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Managing informal interaction: stancetaking and alignment in Dutch and Indonesian

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Appendices

The analysis presented in this thesis was based on naturally occurring informal interactions. Since neither an extensive corpus of informal spoken Dutch nor spoken Indonesian was available at the time of research, a new corpus was constructed based on episodes from reality the TV show Big Brother. The appendices included here present additional information or explanation related to (mostly) methodological concerns. Each of the appendices is briefly described below.

- **Appendix A.1** presents an overview of the episodes included in the corpus, as well as the duration of each of the episodes and the number of words per episode. The duration in minutes refers to all interaction involving contestants, whether it includes (audible) talk or not. The TV show host introducing the episode is not included in the duration. Talk directed at members of the production team or others not residing in the Big Brother house was also excluded.
- **Appendix A.2** explains the transcription conventions used in transcribing the audio-visual material.
- **Appendix A.3** is a longer stretch of transcribed Dutch data, to give a general impression of the type of interactional material that was used.
- **Appendix A.4** is a longer stretch of transcribed Indonesian data, to give a general impression of the type of interactional material that was used.
- **Appendix A.5** holds the coding protocol that was used to systematically analyze the data.
- **Appendix A.6** provides an example of coded data. The example shows part of the same transcript shown in appendix A3, with added codes to give some idea of what the coded data set looks like.

The full transcripts and coded corpus are not made freely available in light of ongoing research. For the sake of transparency, all files holding transcripts and analyses are accessible for reviewing purposes. To gain access to these materials, please contact the author.

A.1 List of episodes

Dutch episode selection			Indonesian episode selection		
<i>episode</i>	<i>duration</i> (minutes)	<i>words</i> (count)	<i>episode</i>	<i>duration</i> (minutes)	<i>words</i> (count)
1	25	2893	1	45	3357
2 and 3, pt 1	17	1847	2	39	3379
2 and 3, pt 2	52	1438	3	41	3762
4	15	2399	4	39	2345
5	10	1709	5	38	2692
6	2	468	6	33	1934
7	15	766	7	31	1907
8	4	305	8	44	2520
9 and 10	22	4006	9	37	2280
11	9	2197	10	24	1054
12	17	2181	11	26	1984
14	9	1415	12	27	2392
15	15	2426	13	30	1704
16 and 17	9	1264	14	32	2162
18	4	790	15	25	2174
19	7	1335	17	6	512
20	7	870	18	25	951
21	3	403	19	14	1450
22	19	2715	20	18	781
23 and 24	14	1954	21	7	284
25	17	2630	22	32	2130
29	17	2923	23	36	2005
33	23	5282	24	10	462
35	18	2522	25	23	878
36	12	1968	26	12	1406
37 and 38	18	3468	29	17	529
41	17	2843	30	18	958
42	16	2240			
46	21	3586			
48	14	2847	27 days	729 minutes	47992 words
49	23	4157			
50	9	1782			
51	18	2931			
52	11	1907			
53	9	1523			
54	12	2512			
55	14	2674			
56	9	1524			
57	10	1703			
58	11	1747			
59	4	408			
60	20	2310			
42 days	598 minutes	88868 words			

These tables give an overview of the episodes that were included in the corpus. The **episode** refers to the episode in terms of broadcast sequence, this does not necessarily correspond to the number of days the contestants reside in the Big Brother house. The **duration** refers to the selection of material that actually shows the contestants in the house. This does sometimes include inter-actions in the diary room (which are excluded from the analysis) and activities without (audible) talk. The number of **words** reflects all talk among the contestants. Talk directed at the producers or audience is excluded from the analysis (and word count).

A.2 Transcription conventions

For the purpose of this research, spoken text was transcribed as per the standard variety of the language. Cases of strongly conventionalized colloquial language use or abbreviations are represented in their usual sub-standard form. The transcription conventions used in this thesis mostly follow Jefferson (2004).

Punctuation markers

word,	=	rising intonation
word.	=	falling intonation
word?	=	question intonation
wo:rd	=	lengthening of the sound preceding the colon

Other markers

[[word]]	=	meta-comment about the material or transcript
((word))	=	comment about ongoing conversation/interaction
(word)	=	unclear what was said
woor-	=	word cut off (by S1 or S2)
<u>word</u>	=	emphasis placed on the underlined (part of) word
wo[r]d	=	overlap between turns at the point indicated by the square brackets
[word	=	next turn immediately follows current turn without a
=word	=	pause in between the two turns
↑word	=	(part of) word uttered at a relatively higher pitch
↑↑word↑↑	=	entire stretch uttered at a relatively much higher pitch
↓word	=	(part of) word uttered at a relatively lower pitch
↓↓word↓↓	=	entire stretch uttered at a relatively much higher pitch
<word>	=	word(s) uttered relatively slower
>word<	=	word(s) uttered relatively faster
WOrd	=	(part of) word(s) uttered relatively louder
°word°	=	(part of) word(s) uttered relatively softer
#word#	=	(part of) word(s) uttered while laughing
\$word\$	=	(part of) word(s) uttered while crying
(.)	=	pause shorter than 0.2 seconds
(0.4)	=	pause in milliseconds

