

**UNDERSTANDING PODCAST TALK IN “THE CATCH-UP CLUB”:  
A CONVERSATIONAL ANALYSIS**

**THESIS**

Submitted by

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CONVERSATIONAL ANALYSIS**

**THESIS**

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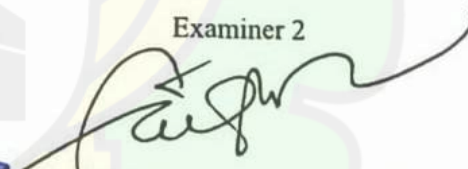
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### **UNDERSTANDING PODCAST TALK IN “THE CATCH-UP CLUB”: A CONVERSATIONAL ANALYSIS**

adalah benar-benar karya saya, kecuali semua kutipan dan referensi yang disebutkan sumbernya. Apabila kesalahan dan kekeliruan di dalamnya, maka akan menjadi tanggung jawab saya. Demikian surat pernyataan ini saya buat dengan sesungguhnya.

Banda Aceh, 28 Agustus 2026



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## ABSTRACT

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This research examines the phenomenon of turn-taking mechanisms and feedback in the podcast featuring Agatha Pricilla, Ify Alyssa, and Sivia Azizah. The study aims to identify turn taking pattern, feedback and analyze the strategies used by the host in managing sequential organization and transition relevance place (TRP) during complex conversational exchanges in podcast using Sacks, Schegloff, and Jefferson’s (1974) theory of turn-taking. The descriptive qualitative method was employed to investigate selected podcast episode. The results of the study show that overlaps and interruptions are generally cooperative rather than competitive, both serve build good relationship and strengthen shared understanding, rather than to dominate the conversation, while feedback show both verbal and nonverbal that consistently supports the primary speaker without taking over the turn. Sequential organization is maintained through adjacency pairs and insertion sequences that preserve coherence despite brief topic deviations, and Transition Relevance Places (TRP) exhibit two distinct patterns first precisely predictable TRPs that result in seamless latching, and second early-projected TRP that result in brief overlaps at the end of utterances.

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# CHAPTER I

## INTRODUCTION

### 1.1 Background Of Study

Communication is essential for human survival, and language is the most effective tool for expressing thoughts, intentions, ideas, and emotions (Ben Amer, 2025). Through language, people can understand messages from others (Tyas et al., (2022). A good conversation takes place when both parties know when it is their turn to speak and understand each other's intentions, because it is only through conversation that both parties can reach a mutual understanding (Zein et al., (2021). Conversation means of exchanging information with one another, it can also be defined as a way of conveying information through spoken language (Fitriana et al., 2022). According to Arifah (2022) conversation is a cooperative activity in the sense that it involves two or more people, it encompasses the ways in which people maintain their interaction as well as how their utterances are structured within a conversation. Saadah (2024) argues that conversation is an activity in which two or more people exchange information by speaking in turn. Conversation is the way people socialize and develop and maintain their relationships with one another (Liddicoat, 2007). Conversational analysis is highly relevant in media discourse, where structured and spontaneous interactions occur simultaneously (Purwanti et al., 2026).

Nahas et al., (2025) define communication as the process of exchanging thoughts, feelings, and information between two or more people with the primary goal is to convey a message clearly and effectively so that it can be understood by

the recipient. Communication provides the ability to meet human needs that are inseparable from our nature as social beings (Suteja, 2021). Therefore, it is very important to understand conversation analysis in order to understand how people take turns speaking in spoken interactions (Arifah, 2022).

Podcasting has emerged as one of the most dynamic and rapidly growing media formats in the digital age which began as a niche form of audio entertainment has now become a central element of media consumption, influencing how people access information, engage with narratives, and interact with diverse voices as demonstrated by Sharon (2023). Podcasts have become an important platform for analyzing how language functions in public discourse, particularly how meaning is negotiated, how power is exercised, and how identity is constructed through conversation (Khalid et al., 2025). Podcasts are increasingly becoming a means of sharing and disseminating knowledge, and their contribution to knowledge production has been widely recognized (Baigelenov et al., 2026). In addition, the conversations that take place in YouTube podcasts can also influence the way people speak and interact with one another in their daily lives (Jasmir, 2021).

In this study, the authors selected The Catch-Up Club podcast as the subject of their research. The purpose of this study is to identify the conversational structures that emerges in the podcast, specifically turn-taking mechanism, feedback used in podcast and analyze the strategies used by the host in managing sequential organization and transition relevance place (TRP) during complex conversational exchanges in The Catch-Up Club podcast featuring Agatha Pricilla, Ify Alyssa, and Sivia Azizah. This analysis used conversation analysis approach.

Therefore, this qualitative study is important for conducting an in-depth analysis to identify turn taking mechanisms and analyze the strategies used by the host in managing sequential organization and transition relevance place (TRP) during complex conversational exchanges in podcast. By analyzing these aspects, this study is expected to make a significant contribution to a comprehensive understanding of the dynamics of social interaction, both as a cognitive communication strategy and as a manifestation of contemporary conversational structure. The author will focus on the types of interaction patterns and conversational structures specifically turn-taking mechanism and feedback that consistently emerge in the podcast, as well as to analyze the strategies used by the host in managing sequential organization and transition relevance place (TRP) during complex conversational exchanges in The Catch-Up Club podcast.

## **1.2 Research Question**

In order to make it easy to discuss this study, it is necessary to formulate the research question as follow:

1. What specific conversational structure (e.g. turn-taking mechanism and feedback) emerge in the podcast?
2. How do the hosts manage sequential organization and transition relevance place (TRP) during complex exchanges in the podcast?

## **1.3 Research Aim**

This research aims to identify turn taking mechanisms, feedback and analyze the strategies used by the hosts in managing sequential organization and

transition relevance place (TRP) during complex conversational exchanges in The Catch-Up Club podcast featuring Agatha Pricilla, Ify Alyssa, and Sivia Azizah.

#### **1.4 Significance of the study**

This study is significant for understanding the dynamics of conversation in digital media, particularly podcasts. It offers new insights into how verbal interactions unfold in a more contemporary and dynamic context. By analyzing the conversation in a podcast between Agatha Pricilla, Ify Alyssa, and Sivia Azizah, this study offers a novel approach by focusing on conversation analysis within the context of digital media specifically podcasts a field that has not been thoroughly explored in previous research. Furthermore, this study is particularly important as it expands the scope of conversation analysis into a medium that is increasingly popular yet under-explored podcasts. Consequently, this study can contribute to the development of discourse analysis theory, particularly in understanding how interactions occur on informal yet highly influential digital platforms. Furthermore, this study offers practical implications for language learning and communication, highlighting the need to adapt communication strategies in an ever-evolving digital environment. This study will examine and analyze the conversation in the podcast featuring Agatha Pricilla, Ify Alyssa, and Sivia Azizah.

#### **1.5 Terminology**

To avoid any confusion related to terms used in this research, the researcher defined several terms for the general public to get insight from this research in its complete state.

### **a. Conversational Analysis**

Conversation analysis is an approach to analyzing spoken discourse that examines how people manage their everyday conversational interactions (Purwanti et al., 2024). Conversational analysis is approach examines how spoken discourse is constructed and unfolds as speakers engage in these interactions, while implication involves understanding the meaning the speaker intends to convey in order to prevent misunderstandings in communication (Akmal et al., 2020). In this study, the researcher focuses on Paltridge's (2012) conversational analysis theory.

### **b. Turn-Taking Mechanisms**

According to Sacks, Schegloff, and Jefferson (1974), turn-taking mechanisms govern when and how speakers take turns, ensuring orderly exchanges of information. This research will conducting an in-depth analysis to identify turn taking pattern, feedback and analyze the strategies used by the host in managing sequential organization and transition relevance place (TRP) during complex conversational exchanges in The Catch-Up Club podcast featuring Agatha Pricilla, Ify Alyssa, and Sivia Azizah using a conversational analysis approach.

### **c. Podcast talk**

The term “podcast talk” refers to a form of spoken discourse that takes place in the medium of podcasts digital audio or audiovisual programs typically distributed via online platforms and designed to be listened to on demand. Podcasts have become a major arena for shaping public opinion, making them an important source for understanding contemporary discourse. Its typically unscripted, multi-

topic, and conversational style offers a rich yet complex form of data (Gupta et al., 2025).

In the context of this study, the term of podcast conversation specifically refers to the verbal interactions that take place on The Catch-Up Club, a podcast featuring three hosts Agatha Pricilla, Ify Alyssa, and Sivia Azizah who engage in unscripted multi-party conversations during certain episodes. These podcast conversations serve as the primary data source for analysed turn-taking patterns and conversational structure using a conversation analysis approach.



## **CHAPTER II**

### **LITERATURE REVIEW**

#### **2.1 Defining Conversational Analysis**

Conversation analysis began with the analysis of telephone calls made to the Los Angeles Suicide Prevention Center. This work then expanded to include the analysis of more “ordinary” telephone calls and conversations and has since been extended to encompass spoken interactions such as doctor–patient consultations, legal hearings, news interviews, psychiatric interviews, and interactions in courtrooms and classrooms (Paltridge, 2012). Conversation is a universal cross-cultural phenomenon because members of every society engage in a reciprocal process of turn-taking, in which turns are not generated in isolation but are structurally embedded within a sequence of other turns (Floyd, 2021). Conversation analysis has become a powerful methodology for studying social interactions and their patterns in the social sciences and other fields, including sociology, anthropology, linguistics, communication studies, information and computer science, and applied linguistics (Kasper et al., 2014).

