

CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, data analysis is done in accordance with the formulation of research problems. The researcher analyzed data based on the types of turn taking using Yule theory and Sacks et.al theory as the theoretical support base. The data was chosen by the researcher to answer the research problem by using types in turn taking to understand the utterances communicatively. As the next part, the discussion and interpretation are done which is followed by conclusion.

4.1 Research Findings

The following data shows the research finding about the types of turn taking in conversation of Soimah in *Dangdut Academy Asia 2 Indosiar* which deal with research problem. Each of data show is followed by the analysis. The data are presented utterance by utterance and the researcher only presented any types of turn taking.

The researcher uses abbreviation symbol to simplify analysis process. Abbreviation symbols of turn taking are shown in Table 4.1.

Table 4.1

Symbols of Turn Taking Devices

No.	Types of Turn Taking Devices		Symbols
1.	Pauses		
	a) Short pauses	Simply hesitations	(-)
	b) Longer pauses	Become silences	(.. second)
2.	Overlaps	Both speaker trying to speak at the	(//)

		same time	
3.	Backchannels	By signals (for example: 'uh-uh', 'yeah', 'mmm')	(B)
4.	Conversational Style		
	a) High Involvement Style	No pausing, relatively fast	(↑)
	b) High Considerateness Style	Slower rate, longer pauses	(↓)
5.	Adjacency Pairs		
	a) Question-answer sequence	Always consist of a first part and a second part, produced by different speakers.	(Q-A)
	b) Insertion sequence	A pair which consists of making request-accepting request (Q1-A1), with an insertion sequence of a question-answer pair (Q2-A2)	(QQ-AA)

(*Sources* : Yule, George. 1996. *Pragmatics*. Oxford: Oxford University Press.)

In this research, the researcher uses a program television as the instrument to be analyzed because it is one of popular program in Indonesia. This program gives many advantages for the three sides, who are Soimah, the host, and contestant. The contestant and host who are listening to Soimah utterances can open their mind and learn something about *dangdut* music.

4.1.1 Data of the Research

Participant code

S : Soimah

H : Host

C : Contestant

TRP : Transition Relevance Place

4.1.1.1 Short Pauses

Data 1

S : *Ahhh (↑). Dari atas sana, memakai topi, kacamata, jubah, dan diapit dengan dua bodyguard (↑)*

(Ahhh (↑). From up there, wearing hats, sunglasses, robes, and flanked by two bodyguards (↑))

→ (-)

Dengan gagahnya turun, lepas topi, lepas kacamata, lepas jubah, (↑) (laughter) benar-benar tampak seorang pangeran.

(With gallantly down, Loose hat, loose glasses, loose robe, (↑) (laughter) really looks a prince.)

H : *Wow...!*

In the first data, Soimah talks about step by step performance of contestant. The researcher finds the turn taking devices, namely pauses. With a loud and clear voice, Soimah comments the performance of contestant very smoothly. When commenting, Soimah using a short pauses to set the next utterances. She talks after and make a pause (-) for a moment and then the host takes the turn again. Keep the turn before Soimah takes the turn to speak. It means

that very short pauses are simply hesitations. The pauses are not attributable to either speaker because each has completed a turn (Yule, 1996:73). It is the natural process that use of pauses in conversation or utterances. The pauses are important for the processing of information and gives time for listener to understand what she said. As far as this conversation flows great.

Data 2

→ S : *Itu sangat bagus, tetapi (-) ada catatan-catatan kecil yang harus kamu perhatikan Gerson.*

(That is very good, **but** (-) there are small notes that you pay attention Gerson.)

(Skip--Conversation of host, Soimah, and other commentator discussing things that are not related to the appearance of the contestant)

Control vocal bener-bener hati-hati ya, percaya diri boleh tapi asal jangan sampai melupakan control vocal kamu.

(Be carefully in vocal control, be confident, but do not forget your vocal control.)

