

The Use of Designedly Incomplete Utterance in TV Talk Shows

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INTRODUCTION

Media discourse has been attracting numerous conversation analysts' attention within the past one or two decades (e.g., Clayman & Heritage, 2002; Hutchby, 2006). TV talk shows, as a “semi-institutional” context which contains coexisting features of both daily conversation and institutional language (Ilie, 2001), has particularly aroused many scholars' interest. In talk shows, hosts exploit various interactional practices to elicit their guests' responses. This paper uses a conversation analytic framework to examine one specific interviewer practice—the designedly incomplete utterance (DIU) (Koshik, 2002)—in the context of TV talk shows. Three uses of DIUs by talk show hosts are identified: (1) to facilitate a (more extended) response (2) to initiate collaborative turn completion, and (3) to avoid repeating questions that have already been asked in prior turns.

BACKGROUND

The term designedly incomplete utterance (DIU) was first proposed by Koshik (2002). This type of turn is not a syntactic question or even a complete turn constructional unit (TCU) (Sacks, Schegloff, & Jefferson, 1974); rather, it is a grammatically incomplete sentence, phrase, or individual word that is *designed* to be incomplete by the speaker to perform certain actions. Koshik analyzed the use of this practice in one-on-one second language writing conferences, and she argues that the teacher uses DIUs to elicit self-correction from students and to elicit repetition or extension of a student's prior turn. Her findings revealed that students were able to recognize the DIU as a prompt for them to complete the task rather than complete the sentence, as in the case of collaborative completion (Lerner, 1991, 1996).

Other research has investigated the use of turn final lexical tokens which usually are not grammatically possible completion points and thus are designed to be incomplete in nature. Drake (2015) analyzed the use of turn final *or* in naturally occurring interaction. She argues that speakers display an epistemic downgrade by ending polar questions with *or* as in *Does that bring up jealousy for you or*, where *or* indexes a lack of commitment to the expressed proposition by (a) allowing for an unproblematically produced disconfirmation, (b) gesturing toward an un verbalized alternative, and (c) making an elaboration relevant next. Walker (2012) investigated the use of turn-final conjunctions and convincingly showed how turn-final *but*, *and*, *or*, and *so* are designed and treated as completing a turn. Although these studies provide deep

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insights into how grammatically incomplete structures are used in turn-final environments, to the best of my knowledge, there is no systematic study of the use of this practice specifically in the context of TV talk shows. Therefore, the purpose of this study is to examine how this specific interactional practice, the DIU, is deployed in the context of talk shows and for what purposes.

DATA AND METHOD

The data used in the study were drawn from three video clips from two different talk shows on YouTube, all uploaded by their official channels. The conversations have been transcribed in their entirety using conversation analytic (CA) notations (Jefferson, 2004), with visible features of interaction (e.g., gaze, gesture, and facial expression) included in the transcriptions. The CA framework (ten Have, 2007) was employed to analyze the participants' use of DIUs (Koshik, 2002). I first looked broadly at how talk show hosts ask questions, and then focused specifically on how they utilize DIUs as a means of elicitation. Each case was examined closely and in detail for its particular composition (semantically and syntactically) and position (within turn and sequence); some generic features across different instances were identified and will be illustrated in the sections below.

ANALYSIS

The analysis is divided into three main sections, each investigating one way of utilizing DIUs in the context of TV talk shows. The first section presents two instances of the first use of DIUs—to facilitate a (more extended) response from the guest. The second section contains two extracts of the second use of DIUs—to initiate a collaborative turn completion with the guest. Finally, the third section provides two examples of the third use of DIUs—to avoid repeating questions asked in prior turns.

Using DIU to Facilitate (More Extended) Response

The first extract comes from *The Ellen DeGeneres Show*. The host, Ellen (E), is interviewing Adele (A), a British singer. Prior to this extract they were discussing Adele's unsuccessful performance at the Grammy Awards due to audio issues.

(1) pressure

- 01 E: Um (.) and ↑THIS is really: (.) first of all, I understand
 02 it={((gaze to audience))-I think everybody-} mm because
 03 {(gaze back to A))-you're} so ama::zing and you si::ng,
 04 and you're (.) >in front of a lot of people all the ti::me,< .hh
 05 that i- >that it< do:esn't make you [nervous]=
 06 A: [(slight nod)]
 07 E: =that you don't get sta:ge fright.
 08 A: °I still do.°
 09 E: You: still do:.
 10 A: MO::RE than ever °yeah°.
 11 E: Mo::re than (.) in the beginning.

