaling Urgency, and desire to correct what is being said. Thus, from the theories, the researcher could conclude why the characters of *Shawshank Redemption* (1994) say the pauses, overlaps, and backchannel.

There are nine types of the reason the characters of *Shawshank Redemptions* say the pauses, overlaps, and backchannel; Agreement, Assistance, Clarification, Disagreement, Floor-taking, Topic Change, Tangentialization, Signaling Annoyance, and Signaling Urgency. However, the researcher did not find any data for Topic Change by Cenedy and Camden (2005) and Signaling Annoyance by Cook (1989) in *Shawshank Redemption* (1994). In this categorization,

the dominant data lies in Assistance with 33 data which indicates that the characters of Shawshank Redemption doing the pauses, overlaps, and backchannels to give the further information about something that has been being the topic on going in a conversation that happen in a prison between the prisoners, the judge, the police officer, and the other characters included.

The researcher found 23 data related to Agreement Shawshank Redemption (1994). Agreement is being the reason someone does the pauses, overlaps, and backchannels since this meansto show that he or she as the participant of a conversation agrees aboutsomething that has been discussed in a conversation. For the Clarification, the researcher found 3 data which also means the secondspeaker of a conversation occurs in Shawshank Redemption (1994) asks for clarification which then the first speaker clarifies of what has been stated laying the groundwork for future discussion or conversation. Next, the researcher discusses the datum which belongs to Disagreement. Disagreement occurs when the second speaker, in this case is the character in Shawshank Redemption (1994), disagree with the first speaker's statement or argument that is why he has the reason to interrupt his or her turn in a conversation.

Furthermore, in Floor-taking, there are found 4 data in Shawshank Redemption (1994). Floor-taking occurs when one of the participants has a tendency to dominate the conversation in many instance, for example he is stubborn and/or he thinks that his

arguments is strong. Then, in Tangentialization, the researcher found 5 data which means that when the character(s) of Shawshank Redemption (1994) say the particular pauses, overlaps, and backchannels, the reason behind this is that the listener or the second speaker believes he already knows something that being conveyed. He protects himself from listening to the unwelcome information by doing the interruption. Meanwhile, for Signaling Urgency, the researcher found 3 data. The characters in Shawshank Redemption (1994) occasionally have to interrupt the discussions because they are in a hurry for something. In the reason of Desire to Correct What is Being Said, the researcher also found one datum. This occurs because the second speaker wants to correct what the first speaker has said.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

After classifying and analyzing the pauses using Umayya (2017), overlaps using theory by Jefferson (1987), backchannels using Yule (1996), the conclusions of the previous chapter are showed in this chapter. Furthermore, the reason of the character in *Shawshank Redemption* (1994) doing those pauses, overlaps, and backchannel that is using two theories; Cenedy and Camden (2005) for the Cooperative Interruption and Intrusive Interruption, and reason by Cook (1989). The researcher presents the conclusion relayed to what the researcher has discussed in Chapter IV. Based on the analysis in Chapter IV, the researcher concluded as follows:

First, the researcher found two type of Pauses by Umayya (2017) in *Shawshank Redemption* (1994). The types are filler and unfiller pauses. There are 31 data as found at *Shawshank Redemption* (1994), including 6 data for filler pauses and 25 data for unfiller pauses. The dominant of the data is in unfiller pauses, since the character giving a period of times in their turn before continue to speak. The character tends to need time to think before they continue his turn. While filler pause is rarely used by the *Shawshank Redemption* (1994) characters.

Second, the researcher found there are 3 types of overlaps by Jefferson (1987); transitional overlaps, recognitional overlaps, and progression overlaps in *Shawshank Redemption* (1994). The data dominant lies in transitional overlap with 10 data, recognitional overlap with 8 data,

and 1 datum in progression overlap. From the analysis, the researcher concludes the characters in *Shawshank Redemption* (1994) tend to start speaking even when the first speaker is not finish with his turn yet. They speak at the end of the current turn of the first speaker. Then, in recognitional overlap which means that they recognize what they will hear about, stands in second order. Moreover, progression overlap occurs when there is a disfluency in the continuing turn that is done by the participant(s) of the conversation which then is continued by the other speaker to interpret the disfluency in the current turn and the researcher found one datum related to this type of overlap.

Third, the researcher also found one type of backchannels; non-vocal backchannel in *Shawshank Redemption* (1994) with 23 data. From the analysis, the researcher concludes that the character in *Shawshank Redemption* (1994) tend to show that they listen and paying attention to the first speaker in a conversation by doing the gesture or facial expression.

Fourth, the researcher then found the reason of the characters of *Shawshank Redemption* (1994) do the pauses, overlaps, and backchannels is particularly giving the further information about topic that has been discussed, or could be called as assistance. Assistance mostly occurs in pauses, since participants of a conversation tend to give pauses to think before they give the further information that will be conveyed. Moreover, agreement is the second most reason that is said by the characters. This means that the participant of a conversation agrees about the topic that has

been discussed or with the other participant's argument. Then, tangentialization with 5 data which means the second speaker of a conversation avoid to listen what the first speaker says. The continuation of tangentialization are clarification and signaling urgency with 3 data. Clarification means the second speaker wants to clarify the first speaker's argument, while signaling urgency means the situation in a conversation is in urgent, so the second speaker does the interruption. Then, both disagreement and desire to correct what is being said, the researcher found one datum and could conclude that disagreement occurs when the first speaker interrupts the first speaker since he or she disagrees with his or her statement and desire to correct what is being said occurs when the second speaker have a tendency to correct the statement which has been being said by the first speaker.

Fifth, the researcher could conclude that agreement mostly happens in backchannels because backchannel is about gesture someone do when they are listening and pay attention to in a conversation which also means he agrees with the other participant's statements. While assistance is dominantly occurs in pauses, because participant in a conversation tends to give a period of time or could be called pauses before he or she gives the further information.

B. Suggestions

In reference to the findings, discussions, and conclusion above, this research come to the suggestion. There are some suggestions which are addressed to the readers and the next researchers. The suggestions are:

1. For the readers

The researcher hopes this study could provide information to the readers about pauses, overlaps, and backchannels that could occur in any conversation, both formal and informal, with whom one talks, where and when the conversation takes place, and also the reason behind someone doing those pauses, overlaps, and backchannels. Someone may not realize they did it, but when it is viewed from a linguistic perspective, those phenomenon exist and have name.

