

CHAPTER IV

FINDING AND DISCUSSION

This chapter talks about finding and discussion based on the three research questions. The first, to find out the phenomenon of speech accommodation of Medan speakers when they have a conversation with Surabaya speaker. A second, identify factors that influence Medan speakers accommodate their speech with others. The third, exploring the reason Medan speakers accommodate their speech with others. The object of this study were two respondents, they were Medan speaker (R1) and Surabaya speaker (R2). Based on the interview with two respondents, it was found two main strategies of communication accommodation.

4.1 Communication Accommodation

Communication accommodation refers to a change of personal behavior in communication to adapt with others (Fisk et al., 2017:22). There are two main strategies found, they are described below:

4.1.1 Convergence Strategy

Convergence is an individual strategy to adjust his/her communication with others. convergence strategy is considered as the historical core of communication accommodation theory (Giles in Giles et al.,2007:295). It was found that R1 accomodates the way R2 speak through some techniques, they are as follows:

4.1.1.1 An Approximation Technique

Data: 1

R1: “*udah di Medan kan (.) dinas di Medan (.) kan lama dia dinas di Belawan ya (.) itu juga ↑ logat-logatnya wes gak hilanglah ↓*”

(already in Medan right. work in Medan. it’s a long time he works in Belawan yeah. it’s also his accents is not already lost)

R2: *Hehe (ketawa kecil)*

Hehe ((*chuckle*))

R1 : “*logat medannya gak hilang (#4) ya itu sih sebenarnya ya apa ya (.2)*

(his Medan dialect isn’t lost, yeah it is actually like something yeah...)

itu karakter kok (.) gak bisa wes (.) mo gimana lagi (.) wes tetep”.

(it’s the character. can’t do. nothing else we can do. already permanent)

Approximation is a technique that is used by interlocutors to adjust their speech in some aspects, such as accent, speech rate, pause, or non-verbal behavior (Harwood et al. in Mahadir et al.,2013:261-262). This dialogue happened when R1 communicated with R2 which discussed about dialect. R1 is indicated applying approximation technique by using three phrases in this dialogue, they are the word *wes gak hilanglah*, *gak bisa wes* and *wes tetep*.

The words *wes* (already) is an adverbial verb which means “to show greater surprise or greater emphasize”. The word *gak* (not) is an adverbial verb which means “used to give the next word/group of words a negative meaning”. Then the word *hilanglah* (lost) is an adjective which means “to stop feeling something”. So, the phrase *wes gak hilanglah* (is not already lost) means something that is shown by someone through negative form (dictionary.cambridge.org). Next, the word *gak bisa* (can’t) is epistemic modality which refers to the type of knowledge the speakers about what they are saying, it expresses an ability (Halliday in Olaniyan et al.,2015:45) and the word *wes* (already) is an adverbial verb which means “to emphasise that something was completed before something else happened. So, the phrase *gak bisa wes* (can’t already) means emphasize something that was completed in the negative form (dictionary.cambridge.org). Then, the word *wes* (already) is an adverbial verb which means “to show greater surprise or greater emphasize” and the word *tetep* (permanent) is an adjective which means “lasting for a long time or for ever”. So, the phrase *wes tetep* (already permanent) means emphasize something was completed for a long time (dictionary.cambridge.org).

The use of dialect by R1 in the dialogue above is Medan dialect, but the fact shows that the word *wes* (already) itself is changed. He uses the word *wes* (already) in indigenous Surabaya Javanese language (Meierkord, 2012:160) which is indicated as an approximation technique through convergence strategy. Approximation technique is also found in the intonation of R1. According to Yan Muhardiansyah (2015) Medan community are known as a harsh person, it can be seen from the use of Medan community way in intonation which has a tendency of rising. The fact that R1 does not do that instead R1 uses lower intonation to R2

which is seen in the sentence *udah di Medan kan (.) dinas di Medan (.) kan lama dia dinas di Belawan ya (.) itu juga logat-logatnya wes gak hilanglah* ↓ (already in Medan right. work in Medan. it's a long time he works in Belawan yeah. it's also his accents is not already lost). The use of symbol micropause (.) and down arrow (↓) indicate there are pauses in speech and falling pitch in intonation (Jeffersonian, 1984). Based on the finding, it is not only indicates the intonation of Medan speaker, but indicates an adjustment to interlocutor which is used as the effort to converging R2 (Harwood et al., in Mahadir et al., 2013:261-262).

