

**A CONVERSATION ANALYSIS OF VERBAL BACKCHANNEL RESPONSE
IN RADIO PROGRAM *VALENTINE IN THE MORNING* INTERVIEW WITH
MICHAEL BUBLÉ**

A THESIS

**Presented as Partial Fulfillment of the Requirements for the Attainment of a
Sarjana Sastra Degree in English Language and Literature**



By:

Nur Wulandari

13211141026

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APPROVAL SHEET

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A handwritten signature in black ink, appearing to be "Titik Sudartinah".


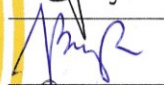
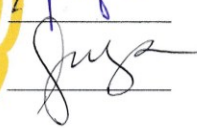
Titik Sudartinah, S.S., M. A
19800911 200312 2 001

RATIFICATION SHEET

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Accepted by the Board of Examiners of Faculty of Language and Arts of Yogyakarta State University on August 08th, 2017 and declared to have fulfilled the requirement for the attainment of the degree of *Sarjana Sastra* in English Literature.


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Position	Name	Signature
Chairperson	: Titik Sudartinah, S.S., M.A.	
Secretary	: Andy Bayu Nugroho, S.S., M.Hum.	
First Examiner:	Susana Widyastuti, S.S., M.A., Ph. D.	

Yogyakarta, August 08th, 2017

Faculty of Language and Arts

Yogyakarta State University

Dean


Dr. Widyastuti Purbani, M.A.

NIP 19610524 199001 2 001

SURAT PERNYATAAN

Yang bertanda tangan di bawah ini, saya:

Nama : Nur Wulandari

NIM :13211141026

Program Studi : Sastra Inggris

Fakultas : Fakultas Bahasa dan Seni

Universitas Negeri Yogyakarta

Judul : **A Conversation Analysis of Verbal Backchannel Response in
Radio Program *Valentine In the Morning* Interview with Michael
Bublé**

menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri. Sepanjang sepengetahuan saya, karya ilmiah ini tidak berisi materi yang ditulis oleh orang lain kecuali bagian-bagian tertentu yang diambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

Apabila terbukti bahwa pernyataan ini tidak benar, hal ini sepenuhnya tanggung jawab saya.

Yogyakarta, 08 Agustus 2017

Penulis,



Nur Wulandari

MOTTOS

We may stumble and fall but shall rise again; it should be enough if we did not run away from battle. –Mahatma Gandhi-

Trust in dreams, for in them is hidden the gate to eternity. –Khalil Gibran-

Between the great things we cannot do and the small things we will not do, the danger is that we shall do nothing. –Adolph Monod

DEDICATIONS

This thesis is dedicated to:

my beloved father and mother,
my dearest sister,
my beloved big family and friends,
and
you 😊

ACKNOWLEDGEMENT

In the name of Allah, The Most Gracious, The Merciful.

Alhamdulillah robbil 'alamin, all praises and thanks are given to Allah SWT, for always guiding and strengthening me to pursue one of my goals. Without His Blessing, this achievement would not have been possible.

In accomplishing the study, I receive many attention, encouragement, love, and support from numerous people including my well-wisher, my friends, and my colleagues. Thus, my great gratitude is delivered to:

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2. my parents who give me their greatest love and support anytime and anywhere;
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4. all my classmate in F and Linguistics class for their motivation, help, and memories; and
5. all friends in my life who could not be mentioned one by one here, for their memories, laugh, supports, and love.

Finally, I realize that this thesis is still far from being perfect, there are still many weaknesses and shortcomings. Therefore, comments and suggestions are accepted for the improvement of this thesis. I hope this thesis will be useful for the reader and other researchers.

Yogyakarta, 25 Juli 2017



Nur Wulandari

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Symbols

*	: verbal backchannel response
@	: laugh, shout
//	: interruption
...	: pause

**A CONVERSATION ANALYSIS OF VERBAL BACKCHANNEL
RESPONSE IN RADIO PROGRAM *VALENTINE IN THE MORNING***

WITH

MICHAEL BUBLÉ

By Nur Wulandari

13211141026

ABSTRACT

This study aims to investigate verbal backchannel response uttered in a radio program *Valentine In the Morning* interview with Michael Bubl  using conversation analysis approach. The objectives of this study are to identify the types and functions of verbal backchannel response uttered by Sean as the announcer and Michael Bubl  as the guest in the radio program.

This research applied descriptive qualitative as the method. The data were in the form of utterances, while the contexts of the data were the dialogues uttered by Sean and Michael Bubl . The sources of the data were the video of Michael Bubl 's episode of *Valentine In the Morning* interview with Michael Bubl  and its transcript. The data were collected by selecting dialogues containing verbal backchannel responses. The primary instrument was the researcher herself, while the secondary instrument was a data sheet.

The results of this research are stated as follows. (1) All types of verbal backchannel response are employed by Sean and Michael Bubl , i.e. repetition, short question and answer, short verbalization, lexical item, phrase, and sentence. Among six types of verbal backchannel response, short verbalization is the main type of verbal backchannel response performed in the radio program *Valentine In the Morning* interview with Michael Bubl , while phrase becomes the least type of verbal backchannel response performed. Short verbalization often performs because it is used to avoid disruption and it is easier to be uttered. (2) There are seven functions of verbal backchannel responses, i.e. supporting the idea and indicating agreement, showing awareness, requesting clarification, expressing exclamation, indicating reference, attempting interruption, and waiting for the complete sentence. Among those functions, attempting interruption is the only function that does not appear in the radio program *Valentine In the Morning* interview with Michael Bubl , while showing awareness is the main function appearing in the radio program *Valentine In the Morning* interview with Michael Bubl . Both Sean and Michael Bubl  employ verbal backchannel response to show their awareness that they still pay attention to the conversation.

Keywords: conversation analysis, verbal backchannel response, *Valentine In the Morning* interview with Michael Bubl 

CHAPTER I

INTRODUCTION

A. Background of the Study

Expressing feelings, exchanging ideas, sharing information, and delivering messages are activities people usually do by conversing. They are demanded to understand the rules in conversation. For example, people should know how to respond to what a speaker said and when they should take the floor to establish a conversation simultaneously. Those cases often occur in natural conversation; people show attention, interest, and support by uttering small word, nodding, and laughing, and they take the floor when the speaker finishes his/her utterances or interrupts the speaker.