2. For the next researchers

The researcher hopes the result of this research could inspire and give more deep understanding about pragmatic study, especially pause, overlap, and backchannel. From this research, the researcher also hopes the next researchers could develop their knowledge about pauses, overlaps, and backchannels analysis. This would be better if the next researcher could take discussion in other pauses, overlaps, and backchannels with conversation that occur in society. Moreover, the researcher hopes the next researchers could be doing the research better.

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APPENDICES

VALIDATION

The thesis data titled “*An Analysis Of Pauses, Overlaps, And Backchannels As Found In The Movie The Shawshank Redemption 1994 By Frank Darabont*” has been validated by Arkin Haris ,S.Pd., M.Hum, in
:

Surakarta, September 21th 2022

Validator,

A handwritten signature in black ink, consisting of a large, stylized initial 'A' followed by several overlapping strokes that form the name 'Arkin Haris'.

Arkin Haris ,S.Pd., M.Hum

CODING

There are three similar data in **filler pauses**:

6/FI/P/F/As/00:11:36

19/R/P/F/As/01:17:07

23/Tm/P/F/As/01:26:48

The other data similar to **unfiller pauses**, are,

1/D/P/U/As/00:02:48, 2/D/P/U/As/00:02:51, 3/D/P/U/As/00:03:11,

4/D/P/U/As/00:03:14, 10/D/P/U/As/00:54:14, 11/R/P/U/As/00:59:09,

12/R/P/U/As/00:59:48, 13/R/P/U/As/00:59:56, 14/D/P/U/As/01:12:01,

15/D/P/U/As/01:12:03, 16/D/P/U/As/01:12:07, 18/H/P/U/As/01:16:56,

20/R/P/U/As/01:17:10, 21/H/P/U/As/01:17:22, 24/WN/P/U/As/01:38:45,

25/R/P/U/As/01:44:41, 26/R/P/U/As/01:44:45, 27/R/P/U/As/01:47:19,

28/WN/P/U/As/01:53:22 29/D/P/U/As/02:01:12, 30/R/P/U/As/02:06:43,

31/R/P/U/As/02:07:18

The similar data of **Transitional Overlaps** are:

2/R/O/T/Ds/00:08:30 4/R/O/T/C/00:26:04

8/R/O/T/SU/00:57:30 12/Pr/O/T/C/01:11:11

14/D/O/T/Da/01:33:42 17/D/O/T/Tg/01:33:56

18/G5/O/T/As/01:51:05

Recognitional Overlap are:

1/Pr/O/Rc/SU/00:08:27 5/Hi/O/Rc/FT/00:35:0

6/D/O/Rc/FT/00:39:12 7/B/O/Rc/Tg/00:57:29

19/R/O/Rc/Ft/02:06:38

The other similar data that belong to **Non-Vocal Backchannels** are:

2/D/B/NV/Ag/00:25:56, 4/FI/B/NV/Ag/00:45:59

5/FI/B/NV/Ag/00:46:03, 7/FI/B/NV/Ag/00:54:29

8/R/B/NV/Ag/00:55:24, 9/D/B/NV/Ag/01:07:07

10/R/B/NV/Ag/01:13:23,

11/WN/B/NV/Ag/01:19:19,

12/Pr/B/NV/Ag/01:24:36,

13/Pr/B/NV/Ag/01:30:24,

14/Pr/B/NV/Ag/01:31:59,

15/Tm/B/NV/Ag/01:36:53,

16/Tm/B/NV/Ag/01:37:09,

17/Tm/B/NV/Ag/01:37:17,

18/Tm/B/NV/Ag/01:37:19,

19/F/B/NV/Ag/01:47:31,

20/Hd/B/NV/Ag/02:02:40,

21/R/B/NV/Ag/02:06:06,

22/Jr/B/NV/Ag/02:07:51, 23/Jr/B/NV/Ag/02:08:20

The other similar data that belong to **Agreement** are:

2/D/B/NV/Ag/00:25:56 5/FI/B/NV/Ag/00:46:03

7/FI/B/NV/Ag/00:54:29 8/R/B/NV/Ag/00:55:24

9/D/B/NV/Ag/01:07:07 10/R/B/NV/Ag/01:13:23

11/WN/B/NV/Ag/01:19:19 12/Pr/B/NV/Ag/01:24:36

13/Pr/B/NV/Ag/01:30:24 14/Pr/B/NV/Ag/01:31:59

16/Tm/B/NV/Ag/01:37:09 17/Tm/B/NV/Ag/01:37:17

18/Tm/B/NV/Ag/01:37:19 19/F/B/NV/Ag/01:47:31

20/Hd/B/NV/Ag/02:02:40 21/R/B/NV/Ag/02:06:06

22/Jr/B/NV/Ag/02:07:51 23/Jr/B/NV/Ag/02:08:20

There are also the other similar data that belong to **Assistance**:

1/D/P/U/As/00:02:48 2/D/P/U/As/00:02:51
3/D/P/U/As/00:03:11 4/D/P/U/As/00:03:14
6/FI/P/F/As/00:11:36 7/D/P/F/As/00:28:09
8/Dk/P/F/As/00:53:32 9/D/P/F/As/00:53:42
10/D/P/U/As/00:54:14 11/R/P/U/As/00:59:09
12/R/P/U/As/00:59:48 13/R/P/U/As/00:59:56
14/D/P/U/As/01:12:01 15/D/P/U/As/01:12:03
16/D/P/U/As/01:12:07 17/D/P/U/As/01:12:10
19/R/P/F/As/01:17:07 20/R/P/U/As/01:17:10
21/H/P/U/As/01:17:22 22/D/P/U/As/01:23:30
23/Tm/P/F/As/01:26:48 24/WN/P/U/As/01:38:45
25/R/P/U/As/01:44:41 27/R/P/U/As/01:47:19
28/WN/P/U/As/01:53:22 29/D/P/U/As/02:01:12
30/R/P/U/As/02:06:43 31/R/P/U/As/02:07:18
9/Jg/O/T/As/00:57:32 13/R/O/Rc/As/01:21:34
18/G5/O/T/As/01:51:05

