CONVERSATION ANALYSIS OF TURN-TAKING FEATURES IN DRAG RACE PHILIPPINES SEASON 1: *UNTUCKED!*

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Abstract

The study discovered various turn-taking characteristics that significantly influenced the dynamics of the interactions. These features include mention, overlap, interruption, backchannel, taking the floor/starting up, yielding the floor, and holding the floor. Every single one of these factors was carefully examined and scrutinized, resulting in a thorough comprehension of how people interacted and participated in conversations throughout the performance. The results not only revealed the existence of these turn-taking characteristics but also explored the underlying elements that affect their use. The study delved into participant roles, power dynamics, and contextual nuances, providing unique insights into the complexities of communication within the setting of Drag Race Philippines Season 1: Untucked. Moreover, the study provided a clear explanation of the particular consequences of these turn-taking characteristics within the framework of a conversation. The text discussed how these characteristics influenced the progression of conversation, the formation of power or cooperation, and the general patterns of communication among individuals. This study enhanced the growing field of conversation analysis by examining the complex aspects of turn-taking characteristics in the distinctive context of Drag Race Philippines Season 1: Untucked.

Keywords: *Conversation analysis, Reality show, Turn-taking Features*

INTRODUCTION

In conversation analysis, turn-taking is the notion that people in a conversation take turns in speaking. However, when researched by sociologists, the study goes deeper, into subjects such as how people know when it's their turn to talk, how much overlap there is between speakers (Syaputri, 2014), when overlap is acceptable, and how to account for regional or gender differences (Hu & Degand, 2023). The fundamental tenet of turn-taking was initially established in 1974 by sociologists Harvey Sacks, Emanuel A. Schegloff, and Gail Jefferson to be applied in the ethnomethodological study of talk-in-interaction in conversation analysis.

While conversation analysis (CA) scholars have been studying turn-taking features and their roots for decades, studies in the related literature have primarily

focused on clinical and news discourse or classroom lessons. CA has demonstrated over the years that interruptions caused by various turn-taking features in discourse affect the mood, theme, ideas, turns, and overall course of interaction. Turn-taking has been one of the foundational principles in a conversation to get interaction, and over the years CA scholars have started analyzing recorded conversations under broadcast media such as courtroom discussions and political interviews, leaving other genres like reality shows—structured or unstructured—unexplored (Bearis et al., 2023).

Not long ago, drag shows were an underground activity mainly for the gay community. However, in 2019, despite a low-cost production, RuPaul's Drag Race became a hit thanks to the personalities of its cast, particularly the host and the contestants. Over the years, the show slowly became a global phenomenon, spawning successful mini-series, spin-offs, and international franchises. Just last 2022, Drag Race Philippines aired together with its companion series called "Untucked!" which is focused on the queens' "kiki-ing" or conversing backstage, while the judges deliberate onstage. Drag Race's Untucked is a multi-Emmy-awarded program that features unstructured, unfiltered, unscripted, or natural conversations of drag queens in the competition. Due to its popularity, the researchers aimed to analyze the conversations in the said show: how turn-taking features have been utilized and their implications for the conversation.

Furthermore, as conversational analysis continues to evolve and develop, different studies also arise (Syaputri, 2019). According to Carnell's (2012) study of aspects of talk show interaction, as cited by Bearis et al. (2023) in their paper, talk shows share both institutional and conversational discourse features. As with most institutions, the basic question-answer pattern, which takes longer and is indirectly formulated rather than conversational language, is central to the turn-taking of talk shows. The researchers concluded that the two hosts adjust their speech pace and use conversational discourse features to make the argument entertaining and continuous.

