Turn-Taking in A Pakistani Talk Shows: A Critical Discourse Analysis

Marryam Naz
Nmasha13@gmail.com MPhil scholar English Linguistics NUML Fsd campus
Muahmmad Farukh Arslan
Lecturer Dept of English, NUML Fsd campus
Faizullah
M.Phil. Linguistics scholar, Department of English, National University of Modern languages
faizp057@gmail.com

Abstract

In the recent years the Talk Shows under the light of News journalism has taken the role or responsibility to guide us through a way to act as responsible citizens. However there are many other different genres, contents and forums that may also provoke in us the sensible and responsible citizenship. These platforms not only provide us with talking points but communicative spaces also gives us norms to study the language acquisition, sociolinguistics, turn constructional Units (TCUs), and Transition Relevance Place (TRP) in conversational analysis through talk shows. The internet, TV channels, podcasts, social media provides an ample space for everyday-life politicization. This article addresses this process of turn-taking which is a fundamental mechanism in conversational dynamics. Which governs how individuals in a dialogue switch speaking roles, ensuring smooth and organized changes sometimes disturbed by overlapping through aggression or excitement. Turn taking involves implicit and explicit cues that help participants manage the flow of speech and determines who speaks when and for how long? Turn-taking patterns vary significantly across languages and cultural contexts, which often reflects the cultural and religious norms. Studying turn-taking not only reveals insights into linguistic structures and interactional patterns but also highlights the ways in which social co-ordinance is achieved through language.

Keywords: *Critical Discourse Analysis, Turn-taking, Turn Construction Units (TCS), Transition Relevance Place (TRP), overlap, pragmatics*

1. INTRODUCTION

Conversation is a collection of turns and overlaps, especially in structured formats like talk shows or pod casts, where multiple voice like host, guests and sometime audience members come together to create an engaging discussion. Unlike the normal and casual conversations, turn-taking in talk shows is carefully organized and structured to maintain the rhythm of the theme. Which gives balance and space to equally participate to the individuals for expressing their ideas. The turn-taking mechanism is influenced by several aspects, including strategies, methodologies, structures and rules, which help the participants to know, when to give or claim a turn. This system is crucial for maintaining the flow of the dialogue, as discussed by Mey (2001).

The talk show is a medium that discusses and highlight several societal and political issues in an organized comfortable setup to create an understanding, ease and relativity to our old-school sitting set-ups, where the elders or intellectuals would sit and debate on the social, current, societal and political issues over a cup of tea and biscuits. So the relatablitiy is present there to engage the audience in a comfortable background setup. But the structure of turn-taking is often more complex than in everyday conversation, as it is influenced by the dynamics of the show, audience expectations, and the personalities involved.

Sacks, Schegloff, and Jafferson (1974) laid the foundation for understanding turn-taking as a fundamental component of conversational structure, it includes a series of gestures, cues and signals for smoothly transferring turns among speakers. Talk shows discuss a wide range of

topics which almost encompasses all the genres related to our common and high societal domains. The speaker must be acknowledged to the rules, the strategies of the mechanism, and meanings of the words, both informal and formal talks. In some scenarios the participants ignores the rules and try to overlap by intervening, raise pitch to get more focus and attention, show aggression to get sympathy or the vote of loyalty and succeed to get the attention of the audience as a successful conversationalist. Turn-taking is the change of speaker during the conversation and how each speaker takes a turn in the conversation (Yule, 1996).

Turn taking have an organized structure through which is decided who, how and when will the shift happen. Based on Sacks et al. (1974), there are two rules for the allocation of turn based on Transition Relevance Place (TRP). Hence the speakers don't speak simultaneously, rather they get space to express their idea or stance. Whether it be short or long. As Hutchby (2006) highlights, host often controls turn-taking through specific strategies, such as prompting or interrupting, to guide the conversation`s pace and maintain focus on key topics. Additionally, ford and Thompson (1996) emphasized the importance of intonation and pauses in signaling shifts in turn-taking, which host and guide use to indicate when one speaker's contribution ends and other's start.

Clayman and Heritage (2002) examine the interactional techniques used by interviewers in broadcast journalism to control turn-taking and keep conversation on track. On the other hand Scannel (1991) discusses how the turn-taking mechanism are more rigid in institutional talks, reflecting power dynamics and control over the conversational floor to ensure smooth transitions and avoid dead air. Tolson(1988) explores turn-taking in "chatty" media formats where even in seemingly spontaneous exchanges, host subtly cue turn shifts to maintain a conversational rhythm that engages the audience.