Data: 2

R1: sudah, pergi tok. Berarti kalo pulangnya sudah 5 juta 6 ratus. belum ke Sibolga nya, pesawat masih nyampek Kualanamu, di Medan, hayo, belum ke Sibolga 10 jam lagi kesana. Waktu paling libur lebaran banter-banternya cuma 1 minggu. Bisa, 1 hari 2 hari saya di rumah bisa, tapi buat apa? 5 juta 6 ratus, udah, mending tak kirim aja kesana.

(done, only depart. So if return is 5 million 6 hundred. Not yet to Sibolga, the plane is stil to Kualanamu in Medan, not yet to Sibolga 10 hours more there. The longest time of holiday in Eid Al-Fitr most is a week. can, a day two days in home can, but for what? 5 million 6 hundred, better i send the money there)

Approximation is a technique that is used by interlocutors to adjust their speech in some aspects, such as accent, speech rate, pause, or non-verbal behavior (Harwood et al. in Mahadir et al., 2013:261-262). This dialogue happened when R1 communicated with R2 which discussed about the difference in ticket price during holiday. R1 is indicated using two phrases, such are *pergi tok* and *banter-banternya*.

The word *pergi* (depart) is a verb which means “to go away or leave especially on a journey” and the word *thok* (only) is an adverbial verb which means “used to show that something is limited to not or more than, or is not anything other than, the people, things, amount or activity stated”. So, the phrase *pergi tok* (only depart) means used to show that something is limited when you go away especially in a journey (dictionary.cambridge.org). then, the word *banter-banternya* (the most) is an adverbial verb which means “the biggest number or amount, more than anything or anyone else” (dictionary.cambridge.org). However, Javanese community usually use the phrase *banter-bantere* not *banter-*

banternya (the most) to communicate with others, it means he combines two languages between the word *banter-banter* (the most) which comes from Javanese language and the word *nya* (its) comes from Indonesian language.

R1 uses Medan dialect for sure, but it is changed to see the fact that he uses the word *thok* (only) and *banter-banternya* (the most). Indirectly, he accommodates the conversation without losing his dialect. Both words, *pergi thok* (only depart) and *banter-banternya* (the most) are terms used by Javanese community, it means R1 is indicated borrowing the native words from indigenous Surabaya Javanese language (Meierkord, 2012:160). As Medan community who are communicating with the people who have different culture backgrounds, he can use Indonesian words to communicate. The use of words *thok* (only) and *banter-banternya* (the most) can be replaced with the words *aja* (only) and *paling* (the most), but the fact he uses Javanese words even though using his Medan accent as his effort to accommodate the Javanese interlocutor.

An approximation technique is also found in non-verbal behavior. According to Navarro in Eunson (2012:256) “Non-verbal behavior sometimes is referred to as tell which is about a person’s true state of mind”. R1 is indicated to show non-verbal behavior by knocking on the table, the use of hand movement is indicated as the confirmation of ticket prices which as delivered by R1 in previous dialogue. It is shown in the dialogue *waktu paling libur lebaran banter-banternya cuma 1 minggu* (The longest time of holiday in Eid Al-Fitr most is a week). Furthermore, the use of hand movement in the word *banter-banternya* (the most) is a habit of Medan community who is used to confirm their statement, it means there is a correlation with the word *banter-banternya* (the most) and the hand movement. It is indicated as an adjustment to R1 when interacting with R2.

An approximation technique is also found in intonation. According to Shabara Wicaksono (2015) The use of Medan community way in intonation which has a tendency of rising. The fact that R1 does not do that instead he uses lower intonation to R2 which is seen in the dialogue in line 1 *sudah (.) pergi thok (.) berarti kalo pulang nya sudah 5 juta 6 ratus (.) belum ke Sibolganya (.)*

pesawat masih nyampek Kualanamu (done (.) only depart (.) So if return is 5 million 6 hundred (.) not yet to Sibolga (.) the plane is stil to Kualanamu) The use of symbol micropause (.) shows a brief pause (Jefferson, 1984) which is indicated as a lower intonation by R1 to adjustment R2 which is used as the effort to get the similiarity of level with others (Giles et al. 2007:295).

