



Turn-Taking Strategies of Nathan Feuerstein's Interview

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ABSTRACT

Turn-taking is a component that maintains effective flow of information in a conversation. This study aims to analyze the turn taking strategies used in Nathan Feuerstein's interview in YouTube video 'NF on new album 'Hope', working with Julia Michaels and how OCD affected his creative process'. The objective of this study is to identify the types of turn-taking strategies comprising Turn Construction Units (TCUs), Adjacency Pairs, and Preference Organization in the interview. A descriptive qualitative method was applied, employing the theoretical framework of Sacks, Schegloff, and Jefferson (1974) of Turn Taking Strategies. Data consisted of spoken utterances that is transcribed and analysed for the types of Turn Taking Strategies. The findings of this research reveal the occurrence of seven Turn Construction Units (TCUs), five Adjacency Pairs, and eight instances of Preference Organization identified in the analyzed conversation. The equal number of finding shows that the speakers effectively manage using turn taking effectively, balanced flow of conversation by nondomination of one speaker and employed conversational strategies that promoted mutual understanding and social harmony. These findings contribute to conversational analysis by offering insights into the practical application of turn-taking strategies in real-world communication, particularly in media interviews.

Keywords: *conversational Analysis, Nathan Feuerstein, turn-taking strategies*

INTRODUCTION

Conversations are the ways people communicate, whether one is engaging in casual dialogue with friends, negotiating in a professional setting, or participating in a television interview. A crucial element of conversation is turn-taking, which refers to the way speaking turns are managed. According to Richards (cited in Heinel, 2017), conversation is comprised of turn-taking features that determine who talks, when to talk, and for how long the talk lasts. The general convention in a communication is that one person talks, and the others become the listener, until at one point the turn will change to the listeners. This is what it means by turn taking strategies. This includes knowing how to handle interruptions and understanding when it is tolerable to interrupt, which can depend on cultural or gender backgrounds.

Turn-taking strategies are the different ways of how one starts and keeps a conversation going. These strategies make sure the conversation flows smoothly, allowing everyone to speak and respond properly. By looking at the video and transcript of an interview with Nathan Feuerstein, this study aims to show how turn-taking works. An understanding of how conversations function, including elements such as pauses, interruptions, and the signals indicating it is time for the other person to speak, is sought. To obtain a comprehensive understanding, the theoretical framework from Sacks, Schegloff,

and Jefferson (1974) is employed. This framework facilitates the comprehension of turn-taking in conversations, allowing both verbal and non-verbal cues that manage the flow of dialogue to be examined.

Turn-taking is an essential component of interpersonal communication. For instance, the power dynamics between the interviewer and the interviewee can have a significant impact on the dialogue during media interviews. Turn-taking strategies have been an interesting topic to researchers, how one takes the reins of conversation and how it affects the flow of conversation. The techniques they employ to manage interruptions, take turns, and indicate when to speak are crucial for maintaining the interview's coherence and direction. Most of the time, people were unaware of the significance of taking turns, which served as a tiny hint about how one should respond and communicate with another. Section 5 studies that are pertinent have been chosen.

Studies on turn-taking strategies have been conducted by several researchers, such as Virginia (2024), *Turn-taking Strategies in Jamie Miller's Interview with Zach Sang Show*. The first study, titled *Turn-taking Strategies in Jamie Miller's Interview with Zach Sang Show*, was conducted by Virginia (2024) from the University of Trunojoyo Madura. This research focuses on identifying the types of turn-taking strategies and determining the dominant strategy by applying Stenström's (1994) theory and Jefferson's (2004) transcription symbols. The data were obtained from a Zach Sang Show episode titled *Jamie Miller Talks Broken Memories, Here's Your Perfect, Coming Out, Khloe Kardashian & The Voice*. The findings of this study reveals that of the total 79 turn taking strategies, lexical repetition is the most dominant strategy. That means the speaker used repeated words to hold the turn and use it for thinking time, prolong the duration, and at the same time to prevent awkward silence.

Another study of Agustianto et al. (2020) also utilizes Stenström's (1994) theory to analyze turn-taking strategies in the conversation of YouTube videos from The Tonight Show Starring Jimmy Fallon. Five interviews were all analysed to combine the patterns of turn taking strategies. The findings show that from the three components of turn taking strategies, turn taking is the most dominant component the speakers used. This means taking the turns domination is the strategy used by the speakers to keep the conversation rapid and spontaneous rather than formal informative pattern.