According to Zhang et al., (2023) conversation analysis becoming increasingly important for gaining insights from conversation transcripts however, in order to better support commercial applications, the currently used methods which remain fragmented need to be systematized. Conversational analysis aims to understand real-time interactions as they unfold and develop (Zein et al., 2021). Conversation analysis is a method of studying how people

interact in everyday conversations it focuses on understanding the structure of conversations and how social relationships are created and maintained through spoken language (Paltridge, 2012).

Conversation analysis is studied in pragmatics which pragmatics mean is a branch of linguistics that studies the structure of language as a means of communication (Nopriani et al., 2020). Conversation analysis, a significant discipline within modern linguistics, has gained widespread recognition as an important field of research (Han., 2024). The basic rule in English conversation is that one person speaks at a time, after which they may nominate another speaker, or another speaker may take up the turn without being nominated (Paltridge, 2012). Conversation analysis is the study of how people interact through spoken communication by examining transcripts of conversations (Purwanti et al., 2026). Conversation analysis takes a less 'linguistic' perspective on spoken discourse than some other forms of discourse analysis. This stems from its interest, specifically, in how language performs social actions. Conversation analysts are interested, in particular, in how the social world is constructed and shared by speakers as they engage in conversational discourse (Paltridge, 2012).

## **2.2 Transcription Conventions**

Particular transcription conventions are used in conversational analysis. The transcription conventions that are used in this analysis are based on the work of Jefferson (2004) and are shown as a key to the analysis at the end of the conversation:

| Symbol         | Meaning                                                 |
|----------------|---------------------------------------------------------|
| ↑              | High Intonation                                         |
| A:lways        | Elongated vowel                                         |
| [ ]            | Overlapped speech                                       |
| NOW            | Especially loud sounds relative to the surrounding talk |
| <u>now</u>     | Stress                                                  |
| ::             | Sound stretching                                        |
| (.)            | Mini Pause                                              |
| (...)          | 0.5 second pause or more                                |
| You know=      | Latching (no break or gap between stretches of talk)    |
| =yeay          |                                                         |
| ?              | Rising intonation                                       |
| .              | Falling intonation                                      |
| ,              | Unfinished intonational contour                         |
| (( comments )) | Laughter                                                |
| “ “            | Direct quotation of others                              |
| <i>Italic</i>  | Indicates stress                                        |
| /              | Word correction                                         |

### 2.3 Turn Taking

Turn-taking is a fundamental aspect of human communication, providing structure and coherence to interactions (Jasmir et al., 2024). According to Sacks, Schegloff, and Jefferson (1974), turn-taking mechanisms govern when and how speakers take turns, ensuring orderly exchanges of information. Turn-taking is a basic practice of conversational interaction in which speakers or signers take turns in the conversational sequence (Floyd, 2021). A turn-taking system provides a structured framework that allows speakers to determine who speaks and when, according to studies (Fatimah et al., 2025).

According to Khalid et al., 2025 turn-taking is the process by which participants speak in turn, so that each has an equal opportunity to speak and

listen. The turn-taking analysis relates to how the speakers takes turn in speaking to avoid overlaps and “gaps” while no participant speaks (Hidayat, 2019). Referring to Putri (2022) turn-taking is a situation where each speaker takes the opportunity to speak.

### **2.3.1. Interruption**

Interruption is a sign of dominance. It occurs when a listener cuts off the speaker who is talking and also it is occurs without overlap when the speaker pauses briefly without yielding the turn (Al-Oraibi et al., 2026). Additionally, Akmaliah (2024) state that interruption is often avoided in formal Asian communication norm because they are considered rude, but it turns out that in informal conversation among friends, interruption actually happen quite often. So, the interruption will be successful if the speaker stops speaking while the person interrupting continuous to speak until they finish their speech, so the interrupter gains the floor.

In the research journal by Ani et al. (2024), it was concluded that there are two types of interruptions: cooperative interruptions and intrusive interruptions. Cooperative interruptions consist of agreement, clarification, and assistance. While, intrusive interruptions consist of disagreement, taking the floor, changing the topic, and diverting the topic. Referring to Aisyah (2021) interruption was actually a violation because the participant did not wait for their turn to speak (TRP) and immediately interrupted the speaker who was speaking.

### 2.3.2. Overlapping

A natural conversation usually involves short pauses and a little overlap, so overlap doesn't automatically mean an interruption (Sack. et al., 2025). According to Ondas (2022), overlapping speech is a situation in which more than one person in a conversation speaks at the same time. This type is common in face-to-face conversations and occur during turn taking, as result of cooperative or competitive interruption by listeners and occur the speaker who is currently speaking. Overlapping occurs almost immediately after the prosodic unit end, this does not affect the meaning of the turn, as its competitive nature lies point where the turn transition (Al-Oraibi et al., 2026). Overlap and interruption are quite similar to describe. Overlapping means that participants predict the end of the sentence, whereas in interruptions, they do not pay attention to the TRP and immediately cut off the sentence.

## 2.4 Feedback

According to Paltridge (2012) feedback is a ways listeners response to show that they are paying attention to what is being discussed. This can be done, by using “response words” such as “mmm”, “okay” and “yes” by repeating what the other person has just said, or through body language and eye contact. Khalid et al., (2025) define feedback refers to responses that indicate the extent of understanding or reaction to the speaker's remarks. Backchannels or feedback also known as response tokens, are a common feature in human interaction, where these tokens serve to indicate understanding and facilitate turn-taking (Liesenfeld, 2022). Nurjaleka (2023) define backchannel as signals from the listener that do not interrupt the speaker can take the form of nods and facial expressions.

## 2.5 Transition Relevance Place (TRP)

One of the fundamental concepts in Conversation Analysis is Transition Relevance Place (TRP), which refers to the point in an utterance where a turn transition from one participant to another is relevantly possible. This concept was first systematically introduced by Sacks, Schegloff, and Jefferson (1974) in their study of the turn-taking system in natural conversation. According to this framework, turns do not occur randomly but are organized through speech units with predictable points of completion, allowing other participants to anticipate when they will have the opportunity to take the turn (Sacks et al., 1974). Sacks, Schegloff, and Jefferson (1974) explain that turn-taking rules (current speaker

selects next, self-selection, current speaker continues) apply and are relevant only when a TRP occurs, not at just any point in the discourse.

## **2.6 Podcast as Media Talk**

### **2.5.1 Defining Podcast**

Podcast is a digital media in which speakers communicate naturally, making it well-suited for analysing conversational structure (Jannah et al., 2026). Podcasts have become a major arena for shaping public opinion, making them an important source for understanding contemporary discourse, its typically unscripted, multi-topic, and conversational style offers a rich yet complex form of data (Gupta et al., 2025).

Podcasts have revolutionized digital media by offering conversations that are long, targeted, and timely that allow for more laid-back and spontaneous conversation (Alalmay, 2025). According to the report, podcast refer to an episodic audio series that can be downloaded or streamed, consisting mostly of dialogue, distributed via the internet, available to listen to anywhere and anytime, and produced by anyone interested (Rime et al., 2022). Podcasts have increasingly become a medium for sharing and disseminating knowledge, and their contribution to knowledge production has been widely recognized (Baigelenov et al., 2026).

Podcasting has emerged as one of the most dynamic and rapidly growing media formats in the digital age which began as a niche form of audio entertainment has now become a central element of media consumption, influencing how people access information, engage with narratives, and interact

with diverse voices as demonstrated by Sharon (2023). Podcasts have become an important platform for analyzing how language functions in public discourse, particularly how meaning is negotiated, how power is exercised, and how identity is constructed through conversation (Khalid et al., 2025). Podcasts are increasingly becoming a means of sharing and disseminating knowledge, and their contribution to knowledge production has been widely recognized (Baigelenov et al., 2026). In addition, the conversations that take place in YouTube podcasts can also influence the way people speak and interact with one another in their daily lives (Jasmir, 2021).

### **2.5.2 The Use of Podcast in EFL Learning**

Indahsari who did qualitative research in 2020, found that podcasts can improve language proficiency, particularly in listening skills that motivates students and encourages innovation in English language teaching. As stated by Yoestara et al., 2018 Podcasts are an effective teaching tool for improving Indonesian students' speaking and listening skills, as they provide access to authentic material, support independent learning, boost confidence in using the language, and foster active learning.

According to Fachriza et al., 2023 states that podcasts are beneficial in EFL instruction for improving overall English proficiency (listening, grammar, vocabulary, and speaking), introducing students to technology, and boosting motivation to learn through authentic and easily accessible materials that

provided both teachers and students have the necessary competencies to utilize them effectively.

### **2.5.3 The Catch-up Club Podcast**

The podcast “The Catch-Up Club,” featuring Agatha Pricilla, Ify Alyssa, and Sivia Azizah, is an interesting example of conversational media. The three participants engage in a relaxed and personal conversation, yet at the same time they remain aware of the listeners’ presence as part of the context of their conversation. This dual awareness influences how conversational patterns form and evolve throughout the podcast episode.