Furthermore, in the "CA of the structural units of interaction in American and Iraqi TV Talk Shows: The Doctors and Shabab Wbanat," (Kamil Ali, 2018) observed that despite being held in an institutional setting, both shows contain many elements of everyday conversations. Ordinary conversation and spontaneous chat pervade the entire atmosphere of the show, demonstrating that talk shows are flavored with everyday conversations, illustrating the broader scope of Conversational Analysis. However, Habibi et al., (2020) stated in their study "The Effect of Conversation Strategies on Classroom Interaction: The Case of Turn-Taking" that the issue of turn-taking in CA is still a source of concern. They contended that to initiate a talk, one must give a signal to the listener to

acknowledge them to break the silence. They concluded that interruptions in conversations are unavoidable, so it's important to understand the turn-taking process from beginning to end.

Moreover, over the years of gender and language research, there has been a growing interest in the study of gender differences and differences in verbal interactions. According to Uddin & Sharmin (2019), in their study of the role of gender in a TV talk show discourse in Bangladesh, female hosts, managed interactions by soft transitions, minimal turns with supportive overlaps, the strategy of co-construction, and nonlinguistic back channels; whereas male hosts' interaction management patterns were opposite from each other: one took excessive turns mostly characterized by interruptive overlapping, and the other took minimal turns mostly characterized by supportive overlaps. Similarly, Dwi Natalia et al. (2020) also dealt with gender and turn-taking strategies, but in a political talk show program. The analysis showed that male and female hosts dominantly used interrupting strategies to take the turn, male guests dominantly used silent pauses to hold the turn or deliver their opinion about the topic, while female guests dominantly used interrupting strategies in taking the turn.

Besides those, studies and related literature on turn-taking as well as reality shows, specifically unstructured talk shows with more than two participants, and drag culture, are either non-existent or limited, prompting the researchers to delve deeper into the aforementioned elements. For instance, Bearis et al. (2023), focused on a show which features organized questions and structured conversations which do not showcase how natural conversation occurs, to some extent. Further to that, the study, just like most of the studies presented, focused on interviews between a guest and a host. Meanwhile, the respective studies of Uddin & Sharmin (2019) and Dwi Natalia et al. (2020) on how turn-taking differs between genders and how gender influences how people converse and use turn-taking features, only looked at differences between men and women when gender is a broader term. As a result, in the current study, the researchers will bridge the identified gaps by analyzing a different program: one that is unscripted and disorganized, has a natural flow of conversations, with multiple people involved, and does not recognize a specific host and guest on a specific episode. Additionally, the researchers will be focusing on conversations centered on gay interlocutors.

Overall, this study seeks to determine the turn-taking features that are present in Drag Race Philippines: Untucked! Series—how turns happen, the features that emerge, what initiates them in a discourse where protocols for prompt and flow are observed, how turn-taking would be managed by the participants, how it sums up the course of interaction, and what these features implicate in the overall discourse.

METHOD

Data are collected and analyzed to seek an answer to the research question: What turn-taking features are observed in Drag Race Philippines Season 1: Untucked! and their implications in the conversation? For starters, the main author conducted the research using a qualitative research methodology. According to Ruark & Fielding-Miller (2016), a qualitative methodology is beneficial for researchers in obtaining comprehensive data and producing an in-depth analysis. They can gain more detailed information later on by interpreting data from observations (Rahman, 2016). The videos was then gathered through the streaming service WOW Presents Plus (also known as World of Wonder Presents Plus or WOWPresents+). It is a subscription-based streaming service owned by the World of Wonder production company. Randy Barbato and Fenton Bailey founded the subscription service in November 2017. The service features a plethora of original series, such as Painted with Raven, UNHhhh, and multiple Drag Race franchises as well as their Untucked series. The selected videos from the aforementioned streaming service will be used as a data source.