People involved in a conversation will automatically exchange roles as a speaker and a listener because both of them have the right to talk and listen. When a person talks, the other will listen. Both of them know when they have to take the floor by understanding the clues given by a speaker before completing his/her sentence. When one speaker takes a floor, then he/she must maintain the floor, while the other is listening. However, when the speaker is talking, the listener can insert a short utterance to express his/her attention to the conversation, which is called as backchannel response. It cannot be said that the listener interrupts the speaker because the listener does not have intention to disturb the speaker or dominate the conversation; however, he/she shows his/her interest and willingness to listen to what the speaker said.

There are two kinds of backchannel response: verbal backchannel response such as *mm-hm*, *uhh-huh*, *okay*, and *really*, and non-verbal backchannel response such as head nod, eye gaze, and laugh. Those types of backchannel response usually appear in daily conversation in a natural setting. This phenomenon can also occur in institutional settings, for example, in television program: talk show, news interview, and television drama or series, and radio program: radio interview, and radio-in-phone. Even though the environment of such programs is set up and controlled, the conversation flows naturally.

In radio, a radio announcer talks naturally because the characteristic of radio is directly being broadcasted without any pre-recording and/or editing process. Thus, a radio announcer is demanded to have excellent communication skills, create the style of the radio, and establish a relationship with the listeners. To maintain the program, the announcer will talk simultaneously, especially when there is a guest invited. The announcer usually responds the guest by employing short verbalization, such as *uh-huh*, *mm-hmm*, and *yeah* automatically to show that he/she pays attention to the conversation. Hence, there are possibilities that backchannel response can occur in a radio program.

Valentine In the Morning is selected as the object of the study because of several reasons. First, the program has been nominated as one of the oldest programs and still interesting because it plays a variety of classic hits and most popular pop songs from the 90s to the present that is usually played by American families to accompany their morning. This program does not only play music, but also provide interview session. Hence, it can be ascertained that backchannel

response occurs during conversation. As a student of linguistics, the researcher is interested in the backchannel response that occurs in a natural setting like in a radio program. A lot of backchannel responses are possible to occur because either the announcer or the guest wants to show that they pay attention to the speaker who takes the floor.

Related to the phenomenon of backchannel response, the researcher is interested to analyse it by employing Conversational Analysis (CA) because the phenomenon of a backchannel response often occurs in a natural setting that becomes the major topic of CA. Besides, CA can be employed to discover the functions of backchannel response to achieve certain communication goals. Thus, the object of the study which is a radio program, *Valentine In the Morning*, can reflect natural conversations in a natural way and they are quite similar to daily conversation in which to find backchannel responses are possible to occur.

Valentine In the Morning is one of the top programs that American family often hear every morning and one of the best three radio programs that have a high rating based on monthly survey on online radio. As a result, it was awarded as ABC Radio Personality of the Year and RMA Personality of the Year. Moreover, the announcer of the program is Sean Valentine who has started his career as a radio announcer since he was 15 years old. He is a former police officer, USO Entertainer, and comedian. The most important attribute is when on-air, he is open with the listeners. He shares about his real life and shares about jokes. Therefore, it makes the guest and the listener comfortable to share their stories.

However, the research only scrutinizes *Valentine In the Morning* interview with Michael Bublé. Michael Bublé is one of the brightest Canadian classic jazz and soul singers. He is invited to the program because he is in the process of album making and in the moment of waiting his child to be born.

Michael Bublé started his career as a singer in 1995, but he signed a contract with a record company in 2003. His music attracted many people, and he won many awards, such as four Grammy Awards and multiple Juno Awards. Moreover, his songs and album always reach the top in Canadian Album Chart, US Billboard, UK Album Chart, the Australian ARIA Album Chart, and several European charts.

B. Research Focus

Based on the background of the study, there are various issues that can be scrutinized. First, the interview can be analysed sociolinguistically because the announcer and the guest have different cultures and motherland. One of the sociolinguistic studies that can be applied to this phenomenon is language and dialect used by the radio announcer and the guest.

The second issue is implicature that is under the study of pragmatics. Conversation in radio program contains many statements that are more than just what the speaker said, they usually have an additional meaning behind the information given. The following issue is related to conversational analysis. In the conversation in the radio program between the announcer and the guest many aspects as adjacency pair, backchannel response, and repair can be investigated

In this thesis, from many preceding aspects that can be investigated in *Valentine In the Morning*, the researcher only focuses on the conversation aspect of verbal backchannel response. The selection of this particular topic is because the topic is not analysed yet in the previous studies. Therefore, it is interesting to know the types of verbal backchannel response uttered by the announcer and the guest. Backchannel response occurs not only because of the listener's willingness to show interest or attention, but also due to various reasons.

The researcher concentrates on two problems regarding the verbal backchannel response that occurs during the interview between the announcer and the guest. The first question is related to the types of verbal backchannel response and the second is the functions of verbal backchannel response presented by the announcer and the guest.

According to the background of the study, the research questions can be formulated in the following:

1. What types of verbal backchannel response are uttered in *Valentine In the Morning* interview with Michael Bubl ?
2. What are the functions of verbal backchannel response uttered in *Valentine In the Morning* interview with Michael Bubl ?

C. Research Objectives

The objectives of this research are:

1. to identify the types of verbal backchannel responses uttered in *Valentine In the Morning* interview with Michael Bubl , and

2. to describe the functions of verbal backchannel responses uttered in *Valentine In the Morning* interview with Michael Bubl .

D. Research Significance

This research offers some benefits to the readers of this study to deepen their understanding regarding backchannel in daily conversation. Thus, the study enriches knowledge about conversation aspect, especially in verbal backchannel responses and can be an additional reference for those who are interested in related topics. It also helps the readers use verbal backchannel responses to achieve specific goals. Besides, this study also can increase awareness regarding the use of appropriate verbal backchannel responses in daily conversations.