In this data, Soimah starts the conversation with talking about some notes to contestant. Soimah wants to give the contestant concept in the time because she knows that there are little notes on his performance. Soimah's voice is having a big enthusiasm and continuing when the host and other commentators stop talking. She talks and makes pause (-) and then she takes the turn again in her utterances. Soimah feels that her speaking is not enough so she continues for comments. It means that Soimah has completed a turn because the pauses gives the listener or contestant time to digest what has been said, put in into remember later (Yule, 1996:73). Pauses makes the conversation run better.

Data 3

→ S : (-) *Sampai apa tadi aku ngomong? Nyampai apa tadi? Coba, coba Gerson aku ta..(//)*

((-) What did I say? What did I say before? Try, try Gerson I a...(/))

H : (/) *Sampai mami batuk*

((/) Until Mami cough.)

In this data, Soimah talks with hesitant start, it is has signified with pause or silent (-) for a moment before asking because she forgot her words. The host intends to remember what Soimah said, but they answered with a joke. In this case, the beginning of conversation above is simple one of pause in television program. In this case Soimah completed a turn in her utterances (Yule, 1996:73). It means that Soimah pauses her comments for a few seconds before continue to comments again. She takes a moment to think, then continues her comment to contestant.

Data 4

→ C : ***Dibilang mak'e*** (-) *ehmm..*(B) *dibilang lebih banyak catatan* (/)

(**Mak'e say** (-) *ehmm..*(B) say that there is many notes (/))

H&S : (/) *Hah..!*

C : *Banyak catatan* (/)

(Many notes (/))

S : (/) *eh..ehmm..*(B)

C : *yang harus diperbaiki* (/)

(Should be repairs (/))

S : (/) *eh..ehmm..*(B)

→ C : *ehmm..* (-) (B) *ehmm..* (-) (B), ***misalnya*** (-) *control vocal.*

(*ehmm..* (-) (B) *ehmm..* (-) (B), **for example** (-) *vocal control.*)

S : *eh..ehmm..*(B) *bagus.*

(*eh..ehmm..*(B) *good.*)

In this data, the contestant talks about his performance. When he describes about things that need to repairs. In the middle of his explanation, he make some pauses (-). The contestant feels nervous when he still looking for the words to continue with signed by pauses at the moment. From the case, conversation above often occurs and however, when participants of conversation feels comfortable, the conversation still flows well with each other. It means that the contestant complete the turn and continue his argument after make some pauses (Yule, 1996:73).

Data 5

→ S : *Ya, jadi percaya diri, power, emosi itu bagus, tapi harus tetap dicontrol, vocal, emosi semuanya dicontrol ya. Lalu (-) mata kamu, masih aja kemana-mana eh...(//)*

(Yes, confident, power, emotion is good, but should be control in vocal, emotion and everything, yes. **Then** (-) your eyes in everywhere, *eh...(//)*)

(Cough voice)

H : *((//) Hei, umi Elvi batuk.*

Yuk lanjut..!

((//) Hei, umi Elvi cough.)

(Come on..!)

In this data, Soimah talks about the things that needs to be control in singing. When she explains the vocal control, her voice is very loud and excited. After that, she comments on the something else by saying 'Then ..' and takes a turn by make short pause. It means that Soimah needs to breathe, think, and leave pauses to completes the turn where another person can take over (Yule, 1996:73). The pauses are important for processing of information. The use of a more natural pause in conversation can contribute to better understanding for other people.

Data 6

→ S : *Tadi (-) ehmm..(B) dang dang dang dangdut kelewatan yang belakang. Nah..*

(Just now (-) ehmm..(B) dang dang dang dangdut that you miss in the back. Nah..)

H : *Karena mau itu (/) koreografi.*

(Because he wants to (/) choreography.)

In this data, the context of pauses which occurs in this part is purpose to take a breath. Soimah needs to take breath and it is also occurred in conversation. When Soimah talks, she needs a short time for taking a breath. In fact, the length of time to take breath is depended on people's respiration. Soimah's respiration can be categorized as short pauses which she does not need a long time for breathing. It means that the silences in utterances of Soimah above are not attributable to other speaker because each participant has completed a turn (Yule, 1996:73).