The other similar data that belong to **Clarification** are:

3/R/O/Rc/C/00:26:02 4/R/O/T/C/00:26:04
12/Pr/O/T/C/01:11:11

There is also one data that is similar to **Floor-taking**:

6/D/O/Rc/FT/00:39:12

The similar data that belong to **Tangentialization**, are:

15/D/O/Pg/Tg/01:33:45 16/WN/O/T/Tg/01:33:55

The other similar data that belong to **Clarification** are:

3/R/O/Rc/C/00:26:02 4/R/O/T/C/00:26:04

12/Pr/O/T/C/01:11:11

Data Coding	Conversatio n	Pause																		Analysis	Val id	Inva lid			
		Filler									Unfiller														
		A g	A s	C	D a	F t	T c	T g	S a	S u	D	A g	A s	C	D a	F t	T c	T g	S a				S u	D	
1/D/P/U/As/00:02:48/ 00:0:2:46/	<p>(02:46)Judge: What happened after you argued with your wife?</p> <p>(02:48)Dufresne: She packed a bag...</p> <p>(02:51)She packed a bag to go and stay</p> <p>(02:53)with ... (sigh and close his eyes) Mr. Quentin</p>											√											This datum is included into Unfiller Pause since Dufresne in minute 00:02:48 pauses his talk to think and then give the further information in minute 00:02:51. That is why the reason of him	√	

																					doing this is assistance or to give information.		
2/D/P/U/As/00:02:51	<p>Judge: What happened after you argued with your wife? (02:46)</p> <p>Dufresne: She packed a bag... (02:48)</p> <p>She packed a bag to go and stay with... (sigh and</p>										√										This datum is included into Unfiller Pause since Dufresne in minute 00:02:51 pauses his talk to think and then give the further	√	

	close his eyes) (02:51) Mr. Quentin (02:53)																		informati on in minute 00:02:53. That is why the reason of him doing this is assistanc e or to give informati on.		
3/D/P/U/As/00:03:11	Judge: The man you discovered was your wife's lover. Did you follow her? (00:03:00) Dufresne: I went to a few bars first. Later,									√									This datum is included into Unfiller Pause since Dufresne in minute 00:03:10 pauses his talk to think	√	

	<p>I... (00:03:10) drove to his house to confront them. (00:03:11) They weren't home, so I... (00:03:14) parked in the turnout and waited. (00:03:15) Judge: With what intention? (00:03:18) Dufresne: I'm not sure. (00:03:20)</p>																					and then give the further information in minute 00:03:11. That is why the reason of him doing this is assistance or to give information.			
4/D/P/U/As/00:03:14	Judge: The man you discovered was your																						This datum is included into		

	<p>wife's lover. Did you follow her? (00:03:00) Dufresne: I went to a few bars first. Later, I... (00:03:10) drove to his house to confront them. (00:03:11) They weren't home, so I... (00:03:14) parked in the turnout and waited. (00:03:15) Judge: With what intention?</p>																						<p>Unfiller Pause since Mr. Dufresne gives a period of a time, which is a second, to think before he gives the further information that he parked his car and waited. According to this, the reason of him doing this is an Assistanc</p>		
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	(00:03:18) Dufresne: I'm not sure. (00:03:20)																				e. Moreover the data found in minute 00:03:14.		
5/J/P/U/FT/00:04:27	Judge: The police dragged that river for three days and nary a gun was found. So, there could be no comparison made between your gun and the bullets taken from the bloodstaine d corpses of the victims. (00:04:13)												√								The scene shows when Mr. Dufresne is in the court. The judge who is judging him says in minute 00:04:27 “and that also...” here, he give pause for his talk before in	√	

	<p>Judge: And that also... (00:04:27) Judge: is very convenient. Isn't it, Mr. Dufresne? (00:04:29) Dufresne: Since I am innocent of this crime, Sir, I find it decidedly inconvenient that the gun was never found. (00:04:37)</p>																				<p>minute 00:04:29</p>	<p>he continues to talk. According to this case, this conversation contains Unfiller Pause and the reason of the judge doing that is because he wants to take over the floor or to dominate the conversation.</p>		
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6/F1/P/F/As/00:11:36	<p>Floyd: Taking bets today, Red? (11:28) Red: Smoker or coins? Better's choice. (11:29) Floyd: Smokes. Put me down for two. (11:32) Red: All right. Who's your horse? (11:33) Floyd: That little sack of shit... (11:36) Floyd: emm eight from the front (11:38)</p>		√																													This datum is included into Filler Pause since in minute 00:11:36 Floyd gives a period of time when he speaks then think while mumblin g "emm eight from the front." Moreove r, the reason why he is doing	√	
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																				the dialogue. By that, this datum is included into Filler Pause and the reason of him doing this is an Assistance or to give information.		
8/Dk/P/F/As/00:53:32	Dekins: I'm Dekins. (nervously) I was er... thinking about maybe setting up some kind		√																	Mr. Dekins gives pauses and mumbling "er" before he adds the	√	

	<p>of trust fund for my kids' educations. (53:32) Dufresne: Oh. I see. Well em... why don't we have a seat and talk it over? (53:42)</p>																		<p>additional information he will give to Dufresne. That is why this datum is included into Filler Pause and the reason is Assistance.</p>		
9/D/P/F/As/00:53:42	<p>Dekins: I'm Dekins. (nervously) I was er... thinking about maybe setting up some kind of trust fund</p>	√																	<p>Dufresne gives pauses and mumbling "em" before he adds the additional</p>	√	

	<p>for my kids' educations. (53:32) Dufresne: Oh. I see. Well em... why don't we have a seat and talk it over? (53:42)</p>																	<p>information he will give to Mr. Dekins. That is why this datum is included into Filler Pause and the reason is Assistance.</p>		
10/D/P/U/As/00:54:14	<p>Dufresne: Brooks, do you have a piece of paper and a pencil? (53:58) Brooks: (giving the paper and pencil to Andy)</p>									√								<p>This datum is included into Unfiller Pause since Dufresne gives a period of time, which is</p>	√	