As the main topic of the paper, the researchers utilized three episodes of "Drag Race Philippines: Untucked!", with a few chosen utterances that used turn-taking features to be transcribed and analyzed. The criteria for selecting the episodes to be evaluated were based on the show's IMDb ratings. The Internet Movie Database (IMDb) is a web-based database that provides information and statistics about movies, television shows, video games, actors, directors, and other film industry professionals. Users may rate movies and TV shows on a scale of one to ten, and the weighted mean of all user ratings is then published on the movie or TV show's page ('The Amateur Movie Database', 2017). IMDb ratings are "accurate" in the sense that they are based on a dependable, unbiased methodology. They do not, however, claim that the ratings are "accurate" in a qualitative sense. They provide those ratings as a simplified approach for IMDb users all over the world to view what other users think about titles featured on the site (*IMDb | Help*, n.d.). As a result, the three highest-rated episodes which will be centered for analysis were Episode 7: Shop Shop Ladies Ball; Episode 6: Snatch Game, and; Episode 4: OPM Divas The Rusical.

As a method of analysis, the researchers used conversation analysis in this study. Conversation analysis is a method for investigating microanalytic, inductive, and primarily qualitative individual interactions (Sidnell & Stivers, 2013). It employs field recordings of actual conversations, and its emphasis on language as a source of social action and as a method for analyzing the complexities of participants' actions distinguishes it from other approaches. The said method is used

to determine which aspects of turn-taking were employed in the interviews and how those features prompted more turn-takings as the conversation progressed.

Lastly, transcription is an essential part of the CA process. Conversation analysts create extensive transcripts of the talk—and, in some cases, behaviors such as looks or gestures—when analyzing an episode of interaction. The Jefferson Transcription System, also known as Jeffersonian Transcription, was developed by (Tetnowski et al., 2021; Tietbohl & White, 2022)to evaluate speech patterns in talk-in encounters and is used in CA to transcribe conversations. It is also useful for anyone who wants to categorize a conversation or a specific participant's style. It evaluates the specifics of speech, performance, acts, texts, motions, and relationships between the conversation's participants, as well as the subject and context of the conversation (Christensen et al., 2021; Namaziandost et al., 2022; Yeomans et al., 2023).

RESULT AND DISCUSSION

This section provided the data that aid in addressing the research questions. This section went over a sample extract of seven (7) turn-taking elements that appeared in Drag Race Philippines Season 1 Untucked episodes, along with their related explanations.

The goal of the study is to determine the turn-taking features that are present in Drag Race Philippines: Untucked! Series—how turns happen, the features that emerge, what initiates them in a discourse where protocols for prompt and flow are observed, how turn-taking would be managed by the participants, how it sums up the course of interaction, and what these features implicate in the overall discourse. In order to be observed, this study will utilize the Turn-Taking Features Characteristics Theory by Lindeberg et al. (2023) and Yeomans et al. (2023). According to this theory, a conversation is the most basic type of speech exchange system, and using turn-taking features in a conversation causes another feature to emerge later in the interaction. Moreover, turn-taking anticipates and even completes the speakers' statements.

The latter researchers' definition of the features in their study, however, was not elaborated. Consequently, Bearis et al. (2023), in a similar study, modified the meaning of the former's turn-taking features. These features are: (1) taking the floor/starting up is a feature defined by question-answer adjacency pairs, prompting, and self-initiation for one's floor and that motivates the turns in a conversation, (2) yielding the floor, when a discussant gives up his turn to speak or allows the other discussant to speak, (3) holding the floor, a turn-taking feature where a speaker maintains their turn to speak despite instances of overlap or interruption (4) mention, where a speaker mentions the listener's name directly, (5)

back channel or the occurrence where a sound or a gesture is produced to give continuity to a conversation, (6) interrupting refers to the attempt to assume the speaking role before it has been relinquished by the current speaker, and (7) overlap occurs when the participants in a conversation speak simultaneously thus competing for their turns to speak.

As the main topic of the paper, the researchers utilized three episodes of Drag Race Philippines: Untucked!, with a few chosen utterances that used turn-taking features to be transcribed using Jeffersonian transcription system and analyzed. The episodes were Episode 7: Shop Shop Ladies Ball; Episode 6: Snatch Game, and; Episode 4: OPM Divas The Rusical.

Turn-Taking Features in Drag Race Philippines Season 1: Untucked!