4.1.1.2 An Interpersonal Control Technique

Data: 3

R2: *kalo disini kalo di Jawa itu payah, ada yang mikirnya... apa ya agak... gak enaklah mikirnya jadi kalo acara kayak gitu, kondangan, seolah olah dia itu nyari untung.*
(if here in Java island is difficult, someone thinks it., something like rather..., isn't good to think about it so if the event seems like that, wedding party, they look for a profit)

R1: *nyari apa?*
(looking for what?)

R2: *untung*
(profit)

R1: *lah! itu dia*
(lah! That's it)

R2: *itu bedanya disitu*
(that's the difference there)

R1: *lah! itu dia*
(lah! That's it)

An interpersonal control is an attempt to direct the course of a conversation through interruption or cutting off the conversation of interlocutors which produces specific emotions such as expression of attention, happiness, warmth, affection etc (Harwood et al. in Mahadir et al., 2013:261-262). This dialogue occurred when R1 communicated with R2 about the differences of wedding in Surabaya and Medan.

The word *lah!*(lah!) is an interjection which shows short sudden expression of emotions (dictionary.cambridge.org). R1 uses the word *lah!* (lah!) twice, which can be seen in the dialogue *lah! itu dia* (lah! that's it) and *lah!itu dia* (lah! that's it). Both words of *lah!* (lah!) conveys the expression of disasgreement which is

initial act of interrupting. It is also called as an interpersonal control (Harwood et al. in Mahadir et al., 2013:261-262).

The use of dialect by R1 is Medan dialect, but the fact shows the use of word of *lah!* (lah!) is Javanese language. it is done to adjust the conversation to others through convergence strategy (Giles in Giles et al., 2007:295). The word *lah!*(lah!) also is addressing term used by Javanese community, R1 is indicated borrowing the native words from indigenous Surabaya Javanese language (Meierkord, 2012:160).

In the term of pronunciation, there is difference pronounce of word *lah!* (lah!) by Medan community and Surabaya community. The use of word *lah!* (lah!) by Medan community is lighter whereas the use of word *lah!* (lah!) by Surabaya community is heavier which is influenced by Javanese dialect itself. Nevertheless R1 still uses his accent when using that interjection word even though the sound is different. This case is indicated as the effort to accommodate Javanese habit in communication.

Data: 4

R2: *makanya kalo kondangan disini nasinya dikit dikit.*

(therefore if wedding party here the rice are a little bit)

R1: - *lah!.. kalo disini,mas, sampean, sampean dah pernah, apa, sampean udah pernah itu ga.., hmmm mengalami apa saudaranya sampean apa masnya sampean apa adeknya sampean apa...*

((cutting of conversation) lah! If it is here, brother, you, you've been, what, have you ever been.., hmmm experience whether it is your siblings or your brother or your little sister or...)

R2: *mas*

(brother)

An interpersonal control is an attempt to direct the course of a conversation through interruption or cutting off the conversation of interlocutors which produces specific emotions such as expression of attention, happiness, warmth, affection etc (Harwood et al. in Mahadir et al., 2013:261-262). This dialogue occurred when R1 communicated with R2 about the differences of wedding party habit in Surabaya and Medan. In the dialogue word *mas* and *sampean* were used. The words *mas* (you) and *sampean* (you) is a pronoun which means "the person or people being spoken or written to" (dictionary.cambridge.org). the words *mas*

(you) and *sampean* (you) are addressing term used by Javanese community, R1 is indicated borrowing the native words from indigenous Surabaya Javanese language (Meierkord, 2012:160). According to Juli (2009) the word *sampean* (I) is an addressing terms used to respect someone who is older than speaker. The word *sampean* (I) is also used to someone who has the same age people, which purposes to show politeness and respect to others.

The similar thing with the explanation above, R1 uses the word *sampean* (I) six times when he communicates with R2. The repetition of the word *sampean* (I) seems to be used as a politeness because it is second level of speech level javanese language which is known as kromo madya or second level (Juli,2009). the addressing term is generally used to respect someone who is older, besides that, The use of word *mas* (brother) and *sampean* (you) in line 3 is seen as the effort to accommodate R2 through eliminating his accent swchich known as an upward convergence (Giles et al., 2007:297).