Lastly but not the least Greatbacth (1988) discusses "power asymmetry" in turn-taking, particularly in talk shows and interviews, where host use specific strategies to maintain authority over the conversation. He notes that host may cut off or redirect guests to ensure that the conversation aligns with the concept of the show. Creating a power dynamic that affects who gets to speak and for how long.

Further this study will provide the scientific information about the turn-taking mechanism in spoken discourse. This study will describe how the pragmatics play a role in dual meaning conversation. How certain cues or gestures annotate the authority and power. Also how the situation can change the slow paced turn-taking discourse to an active-passive mode. And sometimes ongoing less interesting topic can change the turn-taking to slow and dragged, where one person is bored by the other person's long and irrelevant narrative.

1.1. Research Questions
    i.   What are the most common turn-taking mechanism observed in the talk shows?
    ii.   What role does the host play in controlling or facilitating turn-taking?
    iii.   How does cultural background influence turn-taking styles?

2. LITERATURE REVIEW

Turn-taking is the basic and fundamental part of human communication, which is essential for making conversations and managing organized exchanges. "The turn-taking system ensures that, in most conversations, one participant speaks at a time, and speaker changes occur with minimal gap and overlap."— **Harvey Sacks, Emanuel A. Schegloff, and Gail Jefferson**, *A Simplest Systematics for the Organization of Turn-Taking for Conversation* (1974)Since the

foundational work by Sacks, Schelgoff, and Jafferson(1974), turn-taking have been studied through various simple to complicated contexts. "Turn-taking is one of the basic forms of organization for conversation. It is the method by which interactants allocate the right to speak, and manage the flow of conversation."— **Emanuel A. Schegloff**, *A Simplest Systematics for the Organization of Turn-Taking in Conversation* (1974).

This literature review will discuss major theories and methodologies, including Conversation Analysis (CA), non-verbal cues, cultural variations and recent approaches in the study of turn-taking. "A conversation flows smoothly when participants understand the subtle cues that signal the end of one turn and the beginning of another."— **George Yule**, *The Study of Language* (1996)

Turn–taking methodology is a branch of Critical Discourse Analysis (CDA). So in this research I have thoroughly applied the Critical Discourse Analysis (CDA) methodology to bring forth the detailed analysis of these five talk shows, which encompasses the broader variation of personalities and their backgrounds to explore. "In professional settings, turn-taking strategies often follow strict protocols, emphasizing clarity, authority, and efficiency."— **Paul Drew and John Heritage**, *Talk at Work* (1992). This research applied qualitative approach in which the evaluation of turn-taking mechanism is applied to the Pakistani famous talk show "Loose Talk", where you can find the presence of Face Acts. "Turn-taking involves subtle acts of face-work, where speakers manage their own image while respecting the face needs of others."— **Penelope Brown and Stephen Levinson**, *Politeness: Some Universals in Language Usage* (1987). The data of this research is collected from five episodes of this show. "In Western cultures, rapid turn-taking with minimal overlap is the norm, but in some cultures, overlap may be interpreted as active engagement rather than interruption."— **Anna Wierzbicka**, *Understanding Cultures Through Their Key Words* (1997).

In each episode the host ("Hosts subtly use linguistic cues, such as questions, rephrasings, or summaries, to signal turn transitions and maintain a coherent flow of dialogue."— **Stephen Levinson**, *Pragmatics* (1983), invites the guest from elite class to labor masses, to encompass the wide area of social and political issues. "Different cultural groups vary in their timing of turn-taking, with some tolerating silence as a respectful pause, while others interpret it as hesitation."— **Ron Scollon and Suzanne Wong Scollon**, *Intercultural Communication: A Discourse Approach* (2001) Like in one episode Anwar Maqsood invites an Analyst (Moin Akhter). "Who holds the floor, when, and for how long, reveals much about the social dynamics and power relations within a group."— **Deborah Cameron**, *Verbal Hygiene* (1995). Arslan, Haroon, and Shakeel (2023) conducted a critical discourse analysis of Hanif Kureishi's short story My Son the Fanatic, examining the linguistic and ideological elements within the text. The study focused on how power, identity, and cultural conflicts are represented through language and narrative structure. By analyzing the discourse, the authors revealed the tensions between traditional and modern values in immigrant experiences. This research adds to the understanding of literary texts as reflections of broader socio-cultural dynamics.