- 12 A: Yeah.=
 13 E: =Because you feel mo::re pressured=cuz everyone justa
 14 ado::res you and thinks oh my god it's Adele,=and {{{gaze
 15 to A, palms slightly facing upward with fingers slightly
 16 pointing to A's direction)}}-you feel pressure?} {{{hands
 17 → down)}}-or}
 18 A: ↑Yeah:: >I just felt< the mo::re successful (1.0) {{{(palms
 19 facing down, slightly shaking hand)}}-I get,} the (.) more
 20 pressure there is. [Really,]
 21 E: [Yup.] Further the fall.

From the data, it is not hard to tell that Ellen's turn at line 17 is indeed designed to be incomplete. First of all, what's noteworthy is Ellen's use of gestures. During her multi-unit turn, Ellen has been making gestures (lines 13-16, see Image 1). However, when approaching the end of her turn, Ellen stops making gestures and puts her hands back on the armrests of the sofa (line 17, see Image 2). Ellen's deliberate termination of her gestures provides for her co-participant a visible display of disengagement from the ongoing sequence and thus can be seen as a piece of evidence that the *or* is designed to be transition relevant.

IMAGE 1
Extract 1 lines 14-16



IMAGE 2
Extract 1 line 17



Another source of evidence suggesting this utterance is deliberately formed to be incomplete by the host is that she does not stop at that specific point because she is interrupted. If she were, then there would be some kind of overlap, most probably transitional, between her and Adele (i.e., between lines 17 and 18). However, Adele does not try to take the turn, nor does the audience cut in with laughter or anything else. The absence of overlap indicates that Ellen does not finish her sentence not because she is interrupted and forced to stop; rather, she does this on purpose.

The DIU appears to be produced to elicit a more elaborate response from Adele. After asking the question in her multi-unit turn (lines 01-07), Ellen gets a brief response *I still do* (line 08). Then Ellen tries to prompt a more extended reply by repeating Adele's utterance (line 09), and yet still receives a very minimal response (line 10). And a similar pattern occurs in the following adjacency pair (lines 11 and 12). If this one-question-one-answer pattern keeps going, their conversation could become rigid and the natural flow of conversation would be hindered, which is an undesired scenario for a talk show. Therefore, Ellen initiates a more extended turn with a DIU, creating a natural way to prompt Adele to talk, and in the meantime avoid a series of similarly-formatted questions.

It should be noted that Ellen's next question (lines 15-19) could have stopped at *pressure (...and you feel pressure?)* without the turn-final *or*. However, if that were the case, there would be a good chance that Adele would simply respond with a *yes*, since the form of the question would prefer a confirmation (Pomerantz & Heritage, 2013). Therefore, adding *or* as in a DIU makes it more likely to elicit an elaboration (Drake, 2015), which it successfully does. After the multiple brief responses (lines 08, 10, and 12), Adele finally produces a multi-unit turn, suggesting that she is able to understand the DIU as an attempt to elicit a more substantive response from her. This supports Drake's (2015) argument that turns ending with *or* are oriented to as questions that require an elaboration. By indexing a stance of uncertainty about the just-uttered proposition via *or*, "a speaker makes relevant, or invites, confirmation/disconfirmation as well as correction and elaboration of the guess they just produced" (Drake, 2015, p. 304). In this case, the elaboration (lines 18-20) shows that Adele treats Ellen's question as one that invites more than just a *yes* or *no* answer, and thus she provides extra information made relevant by the question.

In Extract 1, while the guest did respond to the host's prompt several times, her initial responses were not extended and informative enough for the host. In the next case, however, the guest failed to take his turn at several possible completion points, leading the host to eventually facilitate his response with a DIU. The second extract comes from the late-night talk show *Conan*. The host, Conan O'Brien (C), is interviewing Zach Galifianakis (Z), an American actor and comedian. The topic of this interview is Zach's most humiliating auditioning experience. The excerpt is just at the beginning of this interview, and prior to the extract the talk revolved around how much effort Zach had put into becoming an actor.