A.3 Example Dutch transcript - Big Brother day 22

[[opening scene - David walks around; women in the women's bedroom]]

22_1	1	VO	met zijn ziel onder zijn arm wacht hij
22_1	2		de confrontatie met Lotte af
22_1	3		[[muziek - bewoners staan op uit bed]]
22_1	4	Susan	goede↑morge:n,
22_1	5	Roos	morgen
22_1	6		heb je lekker geslaapt?
22_1	7	Lotte	he?
22_1	8		(7.5)
22_1	9	Susan	heb je het niet koud zo?
22_1	10	Lotte	nee, ik heb net een koude douche gehad=
22_1	11	Susan	=oh ja, natuurlijk
22_1	12	Lotte	#hahah#
22_1	13	Susan	#hah#
22_1	14	Lotte	het is <u>warm</u>
22_1	15	Susan	wat een ↑vrAA:g
22_1	16	Lotte	toch is dat wel lekker hoor

[[edited - same scene]]

22_2	1	Lotte	ik heb je <u>twee</u> keer gehoord.
22_2	2	Susan	echt?
22_2	3	Lotte	↑ja
22_2	4	Susan	↓nee
22_2	5	Lotte	jA:, <u>echt</u>
22_2	6	Susan	nee ik heb maar een keer, één keer staat [me maar ↑bIJ
22_2	7	Lotte	[ik heb-
22_2	8		ik heb ook maar een keer uitgeweest volgens mij
22_2	9	Hugo	iemand <u>slaapwan</u> {delt dan
22_2	10	Susan	[was aan het slaapwandelen misschien
22_2	11	Lotte	hoi ((tegen David die binnenkomt))
22_2	12	David	°hai°
22_2	13	Susan	was misschien aan het slaapwandelen.
22_2	14	Roos	ik heb het [<u>niet</u> gehoord.
22_2	15	Susan	[heb je-

22_2 16 heb je me twee keer gehoord?
 22_2 17 Lotte °volgens mij wel,
 22_2 18 maar ik weet het niet zeker nou hoor°
 22_2 19 misschien was het iemand anders
 22_2 20 (0.4)
 22_2 21 goeie↑m[orgen
 22_2 22 David [>↑hai<
 22_2 23 Hanna goeiemorgen.
 22_2 24 David zo is Ruben nou weer eh aan het slapen?
 22_2 25 Hanna he? nee hoor, die is al[lang wakker
 22_2 26 David [oh daar is 'ie, kijk ↑nou:
 22_2 27 (3.1)
 22_2 28 Ruben goeiemorgen allemaal
 22_2 29 Roos goeiemorgen

[[new scene - Bram and Susan at the dining table]]

22_3 1 Susan wat heb jij gedaan toen je 40 werd?
 22_3 2 dat is ook best wel bijzonder.
 22_3 3 Bram toen heeft mijn vriendin het eh gedaan bij mij
 22_3 4 Susan ↑ja
 22_3 5 Bram gisteren verteld tegen de jongens,
 22_3 6 want eh >ik had net gewerkt in de wielercampagne< (.)'s nachts
 22_3 7 (.) en ik lig te pitten en zegt ze 'kom eh (.)
 22_3 8 eh we gaan een stukkie fie- >boodschappen doen<=
 22_3 9 =we gaan fietsen
 22_3 10 °ik weet niet meer° ik had een paar uurtjes maar geslapen denk ik
 22_3 11 (denk) ja, zal maar mee gaan weetjewel
 22_3 12 hh ik rij mee en eh (.) we hadden een paar boodschappen gedaan,
 22_3 13 en toen reden we 'oh kom we gaan een bakje koffie drinken
 22_3 14 in (boek op schurendacht, het ginneken) hhh
 22_3 15 ik kom daar binnen, en ik zie een paar vrienden van me ↑staan
 22_3 16 Susan ((knikt))
 22_3 17 Bram ik zeg 'hey hoe is het jongen, wat doen jullie hier he?'
 22_3 18 helemaal niks in de gaten
 22_3 19 Susan ((schudt hoofd))
 22_3 20 Bram en ik zie daar steeds m'n broers en eh m'n moeder
 22_3 21 en heel het zoitje, huppakee:

22_3 22 had ze al mijn vrienden en kennissen uitgenodigd,
 22_3 23 en waren allemaal in dat cafe daar.
 22_3 24 Susan a:h wat leuk
 22_3 25 Bram kreeg allemaal kadootjes,
 22_3 26 kreeg nog een grote foto (1.8) met alles erop en eraan
 22_3 27 Susan oh leuk
 22_3 28 (1.3)
 22_3 29 Bram goh, ben ik weer jarig zeg hey
 22_3 30 Susan <morgen ben je jarig>.
 22_3 31 (3.4)
 22_3 32 Bram vroeger toen ik 20 was en eh iemand zei 'ja ik ben 45'
 22_3 33 dat vond ik- nou die is al best wel oud weetjewel
 22_3 34 Susan ↑↑jA:
 22_3 35 Bram en dan ben je het zelf,
 22_3 36 Susan >valt het best wel mee<=
 22_3 37 =ik denk ook dat het aan jezelf ligt
 22_3 38 Bram het ligt helemaal aan jezelf.
 22_3 39 want als ik [nou Mi-
 22_3 40 Susan [aan je vitaliteit enzo
 22_3 41 ja:: absoluut
 22_3 42 Bram als ik nou Mick Jagger zie,
 22_3 43 die is ook al 55,
 22_3 44 die loopt ook nog als een halve gek rond.
 22_3 45 Susan ja.
 22_3 46 (.) Herman Brood ↑dan
 22_3 47 (0.6)
 22_3 48 Bram ja die is ook ↑50
 22_3 49 Susan ↓↓halve gare↓↓
 22_3 50 Bram #hja#
 22_3 51 (.) en di[e
 22_3 52 Susan [#hA:#
 22_3 53 Bram dat is ook een rare
 22_3 54 Susan ja:: die is ook gek als een deur
 22_3 55 Bram #hahaha#
 22_3 56 Susan #<haha>#
 22_3 57 Bram zo leip als een deur
 22_3 58 Susan die is echt gek
 22_3 59 (4.1) ja, leuk.

[[new scene - housemates decorate the wall]]

22_4 1 Lotte volgens mij heb ik hier een dikkere KOP, of niet?
22_4 2 Susan kijken?
22_4 3 Lotte of zie ik dat verkeerd=
22_4 4 Susan =ja heb je >heel duidelijk<
22_4 5 Lotte ja he?
22_4 6 Susan bollere wangen.
22_4 7 >HEB je daar nou een wenkbrauw< of een-eh
22_4 8 Lotte ((knikt))
22_4 9 Susan ja?
22_4 10 >waarom heb je die nu niet meer in?<
22_4 11 Lotte °is nog niet zo lang geleden hoor°
22_4 12 die eh (.) die ZAT niet lekker als ik sliep,
22_4 13 als ik er op <had gelegen> 's ochtends,=
22_4 14 Susan =ja ik heb dat hier ((wijst op oor))
22_4 15 Lotte hart|stikke last van.
22_4 16 Susan [ik heb het met de:ze
22_4 17 Lotte ↑ja.
22_4 18 Susan ik heb het met deze ↑ook

[[new scene - Ruben and Roos in the backyard]]

22_5 1 Ruben ja ik denk dat wij mekaar
22_5 2 best nog wel eens een keertje zullen zien,
22_5 3 Roos oh, da[t denk ik ook
22_5 4 Ruben [en met Hanna ook.
22_5 5 Roos met Hanna al helemaal ja,
22_5 6 met jullie twee heb gewoon een hele hoop op=maar,
22_5 7 (.) wij liggen denk ik eh met mekaar heel erg op een ↑lijn.
22_5 8 Ruben ja.
22_5 9 (1.6)
22_5 10 Roos dat merk je al heel veel zonder woorden,
22_5 11 Ruben maar [je-
22_5 12 Roos [dat er al wordt ge|sproken
22_5 13 Ruben [ja:h (.)
22_5 14 maar j-je kan eh (.)

22_5 15 je kan hier altijd alles eh °alles zeggen inderdaad °
 22_5 16 Roos ja
 22_5 17 (2.4)

[[new scene - Susan joins Ruben and Roos in the backyard]]

22_6 1 Susan hebben jullie nog een leuke foto die jullie hierin willen hebben?
 22_6 2 Roos nee
 22_6 3 Susan >we zijn foto's aan het neerzetten<=
 22_6 4 =nee?
 22_6 5 (0.7)
 22_6 6 Ruben hm::
 22_6 7 Susan °nee°?