Data 7

→ S : *Iya (↑). Ya tapi saya suka energy kamu malam ini. **Kamu tetap membawa suasana (-) yang (4 second) menegangkan, tetapi juga bias membawa hidup suasana ini. Jadi saya suka progress kamu mala mini tetap bagus. Control-control ini yang harus kamu jaga ya Gerson oke. Selamat malam Gerson.***

*(Yes (↑). But I like your energy tonight. **Your changes the atmosphere (-) which is (4 second) stressful, but also can changes the atmosphere become lively. So, I like your progress tonight still good. This controls that you keep Gerson okay. Good night Gerson.)***

C : *Terima kasih mak'e.*

(Thank you Mak'e.)

In this data, the pauses which occurs in this part aims to get attention from contestant. In this condition, Soimah has started her comment, so she gives

emphasis on her beginning utterances to get attention from the participant in program. The contestant welcomes with this comment by giving attention and say thank you. It means that Soimah wait for a moment to make the contestant relax so that she does the pauses.

4.1.1.2. Long Pauses

Data 8

→ S : *Lalu (5 second) (/) (laughter)*

(Then (5 second) (/) (laughter))

H : *(/) (laughter)*

→ S : *Percaya diri kamu memang menggemaskan (laughter). Dan lalu (15 second) (laughter)*

(Your confidence is adorable (laughter). And then (15 second)

(laughter).)

In this data, Soimah starts to open her comment by says ‘Then...’ and make long pause in first utterances. The hosts receive with a great answer and make a joke with a loud laugh after Soimah commented. In the first time the hosts did not understand the meaning of silences from Soimah, and then they are laugh. After that Soimah are laughing that make the hosts suddenly stop their sentence at the time for a while to get calm situation again. It means that longer pauses become silences. If Soimah actually turns over the floor to another and the hosts does not speak, then the silence is attributed to the second speaker and becomes significant (Yule, 1996:73).

Data 9

→ S : *Iya (↑). Ya tapi saya suka energy kamu malam ini. **Kamu tetap membawa suasana (-) yang (4 second) menegangkan,** tetapi juga bisa membawa hidup suasana ini. Jadi saya suka progress kamu malam ini*

tetap bagus. Control-control ini yang harus kamu jaga ya Gerson oke. Selamat malam Gerson.

(Yes (↑). But I like your energy tonight. Your changes the atmosphere (–) **which is (4 second)** stressful, but also can changes the atmosphere become lively. So, I like your progress tonight still good. This controls that you keep Gerson okay. Good night Gerson.)

C : *Terima kasih mak'e.*

(Thank you Mak'e.)

In this data, the first part of utterances shows of agreement. After that, Soimah continues her conversation. When commenting, she makes a long pause. She thinks about the next word to be delivered in contestant. The contestant waits comment from her to answer it and take the turn directly. When Soimah stop speaking, the contestant say thank you to her for the information. Soimah takes a turn over the floor to the contestant and the contestant does not speak, then silence is attributed to the second speaker and becomes significant (Yule, 1996:73). It means that the contestant says 'Thank you Mak'e' as a thanksgiving because Soimah with her comment has concept his aperformance.

4.1.1.3 Overlaps

Data 10

S : *Itu sangat bagus, tetapi (–) ada catatan-catatan kecil yang harus kamu perhatikan Gerson.*

Skip--Conversation of host, Soimah, and other commentator discussing things that are not related to the appearance of the contestant)

Control vocal bener-bener hati-hati ya, percaya diri boleh tapi asal jangan sampai melupakan control vocal kamu.

(That is very good, but there are small notes that you pay attention Gerson.

(Skip--Conversation of host, Soimah, and other commentator discussing things that are not related to the appearance of the contestant)

Be carefully in vocal control, be confident, but do not forget your vocal control.)

(Cough voice)

→ **Control..(//)**

(Cough voice)

→ H : (//) *Jangan disalahkan kan mami lagi batuk. Mami sakit ya kan.*

((//) **Do not blame Mami who is coughing again.** Mami is sick right.)

