

NEGOTIATING CULTURAL AUTHORITY IN UNSCRIPTED INTERACTION: A CONVERSATION ANALYSIS ON MARINA TASHA'S YOUTUBE CHANNEL

Nisfi Ilmaya El-Ula, Dian Rivia Himmawati

English Literature Study Program, Faculty of Languages and Arts, Universitas Negeri Surabaya

E-mail: nisfiilmaya.22033@mhs.unesa.ac.id; dianrivia@unesa.ac.id

ABSTRAK. Studi ini mengidentifikasi pola Pengambilan Giliran Bicara, Pasangan Berdampingan, dan Mekanisme Perbaikan dalam percakapan di saluran YouTube Marina Tasha, dan menganalisis bagaimana pola-pola ini menegosiasikan kontribusinya sebagai Otoritas Budaya melalui strategi Relasionalitas. Metode yang digunakan adalah pendekatan studi kasus kualitatif. Data terdiri dari ujaran verbal dalam interaksi tanpa naskah antara Marina Tasha dan tiga lawan bicara dari Korea Selatan dalam salah satu video di saluran Rave *The Crave*. Data ditranskripsikan menggunakan sistem transkripsi Jeffersonian dan dianalisis menggunakan teori Analisis Percakapan Sidnell (2010) yang terintegrasi dengan teori strategi Relasionalitas Bucholtz dan Hall (2005). Hasil menunjukkan bahwa interaksi berlangsung secara sistematis dan kooperatif. Dalam sistem pengambilan giliran bicara, Tumpang Tindih Transisi mendominasi interaksi. Dalam pasangan berdampingan, Penilaian muncul paling sering, sedangkan dalam Mekanisme Perbaikan, Perbaikan yang Diprakarsai Pihak Lain adalah pola utama. Penyesuaian fleksibel strategi relasional menegosiasikan peran Marina Tasha dalam tiga kontribusi utama: sebagai Host Pengarah (melalui sistem Pengambilan Giliran), Mediator Budaya (melalui Pasangan Berdekatan), dan Penjaga Gerbang Budaya (melalui Mekanisme Perbaikan). Studi ini menyimpulkan bahwa Otoritas Budaya dalam media digital tidak dibangun melalui paksaan, melainkan melalui negosiasi adaptif dalam percakapan santai sambil mempertahankan keaslian tradisi lokal.

Kata kunci: Analisis Percakapan; Relasionalitas; Otoritas Budaya; Interaksi Tanpa Naskah; YouTube.

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ABSTRACT. *This study identifies patterns of Turn-Taking, Adjacency Pairs, and Repair Mechanisms in conversations on Marina Tasha's YouTube channel, and analyzes how these patterns negotiate her contribution as Cultural Authority through Relationality strategies. The method used is a qualitative case study approach. The data consists of verbal utterances in an unscripted interaction between Marina Tasha and three interlocutors from South Korea in one of the videos on the Rave The Crave channel. The data were transcribed using the Jeffersonian transcription system and analyzed using Sidnell's (2010) Conversation Analysis theory integrated with Bucholtz and Hall's (2005) theory of Relationality strategies. The results show that the interaction proceeds systematically and cooperatively. In the Turn-Taking system, Transitional Overlap dominates the interaction. In Adjacency Pairs, Assessment appears most frequently, while in Repair Mechanisms, Other-Initiated Repair is the main pattern. The flexible adjustment of relational strategies negotiates Marina Tasha's role in three main contributions: as a Directing Host (through a Turn-Taking system), a Cultural Mediator (through Adjacency Pairs), and a Cultural Gatekeeper (through Repair Mechanisms). This study concludes that Cultural Authority in digital media is not built through coercion, but rather through adaptive negotiation in casual conversations while maintaining the authenticity of local traditions.*

Keywords: *Conversation Analysis; Relationality; Cultural Authority; Unscripted Interaction; YouTube.*