The second relevant study was conducted by Heraldine and Ambalegin (2023) from Universitas Putera Batam. This study specifically investigates turn-yielding strategies using Stenström's (1994) theory. The data source was a YouTube interview entitled *Piers Morgan vs Kari Lake*. This study used a mixed method of conversation analysis with Sudaryanto's observational method to analyze the conversational data. The findings reveal that instead of turn taking or holding, turn-yielding becomes the most dominant component of turn taking strategies in the conversation. This means the speakers choose to build the conversation be offered and that chances to share information is shared or given simultaneously between the speakers.

Overall, the relevant studies above found different findings and that is dynamic across different conversations. Therefore, according to the findings, it can be concluded that more studies of conversation analysis will still give different outcomes that are beneficial to the field of conversation analysis. In addition, a study on comparison of different types of conversation strategies such as Turn Construction Units (TCUs), five Adjacency Pairs, and eight instances of Preference Organization is very much needed considering the lack of existence of this type of study.

Studies on conversation analysis have also emerged to different field other than social media and entertainment. For example, studies of conversation analysis on institutional and political genres. One study in institutional conversation was conducted by Peters (2014) who studies the patterns of police interview and how it affected the listeners. The occurrences of breaks, stops, delays and in overall timing of responses are related to how the responses could be trusted and perceived. Similarly, Hasson (2022) analysed turn taking strategies on a political interview between Laura Kuenssberg with Boris Johnson. The findings show that turn taking strategies in this type of conversation is not random but it was constituted by political position and constitutional rules. In this study, it was found that the turn allocation was controlled by the interviewer rather than flowing spontaneously. The two studies conclude that turn taking strategies when it is in political and institutional genres are not as dynamic and generic as in entertainment.

Despite the differences of the objects of the studies discussed previously, all studies have similarities, one of those is the use of Stenstrom (1994), Jefferson's (2004) transcription symbols theory, and Partridge's (2021) transcription convention in the data analysis. The use of different transcription conventions show the variety of techniques for transcription and examination of conversation turns in the interviews. Stenstrom (1994) is used as the basis of theoretical foundation for turn taking studies while transcription convention such as Jefferson's is used to analyse specific interaction in an interview. Similarly, all studies use Stenstrom (1994) while this used employs Sacks, Schegloff, and Jefferson (1974) to examine turn-taking strategies in Nathan Feuerstein's Interview (2023).

This theory proposed by Sacks, Schegloff, and Jefferson (1974) suggests that the significance of a statement is not defined by any intrinsic attribute but instead by the prior and following exchanges in the dialogue. This is fundamental to conversation analysis (CA) that highlights the sequential aspect of speech and its arrangement in social exchanges. The first element in Sacks, Schegloff, and Jefferson (1974) is Turn Construction Units (TCUs), which is in this feature, each conversational turn consists of Turn Construction Units (TCUs), serving as the fundamental components of speech. TCUs are identified as the smallest segments of speech that can be utilized to form a turn. They may consist of individual words, phrases, or complete sentences, and are generally employed to express one specific concept or activity. The arrangement of TCUs within a turn is vital in determining the significance and role of the turn. Moreover, the second feature is Pairs of Adjacency. Adjacency pair is fundamental in conversation analysis because it sequentially structured turns that are functionally connected. The first turn in an adjacency pair is referred to as the "first pair part" (FPP), while the subsequent turn is known as the "second pair part" (SPP). The SPP usually follows the FPP, and the two exchanges are meant to be next to one another in the dialogue. Adjacent pairs serve to perform a variety of social actions, including asking and responding to questions, making and accepting offers, as well as initiating and replying to complaints. The third feature is the choice of organizations or as termed as preference organization. The theory also emphasizes the idea of Preference Organizations, which pertains to how speakers choose to structure their own turns and those of others to accomplish specific social actions.

In this study, the turn-taking strategies in Nathan Feuerstein's interview are examined. By analyzing the video and transcript, the methods employed by both the interviewer and the interviewee are aimed to be identified. This includes how they manage their turns, deal with interruptions, and use non-verbal cues like eye contact, gestures, and

pauses to control the conversation. By emphasizing the mechanics of turn-taking, this study adds to the wider domain of conversation analysis. It provides actual examples of turn-taking tactics in genuine communication, particularly in media interviews, specifically a YouTube platform interview from the NME channel. To conclude, this research seeks to explore turn-taking in discussions by examining Nathan Feuerstein's interview. Applying the framework established by Sacks, Schegloff, and Jefferson (1974), both verbal and non-verbal signals are examined to understand how conversations are organized. This study not only deepens the reader's comprehension of dialogue dynamics but also provides valuable insights for enhancing communication methods in different contexts. This thorough examination aims to highlight the significance of turn-taking in facilitating smooth and clear communication in daily discussions and media interactions.

