CHAPTER I

INTRODUCTION

This chapter shall provide explanations regarding the background ideas, motivation, goal, and what to be expected from this research. This section will also include the minimum research parameters regarding what can be gleaned and gained upon the completion of this research paper.

1.1 Background of the Study

Turn-Taking has been understood by Samir Jamal Ibraheem (2017) as a situation where it's necessary to establish order of conversation. Research by Samir Jamal Ibraheem provide understanding for the basics of turn-taking. There are 6 signs or cues that must be adhered to ensure the conversation doesn't stagnate needlessly. The 6 signs are: Recognizing turn taken, prompt signal if for either speaking or interrupting, holding your turn or floor when necessary, recognizing fellow participants' cues for what was aforementioned, yielding the turn when done or letting others have the floor, signal to affirm that you're paying attention.

Turn-taking or Turn Taking is an act of taking, yielding, and or interrupting a flow of conversation. The idea is that someone has something else to say or to object to and even challenge what the previous speaker uttered with their own.

Turn-taking is the core basis of human interaction that adheres to order and cues during conversation. Tanya Stivers had conjectured that turn-taking would require a cue or signal. The following was what Tanya had stated that further explanations for variation in turn transition speed are associated with nonverbal behavior such as head movements (e.g., nodding) and gaze. Although the rules for turn-taking may discourage overlap in the vocal channel, they may nevertheless leave other channels exempt. (2009)

The understanding of turn-taking usage from Tanya Stivers concluded that turn-taking required cues whether verbal or not to signal the change in role. Now the roles are that of listener and speaker, these 2 roles will be bounced back and forth

until the conversation is concluded, regardless of whether the objective of the conversation was reached, put on hold, or even dismissed entirely.

This phenomenon is naturally applicable where interaction was recorded between one side and the other. One such interaction happened online. Online interaction has grown prevalent nowadays since it provides benefits and ease. Ranging from mundane ones like the ease of cost and reach to much more complex ones such as a way of promotion and self-acclimation with foreign situations. Online interaction provided the much-needed solution to achieve a multitude of solutions, especially when communication between parties are concerned.

Mu Hu, Mingli Zhang, and Yu Wang (2017) finding about the nature of streaming which pertained the idea of what can be gained from live stream. This sort of media provides ample and flexible means of communication between the streamer and its audiences. This drives and promotes interaction for broadcasters and viewers.

This situation of interaction often appears chaotic, since it is hard to pinpoint who are talking at the moment most of the time. This situation is also very prevalent in the modern age, simply observing mundane everyday life shows that online media has become an integral part of the development of modern society and culture.

Judith Holler, Kobin H. Kendrick, Marisa Casillas, and Stephen C. Levinson research (2016) introduced several things that would help in understanding how turn-taking works. Namely, there will be said cues but also movements such as the eyes shifting left, right, or the direction fellow participants were at. The book also specifies that there will be emotional reciprocity during the interaction. Thus an interpretation that turn-taking is both practical and emotional could be used to further the understanding and nuances of how taking worked. Online interaction can be used to interact with people without necessarily being visible or physically available. This opened up opportunities for a lot of individuals, groups, and or a

combination of the two to achieve their respective goals. It can be a one-way type of interaction, or it can be not a one-way communication.

There are a lot of uses that can be garnered and developed with online interaction. One such interaction can be observed from games' live streaming activity from the most popular genre to the most niche genre. This activity can be done easily with even the most minimal of hardware, provided that the necessary software and skill in utilizing every component is sufficient.

Live streaming itself is still a vague form of activity. Thus it can be narrowed down into which category, what sort of activity, what kind of topic, and why it even be conducted. Further narrowing down it, then certain activity or topic was chosen to minimize complication and succinctly pointed out what the live stream is all about. In this context of research, the live stream will be about streaming games and how the interaction works.

Arknights is one of the latter genres of game, specifically the "Tower Defense Strategy" games. Said game has been showing an ample amount of online interaction between streamers and audiences. Especially in the matter of interaction between a streamer who communicated through speech and audiences who mostly utilized the live comment section or those who can afford it, through superchat to gain a much better chance of being addressed directly by the broadcasting streamer.

Arknights had shown a positive view of presenting itself during the gameplay stream. Arknights is a tower defense game that requires more tactical planning than throwing resources and other "short-cut" to achieve a satisfactory level of gameplay, said gameplay level is subject to personal point of view about how the game must be played, and this is where the interaction between the streamer and audience is heavily emphasized upon.