In another episode Moin Akhter plays the role of street sweeper and garbage collector. "Different cultures organize turn-taking differently, reflecting broader cultural values about hierarchy, respect, and interaction."— **Anna Wierzbicka**, *Cross-Cultural Pragmatics* (1991). One episode offer the insight in the lifestyle of a maid (Bushra Ansari). "Interruptions can serve as a tool for dominance, but in some cases, they may reflect enthusiasm or involvement rather

than an attempt to control."— **Candace West and Don Zimmerman**, *Doing Gender* (1987) "The management of turns in conversation reflects participants' sensitivity to social norms, cultural expectations, and interpersonal relationships."**Penelope Brown and Stephen Levinson**, *Politeness: Some Universals in Language Usage* (1987). Ullah and Arshad (2023) explored the phenomenon of code-switching in the editorial section of Pakistani Urdu Express newspapers, focusing on linguistic variations in print media. Their study identified prevalent patterns of code-switching between Urdu and English, emphasizing the functional and stylistic roles of bilingual practices. The research highlighted how editorial content employs code-switching to engage diverse audiences and convey nuanced meanings. This study contributes to understanding language variation and its socio-cultural implications in Pakistani media.

Another episode gives us the sneak peak of the personality of a rooyat-e-hilal member and his turn-taking discourse. "Unlike everyday conversation, talk shows are performed for an audience, which influences turn-taking as participants aim to entertain, persuade, or provoke reactions."— **Andrew Tolson**, *Televised Talk: Discourse and Mediated Communication* (2001) Lastly a DIY ideas expert, who gives suggestions according to common sense and herbal remedies, causes uneasiness and outbursts of anger in host. "In multicultural interactions, mismatches in turn-taking expectations can lead to misunderstandings, where silence may be interpreted as hesitation or interruptions as rudeness."— **Helen Spencer-Oatey**, *Culturally Speaking: Managing Rapport in Talk Across Cultures* (2000) "Interruptions, overlaps, and turn-taking strategies often indicate struggles for dominance or control in conversations."— **Robin Lakoff**, *Language and Woman's Place* (1975).

All these episodes vary from 09-30 minutes without breaks. Here is the list of some of the key turn-taking methodologies by notable authors I have incorporated in my research. Conversation Analysis by Sacks, schelgoff, and jafferson (1974), this foundational methodology focuses on the micro structure of turn-taking in everyday conversations. They introduced the concept of Transition Relevance Places (TRP). Through conversational analysis they have shown systematic rules based mechanism that guides who speaks next, with analysis focused on both verbal and non-verbal cues. Rehman and Arslan (2023) conducted a critical discourse analysis of Shahbaz Sharif's speech at the United Nations, examining the linguistic strategies used to convey political ideologies and persuade international audiences. The study identified rhetorical techniques, power relations, and ideological underpinnings within the speech. Findings highlight how language shapes political narratives and reflects broader socio-political contexts. This research enriches the field of political discourse analysis.

Goodwin (1981) expanded this theory of CA by introducing participation frameworks that integrates gaze, gestures, and body orientation as crucial to managing turns. His methodology focuses on how the participants use body language, body parts to convey their message, whether it be affirmation in the gesture of a head nod or just blinking of an eye to cue the other person to start. Fatima, Latif, and Arslan (2024) explored transitivity processes in Pakistani cricket commentary through a corpus-based critical discourse analysis. The study examined how linguistic choices in commentary reflect attitudes, roles, and identities within the sport's socio-cultural context. The authors identified patterns in action, agency, and evaluation, highlighting implicit biases and power dynamics. This research contributes to understanding sports discourse and its intersection with cultural narratives.

Third methodology I have used is Institutional talk by Atkinson and Heritage (1984). It encompasses the institutional settings like interviews, broadcast, meetings, and courtrooms.

Where turns are more formally controlled. This approach emphasizes pre-allocated turns and role specific language that affect interaction. "Talk shows thrive on moments of conflict, where overlapping turns, interruptions, and challenges create dramatic tension and maintain audience engagement."— **Ilie Cornelia**, *Argumentative Strategies in Talk Shows* (2006). Cross-Cultural Turn-taking methodology by Stivers et al (2009). This turn-taking methodology compares turn-taking practices across multiple languages and cultures to identify universal and culturally specific behaviors by analyzing silence management, overlap, and politeness strategies. "Talk shows thrive on moments of conflict, where overlapping turns, interruptions, and challenges create dramatic tension and maintain audience engagement."— **Ilie Cornelia**, *Argumentative Strategies in Talk Shows* (2006)

Journalistic interview by Clayman and Heritage (2002). This methodology focuses on how journalists manage turn-taking in interviews using techniques like question design, interruptions, and agenda control to maintain authority. Clayman and Heritage explored how interviewers exercise turn-taking control to guide responses, enforce time limits, and keep discussions on track. Revealing how power and conversational dynamics function in broadcast settings.