The researchers present the existing turn-taking features in the three (3) episodes of Drag Race Philippines Untucked in this section. Interruption, Taking the Floor, Yielding the Floor, Overlap, Mention, Back channel, and Holding the Floor are the seven characteristics of turn-taking. For each turn-taking features a chosen extract from all 3 episodes will be featured. Each feature's function and implications are also discussed.

The following section discussed the turn-taking features in Drag Race Philippines Season 1 Untucked. This section presented the data collected in the research question, as well as sample extracts and explanations of each feature observed in the show. The first episode is Episode 4: "Philippines Untucked: OPM Divas: The Rusical" which aired on September 2, 2022, and is 22 minutes and 41 seconds long. In the episode, Brigiding, Eva, and Minty discussed the aforementioned queen's lack of branding. Afterward, Eva opened up about her experiences, growing up gay and working as a drag queen, with her parents. The second episode is Episode 6: "Philippines Untucked: Snatch Game – Season 1" which aired on September 16, 2022, with a 23 minutes and 40 seconds runtime. In the episode, Marina described how the expectations from Brigiding are working against the latter's favor. Finally, the episode also showed the queens boosting themselves with alcohol as they rush back onstage for the incoming elimination. Finally, the last episode is Episode 7: "Philippines Untucked: Shop Shop Ladies Ball" which aired the following week, September 23, 2022. It has a 27 minutes and 20 seconds runtime. During the episode, Eva Le Queen breaks down from a harsh critique, Viñas Deluxe throws shade and gets feisty with Marina Summers, and finally Precious and the aforementioned had a heart-to-heart talk. After a thorough analysis, all the following features are identified; interruption, taking the floor, yielding the floor, overlap, mention, back channel, and holding the floor.

1. **Taking The Floor | Starting Up**, is a feature defined by question-answer adjacency pairs, prompting, and self-initiation for one's floor and that motivates the turns in a conversation.

Extract from Episode 7 (20:38-21:51) *"Precious Paula Nicole and Eva Le Queen's heart to-heart talk"*:

a. → Precious: Sa lahat ng girls dito, sobrang nagulat talaga ako na::: pu↑tang ina

b. mo ang galing mo pala talagang °tao as a person not just as a drag queen°

c. → Eva: .hhh Ako ((inaudible)) °pag tinanatong ako kung sinong threat sakin

d. ↑it's really you= =because other than the talent and °all°you're (.) °°a very

e. beautiful person°° °kaya° napaka down-to-earth mo. Honestly, ikaw 'yung\

f. drag queen na may commercial na.

g. Precious: heh heh ((crying))

h. Eva: Ako mabigyan ng commercial sinasabi ko sa'yo

i. napakayabang ko nang tao.

j. Precious: heh heh heh heh ((crying))

k. → Eva: °ganun ka na°. >Alam mo< °you're a top caliber drag queen °°you're one

l. of the best°° and yet you're so down to earth. So-

m. → Precious: Ayt it really breaks my heart kanina dahil° I had to choose you.

n. Kaya <°I'm really sorry°>

o. → Eva: Don't beat yourself up↑.You have to do what you have to do::. And at

p. this rate- sa ganiton- at this rate in the competition, ↑lahat na magaling::.

In this episode, Precious and Eva were one of the bottom three queens and are expecting that the two of them might be the ones to battle in the " lipsync for your life" part of the competition. In this dialogue, as seen in lines 1 and 2, Precious starts up the conversation by saying that Eva indeed is a great person and a drag queen. Eva, starting in line 3 took the floor by a loud inbreathing and continue talking based on the topic prompted by the former queen. In lines 5 and 6, the latter continue to start up the conversation by opening a topic about Precious being down-to-earth despite having a commercial. While Eva holds the floor, Precious utilized back channels by sobbing and laughing at lines 7 and 10. In the following line, Eva once again opens the conversation and Precious then took over by starting up a following topic that she's sorry she had to choose Eva when asked who should be leaving the competition. Eva, then continue to take the floor.