In this data, Soimah and host make a joke about cough and microphone. Soimah was commenting performance of contestant. The researcher finds the turn taking devices, namely overlaps (Yule, 1996:73). From the utterances above, Soimah still continue this comment, but the hosts take a turn after Soimah stop talking when she heard the other commentator cough using microphone. The host takes a turn without waiting Soimah reached her TRP then overlapping also occurred in this conversation. When host say 'Do not blame Mami who is coughing again', Soimah has predicted so she directly say 'Does not need to use the microphone is no problem'. These utterances are a response from joke above. It means that in this conversation although participants speaks in a time together but the information of their conversation was still expressed, so that there is no problem with strategy which is used in piece of the conversation above.

Data 11

→ S : (-) *Sampai apa tadi aku ngomong? Nyampai apa tadi? **Coba, coba Gerson aku ta..(//)***

((-) What did I say? What did I say before? **Try, try Gerson I a...(//)**

→ H : (//) *Sampai mami batuk*

((//) **Until Mami cough.**)

In this data, Soimah asks about the last comment. Soimah wants to know the contestant pay attention or not to what she said. The host takes a turn by doing overlaps signed by (//) when when Soimah still thinks to continue the

question to contestant with says 'try Gerson'. In this case overlaps (/) occurs when one of the participants feels enough information then the host does not wait the TRP (Yule 1996:73). It means that Soimah still wants to continue the speaking but the host directly takes the turn because the host feels what was spoken by her are enough.

Data 12

H : *Tadi yang terakhir dibilang Soimah apa?*

(What is Soimah say in the last?)

S : *Apa?*

(What?)

→ C : *Dibilang mak'e (-) ehmm..(B) **dibilang lebih banyak catatan** (/)*

(Mak'e say (-) ehmm..(B) **say that there are many notes** (/))

→ H&S: (/) ***Hah..!***

→ C : ***Banyak catatan** (/)*

(**Many notes** (/))

→ S : (/) ***eh..ehmm..(B)***

→ C : ***yang harus diperbaiki** (/)*

(**Should be repairs** (/))

→ S : (/) ***eh..ehmm..(B)***

In this data, strategy which is used by the hosts to takes turn is overlaps which is signed (/). Soimah takes a turn after the hosts stop talking. She says about the last sentences that she said. The contestant is answer carefully and did not finish the speaking then Soimah directly take the turn before the contestant takes on TRP. When contestant said 'says that there are many notes' it means that the contestant is still thinking to continue the speaking but Soimah takes the turn without waiting TRP's (Yule,1996:73). Overlaps are done by the contestant when

Soimah was speaking and looking for the words to say. Because of overlaps, the contestant can not take on the TRP then the words are missing. But after Soimah speaks, the contestant continues to speak and makes the conversation is still instructive.

Data 13

→ S : *Ya, jadi percaya diri, power, emosi itu bagus, tapi harus tetap dicontrol, vocal, emosi semuanya dicontrol ya. Lalu (-) mata kamu, masih aja kemana-mana eh...(//)*

(Cough voice)

(Yes, confident, power, emotion is good, but should be control in vocal emotion and everything, yes. Then (-) **your eyes in everywhere, eh...(//)**

(Cough voice))

→ H : *(//) Hei, umi Elvi batuk.*

Yuk lanjut..!

((//) Hei, umi Elvi cough.

Come on..!)

There are turn taking devices found in this data. Turn taking devices are indicated by overlaps. The host does not wait TRP and then overlaps occur. The conversation above is talk about the comments to contestant. Soimah was still speaking and the hosts take a turn by overlaps. They take a turn without waiting TRP's of Soimah (Yule, 1996:73). It means that Soimah still thinks to continue speak but directly the hosts speak without waiting TRP from Soimah. Overlaps causes of the host feels that the information is enough. The effect of the overlapping talk creates feelings as two voices collaborating as one in harmony.

Data 14

→ S : *Sampai mana lagi tadi Gerson? (//)*

(What did I say before, Gerson? (//))

→ H : *(//) Semuanya harus dicontrol.*

(//) everything should be controls.)

In this data, Soimah talks about the last comment by her. In the end of utterances, she shows a question but it does not need to be answer. When Soimah wants to continue, the hosts take a turn by overlaps because the hosts thought that Soimah's speaking is enough and informative so she does not need more information. It means that Soimah takes a turn by overlaps with asking question in the end of utterances. The turn taking was done by the hosts without waiting the TRP and overlaps occurs (Yule 1996:73). The host thinks the information that Soimah conveys clearly.