In summary, this study aims to understand turn-taking in conversations by focusing on Nathan Feuerstein's interview. Using the framework from Sacks, Schegloff, and Jefferson (1974), both verbal and non-verbal cues are analyzed to determine how dialogue is managed. This research not only enhances the reader's understanding of conversation dynamics but also offers useful insights for improving communication practices in various settings. Through this detailed analysis, it is intended to demonstrate the importance of turn-taking in ensuring smooth and clear exchanges in everyday conversations and media interactions.

METHODS

This study employed a descriptive qualitative approach to examine the turn-taking techniques in Nathan Feuerstein's interview. Creswell (2013) states that the aim of qualitative research is to explore a phenomenon or a societal issue that impacts the population. Consequently, the aim of a qualitative researcher is to acquire an extensive comprehension as well as a profound analysis of the phenomenon under investigation (Creswell, 2013). This approach is suitable because the data from this study consists of words and statements made by both the interviewer and the interviewee, not numerical data. Moreover, qualitative analysis enables the researcher to understand conversational trends in their authentic setting, offering in-depth perspectives on how participants structure and navigate interaction throughout the interview.

This study aimed to gain a deeper insight into the various turn-taking strategies utilized and the ways in which these strategies were applied by both the guest and the host in the NME YouTube interview titled Nathan Feuerstein (NF) on New Album 'Hope', Collaborating with Julia Michaels and the Influence of OCD on His Creative Process, drawing from the framework established by Sacks, Schegloff, and Jefferson. The interview video was sourced from NME's YouTube channel and served as the main research data source.

During the data analysis, utterances featuring turn-taking techniques were identified, sorted, and organized according to the categories and subcategories outlined in the turn-taking theory by Sacks, Schegloff, and Jefferson. The three analytical categories include (1) Turn Construction Units, (2) Adjacency Pairs, and (3) Preference Organizations. Using these classifications, the data was systematically analyzed and outlined to clarify the occurrence and role of each strategy, allowing the researcher to fully address the research questions and derive significant conclusions from the results.

RESULTS

This analysis explores the complex turn-taking methods employed by Nathan Feuerstein (NF) during his interview, focusing specifically on three key strategies: Turn Construction Units (TCUs), Adjacency Pairs, and Preference Organizations. Through examining these strategies, we seek to reveal their subtle roles in influencing the flow, unity, and meaning of the dialogue. This investigation will provide insights into how Nathan Feuerstein handles interactional dynamics, organizes his responses, and maneuvers through the interview's narrative progression, thereby enhancing our comprehension of his communicative skills and the tactical decisions he makes when engaging with interviewers.

Table 1. Turn Taking Strategies in the Interview

Features	Frequency	Percentage
Turn Construction Units	7	35%
Adjacency Pairs	5	20%
Preference Organizations	8	45%
Total	20	100%

Turn Construction Units (TCUs):

Construction Units (TCUs) are essential components in conversational architecture, acting as the smallest recognizable parts that people utilize to build their turns. These components act as the foundations of discourse, permitting speakers to structure and arrange their inputs during the interaction. Within the framework of the given transcript analysis, TCUs can be identified by closely observing how speakers express and organize their statements, showcasing the deliberate use of language to communicate meaning, regulate conversational dynamics, and navigate comprehension among participants. Conversation Analysis posits that a TCU can comprise a single word, phrase, clause, or full sentence that approaches a potential completion point, referred to as a transition relevance place (TRP), where another participant can suitably take the floor. Nevertheless, speakers frequently prolong their contributions by incorporating extra clauses, clarifications, or discourse markers, thus postponing the transition and preserving conversational dominance. This adaptability allows participants to expand on their thoughts while making certain that the dialogue stays logical and cooperative.

Extract 1.