[[new scene - Ruben and Roos in the backyard]]

22_7 1 Roos ik heb heel erg moeten knokken in mijn leven,
 22_7 2 (1.3)
 22_7 3 °ik heb echt moeten knokken eh Ruben°
 22_7 4 (1.2) ((Hanna komt naar buiten))
 22_7 5 Roos hallo:
 22_7 6 ik eh (.) ik kom niet uit een gezin waarin gestudeerd werd,
 22_7 7 Ruben nee. ja he?
 22_7 8 Roos °en eh°
 22_7 9 Hanna zitten jullie prive? zitten jul[lie-
 22_7 10 Roos [nee hoor, kom er maar lekker bij.
 22_7 11 Hanna >ik was e[ven bij de psycholoog aan ()
 22_7 12 Roos [eh-
 22_7 13 Ruben ja? en?
 22_7 14 Hanna zomaar eventjes gezellig [kletsen
 22_7 15 Roos [lekker is dat he?ja
 22_7 16 Hanna ja
 22_7 17 Roos maar het was dus van twaalf tot twee,
 22_7 18 Hanna ↓oh —
 22_7 19 Roos niet van elf tot één
 22_7 20 Hanna °oh°
 22_7 21 Roos (0.5)
 22_7 22

22_7 23 Hanna het is nu iets van half twee
 22_7 24 Roos ja.
 22_7 25 Ruben mja
 22_7 26 Roos het wa- (.) [het was
 22_7 27 Ruben [de kan=
 22_7 28 =oh sorry. ja?
 22_7 29 Roos ik was net een verhaal aan het vertellen
 22_7 30 Hanna >goed ik haal even m'n jas<
 22_7 31 Roos ja.
 22_7 32 (2.7) ((Hanna loopt naar binnen))
 22_7 33 en het was niet makkelijk bij mij thuis
 22_7 34 in verband met mijn broer.
 22_7 35 Ruben ↓nee
 22_7 36 Roos dus ik heb best wel eh (.)
 22_7 37 Hanna dag, Hugo.
 22_7 38 Roos °dat is denk ik de reden dat ik heel erg op mezelf ben°
 22_7 39 m'n ouders zijn ook heel trots op me.
 22_7 40 he, want Roos deed het zo ↑lekker,
 22_7 41 ja tuurlijk deed Roos het lekker (.) logisch.
 22_7 42 (2.5)

[[edited? - same scene]]

22_8 1 Hanna ik heb lekker heel lang gedoucht,
 22_8 2 met één- met zo'n klein beetje water.
 22_8 3 Roos was er nog heet water d[an?
 22_8 4 Hanna [NEE: >heb ik gekookt<
 22_8 5 Roos ik ga wel naar binnen,
 22_8 6 want ik krijg het nu wel koud.
 22_8 7 Ruben ik ga ff het straatje ff spuiten
 22_8 8 het zit onder de (.) stront hierzo.
 22_8 9 Hanna nee je zei-
 22_8 10 >ik zag zo die boom< zo [pink vallen net
 22_8 11 Ruben [ja
 22_8 12 ja?
 22_8 13 Roos ja?
 22_8 14 Hanna JAHA:
 22_8 15 Roos oh geweldig.

A.4 Example Indonesian transcript - Big Brother day 21

[[new scene - narration Indra Herlambang]]

[[new scene - "rich" housemates move into the house]]

15_1_1	1	Nazam	teman-teman, sependaftaran, seperjuangan,
15_1_1	2		kita belum cium rumah lho
15_1_1	3	Wayan	ya tuhan, KITA JADI ORANG ↑KAYA #hahahah#
15_1_1	4	VO	setelah kemenangan si miskin atas si kaya dalam permainan
15_1_1	5		'matching the socks' kemarin, akhirnya terjadi pertukaran
15_1_1	6		tempat antara si kaya dan si miskin.
15_1_1	7		akan tetapi konflik yang terjadi rupanya
15_1_1	8		bukan antara si kaya dan si miskin,
15_1_1	9		melainkan antara Yuni dan Lena yang masih satu tim.

[[new scene - housemates at the camp site]]

15_1_2	1	Maya	bang bang ini tarik-
15_1_2	2	Lena	<serem> aku malahan ketutupan itu [kamu?
15_1_2	3	Kamil	[ya kan
15_1_2	4	Yuni	°hm-↑hm°
15_1_2	5	Kamil	terbuka, terbuka gini sama aja
15_1_2	6	Lena	ya u[dah
15_1_2	7	Maya	[aku bu-
15_1_2	8		>ya udah<
15_1_2	9	Lena	aku satu disitu aja lah Kamil.
15_1_2	10	Kamil	°huh?°
15_1_2	11	Lena	aku disini aja.
15_1_2	12		jadi yang ini aja bawa kesana, aku disitu
15_1_2	13	Maya	hm-hm=
15_1_2	14	Kamil	=ya udah ya, ka[n-
15_1_2	15	Maya	[(me↑kum)
15_1_2	16	Kamil	buka aja, buka, ((to Maya who want to leave the backyard))
15_1_2	17	Adam	buka baru panggil kapten dulu?
15_1_2	18	Maya	kapten? mau pipis boleh?
15_1_2	19	Tessa	↑yuk