An interpersonal control is found in the word *lha!(lha!)* which delivers the expression of attention. It can be seen in line 3 -*lha!.. kalo disini, mas, sampean, sampean dah pernah* ((cutting of conversation) lah! If it is here, brother, you, you've been) which is seen as the initial act of interrupting (Harwood et al. in Mahadir et al., 2013:261-262). The word *lha* is an ecclamation term in Javanese is used, but it does not appropriate with the pronunciation of Surabaya community. This is seen as the effort to accommodate Javanese habit in the conversation. The use of symbol hypen (-) in the dialogue - *lah!.. kalo disini mas, sampean* (lah! If it is here, brother, you) line 3 is indicated as abrupt halt or interruption in utterance (Jefferson, 1884). This symbol has similar function with interjection, but its function not only indicates the interruption but also clarifies the interruption.

4.1.1.3 Discourse Management Technique

Data: 5

R1: *Pertama kali saya ke Surabaya, saya keluar itu setengah 8 malam katanya orang ya saya denger denger katanya orang taman Bungkul itu rame, itu pengalaman pribadi saya. kata orang rame wes namanya setengah 8 kan udah orang orang baru baru keluarnya kan tak pikir gitu, setengah 8 saya nyampek taman bungkul. Tak liat kok gak ada orang, katanya rame, mana rame taman bungkul. Akhirnya saya ngopi. Ngopi sebentar, tak tanyain yang itu yang jualan itu ya, “bu katanya taman bungkul rame, mana rame | Iki jam piro mas? | Loh ini setengah 8 | loh belum keluar toh nanti sampean kesini jam 11 jam 12 | Loh jam 11 jam 12 orang baru keluar? apa gak tidur ta itu? tak bilang”. Lah ternyata bener, ternyata orang baru keluar itu jam 11.*

(for the first time I go to Surabaya, I go out at half past eight I heard people say, people say Bungkul park is crowded, that’s my personal experience. People say crowded, it’s half past eight people already go out I think so, at half past eight I arrive in Bungkul park. No one else I see, they said is crowded, Bungkul park isn’t crowded. Finally I drink a coffee. Drinking coffee for a while, I ask that one, the waitress, “ma’am their said Bungkul park is crowded, is not crowded | What time is it, sir? | Yeah this is at half past eight | yeah isn’t come out yet, then you come here at 11 p.m 12 p.m. | at 11 p.m 12 p.m the people come out? isn’t sleep ? I asked”. Lah it’s true, the truth is people come out at 11 p.m.)

R2: *hehe iya.*

(hehe (chuckle) that’s right)

R1:↑ *Kalo di Sibolga, jam 10 sampean nyariin orang, udah gak ada lagi*

(If in Sibolga, at 10 p.m you are looking for people, there will be no one)

This dialogue happened when R1 and R2 discussed about Bungkul park. He is using the word *tak* in four phrases, such as *tak pikir*, *tak liat*, *tak tanyain*, and *tak bilang*. The First, the word *tak* (I) is a personal pronoun which means “the subject of a verb to refer to the person speaking/writing” and the word *pikir* (think) is verb which means “to believe something or have an opinion or idea”. So, the phrase *tak pikir* (I think) means someone who become a subject of verb which have an opinion or idea (dictionary.cambridge.org). A second, the word *liat* (see) is a verb which means “to be conscious of what is around you by using your eyes”. So, the phrase *tak liat* (I see) means the subject of a verb realizes of what is around him by using his eyes (dictionary.cambridge.org).

The third, the word *tanyain* (ask) is verb which means “to put a question to someone or to request an answer from someone”. So, the phrase *tak tanyain* (I ask) means the person speaking who put a question to someone (dictionary.cambridge.org). The Fourth, the word *bilang* (say) is verb which means “ to express a thought”. So, the phrase *tak bilang* (I say) means the person speaking who express his thought (cambridge.dictionary.org).