Such conditions and room had then paved the way for an integral part of one of the most sought-after content themes for Arknights community, event live streaming, and general content. This of course focused on how to finish certain events and etcetera with the content maker or streamer's preferred method.

Streaming Event of the game is much more straightforward and hypothesized to be not really about how well you can play the game and more about what type of audiences will be attracted to it, thus creating myriad kinds of conversational structure.

Game live streaming in general can be hypothesized to be working in tandem as a means of entertainment. What is troubling however is where and when streamers and their audience do converse and how they manage it lest it will go out of control. Thus the research will elaborate upon this gap that has been created by analyzing the components that constituted the conversation was meant to be or why it was such according to what has been hypothesized.

Streamers' of Arknights differed since the game, while requiring absolute concentrations at times, allows a much better room for conversing compared to FPS games that require constant concentration and stress management. The content of the stream itself was hypothesized to not be exactly important and too demanding in terms of gameplay competence, as long as the streamer themselves have their charms and attractions.

It is a discouraging fact that online interaction can be quite hard to use non-verbal cues between streamers and the audience. However, it was argued by Liddicoat (2007) that "Turn allocation cannot beyond the immediate next turn and at the end each turn speaker allocation strategies apply equally to all participants." Thus it is a fluid and dynamic form of order to ensure the coherence not to be lost during conversation and even then Liddicoat doesn't necessarily think it was a problem. The speaker can fill their role in situations where there weren't any clear listeners, e.g. the audience with their anonymity and numbers, thus filling the gap again and making the conversation continue smoothly.

Further enhanced by "It is assumed that this "perceived ease of use" is related to perceived usefulness of technology, motivation to use the technology and the behavioral intention to use that technology." The cited passage was based on Maziriri and co (2020) findings on usage of online media ease of use.

The research will be based upon the previous research that touched upon the subject of both the turn-taking variable and the online interaction findings with the following research for this paper's foundation.

Yi Li, Chongli Wang, and Jing Liu (2020) stated in their research titled "A Systematic Review of Literature on User Behavior in Video Game Live Streaming." In conjunction with the feasibility of Online game streaming as the object of conversational research, streaming games online have been noted to be an activity that requires perseverance and competency to establish an appeal to their respective audience. They described that streaming was mainly meant to show certain appeal to certain demographics of the audience that will be further parsed and categorized. Some would seek out streamers that mainly played casual non-competitive games, some would follow and learn from Pro-streamer with experience in highly competitive games, and so on.

Emma M. Templetona, Luke J. Chang, Elizabeth A. Reynolds, Marie D. Cone LeBeaumont, and Thalia Wheatley. (2022) in their research titled as "Fast response times signal social connection in conversation." Provided the idea of what is to be expected during turn-taking. Namely that an appropriate response and what they meant is important to understand its overall significance for parties involved, akin to how athlete passed a baton during Olympiad where milliseconds mattered.

Jackson Nathan (2023) in his research titled "Persona Play in Videogame Livestreaming: An Ethnography of Performance on Twitch" showcase his findings in regards of how livestraming works from the point of view of streamers. It focused on how it had turned into a form of culture where streamers showcase their ability and persona to be a means for attracting audiences, failing or succeeding affected their overall charms and that audience can seek comfort and entertainment. Jackson had showcased a facet of livestreaming culture through this research of his.

Mahesh Liyanawatta, Su-Hang Yang, Yu-Tzu Liu, YungYu Zhuang, and Gwo-dong Chen (2022). Research titled as "Audience participation digital drama-based learning activities for situational learning in the classroom." Showcase their

findings in regards with how active audiences are during interaction with the host or presenter during virtual drama and its equivalent provided ample opportunity for participation. The interaction that occurred were notably much more flexible and allow them to sense, see, and decide what sort of participation would they become.

From the research above, the writer can see another potential of why this subject is being researched, namely the relation between oral communication and written communication. Thus the research will elaborate upon this gap that has been created by analyzing the components that constituted the conversation was meant to be or why it was such according to what has been hypothesized.

Due to less prolific use of for this object of research for this specific type research, the writer of this paper deemed it sufficient that this research is analyzing an object that barely found usage. Necessitating it to be considered a new branch of turn-taking worthy of exploration.