CHAPTER II

LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

A. Literature Review

1. Conversation Analysis

Conversation is a way used by people in order to socialize and maintain relationship by uttering words and sentences. When people converse, they do not only employ words then utter them, but they also carry out other elements, such as gestures, expressions, eye gazes, and tones used to express his/her feeling (Pridham, 2001: 2). In order to have a good conversation, the listener should cooperate and be aware about what the speaker says in order to exchange information as the topic and take the floor in the right time.

Conversation can be divided into three kinds: face-to-face exchange, non-face-to-face exchange, and broadcast material (Pridham, 2001: 2). Face-to-face exchange is defined as conversing directly at the same time and same place, for example a conversation in a family at a dinner time, when parents ask their children about their day at school. Next, non-face-to-face exchange is an indirect conversation by using devices, e.g. a phone and letter. The last is broadcast material; this is the type of conversation that uses broadcast as the mediator, such as a talk show on television or interview on a radio.

To examine how language works in a conversation, linguists develop an approach called as 'conversation analysis'. Conversation analysis (CA) is the study of social action drawn from ethnomethodology in sociology study (Wooffit,

2005: 16). Firstly, Conversation Analysis is a study developed by Harvey Sacks. He examined a telephone conversation in a call centre of Los Angeles Suicide Prevention Centre. Then later, Sacks, Schegloff, and Jefferson collaborated to separate CA from sociology (Wooffitt, 2005: 5). They claimed that conversation analysis deals with other interaction format because the investigation indicated that the actions are reflected through utterances from the phone conversation. Furthermore, the approach which is suitable to analyse an interaction is CA that originated from ethnomethodology of sociology study (Liddicoat, 2007: 2).

Garfinkel (1967) (in Liddicoat, 2007:2) states that ethnomethodology is a field in sociology focusing on the common sense resources, practices, and procedures that are done by society members through recognizing mutually intelligible courses, events, and objects that help them to interpret situations and messages, and to encounter them in the social world. It is similar with Wardaugh (2006: 252) who states that ethnomethodology is a branch of sociology concerned with how people see the world, how people interpret and interact with that world. It focuses on how people solve problems, maintain social contacts, perform routine activities, and show their feeling by communicating. Ethnomethodology deals with “meaning” and “meaning activity” accomplished with social interaction in which knowledge is used to communicate to maintain each individual relationship.

Conversation analysis is conducted by examining the natural interaction of people in everyday life (Goodwin, 1990: 289). Conversation analysis focuses on the interactional process; hence, it often occurs in daily conversation whether it

takes place in real-life context or in media such as radio and television programs. Many features can be investigated by using CA, such as adjacency pair, turn taking, backchannel response, and repair.

In a conversation, there is natural pair formed by some turns, known as adjacency pair. As stated by Yule (1996:127), adjacency pairs are a sequence of conversation between two people in which the second speaker responds to the first speaker. Examples of these are apology and acceptance or rejection, greeting and greeting, invitation and acceptance or refusal, question and answer. The conversation below illustrates the example of adjacency pair.

Janet : What time you will come tomorrow night?
Anne : **About seven forty five.**

The dialogue above shows an adjacency pair in a form of question and answer. Janet asks Anne about when Janet will be coming to the event tomorrow night. Then, Anne answers Janet's question by saying *About seven forty five*. Anne replies the question with the proper answer as what Janet expects.

The second feature is repair that is correcting the wrong words uttered by the participants in a conversation. It is in line with Liddicoat (2007: 11) who states that repair deals with problems in interaction in which the other can make the correction. For example:

Mia : Where's your sister?
Anne : Oh Cindy? She went to school trip yesterday... on **Thurs** ...
Tuesday.

The dialogue above shows that Mia asks Anne where her sister is. Then, Anne answers that Cindy, her sister, went to a school trip. However, Anne unconsciously utters the wrong word *Thurs* when she gives additional information

about the time Cindy went to the school trip. She realizes her mistakes. Then, she repairs it by saying *Tuesday*.

The next feature is interruption, which generally occurs in a conversation in which the current speaker will be interrupted when he/she is talking. It is in line with Beaumont (2009: 910) who assumes that interruption is a speech performance in which a person starts to talk when the current speaker is taking the floor, and then he/she finally gives up his/her floor. It means that interruption is used to disturb the current speaker who holds the floor (West, Zimmerman, Octigan, and Niederman in Lu and Chiung-Chih, 2006: 1). The example can be seen below:

Anne : I know you will never leave me alone though you...
 Janet : **Where have you been?**

In this conversation, Janet interrupts Anne. Anne does not complete her utterance yet, and then she decides to stop talking and listen to Janet's speech.

The last feature is a form of expectation of a response, known as preference organization. It illustrates how participants contribute their action in interaction (Liddicoat, 2007: 110). According to Schegloff (2007: 61), preference denotes the organizational correlation of sequences part in which it is part of a particular action that can be rejected or delayed, while other actions are responded freely with little delay. These kinds of response are divided into two categories of response: preferred and dispreferred. Preferred is positive response: accepting, granting, and/or agreement. On the other hand, dispreferred is negative response; declining, disagreement, and/or rejecting. Shortly, a preferred act is an expected

act, while a dispreferred act is an unexpected act. The following example shows the example of preferred act.

Janet : Could you please close the window?
Anne : **Sure.**

In this conversation, Janet requests Anne to close the window for her. Then Anne says *Sure* which means that she grants Janet's request. In this case, the example is considered as included in preferred act because Anne's response is an expected act.

2. Backchannel Response

People tend to keep a conversation smooth by concerning turn-taking. Therefore, the message in every utterance can be distributed well. To gain a successful conversation, each speaker should understand when he/she can take the floor. They also should check whether the listener pays attention to his/her well or not.

The indication used by the listener to show that he/she pays attention to the speaker and signal the speaker to continue his/her speech without disturbing the speech is called backchannel response. This term is coined firstly by Yngve (1970) who observed two people conversing. When the first speaker is talking, the second speaker is simultaneous engaged in speaking and listening. However, many researchers who are interested to the backchannel response come up with different terms such as 'accompaniment signals' (Kendon, 1967), 'receipt tokens' (Heritage, 1984), and 'reactive tokens' (Clancy al., 1996).