The podcast features warm and relatable conversations covering themes such as growing up, friendship, relationships, and career dynamics, all of which closely resonate with the experiences of many young women. Its appeal lies in the hosts’ honest exchanges, familiar nostalgia, and situational comedy which collectively create a highly authentic and natural conversational setting. This recognition further affirms the podcast’s quality and its suitability as a credible source of data for linguistic research.

## **2.7 Conversational Analysis for EFL Learners**

The use of conversation analysis in second language research, as well as considerations regarding the construct of interactional competence in second language teaching. Based on classroom research, the article proposed by Barraja-Rohan (2011) showed that how the application of conversational analysis in second language classrooms is initially effective in raising students’

awareness of the mechanisms and norms of spoken interaction, and ultimately helps them become conversation analysts and more effective speakers.

Conversation analysis reveals the dynamic interplay between pedagogical focus and the structure of interactions in second-language classrooms, and provides pedagogical insights for educators (Wen., 2023). Conversation analysis is a systematic approach to examining language interactions in the classroom, which reveals practices such as the use of body language and teacher training frameworks (Walper., 2023).

The use of conversational analysed transcripts based on conversation lessons allows students not only to pay attention to features of spoken language such as pauses, rhythm, and intonation, but also to recognize the interactive practices that shape conversations in real time (Sinwongsuwat., 2025). Conversation Analysis can encourage learners of English as a foreign language (EFL) to move beyond their initial perception that conversation is merely a static, predefined text, and to view it as a dynamic, self-contained entity (Al-Wossabi., 2016).

## CHAPTER III

### RESEARCH METHODOLOGY

#### 3.1 Research design

This study employed a qualitative research design with conversational analysis approach to analyze the podcast transcripts. Conversation analysis is a method of studying how people interact in everyday conversations its focused on understanding the structure of conversations and how social relationships are created and maintained through spoken language (Paltridge, 2012). The aims This study aims to analyze how this conversational structure systematically organized and interlocking to create casual, natural, fluid conversation in The Catch-Up Club podcast featuring Agatha Pricilla, Ify Alyssa, and Sivia Azizah. Qualitative methods are considered to be appropriate methods for this research because they can assess the condition of objects naturally and can also find deeper potential from data (Sugiyono, 2016). Qualitative research is a procedure in research that produces descriptive data in the form of written or oral words from the behavior of observable individuals (Hennink et al., 2020).

#### 3.2 Data Source

The data for this study were drawn from a podcast titled “The Catch-Up Club,” which is available on YouTube. The podcast is hosted by three Indonesian content creators: Agatha Pricilla, Ify Alyssa, and Sivia Azizah. The Catch-Up Club is a conversational podcast in which the three hosts discuss

various topics in a casual and informal manner, reflecting everyday conversational interactions among close friends.

There are two reasons why this podcast was selected as the data source. First, The Catch-Up Club presents a natural and spontaneous form of conversation among the three hosts, making it a rich source for identifying the turn-taking mechanisms. The informal nature of the podcast closely resembles everyday spoken interaction, which is the primary focus of conversation analysis. Second, The Catch-Up Club has been recognized as one of the best women's podcasts for self-growth in 2026. The podcast features warm and relatable conversations covering themes such as growing up, friendship, relationships, and career dynamics, all of which closely resonate with the experiences of many young women. Its appeal lies in the hosts' honest exchanges, familiar nostalgia, and situational comedy which collectively create a highly authentic and natural conversational setting. This recognition further affirms the podcast's quality and its suitability as a credible source of data for linguistic research.

**Table 3. 1** Data Source

| Date              | Episode | Time  | Title                                                         |
|-------------------|---------|-------|---------------------------------------------------------------|
| February 18, 2026 | 4       | 39:25 | <i>Kejar Sukses Sejak Belia</i> (Chasing Success since youth) |

The reason this episode was selected as data source because this episode has gained significant public attention, reached over 1 million views on YouTube, making it one of the most-watched episodes of the podcast. The high

viewership indicates that this episode features engaging and representative conversational interaction, and therefore serves as a highly relevant and significant source of data for this research. The data were collected in the form of verbal utterances produced by the three hosts throughout the episode. The researcher transcribed the conversation manually by watching and listening to the podcast repeatedly to ensure accuracy.

### 3.3 Data collection

The data used in this study were obtained from the podcast titled "The Catch-Up Club", published on YouTube. This podcast features a conversation between Agatha Pricilla, Ify Alyssa, and Sivia Azizah, discussing various topics related to young adulthood, careers, friendship, and everyday concerns, often with a touch of nostalgia. The form of data the data was the dialogue transcription derived from this podcast. These transcriptions served as the primary material for analysis, allowing for the investigation of conversational turn-taking mechanisms.

To collect research data, the researcher followed several steps. First, the researcher downloaded the YouTube talk show video "Present" from the YouTube channel "The Catch-Up Club," which was published on February 18, 2026. The link to this video is <https://youtu.be/G1p4SnUH0bc?si=4Bkmw83UZtVf48eb>. Second, the researcher watched the video several times to gather detailed information and clearly understand the conversation in each exchange. Third, the researcher transcribed all of these conversations. Finally, the transcripts were cross-

referenced with the video, and data were transcribed using Jefferson's (2004) transcription notation system and containing turn-taking mechanisms based on Sacks, Schegloff, and Jefferson (1974) theory, were identified.

### **3.4 Data Analysis**

The data were analyzed based on Sacks, Schegloff, and Jefferson's framework of turn-taking, with a particular focus on overlaps and their adherence to Transition Relevance Place (TRP) rules. Conversation analysis is a method of studying how people interact in everyday conversations its focused on understanding the structure of conversations and how social relationships are created and maintained through spoken language (Paltridge, 2012).

The data containing conversational analysis produced by Agatha Pricilla, Ify Alyssa, and Sivia Azizah on The Catch-Up Club podcast were analyzed by the following steps. First, the audio recordings of the podcast were transcribed using Jefferson's (2004) transcription notation system, in which specific symbols were added to represent conversational features such as pauses, overlaps, intonation, and speech rhythm. Second, the transcribed data were classified based on conversational structure. Third, the data were analyzed using Sacks, Schegloff, and Jefferson (1974), framework for turn-taking mechanism. Fourth, the occurrence of each conversational structure was identified. Finally, the researcher described the research findings and drew conclusions.

## **CHAPTER IV**

### **FINDING AND DISCUSSION**

This chapter includes the findings and discussion of the analysis of the conversational patterns and structure produced by Agatha Pricilla, Ify Alyssa, and Sivia Azizah on The Catch-Up Club Podcast. The analysis is guided by two research questions: (1) What specific conversational structure (e.g. turn-taking, feedback) emerge in the podcast? (2) How do the hosts manage sequential organization and transition relevance place (TRP) during complex exchanges in the podcast?

#### **4.1 Research Finding**

##### **4.1.1. Turn-taking Mechanism and feedback that emerge in podcast**

##### **1. Turn taking**

Turn-taking is a core mechanism in conversation analysis that governs who speaks, when, and for how long. Turn-taking encompasses various phenomena such as overlapping and interruption, all of which are part of the negotiation of speaking turns among participants. This mechanism demonstrates that conversation is not a random process, but rather a socially structured one. The researcher identified overlap and interruption in the conversation data between Agatha Pricilla, Ify Alyssa, and Sivia Azizah, this can be seen in the following conversation extract 1 and 2 are the examples of the turn-taking mechanism (overlapping). Extract 3, 4 and 5 are the examples of the turn-taking mechanism (interruption). From the presented Extracts, the overall rule is summarized at the end of this point.

Extract 1:

- 001 I: *Nah, dari situ kita kenal sama Pricil::=*  
002 S: *=iya [benar]*  
003 P: *[betul]*  
*Sebenarnya kita udah kenal dulu tau (.)*  
004 I: *Eee [iya:: bener::*  
005 P: *[karena kita suka nonton idola cilik dulu=*

In extract 1, the hosts are telling the story of how they first got to know each other. I states that this is how they came to know Pricil. Lines 002–003, the parallel square brackets [ ] indicate that S uttered the word “*benar*” and P uttered the word “*betul*” at the same time. This phenomenon is called overlap. This overlap occurs because both speakers spontaneously wanted to express agreement with I statement at the same time, so their utterances came out simultaneously without intent. This type of overlap does not indicate a turn-taking conflict, but rather signifies the speakers’ unity in agreeing with a piece of information.

The second overlap occurs in lines 004–005, when I say “*Eee, iya:: bener::*” at the same time as P, who had already begun explaining his reason (“*karena kita suka nonton idola cilik dulu=*”). This overlap occurs because Speaker I utterance is merely a brief affirmation, while Speaker P has more substantial information to convey, so he immediately takes over the turn even though there was a brief overlap with Speaker I utterance.