INTRODUCTION

Exposure to foreign cultures through digital media often requires the contribution of a mediator to avoid misinterpretations and bridge cross-cultural cognitive gaps. Turahmat et al. (2026) state that cultural authority is the capacity constructed through discourse to legitimize norms and regulate behavior through linguistic interaction. This capacity stems

from anyone with a deep understanding of a culture negotiating their contribution by establishing appropriate norms. Digital video-sharing platforms like YouTube accommodate long-form content, allowing creators to provide in-depth explanations of local practices (Yuyun & Simamora, 2021). In this intercultural environment, culture becomes visible especially when differences emerge in relation to the newcomers interacting with it (Jackson, 2014). The empirical mediator in this case is Marina Tasha, the

content creator behind the YouTube channel *Rave The Crave*. Due to her unique international background, having lived in Singapore and completed higher education in the United States before returning to Indonesia, her cross-cultural perspective plays a key role in negotiating her contribution as an Indonesian cultural authority with foreign sources. By using English as the primary language to reach a global audience without the distortion of translation, its unscripted culinary interactions serve as an active arena for expressing cultural norms while maintaining authenticity.

Verbal interaction serves as the primary analytical data to capture this phenomenon. The study framework treats culture not as a fixed individual attribute, but as a dynamic process developed through social interaction (Bucholtz & Hall, 2005; Turahmat et al., 2026). Structurally, these interactions are examined through Conversation Analysis (CA) using Sidnell's (2010) framework, which synthesizes three basic conversational pillars in interactions: Turn-Taking (how participants minimize overlap and interference), Adjacency Pairs (how conversational turns consist of an initiating First Pair Part and a responsive Second Pair Part), and Repair Mechanisms (how participants manage speaking, listening, or understanding problems). Simultaneously, to investigate how cultural authority is negotiated in real-time, this study uses the Relationality framework by Bucholtz and Hall (2005). This framework evaluates strategies in interactions, namely Authorization - Illegitimation, Adequation - Distinction, and Authentication - Denaturalization. Through this research mechanism, comprehensive insights are gained into how conversation patterns and the strategies behind them can negotiate the contribution of Cultural Authority.

The dynamics of digital conversation and identity performance have been explored by several relevant previous studies, revealing both empirical and theoretical gaps. Fatimah et al. (2025) applied CA to analyze turn-taking, repair, and adjacent pairing in YouTube interactions between English professors, but their study was limited to a single formal educational setting. Khalid et al. (2025) explored the conversational dynamics between public figures in a podcast using Jeffersonian analysis, but limited their scope to a single structured episode while ignoring sociocultural meanings. Furthermore, in everyday discourse, Sierra (2023) explored identity construction using Bucholtz and Hall's (2005) epistemology of authentication and denaturalization, but the analysis

was strictly limited to direct face-to-face social interactions without addressing digital platforms or cross-cultural contexts.

Addressing the empirical gap in connecting Conversation Analysis (CA) with Cultural Authority within unscripted digital media, this study examines cross-cultural interactions on Indonesian culinary traditions from Marina Tasha's YouTube channel, *Rave The Crave*. By synthesizing Sidnell's (2010) CA framework and Bucholtz and Hall's (2005) Relationality Theory, this research aims to identify Turn-Taking, Adjacency Pairs, and Repair Mechanisms that organize the exchange of cultural knowledge, while simultaneously analyzing how these conversational structures operate through relationality strategies to negotiate Marina's contribution as an Indonesian Cultural Authority.

The scope and delimitation of this study are tightly focused on the verbal interactions captured on Marina Tasha's YouTube channel, *Rave The Crave*, utilizing Conversation Analysis by Sidnell (2010) for unscripted interactions. The analysis is based on a single video, emphasizing unscripted, cross-cultural conversations. Key limitations include reliance on one video and exclusion of audience responses and other social media platforms. The study centers on three fundamental Conversation Analysis mechanisms: Turn-Taking, Adjacency Pairs, and Repair Mechanisms. Cultural Authority is examined solely through these patterns, completely excluding non-verbal elements or individual psychological factors like private beliefs or religion. Consequently, the findings are context-dependent and characterize this specific bounded digital system.

This study holds both theoretical and practical significance in exploring Conversation Analysis and Relationality Strategy within digital platforms, particularly YouTube. Theoretically, it investigates conversation patterns and the negotiation of Cultural Authority, drawing on Sidnell's framework for analyzing conversations and Bucholtz and Hall's perspective on Relationality Strategy. These findings are anticipated to enhance the existing literature concerning conversation patterns and identity performance in digital language practices. Practically, the research serves as a resource for academics engaged in Conversation Analysis, specifically in informal dialogues on platforms like YouTube. It offers valuable insights for content creators and media professionals, highlighting effective communication strategies and personal branding in digital contexts.