This dialogue the taking the floor or starting up feature was utilized the most. It happens depending on how the talk unfolds. Both of the speakers continue to open a topic and the conversation spontaneously flows because of it.

2. **Yielding The Floor**, is when a discussant gives up their turn to speak or allows other discussant to speak.

Extract from Episode 7 (14:31-15:28) *"Viñas Deluxe threw shade to Marina Summers":*

a. → Viñas: …si Marina pwede mo maliitin [ano:: Xilhouette. Pero]
b. Marina: [Kasi maliit talaga ako]
c. Viñas: AHHHHH. MARINA MAG-SORRY KA NA KASI
d. → ang tagal ng [hinihingi sayo]
e. → Marina: [Nag-sorry nama-] nag-sorry naman na ako=
f. Viñas: = Pero 'yung sorry mo daw kasi para sa lahat (.) hindi para sa isang tao::
g. ()
h. Marina: Kagaya nung sinabi ko sa kanya noon, it's all I could ever said at
i. that moment=
j. Minty: =oo::=
k. Marina: =kasi nga it's been a long week for me–
l. Viñas: AT THAT MOMENT–
m. Marina: AT EXACTLY–
n. → Viñas: AND IN THIS MOMENT–
o. Marina: exactly and at this moment, hindi siya 'yung tamang, I fe- I feel
p. like a um parehas >kami ng understanding< hindi ito yung tamang platform
q. to talk about what we had (0.5) I mean, we've talked about it in the >first episode
r. in the-< alam mo 'yung parang (0.3) -simple, pero I feel like it's more personnel
s. than it is a national concern…

In this part of the episode, Viñas was throwing a lot of shade at Marina among others saying that Xilhouete, another queen, can belittle the former and also questioning the apology of the same queen which prompted the whole conversation, all because Viñas was drunk and is saying a lot of things. In line 1, Viñas was not finished with her line, but Marina's butting in causes an overlap. The former then yield the floor for Marina to continue talking, but she also yielded the floor. In line

3, Viñas start up the conversation once again by stating another topic. When both speakers overlapped, Viñas yield the floor for Marina but still cut her later. In line 10, Minty, another queen, utilized a back channel for Marina to still take the floor. However, later in the line, Viñas continued interrupting her from lines 11 to 14, therefore the conversation was continuously cut. However, in line 15, Marina held the floor and Viñas yield the floor in the end.

It can be noticed that a lot of turn-taking features were observed in the particular extract. It shows that yielding the floor is interconnected to some features such as interruption and overlap: when you give up talking despite being interrupted or overlapped in a conversation. Yielding the floor here shows that speakers were able to adjust depending on how the communication flows.

3. **Holding The Floor**, is a turn-taking feature where a speaker maintains their turn to speak despite instances of overlap or interruption.
   Extract from Episode 7 (10:49-11:04) "*Eva Le Queen broke down”:*
   a. Marina: It's not you. Okay↓
   b. Precious: °It's not you [ha]°
   c. → Marina: [It's the dress, it's not <u>you</u>]=
   d. Precious: = Shhh It's not [you]
   e. → Marina: [And] we all know
   f. k<u>ung</u> gaano [kadaming effort 'yung in-exert mo dito]
   g. → Precious: [Alam mo sa totoo lang ako kasi proud na proud ako sayo sis <u>walang eme walang me ah</u>. We had a↑ <u>bad day</u>. Okay↑ We're not trash.

In these lines, Marina and Precious were comforting Eva after she broke down when one of the judges called her outfit "ugly" and "trash". In lines 2 and 3, the former speakers were both competing for their turns to speak which caused overlapping in the conversation. In the end, Marina successfully held the floor. In lines 4 and 5, it can be seen that Marina overlapped with the other queen, but she was also successful in holding her turn not until Precious' words overlapped with her again. Marina held the floor despite the long overlap of words, but Precious also did the same. As a result, Marina was the last to give up her speaking turn and let Precious hold the floor. This phenomenon implies that people tend to overlap even if they don't necessarily want to interrupt the other speaker because, in this scene, they are talking to a different person who isn't necessarily speaking. More importantly, interlocutors unknowingly yield and hold floors without actually thinking of competing for their turns in a conversation. Meaning, people compete for their turns but not necessarily because they want to dominate the conversation.