Based on Yule (1998: 127), backchannel is a vocal indication of attention, e.g. *Huh-huh, hmm*, when someone else is talking. This definition is supported by

Jacob (1994) who states that the backchanneler or a person who does the backchannel provides support for the speaker in the form of short utterances, or of various, more or less articulate noises.

Rasikawan (in Sungkaman, 2007), referring to the works of Tannen (1984), says that there is a simultaneous speech in current speaking; it means that when the current speaker is taking the floor, the listener is also speaking to engage in the conversation. However, backchannel is not considered as a turn. Duncan (1972) states that the listener who does backchannel, he actually avoids a turn. It can be concluded that the listener is speaking when the speaker is taking the floor, and it does not considered as a turn; it is just to signal the speaker that he still pays attention to the speaker and to avoid a turn.

a. Types of Verbal Backchannel Response

Sungkaman (2006) adopts Heinz's work to examine one of the Thai languages, Mon language. Heinz (2003) uses theories collected from the other researchers to examine the differences between American and German backchannel responses, and it is found that there are significant differences in terms of frequency and placement of backchannel response among monolingual speakers and monolingual American English speaker.

Heinz (2003: 68) also mentions the characteristics of backchannel response can be divided into two groups; verbal backchannel response and non-verbal backchannel response. Verbal backchannel response is a spoken response uttered by the listener; it can be in the forms of a lexical item, word, phrase, and/or sentence. The most common verbal backchannel used are *yes*, *uh-huh*, and

mm-hmm performed to show that the listener is paying attention. On the other hand, non-verbal backchannel response is a response performed by employing facial expression, gestures, and/or movements, such as head nods, head shakes, shoulder shrugs and eye gazes. The listener freely performs verbal and/or non-verbal backchannel responses when the speaker is talking. It will flow naturally without cutting the conversation.

To analyse verbal backchannel response, the researcher used theory proposed by Sungkaman in 2006. He suggests seven types of verbal backchannel response as shown below.

1) Repetition

This is the type of verbal backchannel response which is done by repeating the speaker's utterances. It can be in the form of a word, phrase, or/and sentence. The listener usually repeats only the content word of the completed sentence, which is called partial repetition, and performs after short verbalization. The listener can employ the original word, phrase, or sentence, but the listener also can express the similar idea with other words. Therefore, repetition functions to support the previous speaker's utterances, to request a clarification, and to signal the attention. The example can be seen below.

Anne : You look very happy*, Brian. What has happened?
 Brian : ***Happy**, Oh yeah, today is the happiest day in my life. (* is
 symbol of verbal backchannel response)
 Anne : Really?
 Brian : Yes. Finally, I got 100 on the last English test

This dialogue shows that Brian performs partial repetition *Happy* after Anne states that Brian looks very happy today. The partial repetition *Happy* employed is in the form of the lexical item. It is called as the partial repetition

because Brian only mentions the content of the word. Furthermore, it has a function to support Anne's utterances that he is really happy today. Brian responds Anne before she completes her utterances; it is signed with (*)

2) Short question and answer

This is the verbal backchannel response performed in the forms of a short question-answer as short comment when someone listens to unexpected news. It functions to request clarification, to express exclamation or awareness to the speaker. Short question can be a general short question: what, where, when, which, why and how, in a form of stressing word as *really?*, and in a form of the word that the speaker already said. Furthermore, the short answer uttered is related to the question.

Brian : An, do you know where is my glasses?
 Anne : ***Glasses?**
 Brian : ***Yeah.** I forget where I put it.
 Anne : I don't know.

This dialogue shows that Anne responds Brian's question by employing the content word of Brian's utterances to be the question *Glasses?*. Then, Brian responds Anne's question by employing short verbalization *Yeah* and sentence to explain why he asks Anne about his glasses. Anne's short question is used to express exclamation about her curiosity about Brian's glasses, while Brian's short answer in the form short verbalization functions to support Anne's utterances that he really asks about his glasses to Anne.

3) Short verbalization

This type of verbal backchannel response is in the form of short utterances performed in a single or set form that is also called short verbal backchannel and

minimal response, such as *mm-hm*, *mhm*, *uh-huh*, *okay* and *yeah*. Regularly, it is employed to show that the listener is interested and pays attention to the topic carried by the speaker. The listener spontaneously utters short verbalization without any intention to interrupt the speaker or to give a sign that he/she wants to take the floor.

Anne : Oh! Mia?! You're going to the school together* her?

Brian : * **Mm-hm.**

The dialogue above shows an example of short verbalization because Brian as the listener responds Anne by employing short verbalization *Mm-hm* to express his agreement that he is going to school with Mia. It is called short verbalization because Brian responds with a brief utterance.

4) Lexical Item

This is the type of verbal backchannel response performed in the lexical level, such as *good*, *yes*, *right*, and *true*. Lexical item is performed after short verbalization and sentence to explain more if it is needed. It functions to show agreement, support an idea and/or awareness that the listener is paying attention to the speaker. The following is an example of lexical item.

Anne : The date* on the letter is wrong*.

Brian : ***Yeah.** ***Oh, right.** I don't notice it, thank you.

This example shows that Brian responds Anne's statement by employing the short verbalization *Oh*, and then he employs the lexical item *right*. This lexical item functions to show agreement about what Anne's says that the date on the letter is wrong.

5) Phrase

This is the type of verbal backchannel response performed in a phrase form, such as *with you, next week, that day, and very good*. It is also performed after short verbalization. The listener usually employs it to request clarification, to express agreement and to support ideas.

Brian : Didn't Jason ever tell you about Sean?

Anne : **his brother?**

Brian : ***Yeah**, now he is in the navy

This dialogue shows that Anne responds Brian by employing phrase form *his brother?* when Brian asks her whether Jason ever tells her about her Jason. It is performed to request clarification that what Brian means is Jason's brother. Then, Brian employs *Yeah* and a sentence *now he is in the navy* to respond Anne. It means that Jason is now in the navy.