15_1_2 20 Kamil hm? mak Yuni?
15_1_2 21 Lena cuci kaki dulu sih deh
15_1_2 22 Maya °duh ya ampun°

[[edited - same scene]]

15_1_3 1 Eko gini doang, boleh.
15_1_3 2 ngikat kemana gitu
15_1_3 3 Kamil mau tidur di luar
15_1_3 4 Eko hah?
15_1_3 5 Kamil berdua
15_1_3 6 Eko #hehe#
15_1_3 7 Adam ya udahlah orang itu mau:, jang-
15_1_3 8 kita nggak usah cari ribut,
15_1_3 9 kalau mereka mau disitu, ya udah disitu.
15_1_3 10 (0.6)
15_1_3 11 Kamil yang ditakutin sama BigBro, dia kabur [lagi
15_1_3 12 Eko [#hahahah#
15_1_3 13 #ditakutin sama BigBro kabur heheh#
15_1_3 14 Yuni iya, kalau mau berenam itu: disatuin kan?
15_1_3 15 (1.1)
15_1_3 16 Kamil susah nanti (.) lu kan kayak nggak tahu Lena aja.
15_1_3 17 orangnya kayak gimana kan kalau dipindahin si-
15_1_3 18 ini kan dia yang mau disini.

[[new scene - flashback to Lena selecting her 'bed']]

15_1_4 1 Lena aku satu disitu ajalah, Kamil?
15_1_4 2 Kamil °huh?
15_1_4 3 Lena aku disini aja?
15_1_4 4 jadi yang ini aja bawa kesana,
15_1_4 5 aku disini aja.

[[edited - back to housemates at the camp site]]

15_1_5 1 Yuni ya u[dahlah

15_1_5 2 Adam [iya:
15_1_5 3 Yuni makanya guwa bilang kan,
15_1_5 4 Kamil bilang[in aja?
15_1_5 5 Yuni [sekarang gini aja, ikutin [aja.
15_1_5 6 Adam [iya,
15_1_5 7 aku tahu apa yang diomongin si Wayan tentang kau, aku tahu.
15_1_5 8 (0.7) kayak yang dia benci banget sama siapa kan?!
15_1_5 9 sama si: (.) si Nur kan?
15_1_5 10 Eko ↑hm↓
15_1_5 11 Adam dia benci banget sama si Nur, tapi semenjak dia satu kelompok
15_1_5 12 dia mencari kesalahan orang lain
15_1_5 13 dan Nur itu dibanggakan sama dia.

[[flashback to housemates in the backyard ((=ep 13, part 3))]]

15_1_6 1 Wayan itu mah jangan dulu=
15_1_6 2 =kita kan masing-masing rokok udah punya.
15_1_6 3 Nur yah
15_1_6 4 Wayan jadi jangan dibelanjain dulu.
15_1_6 5 Wulan gi[tu-
15_1_6 6 Nur [nggak mau sekalian aja?=
15_1_6 7 =takutnya lama lagi datengnya ini,
15_1_6 8 jadi kan cuman dibelanja[in ()
15_1_6 9 Wayan [kan kita masing-masing sama saat lagi
15_1_6 10 Nur iya, maksudnya ini digunakannya nanti untuk-
15_1_6 11 Rendra ini ada apa aja selain rokok?
15_1_6 12 Wayan udah disini aja list rokok sama-

[[end of flashback]]

15_1_7 1 Adam guwe tahu sifat dia itu seperti apa.
15_1_7 2 (.) cuma aku bingung-
15_1_7 3 Eko makanya lu jangan suka ngomong-ngomong begitu,
15_1_7 4 di belaka:ng
15_1_7 5 Yuni siapa? guwa ngg[ak ngom[ong-ngomong
15_1_7 6 Adam [ti-

15_1_7 7 Eko [kali aja dia denger.
15_1_7 8 itu, Adam, guwa nggak ngomong-ngomong sama lu,
15_1_7 9 (.) guwe ngomong sama Adam
15_1_7 10 Yuni dan guwa tadi-
15_1_7 11 Eko dan mereka denger tadi kali kayaknya ya.
15_1_7 12 makanya mereka ngejudge lo langsung.
15_1_7 13 Yuni dan [guwa tadi itu perasaan guwa di kamar
15_1_7 14 Eko [°↓↓yes toh↓↓°
15_1_7 15 Yuni (.) langsung ke kamar deh.
15_1_7 16 Eko ya makanya kan tadi guwa bilang ke Yuni pas guwa masuk kan?
15_1_7 17 Yuni banyak <omong>
15_1_7 18 makanya karena guwa tahu, pasti dia sensi sama lu,
15_1_7 19 (.) pas masuk kan, pas baru masuk kan
15_1_7 20 guwa langsung bilang kan?
15_1_7 21 Yuni aku sebenarnya udah bilang ke si: (.) bang Adam,
15_1_7 22 nggak usah dibahas kan, bang.
15_1_7 23 (2.1)
15_1_7 24 <ya udah ↑lah> (.) toh juga keluar dari sini,
15_1_7 25 dia bu[kan saudara guwe.
15_1_7 26 Kamil [ada masih (bahan), benar nggak? ((looks in the pan))
15_1_7 27 Yuni tipenyaan memang nada guwa agak-agak keras.
15_1_7 28 Eko ya iyalah