4. **Mention**, refers to the features where a speaker mentions the listener's name directly.

Extract from Episode 6 (7:22-8:02) ***"Marina described Brigiding's biggest challenge":***

a. → Marina: –si Brigiding is one of the <u>most</u> sought afte:r=

b. Minty: =<u>Totoo</u>=

c. Marina: =artists here and lagi natin siyang ina-idolize and all pero,

d. no one gets to see this side of her na

e. very vulnerable: [very::]

f. Minty: [May mga] hindi ka [pala kayang] gawin. Ganun.

g. Marina: [parang] meron din pala siyang

h. mga: pinanghihinaan parang pinanghihinaan din pala siya ng loo↑b and,

i. <u>you know</u> the world needs to see <u>that</u> na parang you're still human na they

j. should <u>stop</u> putting you in this pedestal na↑ ikaw din mismo hindi mo nagagamit

k. '<u>yun</u> to your advantage? na parang mas

l. nape-pressure ka [dun sa pedestal na]

m. Minty: [kasi nandun ka]

n. Marina: <u>nandun</u> ka 'di ba? [parang]

o. Brigiding: [Ang hirap↑]

p. Marina: they expect they expect the best <u>from you</u> <u>ALWAYS.</u>

At this moment, the queens are talking about their performances. When it was time to talk about Brigiding, Marina gave her opinion as to why the former was in a place of vulnerability and challenge for being put on a pedestal. In the first line, Marina although trying to describe Brigiding with the other drag queens, was also still mentioning her name directly as Brigiding was part of the conversation and is one of the current listeners. Therefore, when Marina mentioned Brigiding's name, she is maintaining his affinity to Brigiding both as a person and as someone who is also a part of that collective consciousness. Moreover, the excerpt and the utilization of mention show that this feature doesn't necessarily mean that you are mentioning someone's name as if you're only talking to that person in any setting and situation. It's about collective consciousness and affinity.

5. **Back Channel**, an occurrence where a sound or a gesture is produced to keep a conversation.

Extract from Episode 4 (6:18-7:46) ***"Eva opened up about her experiences, being gay, from her parents":***

a. Eva: … Ako I never had to come out to my parents:. ((tongue clicks))

b. Nag- Nagkaroon ako ng <u>boyfriend::</u> sinama ko agad siya sa family outing

c. namin sa boracay=

d. → Minty: =Oo=

e. Eva: =tapos sabi ko magmano ka sa nanay ko. >So parang alam na nila,

f. they know that I'm <u>gay</u>, I've introduced my boyfriend to <u>them</u><

g. An::d nagkarun lang sila ng issue accepting na, I do <u>drag</u>. Typical parents

h. na parang "okay lang na maging bakla basta 'wag siya magbibihis babae (0.5)

i. → Minty: Uh

j. And then, I did it on national TV 'cause i'm drama like that ((laughter))

k. Ganun ganun ko pinapanood ko sa kanila na nag-drag ako tas my Mom

l. wasn't wasn't happy . Sobrang=

m. → Brigiding: =Really?=

n. Eva: =grabe 'yung akwardness 'te. Imagine parang isang ora-

o. dalawang <u>oras</u> 'yung show na 'yun walang nagsasalita.

p. Minty: Anong reaction niya after?

q. Eva: Sabi niya "'wag mo na <u>ulitin</u> (0.5) kasi ayoko nang makita kang

r. ganyan ka". ↑Kasi, teachers sila "ano nalang sabihin ng mga co-teachers

s. ko". Tas sabi ko ay "↑<u>Anong alam ng mga co-teachers MO sa</u>

t. <u>mga pinag(h)daanan ko</u>. (0.5) Sayang naman hindi niyo man lang

u. pinakinggan 'yung story ko↓ kung bat ko 'to ginagawa kung an- yung kung

v. saan ko nadadala yung talent ko na to. You don't see <u>that</u>, what you see is

w. merong isang lalaking nagbibihis babae . And you <u>think</u> na nakakababa 'yun

x. ng pagkatao ko?" Parang, it's just I feel sad for them grow, and the

y. society making them believe, na me, doing drag or dressing up as a girl

z. is something to be embarrassed about.