Extract 2:

- 029 P: *[ngak (...) FX dulu] atau [Dasyat dulu?]*  
030 *[orange bajunya(.)]*

031 I: [*Bukanya PUTIH mbak*]

032 P: [*Bukanya PUTIH mbak*]

In lines 029–030, there are three speech segments that overlap, P is still hesitating between “*FX dulu*” and “*Dasyat dulu,*” and at the same time, a remark about “*orange bajunya* (.)” is also made. This phenomenon is called layered overlap, which is a situation where more than two speakers speak simultaneously within a short time frame.

The most notable instance occurs in lines 031–032, when I and P utter identical sentences simultaneously: “*Bukanya PUTIH mbak*.” This phenomenon is relatively rare in everyday conversation. The similarity in their utterances indicates that I and P share an exact memory of that detail about shirt color, resulting in identical sentences without prior coordination.

Extract 3:

036 P: ((*laugh*)) [*aku suka deh. Apa (...) eee [inisiatifnya*  
((*laugh*))  
037 I: [*memorinya*  
*kurang apa=*]

In this excerpt, P seems to be struggling to find the right word, as evidenced by the “*eee*” and “*(...)*” pauses that indicate a thought process. Before P manages to find the word that they are looking for, I interrupt the speech with a joke “*memorinya kurang apa=?*” which is essentially a dig at S.

This phenomenon is called an interruption, because I began speaking before P finished his turn (P had not yet reached a natural point to stop speaking). However, this interruption is a playful one, not a serious or offensive one. Its purpose is to create a more relaxed and entertaining atmosphere, not to hijack the conversation.

Extract 4:

060 I: *Sutradaranya bilang (.) “kak jangan lihat ke kamera kalau akting”*

*((laugh))*

061 S: *((laugh)) gak maksud gw gini. Itu Namanya apa?*

CASTING

*Bahkan casting pun aja (.) ada (.) ada momen, lu enggak lihat kamera.*

*Lo:: AKTING*

Previously, I used the term “acting” to refer to the process of acting in a soap opera. However, S considered the term inappropriate, so he firmly interrupted I: “*gak maksud gw gini. Itu Namanya apa? CASTING*” S then corrected the term, deeming it more appropriate because the activity in question could not be called “acting” but rather “casting.”

The capitalization of the words “CASTING” and “ACTING” indicates that these two words were spoken with a louder and more emphatic intonation compared to the other words in the exchange.

Extract 5:

064 I: *Tapi itu kan proses ya::*

- 065 P: *Betul::: [betul:::*  
066 S: *[pernah casting gk?*  
067 P/I: *((look surprised))*  
068 P: *Lagi lagi jangan numpuk:: ((laugh)) kalau ngomong::.*  
*Entar orang bingung dengerin siapa. Iya:: ((sighs)) hhh*

This extract shows the most significant interruption compared to the previous extracts. P is emphasizing a statement by repeating the phrase “*Betul betul*” (line 065). However, S suddenly interrupts with a new question unrelated to the topic at hand: “*pernah casting gk??*” (line 066).

Because the question came out of the blue and was off-topic, P and I reacted with surprise, as noted in line 067: “*((look surprised))*”. This serves as evidence that S interruption was perceived by the other participants as off-topic.

## 2. Feedback

In conversation analysis, feedback refers to verbal and nonverbal signals that listeners give to the speaker as a sign that they are paying attention, understanding, or agreeing with the information being conveyed. Feedback can take the form of backchanneling (brief responses such as “*hmm*”, “*iya*”, “*bener*”) that do not interrupt the speaker’s turn but demonstrate the listener’s active engagement in the conversation. Feedback plays a crucial role in maintaining the flow of conversation because, without it, the speaker would not know whether their message has been well received.

Extract 1:

- 001 I: *Nah, dari situ kita kenal sama Pricil::=*  
 002 S: *=iya [benar]*  
 003 P: *[betul]*  
*Sebenarnya kita udah kenal dulu tau (.)*  
 004 I: *Eee [iya:: bener::*

In this context, the participants are telling the story of how they first got to know one another. After I states that this is how they came to know Pricil, S and P respond with the words "*benar*" and "*betul*". These responses can be seen as backchannels, short signals that show the listener is paying attention and agrees with what has just been said, without taking over the speaker's turn. I then adds another backchannel, "*bener*", reinforcing the same agreement. These repeated feedback tokens allow I to continue the story with confidence that the other participants are listening and share the same understanding of the information being told

Extract 2:

- 004 I: *Eee [iya:: bener::*  
 005 P: *[karena kita suka nonton idola cilik dulu=*  
 006 S: *=benar (.). pricila suka ke studio (?)=*

A similar pattern is seen in S utterance in line 006, where S says "*benar*" before adding a brief question. The word "*benar*" functions as an agreement token that reassures the main speaker, in this case, P continue the story, knowing that the listener is paying attention and in agreement.

Extract 3:

- 008 P: =gk (.) gw dulu ini (.) kenal sama ini (.) jeje, angel gitu  
gitu (...)
- 009 I: Bene::r
- 010 S: Bene::r
- 011 P: Jadi kan bisa nonton terus (.) habis itu hang ou↑t with  
ichill kids
- 012 I: Be[ne↑r]
- 013 P: [Habis] itu kita ketemu lagi di audio tersebut
- 014 S: Bener::

The pattern observed in this excerpt is that every time P conveys a piece of information, I and S respond in succession with the word “bene::r” pronounced with a prolonged sound (marked by “::”). This prolonged sound indicates that the feedback is conveyed with great enthusiasm, rather than merely as a formal response.

When P tells a story, I and S always provide this “bener” feedback repeatedly three times within a relatively short speech segment (lines 009, 010, and 012). This repetition shows that this type of feedback has become a fixed habit in the speaking style of all three participants; whenever one of them tells a story, the other participants automatically give a brief response as a sign that they are listening.

Extract 4:

- 050 P: [sinetron. Jadi, kita udah kayak 6  
bulanan terbentuk lah ya.
- 051 I: ((nod))

052 S: *Bene:::r. tapi yang memang udah fasih banget ama  
sinetron itu Feby (.)*

There are two different types of feedback in this excerpt. First, I provides nonverbal feedback in the form of a nod (recorded as “((nod))”) without saying a single word. This shows that feedback does not always take a verbal form; body language such as a nod or laughter is also sufficient to indicate that someone is listening and agreeing with the speaker.

Second, S provides verbal feedback with the word “*Bener*,” which is drawn out (“*Bene:::r*”); however, unlike before, S doesn’t stop there, S immediately follows up with additional information (“*Bene:::r. tapi yang memang udah fasih banget ama sinetron itu Feby (.)*”). This demonstrates how feedback can serve as a bridge to a new turn in the conversation. S begins with brief feedback and then gradually takes over the turn to convey additional information.

Extract 5:

- 056 I: *=dulu day one gw syuting sinetron (...) gw lihat kamera  
kayak gini (.)  
((look at the camera))*
- 057 P/S: *((laugh))*
- 058 P: *Lagi mau bikin video endorse kah?*
- 059 S: *((laugh))*
- 060 I: *Sutradaranya bilang (.) “kak jangan lihat ke kamera  
kalau akting”  
((laugh))*

In this context, I is telling a story about the first day of shooting a soap opera, where she mistakenly looked directly at the camera. In line 057, P and S respond with laughter. Laughter also considered a form of feedback, specifically a nonverbal backchannel. Like verbal tokens such as "*benar*" or "*iya*", laughter functions to show that the listener is engaged, amused, and following the story, without taking over I turn. This laughter encourages I to continue elaborating on the story.

The same pattern appears again in line 059, where S laughs a second time after P's teasing remark in line 058. This repeated laughter reinforces the earlier feedback, signal continued attentiveness and enjoyment. Supported by this consistent feedback, I feels confident to continue the story further in line 060, adding a new detail (the director's comment) while the laughter from the other participants continues.

#### 4.1.2. How do the hosts manage Sequential Organization and Transition Relevance Place (TRP) during complex exchanges in the podcast?

##### 1. Sequential Organization

##### 1. Adjacency pair with Sequences Insertion

Extract 1:

- 022 I: *Gitu:: deh*  
*Terus firs job kita as a (.) music, eh music(((laugh))) – as a*  
*girl group apa?*
- 023 S: *((laugh))*
- 024 P: *Apa ya? Gw ingetnya music show:=*
- 025 I: *=dasyat?*

026 P: *Iya (.) di TV. RCTI*

Line 022 is a question from I: “*Terus firs job kita as a (.) music, eh music(((laugh)) – as a girl group apa?*” In the study of sequential organization, this type of question structurally requires an answer in the next turn; this pattern is called an adjacency pair.

Adjacency pairs is sequential basic Conversational Analysis units, a two-part structure that forms the basis for the formation of larger sequences, consisting of the first part of the pair and the second part of the pair with a relationship of conditional relevance, for example, the relationship between a question and its answer (Floyd, 2021).

However, the final answer does not appear until line 026 (“*Iya (.) di TV. RCTI*”). Before reaching that answer, there are three additional turns: S laughter (023), P still hesitating to recall the answer (024), and I helping to guess the answer (025). These three turns are called sequences insertion which means additional turns that are inserted between the question and the original answer, usually occurring because the speaker being asked needs time to think or requires help from another speaker before being able to give a definite answer.