Streamers mainly use oral communication which can be done reflexively and immediately with a lot more ease, according to Young & Travis (2009) the basic of communication is a two-way experience where the speaker can use verbal words to utter their intentions. On the other side is written communication mainly utilized by the Audiences, while it is true that as long as it is understandable the communication can work as is, usually adhered to a set of grammatical rules, and more time-consuming to do and according to Young & Travis (2009) be mindful and careful when typing your response, since it can be help with impression and how the ongoing communication will corresponds. Thus – taking is important in ensuring that the flow and order that constitute an interaction can be conducted smoothly, fluidly, and flexibly with a minimal level of potential for debilitating circumstances that can cause further problems.

1.2 Statement of Problems

Game live streaming in general can be hypothesized to be working in tandem as a means of entertainment. What is troubling however is where and when streamers and their audience do converse and how they manage it lest it will go out of control. Streamers' of Arknights differed since the game often provides room for conversing compared to FPS games that require constant concentration and stress management. Their audiences also differed since unlike in FPS livestream, they are hypothesized to have a much greater chance to interact with the streamer. This is where the primary gap can be observed with the idea of what are the types and significances of Turn-Taking in this research. Thus these are the following questions of study:

1. What are the turn-taking types in Arknights mobile gaming live stream?
2. What is turn–taking significance between streamers and audiences?

1.3 Research Objectives

The researcher has the following intentions and set of objectives that have been expected to be answered. The nature of the research itself will help for further understanding and research that may happen in the future and of course, to be a new addition to research as a whole. These objectives are as follows:

1. To find out the process of turn-taking and interaction between Streamers and Audiences.
2. To find out the significance of turn-taking between Streamers and Audiences.

1.4 Research Significances

The research's primary significance is furthering the research on interactional behavior during conversation. The genre of strategy-based tower defense games can also be used as a form of example of whether or not game genre will affect turn-taking types and significances between streamers and audiences.

1. Theoretically, this research can further the understanding of pragmatics as a whole and how turn-taking affects it. Additionally, the branch of conversation analysis could benefit greatly from this research due to being a branch of linguistics that emphasizes research on conversation.

2. Practically, this research can be useful for the following instances but not in any way limited in terms of application and perusal for other potential research and usage:

   a. For the academician, they can use it as a form of reference and potentially increase their understanding of pragmatics and conversation analysis. The research can also yield a further understanding of the relationship between oral speakers and written interaction during communication.

   b. For researchers, this research can yield an increase in references and findings to be used for further research. Online conversation while streaming games oftentimes times are done similar to talking with multiple people at once with no coordination whatsoever due to its seemingly lacking code, gesture, and symbol that signal when to speak, thus it will beneficial to be expanded upon. The topic of Streamers and Audiences gains prominence due to becoming mainstream in public.

   c. For public use, this research can be used by the general public to understand how online turn-taking might revolve and why. The study with the chosen variable has been observed to be lacking in terms of quantity, thus it could prove beneficial for a party of interest.

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1.5 Definition of Key Terms

This section will explain the main focus of the study and its components. The explanations are as follows:

1.5.1 Turn-Taking

According to Liddicoat (2007), Turn-Taking is the change of speakers during conversation. This change can be caused by myriads of things such as speakers selecting the next one or self-selecting for the next conversation speaker. The change can be signified with silence to signal a change of speaker, allowing others to speak, and even interruption. Of course, when problems occur, a repair can be conducted to ensure the conversation can stay coherent and continue as necessary.

1.5.2 Streamer

Content creators, be it on YouTube or other platforms, have utilized live streaming as the primary source of content generation. They usually streamed their niche, or in other words, their specialty, be it games, talk shows, and etcetera. Livestreaming is not a new thing, it has existed for years but come into much more prevalence on YouTube during the pandemic. JS Lim and co-research (Lim et al, 2020) on live streaming also shed insight into understanding what streaming usually tries to achieve, be it fame recognition, social ties, etcetera.

1.5.3 Audience

A colloquial term used to refer to the listeners, watchers, and or the livestreamers themselves who wish to interact with their fellows. The audience usually has their motives for watching a live stream. Chen and co (Chen et al, 2018) stated their findings about what usually attracts the audience. It can be in the spirit

of learning new things, understanding the streamers themselves, or just plain entertainment. The point is, that they are the primary target of a livestream to stay and watch until its conclusion.

1.5.4 Livestream

An activity that makes use of a platform or media to broadcast their content for potential viewers. Livestream content can range from mundane day-to-day live and chatting with the audience, gaming content that showcases the streamer's skill, and even as far as political content to garner support. Its prevalence gained more notoriety as stated by Marta Aranyossy's (2022) research on digital entertainment.