6) Sentence

This is the verbal backchannel response performed at the sentence level. A sentence can be considered as the sentence of the verbal backchannel response when the listener attempts to respond the speaker by repeating and/or reasking what the speaker said. It is usually performed after the speaker completes his/her sentence and functions to support the speaker's idea and to indicate agreement or disagreement.

Sarah : What do we have for dinner tonight, mom?

Mrs. Anne : I will make roast beef and cream of mushroom soup.*

Sarah : ***We will have cream of mushroom soup tonight!** Wow, did you need help, mom?

Mrs. Anne : No, go do your homework and leave it all to me.

Sarah : Thanks mom, I do not want to be late for cream of mushroom, call me as soon as possible when the dinner is ready.

In the dialogue above, Sarah asks her mother, Mrs. Anne, what they will have for dinner. Mrs. Anne replies that they will have roast beef and cream of mushroom soup. Immediately, Sarah repeats Mrs. Anne's utterance in the form of sentence *We will have cream of mushroom soup tonight!*. It means that Sarah loves it that cream of mushroom soup will be one of Sarah's family has as their dinner menu. Then, the following sentence *Wow, did you need help, mom?* emphasizes that Sarah loves cream of mushroom soup, hence she offers to help Mrs. Anne to cook dinner menu. However, Mrs. Anne refuses the offer because she wants Sarah does her homework. Sarah thanks her mother because she can do her homework and requests to call her as soon as the dinner is ready.

Actually, there are seven types of verbal backchannel analysis that is Thai backchannel response, type of verbal backchannel response in the form short question and answer mostly used in Mon language – one of Thai language. However, this type cannot be used because it is unrelated to the research context.

b. Functions of Verbal Backchannel Response

Based on the definition of backchannel response, Sungkaman (2006: 27) mentions two main functions of verbal backchannel analysis that are to provide feedback to the speaker and to signal the listener's attention to the conversation. Heinz (2003: 73-74) also identified sixteen functions, such as signalling attention, showing involvement indicating agreement, and requesting for further information obtained by examining the differences between American and German responses. Here, Sungkaman (2006: 27) subdivides those functions into seven functions of backchannel response, as follows:

1) Supporting the idea and indicating agreement

This function works when the listener wants to support the speaker's idea and to indicate agreement about what the speaker utters. This function can be seen when the speaker is talking or when the speaker completes his/her utterances by employing words such as *okay*, *yeah*, and *right*. The example of this function can be seen below.

Anne : What do you want for breakfast?
 Janet : Pasta*? Or ... sandwich?
 Anne : ***Okay**, let's make pasta.

In this conversation, Janet responds Anne's question about a menu that they supposed to eat as breakfast. Janet recommends Pasta and Sandwich. Then, Anne responds *Okay* and adds her choices *let's make pasta* to support Anne's idea and to indicate that she agrees to have pasta as their breakfast menu.

2) Showing Awareness

The listener signals the speaker that he/she is aware and pays attention to the conversation. This function can be seen when the speaker is talking or when the speaker completes his/her utterances by uttering *oh*, *okay*, *yeah*, and *really*.

For example:

Anne : I heard from my mother, my sister will marry soon*. It'll be
 Janet : ***Oh, really?**
 Anne : in this year. Of course I'm happy but I also feel sad* because
 Janet : ***Mm-hm**
 Anne : it'll be the last year. It is only four months I can be with my
 sister* freely.
 Janet : ***Oh** Janet, I know what you feel. I feel the same when my
 brother got married.

In this conversation, Anne shares her feeling to Janet about his sister who will get married. Janet responds by employing the short verbalization, *Oh*, *Mm-*

hm, and *Oh* which are uttered simultaneously. For the first short verbalization *Oh* is added short question *really*. These types of verbal backchannel response employed by Janet are used to signal to Anne that Janet still pays attention to her and is aware about Anne's feeling.

3) Requesting Clarification

The listener requests clarification to the speaker about what he/she said. This function can be seen when the speaker completes his/her utterances. It is can be accomplished by employing the short question and/or by repeating what the speaker said in the form of the short question., for example:

Henry : Here, try it. It just comes out form the oven.
 Anne : Who made this cake? It's good.
 Henry : Mhm... The only man in this family of course.
 Anne : **Really?**
 Henry : Yeah.

The dialogue above describes that Anne tries to taste the cake. Then, she wants to know who makes the cake by asking Henry, *Who made this cake?*. Immediately Henry replies Anne's question by employing the short verbalization and followed by phrase which is implied that he who makes the cake. Anne tries to request clarification by saying *Really?*. Then, Henry replies by employing the sentence *Yeah*.

4) Expressing Exclamation

The listener uses an exclamatory statement to convey his/her excitement, emotion, astonishment to an unexpected news delivered by the speaker. It can be accomplished by employing short question and/or by repeating the speaker's

previous utterance when the speaker is talking or he/she completes his/her sentence. For example:

Janet : Do you know that Daddy will be promoted*... as the Head of Research Management?
 Henry : ***Really?** When Dad tells you about that?
 Janet : Dinner.
 Henry : Oh, it's my fault not go home early.

In this conversation, Janet asks Henry whether he knows that their father will be promoted or not. Then, he replies immediately by employing short question and answer *Really?* to show his shock and excitement to the unexpected message that Janet delivers. Janet replies Henry by employing short answer *Dinner*.

5) Indicating Reference

The listener utters a word, phrase, clause, and/or sentence referred to the speaker's speech to know about the speaker's purpose. It is accomplished by employing short verbalization and followed by the short question-answer, phrase, and/or sentence when the speaker is talking and/or after the speaker completes his/her sentence.

Henry : Do you know who the most beautiful woman in our school?
 Janet : ***I am, right?** (*laugh*)
 Henry : Nonsense. That girl, Jan (*pointing at her*)
 Janet : ***Do you mean Anne?** Oh my God.

The dialogue above shows that Henry asks Janet whether she knows who most beautiful in their school or not. Actually Janet does not know who Henry means, so Janet just guesses it by saying *I am, right?*. However, Henry tells to Janet about the girl that he means by pointing at her. Spontaneously, Janet

responds Henry's utterances by employing short question to refer the girl that Henry pointed, Anne.