	(54:10) Dufresne: Thanks. (54:12) Dufresne: So... (54:14) Dufresne: Mr. Dekins. (54:17)																		3 seconds before he continues to speak in minute 00:54:17. And the reason of him doing this is to give the additional informati on or an Assistanc e.		
11/R/P/U/As/00:59:09	Prisoner: I heard he had you shitting in your pants. (58:59) Heywood: Fuck you! (59:01)										√								Red gives a period of time to add the further informati on he will	√	

	<p>Red: Would you knock it off? Brooks ain't no bug. He's just... (59:02)</p> <p>Red: He's just institutionalized. (59:09)</p>																		<p>utter, in minute 00:59:02 then continues in minute 00:59:09. That is why this datum is included into Unfiller Pauses and the reason is Assistance.</p>		
12/R/P/U/As/00:59:48	<p>Floyd: Red, I do believe you're talking out of your ass. (59:37)</p> <p>Red: You believe whatever you want,</p>									√									<p>In minute 00:59:48, Red gives Unfiller Pause to his talk in order to think</p>	√	

	<p>Floyd. (59:40) Red: But I'm telling you, these walls are funny. (59:44) Red: Fisrt you hate 'em... (59:48) Red: ...then you getused to 'em. (59:51) Red: Enough time passes... (59:56) Red: you get so you depend on 'em. That's institutional ized. (59:58)</p>																					<p>before he gives the further informati on to the other prisoners . This is why the reason of Red doing this is called an Assistanc e.</p>			
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13/R/P/U/As/00:59:56	<p>Floyd: Red, I do believe you're talking out of your ass. (59:37)</p> <p>Red: You believe whatever you want, Floyd. (59:40)</p> <p>Red: But I'm telling you, these walls are funny. (59:44)</p> <p>Red: Fisrt you hate 'em... (59:48)</p> <p>Red: ...then you getused to 'em. (59:51)</p> <p>Red: Enough</p>																					<p>In minute 00:59:56, Red gives Unfiller Pause to his talk in order to think before he gives the further informati on to the other prisoners . This is why the reason of Red doing this is called an Assistanc e.</p>			
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	<p>time passes... (59:56) Red: you get so you depend on 'em. That's institutionalized. (59:58)</p>																							
14/D/P/U/As/01:12:01	<p>Dufresne: Haven's you ever felt that way about music? (01:11:43) Red: Well, I played a mean harmonica, as a younger man. Lost interest in it, though. Didn't make much</p>									√												<p>This datum is included into research data since in a conversation, Dufresne gives a period of time silently or could be called Unfiller Pause in</p>	√	

	<p>sense in here. (01:11:50) Dufresne: Here's where it makes the most sense. You need it, so you don't forget. (01:11:56) Red: Forget? (01:12:00) Dufresne: Forget that... (01:12:01) there are... (01:12:03) places... (01:12:05) ...in the world that aren't made out of stone</p>																					<p>minute 01:12:01 before he continues to speak in minute 01:12:03. The reason of Dufresne does this is because he needs time to think before he gives the further information to the other participant, and this also called an Assistance.</p>			
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	<p>that (01:12:07) there's a... (01:12:10) there's something ... (01:12:11) inside that they can't get to, that they can't touch. It's yours (01:12:14)</p>																				
15/D/P/U/As/01:12:03	<p>Dufresne: Haven's you ever felt that way about music? (01:11:43) Red: Well, I played a mean harmonica, as a younger</p>									√										<p>In this conversat ion, Dufresne does some pauses in her turn to talk. One of them is in minute 01:12:03</p>	√

	<p>man. Lost interest in it, though. Didn't make much sense in here. (01:11:50) Dufresne: Here's where it makes the most sense. You need it, so you don't forget. (01:11:56) Red: Forget? (01:12:00) Dufresne: Forget that... (01:12:01) there are... (01:12:03) places...</p>																				<p>then he continues to talk in minute 01:12:05, and this called Unfiller Pause. The reason of Dufresne does this is an Assistance, or he wants to give the further information, and before that he needs some time to think about</p>		
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	(01:12:05) ...in the world that aren't made out of stone that (01:12:07) there's a... (01:12:10) there's something ... (01:12:11) inside that they can't get to, that they can't touch. It's yours (01:12:14)																	that information.		
16/D/P/U/As/01:12:07	Dufresne: Haven's you ever felt that way about music? (01:11:43) Red: Well, I									√								In minute 01:12:07, Dufresne gives pause 3 seconds to his	√	

	<p>played a mean harmonica, as a younger man. Lost interest in it, though. Didn't make much sense in here. (01:11:50) Dufresne: Here's where it makes the most sense. You need it, so you don't forget. (01:11:56) Red: Forget? (01:12:00) Dufresne: Forget</p>																					<p>talk then continues in minute 01:12:10. This called Unfiller Pause. Dufresne does this because he wants to give the further informati on to the other participa nts, but before that, he needs to find the right words to say. By this,</p>		
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	that... (01:12:01) there are... (01:12:03) places... (01:12:05) ...in the world that aren't made out of stone that (01:12:07) there's a... (01:12:10) there's something ... (01:12:11) inside that they can't get to, that they can't touch. It's yours (01:12:14)																			Dufresne is doing an Assistance.	
17/D/P/U/As/01:12:10	Dufresne: Haven's you ever										√									Still in the same conversat	√