Moreover, the study emphasizes the importance of language choice and cross-cultural communication styles, suggesting that they can inspire individuals to broaden their audience reach.

METHOD

VanderStoep & Johnson (2008) describe case studies as tools for understanding specific bounded systems and events within them. This research employs a qualitative case study to analyze how conversational patterns facilitate Marina's role as a Cultural Authority in YouTube discussions. While Marina Tasha is not the sole representative of this authority, her case enhances the understanding of cultural dissemination on the platform. The study's data consists of verbal exchanges from a video titled "Korean Gym Bros Try Indonesian Dinner Party (with a Food Quiz)" on Marina Tasha's channel, featuring her interactions with three Korean guests who have lived in Indonesia. This setup allows for a rich analysis of cross-cultural communication, capturing authentic moments where Tasha's contributions expand the guests' culinary knowledge.

In this study, the data collection procedure involves several key steps: First, access YouTube and locate Marina Tasha's channel titled "Marina Tasha: Rave The Crave." Then, identify the video "Korean Gym Bros Try Indonesian Dinner Party (with a Food Quiz)," which boasts over 232,000 views, 7,000 likes, and 262 comments, available at <https://www.youtube.com/watch?v=XHb7thclZMs&t=983s>. Next, download the video to facilitate the Conversation Analysis process. Careful observation of the video is necessary to identify segments where Marina negotiated her contributions as a Cultural Authority in interactions with foreign interlocutors. The conversation is then transcribed into written text, followed by adaptation using the Jefferson transcription system. This transcription is further modified per Sidnell's (2010) Conversation Analysis framework to highlight patterns of Turn-Taking, Adjacency Pairs, and Repair Mechanisms. Finally, the results are correlated with Bucholtz and Hall's (2005) Relationality Strategy framework to evaluate how Cultural Authority is negotiated.

The qualitative data analysis employs an interactive framework by Miles et al. (2014), encompassing data condensation, data display, and conclusion drawing or verification. Initially, raw Jeffersonian transcripts are filtered to highlight

segments that meet research objectives. The condensed excerpts are then organized into textual arrays using Sidnell's (2010) Conversation Analysis framework to identify patterns in Turn-Taking (Transitional, Recognitional, and Competitive Overlaps), Adjacency Pairs (Greeting, Closing, Assessments, Offer-Acceptance, Offer-Denial, Request-Acceptance, and Request-Refusal), and Repair Mechanisms (Self-Initiated and Other-Initiated Repairs). Additionally, Bucholtz and Hall's (2005) Relationality Strategy framework correlates these findings to examine how conversational patterns serve as Relationality strategies, including Authorization, Illegitimation, Adequation, Distinction, Authentication, and Denaturalization. This synthesis illustrates how conversational structures contribute to Tasha's cultural authority.

Researchers conducted an iterative verification process by watching Marina Tasha's videos to ensure the accuracy of the audio transcripts, focusing on tone and pauses. Primary data sources were sorted to identify the necessary information. Data triangulation was achieved by validating the source, type, and theoretical framework, with the audio being converted into Jeffersonian transcripts. Analysis utilized Conversation Analysis and interpreted the negotiations through Bucholtz & Hall's Relational Strategy. Evidence was validated by ensuring that all data came from videotaped conversations, while ethical considerations were prioritized, focusing solely on academic research without violating personal data.

RESULTS AND DISCUSSION

This section elaborates on the findings and discussion of the study by integrating Sidnell's (2010) Conversation Analysis (CA) framework and Bucholtz and Hall's (2005) Relationality Theory. The analysis demonstrates how structural mechanisms like Turn-Taking, Adjacency Pairs, and Repair Mechanisms function interdependently with Relational strategies to negotiate Marina Tasha's contribution as an Indonesian Cultural Authority across three distinct interactional roles: Directing Host, Cultural Mediator, and Cultural Gatekeeper.

1. Managing Turn-Taking pattern in contributing as a Directing Host

In the findings on Turn-Taking, the focus will be about the patterns of Overlap and Interruption by Sidnell's (2010) Conversation Analysis (CA) framework and Bucholtz and Hall's (2005) Relationality Theory. Overlaps and interruptions in social interactions are

usually structured and not always disruptive. While most overlaps are beneficial, some are competitive interruptions that assert control. Turn-Taking allows Marina to negotiate her contribution as a Directing Host, managing conversational tempo and enforcing behavioral boundaries. Across the dataset, 43 occurrences of overlaps and interruptions were identified. Transitional Overlap dominates with 24 occurrences, followed by Recognition Overlap with 12 occurrences, while Competitive Overlap occurred least with 7 occurrences.