According to Stanton et al. (2010:321) the word *tak* (i) in Surabaya Javanese language is prefix denoting first person singular. For the example, the phrase (tak pukul) which comes from Javanese language, then (kupukul) comes from (Medan dialect), and (I hit) in English. The word *tak* (I) is often used by Surabaya community to communicate with Surabaya community or outsider communities. Based on the dialogue above, R1 uses the word *tak* (I) four times when he communicates to R2. It contrasts with Medan community way express the sentence by using high-pitched tone. It means, the use of word *tak* (I) is used by R1 has the important meaning in conversation because it will be easy to understand and easily to communicate. So, the use of word *tak* (I) is indicated comes from indigenous Surabaya Javanese language (Meierkord, 2012:160).

Discourse management refers to the necessity of interlocutors while they communicate which include some aspects such as topic, management of interpersonal position, turn taking in a conversation (Coupland et al. in Mahadir et al., 2013:262). Based on the dialogue *tak liat kok gak ada orang, katanya rame, mana rame taman Bungkul* (they said it is crowded, Bungkul park isn't crowded) R1 is indicated using the emphasis in speech (Jefferson, 1984) which has the underline symbol. That emphasis is accommodated R1 statement through his experience in the conversation. Indirectly, that emphasis shows how does R1 adjusts his words through his statement.

R1 is also tends to use non-verbal behavior. According to Navarro in Eunson (2012:256) "Non-verbal behavior sometimes is referred to as tell which is about a person's true state of mind". R1 is seen showing non-verbal behavior by lowering his eyebrows. In other discussion, the use of frowned in the dialogue *mana rame taman Bungkul* (Bungkul park isn't crowded) is the emphasis about the mood and states of mind Navarro in Eunson (2012:265) which shows a confusion towards his statement in previous sentence. The use of symbol up arrow (↑) in the dialogue ↑ *Kalo di Sibolga, jam 10 sampean nyariin orang, udah gak ada lagi* (If in Sibolga, at 10 p.m you are looking for people, there will be no one) line 19 indicates rising pitch that is caused by interest of R1 on the previous dialogue (Jeffersonian, 1984).

4.1.2 Divergence Strategy

Divergence is the different accent of speech and non verbal between self and others (Giles et al., 2007:295). The underlying motive of divergence is desire to show distinctiveness and reinforce identity (Soliz et al. in Fisk et al., 2017:25). It is found some diversions which is made by R1 through some techniques, they are as follows:

4.1.2.1 An Approximation Technique

Data: 6

R1: *Kalo di Sibolga, jam 10 sampean nyariin orang, udah gadak lagi.*

(If in Sibolga, at 10 o'clock you are looking for people, no one is there)

R2: *Oh gitu.*

(Oh i see)

R1: *Udah pulang, maupun orang yang pacaran.*

(Already back home, as well as the people who are dating)

R2: *oh udah balik pulang.*

(Oh already back home)

R1: *Udah. jadi dia itu kalo orang yang pacaran jam 6 sore itu udah keluar. Jadi misalnya seumpama ayok jalan yok, jalan seumpama dari jam 6, jam 6 disana kan masih terang disini kita setengah 6 kita udah gelap. Kek kita tadi disini buka puasanya jam setengah 6 disana setengah 7 buka puasanya.*

(Already. So if person who dating at 6 p.m it's out. So, for example shall we go? Then we go at 6 o'clock, at 6 o'clock there is still afternoon, here at half past six it's dark. Like us here breaking the fast at half past six, at half past seven breaking their fasting there)

R2: *Iya, beda 1 jam.*

(Yes, different an hour)

R1: *Tapi kalo jam nya sama, cuman waktu sholatnya aja yang diluan sini 1 jam. Jadi jam 6 sana orang itu udah keluar terrrrr.... nanti jam 9 udah pulang, paling orang disana itu ya kalo seumpamanya, ini maaf cakap ya kalo orang yang pacaran rata rata kan dia pergi arahnya ayok apa, tempat nongkrongan ke mal gitu ya, disana enggak, disana lebih banyak orang itu, muter, ya jalan jalan naik sepeda motor cuman gitu doang. Ayok jalan ke kota yok? Ayok, cuma muter aja.*

(But the timing is the same, only the prayer time in here is faster one hour. So at 6 o'clock people there is out terrrrrr..... then at 9 o'clock is already back home, most people there yeah it's like, i'm sorry yeah it's like the people who are dating they usually go like ... a hangout place like mall, but there is not, most people there usually like go around, walking in the road by motorcycle just like that. Let's go to the town? Come on, just go around)

Approximation is a technique that is used by interlocutors to adjust their speech in some aspects, such as accent, speech rate, pause, or non-verbal behavior

(Harwood et al. in Mahadir et al., 2013:261-262). This dialogue occurred when R1 talked with R2 about the habits of Medan community.