## 2. Sequences Insertion

Extract 2:

- 027 I: *Gw ingetnya kok FX ya (.) Kita offair di FX pertama kali=*  
028 S: *=sempet [iya bener]*  
029 P: *[ngak (...) FX dulu] atau [Dasyat dulu?]*  
030 *[orange bajunya(.)]*

- 031 I: [*Bukanya PUTIH mbak*]  
 032 P: [*Bukanya PUTIH mbak*]  
 033 S: *Oh bukan (.), itu girl band lain berarti.*

This extract is an example of an insertion sequence that is longer and more complex than Extract 1. The main topic is a discussion of the first television show starring the three hosts (as introduced in Extract 1). However, in the middle of the discussion, a trouble source arises uncertainty about whether the show aired on FX or on Dasyat. Instead of moving directly on to the next topic, the three hosts temporarily pause the main flow of the conversation to resolve this minor issue first, this is what is called a sequence insertion, because there is an “insertion” of discussion before the conversation can finally return to the main topic.

## 2. Transition Relevance Places (TRP)

Extract 1:

- 048 P: *Terus akhirnya (...) kita (.) disuruh ke music show dasyat, Latihan coreo. H min berapa doang, habis itu kita tampil di dasyat=*  
 049 I: *= nah long story short, kita (.) ikut banyak music show::: baru kita (.) masuk ke:: stripping [senetron. Jadi gitu:::*  
 050 P: *[sinetron. Jadi, kita udah kayak 6 bulanan terbentuk lah ya.*

The “=” symbol at the end of line 048 and the beginning of line 049 indicates that I continues the conversation immediately after P finishes speaking, without even the slightest pause this phenomenon is called latching. This exsract is a good example for explaining the concept of TRP, because P’s utterance (“...*habis itu kita*

*tampil di dasyat=*”) feels complete both structurally and semantically, making that point a clear and easily recognizable TRP.

Since the TRP at that point is clear, I can immediately take the turn without needing to wait for a pause or interrupt. I even marks this topic shift with the phrase “= *nah long story short,*” which serves to summarize the gist of P’s story before moving on to the next part namely, their involvement in the soap opera.

Extract 2:

- 049 I: = *nah long story short, kita (.) ikut banyak music show:::*  
*baru kita (.) masuk ke:: stripping [senetron. Jadi gitu:::*  
050 P: *[sinetron. Jadi, kita udah kayak 6*  
*bulanan terbentuk lah ya.*  
051 I: ((nod))

This extract 2 shows that the TRP is not always a distinct single point, but can be a brief transition zone in which both speakers are aware that a speech unit is approaching its conclusion. In this excerpt, P accurately anticipates the TRP based on the semantic structure of Speaker I’s utterance, then uses that point to simultaneously take the turn and correct the pronunciation of a word. Meanwhile, I marks the same point with the closing phrase “*Jadi gitu:::*” and ultimately provides nonverbal confirmation ((a nod)) as a sign that the turn transition is accepted. This demonstrates that TRP management in this podcast is collaborative, both speakers actively read the completion point of an utterance and adjust to each other to maintain a smooth turn transition.

## 4.2 Discussion

Based on the data analysis, the conversation between the host, Agatha Pricilla, Ify Alyssa, and Sivia Azizah in the “The Catch-Up Club” podcast shows seven important conversational structures such as opening, closing, turn taking, feedback, repair, preference organization, and adjacency pairs. But my focus will be Turn-taking mechanism and feedback.

The basic model of turn-taking formulated by Sacks, Schegloff, and Jefferson (1974) states that conversation consists of Turn Construction Units (TCUs) that are terminated by Transition Relevance Places (TRP). However, the findings of this study indicate that, in practice, turn-taking transitions rarely proceed in a perfectly smooth manner. Chao (2023) states that turn-taking in authentic conversations does not fundamentally occur one after another with equal time intervals, but is instead characterized by interruptions, pauses, body language, overlap, and delays in turn-taking.

The findings on overlap in Extracts 1 and 2 indicate that most of the overlap in this podcast is cooperative rather than competitive. Based on Konakahara (2015) studies, which found that overlap can arise from the simultaneous application of turn-taking rules, specifically when the next speaker self-selects to speak at the same time the current speaker decides to continue speaking. This condition explains why the overlap in Extract 2 (lines 031–032) resulted in identical utterances from both hosts simultaneously not because of competition, but because both speakers simultaneously felt entitled and compelled to convey the same information.

Meanwhile, the findings regarding interruptions in Extracts 3 through 5 show that interruptions are not always detrimental or competitive. This is also consistent with the study by Hartono et al. (2013) on overlap in Indonesian-language talk shows, which found that speech overlap in the context of informal Indonesian conversation tends to be used to build rapport among speakers, rather than to dominate the conversation.

The feedback found in this study took the form of verbal responses (*iya*, *betul*, *benar*) and nonverbal cues (nodding, laughing). According to Paltridge (2012), feedback is a way for listeners to respond and show that they are paying attention to what is being discussed. This can be done by using “response words” such as “mmm,” “oke,” and “ya,” by repeating what the other person has just said, or through body language and eye contact. This is consistent with Nurjaleka’s (2023) findings regarding the use of nonverbal backchannel cues such as nodding in interactions among Indonesians, which found that nonverbal backchannel cues (nodding, laughter, smiling) are communication strategies commonly used by Indonesian speakers in various conversational contexts.

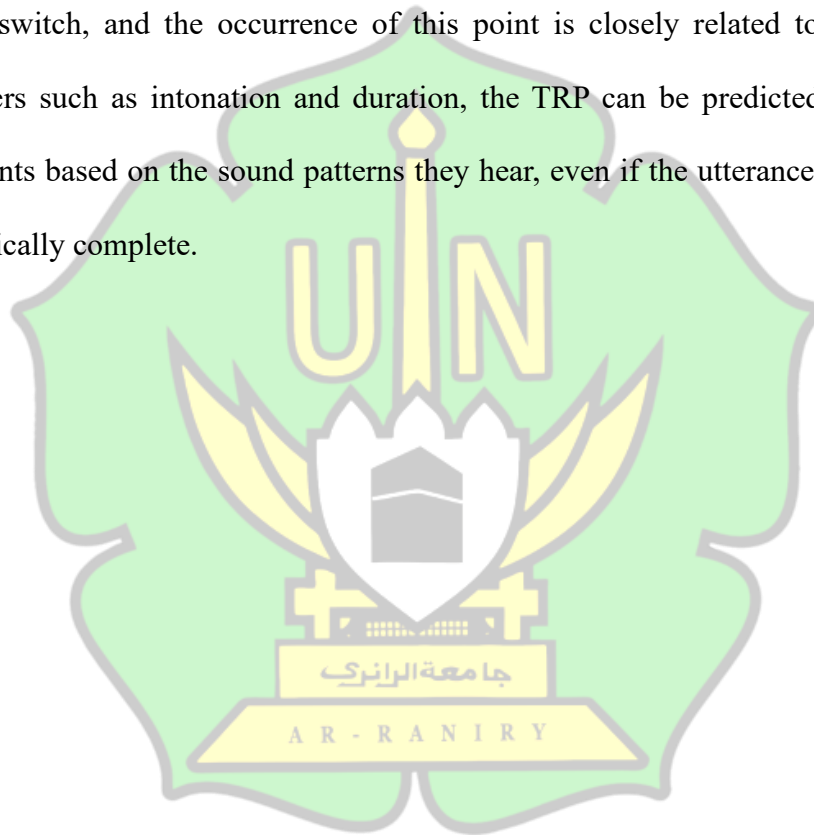
A recent study by Paierl et al. (2025) on the distribution and timing of backchannel responses in spontaneous conversations found that verbal backchannel responses often occur at specific points in the interlocutor’s speech, particularly when there is a slowing of articulation or a prolongation of sounds at the end of a sentence, which serves as a signal that an opportunity to provide feedback has opened up. This pattern is consistent with the findings in Extract 2 (the “Feedback” section), where the word “*Bener*,” repeatedly uttered by I and S, always appears

immediately after P completes a unit of information and is spoken with a prolonged sound that signifies the listener's enthusiasm.

The findings regarding adjacency pairs and insertion sequences in this study (Extracts 1 and 2) are consistent with the basic concept of sequence organization in conversation analysis. Schegloff (2007), as cited in various recent studies on conversation analysis, explains that most types of sequences in conversation are constructed on the basis of the simplest unit such adjacency pair then expanded through insertions between the first and second parts of the pair. Such insertions are generally used to clarify information before the speaker actually responds to the first part of the pair. This pattern accurately explains why the final answer to Question 1 in Extract 1 only emerged after three additional turns consisting of laughter, hesitation, and assistance in guessing the answer.

The finding in Extract 2, a longer insertion sequence to resolve the uncertainty regarding the first TV show ("FX or Dasyat")—reinforces the view that such insertions serve to maintain the overall coherence of the interaction, even though at first glance they appear to deviate from the main topic. Research by Jannah et al., (2026), which Analysis of Conversational Structure in Indonesia Podcast "Cerita Untungs," also supports this finding. The study found that elements such as turn-taking, pauses, overlap, backchanneling, and adjacency pairs consistently appear in Indonesian-language podcasts and serve to organize the flow of conversation and help speakers convey their ideas clearly, even though the conversations take place in an informal setting.