Table 1. Patterns of Overlap & Interruption

Transitional Overlap	Recognition Overlap	Competitive Overlap
24	12	7

Datum 1. (Transitional Overlap - Authority & Adequation)

01 M: Let's start with the first [dish

02 E: [Okay, which one?

This conversation demonstrates a pattern of transitional overlap in the Turn-Taking system, indicated by the opening square brackets. In applying the Relationality strategy, the Authorization strategy is used by Marina through her statement, "Let's start with the first [dish" in the first line. She utilizes her Authority as the host to control the start of the meal and provide direction on which menu they should enjoy first. Simultaneously, Evan responds by asking, "Okay, which one?" exemplifying the application of the Adequation strategy, where this interactional compliance serves as an indicator of congruence to maintain group harmony and minimize potential cultural friction.

Datum 2. (Recognition Overlap - Adequation & Authentication)

01 K: can i use only two fingers?

02 M: N(h)o, you have to use the whole thing so you can push the rice in.

03 M: this is like the scooper [and then this is the pusher

04 E: [scooper

05 K oh y::a

06 M: and then you push it in so this is like here and then you push it in your mouth

Recognition overlap occurs when Marina demonstrates a specific movement. It begins with Kai's question about his confusion in line 1, which Marina responds negatively to in line 2. However, Marina continues her turn in line 3 by saying, "this is like the scooper [and then this is the pusher" and provides a correct movement. Recognition overlap occurs between lines 3 and 4, indicated by the open bracket "[". Evan doesn't wait for Marina's turn to end in line 3 because he already understands her meaning so he responds with "scooper" in line 4. While doing his turn, he also imitates Marina's movement, indicating a greater cognitive alignment and shared understanding.

This sequence operationalizes Adequation and Authentication. Evan's early overlap demonstrates shared understanding, alignment, and active listening (Adequation). Concurrently, Marina's pedagogical demonstration validates the genuine physical mechanics of traditional hand-eating (Authentication), confirming her status as a native cultural expert.

Datum 3. (Competitive Overlap - Authority)

01 M: don't move them [around fi::rst

02 K: [not one by one?

This interaction displays a competitive overlap pattern marked by the open square bracket symbol "[", where Kai immediately interrupts Marina's turn of speech with a question when Marina is giving a prohibition on the dining table. In the aspect of relational strategy, Marina applies the Illegitimation strategy by stopping Kai's actions that violate the rules of Indonesian food customs. Kai's counter-interruption shows a misalignment of understanding where he thinks that the dish is for one person when in fact they should be shared for everyone. Marina effectively legitimizes actions that are considered deviant from proper local eating habits.

The interplay across Transitional, Recognition, and Competitive overlaps reveals how turn-taking structures establish Marina Tasha's contribution as a Directing Host. The predominance of Cooperative overlaps (Transitional and Recognition) maintains interpersonal intimacy and group solidarity. However, when cultural boundaries are crossed, Marina strategically pivots to Competitive overlaps to assert floor dominance. By managing turn allocation, pacing, and behavioral boundaries, Marina exercises structural Authority without dismantling the relaxed,

conversational atmosphere of her digital platform.

2. Structural Alignment in Adjacency Pairs: Functioning as the Cultural Mediator

In the findings section regarding Adjacency Pairs by Sidnell's (2010) Conversation Analysis (CA) framework and Bucholtz and Hall's (2005) Relationality Theory, this analysis focuses on various action pairs that have their own structural patterns where an initiating First Pair Part (FPP) conditionally constrains the response options of the Second Pair Part (SPP). In this context, they enable Marina to negotiate her contribution as a Cultural Mediator, balancing guest accommodation with local dining norms. A total of 17 adjacency pairs were identified. Assessment pairs recorded the highest frequency (5 occurrences), followed by Offer–Acceptance, Request–Acceptance, and Request–Refusal (3 occurrences each), while Greeting, Closing, and Offer–Decline registered only 1 occurrence each.