In the beginning of dialogue, R1 is presumed using non-verbal behavior through knocking on the table with his forefinger twice. According to Navarro in Eunson (2012:256) “Non-verbal behavior sometimes is referred to as tell which is about a person’s true state of mind”. The use of hand movement is seen as the affirmation of the habit of Medan community in Medan which can be seen in the dialogue jam 10 sampean nyariin orang (at 10 o’clock you are looking for people) and jam 6 sore itu udah keluar (at 6 p.m it’s out). Furthermore, the use of non-verbal behavior through hand movement with the dialogue above is a habit of Medan community which is often used to confirm their statement. The use of symbol underlined in the dialogue jam 10 sampean nyariin orang (at 10 o’clock you are looking for people) and jam 6 sore itu udah keluar (at 6 p.m it’s out) are indicate stressing the speech using symbol underline (Jefferson, 1984).

It is also strengthened with the dialogue *Jadi jam 6 sana orang itu udah keluar terrrrr.... nanti jam 9 udah pulang* (So at 6 o’clock people there is out terrrrr..... then at 9 o’clock is already back home) line 19. The word *terrrrr....* (terrrrr....) is verbal behavior which becomes a characteristic of Medan community. According to Dickson and Hargie in Eunson (2012:256) “a complement verbal communication, enhances the overall message” then it also used as the affirmation of the previous analysis. So, based on the non-verbal behaviour above, R1 is indicated to make an adjustment through an approximation technique by showing the differences of nonverbal behaviour between R1 to R2 (Giles et al., 2007:295).

Data: 7

R1: *Tapi kalo jam nya sama,cuman waktu sholatnya aja yang diluan sini 1 jam. Jadi jam 6 sana orang itu udah keluar terrrrr.... nanti jam 9 udah pulang, paling orang disana itu ya kalo seumpamanya, ini maaf cakap ya kalo orang yang pacaran rata rata kan dia pergi arahnya ayok apa, tempat nongkrongan ke mal gitu ya, disana enggak, disana lebih banyak orang itu,muter, ya jalan jalan naik sepeda motor cuman gitu doang. Ayok jalan ke kota yok? Ayok, cuma muter aja.*
(But the timing is the same, only the prayer time in here is faster one hour. So at 6 o’clock people there is out terrrrr..... then at 9 o’clock is already back home, most people there yeah it’s like, i’m sorry yeah it’s like the people who are dating they

usually go like ... a hangout place like mall, but there is not, most people there usually like go around, walking in the road by motorcycle just like that. Let's go to the town? Come on, just go around)

R2: *Trus habis gitu langsung balik pulang ke rumah?*
(Then go back home?)

R1: *Aa... trus langsung balek. Cuman gitu doang kok. Ya awalnya memang saya kaget saya, lho kok bisa ya jam 11 orang baru keluar, disana di Sibolga ya jam 9 jam 10 nyari orang udah, paling adanya orang cuman main gitar di lapo- lapo di warung warung sampek subuh dia gitaran paling orang orang tua*
(That's right... then go back home. Just like that. Yeah at the first time i was surprised how could people come out at 11 p.m. In Sibolga at 9 p.m or 10 p.m looking for people already, may be there are people in the shops just playing guitar until morning, that is also the old people)

This dialogue occurred when R1 communicated with R2 about the habits of Medan community. R1 is indicated using three phrases of Medan dialect such as, *maaf cakap*, *aa*, dan *lapo-lapo*. The first, the word *maaf* (sorry) is an adjective which means "apologize" and the word *cakap* means ngomong (talk) is verb which means "to discuss a particular subject". So, the phrase *maaf cakap* (sorry to talk) means apologizing for talking about bad things (dictionary.cambridge.org). The second is the word *aa* means benar (right) is an adverb which means "to express agreement with someone or to show that you have understood what someone has said" (dictionary.cambridge.org). the third, the word *lapo-lapo* means warung-warung (shop) is noun which means "a place where you can buy goods or services" (dictionary.cambridge.org).