	<p>felt that way about music? (01:11:43) Red: Well, I played a mean harmonica, as a younger man. Lost interest in it, though. Didn't make much sense in here. (01:11:50) Dufresne: Here's where it makes the most sense. You need it, so you don't forget. (01:11:56)</p>																					<p>ion, Dufresne in minute 01:12:10 does Unfiller Pause before continue to talk in minute 01:12:11. He is doing an Assistanc e since he needs time to think before finally says the additiona l informati on to the other participa</p>			
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	<p>Red: Forget? (01:12:00) Dufresne: Forget that... (01:12:01) there are... (01:12:03) places... (01:12:05) ...in the world that aren't made out of stone that (01:12:07) there's a... (01:12:10) there's something ... (01:12:11) inside that they can't get to, that they can't touch. It's</p>																				nt.					
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	yours (01:12:14)																						
18/H/P/U/As/01:16:56	Heywood: Treasure Island. Robert Louis... (01:16:56) Dufresne: ...Stevenson. Fiction, adventure. What's next? (01:17:01)										√										This datum is included into Unfiller Pauses since Heywood gives a period of time to his talk, and then after that Dufresne continues by giving the additional information. That is why the reason for this	√	

																				datum is Assistance.		
19/R/P/F/As/01:17:07	<p>Heywood: Treasure Island. Robert Louis... (01:16:56) Dufresne: ...Stevenson. Fiction, adventure. What's next? (01:17:01) Red: I got here ee.. Auto Repair and... (01:17:07) Red: (moving the paper) ..Soap Carving. (01:17:10)</p>		√																	Red mumbles “ee” signing that he pauses his talk to think, this means that he does Filler Pauses. Then, he says the further informati on “Auto Repair and...” which means Assistance.	√	

20/R/P/U/As/01:17:10	<p>Heywood: Treasure Island. Robert Louis... (01:16:56) Dufresne: ...Stevenson. Fiction, adventure. What's next? (01:17:01) Red: I got here ee.. Auto Repair and... (01:17:07) Red: (moving the paper) ..Soap Carving. (01:17:10)</p>																											<p>In minute 01:17:10, Red pauses his talk to think and move the paper he holds, by this, he is doing Unfiller Pause. And the reason of him doing this is to give the further informati on which is an Assistanc e.</p>	√		
21/H/P/U/As/01:17:22	Heywood:																										This	√			

	<p>The Count of Monte Crisco. (01:17:16) Red: That's Crisco, you dumb shit. (01:17:18) Heywood: By Alexandree ... (01:17:21) Dumass. Dumb-ass? (01:17:23) Dufresne: Dumb-ass? (01:17:29) Heywood: (showing the book while laughing). (01:17:30) Dufresne: Dumas. You know</p>																				<p>datum is included into Unfiller Pause since Heywood is giving a period of time to his sentence in minute 01:17:21 then continues in minute 01:17:23. The reason of him doing this is to give the further information</p>		
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	what that's about? (01:17:32)																		because he needs to pause then read carefully the book's cover. So, he is doing an Assistance.		
22/D/P/U/As/01:23:30	Red: ever bother you? (01:23:27) Dufresne: I don't run the scams, Red, I just process the profits. Fine line maybe but... (01:23:30) Dufresne: I also built that library and used it									√									Dufresne gives pause, in silent, to his sentence, this indicates that he is doing Unfiller Pause. Moreover, the reason of him	√	

	to help a dozen guys get a high school diploma. (01:23:36)																		doing this is to think and then give further information, or called an Assistance.		
23/Tm/P/F/As/01:26:48	Tommy: I was thinking of maybe trying for my high school equivalency . I hear you helped a couple of fellas with that. (01:26:10) Dufresne: I don't waste time on losers,	√																	In minute 01:26:40, Tommy is doing Filler Pause since he adds an "e" when he pauses his sentence. He does this because he needs	√	

	<p>Tommy. (01:26:18) Tommy: I ain't no goddamn loser. (01:26:22) Dufresne: You mean that? (01:26:26) Tommy: Yeah. (01:26:26) Dufresne: You really mean that? (01:26:29) Tommy: Yes, Sir, I do. (01:26:32) Dufresne: Good. Because if we do this, we do it all the way,</p>																					<p>time to think before he gives the further informati on to Dufresne or could be called an Assistanc e.</p>			
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	<p>100%, nothing half-assed (01:26:34) Tommy: The thing is, see... e... I don't read so good. (01:26:40) Dufresne: Well. (01:26:46)</p>																				
24/WN/P/U/As/01:38:45	<p>Warden: I'm sure by now you've heard... (01:38:41) Warden: (shaking head) A terrible thing. A man that young, less than a year to go, trying</p>									√									Warden Norton gives a period of time in his talkin minute 01:38:45. By this, Warden Norton is doing Unfiller Pause.	√	

	<p>to escape. It broke Captain Hadley's heart to shoot him. Truly, it did. We just have to put it behind us. Move on. (01:38:45)</p> <p>Dufresne: I'm done. Everything stops. (01;39:08)</p>																						<p>The reason of him giving pause to his talk is to think then to give the further information, or could be called an Assistance.</p>		
25/R/P/U/As/01:44:41	<p>Red: I mean... (01:44:41)</p> <p>Red: in here, I'm the guy who can get things for you, sure. (01:44:43)</p> <p>Red:</p>										√												<p>This datum is included into Unfiller Pause since Red gives a period of time</p>	√	

	<p>But...(01:44:45) Red: outside, all you need is the Yellow Pages. Hell, I wouldn't know how to begin. The Pacific Ocean? Shit. About scare me to death, something that big. (01:44:47) Dufresne: Not me. I didn't shoot my wife and I didn't shoot her lover. (01:45:00)</p>																				<p>while he speaks in minute 01:44:41 to think then give Dufresne the further information. So, the reason of Red doing this is an Assistance.</p>		
26/R/P/U/As/01:44:45	<p>Red: But...(01:4</p>									√											<p>While his turn</p>	√	

	<p>4:45) Red: outside, all you need is the Yellow Pages. Hell, I wouldn't know how to begin. The Pacific Ocean? Shit. About scare me to death, something that big. (01:44:47) Dufresne: Not me. I didn't shoot my wife and I didn't shoot her lover. (01:45:00)</p>																					<p>to speak, Red gives pauses to his talk in minute 01:44:45, in this case Red is doing Unfiller Pause. He does this because he needs some time to think and then gives the further informati on to Dufresne as the other participa</p>		
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																			nt in the conversat ion.	
27/R/P/U/As/01:47:19	Red: No, I'm telling you, the guy is... (01:47:19) Red: He's talking funnier. I'm really worried about him. (01:47:22) Prisoner: We ought to keep eye on him. (01:47:46)																		This datum is included into Unfiller Pause because in a conversat ion with the other prisoners , when it is his turn, Red gives pause to his talk 3 second before he continues to speak. He is doing this	√