[[flashback to Lena etc. in the women's bedroom (=episode 14, part 5)]

15_1_8 1 Lena saya nggak mau,
15_1_8 2 karena kamu menuduh saya untuk ngomong sama Wayan.
15_1_8 3 Yuni ini ya,
15_1_8 4 Lena dia bi[lang, katanya kamu ngomong nggak empati kan
15_1_8 5 Yuni [maksudnya
15_1_8 6 Lena tadi Yuni sama Adam kamu nggak empati sama kita.
15_1_8 7 ya dan di[a bilang sama aku nggak mungkin kalau ada kelompok ini
15_1_8 8 Yuni [nggak bisa dia bilang, awal aku ()
15_1_8 9 nggak bilang [sama (.) kamu tentang aku nggak ada.
15_1_8 10 Dian [<jangan ikut, Nazam, Nazam>
15_1_8 11 Lena saya ngadu sama kamu?

15_1_8 12 Wayan enggak.
15_1_8 13 Lena kamu (.) tidak empati kenapa kamu [menuduh saya tidak empati-
15_1_8 14 Wayan [kan jelasin kayak tidak-
15_1_8 15 tidak bo[leh aku berkomunikasi
15_1_8 16 Yuni [<kan aku tanya Lena,>
15_1_8 17 kam[u ngerti nggak
15_1_8 18 Lena [>tapi tindakan kamu itu menuduh s[aya<=
15_1_8 19 Yuni [()
15_1_8 20 Lena =saya bisa tahu
15_1_8 21 Yuni eh, guwe tadi nanya kan ke elo
15_1_8 22 Dian Lena, Lena, Le:na
15_1_8 23 Yuni gimana sih lo?
15_1_8 24 Nazam nggak gini-gini ya, ini kesalahan

[[edited - same scene, ep14-5]]

15_1_9 1 Lena nggak mungkin ada seseorang yang ngo[mong sama Wayan,
15_1_9 2 Nazam [Lena
15_1_9 3 eh orang kita [nggak ada yang ngomong sama Wayan
15_1_9 4 Nazam [Lena
15_1_9 5 kalau sampai Wayan bisa ngomong,
15_1_9 6 Yuni, Adam kamu yang nggak [empati
15_1_9 7 Yuni [ya udah Lena
15_1_9 8 guwa bilang sekarang guwa minta maaf kalau guwa salah ngomong.
15_1_9 9 intinya itu aja ya, kalau (.) °loh° (.)
15_1_9 10 ya[lah lu itu anak kecil, tapi lo ngomongnya kayak gitu.
15_1_9 11 Lena Eh?
15_1_9 12 Yuni guwa-
15_1_9 13 Lena NO, guwa nggak ngeras[a lu juga dewasa deh=
15_1_9 14 Dian [>udah-udah-udah-udah-udah<
15_1_9 15 Lena =lo juga nggak bisa seenaknya sama guwe.

[[end of flashback]]

15_1_10 1 Adam masa kita dengar sendiri di kuping kita katanya orang itu
15_1_10 2 menyesal milih kami jadi kelompoknya.

15_1_10 3 kan kurang ajar gitu ngomong(nya).
 15_1_10 4 Eko siapa yang ngomong?
 15_1_10 5 Adam orang itu ngomong di kamar kita denger,
 15_1_10 6 katanya nyesel milih kelompok kami berdua=
 15_1_10 7 =aku sama si Yuni jadi kelompok (.) orang itu
 15_1_10 8 Yuni [enggak, nyesel milih bang Eko,
 15_1_10 9 gara-gara disuruh bang Kamil °katanya°
 15_1_10 10 (1.6)
 15_1_10 11 Eko nyesel milih siapa?
 15_1_10 12 Yuni bang Eko
 15_1_10 13 Eko kenapa memangnya?
 15_1_10 14 Kamil ah↑
 15_1_10 15 Yuni iya, harusnya kan bang Nazam-

[[new scene - flashback to housemates in the livingroom]]