The phrase *maaf cakap* (sorry to talk) is divided into two words, such as *maaf* (sorry) that comes from Indonesian language and the word *cakap* (talk) comes from Medan dialect. based on the explanation above, R1 is assumed mixing the code to convey his approval about the previous message (Holmes, 2013:42). To strengthen the explanation above, R1 also used the *lapo-lapo* means warung-warung (shop) which comes from Medan dialect. So, R1 is indicated to use his native words from indigenous Medan dialect to accommodate R2 in his local language (Meierkord, 2012:160).

An approximation is a technique that is used by interlocutors to adjust their speech in some aspects, such as accent, speech rate, pause, or non-verbal behavior (Harwood et al., in Mahadir et al., 2013:261-262). Based on the dialogue, R1 is

indicated using verbal and non verbal behavior which can be seen in the dialogue *Aa... trus langsung balek* (that's right... then go back home) in line 13. According to Dickson and Hargie in Eunson (2012:256) Non verbal communication is use to modify the spoken word. The word *aa* (right) is usually used by Medan community and here it is used to show an agreement towards R2's question. That activity is also followed by head movement through nodding the head up and down. It is a non-verbal behavior which suggests "yes" gesture. According to Darwin in Eunson (2012:260) "Nodding the head is a way of showing submission to another's will". Based on the both behaviors, R1 seems interested with the topic, which makes him lead the conversation using his style (Medan dialect).

Data: 8

R2: Oh gak di kasih ke yang manten gitu?

(Oh not given to the wedding couple?)

R1: Bukan, ada apa disana kita ini ya ada yang sebagian ngasih ke manten ada sebagian dia dibuat kayak apa dimasukkan ke dalam itu apa namanya yah...

(No, there is there are we yeah there are some give to the wedding couple there are some made something like put in it what's the name yeah...)

R2: Iya kotak gitu ya

(Yes like a box yeah)

R1: Kotakan gitu ya. †Disana lebih orang lebih banyak dia nyatat. Gitu dia jadi tupaknya ibaratnya disana bahasa apanya kan amplopnya kan tupak namanya. Jadi tupaknya itu di catat seumpamanya pak apa pak solikin, berapa pak tupaknya? seumpamanya apa 150 ribu

(Yes like a box. There are most people more they write. So its box looks like there its language is an envelope its name is an envelope. So its envelope is written for example Mr.Solikin Mr.Solikin, How many envelopes sir? For example 150 thousand)

Approximation is technique that is used by interlocutors to adjust their speech in some aspects, such as accent, speech rate, pause, or non-verbal behavior (Harwood et al. in Mahadir et al.,2013:261-262). This dialogue happened when R1 talked to R2 which discussed about the system of giving a gift in Medan, like the use of word *tupak* (envelope) a noun which means "a usual rectangular paper container for a letter" (dictionary.cambridge.org). The word *tupak* (envelope) means the gift that is usually given for a wedding couple. Its word is the loan

translation from Batak local language (Meierkord,2012:160) which is indicated as an approximation technique through divergence strategy.

The intonation by R1 who has tendency of rising in the dialogue in line 9 *kotakan gitu ya, ↑disana lebih,orang lebih banyak dia nyatat* (yes like a box, there are most people more they write) in line 9 is presumed as rising pitch in intonation which is known as the symbol of (↑) (Jefferson, 1984). Based on the finding, the differences of oneself with the other seems very clear in th terms of language and dialect (Griffin in Fisk et al., 2017:26) .

4.1.2.2 An Interpretability Technique

Data: 9

R2: *kan disini kan udah delapan tahun, terus kan sebelumnya kan di Medan terus kan, mulai kecil sampe sebelum masuk angkatan kan di Medan. terus kalo selama delapan taun ini, kenangan yang di Medan yang di inget, yang bikin kangen lah.*

(it's been eight years right here, and then it was in Medan before from a kid until entering the force in Medan. Then for eight years memories of Medan are remembered that makes (me) missing)

R1: *kenangan yang di Medan (#4) yang gadak di Surabaya gitu?*

(The memories that are in Medan... that do not exist in Surabaya right?)