6) Attempting Interruption

The listener tries to interrupt the speaker when he/she holds the floor. It is accomplished by employing short comment in a form of repetition, lexical item, phrase, and sentence when the speaker when the speaker is taking the floor. When the listener interrupts, the speaker usually stops her/his utterances until the listener completes her/his sentence.

Anne : Do you want a cup of tea* and biscuits?
 Janet : ***sweet, Iced sweet tea.** Okay
 Anne : Okay. Wait a minute Jan.

In this conversation, Anne asks Janet if she wants a cup of tea and biscuits. Then, Janet replies Anne by interrupting Anne *sweet, Iced sweet tea* to accept Janet's offer and adds about what she wants. Here when Janet interrupts Anne, Anne pauses her utterances and she continues when Janet finishes her utterances.

7) Waiting for the complete utterance

The listener tries to express his/her thought when the speaker is pausing and has not finished his/her utterance yet. In this case, the listener waits the speaker to continue and completes his/her utterance. For example:

Janet : Do you want to go that café? I heard from Henry the food*... is great.
 Anne : ***Mhm. Yeah. Okay.** That looks good.

In this conversation, Janet asks Anne if she wants to go to the café that Henry recommended or not. While Anne waits Janet to complete her utterances, Anne employs the short verbalization by saying *Hmm. Yeah. Okay* and followed

with sentence *That looks good*. After Anne finishes her utterance, Janet completes what she wants to say.

3. *Valentine In the Morning* Interview with Michael Bublé

Valentine In the Morning is one of the radio programs that has been broadcasted since September 2007 at 104.3 Myfm. It is hosted by Sean Valentine and it is located in Los Angeles, California. It is aired every weekday at 7 am – 10 am. It plays adult contemporary music, a variety of classic hits and most popular pop songs from the 90s to the present such as those sung by Kelly Clarkson, Beyoncé, Christina Aguilera, Michael Bublé, Nathan Sykes, etc. This program has won many awards, such ABC Radio Personality of the Year and RMA Personality of the Year. Besides, 104.3 Myfm is one of the oldest radio stations and one of the best radios with a high rating of the listener approximately 238 million monthly in the United States with average listeners that age 18 – 54 year old. This program can be heard on FM radio and accessed via internet at (<http://1043myfm.iheart.com>) or (<http://iHeartradio.com>).

Valentine In the Morning does not only provide music that the listener requested, but also provides interview sessions. A guest regularly is invited to be interviewed either an artist or a singer. Usually he/she shares about his/her lately hobby, future plan, experience, and album/song/film making and promoting process. For singers, usually they perform songs live, named *MYSTAGE* session. Singers that had been invited are Ed Sheeran, Lady Gaga, Michael Bublé, Alicia Keys, John Legend, etc.

In this research, the researcher uses one of the interview sessions with Michael Bublé. In this session, Michael Bublé is asked about his life being a part of her wife pregnant, his baby names, his new song, and other questions about Michael Bublé

4. Previous Studies

Studies of conversation analysis have been done by many linguists since years ago. In this section, the researcher took two of them as references in undertaking this research. One of the previous studies is “A Conversation Analysis of Question and Answer in *Andrew Marr Show: Interview with David Cameron* (Sabar Artiyono, 2014). The researcher has two objectives that were identifying the types of question realizations in *Andrew Marr Show: Interview with David Cameron* and examining the answer strategies in *Andrew Marr Show: Interview with David Cameron*. This research obtained two findings: Andrew Marr employs four types of question and David Cameron employs three answer strategies.

The other subject that is under conversation analysis is interruption; the researcher took it as the second reference, i.e. “A Conversation Analysis of Interruptions in *Modern Family* Season 1 Series (Chera Kurnia Larasati, 2014). The researcher identified two objectives: identifying the types of interruption by the character of *Modern Family* season 1 and describing the functions of the interruption presented in *Modern Family* season 1. This research obtained two results; there are four types of interruption found in *Modern Family* season 1 and three functions found in *Modern Family* season 1.

Both previous studies are analysed by employing conversation analysis as well as this research. However, the differences between both previous studies and this research are both previous studies do not scrutinize backchannel responses and the object that the researcher used is radio program.

B. Conceptual Framework

Verbal backchannel responses are short utterances uttered to signal that the listener pays attention to speaker. This study uses conversation analysis to examine this phenomenon in a radio program, *Valentine In the Morning* interview with Michael Bubl . Conversation analysis is defined as the study of social action reflected through utterances (Wooffitt, 2005). Conversation analysis is relevant to this research because the object of this research has similar features with the concept of conversation analysis that can be used to discover types of backchannel response and to explore its function.

Sungkaman (2006) suggested that there are seven types of verbal backchannel response: repetition, short question and answer, short verbalization, lexical item, phrase, sentence, and Thai backchannel response. However, the last type will be not used because it is irrelevant to this research context. Sungkaman also prompted seven functions of verbal backchannel responses: supporting the idea and indicating agreement, showing awareness, requesting clarification, showing exclamation, indicating reference, attempting interruption, and waiting for the complete utterances.

The data of this research, verbal backchannel responses are taken from a daily conversation concept or unscripted conversation which illustrates real

conversation. Moreover, the object of this research is one of episodes in radio program *Valentine In the Morning* that can provide the data of verbal backchannel responses in this research. The conversation is done by the participants in the radio program, i.e. Sean Valentine as an announcer and Michael Bubl  as a guest. To illustrate the conceptual framework, the researcher presents the theories in a diagram.