3. METHODOLOGY

For data analysis, this study identifies some key turn-taking theories and the scholars associated with them. Firstly Sacks, Schegloff and efferson's model (1974) of Conversation Analysis (CA), Turn-Constructional Units define a possible completion point such as turn, phrase or word. Transition-relevance places point where speakers naturally sense that a turn might end, allowing them to start. Secondly Duncan's cues for turn taking (1972) identifies both verbal and non-verbal cues that signal when a speaker is likely to yield or retain the floor. These cues include intonation, pauses, and body language, eye contact, and hand gestures. Thirdly Tannen's overlap and High involvement Style (1984). Tannen distinguishes between high-involvement and high-considerateness styles. In high-involvement cultures, overlap and interruptions are common and are often seen as signs of engagement, like in "maid" episode, while in high considerateness styles, speakers are more likely to wait for clear pauses. Lastly Levison's pragmatics of turn-taking (1983) are also found in selected shows, such as pragmatic factors that influence turn-taking, such as politeness, face-saving, and conversational applied meaning.

For implicature of above methodologies five different episodes are chosen from the famous Pakistani talk show Loose Talk. Though there is time variation between the shows, but they were watched and analyzed with a keen eye. Their transcript is taken from YouTube, transcripts and later translated to Urdu for better understanding. Then transcripts with time stamps were thoroughly analyzed and a percentage of total time, speaking time of host, speaking time of guest and the duration of overlap has been shown in the graphs. You will find the total overlap time in the duration of seconds just because the overlap or interruptions happens in an instance or for few seconds. Detailed analysis is provided in the findings section of each episode with graphs for better understanding.

4. FINDINGS AND RESULTS

4.1. The Analyst

The show duration is 19:12, it starts with 13 seconds of digitized slide than the camera zooms on the host (Anwar Maqsood) sitting on a chair wearing red shirt, background is plain with green and red lighting creating a rhythm with the host's shirt. A calm and comfortable setup

is set to make a comfort and relativity level with the audience. The setup consists of a table and chairs, where guest and host are seated. Because the guest is a renowned Analyst, which shows in his outfit, his conversational discourse and emphasis he puts on his statements. All of these things show that he is an educated and well informed person (Institutional Talk Analysis). In this conversation we see the use of Persuasive Dominant Discourse in the light of Critical Discourse Analysis (CDA) for understanding how discourse operates persuasively to sustain social dominance, making it an essential refrence for studies on language, power and dominance. Hits his hand on table to prove his point.

The host asks to the point questions. He uses his eyes to impose dominance by giving straight serious gaze. We see the use of hand gestures. A little pause after completing the question is a cue for the guest to start his turn to take the stage (Turn Construction Unit). These are examples of Non-verbal cues in turn-taking by Goodwin (1981) and Ford and Thompson (1996). Whereas the guest gives detailed answer in a slow and well-paced sentences. Whereas unnecessary information is also shared to show the nature of his job and to show off his vast knowledge. He often hits the table to prove his point and put emphasis to his ideology. Here we find the Host agitated because we see the shift of power from Host to Guest. So in several attempts the Host overlaps the guest by intervening and asking new questions, sometimes shutting by hand gestures, and sometimes giving an agitated, angry look. But the Guest is not bothered by all these attempts. He responds to the over-lapping by over-lapping back, trying to raise his voice to complete his point.

|	
Anwar Maqsood: Approximately 43% of the total speaking time.	
Analyst (Tajzia Nigaar): Approximately 54% of the total speaking time.	
Anwar Maqsood	8:14
Analyst (Tajzia Nigaar)	10:21
Overlap	0:34