Data 15

→ S : *Tadi (-) ehmm..(B) dang dang dang dangdut kelewatan yang belakang. Nah..*

(Just now (-) ehmm..(B) dang dang dang dangdut that you miss in the back. Nah.. (//)

→ H : *Karena mau itu koreografi.(//)*

(Because he wants to choreography (//).)

In this data, Soimah talks about song lyrics to contestant. The host takes a turn with waiting TRP from Soimah and when Soimah is still speaking. The hosts takes a turn by doing overlaps signed by *(//)* when Soimah still thinks to continues the utterances (Yule, 1996:73). It means that Soimah wants to continue the speaking but the host directly takes the turn because the host feels what was spoken by Soimah is enough. In the case of overlaps occurs when one of the participants feels enough information then they does not wait the TRP (Yule, 1996:73). For many speakers, overlaps talk appears to function like an expression of solidarity such as the conversation above, it is complementary.

4.1.1.4. Backchannels

Data 16

H : *Tadi yang terakhir dibilang Soimah apa?*

(What is Soimah says in the last?)

S : *Apa?*

(What?)

→ C : *Dibilang mak'e (-) ehmm..(B) dibilang lebih banyak catatan (//)*

(Mak'e says (-) ehmm..(B) **says that there are many notes (//)**)

→ H&S: *(//) Hah..!*

→ C : *Banyak catatan (//)*

(Many notes (//))

→ S : *(//) eh..ehmm..(B)*

→ C : *yang harus diperbaiki (//)*

(Should be repairs (//))

→ S : *(//) eh..ehmm..(B)*

C : *ehmm.. (-) (B) ehmm.. (-) (B), misalnya (-) control vocal.*

(ehmm.. (-) (B) ehmm.. (-) (B), for example (-) vocal control.)

S : *eh..ehmm..(B) bagus.*

(eh..ehmm..(B) good.)

In this data, the contestant talks about some notes in his appearance. In the first utterances, he shows hesitate in speaking. When the contestant was still thinking to continue with saying 'eh..ehmm', Soimah takes a turn by overlaps. She takes a turn by interruption because Soimah thought that the contestant's speaking was enough and informative so she doesn't need more information. It means that the turn taking was done by the contestant without waiting the TRP and overlaps occurs (Yule, 1996:73). When the contestant is still looking for the

word to continue, Soimah directly speaks without waiting the TRP so that some words are missing because of Soimah thinks the information that the contestant explains clearly.

Data 17

S : *Tadi (-) ehmm..(B) dang dang dang dangdut kelewatan yang belakang. Nah..*

(Just now (-) ehmm..(B) dang dang dang dangdut that you miss in the back. Nah..)

H : *Karena mau itu (/) koreografi.*

(Because he wants to (/) choreography.)

→ S : *(/) Koreo. Nah ya, termasuk itunya juga dicontrol dan mata harus tetap focus. Matanya itu kamu mau ehmm..(B) natap apa, mau sebelah mana itu harus focus. Jangan kamu gayanya sudah PD terus (song) aku ini, tapi mata, calon si raja dang, jadi ini mata kemana, nyanyi kemana itu (/)*

((/) Choreo. Nah, yes. It should be controls and your eyes are stay focuses. Your eyes wants to ehmm... (B) what do you see, and what side, it should be focus. Does not your style are self-confident then (song) aku ini, but your eyes, calon si raja dang, so where is your eyes, where is your singing (/))

In this data, Soimah talks about notes to the contestant. She talks there are some notes that should be correct in singing. There are consists of song lyrics, dance movements, eye gaze, and anything that needs to controls. It means that the signal ‘ehmm..’ provides feedback to the participant in program that the message is being receive (Yule, 1996:75).. Soimah still expect the conversational partners to indicate that they are listening about her comment.