	<p>Not a word. (01:53:17) Warden: Lord, it's a miracle! A man up and vanished like a fart in the wind. Nothing left but... (01:53:22) Warden: (taking some crafted rocks) some damn rocks on a windowsill and that cupcake on the wall. (01:53:30)</p>																							an Assistanc e.		
29/D/P/U/As/02:01:12	<p>Banker: Here's your cashier's check, Sir.</p>									√														This datum is included into	√	

	<p>Will there be anything else? (02:01:08) Dufresne: Please... (02:01:12) Dufresne: Would you add this to your outgoing mail? (02:01:14) Banker: I'd be happy to. (02:01:17)</p>																				<p>Unfiller Pause since in a conversation, Dufresne gives 2 seconds pause to his turn before he continues to talk in minute 02:01:12. Dufresne does the pauses in order to think before he gives the further information to the Banker, and by that, he</p>		
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																			is doing an Assistanc e.		
30/R/P/U/As/02:06:43	<p>Red: I know what you think it means, sonny. To me, it's just a made-up word. (02:06:38)</p> <p>Red: A politician's word so that... (02:06:43)</p> <p>Red: young fellas like yourself can wear a suit and a tie and have a job. What do you really want to know?</p>										√								Red gives 3 seconds pause to his turn in a conversation with the Jury, in minute 02:06:43. That is why, this datum is included into Unfiller Pause. Red needs some time to think before he	√	

	<p>Am I sorry for what I did? (02:06:46)</p> <p>Jury: (silently paying attention)</p> <p>Well are you? (02:06:58)</p> <p>Red: There's not a day goes by I don't feel regret. (02:07:03)</p>																			<p>adds the additional information or could be called an Assistance.</p>		
31/R/P/U/As/02:07:18	<p>Red: I look back on the way I was then. (02:07:13)</p> <p>Red: A young... (02:07:18)</p> <p>Red: stupid kid who committed</p>									√										<p>In the middle of a conversation with the Jury, Red pauses his turn, in minute 02:07:18,</p>	√	

	<p>that terrible crime. I wanna talk to him. I wanna try and talk some sense to him, tell him the way things are. But I can't. That kid's long gone. This oldman is all that's left. I gotta live with that. Rehabilitate d? It's just a bullshit word. (02:07:20) Jury: (silently paying attention)</p>																					<p>he doing this to think before he continues his turn to add the further information to the Jury. By that, Red is doing Unfiller Pause and an Assistanc e as the reason.</p>			
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Data Coding	Conversation	Overlaps																								Analysis	Valid	Invalid						
		Transitional									Recognitional									Progression														
		A	A	C	D	F	T	T	S	S	D	A	A	C	D	F	T	T	S	S	D	A	A	C	D				F	T	T	S	S	D
g	s		a	t	c	g	a	u	s	g	s		a	t	c	g	a	u	s	g	s		a	t	c	g	a	u	s					
1/Pr/O/ Rc/SU/ 00:08:27	Prisoner: Hey. Red. Bump me a deck 08:26 Red: Get the fuck out of my face// 08:27 Prisoner: Come on! Red: //wi ll you, man?																															This datum is included into Recognitional Overlap since before Red continues to talk the other prisoner begins to talk and recognize what will Red say, so he says "Come on!" in minute 00:08:27	√	
2/R/O/ T/D/00 :08:30	Red: You've had five packs already. (00:08:29) Prisoner: Four.									√																						In minute 00:08:30, the other prisoner says "four." which he is correcting Red's statement that he has five packs, but then in the same minute Red clarifies his statement by	√	

	(00:08:30) Red: Five. (00:08:30)																																																																																																																																																																																																																																																																																																																																																																																																																																																																																											
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2	<p>getting a board together. (39:09) Red: Well, I'm the right man. I'm the guy that can get things.// (39:10) Dufresne: We might// do business on a board. But I want to carve the pieces myself. One side in alabaster, the opposing side in soapstone. What do</p>																																				
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him and begin to speak before Red gives the clear statement. That is why this datum is included into Recognitional Overlap and the reason is to taking the floor or conversation.

	<p>something good, huh? Hank Williams or something? (01:11:07) Dufresne: They broke the door down before I could take request. (01:11:10) Prisoner: //Was it worth it, two weeks in the hole? (01:11:11)</p>																																																								<p>datum is included into Transitional Overlap. Moreover, the reason the other prisoner doing that is that he wants to clarify was two weeks in hole worth it or not, that is why the reason is Clarification.</p>		
<p>13/R/O /Rc/As/ 01:21:3 4</p>	<p>Dufresne: There's a river of dirty money</p>																																																			<p>This datum is included into Recognitional Overlap since Red recognizes what will Dufresne say to him in</p>							

<p>running through this place. (01:21:16) Red: But the problem with having all that money is you'll have to explain where it came from. (01:21:18) Dufresne: That's where I come in. I channel it, filter it, funnel it. Stocks securities, tax-free municipals . I send</p>																																																						
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minute 01:21:34, so he speaks before Dufresne finishes his sentence and the purpose of him doing this is to give the further information from Dufresne's statement.

	<p>that money out into the real world and when it comes back// (01:21:22) Red: Clean as a virgin's honey pot, huh? (01:21:34) Dufresne: Cleaner (01:21:35)</p>																																																							
<p>14/D/O /T/Da/0 1:33:42</p>	<p>Dufresne: Sir, if I were to ever get out, I would never mention what goes on in here. I'd be as indictable</p>			√																																																				

	<p>as you for laundering money. (01:33:27) Warden: (Punch the table in anger) Don't you ever mention money to me again, you sorry son of a bitch! Not in this office. Not anywhere! Get in here //now. (01:33:35) Dufresne: //I'm just trying to set your mind at ease, that's</p>																																				
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disagreement.

<p>16/WN /O/T/T g/01:33 :55</p>	<p>Duffrense: What's the matter with you? (01:33:48) Norton: Get him out of here. (01:33:50) Duffrense: This is my chance to get out! Don't you see that? It's my life! Don't you// understand ? (01:33:52) Norton: //G et him out! Get him// out! (01:33:55) Dufresne:</p>						√																												√		
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This datum is included into Transitional Overlap since Warden Norton begins to speak even when Dufresne does not finishes his sentence yet because he refuses to continue discussing about helping Dufresne out of prison so he wants the guards to get him out of his office. So, the reason of Warden Norton doing Transitional Overlap here is Tangentialization.