15_1_11 1 ((Dian and Rendra pick their team mates))
 15_1_11 2 Dian Kamil.
 15_1_11 3 (0.8)
 15_1_11 4 Wayan you know Ka[mil
 15_1_11 5 Tessa [bebas aja tante,
 15_1_11 6 Lena <bebas pil[ih]>,
 15_1_11 7 Dian [°bebas°
 15_1_11 8 Tessa bebas pilih tante Di[an
 15_1_11 9 Rendra [>bebas pilih<
 15_1_11 10 Dian huh?=
 15_1_11 11 Tessa =nggak usah ikutin ini,
 15_1_11 12 bebas pilih aja.
 15_1_11 13 Rendra Nazam, sini.
 15_1_11 14 Dian kesana ya, Kamil lho
 15_1_11 15 Tessa? #kemarin#

[[new scene - flashback to Dian and Lena in the women's bedroom]]

15_1_12 1 Dian °mestinya yang disana itu ya, Kamil Adam wu::h.°
 15_1_12 2 Lena pas ((part of previous scene; greeting Adam))

15_1_12 3 Dian ketemu Nazam, Rendra disitu, cocok itu.
15_1_12 4 kalau Rendra sih bisa gitu-gitu.
15_1_12 5 yang- yang nggak bisa itu ya °mereka ini°. ((=Kamil, Adam)).
15_1_12 6 justru yang harusnya nggak bisa itu disitu.

[[edited - back to housemates in the living room picking team mates]]

15_1_13 1 Rendra Reza
15_1_13 2 Dian #Yuni#

[[edited - back to housemates at the camp site]]

15_1_14 1 Kamil udahlah
15_1_14 2 Adam makanya guwa bilang y[a maaf
15_1_14 3 Yuni [suDA:H
15_1_14 4 >udah- udah- udah- dah< udah, udah, c'mon
15_1_14 5 Eko come on men
15_1_14 6 Yuni ini ayo kita cuci piring ini bang
15_1_14 7 Eko lu juga cuci kaki?
15_1_14 8 Kamil tahu (mena)
15_1_14 9 Yuni udah lah, yang udah udah ((singing))
15_1_14 10 Kamil tujuh nggak, karena enam s[aja
15_1_14 11 Maya [ada yang mau?
15_1_14 12 Eko a[da ()
15_1_14 13 Yuni [KaMIL?

A.5 Coding protocol

This coding guide describes the different types of codes and what they mean. For each relevant case, up to six codes can be provided. Four of those codes are mandatory, two optional. These six different types of codes are represented in the left hand column; each of them represents a particular piece of information about the evaluated reaction.

AL_pos / AL_neg	Enter the line number the coded turn responds to; if the alignment is positive enter the number in column AL_pos, if the alignment is negative in column AL_neg.
main	backchannel (=EMPTY), agreement (=AGREE), ME TOO*, co-construction (=COCON), paraphrase (=PAR), repeat (= RPT), rejection (=REJ), correction (=CORR)
secondary (optional)	Second main code if relevant (e.g. RPT-REJ, RPT-CORR)**
invited / uninvited	Indicate whether the response is invited or uninvited, i.e. whether the first speaker explicitly asked for a response (=INVITED RESPONSE) or whether the second speaker decided on their own to contribute something to the conversation (=UNINVITED RESPONSE). [I'm interested in the latter]
feedback / content	Indicate whether the reaction is a full turn, contributing to the content of the conversation, or a backchannel/FEEDBACK expression. All contributions that include more than a mere "yes/no/hm-hm" (i.e. that carry propositional content) are counted as CONTENT-turns. Both types of contributions are interesting: the expressions of feedback show the level of involvement with the interaction in itself and the speakers (affiliation, interest to interact with the others etc.), the content-turns show the alignment of S2 with the other speakers and topic of talk.***
self/other	Mostly relevant with RPT and CORR. Indicate whether the speaker repeats/corrects their own previous turn (=SELF) or someone else's turn (=OTHER). [The repetitions of self are not relevant, since you cannot align with/to yourself, but coding is needed to exclude such cases from analysis]

Subclasses (optional)	SUBCLASS TO RPT	
	▪ LIST	PARTICIPATORY LISTENERSHIP - S2 repeats turn S1 to show understanding
	▪ SHADOW	SHADOWING - S2 closely (re)produces utterance S1 with minimal delay
	▪ RAT	RATIFICATION - typically by S1 to indicate COCON by S2 was (in)correct
	▪ ANS	ANSWER – S2 reproduces interrogative utterance S1 declaratively
	▪ SUB	SUBSTITUTION - S2 repeats utterance S1, changing central term
	▪ REP_Q	REPAIR QUESTION - S2 repeats turn S1 to indicate turn S1 is not clear
	▪ REP_A	REPAIR ANSWER - S1 repeats earlier turn S1 after repair initiation S2
	▪ EMPH	EMPHASIS - S1 repeats prior utterance S1 for emphatic reasons
	▪ INAUD	INAUDIBLE - S1 repeats prior utterance S1 because s/he was not heard
	▪ ROUT	ROUTINE - S2 repeats words S1 as part of a conversational routine
	SUBCLASS TO REJ	
	▪ OPP	OPPOSITION - S2 stresses opposite stance to a negative first position of S1
	▪ ARG	ARGUMENT - S2 provides a reason for disagreeing with S1
▪ N_ANS	NEGATIVE ANSWER – S2 negatively answer a question presented by S1	