Table 2. Patterns of Actions in Adjacency Pairs

Greeting	1
Closing	1
Assessment	5
Offer-Acceptance	3
Offer-Decline	1
Request-Acceptance	3
Request-Refusal	3

Datum 4. (Greeting - Adequation)

01 M: *Kak!*
 02 E: Hello!
 03 K: Hello there, long time no see. how are you?
 04 S: oh how are you?
 05 K: >good good good<

The conversation sequence begins in line 1 when Marina's siblings enter the dining room, and Marina addresses them using the family term "*Kak!*". This greeting is quickly acknowledged by Evan in line 2 with a spontaneous "Hello!". Then, in line 3, Kai expands the interaction by becoming a complex First Pair Part that combines a basic greeting with a personal health question, "Hello there, long time no see. how are you?". This greeting naturally requires a social response from the interlocutor. Marina's siblings smoothly fulfill this requirement in line 4 with, "oh how are you?". The conversation sequence then successfully concludes in line 5 when Kai gives a quick response, ">good good good<", indicated by the symbol of "more than" and "less than" (> <).

This sequence operationalizes Adequation. By opening the interaction with an informal local term ("*Kak!*") and following up with reciprocal health inquiries, the participants establish interactional alignment and mutual engagement, reducing social distance at the onset of the encounter.

Datum 5. (Closing - Adequation)

01 M: Okay see you guys next time
 02 D: Thank you [Bye!
 03 M: [Bye!
 04 K: [Bye!
 05 E: [Bye!

Marina produces the First Pair Part in lines 1 by saying, "Okay see you guys next time," which marks the end of their interaction in the video. The utterance is then continued by Daniel as SPP by saying "Thank you" and there is a simultaneous overlap in lines 2-5 because everyone says "[Bye!". The overlapping nature indicated by the open bracket symbol "[", reflects the simultaneous collaboration among the participants to end the meeting when their interaction has come to an end. Relationally, this sequence reflects Adequation. The chorused, overlapping farewells demonstrate collective harmony and alignment, terminating the interaction without social friction or unresolved asymmetry.

Datum 6. (Assessment - Authentication & Authorization.)

01 D: it's better than what I thought it would be
 02 M: See? You should have higher expectations for Indonesian food, it's so good

The interaction flow begins with Daniel's evaluation of the change in taste of the food, which he finds tastier. He gives his assessment and acts as the First Pair Part (FPP) in line 1 by stating, "it's better than what I thought it would be". Hearing this, Marina immediately responds as the Second Partner Part (SPP) in line 2 by acknowledging Daniel's statement by saying, "See? You should have higher expectations for Indonesian food, it's so good ". The capital letters and question mark in the word "See?", indicate a cheerful voice and high intonation. Here Marina builds a shared perspective and a sense of positive cultural validation.

This sequence deploys Authentication and Authorization. Marina utilizes Daniel's positive evaluation to validate the intrinsic quality of Indonesian cuisine (Authentication). By instructing

him to hold "higher expectations," she asserts her authority as a native cultural expert (Authorization) who defines the value of local culinary traditions.

Datum 7. (Offer & Acceptance - Authorization & Adequation)

01 M: do you guys want some coconut orange juice?
02 K: ye::s please

Marina produces the First Pair Part in line 1 by asking, "do you guys want some coconut orange juice?". The offer is immediately responded to by Kai in line 2 as the Second Pair Part. He accepts the offer by answering "ye::s please". The double colon symbol in the word "ye::s" indicates a slight elongation of the vowel sound which means an enthusiastic and cooperative acceptance of Marina's offer, indicating a harmonious interaction between the host and her guests. Marina deploys Authorization by acting as the attentive host regulating table provisions, while Kai's enthusiastic response demonstrates Adequation, establishing interactional alignment and mutual satisfaction between host and guest.

Datum 8. (Offer & Decline - Authorization & Adequation)

01 M: you want *nasi putih* then?
02 D: no, it's okay
03 M: are you sure? Are You Sure?
04 D: i'm sure!

Marina begins her turn as the First Partner Part (FPP) in line 1 by offering Daniel, "you want *nasi putih* then?". Knowing he is being offered an offer, Daniel immediately acts as the Second Partner Part (SPP) in the second line by stating, "no, it's okay." Marina is unsure about the rejection, so she verifies it and offers Daniel the same thing by saying, "are you sure? Are You Sure?". The use of capital letters in the second question indicates an increase in volume, indicating her intention to verify Daniel's rejection. The sequence then concludes in line 4 when Daniel reconfirms it by emphatically stating, "I'm sure!". Marina applies Authorization and Adequation. By double-checking Daniel's refusal with raised volume, Marina performs the culturally traditional role of an attentive Indonesian host ensuring guest comfort (Authorization), while respecting his ultimate decision (Adequation).