/01:51:05	count. (01:50:58) Guard2: Tier 3 South. Clear. (01:50:59) Guard3: Tier 4 North. Clear. (01:51:02) Guard4: Tier 3 No//rth. Clear. (01:51:03) Guard5: // Man missing on Tier 2. (01:51:05)		begins to speak in minute 01:51:05 informing that a man is missing on Tier 2. By this, this datum is included into Transitional Overlap and the reason is an Assistance.	
19/R/O /Rc/Ft/ 02:06:38	Jury: Do you feel you've been rehabilitate	√	This datum is included into Transitional Overlap since Red begins to speak in the end of the Jury's talk. Red does this	√

	<p>d? (02:06:19) Red: Rehabilitat ed? Well, now, let me see. You know, I don't have any idea what that means. (02:06:22) Jury: (sigh and smile) Well. It means you're ready to rejoin society// (02:06:33) Red: //I know what you think it means, sonny. To me, it's</p>																																				
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to take the floor in order
to dominate the
conversation. That is why
the reason of this datum is
Floor-taking.

	just a made-up word. (02:06:38)																																																
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Data Coding	Conversation	Backchannels														Analysis	Valid	Invalid						
		Vocal							Non-Vocal															
		A	A	C	D	F	T	T	S	S	D	A	A	C	D				F	T	T	S	S	D
g	s		a	t	c	g	a	u	s	g	s		a	t	c	g	a	u	s					
1/D/B/ NV/T/ 00:24:08	Prisoner: Hey, we all need friends in here. I could be a friend to you. (24:02) Dufresne: (silent) (go away) (24:08)																	√				This datum is included into Non-Vocal Backchannel since Dufresne silently understands what the other prisoner says but then he ignores him and chooses to go away, and for that reason Dufresne is doing Tangentialization.	√	
2/D/B/ NV/Ag /00:25:56	Dufresne: I understand you're a man that knows how to get things. (25:34) Red: I'm known to locate certain things, from time to time. (25:37) Dufresne: I wonder if you might get me a rock hammer. (25:41) Red: A what? (25:42)											√										This datum is categorized as Non-Vocal Backchannel since Dufresne responds to Red's statement by nodding his head in minute 00:25:56, and the reason of Dufresne doing this is because he agrees with Red's statement.	√	

	<p>Dufresne: Rock Hammer. (25:44) Red: What is it, and why? (25:45) Dufresne: What do you care? (25:47) Red: Well. If it was a toothbrush, I'd just quote a price, but then a toothbrush is a non-lethal object, isn't it? (25:50) Dufresne: (nodding) fair enough. (25:56)</p>																							
<p>3/D/B/ NV/Ag /00:39: 42</p>	<p>Red: Andy, we're getting to be kinda friends, aren't we? (39:34) Dufresne: Yeah, I guess. (39:37) Red: Can I ask you something? (39:40) Dufresne:</p>								√													<p>When Red asks Dufresne whether he can ask him something or not, Dufresne nods his head giving him an agreement or permission to ask. That is why this datum is included into Non-Vocal Backchannel and the reason of him doing this is included into Agreement.</p>	√	

	<p>(55:17) (the prisoners are laughing) (55:19) Brooks: Son, son. Six wardens have been through here in my tenure, and I've learned// one immutable, universal truth. (55:20) Red: //(have a sight over Brooks listening and smiling) (55:24)</p>																					<p>reason is an Agreement.</p>		
<p>9/D/B/ NV/Ag /01:07: 07</p>	<p>Dufresne: From now on, I'll write two letter a week, instead of one. (01:06:54) Guard: Uh, I believe you're crazy enough. You'd better get all this stuff out of here like the Captain said.</p>												√									<p>Andy Dufresne is doing Non-Vocal Backchannel in minute 01:07:07 since in a conversation with the Guard he nods his head, stares, then smiles signing that he understands and agrees with the Guard. By that, the reason of Dufresne doing this is an Agreement.</p>	√	

<p>/B/NV/ Ag/01: 19:19</p>	<p>up, you'll put me out of business. (01:19:05) Norton: Ned! (01:19:07) Ned: This pool of slave labor you've got, you can underbid any contractor in town. (01:19:08) Norton: Ned, we're providing a valuable community service here. (01:19:11) Ned: Well, that's fine for the papers but I've got a family to feed. (01:19:15) Norton: (silently understands then smiles) (01:19:19) Ned: Sam... Sam, we go back a long way. (01:19:20)</p>																					<p>shows that he understands by silently paying attention and then smiling to what Ned says. This case is called Non-Vocal Backchannel. The reason warden Norton does this is because he agrees with what Ned says, or could be called an Agreement.</p>		
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<p>12/Pr/ B/NV/ Ag/01: 24:36</p>	<p>Tommy: So I'm backing out the door, right? And I got the TV like this (making a TV shape with his hands). It was a big old thing. I couldn't see shit. Suddenly, I hears this voice. (01:24:32) The prisoners: (silently paying attention) (01:24:36) Tommy: "Freeze, kid! Hands in the air." Well, I just stand there, holding onto that TV. So, finally, the voice says, "Do you hear what I said, boy?" I say, "Yes, Sir, I sure did, but if I drop this fucking</p>																							<p>When discussion occurs and the other prisoners are silently paying attention indicating that they agree with Tommy's talk, this called Non- Vocal Backchannel and the reason is an Agreeing.</p>			
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	<p>killed. People who gave him shit. That's how he put it. So, one night like a joke, I say to him, I say, "Yeah, Elmo, who did you kill?" So he says... (01:30:24) Elmo: (flashback in prison) I got me this job one time bussing tables at a country club. So I could case all these big rich pricks that come in. So I pick up this guy, go in one night and do his place. He wakes up. He gives me shit. So I killed him. Him and this tasty bitch he was with. (laughing) That's</p>																																										
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<p>16/Tm/ B/N- V/Ag/0 1:37:09</p>	<p>Warden: I tell you, son, this thing really came along and knocked my wind out. It's got me up nights, that's the truth. (01:37:00) Tommy: (silently paying attention while smoking) (01:37:09) Warden: Theright thing to do. Sometimes it's hard to know what that is. (01:37:10)</p>																					<p>This datum is also included into Non-Vocal Backchannel since in order to agree with Warden Norton's statement, Tommy is silently paying attention in minute 01:37:09. The reason of him doing this is also called Agreement.</p>	√	
<p>17/Tm/ B/N- V/Ag/0 1:37:17</p>	<p>Warden: Theright thing to do. Sometimes it's hard to know what that is. (01:37:10) Tommy: (nodding) (01:37:17) Warden: You</p>																					<p>When Tommy nods his head in minute 01:37:17 over Warden Norton's statement, this called Non-Vocal Backchannel. So, this datum is included into Non-Vocal Backchannel. Furthermore, the purpose of Tommy nodding his head is he agrees with Warden Norton, so this also called Agreement.</p>	√	