4.1.1.5. High Involvement Style

Data 18

→ S : *Ahhh* (↑). *Dari atas sana, memakai topi, kacamata, jubah, dan diapit dengan dua bodyguard* (↑)

(Ahhh (↑). *From up there, wearing hats, sunglasses, robes, and flanked by two bodyguards* (↑))

(-)

Dengan gagahnya turun, lepas topi, lepas kacamata, lepas jubah, (↑)
(laughter) *benar-benar tampak seorang pangeran.*

(With gallantly down, Loose hat, loose glasses, loose robe, (↑)
(laughter) *really looks a prince.)*

H : *Wow...!*

In this data, Soimah comments with higher intonation (↑) at the end of the performance of contestant from Timor Leste, Gerson. When someone in a conversation are very active, that speaking rate will be relatively fast, with almost no pausing between turns, namely conversational style. The type of conversational style in the utterances above it is called high involvement style. The utterances from Soimah are no pausing and relatively fast (Yule, 1996:76). It is heard from her voice, she looks enthusiasm in her comments and the utterances seem powerful. When commenting, the utterances are assertive, no pausing, and smooth pronunciation. It means that Soimah in this conversation gives a turn to the other participant with some opinion. In this case, Soimah retelling the performance of contestant the hosts agree with says 'Wow..!' and likes to the performance of contestant.

Data 19

→ S : *Iya* (↑). *Ya tapi saya suka energy kamu malam ini. Kamu tetap membawa suasana* (-) *yang (4 second) menegangkan, tetapi juga bisa membawa hidup suasana ini. Jadi saya suka progress kamu malam ini tetap bagus. Control-control ini yang harus kamu jaga ya Gerson oke. Selamat malam Gerson.*

(Yes (↑). But I like your energy tonight. Your changes the atmosphere (–) which is (4 second) stressful, but also can changes the atmosphere becomes lively. So, I like your progress tonight still good. This controls that you keep Gerson okay. Good night Gerson.)

C : *Terima kasih mak'e.*

(Thank you mak'e.)

In this data, Soimah takes a turn by giving a agreement with higher intonation (↑). She likes the performance of contestant because it can changes the atmosphere in program. There are some advices given by Soimah to contestant so that his performance can be better again. The contestant was giving responses and takes a turn for Soimah's statement by saying thank you after Soimah stop speaking (Yule, 1996:76). It means that when Soimah uses this style and gets into a conversation, the talk tends to become balance It shows that the contestant listen and understand what is the Soimah's said.

4.1.1.6. High Considerateness Style

Data 20

S : *Percaya diri kamu memang menggemaskan* (laughter).

Dan lalu (15 second)

(Laughter)

(Your confidence is adorable (laughter).

And then (15 second)

(laughter))

→ H : *Lanjut Soimah, tapi...*(↓)

(Continue Soimah, **but...**(↓))

In this data, the host asks with falling intonation (↓) at the end of sentences about the next comment. In this case, Soimah stop speaking and making long pauses and then she laughs. The comment from Soimah is difficult to understand,

the host uses a slower rate and repeat comment from her with saying ‘but..’. It means that the active participant can create a quite atmosphere in this program more colorful. When the host uses a slower rate, expect longer pauses between turn, do not overlaps, and avoid interruption or completion of Soimah’s turn (Yule, 1996:76).

4.1.1.7. Question-answer Sequence

Data 21

→ S : Gerson Timor Leste. *Apakah kamu merasa seorang pangeran dangdut Gerson? (Q) Jawab Gerson!*

(Gerson Timor Leste. **Do you feel a price of *dangdut* Gerson? (Q)**
answer it Gerson!)

→ C : *Sesuai lagu iya. (A)*

(**According the song, yes. (A)**)

In this data, the researcher finds the turn taking devices, namely adjacency pairs. The types of adjacency pairs in the utterances above are question-answer sequence. Question-answer sequences are expressed in the utterances “do you feel a price of *dangdut* Gerson?”. In this case, Soimah is as a first speaker who takes the turn with loud voice. Soimah is assertive commentator because in the beginning of conversation with the contestant, she has a characteristic voice that is different from other commentators. Soimah gives the turn to contestant with next utterances such as answer it Gerson! And the contestant answered clearly for a moment because he looks confident in his performance (Yule, 1996:77). It means that the turn taking from Soimah and contestant is perfect. When Soimah ask, the contestant answer quickly without any pauses. From the case above is simple one of television program category. Soimah gives a comment and the contestant answering by clear and confident voice.