Datum 9. (Request & Acceptance - Authorization & Adequation)

01 D: can i using, spoon?
02 M: i will allow you to [it's okay
03 E: [(hhh)
04 M: i understand it's hard, but at least you tried
05 D: okay okay [yeah
06 M: [it's the effort that counts
07 D: yes, good opportunity for me

The sequence begins in line 1, where Daniel makes a request as a FPP by asking, "can i using, spoon?" This request arises because of his difficulty in adopting the traditional Indonesian method of eating with his hands. Marina immediately acts as a SPP by responding to the request in line 2 by saying, "i will allow you to [it's okay". She continues in line 4 by providing appreciation and evaluation that supports Daniel's efforts and says, "i understand it's hard, but at least you tried". This request-acceptance pairing shows that although cultural values are maintained, a sense of flexibility is still prioritized to maintain harmonious interactions. This sequence combines Authorization and Adequation. Marina exercises her host authority (Authorization) to grant permission for eating utensils. Concurrently, her empathetic validation (Adequation) reduces the guest's awkwardness, prioritizing interpersonal comfort while acknowledging his effort to engage with local customs.

Datum 10. (Request & Refusal - Illegitimation & Authentication)

01 D: marina, ada sumpit?
02 M: SUMPIT?
03 D: yeah
04 M: you have to eat it Indonesian way
05 D: with my hands?
06 M: >N(h)o::, no, no< with fork
07 D: oh with fork

The request was made by Daniel as FPP to Marina when he requested chopsticks in line 01. Marina does not provide a standard negative token. Instead, she issues a high-volume, repetitive insertion of the target word "SUMPIT?" in line 02, followed by a firm, indirect structural refusal in line 04 "you have to eat it Indonesian way". This refusal pattern demonstrates that when a foreign request directly threatens the cultural authenticity of the experience, the sequential structure is aggressively controlled to restrict the guest's behavioral choices. Marina deploys Illegitimation and Authentication. She refuses the request for chopsticks (Illegitimation) because non-

traditional utensils compromise cultural authenticity, then directs Daniel toward appropriate local alternatives (Authentication), enforcing cultural boundaries during relaxed social exchange.

The sequential organization of Adjacency Pairs positions Marina Tasha as a Cultural Mediator. Through preferred Offer and Assessment sequences, she fosters interactional warmth and alignment using Adequation. When guests request adaptations, Marina demonstrates flexibility by granting permissions that alleviate awkwardness (Request–Acceptance). However, when requests threaten cultural authenticity such as using chopsticks for Indonesian food, she executes strategic Refusals (Request–Refusal) to steer guests toward proper local habits using Illegitimation and Authentication. By balancing hospitality with cultural integrity, Marina bridges cross-cultural gaps while upholding local norms.

3. Repair Mechanisms: Acting as the Cultural Gatekeeper

The findings of Repair mechanisms resolve breakdowns in speaking, hearing, or understanding during ongoing talk. In intercultural food talk, repairs function as a corrective domain where communicative errors regarding food etiquette, serving practices, and native language pronunciation are addressed using Sidnell's (2010) Conversation Analysis (CA) framework and Bucholtz and Hall's (2005) Relationality Theory. Through the management of repair sequences, Marina negotiates her contribution as a Cultural Gatekeeper, ensuring that Indonesian culture and terminology are represented with authenticity. Across the dataset, a total of 4 repair occurrences were identified. The distribution shows that Other-Initiated Repair strictly dominates the corrective sequence with 3 occurrences, whereas Self-Initiated Repair occurred only 1 time.