(2) auditions

- 01 C: ↑You had many yea:rs where (.) you ↓struggled, (.) an::d
 02 uh you {(gaze to Z, holds both hands up with fingers pointing
 03 to Z's direction))-went out for} {(hands down))-a lot of
 04 → ↓audition::s,} (0.5) **an::d** ((holds one hand up with palm
 05 facing upward, and then immediately puts his hand down
 06 when Z starts talking))
 07 Z: {((one hand up))-Well even driving in Burbank.} (0.5) it's::=
 08 C: =where we taped to[day yeah]

09 Z: [this is] uh (.) it's har:d for me to drive
 10 in Burbank=cuz this to me is the city of rejection.

A few signs can be taken as evidence that Conan's turn in lines 02-04 is indeed a designed-to-be incomplete utterance. Again, there is no overlap between Conan's and Zach's turns, indicating that Conan does not end his turn because he is interrupted or cut off. Also noteworthy is the elongation of the final *and* (line 04). It has been argued that there are durational effects specific to the end of larger discourse units (as opposed to the segmental lengthening of a word-final syllable); that is, lengthened utterances tend to be judged to be turn-final (Cutler & Pearson, 1986). Koshik (2002) also mentioned in her work that DIUs often make use of prosodic markings such as sound stretches to invite entry into the turn by another speaker. Therefore, the elongation of the *and* in line 04 is likely exploited by the host to signal his turn competition.

This excerpt displays slight variation from Extract 1 in terms of gesture. In Extract 2, the host, Conan, puts his hand down when approaching *auditions* (lines 03-04, see Image 3 and Image 4). The termination of the gesture, the elongation of the syllable (*audition::s*), and the pause at the end of that TCU (the 0.5-second silence in line 04) all suggest this (after the word *auditions*) could be the intended completion point, and yet Zach does not take a turn. Thus, when Conan actually produces the DIU, he again holds his hand up, palm facing upward (lines 04-05, Image 5), inviting the guest to enter the turn, and immediately puts his hand down when Zach utters his response (lines 05-06, Image 6). This gesture can be perceived as a clear message saying "it's your turn to speak" and thus another cue for the completion of the host's turn.

IMAGE 3
Extract 2 lines 02-03



IMAGE 4
Extract 2 lines 03-04



IMAGE 5
Extract 2 lines 04-05



IMAGE 5
Extract 2 lines 05-06



The DIU can also be examined in terms of its sequential environment. Unlike in Extract 1 where the guest did respond several times, in this extract the guest failed to take his turn at several possible completion points (PCPs). First of all, in line 01 there is a PCP after the word *struggled*, which is followed by a micro-pause (there is also an elongation of *and* at the end of line 01), and yet Zach did not come in. Another PCP is in line 04 after *auditions*. As argued previously, this PCP is marked by both gesture termination and an even longer pause (0.5 second); Zach may well have started to talk at this point, but he did not take his turn yet again. With Conan producing the DIU *and* (line 04), Zach finally responds with a multi-unit turn. Note that there is no silence between Zach's and Conan's turn (lines 04-05), meaning Zach did not wait for Conan to complete his utterance. A change in speakership with a minimal gap, according to Walker (2012), provides the most compelling evidence that a syntactically incomplete utterance is transition relevant. This demonstrates that Zach is able to identify Conan's incomplete utterance as designed to be so (probably with the aid of gestures and lengthening of the utterance), and his reply also shows that the DIU does successfully facilitate a response from the guest.

Using DIU to Initiate Collaborative Turn Completion

The second usage of DIUs by talk show hosts is to initiate collaborative turn completion with their guests. Lerner (1987, 1989, 1991, 1995, 1996) wrote extensively on collaborative turn sequences, in which,

in the course of one speaker's turn, a next speaker begins to speak, producing an utterance which is a syntactically fitted continuation of the current speaker's utterance in-progress. This second utterance preemptively completes the turn-constructural unit of the just prior speaker. (Lerner, 1989, p. 173)

Collaborative turn completion shares a lot of similarities with the DIUs discussed in the second category, in that they both "include an unfinished turn-constructural component that invites completion by recipients" (Lerner 1995, p. 118) and that what the recipient says is ordinarily designed as a syntactic continuation of the utterance it follows. Extract 3 below is one of the examples showing how a DIU is used to initiate collaborative turn completion.

This extract also comes from *The Ellen DeGeneres Show*. Ellen is interviewing Jennifer Aniston (J), an American actress. Prior to this extract they were discussing a new TV series which Jennifer has been working on.