Overlaps doesn't take much time, that's why you may see that the overlap happened just for mere seconds. These are interruptions and overlap, which shows how one person break the rules of conversation to give his/her stance, or to correct the other. And sometimes just the disinterest of one person in on going conversation. This specific episodes shows that if both person are educated and belong to same class and same societal norms, how they respect each other's space, while following the textbook protocol of the platform. Though interruptions and arguments have occurred for few instances but mostly one person speaks and other tries to listen.
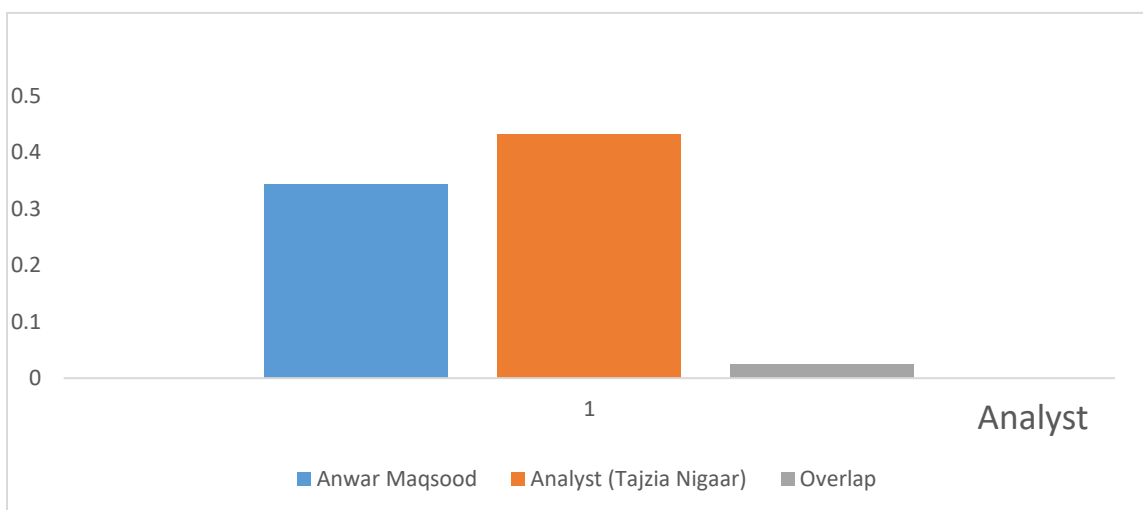
4.2.Maid(Bushra Ansari)

The selection of the certain talk-shows is to show cultural diversity and different class norms, ranging from elite educated class, through middle class to lower working class. Here we will analyze the personality of a house maid and through which discourse she communicates. And how she share the confidential information to create sensation and excitement in the interview. Here we see the use of Socio-linguistics in Conversation Analysis (CA). In the book Grooming, Gossip, and evolution of language by Robin Dunbar, an evolutionary psychologist, argues that gossip serves a similar social function to grooming in primates and plays a critical role in social cohesion and human language evolution. In this interview we see that the local working maid is seated in front of the host. The show starts with greetings and introduction. Firstly the show have slow pace, because the host speaks in proper compact sentences and gives his guest more time to express their ideas. But we see a change of events in here, the guest successes in getting the host's attention by giving references to high society family's internal affairs insight. She uses hand gestures and facial expressions to elevate the curiosity. In this specific episode, we see not a single minute of silence. Host and guest both are excited to share information (Overlapping in Collaborative Dialogue-Lerner 2002). The host moves back and forth out of excitement and overlap by throwing random questions. The guest is also eager to answer, so she overlaps the question and starts answering midway by uttering "haaaannnn" and grabbing her chin like she just remembered something. The host is holding a white pencil which fulfills the purpose of taking notes and giving guest the indication to start next.

Anwar Maqsood	**2:44**				
House Maid	7:26				
Overlap	0:44				
House Maid spoke for approximately 68.20% of the total time.					
Anwar Maqsood spoke for approximately 25.08% of the total time.					
Overlap occurred for approximately 6.73% of the total time. **In this episode, you may find the overlap time a bit higher than the other episodes. But the reason behind that is mutual excitement and captivating subject matter, which engaged both the host and the guest. The overlapping is not because of argument or disagreement rather it is about the excitement to get to the bottom of whole story.** **Rooyat-e-hilal kameti member**					

House Maid

■ Anwar Maqsood ■ House Maid ■ Overlap
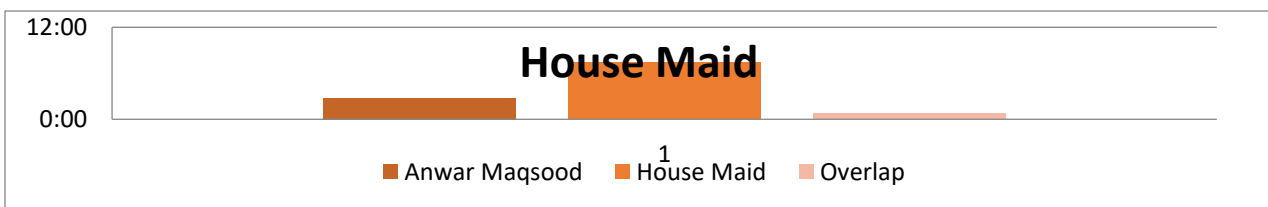
The host Anwar Maqsood is calm and collected, he represent proper formed questions and mostly follow the rule of turn taking by waiting for the guest to complete and finish his stance. But in this specific host loses his control and starts to interrupt by over-lapping and interrupting. At one hand he feels drowsy and starts yawning. To freshen up he uses arm-stretch activity to stay active during the talk show. He uses his signature moves like pointing with pencil while talking or giving cue for the turn exchange, after completing the question he pauses and give a straight stare as a cue (Non-verbal cues). And in some instances he counter question by asking "ap ka kya khyal hay?"(Transition Relevance Places-TRP). When he gets agitated we find reddening of his face and bulging eyes as Face Threatening Acts (FTA). Discourse markers like Ah, Acha, sach may, are used as intensifiers and negative emotive language.