Interviewer: *"you know what I mean I didn't feel like that about any of the both features on"* (00:30:06)

NF: *"I don't know is that something you can kind of tell in your gut if say like the artist approaches you or the label approaches you and you uh yeah and man once you start uh gaining traction"* (00:29:20)

NF: *"sometimes I make it take that long and I'm like no we need to shoot this direction in this direction and it's like three and a half hours later you're like okay we got 12 seconds done let's move on"* (00:10:53)

NF: *"I could get I did I think when I grow up there's like 600 people, I was like Hey I just just wear black and you know Jump Around the crowd that's way different this was like hey you got a dress in the suit and a tie and a dress and yeah so that was that was a crazy video too but I think it turned out good"* (00:11:45)

In these examples, each speaker's utterance constitutes a TCU. They are distinct segments of speech that contribute to the ongoing conversation. Another example of TCUs is NF's use of filler words like "um" and "like." These filler words are common in spoken language and serve as a way to pause and gather thoughts before responding. For example, NF says "um yeah I kind of wanted to start working on this project like when the whole covert thing happened". The filler word "um" allows NF to take a moment to collect his thoughts before continuing with his response.

Adjacency Pairs:

Adjacency Pairs are sequences of two related utterances by different speakers. One utterance typically elicits or requires a specific response from the other speaker. These pairs demonstrate the structured nature of conversational interactions. In the interview, NF and the interviewer engage in various adjacency pairs to build on each other's ideas. For example, when the interviewer asks about NF's mindset when recording the new album "Hope," NF responds by discussing his desire to create a concept album. The interviewer then follows up by asking about the concept and how it developed. This adjacency pair allows the conversation to flow smoothly and for the interviewer to gain a deeper understanding of NF's creative process.

Extract 2.

Interviewer: *"how did the uh Judy Michaels collaboration come about?"* (00:26:58)

NF: *"I'm gone I don't know if I had my label or if I had someone or my a r or I can't remember how we reached out but I think we just reached out to her like hey I probably scared her to death because I sent her this really terrible um like voice memo thing with like the chords and me singing like my idea but in my brain I know what I'm gonna do but if I was an artist and someone sent me that I'd probably be like can you elaborate on this idea I'm a little worried"* (00:27:00)

In this adjacency pair, NF's statement about sending the hook to the collaborator prompts the interviewer's response, acknowledging the collaborator's efficiency. The pair demonstrates a conversational exchange where one utterance logically follows the other. Another example of adjacency pairs is when NF discusses his struggles with finding the right title for the album. The interviewer asks if the title track "Hope" came last, and NF responds by explaining how he finished the song at the end of the recording process. The interviewer then asks what made that song stand out, and NF discusses how it connected with his personal journey. This adjacency pair allows the conversation to delve deeper into NF's creative process and the meaning behind the album.

Preference Organizations:

Preference Organizations include the methods speakers use to organize their turns to communicate preferences, such as showing agreement, expressing disagreement, or signaling preferences for specific subjects or replies. This structural framework offers understanding of speakers' perspectives and feelings regarding the current interaction, impacting the conversation's course and progression. In the interview, NF utilizes various preference structures to skillfully handle the conversation and express his choices. Via his tactical utilization of language and conversational exchange, NF manages the interview interactions, signaling his position on talked-about subjects, guiding the dialogue towards points of interest, and molding the general consistency and direction of the engagement.

Through analyzing these preference groups, we can reveal how NF employs dialogue techniques to assert authority, build a connection with the interviewer, and tactically place him self within the dialogue, thus improving our comprehension of his interaction approaches and conversational style in the interview environment.

Extract 3.

Interviewer: *"yeah I mean you say like I hope you're at peace like that's a very generous sentiment in a way"* (00:23:27)

NF: *"I get bored of my stuff too sometimes"* (00:04:27)

In this instance, the interviewer's remark indicates a favoring of conversations about NF's desire for peace. The phrase "that's a very generous sentiment" shows recognition and acceptance of NF's conveyed feelings, enhancing the conversation's positive atmosphere. This preference structure enables NF to convey his aspiration for creative development and transformation, all while recognizing the difficulties of sustaining a uniform style. The tables' title should be on top, while the title of the image, picture, or chart should be placed beneath. For scripts written in English, thousands are marked using commas; e.g., 1200300 is written as 1,200,300. Decimal points are marked with a period followed by two number digits, e.g., 12.34. For figures lower than 1, the zero is not needed, e.g., .12. The alphabet is italicized for mathematical symbols or notations, but Greek letters are written upright using the correct symbols. The equal sign is given a punch space before and after; e.g. (English format): $r = .456$; $p = .008$. For statistical values having degrees of freedom such as t , F , or Z , the degree of freedom is written in braces such as $t(52) = 1.234$; $F(1, 34) = 4.567$. The statistical calculation for hypothesis testing should be completed with effect sizes; for example, the t -test using Cohen's d , the F -test using partial eta squared, or other posthoc tests in line with the references under consideration. For qualitative research, data from interviews, observations, text interpretations, or many more. Are condensed or summarized into a brief substantial resume or summary to be reported. These significant findings can be presented in descriptive tables to facilitate ease of reading. Excerpts or extracts from interviews, observation results, texts, and others containing answers to research questions are shown in the discussion. Interpretation of results should not be included in this section unless the research required a combination of both findings and analysis in one part.