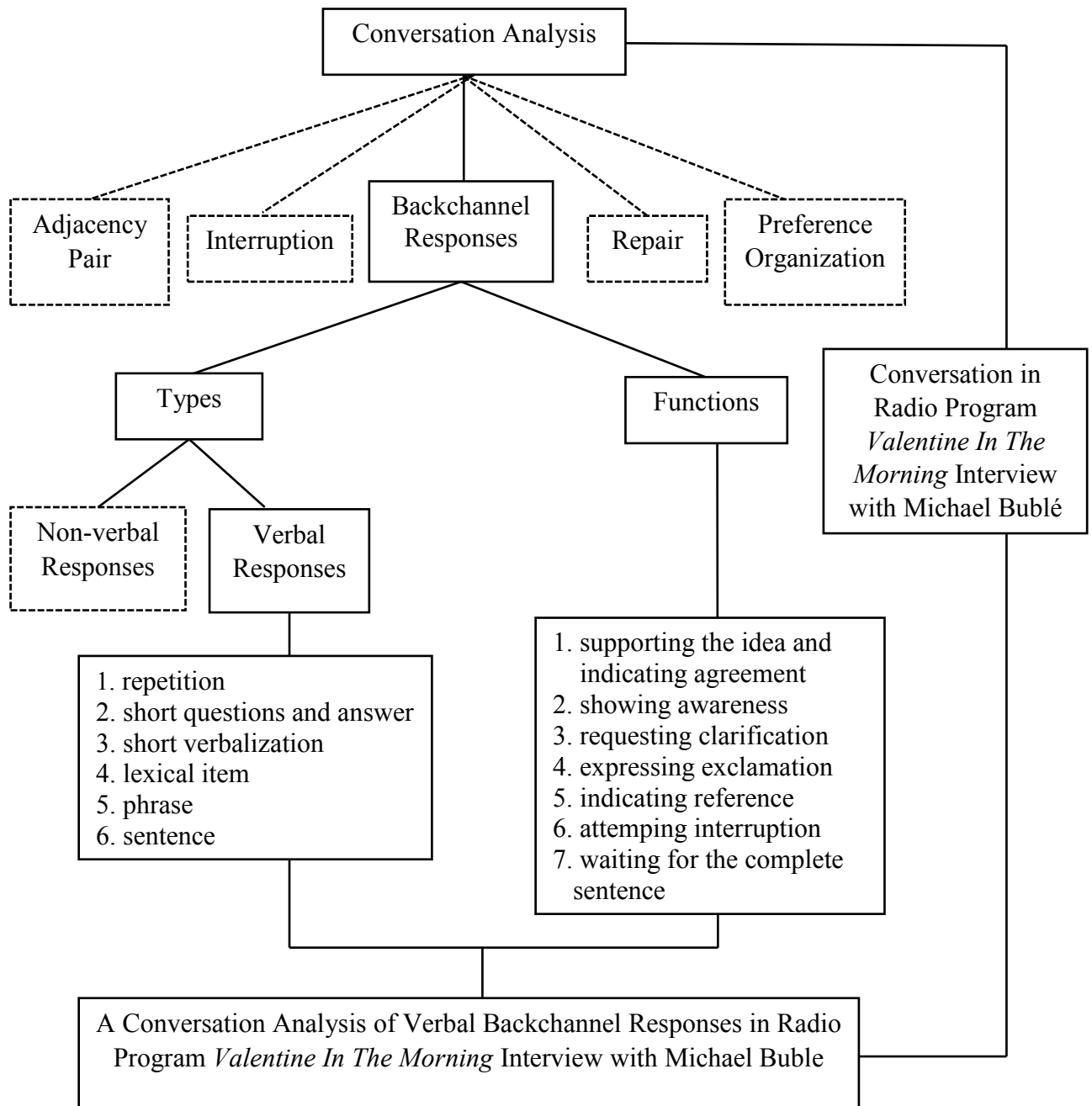


Figure 1. Analytical Construct

CHAPTER III

RESEARCH METHOD

A. Research Type

This study was conducted by employing a descriptive qualitative method because the results were described in a narrative way. Vanderstoep and Johnston (2009: 7) state that descriptive qualitative method presents phenomena in words instead of number measure. Moreover, descriptive qualitative method aims to seek the understanding and the meaning of the phenomenon being studied in detail and deep explanation. Hence, a descriptive qualitative method was employed in this research since the research expounded one of the conversational phenomena which is verbal backchannel response.

This study was conducted by using conversation analysis (CA) which focused on the interactional process occurred in the radio program *Valentine In the Morning*. CA was employed because it can reveal and describe the types and the functions of verbal backchannel response in the conversation of a radio program; *Valentine In the Morning* which interviews Michael Bubl  in which those are the objectives of this study.

B. Form, Context, and Source of Data

Qualitative research is a type of research that produces data obtained from narrative form (Vanderstoep and Johnston, 2009: 7). The data of this research were the utterances produced by the radio announcer and the guest in *Valentine In the Morning*. The data were in the forms of words, phrases, clauses, and sentences. It is in line with Bungin (2007: 103) who states that qualitative data are

in the forms of sentences, utterances, and short stories. The context of the data was the dialogue between the radio announcer and the guest in *Valentine In the Morning*. Meanwhile, the data source was the video of Michael Bublé episode of *Valentine In the Morning* that was downloaded from <http://www.youtube.com/watch?v=HNj6S5omPdg> and the transcript of the interview was downloaded from <http://www.allreadable.com/c5b6bwi>.

C. Research Instrument

The main instrument of this research was the researcher herself. It is in line with Douglas and Leasley (2011: 17) who state that in qualitative approach the researcher becomes the primary instrument. In addition, the secondary instrument employed in this research was a data sheet. It was used to categorize the data and to help the researcher in analysing the data from the transcript.

D. Techniques of Data Collection

The technique of data collection in this research was note taking. In collecting the data, several steps were taken, as in the following.

1. The researcher watched the program to observe the object of this research while reading the transcript of the program.
2. The researcher matched of the transcript of the conversation.
3. The researcher took a note on the data transcript.
4. The researcher selected and categorized the relevant data based on the classification.

5. The data were transferred into the data sheet and the researcher gave some symbols to the conversation, especially in verbal backchannel responses, pause, and interruption.

E. Techniques of Data Analysis

After the data were collected, they were ready to be analysed. The technique of data analysis employed in this study was textual analysis. Vanderstoep and Johnston (2009: 213) define textual analysis as a process of identification and interpretation of set of verbal and/or non-verbal signs. In detail, the researcher took several steps in analysing the data as below.