Comments

*ME TOO is also ME NEITHER and NOT ME. All cases in which a second speaker explicitly expresses they share the position or stance taken by the first speaker (me too) or explicitly distances themselves from that position (not me) belong in this category. What these cases share is that the second speaker not only explicitly presents his own stance, but in doing so assigns or reveals the first speaker's positioning. Cases that are positively aligning are given a code ME TOO in the main category (and possible RPT as secondary if

the previous turn is reproduced as well), negatively aligning cases are assigned the code REJ as main category, with ME TOO as a secondary code. (Inc. “that’s what I mean”, “I can imagine”)

**Whenever a reaction involves repetition, enter RPT as main category. If the overall expression is negatively aligning to the prior speaker, add REJ as secondary code. This ensures all cases of repetition are grouped together as one subset and allows for systematic analysis of that subset of all repetition/rejection cases.

***All turns that involve full confirmation or disconfirmation without further explanation or information are coded as FEEDBACK. This includes cases like “exactly”, “that’s right”, “absolute nonsense”, etc. as well. Whenever a feedback turn is intended and interpreted as a full response, a code AGREE or REJ will be added in the main category. Whenever a feedback turn is used as a backchannel of sorts no main category code is supplied represented by the category code [EMPTY].

Practical note

If a particular point/message takes more than one line or turn to be presented, enter codes at the last relevant line and refer to the line the entire message is a response to. The program will automatically go to the indicated line and copy all of the conversation from that point up until the turn following the coded turn to a separate file. This way the entire message is copied, even if the message was interrupted by some other speaker. For example:

1. A I believe it is going to rain later.
2. B No, I just looked it up,
3. C Sure looks like it
4. B there won’t be any rain tonight
5. D do we go by train or car?

In this case B’s turn is spread across line 2 and 4. The combination of 2 and 4 is a reaction to A’s turn in line 1. While B’s disagreement starts in line 2, it is only completed in line 4. In this case, the codes would be entered at line 4 and refer back to line 1 as the target of response. The entire sequence (lines 1-5) will then be included as context to this rejection. (Note that in this example line 3 would be coded as well as a separate instance of reactive contribution, in this case also in reaction to line 1).

A.6 Example coded data - Excerpt Dutch transcript day 22

			alignment	main code	subcode	invited / uninvited	content / feedback	self / other
22_3 29	Bram	goh, ben ik weer jarig zeg hey	p27	RPT		uninv	content	other
22_3 30	Susan	<moorgen ben je jarig>.						
22_3 31		(3.4)						
22_3 32	Bram	vroeger toen ik 20 was en eh iemand zei 'ja ik ben 45'						
22_3 33		dat vond ik- nou die is al best wel oud weetjewe!						
22_3 34	Susan	↑↑A:	p30			uninv	FB	other
22_3 35	Bram	en dan ben je het zelf,						
22_3 36	Susan	>valt het best wel mee<=<	p33	COCON		uninv	content	other
22_3 37		=ik denk ook dat het aan jezelf ligt						
22_3 38	Bram	het ligt helemaal aan jezelf.	p37	RPT		uninv	content	other
22_3 39		want als ik nou Mi-						
22_3 40	Susan	aan je vitaliteit enzo						
22_3 41		ja:: absoluut	p40	AGREE		uninv	FB	self
22_3 42	Bram	als ik nou Mick Jagger zie,	p37	RPT	INAUD	uninv	content	self
22_3 43		die is ook al 55,						
22_3 44		die loopt ook nog als een halve gek rond.						
22_3 45	Susan	ja.	p44			uninv	FB	other
22_3 46		(.) Herman Brood ↑dan	p42	PAR		uninv	content	other
22_3 47		(0.6)						
22_3 48	Bram	ja die is ook ↑50						
22_3 49	Susan	↑↑halve gare↓						
22_3 50	Bram	#hja#						
22_3 51		(.) en d je						
22_3 52	Susan	↑#hA:#						
22_3 53	Bram	dat is ook een rare	p49	PAR		uninv	content	other
22_3 54	Susan	ja:: die is ook gek als een deur	p53	PAR		uninv	content	other
22_3 55	Bram	#hahaha#						
22_3 56	Susan	#<haha>#						
22_3 57	Bram	zo leip als een deur	p54	PAR		uninv	content	other
22_3 58	Susan	die is echt gek	p54	RPT	EMPH	uninv	content	self
22_3 59		(4.1)						
22_3 60	Susan	ja, leuk.						