As for the TRP section, the findings from Extracts 1 and 2 reveal two distinct patterns, first TRPs that can be accurately predicted result in latching without a pause, while TRPs projected earlier by other speakers result in a brief overlap at the point where the utterance ends. These two patterns align with the findings of Ondaset al., (2023) in a machine learning-based study on TRP detection in dialogue. That study confirms that the TRP is a point in the conversation that allows for a speaker switch, and the occurrence of this point is closely related to prosodic parameters such as intonation and duration, the TRP can be predicted by other participants based on the sound patterns they hear, even if the utterance is not yet fully lexically complete.



## CHAPTER V

### CONCLUSION AND RECOMMENDATION

#### 5.1 Conclusion

Having analyzed the data, the researcher draws the conclusion of this research. The conclusion of this research is the researcher found that “The Catch-Up Club hosted by Agatha Pricilla, Ify Alyssa, and Sivia Azizah. The research findings indicate that overlap and interruptions the two primary turn-taking phenomena identified in the data are largely cooperative rather than competitive in nature. Overlap often occurs when speakers simultaneously choose to speak or continue an ongoing turn, reflecting mutual agreement and a process of collective recall rather than a struggle for the floor. Meanwhile, interruptions mostly serve as a form of banter or correction that actually strengthens the rapport among the hosts rather than disrupting the flow of the conversation. Feedback, whether verbal (“ya,” “betul,” “benar”) or nonverbal (nods, laughter), consistently supports the main speaker’s turn and signals that listeners are actively paying attention without taking over that turn. This finding answers the first research question regarding the specific conversational structure that emerges in these podcasts.

Regarding the second research question, the hosts were found to manage sequential organization and Transition Relevance Place (TRP) in a highly collaborative manner. Adjacency pairs are often expanded through insertion sequences, which allow the hosts to clarify or resolve minor uncertainties before returning to the main topic, thereby maintaining the overall coherence of the

interaction despite temporary deviations from the topic. Meanwhile, TRP emerged in two distinct patterns first, a precisely predictable TRP, resulting in a seamless transition without any pauses at all. Second, a TRP that is signaling slightly earlier by another speaker, resulting in a brief overlap just before the end of a turn. These two patterns demonstrate that the hosts are highly attuned to prosodic and semantic cues in each other's speech, ensuring that turn-taking transitions remain seamless even during complex exchanges involving multiple speakers.

Overall, these findings suggest that the seemingly irregular and overlapping conversational style in this podcast is actually evidence of the three hosts' high interactional competence and familiarity with one another, rather than a sign of a failure in conversational structure. The mechanisms of turn-taking, feedback, sequential organization, and TRP management identified in this study collectively demonstrate that informal podcast conversations still follow a specific social order, which is negotiated over time through cooperation, mutual attention, and shared conversational history. These findings contribute to a broader understanding of how conversational structure operates in Indonesian-language podcasts and can serve as a reference for future research on turn-taking in similar informal, multi-participant media contexts

## **5.2 Recommendation**

Based on the findings and conclusion of this study, several recommendations are offered for different stakeholder.

### **1. For Teacher and Lectures**

For teachers and lectures particularly those teaching courses in linguistics, sociolinguistics, or discourse analysis the findings of this study can be used as alternative teaching materials to introduce the concept of conversation analysis through media that are familiar to students' daily lives, such as podcasts. Teachers and lectures are encouraged to use authentic conversation transcripts from Indonesian-language podcasts as case studies in their classes, so that students can understand the application of theories such as turn-taking, adjacency pairs, feedback, and other conversational structures in a more contextual and relevant way to contemporary communication culture. In addition, thesis advisors can use this research as a methodological reference for other students interested in studying digital media as a subject of linguistic analysis.

## **2. For future Researcher**

The researchers offer several suggestions for future research. First, future research is advised to expand the number of episodes or cover an entire season of the podcast to ensure more representative findings. Second, future researchers may consider a multimodal approach by analysed audio recordings directly to capture aspects of prosody and pauses that are not visible in transcripts. Third, future research could also link turn-taking patterns to sociolinguistic variables such as gender or power relations among speakers to enrich the analytical perspective. Finally, for readers and students interested in researching podcasts as objects of conversation analysis, it is recommended to

select podcasts with different speaking styles like formal interview podcasts for comparison with casual-style podcasts such as The Catch-Up Club.



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## APPENDICES

### Appendix A Appointment Letter of Supervisor



**KEPUTUSAN DEKAN FAKULTAS TARBIYAH DAN KEGURUAN UIN AR-RANIRY BANDA ACEH**  
**NOMOR : 855 TAHUN 2026**

**TENTANG:**  
**PENGANGKATAN PEMBIMBING SKRIPSI MAHASISWA**

**DENGAN RAHMAT TUHAN YANG MAHA ESA**

**DEKAN FAKULTAS TARBIYAH DAN KEGURUAN UIN AR-RANIRY BANDA ACEH**

Menimbang : a. bahwa untuk kelancaran bimbingan skripsi mahasiswa pada Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh maka dipandang perlu menunjuk Pembimbing skripsi;  
b. bahwa yang namanya tersebut dalam Surat Keputusan ini dianggap cakap dan mampu untuk diangkat dalam jabatan sebagai Pembimbing skripsi Mahasiswa;  
c. bahwa berdasarkan pertimbangan sebagaimana dimaksud dalam huruf a dan huruf b, perlu menetapkan Keputusan Dekan Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh.

Mengingat : 1. Undang-Undang Nomor 20 Tahun 2003, tentang Sistem Pendidikan Nasional;  
2. Undang-Undang Nomor 14 Tahun 2005, tentang Guru dan Dosen;  
3. Undang-Undang Nomor 12 Tahun 2012, tentang Pendidikan Tinggi;  
4. Peraturan Presiden Nomor 74 Tahun 2012, tentang perubahan atas peraturan pemerintah RI Nomor 23 Tahun 2005 tentang pengelolaan keuangan Badan Layanan Umum;  
5. Peraturan Pemerintah Nomor 4 Tahun 2014, tentang penyelenggaraan Pendidikan Tinggi dan Pengelolaan Perguruan Tinggi;  
6. Peraturan Presiden Nomor 64 Tahun 2013, tentang perubahan Institusi Agama Islam negeri Ar-Raniry Banda Aceh Menjadi Universitas Islam Negeri Ar-Raniry Banda Aceh;  
7. Peraturan Menteri Agama RI Nomor 44 Tahun 2022, tentang Organisasi & Tata Kerja UIN Ar-Raniry Banda Aceh;  
8. Peraturan Menteri Agama Nomor 14 Tahun 2022, tentang Statuta UIN Ar-Raniry Banda Aceh;  
9. Keputusan Menteri Agama Nomor 492 Tahun 2003, tentang Pendelegasian Wewenang Pengangkatan, Pemindahan dan Pemberhentian PNS di Lingkungan Depag RI;  
10. Keputusan Menteri Keuangan Nomor 293/Kmk.05/2011, tentang penetapan institusi agama Islam Negeri UIN Ar-Raniry Banda Aceh pada Kementerian Agama sebagai Instansi Pemerintah yang menerapkan Pengelolaan Badan Layanan Umum;  
11. Surat Keputusan Rektor UIN Ar-Raniry Nomor 01 Tahun 2015, Tentang Pendelegasian Wewenang kepada Dekan dan Direktur Pascasarjana di Lingkungan UIN Ar-Raniry Banda Aceh.

**MEMUTUSKAN**

Menetapkan : Keputusan Dekan Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh tentang Pembimbing Skripsi Mahasiswa

KESATU : Mencabut Keputusan Dekan FTK UIN Ar-Raniry No: 1703 TAHUN 2025  
KEDUA : Menunjuk Saudara:  
**Prof. Dr. Phil. Saiful Akmal, M.A.**

Untuk membimbing Skripsi :

Nama : Putri Balqis  
NIM : 220203042  
Program Studi : Pendidikan Bahasa Inggris  
Judul Skripsi : Understanding Podcast Talk in "The Catch-Up Club": Conversational Analysis

KETIGA : Kepada pembimbing yang tercantum namanya diatas diberikan honorarium sesuai dengan peraturan perundang-undangan yang berlaku;

KEEMPAT : Pembiayaan akibat keputusan ini dibebankan pada DIPA UIN Ar-Raniry Banda Aceh Nomor SP DIPA-025.04.2.423925/2024 Tanggal 02 Desember 2024 Tahun Anggaran 2025;

KELIMA : Surat Keputusan ini berlaku selama enam bulan sejak ditetapkan;

KEENAM : Surat Keputusan ini berlaku sejak tanggal ditetapkan dengan ketentuan bahwa segala sesuatu akan diubah dan diperbaiki kembali sebagaimana mestinya, apabila kemudian hari ternyata terdapat kekeliruan dalam Surat Keputusan ini.