(3) apple network

- 01 E: Now, and how many episodes will you do.
 02 J: We uh:: (.) we were bought for two: seasons so twenty.
 03 E: O:h fanta:stic.=
 04 J: =Y↑Eah.
 05 E: → {{{(holds one hand up with finger pointing to J))-and o::n}
 06 J: uh- the new a[p p l e] network.
 07 E: [((hand down))]
 08 O:h that's fan↑ta:stic.

IMAGE 7
Extract 3 line 05



In terms of turn design, this extract again shows a very smooth transfer of speakership—that is, no overlap and no pause—between the host and the guest, suggesting the *on* in line 05 is designed to be incomplete and yet is treated as a PCP. In addition, the lengthening of *on* again supports Koshik’s (2002) observation that sound stretch is often exploited to invite entry into the turn by another speaker. On the other hand, visible features in this extract are noteworthy as well. Interestingly, unlike in the first category (Extract 1 and Extract 2) where the host often stops his or her gesture when approaching the DIU, here Ellen keeps her hand up with her finger pointing in Jennifer’s direction until the middle of Jennifer’s turn (line 07). In addition, when producing the lengthened *on*, Ellen’s gaze is fixed on Jennifer (see Image 7).

The gesture combined with the gaze makes it quite obvious that this utterance is designed to be incomplete but transition relevant. After the DIU, Jennifer enters the turn and finishes Ellen’s incomplete utterance, which shows that the DIU is indeed treated by Jennifer as an invitation for her to collaboratively complete the turn. Following the DIU, Jennifer provides a syntactic continuation of the utterance—a compliment noun phrase of Ellen’s hanging preposition *on*. This is one major difference between this DIU and the DIUs in the first category, where the guests were shown able to understand DIUs as prompts to complete the “task” (i.e., providing a more elaborate response) rather than complete the sentence, as in the case of collaborative completion.

A range of actions that can be accomplished by collaborative turn completion includes demonstrating agreement, pre-empting a disagreement-in-progress with a current speaker, and collaborating with a current speaker in explaining something to another participant (Lerner, 1996). It can be argued that the DIU in this extract corresponds to the last action proposed by Lerner (1996)—collaborating with a current speaker in explaining something to another participant(s). Since conversational topics in talk shows are mostly discussed in advance, we can assume that Jennifer and Ellen both already knew that the new series would air on the new Apple network. Therefore, by using a DIU to initiate a collaborative turn sequence, Jennifer and Ellen cooperatively introduce the new series to the audience.

The next excerpt demonstrates a specific action achieved by a collaborative turn completion that was not proposed by Lerner (1996). The extract again comes from *The Ellen DeGeneres Show*. Ellen is interviewing the actor Michael B. Jordan (M), who starred in the movie *Black Panther*. Before Michael showed up for the interview, Ellen told the audience (AUD) they will all get a prize if Ellen gets him to say the secret word *hamster*. Prior to this

excerpt, the host and the guest were looking at an action figure of his character in *Black Panther* and discussing what it looks like.

(4) hamster

- 01 E: > It looks like a littler< (.) or smaller (.) animal.
 02 M: >Like a smaller animal like [what.<]
 03 E: [I don't] know what kind,
 04 like a small little thing,
 05 M: >Like a little< like mou:se or something?
 06 E: Like (↑still) like a mou:se (.) kinda thing,=
 07 M: =Like [a::]=
 08 E: [SPEA]king of that,
 09 M: =squirrel?
 10 E: nah squirrel or mouse, [um:]
 11 M: [Gerbil?]=
 12 E: =[°Gerbil°,]=
 13 AUD: [h h h h]
 14 M: =Ferret,=
 15 E: =°Yeah°. >God you've covered all of them almost,<
 16 Al:[mo:st.]
 17 M: [h h h]
 18 E: Um, (.) >SPEA:king of that,< wou:ld you: get- would you
 19 get a little- like if you mo::ve ou:t you nee:d like a- a
 20 → compa::nion.=**would you get like a-** ((gaze to the action figure))
 21 (1.2)
 22 M: {{{(gaze to the action figure)}}->Like a-<} like a ha:mster or
 23 something,
 24 AUD: ((cheering))

IMAGE 8

Extract 4 lines 20-22



Although there is no gesture in this case, Ellen's gaze can be quite revealing evidence that she is producing a DIU: After *would you like to get like a*, Ellen immediately shifts her gaze away from Michael (to the action figure) (line 20, see Image 8), a manifestation of

disengagement from the ongoing sequence (Walker, 2012). And although, as mentioned previously, smooth transition between speakers provides strong evidence that participants are treating the DIU as transition relevant, this does not always have to be the case. Lerner (1996) also identified a few cases of collaborative turn sequence where there is a silence between the first and the second speaker.