R2: *iya*

(Yes)

Interpretability is the ability to interpret and understand what speaker says (Harwood et al. in Mahadir et al., 2013:261-262). This dialogue happened when R1 discussed to R2 about the memories that was in Medan, but it doesn't exist in Surabaya. R1 is presumed make shortening in the word *gak* or *tidak ada* (do not exist) which is a characteristics of Medan speech language. for the example, the shorten phrase in Medan dialect is “*cemana kabarmu?*” it is the phrase of “*bagaimana kabarmu?*” then “*how are you?*” in english. The use of word *cemana* or *bagaimana* (how) is a shorten word that is often used by Medan community in Medan. It is a habit of Medan community which is often used by almost all of people in Medan. So, it can be concluded that R1 uses his native words from

indigenous Medan dialect to accommodate R2 in his local language (Meierkord, 2012:160).

R1 is intended to show his doubt to R2's previous question which can be seen in the dialogue in line 7 *kenangan yang di Medan (#4) yang gadak di Surabaya gitu?* (the memories that are in Medan... that do not exist in Surabaya right?). Here, R1 seems to verify the question which is indicated as R1 interpretation ability to understand what R2 says (Harwood et al. in Mahadir et al., 2013:261-262). It is also seen in the symbol of timed pause (# of seconds) which shows a pause in speech (Jefferson,1984) which is supposed as an adjustment to R2.

4.1.2.3 Interpersonal Control Technique

Data: 10

R2: *Kalo disini ya, seumpama baru kenal atau mungkin orang gak kenal tetep salaman, kalo disana itu kalo gak kenal itu gimana?*

(If here yeah, just knowing or may be don't know the people still shake hands, if it's there if don't know what it is?)

R1: - *↑udah diam aja,*

((cutting of conversation) ↑ just silent)

R2: *Oh gitu*

(Oh i see)

An interpersonal control is an attempt to direct the course of a conversation through interruption or cutting off the conversation of interlocutors which produces specific emotions such as expression of attention, happiness, warmth, affection etc (Harwood et al. in Mahadir et al., 2013:261-262). This dialogue happened when R1 talked about the habit of Medan community when they greet each other to R2.

Medan dialect is used by R1 throughout this dialogue, it is caused by the topic that is considered attractive by interlocutor. An interesting topic is a key to produce specific emotions to interlocutors, this case it also found in the dialogue “ - *↑udah diam aja*” which shows the expression of affirmation. There are two

symbols of dialogue above, such as the symbol of hyphen (-) is showed as the act of interrupting which is called as an interpersonal control (Harwood et al. in Mahadir et al., 2013:261-262). The symbol of up arrow (↑) is indicated has tendency of rising in intonation (Jefferson, 1984) which is used to show dissimilarity to others. in this way R1 conducts divergent accommodation through interruption R2's opinion towards culture. That interruption is done by R1 using high intonation, so it forces R2 does not to ask about it. Seen in terms of politeness, the interrupt behavior that is done by R1 is impolite, but it is already a habit of Medan community to be straightforward and frank.

4.2 Discussion

After analyzing the conversation between Medan and Javanese speakers, it is found two strategies of communication accommodation. They are convergence and divergence strategies. Both strategies were used by Medan speaker as effort to adjust Surabaya speaker. In convergence strategies, Medan speaker accommodated Surabaya speaker by using the Surabaya Javanese cultures which was lowering his intonation when he communicated with Surabaya speaker. In terms of geographical location, Medan community have tendency of rising in speech. So, the use of lowering intonation was used by Medan speaker was one of the effort to adjust Surabaya speaker. He also used Surabaya Javanese language to get social equality. Nevertheless, Medan speaker still used his Medan dialect when he conveyed his intention.

On the contrary Medan speaker sometimes showed his identity as one of Medan community who lived in Surabaya. It happened several times by using non verbal behaviour which can be seen in the word "aa" (aa). In the terms of grammatical function the word "aa" (aa) was verbal behaviour, but it has a different function in Medan. The use of word "aa" (aa) in Medan was a non verbal behaviour which showed an agreement about something. Most Medan community in Medan used that, Medan speaker used that behavior accidentally. It means Medan speaker tried to construct his identity through that behavior.