Ditetapkan di : Banda Aceh  
Pada tanggal : 08 Juli 2026  
Dekan,

  
**Saiful Muluk**

**Tembusan**

1. Sekjen Kementerian Agama RI di Jakarta;
2. Dirjen Pendidikan Islam Kementerian Agama RI di Jakarta;
3. Direktur Perguruan Tinggi Keagamaan Islam Kementerian Agama RI di Jakarta;
4. Kantor Pelayanan Perbendaharaan Negara (KPPN), di Banda Aceh;
5. Rektor UIN Ar-Raniry di Banda Aceh
6. Kepala Bagian Keuangan dan Akuntansi UIN Ar-Raniry Banda Aceh;
7. Yang bersangkutan;
8. Arsip.



## Appendix B Transcription

I : Ify Alyssa  
S : Sivia Azizah  
P : Agatha Pricilla

|     |    |                                                                                       |
|-----|----|---------------------------------------------------------------------------------------|
| 001 | I: | <i>Nah, dari situ kita kenal sama Pricil::=</i>                                       |
| 002 | S: | <i>=iya [benar]</i>                                                                   |
| 003 | P: | <i>[betul]</i><br><i>Sebenarnya kita udah kenal dulu <u>tau</u> (.)</i>               |
| 004 | I: | <i>Eee [iya:: bener::</i>                                                             |
| 005 | P: | <i>[karena kita suka nonton idola cilik dulu=</i>                                     |
| 006 | S: | <i>=benar (.). pricila suka ke studio (?)=</i>                                        |
| 007 | I: | <i>=punya akses <u>backstage</u>=</i>                                                 |
| 008 | P: | <i>=gk (.) gw dulu ini (.) kenal sama ini (.) jeje, angel gitu gitu (...)</i>         |
| 009 | I: | <i>Bene::r</i>                                                                        |
| 010 | S: | <i>Bene::r</i>                                                                        |
| 011 | P: | <i>Jadi kan bisa nonton terus (.) habis itu hang ou↑t with <u>ichill</u> kids</i>     |
| 012 | I: | <i>Be[ne↑r]</i>                                                                       |
| 013 | P: | <i>[Habis] itu kita ketemu lagi di audio tersebut</i>                                 |
| 014 | S: | <i>Bener::</i>                                                                        |
| 015 |    | <i>Kerena (.) gw wktu itu dekat banget sama Asila, ify dekat banget sama ee (...)</i> |
| 016 | I: | <i>Sivia.</i>                                                                         |
| 017 | P: | <i>Sivia. Terus kita ketemu sama Feby.</i>                                            |
| 018 | S: | <i>Iya::</i>                                                                          |
| 019 | P: | <i>Dipertemukan oleh si menager kita pada saat itu [lah:::]</i>                       |
| 020 | S: | <i>[iya]</i>                                                                          |

|     |    |                                                                                                                   |
|-----|----|-------------------------------------------------------------------------------------------------------------------|
| 021 | P: | <i>Audisi gitu (.)</i>                                                                                            |
| 022 | I: | <i>Gitu:: <u>deh</u></i><br><i>Terus firs job kita as a (.) music, eh music(((laugh))) – as a girl group apa?</i> |
| 023 | S: | <i>((laugh))</i>                                                                                                  |
| 024 | P: | <i>Apa ya? Gw ingetnya music show:=</i>                                                                           |
| 025 | I: | <i>=dasyat?</i>                                                                                                   |
| 026 | P: | <i>Iya (.) di TV. RCTI</i>                                                                                        |
| 027 | I: | <i>Gw ingetnya kok <u>FX</u> ya (.) Kita offair di FX pertama kali=</i>                                           |
| 028 | S: | <i>=sempet [iya bener]</i>                                                                                        |
| 029 | P: | <i>[ngak (...) FX dulu] atau [Dasyat dulu?]</i>                                                                   |
| 030 |    | <i>[<u>orange</u> bajunya(.)]</i>                                                                                 |
| 031 | I: | <i>[Bukanya <u>PUTIH</u> mbak]</i>                                                                                |
| 032 | P: | <i>[Bukanya <u>PUTIH</u> mbak]</i>                                                                                |
| 033 | S: | <i>Oh bukan (.), itu <u>girl band</u> lain berarti.</i>                                                           |
| 034 | P: | <i>((laugh))</i>                                                                                                  |
| 035 | S: | <i>Perform ((laugh)) [perfomer lain]</i>                                                                          |
| 036 | P: | <i>((laugh)) [aku suka deh. Apa (...) eee [inisiatifnya ((laugh))]</i>                                            |
| 037 | I: | <i>[memorinya kurang apa=</i>                                                                                     |
| 038 | P: | <i><u>Ngak ngak</u>. Maksudnya apa. Kita pertama kali di dasyat apa FX:::?</i>                                    |
| 039 | S: | <i>((laugh))</i>                                                                                                  |
| 040 | I: | <i><u>F/X</u>↑</i>                                                                                                |
| 041 | S: | <i>[FX↑ gw inget[nya FX</i>                                                                                       |
| 042 | P: | <i>[ooo FX. Iya, kerena kita bawaai semua lagu full cover ya, karena kita enggak punya lagu (...).</i>            |
| 043 | S: | <i><u>Belom</u>, belum ada lagu (.) tapi minat udah banyak:::</i>                                                 |

|     |      |                                                                                                                                        |
|-----|------|----------------------------------------------------------------------------------------------------------------------------------------|
| 044 | P:   | (( <i>laugh</i> )) <u>iya</u>                                                                                                          |
| 045 | I:   | <i>Aaamiin</i>                                                                                                                         |
| 046 | P:   | <i>Minat udah banyak dan kita udah beberpa kali Latihan ya::: waktu itu</i>                                                            |
| 047 | I:   | (( <i>nod</i> )) <i>ee</i>                                                                                                             |
| 048 | P:   | <i>Terus akhirnya (...) kita (.) disuruh ke music show dasyat, Latihan coreo. H min berapa doang, habis itu kita tampil di dasyat=</i> |
| 049 | I:   | <i>= nah long story short, kita (.) ikut banyak music show::: baru kita (.) masuk ke:: stripping [<u>sinetron</u>. Jadi gitu:::</i>    |
| 050 | P:   | <i>[<u>sinetron</u>. Jadi, kita udah kayak 6 bulanan terbentuk lah ya.</i>                                                             |
| 051 | I:   | (( <i>nod</i> ))                                                                                                                       |
| 052 | S:   | <i>Bene:::r. tapi yang memang udah fasih banget ama <u>sinetron</u> itu Feby (.)</i>                                                   |
| 053 | P:   | <i>Feby:::. betul:::. Karena dia kan memang dari <u>kecil</u></i>                                                                      |
| 054 | S:   | <i>Basically (.) Feby Adalah Eneng dari kaos kaki ajaib</i>                                                                            |
| 055 | P:   | <i>Aa betul=</i>                                                                                                                       |
| 056 | I:   | <i>=dulu day one gw syuting sinetron (...) gw lihat kamera kayak gini (.)<br/>(<i>look at the camera</i>))</i>                         |
| 057 | P/S: | (( <i>laugh</i> ))                                                                                                                     |
| 058 | P:   | <i>Lagi mau bikin video <u>endorse</u> kah?</i>                                                                                        |
| 059 | S:   | (( <i>laugh</i> ))                                                                                                                     |
| 060 | I:   | <i>Sutradaranya bilang (.) “kak jangan lihat ke kamera kalau akting”<br/>(<i>laugh</i>))</i>                                           |
| 061 | S:   | <i>((<i>laugh</i>)) gak maksud gw gini. Itu Namanya apa?<br/><u>CASTING</u></i>                                                        |

|     |      |                                                                                                                                                          |
|-----|------|----------------------------------------------------------------------------------------------------------------------------------------------------------|
|     |      | <i>Bahkan <u>casting</u> pun aja (.) ada (.) ada momen, lu enggak lihat kamera.<br/>Lo:: <u>AKTING</u></i>                                               |
| 062 | I:   | <i>Saya Ify. Saya 18 tahun. Tinggi saya. Gitu::: [kali yaa</i>                                                                                           |
| 063 | S:   | <i>[Kanan, kiri,<br/>muter gitu kan yaa</i>                                                                                                              |
| 064 | I:   | <i>Tapi itu kan <u>proses</u> ya::</i>                                                                                                                   |
| 065 | P:   | <i>Betul::: [betul:::</i>                                                                                                                                |
| 066 | S:   | <i>[pernah casting gk?</i>                                                                                                                               |
| 067 | P/I: | <i>((look surprised))</i>                                                                                                                                |
| 068 | P:   | <i>Lagi lagi jangan <u>numpuk::</u> ((laugh)) kalau ngomong::.<br/>Entar orang bingung dengerin siapa. Iya:: ((sighs)) hhh</i>                           |
| 069 | S:   | <i>((laugh)) iya:: itu [lah ya:::</i>                                                                                                                    |
| 070 | P:   | <i>[Intinya gitu=</i>                                                                                                                                    |
| 071 | S:   | <i>=awal dari karir kami yang cukup Panjang (.) Padahal.<br/>Tapi kita tuh (.) secara eee personal (.) itu ada cerita<br/><u>maisng masing</u> juga.</i> |
| 072 | P:   | <i>Bener</i>                                                                                                                                             |
| 073 | S:   | <i>Kayak Ify tu berawal dari ee apa namanya (.) sekolahnya<br/>(.) main alat music dulu dia sebelum <u>vocal</u>.</i>                                    |
| 074 | S:   | <i>Kalau gw emang udah vocal (.) tapi sebelumnya suka main<br/>Iklan</i>                                                                                 |
| 075 | P:   | <i>Iya::</i>                                                                                                                                             |
| 076 | S:   | <i>Kalau Prisila tuh dulu sering <u>Musical</u>.</i>                                                                                                     |
| 077 | P:   | <i>Betul <u>operet</u>=</i>                                                                                                                              |
| 078 | S:   | <i>=operet bener.</i>                                                                                                                                    |
| 079 | I:   | <i>((look at prisila supriced))</i>                                                                                                                      |
| 080 | S:   | <i>Iya:: <u>BENER</u></i>                                                                                                                                |
| 081 | I:   | <i>OO MY GOD</i>                                                                                                                                         |
| 082 | S:   | <i>Zaman <u>kecil</u>. Dulu Kalau Prisila tuh lesnya Purwa=</i>                                                                                          |