In this scene, Eva opened up about her experiences growing up as a drag queen and gay with her parents, especially her mom. In lines 4 and 9, Minty utilized back channels to show that she's interested in Eva's story and that she should continue. In line 13, however, Brigiding used a question or reaction as a back channel in order for Eva to continue taking the floor.

Using back channels is a type of signal from the listeners in order for the speaker to maintain his or her role and for the listener to sort of encourage the speaker to hold the floor and maintain his role also.

6. Interruption, refers to the attempt to assume the speaking role before it has been relinquished by the current speaker.

Extract from Episode 4 (3:54-5:13) *"Brigiding received a message from her parents":*

a. Father: Hi, Brigs↑ Kumusta ka na [diyan?]
b. Brigiding: [↑Hi:::]
c. Father: Ahhhh sana pagbutihin mo nang husto.= ==Bilib na bilib kami sa talento
d. mo dahil noong bata ka pa talagang nakikitaan ka namin talaga ng pagiging (0.4)
e. <u>bading</u> kaya:: sinuportahan namin ↑'yung hilig mo talaga sa <u>pagkanta</u>,
f. ><u>pag-arte</u>, <u>pagsayaw</u>< [dahil alam namin ang hilig mo]
g. → Brigiding: [<u>Tagal ang haba</u>   pa[<u>ulit-ulit</u> heh]
h. Mother: [Papakabait ka lalo=
i. Brigiding: =heh heh heh=
j. Mother= I miss you Brigs↑ I love you↑
k. (3.0)
l. Brigiding: .shih
m. Eva: You [miss °them↓]°
n. → Brigiding: [Siguro] isa sila sa mga pinakagusto ko maging proud
o. ~in this competition~ kasi never nila ako <u>pinahirapan</u>, or <u>kinontra</u>,
p. or hindi sinuportahan .skuh tapos, ganito 'yung stand ko ngayon sa
q. competition ~nakakalungkot.~ Sana at least I can make them proud even all this
r. week ah ah I'm very very like (1.0) <u>crushed</u>. I know they can ~feel me na
s. >nahihirapan ako~<=
t. Eva: = You have <u>so much, so much</u> to offer, sis↑

In the extract, Brigiding received a heartwarming message from her parents amidst her questioning about being safe for four consecutive weeks. Despite not having an actual conversation, the extract also demonstrated the turn-taking feature of interruption as Brigiding tends to give utterances amidst her parents' messages. It was seen in line 7. Moreover, line 10 marks the end of the video message and it took Brigiding 3 seconds to react with a snorty sniff in line 12. Eva interpreted that as a back channel and so she take the floor by asking Brigiding if she misses her family. However, Brigiding accidentally interrupted her and caused an overlap, for Eva to give up talking and Brigiding continue holding the floor. It was because, Eva thought that Brigiding is losing her words caused of the emotion, but the latter was still able to compose words in the end. This implies that interrupting happens because interlocutors somehow have an instinct that the other speakers don't know what to say and so they utilized a back channel to open the conversation but the other speaker will continue talking despite the back channel not being relinquished yet. This shows the consensus and instinct of the interlocutors.

7. **Overlap**, it occurs when the participants in a conversation speaks simultaneously thus competing for their turns to speak.