DISCUSSION

The transcript of Nathan Feuerstein's interview in 2023 provides valuable insights into the turn-taking strategies employed by the artist during the conversation. This analysis focuses on three key strategies: Turn Construction Units (TCUs), Adjacency Pairs, and Preference Organizations. The analysis of turn-taking strategies in Nathan Feuerstein's interview reveals a complex and dynamic conversation that is shaped by the use of TCUs, adjacency pairs, and preference organizations. These strategies allow NF to manage the flow of conversation, express his preferences, and build on the ideas of the interviewer. The findings offers important insights into the conversational strategies used by the artist throughout the discussion. This examination centers on three main approaches: Turn Construction Units (TCUs), Adjacency Pairs, and Preference Organizations. The examination of turn-taking techniques in Nathan Feuerstein's interview uncovers a multifaceted and evolving dialogue influenced by TCUs, adjacency pairs, and preference structures. These techniques enable NF to guide the conversation, communicate his interests, and expand on the interviewer's concepts.

The results of this research reveal that three primary elements of Conversation Analysis were recognized in the discussion between NF and the interviewer: Turn Construction Units (TCUs), Adjacency Pairs (APs), and Preference Organizations (POs). According to Table 1, there were 20 conversational features identified, which included 7 Turn Construction Units (35%), 5 Adjacency Pairs (20%), and 8 Preference Organizations (45%). Among these characteristics, Preference Organizations surfaced as the most commonly occurring category, succeeded by Turn Construction Units, while Adjacency Pairs manifested least often. These results indicate that even though the interview adheres to the conventional format of a question-and-answer format, a significant portion of the discussion is influenced by the participants' preferences, attitudes, and tactics for fostering a collaborative and interesting conversation.

The findings of Turn Construction Units (35%) illustrates how speakers create significant conversational turns using full utterances, clauses, and discourse markers. Conversation Analysis posits that TCUs serve as the fundamental components from which turns in conversation are constructed, enabling speakers to indicate potential completion points at which another participant might take over. During the interview, NF often generates lengthy and detailed TCUs, frequently merging multiple clauses into a single, extensive reply. His regular employment of fillers like "um," "like," and "you know" also illustrates the spontaneous character of spoken communication. Instead of showing uncertainty or poor fluency, these discourse markers serve as tools for planning that assist NF in structuring his ideas while keeping his speaking turn. This discovery reinforces the perspective of Sacks, Schegloff, and Jefferson (1974) that speakers strategically handle turn-taking by signaling when their turn is ending and facilitating transitions among participants. Employing TCUs, like brief replies and filler expressions, contributes to fostering a feeling of authenticity and casualness in the dialogue. This casualness enables NF to express his creative journey and personal challenges more freely, as shown in the adjacency pairs that expand on one another's concepts.

The analysis also recognized Adjacency Pairs (20%), which illustrate the sequential arrangement of dialogue. Adjacency pairs include two connected statements made by different speakers, like question-answer, greeting-greeting, or request-response. In this interview, the interviewer mainly begins the first pair by posing questions regarding NF's music, creative approach, and personal experiences, while NF gives thorough answers as the second pair. Even though adjacency pairs appear less often than other categories, they are crucial as they form the fundamental structure of the interview. The interview format itself can account for the comparatively lower percentage. Rather than generating numerous brief interactions, NF frequently replies with extensive stories that go beyond a straightforward response, decreasing the count of recognizable adjacency pairs while enhancing the intricacy of each turn in the conversation. This discovery emphasizes the distinction between institutional interviews and regular informal talks, as those being interviewed are typically anticipated to give comprehensive answers instead of short replies.