The guest as a rooyat-e-hilal member represents the "Molana" culture following Cross-cultural perspectives (Stiver et al.2009). He is naïve in appearance and also seem under-educated. The guest starts the show by making sounds of chili burn and wants to have a sweet. He represents the "sweet or mithai" culture of religious society, where sweets are necessary on every occasion and meal. He talks in low pitch and politely but he is persuasive in his stance. We find him opinionated. He is mitigating and showing the use of euphemism strategic politeness-indirect speech act. He is a perfect model of diplomatic, politically correct person (Speech Act and Modality). We find his focus on the sweets so sometimes he forgets the ongoing topic and look for sweets. He is also using hedging.

Anwar Maqsood:	8:14			
Halal Committee member	2:33			
Overlap	0:32			
Overlap: Accounts for about 5% of the total time.				
Anwar Maqsood: Represents approximately 70% of the total talk time.				

In above episode we see the respected cultural and religious sect of our society, and the absurd sweet culture of Mulaah (a.k.a Maulana) of our culture. I put emphasis on the culture because our religion Islam doesn't accept or entertain such happenings and their attitudes. Overlap happening most of the time is over a plate and placement of sweets. Whether its non-verbal cues which look for the plate, or whether it be verbal.

4.3.Garbage collector

This talk-show is going to focus on Non-Verbal Turn-Taking cues (Goodwin-1981), Cross-Cultural Turn-Taking Analysis ((Stivers et al-2009), Journalistic Interview Analysis (Clayman and Heritage-2002), Critical Discourse Analysis (CDA) and Turn-Taking (Van Dijk, Fairclough).

The garbage collector belongs to the low class of our society (Cross-Cultural Turn-Taking Analysis ((Stivers et al-2009)), so we can see this in his look, attire and speech. He is used to the local and labor abuse. Because he is used to be looked down and insulted, so being addressed with respect is like an abuse to him (colloquial language). Because he belong to a specific culture and social group so he falls under the vernacular socio-linguistic branch of Critical Discourse Analysis (CDA). He speaks with his face forward and arms down. Though he is not literate enough but he is well acknowledged and informed man. It seems he is quite qualified. He doesn't like to be called "Aap" with respect instead he insists on being called "tu". Here we see the Rhetorical pragmatics, subtypes such as logos, ethos, and pathos.

Because there is logic in his speech (Logos), we see the hurt emotions which evoke the empathy in audience, and lastly pathos (credibility) in his stance which is clear and is the result of several years of hardship, labor and experience. He waits for his turn to speak. He doesn't overlap and only in two instances he raises his hands.

Host Anwar Maqsood is calm and collected in most scenarios but he loses his calm, when again and again is provoked to speak a language other than his own dialect (literary language ideology). But instantly switches back to his normal mode of language. In turn taking he uses Non-Verbal, Turn-taking cues by using his eyes, hand gestures, and holding his glasses. We also witness the Journalistic View, where the host is in control of the talk-show. He controls the stage and keep the flow according to his scripted questions. The host speaks in a stable and emotion-less tone, completely professional. He gets the outcome according to his liking.

Anwar Maqsood 2:25					
Safai Wala	9:03				
Overlap	0:07				
Anwar Maqsood spoke for approximately 20.85% of the total time.					
Safai Wala spoke for approximately 78.08% of the total time.					
Overlap occurred for approximately 1.08% of the total time. **This episode is the least overlapped. Reason behind that is cultural and societal dynamics. The garbage collector belongs to lower class that's why you might see him influenced by the Host. Inferior complex is visible by the guest, where he insists on to be called as "Tum" rather than "Ap". He isn't used to be called with respect rather being insulted on daily basis is his routine of the day. So mostly interruptions happened over the debate to be called as "Tum" rather than "Ap".**					

4.4. A DIY expert and herbalist (totka)

The guest is curious and knowledge seeking, constantly exploring new ingredients, methods and recipes. He is detailed oriented and methodical in his approach. U will find him resourceful and inventive, because he is always looking for new ideas and solutions. He may also be

sometimes mischievous and playful. He is well informed and acknowledged man. He have a good memory and gives sharp responses. Because he belong to DIY field, you may find him answering instantly to the absurdist of questions. We may also find that he have sharp senses towards Critical Discourse Analysis (CDA), because he instantly analyses the mood shift (Code-switching and accommodation) in Maqsood's mood and attitude. The language variation between the call of invitation and during the show was visible enough to understand that Discourse Markers and Softeners were absent during the talk show. He uses special hand gestures like raised index and small finger to put emphasis on each and every word he is speaking. Also when he point towards the host, he uses the same hand gestures.