	understand? (01:37:18) Tommy: (nodding) (01:37:19)																						
18/Tm/ B/N- V/Ag/0 1:37:19	Warden: You understand? (01:37:18) Tommy: (nodding) (01:37:19) Warden: I need your help, son. If I'm going to move on this, there can't be the least little shred of doubt. I have to know if what you told Dufresne was the truth. (01:37:22) Tommy: Yes, Sir. Absolutely. (01:37:36)							√													When Warden Norton's ask Tommy whether he understands what he has said or not in minute 01:37:18, Tommy nods his head to him, indicating that he is doing Non- Vocal Backchannel. The reason of him doing this is also called Agreement.	√	
19/F/B/ N- V/Ag/0	Prisoner3: That's fine during the day, but at night							√													When Floyd is silently paying attention to what the other prisoner says in a conversation, he is doing a	√	

1:47:31	<p>he's got that cell all to himself. (01:47:28)</p> <p>Floyd: (silently paying attention) (01:47:31)</p> <p>Heywood: Oh, Lord. (01:47:34)</p> <p>Red: What? (01:47:36)</p> <p>Heywood: Andy come down to the loading deck today, he asked me for a length of rope. (01:47:38)</p>																								<p>Non-Vocal Backchannel. The reason behind this is that he agrees with what the other prisoner says, so he is doing an Agreement. That is why this datum is included into Non-Vocal Backchannel Agreement.</p>		
20/Hd/ B/N- V/Ag/0 2:02:40	<p>Police: (walking in a hurry) Byron Hadley? (02:02:39)</p> <p>Hadley: (nodding) (02:02:40)</p> <p>Police: You have the right to remain silent. (02:02:41)</p>																								<p>This datum is included into Non-Vocal Backchannel since in a conversation, Hadley is nodding when he is asked "Byron Hadley?" by the Police. The nodding head shows that Hadley confirms and agrees with what Police says. In this case, the reason is called an Agreement.</p>	√	
21/R/B /N-	<p>Jury: Please sit down. (02:06:05)</p>																								<p>When the other participant is silently understand or paying attention to</p>	√	

V/Ag/0 2:06:06	<p>Red: (silently walking and taking a seat) (02:06:06)</p> <p>Jury: Ellis Boyd Redding. Your files say you've served 40 years of a life sentence. Do you feel you've been rehabilitated? (02:06:12)</p> <p>Red: Rehabilitated? (02:06:22)</p>																		<p>what the first speaker says, this called Non-Vocal Backchannel, this occurs in this datum as well, when Red without saying a word silently walks and takes a seat when the Jury asks him to sit down. This is clear that the reason of Red does this is an Agreement.</p>		
22/Jr/B /N- V/Ag/0 2:07:51	<p>Red: A young... (02:07:18)</p> <p>Red: stupid kid who committed that terrible crime. I wanna talk to him. I wanna try and talk some sense to him, tell him the way things are. But I can't. That</p>								√										<p>When it is Red's turn to talk in minute 02:07:18, the Jury is silently paying attention to him as shown in minute 02:07:51. According to this scene, this is included into the research data in Non-Vocal Backchannel. The reason of the Jury paying attention to Red's talk is that he somehow agrees with him, and this is called an Agreement.</p>	√	

	<p>kid's long gone. This old man is all that's left. I gotta live with that. Rehabilitated? (02:07:20)</p> <p>Jury: (silently paying attention) (02:07:51)</p> <p>Red: It's just a bullshit word. So you go on and stamp your form, sonny, and stop wasting my time. Because to tell you the truth, I don't give a shit. (02:07:54)</p> <p>Jury: (silently looking at Red then stamping the paper) (02:08:20)</p>																																										
23/Jr/B /NV/A g/02:08 :20	Red: It's just a bullshit word. So you go on and stamp your form,										√																												√				

	<p>sonny, and stop wasting my time. Because to tell you the truth, I don't give a shit. (02:07:54) Jury: (silently looking at Red then stamping the paper) (02:08:20)</p>																					<p>Backchannel and the reason of the juries doing this Non-Vocal Backchannel is called an Agreement because after they paying attention to Red and understand what Red wants to convey, one of them finally stamp the paper.</p>		
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The Abbreviation:

D: Dufresne

R: Red

H: Heywood

Hd: Hadley

Fl: Floyd

B: Brooks

Jg: Jigger

WN: Warden Norton

Pr: Prisoner(s)

G5: Guard 5

P: Pause

F: Filler

U: Unfiller

O: Overlap

T: Transitional

Rc: REcognitional

Pg: Progression

B: Backchannel

V: Vocal

NV: Non-Vocal

Ag: Agreement

As: Assistance

C: Clarification

Da: Disagreement

Ft: Floor-taking

TC: Topic Change

Tg: Tangentialization

Sa: Signaling Annoyance

Su: Signaling Urgency

Ds: Desire to correct what is being said

Problem Statements:

1. What are the types of pauses, overlaps, and backchannels are found in conversation of The Shawshank Redemption (1994)?
2. What are the reasons of the occurrences of pauses, overlaps, and backchannels in conversation of The Shawshank Redemption (1994)?