The most prominent characteristic is Preference Organizations (45%), suggesting that participants often arrange their replies in line with socially favored interaction styles. Preference organization encompasses more than individual likes or dislikes; it relates to the conversational inclination to generate replies that foster cooperation, consensus, and ongoing dialogue. During the interview, NF frequently agrees with the interviewer's assumptions, expands on subjects favorably, or softens potentially unfavorable replies with

humor and explanations. In the same way, the interviewer presents questions and remarks to foster positive interaction instead of conflict. This inclination towards cooperative reactions fosters a calm and encouraging interview environment, enabling NF to share personal experiences freely while preserving a good relationship with the interviewer. The preference entities utilized by NF also significantly influence the dialogue. By articulating his preferences and managing the turn-taking process, NF can exercise control over the dialogue and guarantee that his ideas are acknowledged. This regulation is especially crucial in an interview context, where the speaker might experience stress to meet specific expectations or standards. In the previous table, the reader could observe how often the strategy is applied.

Based on the presented table 1, the data showed that NF uses preference organization as a means in turn-taking strategies, and the interviewer responded the same to NF by matching the flow and the arrangement of conversation to be much more convenient in the interview setting.

Overall, these findings demonstrate that the interaction is characterized by cooperative communication in which conversational participants jointly construct meaning through effective turn-taking, sequential organization, and preference management. The dominance of Preference Organizations suggests that interpersonal relationship management plays a more significant role than merely exchanging information. Meanwhile, the presence of Turn Construction Units and Adjacency Pairs confirms that the conversation follows the fundamental principles of Conversation Analysis, where speakers continuously negotiate turns, respond to one another, and organize interaction in a systematic and meaningful way. Consequently, this study shows that conversational effectiveness in interviews depends not only on asking and answering questions but also on how participants strategically organize their turns and responses to create a coherent, engaging, and socially appropriate interaction. From the three strategies, preference organization played an important part of how this interview occurred, NF intentionally or unintentionally preferred this type of strategies to ensure that the conversation kept on the track while discussing his creative work. This offers a new perspective of how turn-taking strategies could be used in such a predictable way particularly in the interview setting, an artist tends to use preference organization.

CONCLUSION

In summary, this research has offered a comprehensive examination of the turn-taking techniques used by Nathan Feuerstein (NF) in an interview, emphasizing Turn Construction Units (TCUs), Adjacency Pairs, and Preference Organizations. This analysis has yielded valuable insights into how NF manages interaction dynamics, structures his responses, and navigates the interview's narrative arc, highlighting his communication skills and strategic insight in engaging with the interviewer. NF's incorporation of TCUs, including filler words and brief replies, enhances the conversational flow and casual tone. These components enable NF to communicate openly and honestly, especially when addressing his creative journey and personal stories, thus enhancing the interview's depth and authenticity. Moreover, the analysis of adjacency pairs shows a well-organized and coherent dialogue, in which NF and the interviewer expand on one another's thoughts to enrich the conversation. This shows NF's skill in interacting with the interviewer and clearly expressing his ideas.

Preference organizations significantly influence the dialogue, as NF utilizes these tactics to assert dominance, communicate his choices, and guide the conversation toward preferred subjects. This intentional use of language guarantees that NF's concepts are clearly conveyed and grasped, especially in an interview setting where clarity and expression are crucial. The examination of preference organizations underscores NF's skill in steering the dialogue and retaining authority over the narrative, guaranteeing that his concepts are communicated effectively and that the conversation stays on track. This analysis provides important insights regarding the function of turn-taking strategies in communication, particularly in the setting of an interview. Analyzing NF's interview using TCUs, Adjacency Pairs, and Preference Organizations reveals the subtle ways he navigates conversational interactions. This improves our comprehension of NF's communication tactics while also illuminating wider communication dynamics. Recognizing the constraints of this study is essential. The evaluation relies on just one interview with NF, which might not adequately reflect the full range of his communication skills. Moreover, the research centers mainly on NF's strategies for turn-taking and does not explore other aspects of his communication approach or the wider interview setting.

Future studies might investigate how NF's turn-taking techniques differ in various interview contexts or with diverse interviewers. Furthermore, examining how NF's nonverbal signals, including body language and facial expressions, influence interview interactions might yield additional understanding of his communication techniques. Additionally, exploring how context and cultural background influence NF's turn-taking strategies might provide significant understanding of the intricacies of human communication.

In conclusion, this research enhances communication studies by emphasizing the importance of turn-taking techniques in influencing dialogue exchanges. It acted as a foundation for how someone could apply this approach. Through comprehending these techniques, the reader might develop a greater awareness of the intricacies of human communication and the methods people use to manage social interactions.

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