Extract from Episode 6 (20:58-21:21) *"The Queens rushed for the main stage":*

a.   Brigiding: It's gonna be a lavan night.= = >↑↑SIS PA- SIS PAS

b.   → PA-SHOT [PA-SHOT] ↑↑

c.   → Eva: [BILIS. GO]

d.   Brigiding; ↑↑PA-SHOT PA-SHOT PA-SHO::T 'WAG MO 'KO UBUSAN

e.   PAHINGI PAHINGI↑↑< Thank you, sis↑=

f.   → Eva: =Naku↑ first time ko hindi tatayo sa [likod]

g.   → Marina: [Extro] na ba (0.5) extro na ba?=

h.   → Brigiding: =[Tang ina]

i.   → Marina: [Extro na?]

j.   Brigiding: ↑↑LABA::::N (0.5) OH MY GO::::D

k.   → (0.6) ↑↑SEASON O:::NE (0.7) [YEAH↑↑]

l.   → Marina: >[And] that's another episode of Untucked,

m. this is your host Marina Summers< see you next week↓

In the scene, there is no formal conversation. Instead, it was a scene where the queens are rushing to be back on stage and are therefore in panic mode, as you may notice in their speech behaviors as reflected in the excerpt through the help of the Jeffersonian transcription system, wherein the tendencies to overlap are inevitable. There are a total of 4 pairs of lines overlapping. The first instance of overlap is in lines 2 and 3 when Brigiding wants to have a drink before going back onstage and Eva shouted at her to be faster. Next is in lines 6 and 7, when Marina accidentally overlapped with Eva. It is followed in lines 8 and 9 when Brigiding cussed to boost herself then Marina says something about the extro of the program. Lastly, in lines 11 and 12 Brigiding and Marina, being the last queens backstage overlapped with each other speeches once again when Brigiding was trying to shout again to help herself and when Marina finally decided to say the final spill of the program. Overall, the whole discourse presented is an implication that unlike interrupting, overlapping is mostly unintentional in our speeches. Just like in the situation, the queens were rushing and therefore they do not follow the rule for a good flow of conversation, and of course, because it doesn't matter anymore as they are all just exhibiting their human tendency to utter words at any time and any given situation.

CONCLUSION

This study conducted a thorough examination of the turn-taking elements in the context of Drag Race Philippines: Untucked's first season. The primary study problem was to discover and comprehend how turn-taking elements emerge in the discourse, taking into account the protocols for prompt and seamless interaction inherent in this reality television context.

The study effectively implemented Lindeberg et al. (2023) and Yeomans et al. (2023) Turn-Taking Features Characteristics Theory, adjusting and improving the definitions based on Bearis et al. (2023) revisions. Through careful examination, the seven important turn-taking features—Taking The Floor/Starting Up, Yielding The Floor, Holding The Floor, Mention, Back Channel, Interruption, and Overlap—emerged as critical components in defining the conversational dynamics among the Drag Race Philippines queens.

Each feature was carefully assessed and contextualized through diverse scenes from three selected episodes, highlighting their functions and implications within the conversation. Notably, Taking The Floor/Starting Up appeared as a key characteristic, initiating and stimulating discussion flow, whilst Yielding The Floor demonstrated participants' adaptability and capacity to shift between speaking turns smoothly. The ability of speakers to keep their roles despite overlaps and interruptions has been demonstrated by Holding The Floor. Moreover, Mention was observed to be a tool for establishing collective consciousness and affinity, Back Channel to be a supportive mechanism encouraging speakers to continue, Interruption to be an instinctive response signaling readiness to contribute, and Overlap to be a natural occurrence during chaotic, high-pressure moments.

In conclusion, the outcomes of the study not only answered the research objectives but also provided subtle insights into the complex realm of reality television discourse. This study offers vital insights into the understanding of turn-taking dynamics by using conversation analysis, providing a glimpse into the actual communication tactics used by the queens in Drag Race Philippines: Untucked Season 1. This study is more than just an investigation of linguistic aspects; it is an analysis of the cultural and interpersonal dynamics that characterize the distinctive space of reality television and gay conversations, increasing our understanding of how language functions in such contexts.

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