Table 3. Patterns of Repairs

Self-Initiated	Other-Initiated
1	3

Datum 11. (Self-Initiated Repair - Authentication & Authorization)

01 M: >Oh! hold on, i'm so sorry, i'm so sorry< i made a mistake-

02 M: OH W(h)a::it w(h)a::it! [you're supposed to eat it with *sambal*

03 E: [(hhh)

04 M: and this is *kecap manis*, sweet soy sauce if you want to use

05 K: i really like it

In Datum 11, Marina detects an error in her own food-serving instructions and immediately initiates a self-repair before any participant intercedes. The use of rapid tempo boundaries (><), loud volume indicators, and panicked, breathy laugh particles in lines 01–02 underscores interactional urgency. She terminates her previous turn constructional unit mid-clause and immediately inserts the corrected cultural instruction in line 02 "[you're supposed to eat it with *sambal*" Daniel's overlapping laughter in line 03 indicates that this self-correction preserves the relaxed atmosphere of the dinner party while ensuring that the culinary information remains entirely accurate. This sequence operationalizes Authentication and Authorization. By halting her utterance to correct a serving mistake, Marina holds herself accountable to traditional culinary norms (Authentication). Her immediate self-correction reinforces her authority (Authorization) as a reliable native guide who ensures foreign guests experience local food in its proper, authentic manner.

Datum 12. (Other-Initiated Repair - Authentication & Illegitimation)

01 M: in ind(h)onesia the word for squid is rea::lly cute.

02 M: we call it >cumi-cumi<

03 D: =Oh::, cukumi

04 E: =Oh::, >cumi-cumi<

05 K: =hm/, cumi-cumi

06 E: sounds like cute

07 M: Cumi-Cumi

08 D: cukumi (hhh)

09 M: >cumi-cumi<

10 D: >cumi-cumi<

Marina engaged in correcting her friends' mispronunciations of the Indonesian word "cumi-cumi," or squid. This iterative process began when she humorously noted its significance and quickly introduced the term using angled brackets. Mispronunciations arose, particularly from Daniel, who struggled with the term despite repeated corrections from Marina. She emphasized the correct pronunciation clearly, leading Daniel to eventually pronounce "cumi-cumi" accurately. This interaction illustrates how other-initiated repair serves not only to correct pronunciation but also to maintain the integrity of the original term when spoken by a foreigner.

Marina deploys Authentication and Illegitimation. By repeatedly correcting Daniel's pronunciation until accurate articulation is achieved, Marina enforces linguistic standards (Authentication). Then, she rejects corrupted phonological variations (Illegitimation), establishing that native terms must be preserved accurately even in unscripted intercultural settings.

The corrective domain of Repair Mechanisms highlights Marina Tasha's contribution as a Cultural Gatekeeper. While Turn-Taking and Adjacency Pairs build social intimacy and accommodate guest needs, repair sequences safeguard cultural boundaries. Whether through Self-Repair to rectify serving instructions or iterative Other-Initiated repairs to enforce correct pronunciation, Marina protects native terminology and dining traditions from distortion. Through these repair practices, she ensures that cross-cultural exchange remains grounded in genuine cultural representation.

CONCLUSION

This study concludes that unscripted digital interactions on Marina Tasha's YouTube channel, *Rave The Crave*, are systematically organized to negotiate cultural authority through microscopic conversational mechanisms and relationality strategies. Structurally, the talk-in-interaction relies on 43 turn-taking overlaps (dominated by transitional overlaps), 17 adjacency pair sequences (dominated by assessment pairs), and 4 repair operations (dominated by other-initiated repairs). These structural patterns operate interdependently with Bucholtz and Hall's (2005) relationality strategies to shape Tasha's interactional contributions across three distinct roles: as a Directing Host who manages floor control and pacing through turn-taking (*Adequation* and *Authorization*), a Cultural Mediator who bridges cross-cultural cognitive gaps by balancing social accommodation with behavioral boundaries in adjacency pairs (*Adequation*, *Authorization*, and *Illegitimation*), and a Cultural Gatekeeper who enforces linguistic and culinary authenticity through repair mechanisms (*Authentication*). Ultimately, cultural authority in unscripted digital media is not established through rigid coercion, but through adaptive, collaborative negotiations during casual encounters while firmly protecting native traditions from distortion.

Based on these findings, future research is suggested to broaden the empirical scope by incorporating multi-video corpora across various

digital media platforms such as TikTok, Instagram, or X, where differing structural formats may adapt conversational mechanics and identity negotiations differently. Practically, digital content creators and media professionals engaged in cross-cultural broadcasting can utilize these interactional insights to refine their communication strategies, balancing structural flexibility with authentic cultural representation to engage global audiences effectively.

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