The show starts with the host Anwar Maqsood seated with his arms fold. We can see he is in a serious mood, more serious than the usual. Stern eyes as if he is not happy with the selection of the guest. Later this theory proves at the end that the guest was not liked by the host. We see the dominant face theories (from Erving Goffman's "face" concept) emphasize how people manage their social identity and dignity ("face") when they speak or listen. In this show Face Threatening Act (FTA) theory is prominent, where the host loses control of his emotions and come on the brink of losing his social polite face, by using loud pitch, and insulting. He overlaps the guest and shows his lack of interest in the field and personality of the guest. At one time he is accused of Code-switching but he doesn't put any kind of heed to it.

Anwar Maqsood	2:25				
Totka wala Mehman	5:17				
Overlap	1:28				
Totka Wala Mehman spoke for approximately 57.64% of the total time. Anwar Maqsood spoke for approximately 26.36% of the total time. Overlap occurred for approximately 16.00% of the total time.					

In this episode we see that the overlapping occurred more frequently comparatively to other episodes. Not because of excitement rather in argument. Societal and cultural norms are also present here. The DIY expert or Totka wala belongs to lower middle class of the society. Yes he is a famous man but this fame is due to effectiveness of some tricks and good luck. His outlook also shows his cultural background and his absurd remedies define his qualification. He is illiterate not in education but in common sense. This behavior triggered Face Threatening Acts in the Host. His puffy red face shows the dislike for the guest. They both engage in heated arguments. The guest is well aware of the dislike of host and he is vocal about it. The heated arguments ignited the frequent overlapping and interruptions in this episode.

5. CONCLUSION

By using the theories and works of primary authors of turn-taking, Harvey Sacks, Emanuel Schegloff and Gail Jafferson, and their fundamental work, it can be concluded that the strategies of turn-taking in the Loose Talk Show pointed several evidences. Firstly the key features of turn-taking like Turn Construction Units (TCUs) and Transition Relevance Place (TRP) are present through most of the talk show. Which is a sign of smooth transition of turn-taking, where the host represent scripted questions to his guest. The guest are though representatives of different

societies, but 4/5 are played by Moin Akhtar as garbage picker, Molana, analyst, herbalist/ DIY expert. In the 5th show we see Bushra Ansari playing the role of a maid of high society. So the show is well constructed except few instances. The host speaks in clear, well-paced words, giving the guest proper time and space to express himself.

Over-lapping is present there just because one person is being persuasive and doesn't want to be corrected. In other instances over-lapping and interruption occurs due to excitement of sharing information in terms of gossip. In one show over-lapping occurs because the host is bored by the vague and non-related information and try to shut down the guest but the guest interrupt back and try to complete the sentence. And in one show over-lapping was over the plate of sweets, which the guest was so eager to consume (Greed).

Secondly verbal fillers were also found in the show like achaaa, haan, ksay, silent pauses, and lexical repetitions are also found. Most of the theories regarding turn-taking can be found here due to multi-dimensional approach of the different guests. Non-verbal communication have been also highlight of this research, where guest and host use hand gestures and facial expressions to give cues for the next turn and also to put emphasis on their stance. Host was more elaborate about his questioning. He doesn't speak much but 80% controls the stage. The guests on the other hand are deliberate and chatty. They give detailed answers. The implementation of the term turn-taking can thoroughly be seen in this article with above mentioned methodologies.

REFERENCES:

1. Arslan, F., Haroon, H., & Shakeel, M. (2023). Critical Discourse Analysis of the Short Story "My Son the Fanatic" By Hanif Kureishi. *Modern Languages, Literatures, and Linguistics*, *2*(01).

2. Arslan, M. F., Abrar, M., Ullah, F., & Haroon, H. (2024). Exploring the Influence of Language on Cultural Identity: A Comparative Linguistic and Literary Analysis. *Harf-o-Sukhan*, *8*(3), 900-908.

3. Fatima, A., Latif, T., & Arslan, M. F. (2024). A CRITICAL DISCOURSE ANALYSIS OF TRANSITIVITY PROCESSES IN PAKISTANI CRICKET COMMENTARY: A CORPUS-BASED STUDY. *Journal of Applied Linguistics and TESOL (JALT)*, *7*(4), 27-44.