In this extract, there is a 1.2-second gap between Ellen's DIU and the onset of Michael's utterance (line 21). After the gap, Michael does not look at Ellen in expectation of her completion; instead, he follows Ellen's gaze and stares at the action figure, too (line 22, Image 8). What's more, from the whole sequence, it can be observed that Michael has been trying multiple times to come up with various kinds of small animals (e.g., *squirrel*, *mouse*, *ferret*, etc.), suggesting that he might understand that there is some kind of guessing game in progress. It is very likely that Michael is trying to think of another type of small animal during the silence, rather than waiting for Ellen to finish her turn. Therefore, we can still argue that the DIU is treated as a complete turn.

Similar to Extract 3, the DIU successfully initiates a collaborative turn completion between the host and the guest. After Ellen's DIU, Michael finishes her sentence with a noun phrase *hamster* (*or something*) as the compliment of the determiner *a* (although there is an additional *like a* before the noun phrase, since it is simply the exact repetition of the offset of Ellen's DIU, we could still argue that Michael's utterance is a syntactically fitted continuation of the preceding utterance). This collaborative turn completion successfully achieves its action—eliciting a very specific word through game-like interaction to entertain the audience. This sequence does not perform any of Lerner's (1996) three functions that collaborative turn completion can achieve—to demonstrate agreement, to pre-empt a disagreement-in-progress with a current speaker, or to collaborate with a current speaker in explaining something to another participant. Therefore, this extract shows how using DIU to initiate collaborative turn completion is adapted to meet the interactional goals specific to the context of TV talk shows.

Using DIU to Avoid Repeating Questions Asked in Prior Turns

Talk show hosts may also utilize DIUs to elicit guests' responses while also avoiding repeating questions that they asked in prior turns. When the host spells out a question, it is not uncommon that he or she needs to elaborate on it, or that the guest might intentionally dodge the question or unintentionally digress. Under these situations, when the question is not followed by an immediate answer, the host might need to re-ask the question. Repeating the exact same question can sound rigid to the audience and pushy to the guest, and thus it is argued in this section that hosts might exploit the practice of DIUs to avoid this situation.

Below is another extract from the late-night talk show *Conan*. Conan is interviewing George R. R. Martin (G), the author of the novels *A Song of Ice and Fire*, later adapted into the TV series *Game of Thrones*. Just prior to the segment below, the two were discussing the adaptations made in the TV series that were not entirely based on the original novels.

(5) unpleasant surprise

- 01 G: So: ↑rea::lly no one is sa:fe.=even- even the book
 02 readers who say >well this character is safe right,< .hh he-
 03 he's not in trouble cuz he's still in book .hh fi:ve may (.
 04 have an \$unP(hh)LEASANT SURPRI::SE when [they\$-]
 05 C: [NOW]

- 06 was that an unpleasant surprise for *{{(gaze at G, with thumb*
 07 *pointing at G))-YOU::*, .hh when *↑you::* wrote the *boo:k*,
 08 *(.)* and you really *love* this uh- character,=*and then they put*
 09 *a spea::r through his [mou:th.]*
- 10 G: [hhhhhhh]
- 11 C: → [You kno:w,] *{{(hands down))-is that}]*
- 12 AUD: [h h h h h h h]
- 13 G: I- I *↑usually* know about it cuz I actually work on the
 14 *{{(gaze to CO))-show: uh::* and write one *episode* per
 15 season [usually]
- 16 C: [Sure.]
- 17 G: So} uh .hh they- I have a little *↓wa::rning=*but uh:: I do *(.)*
 18 kind of *squea::l* when I get the outlines >*↑WAIT* a minute
 19 wait a minute< *he's* not dead in the books,
- 20 C: [Right.]
- 21 G: [He's] still a *↑li:ve* in the books.