Data 22

→ S : (-) *Sampai apa tadi aku ngomong? Nyampai apa tadi?* (Q) *Coba, coba Gerson aku ta..(//)*

((-) **What did I say? What did I say before?** (Q) *Try, try Gerson I a...(//)*

→ H : (//) *Sampai mami batuk.* (A)

((//) **Until Mami cough.** (A))

In this data, Soimah takes a turn with asking question. The question is repeats twice in the same time. Soimah asks about the last sentence that she said. In confusion, she asks the contestant about her utterances before. The hosts reminds Soimah about her comment. It is a funny answer then the host's laughs and takes a turn by making a joke when Soimah stop speaking. It means that the utterance of Soimah as first part immediately creates and expectation of the utterance of the host as second part of the same pair. The conversations above are typically found in the opening sequences of a conversation (Yule, 1996:77-78).

Data 23

→ S : *Sampai mana lagi tadi Gerson?* (//)(Q)

(What did I say before? (//)(Q))

→ H : (//) *semuanya harus dikontrol.*

((//) **everything should be controls.**)

In this data, the question is same as in data 22 but different in answer by the hosts. The hosts answered correctly and accordance with Soimah utterances. It is the right answer then the host's laughs and takes a turn by making a joke when Soimah stop speaking. Other types of adjacency pairs that found in this conversation are a question and answer sequence. It means that the utterance of Soimah as first part immediately creates and expectation of the utterance of the host as second part of the same pairs (Yule, 1996:77-78).

4.1.1.8. Insertion Sequence

Data 24

S : *Aku tanya Gerson, aku terakhir bilang apa? (Q1) Coba merhatiin gak dia.*

(I asked Gerson, what did I say before? (Q1) Try, his notices or not.)

H : *Tadi yang terakhir dibilang Soimah apa?*

(What is Soimah say in the last?)

S : *Apa?*

(What? (Q2))

C : *Dibilang mak'e (-) ehmm..(B) dibilang lebih banyak catatan (/) (A1)*

(Mak'e say (-) ehmm.. Say that there are many notes (A1))

H&S : *Hah..!*

C : *Banyak catatan (/) (A2)*

(Many notes (A2))

In this data, the researcher finds type of adjacency pairs in the utterances above are insertion sequence. The sequence will then takes the form of Q₁-Q₂-A₁-A₂, with the middle pair (Q₂-A₂). In the first sentences Soimah asked the contestant and the host takes a turn after finish her utterances. Before contestant answer, Soimah asks back with the same question. The contestant answers the first and second question from Soimah at the same time. It means that the delay in acceptance of utterances creates by the insertion sequence. It is one type of indication that not all first parts necessarily receives the kind of second parts the speaker might anticipate.

4.2. Discussion

After analyzing the turn taking of Soimah in *Dangdut Academy Asia 2 Indosiar*, the result of the analysis shows that there are turn taking devices are found in that utterances. The turn taking devices that are used by the speaker in order to make the words, sentences, and utterances fit together.

Turn taking devices shows connection between elements in pragmatics. There are five types of turn taking devices namely, pauses, overlaps, backchannels, conversational style, and adjacency pairs. However, from the analysis of Soimah in *Dangdut Academy Asia 2 Indosiar* the researcher identifies the all of the types in turn taking. All of turn taking devices is used by Soimah. The turn taking devices are shown in the table.

Table 4.2

Turn Taking Devices' occurrence in Soimah's Utterances

No.	Turn Taking Devices		Occurrence
1.	Pauses		
	a) Short pauses	(-)	7
	b) Longer pauses	(.. second)	2
2.	Overlaps	(//)	6
3.	Backchannels	(B)	2
4.	Conversational Style		
	a) High Involvement Style	(↑)	2
	b) High Considerateness Style	(↓)	1
5.	Adjacency Pairs		
	a) Question-answer sequence	(Q-A)	3
	b) Insertion sequence	(QQ-AA)	1
TOTAL			24

From the table above, the researcher identifies types of turn taking devices in Soimah in *Dangdut Academy Asia 2 Indosiar* there are pauses, overlaps, backchannels, conversational style, and adjacency pairs. The researcher does not

find any kinds of other types of turn taking in the data. The speakers only use turn taking types to deliver the utterances.