4. Mondada, L. (2007). Multimodal resources for turn-taking: Pointing and the emergence of possible next speakers. *Discourse Studies, 9*(2), 194–225. https://doi.org/10.1177/1461445607075346

5. **Author(s)**. (2023). Turn-taking strategies and gender: A conversational analysis of Pakistani politicians in TV shows. *Pakistan Languages and Humanities Review, 7*(1), January-March. https://ojs.plhr.org.pk/journal/article/view/558

6. Kanwal, A., Akram, A., & Ullah, F. (2024). English around the World: Exploring Current Debates and Issues in World Englishes. *Harf-o-Sukhan*, *8*(2), 1-14.

7. Haroon, H., Shah, S. K., & Arslan, M. F. (2020, December). Intertextuality in Game of thrones and Song of Ice and Fire: A Critical Discourse Analysis. In *Discourse Studies Forum* (Vol. 1, No. 1, pp. 29-40).

8. Wilson, T. P., Wiemann, J. M., & Zimmerman, D. H. (1984). Models of turn taking in conversational interaction. *Journal of Language and Social Psychology, 3*(3), 159-183. https://doi.org/10.1177/0261927X840030030

9. Auer, P. (2021). Turn-allocation and gaze: A multimodal revision of the "current-speaker-selects-next" rule of the turn-taking system of conversation analysis. *Discourse Studies, 23*(2), 208-229. https://doi.org/10.1177/14614456209669

10. Imran, M., Hanna, H., & Rohmana, R. (n.d.). An analysis of turn taking reflected on *Jimmy Kimmel Live* talk show. *Journal of Teaching English*, *8*(4). https://doi.org/10.36709/jte.v8i4.41

11. Levinson, S. C., & Torreira, F. (2015). Timing in turn-taking and its implications for processing models of language. *Philosophical Transactions of the Royal Society B: Biological Sciences, 369*(1651), 20130398. https://doi.org/10.1098/rstb.2013.0398

12. Raffensperger, P. A., Webb, R. Y., & McInnes, A. I. (2011). A simple metric for turn-taking in emergent communication. *Journal Title*. https://doi.org/10.1177/1059712311421831

13. Rehman, B., & Arslan, M. F. (2023). Critical Discourse Analysis of a political speech: A case study of Shahbaz Sharif speech at UN. *Harf-o-Sukhan*, *7*(3), 522-534.

14. Witt, S. M., Rolandi, W., & Hubbell, J., et al. (2010). Optimizing successful turn-taking in spoken dialog systems. *Proceedings of the Human Factors and Ergonomics Society Annual Meeting, 54*(19), 1688–1692. https://doi.org/10.1177/154193121005401915

15. Ekström, M. (2012). Gaze work in political media interviews. *Discourse & Communication, 6*(3), 343-360. https://doi.org/10.1177/17504813124522

16. Guaïtella, I., Santi, S., & Cavé, C. (2009). Are eyebrow movements linked to voice variations and turn-taking in dialogue? An experimental investigation. *Language and Speech, 52*(2-3), 207-222. https://doi.org/10.1177/00238309091031

17. Melis, A. P., Grocke, P., & Tomasello, M. (2016). One for you, one for me: Humans' unique turn-taking skills. *Psychological Science, 27*(7), 987-996. https://doi.org/10.1177/09567976166440

18. Clayman, S. E. (1992). Footing in the achievement of neutrality: The case of news-interview discourse. *In P. Drew & J. Heritage (Eds.), Talk at work: Interaction in institutional settings* (pp. 163–198). Cambridge University Press.

19. Hutchby, I. (2006). *Media talk: Conversation analysis and the study of broadcasting.* Open University Press.

20. Ekström, M. (2009). Power and affiliation in presidential news interviews: A study of Swedish journalists' turn-taking practices. *Journalism Studies, 10*(2), 225-243. https://doi.org/10.1080/14616700802580598

21. Ilie, C. (2001). Semi-institutional discourse: The case of talk shows. *Journal of Pragmatics, 33*(12), 209-254. https://doi.org/10.1016/S0378-2166(00)00033-X

22. Tolson, A. (2001). Television talk shows: Discourse, performance, spectacle. *Discourse & Society, 12*(2), 195-212. https://doi.org/10.1177/0957926501012002003

23. Ullah, F., & Arshad, A. (2023). Language Variation in Print Media: A Study of Code Switching Patterns in Pakistani Urdu 'Express' Newspaper Editorials. *Journal of Asian Development Studies*, *12*(4), 86-102.