The fact that this utterance (line 11) is designed to be incomplete is evident in several aspects. First of all, the host's gestures can again be a very useful hint. Conan displays a gesture (pointing toward George with his thumb, see Image 9) when elaborating the question; however, while approaching the end of his turn, Conan completes his gesture and puts down his hand (line 11, Image 10), indicating his intention to stop talking. Additionally, there is no overlap between the host's and the guest's (or the audience's) turns, indicating that Conan leaves his turn incomplete not because he is interrupted in any way.

IMAGE 9
Extract 5 lines 06-11



IMAGE 10
Extract 5 line 11



I argue the reason why this turn is designed as incomplete is to elicit the guest's response without repeating the exact same questions already asked in prior turns. The original question is articulated at line 06 (*was that an unpleasant surprise for you*). The question could have ended with *you*, a PCP where George could come in and answer the question, which he does not. Conan thus elaborates on his question by adding vivid description (lines 07-09, *when you...through his mouth*). Again, PCPs where George could provide a response occur both after *mouth* (line 09) and after *you know* (line 11). His failure to take a turn makes it necessary for Conan to retry asking the question. He could repeat the complete question, *is that an unpleasant surprise for you*, and yet he purposely designs his question to be an incomplete utterance.

The data show that Conan is indeed successful in asking a question with a DIU. First of all, it is evident that George orients to Conan's incomplete turn as transition relevant. After *is that* (line 11), George does not pause to wait for turn completion nor gaze toward the host seeking it. Moreover, George indeed provides an extended answer after the DIU, indicating that he treats the DIU as an attempt to prompt his response. This demonstrates that the host successfully utilizes the DIU to avoid repeating the exact same question asked in prior turns, while still managing to elicit the guest's answer.

In the previous instance, the host needed to re-ask the question because a multi-unit elaboration was added to the original one. The following extract depicts another situation in which the original question has to be re-asked because the guest's response is not satisfactory in some way. This extract is from *The Ellen DeGeneres Show*. Ellen is interviewing Niall Horan (N), a singer and member of the band One Direction. Prior to this extract, they were discussing Niall's new album.

(6) tour and travelling

- 01 E: The album is out today:, like I said=which will (.) be:
 02 number one, an::d uh- >then you're gonna go on a< world
 03 tour, and how: is that gonna be for da:ting=cuz ↑how::
 04 can you possibly [da:te]
 05 N: [hhhhh]
 06 E: if you're always::s on tour.
 07 N: .hh >\$there's always a dating question on this.\$<=[uh::m]
 08 E: [Yeah.]
 09 N: hhhhh=
 10 E: =be:cause it's im↑po::rtant=you're a youn::g guy:, and of

- 11 → course you wanna date, **but if- if you're on** *{((gaze to N,*
 12 *palm facing upward with fingers pointing in N's*
 13 *direction))*-**tu:r and tra:veling** *{((hands down))*-**all**
 14 **the ti:me** }
 15 N: That's the- that's the thin:g, yeah.=um (0.5) something that
 16 I (.) probab- >I probably struggled with a bit (.)< when I
 17 was younger?
 18 E: mm [hm,]
 19 N: [and] tut (.) >y'know<=ge- having a- having a:: a
 20 girlfriend a:nd being on the road at the same time,

Similar to the previous extract, Ellen's turn in lines 11-14 is designed as a DIU and is recognized by the guest as such. First of all, again the host accompanies her speech with gestures at first (lines 11-13, see Image 11) and then stops making gestures while approaching the end of her turn (line 13, see Image 12), indicating the end of this incomplete utterance is intentional. Second, there is no cut-off or overlap, which suggests that the turn is incomplete not because Ellen is interrupted or forced to stop. Finally, there is no delay in the transition between speakers. These features, collectively, can be taken as evidence that the target turn is designed to be incomplete by the host and is treated as a complete action (in this case, asking a question to elicit a response) by the guest.

IMAGE 11
Extract 6 lines 11-13



IMAGE 12
Extract 6 line 13



The original question, *how can you possibly date if you're always on tour*, is articulated from line 03 to line 06. Niall, instead of responding directly to the question, dodges it with laughter and a comment on the question (line 07). This obviously does not answer the question and is considered dispreferred; therefore, Ellen reformulates her question by stressing its significance (*because it's important...* at lines 10-11). This time Ellen keeps only the if-clause (*if you're on tours and travelling all the time*), leaving out the main clause (*how can you possibly date*) to avoid a question almost identical to the original one. The data show that Niall indeed treats this DIU as an attempt to elicit his response again. After Ellen re-asks the question, Niall provides a substantive response rather than bypassing it. The extract demonstrates that the host can successfully ask a question with a DIU without having to repeat the original one, and the DIU can indeed achieve the goal of eliciting the relevant response from the guest.