|     |      |                                                                                                                                                          |
|-----|------|----------------------------------------------------------------------------------------------------------------------------------------------------------|
| 083 | P:   | <i>Purwa Caraka Music Studio=</i>                                                                                                                        |
| 084 | S:   | <i>=Kalau Feby memang dari kecil dia di <u>AKTING</u>. Dia serri::ng sekali beradu akting.</i>                                                           |
| 075 | P:   | <i>Beradu akting ((laugh))</i>                                                                                                                           |
| 076 | S:   | <i>Gw pengen banget ngomong <u>beradu akting</u></i>                                                                                                     |
| 077 | P/I: | <i>((laugh))</i>                                                                                                                                         |
| 078 | P:   | <i>Wah::: briging nya Panjang juga ya:::, sampai kata-kata beradu akting.</i>                                                                            |
| 079 | S:   | <i>((nod))</i>                                                                                                                                           |
| 080 | P:   | <i>Iya::: bener</i>                                                                                                                                      |
| 081 | S:   | <i><u>Gitu</u></i>                                                                                                                                       |
| 082 | P:   | <i>Jadi memang kita punya background (...) kesitu sebenarnya:, maksudnya untuk ke (.) dunia ENTERTAIN. Ah entertain gk=</i>                              |
| 083 | S:   | <i>=nah, terus karna kita (.) sibuk syuting (.) sinetron, jadinya kita (.) jadi kayak (.) kalu punya off air gitu, jadi kayak [kita enjoy banget]</i>    |
| 084 | P:   | <i>[oo<br/>nikmatin banget]<br/><u>Betul betul</u>, karena kita tuh dulu (.) syutingnya setiap hari ya (.)<br/>Maksudnya ini bener-bener setiap hari</i> |
| 085 | S:   | <i>Bener</i>                                                                                                                                             |
| 086 | I:   | <i>Habis waktu dilokasi kan.</i>                                                                                                                         |
| 087 | P:   | <i>Bener=</i>                                                                                                                                            |
| 088 | S:   | <i>=Jadi Sekolah syuting, sekolah syuting, se[kolah syuting</i>                                                                                          |
| 089 | P:   | <i>[sekolah syuting</i>                                                                                                                                  |
| 090 | S:   | <i>Ada liburnya sebenarnya, hari apa? Sabtu minggu eh</i>                                                                                                |
| 091 | P/I: | <i><u>Gak ada</u></i>                                                                                                                                    |
| 092 | S:   | <i>Oh gak ada. Berti itu:::</i>                                                                                                                          |

|     |    |                                                                                                                                                                                                                                  |
|-----|----|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 093 | P: | <i>((laugh))</i>                                                                                                                                                                                                                 |
| 094 | S: | <i>[harapan aku]</i>                                                                                                                                                                                                             |
| 095 | P: | <i>[wow Masih] ada ilusi itu ya, iya:: itu lebih keharapan ya<br/>((laugh))<br/>Nah, jadi dulu kalau kita mau ada acara (.) off air, nyanyi kayak di luar kota::: atau apa</i>                                                   |
| 096 | S: | <i>Bener::;</i>                                                                                                                                                                                                                  |
| 097 | P: | <i>Kita pasti memanfaatkan waktunya dengan sangat amat baik. <u>Even</u> cuman dibawa sama EOnya doang Makan direstoran apapun kita kayak (.) “oke, yang penting kita lagi liburan ni rasanya” gitu<br/>Setiap hari syuting=</i> |
| 098 | I: | <i>=ingat gak dulu waktu kita ada off air di Malang (.) terus kita sampai em pesan bakso bakar, kita kayak nyobain aa makanan khas malang ((excited))</i>                                                                        |
| 099 | P: | <i>Iya::;</i>                                                                                                                                                                                                                    |
| 100 | I: | <i>Ada ini salah satunya, terus kita mau yang kayak coba yang ini, coba yang itu gitu::: Itu seneng (.) hal-hal yang kecil yang kita jadi seneng.<br/>((smile))=</i>                                                             |
| 102 | P: | <i>Even bahkan yang dekat Lokasi kita juga mau (.) ngeexplore ini ya::; restoran restoran =</i>                                                                                                                                  |
| 102 | S: | <i>=Iya:: bener. Jadinya kita jalan-jalannya tuh jalan jalan sekitaran Lokasi temen temen =</i>                                                                                                                                  |
| 103 | P: | <i>=Bener, dulu kita syuting di Tanbum ya Bekasi=</i>                                                                                                                                                                            |
| 104 | S: | <i>= terus Cibubur</i>                                                                                                                                                                                                           |
| 105 | P: | <i>Cibubur, nah kita jadinya (.) <u>mengeksplor</u> kuliner <u>lokal</u><br/><u>[TSB]</u></i>                                                                                                                                    |

|     |      |                                                                                                                                                                      |
|-----|------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 106 | I:   | <i>[padahal tambun juga belum se (.) berkembang sekarang ya dulu? =</i>                                                                                              |
| 107 | S:   | <i>=belom [serame sekarang</i>                                                                                                                                       |
| 108 | P:   | <i>[tapi kita juga tau hidden gime, hidden gimenya ((laugh))</i>                                                                                                     |
| 109 | I:   | <i>Hidden gime bener::</i>                                                                                                                                           |
| 110 | P:   | <i>Hidden gime nya kita jadi tau:: ((laugh)) =</i>                                                                                                                   |
| 111 | I:   | <i>=duh kita suka banget sama bebek madura (.)</i>                                                                                                                   |
| 112 | P:   | <i>Bebek madura tambun ((flavour memory))</i>                                                                                                                        |
| 113 | I:   | <i>((flavour memory)) Aduh parah banget sih =</i>                                                                                                                    |
| 114 | S:   | <i>Enak banget</i>                                                                                                                                                   |
| 115 | P:   | <i>Enak banget sumpah. Yang kasih tau (.) almarhum Kak Inyong ((sigh hand heart)). Itu Adalah =</i>                                                                  |
| 116 | I;   | <i>As[isten kita]</i>                                                                                                                                                |
| 117 | P:   | <i>[asisten kita dulu</i>                                                                                                                                            |
| 118 | S:   | <i>Bener, terus ((think)) apa lagi ya::?</i>                                                                                                                         |
| 119 | P:   | <i>Steamboat</i>                                                                                                                                                     |
| 120 | I/S: | <i>Seam ((laugh)) boat,</i>                                                                                                                                          |
| 121 | I:   | <i>Iya:: bener</i>                                                                                                                                                   |
| 122 | P:   | <i>Steamboat sebelumnya Adalah Sinar Garur yang Adalah Es Teler ((laugh)) dan [Es Campur</i>                                                                         |
| 123 | S:   | <i>[bener bener, terus ((think)) ada banyak ya sebenarnya (.) kita nyobain makanan tu lumayan banyak karena daerah tempat kita tuh suka bayk ruko-ruko gitu loh.</i> |
| 124 | P:   | <i>Betul betul</i>                                                                                                                                                   |
| 125 | S:   | <i>Memang kita serinya syuting diperumahan</i>                                                                                                                       |
| 126 | P:   | <i>He emm</i>                                                                                                                                                        |

|     |    |                                                                                                                   |
|-----|----|-------------------------------------------------------------------------------------------------------------------|
| 127 |    | <i>Yang ada (.) apa namanya? Kayak misalkan tempat (.) kalau kalau yang dibekasi itu apa? Tempat [berenang ya</i> |
| 128 | I: | <i>[ruko ru[ko gitu</i>                                                                                           |
| 129 | P: | <i>[club house gitu</i>                                                                                           |
| 130 | S: | <i>Ya::: kayak semacam club house gitu. GITU deh ya:::=</i>                                                       |
| 131 | P: | <i>=Betul</i>                                                                                                     |
| 132 | S: | <i>teman-teman. Itulah karir kami:::</i>                                                                          |
| 133 | P: | <i>((laugh))</i>                                                                                                  |
| 134 | S: | <i>Sampai detik ini temen-temen. Jadi jangan ada yang nanya lagi ya. Makasih ((cute pounting))</i>                |
| 135 | P: | <i>((laugh))</i>                                                                                                  |
|     |    | <i>(14:21)</i>                                                                                                    |



## **AUTOBIOGRAPHY**

### **PERSONAL INFORMATION**

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