Turn taking types is one language phenomena which can found out in our environment. The people need the language as the tool of communicate in the society. Turn taking types as the language phenomena is used to make interaction with the people especially in program television. For this case, the researcher present the result of the data analysis based on program *Dangdut Academy Asia 2 Indosiar* and answer the problem of the research mention it previously. Meanwhile, the researcher find out the types of turn taking and how types of turn taking occurs in utterances by Soimah on the Program *Dangdut Academy Asia 2 Indosiar*. Further, the researcher tries to obtain data, analyzed the data, and identified the data based on types of turn taking.

According to Yule (1996), that divides the types of turn taking into five types such: pauses, overlaps, backchannels, conversational style, and adjacency pairs. If the participant uses the type of turn taking, it is means that someone has an initiative to talk. When the speaker or the first speaker starts to talk with someone who is invited (the second speaker or listener) to talk then after finishing the talking, the listener gives a comment or answer to him or her (first speaker). If the participant uses pauses, it means that the speaker has completed a turn. If the participant uses overlaps, it means that two people trying to speak at the same time. If the participant uses adjacency pairs, it means that consists of a first part and second part are produced by different speaker.

Based on the findings, it can be stated that Soimah applied turn taking especially in pauses, overlaps, and adjacency pairs. The using of these types by her is much influenced in the program television. She has different characteristics to convey the opinion and utterances by her ways.

4.2.1 Pauses

This type shows that pauses are often occurs in this conversation. It is the natural process that use of pauses in conversation or utterances. The pauses are important for the processing of information and gives time for listener to

understand what speakers said. Pauses are turn taking types which are used by Soimah are showing in turns over the floor to another and the other does not speak.

The utterances in short pauses (4.1.1.1 data 1, data 2, data 3, data 4, data 5, data 6, data 7) and long pauses (4.1.1.2 data 8, data 9) these types are used by Soimah as the speaker which are the second speaker become listener. Pauses are used by Soimah to breathe and think the next words on talking. The reason why the speaker used this type are because to recalling or trying to think what she want to speaks in this time. Soimah wants to make this situation more comfortable during the program, and also she states her statement in beginning of her talking.

4.2.2 Overlaps

This type shows that the listener carries on talking. It means that the listener holds Soimah's talk. It happened when Soimah cannot hold the turn since the speaker talk all the time. It is difficult to responds or to answer how and what to says exactly in the same time.

The utterances (4.1.1.3 data 10, data 11, data 12, data 13, data 14, data 15) are some examples of overlaps that occurs in this program. These utterances are used by Soimah as the speaker to hold and carry on talking. The reason why Soimah used these types in her utterances are because to point out which the speaker demanding or trying to think what she going to speaks and it was happens in short time.

Based on the findings, it can be states that Soimah and the participants in this program applied the types of turn taking especially in overlaps. The using of the type by them is much influenced in the program situation. The context where the utterances took place influences the choice types of turn taking. The listener tends to use overlaps as the strategy to close their utterances and to carry on talking.

4.2.3 Adjacency Pairs

This type shows that Soimah as the first speaker has initiative to talk in begin the talking. It means that Soimah begin to talk with the participant who invited then the second speaker gives comment or answer the first speaker question after finishing his/her talking. Adjacency pairs which are used by Soimah and the participants are showing in question-answer sequence and insertion sequence.

Soimah and the participants often use question-answer sequence in their utterances. For example the utterances (4.1.1.7 data 21, data 22, data 23) and (data 24), this type are used by the participants which are the listener acknowledges receipt of what the speaker says and evaluate the statement before going on their utterances. This type uses by Soimah to give respond to the current speaker's utterances after showing her agreement and disagreement and it begin by connecting words.

Based on findings, the use of adjacency pairs is much influenced in this program. it could be seen from how Soimah as the speaker to the participants as listener and the topic about the performance of the contestant are seriously.