DISCUSSION AND CONCLUSION

In this paper, I have shown that talk show hosts deploy the practice of DIUs for three purposes: (1) to facilitate a (more extended) response from a guest, (2) to initiate collaborative turn completion, and (3) to avoid repeating questions that have already been asked in prior turns. From the analysis discussed in the above sections, some general features emerged from the extracts: In almost all cases, there was no overlap where the incomplete utterance was produced, indicating the hosts' intentional turn completions, and there was also no delay in speaker transition (i.e., no silence after the DIU), demonstrating the guests' treatment of the incomplete utterance as transition relevant. This observation provides strong support to Walker's (2012) finding that "trail-off" conjunctions such as turn-final *and* and *but* are oriented to by the recipients as representing points of turn completion: First, "trail-off" conjunctions are often followed by a change in speakership with a minimal gap; and second, the incoming talk that occurs at speaker transition is not hostile—that is, it does not exhibit the high pitch and increased amplitude typical of turn-competitive incursions (French & Local, 1983; Schegloff, 2000).

More interestingly, I also identified changes in the hosts' gestures: Generally speaking, at the end of the DIU, ongoing gestures were brought to completion to signal the designed turn ending. Other visible features, such as fixation of gaze used to invite collaborative turn completion, were also observed. These visible features, combined with the turn design and its phonetic/prosodic marking (e.g., sound stretch), have been interpreted as evidence that these

DIUs are designed to be incomplete and yet are treated as complete turns. In terms of sequential organization, the data also show that the DIUs do achieve their purposes of eliciting responses.

My work advances our existing knowledge about the practice of DIUs: Although Koshik (2002) identifies some characteristics of DIUs including continuing intonation and the timing of pauses, I add to the literature by identifying the particular use of gestures that shows designed completion. Moreover, despite Koshik's deep insights into the practice of DIUs in the pedagogical context, as far as I know there is no systematic study of this practice specifically in the context of TV talk shows. Therefore, my work not only contributes to the literature by showing how DIUs are used in a new context, but it also demonstrates how DIUs are utilized to perform different functions, as opposed to, for instance, eliciting repetition of prior talk or inviting self-correction (Koshik, 2002). There are a few directions where future research could head: This study examines how talk show hosts deploy DIUs in general; a possible direction is to investigate a specific practice of DIUs, such as turn-final *or*, in this particular context. Moreover, the current study only investigates sequential organization and visible performance. A further combination with detailed analysis of phonetic features such as pitch, amplitude, and duration of DIUs may give us a better understanding of how this interactional practice is performed and organized.

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APPENDIX

Transcription Notations

.	(period) falling intonation.
?	(question mark) rising intonation.
,	(comma) continuing intonation.
-	(hyphen) abrupt cut-off.
::	(colon(s)) prolonging of sound.
word	(underlining) stress.
word	The more underlying, the greater the stress.
WORD	(all caps) loud speech.
°word°	(degree symbols) quiet speech.
↑word	(upward arrow) raised pitch.
↓word	(downward arrow) lowered pitch.
>word<	(more than and less than) quicker speech.
<word>	(less than & more than) slowed speech.
<	(less than) jump start or rushed start.
hh	(series of h’s) aspiration or laughter.
.hh	(h’s preceded by dot) inhalation.
(hh)	(h’s in parentheses) inside word boundaries.

[]	(lined-up brackets) beginning and ending of
[]	simultaneous or overlapping speech.
=	(equal sign) latch or contiguous utterances of the same speaker.
(2.4)	(number in parentheses) length of a silence in 10ths of a second.
(.)	(period in parentheses) micro-pause, 0.2 second or less.
(empty parentheses)	non-decipherable segment of talk.
(syl syl syl) (syl)	number of syllables in non-decipherable talk.
((points))	(double parentheses) nonverbal activity or transcriptionist comment.
{{(words))-words}}	dash to indicate co-occurrence of nonverbal behavior and verbal elements; curly brackets to mark the beginning and ending of such co-occurrence when necessary.