1. The data from the transcript were observed and transferred into the data sheet.
2. The data were categorized based on the formulation of the problem.
3. The data were described; the formulation of the problem was answered, and the conclusions were drawn.

Table 1. An Example of data sheet of verbal backchannel response in radio program *Valentine In the Morning* interview with Michael Bubl 

The Verbal Backchannel Responses

RPT: repetition
 SQA: short questions and answer
 SVB: short verbalization
 LXI: lexical item
 PHR: phrase
 STC: sentence

Functions of Backchannel Responses

SIA : supporting the idea and indicating agreement
 AWR: showing awareness
 CLR : requesting clarification
 ECL : expressing exclamation
 RFR : indicating reference
 AMI : attempting interruption
 WCS : waiting for the complete sentence

Note

*: verbal backchannel response
 ...: pause
 //: interruption
 A: Announcer, Sean Valentine
 M: Michael Bubl 

No	Data	Types						Functions						Explanation	
		RPT	SQA	SVB	LXI	PHR	STC	SIA	AWR	CLR	ECL	RFR	AMI		WCS
1.	A : Are you sleeping a lot now? M: *Ahhh...no! I'm working, uh... I am not sleeping a lot			√					√						Michael Bubl� responds Sean's question by saying <i>Ahhh...no! I'm working, uh... I am not sleeping a lot.</i> It is categorized as a short verbalization. Here, <i>Ahhh</i> is employed to show that he still pays attention to the conversation

F. Data Trustworthiness

The trustworthiness of this research was acquired by applying triangulation and peer debriefing (discussion). According to Moleong (2001: 173), triangulation is a technique to check the trustworthiness of the data by employing four criteria; credibility, transferability, dependability, and conformability. The researcher triangulated the data by reading some relevant theories from various sources, such as books, journals, and papers, and by consulting with the supervisor, Titik Sudartinah, S.S.,M.A., to obtain the credibility of the data. Meanwhile, to acquire the dependability, the researcher examined the data collection and data analysis thoroughly. The confirmability aims to ensure that the interpretation and the findings are relevant to the data. Moreover, the research was reviewed by two students from the same major who have the same interest to assure the accuracy of the findings.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents the results of the research that consists of two sections: findings and discussion. In the findings section, the researcher presents the data findings in the form of a table about the types and functions of verbal backchannel response in the radio program *Valentine In the Morning* interview with Michael Bubl   employed by the announcer and the guest. Meanwhile, the discussion section presents further analysis by describing and explaining some examples representing each phenomenon of verbal backchannel response that occurs.

A. Findings

The data findings which contain the types and functions of verbal backchannel response are presented in the following table.

Table 2. Types and functions of verbal backchannel response in radio program *Valentine In the Morning* interview with Michael Bubl  

	Repetition	Short Question-Answer	Short Verbalization	Lexical Item	Phrase	Sentence
Supporting the Idea and Indicating Agreement	5, 34, 76, 80	10, 34, 61, 65, 69, 72, 73, 85	14, 15, 16, 17, 21, 24, 25, 30, 31, 35, 52, 61, 65, 70, 72, 73, 78, 81	5, 10, 27, 29, 38, 55, 57, 77, 79, 82, 83, 85	11	69, 76
Showing Awareness	36, 62, 63	-	1, 2, 3, 4, 6, 7, 8, 12, 13, 19, 22, 23, 26, 28, 32,	7, 18, 38	-	-

			37, 38, 40, 41, 42, 44, 45, 46, 47, 48, 49, 50, 51, 54, 56, 58, 59, 60, 62, 63, 64, 69, 75			
Requesting Clarification	20, 33, 71	9, 20, 33, 43, 71, 84	-	-	-	-
Expressing Exclamation	20, 33, 66, 71	9, 20, 33, 43, 71, 84	-	39, 53, 67, 74	-	66
Indicating Reference	-	-	-	-	11	-
Attempting Interruption	-	-	-	-	-	-
Waiting for the complete sentence	-	47	-	47, 60	-	-

Based on the table above, there are six types of verbal backchannel response found in the radio program *Valentine In the Morning* interview with Michael Bubl . Those types of verbal backchannel response are (1) repetition (2) short question-answer, (3) short verbalization, (4) lexical item, (5) phrase, and (6) sentence. All of the types of verbal backchannel response suggested by Sungkaman are found in the conversation of the radio program *Valentine In the Morning* interview with Michael Bubl . Among those types of verbal backchannel response, one that is mainly performed by the announcer and the guest of *Valentine In the Morning* is short verbalization.

Table 2 also presents the functions of verbal backchannel response found in the radio program *Valentine In the Morning* interview with Michael Bubl . However, not all functions mentioned in Sungkaman's theory are found in the

conversation of the radio program *Valentine In the Morning* interview with Michael Bubl  that are six out of seven functions proposed by Sungkaman are found. They are supporting the idea and indicating agreement, showing awareness, requesting clarification, showing exclamation, indicating reference, and waiting for the complete sentence. Furthermore, the function of verbal backchannel response which is not found is attempting interruption. It is because the listener does verbal backchannel response without making the speaker to stop talking. Even when the listener repeats the speaker's utterances, the speaker keeps talking naturally. Among the six functions found, the announcer and the guest often mostly perform verbal backchannel response to show that they still pay attention to the conversation and to show that they support the idea and indicate agreement.

B. Discussion

1. Types of Verbal Backchannel Response in Radio Program *Valentine In The Morning* Interview with Michael Bubl 

In the findings, all the types of verbal backchannel response are found in the conversation of *Valentine In the Morning* interview with Michael Bubl . They are short verbalization, repetition, lexical item, phrase, short question-answer, and sentence. Thus, the type of verbal backchannel response is frequently uttered is the short verbalization. For further explanation, the types of verbal backchannel response which are found are described one by one with some examples.

a. Repetition

Repetition is done by repeating the speaker's previous utterances. The listener usually repeats only the content word of the complete sentence, called partial repetition, and performs after the short verbalization. The examples of repetition found in the conversation of the radio program *Valentine In the Morning* interview with Michael Bubl  are shown below.

M: But apparently at 5 o'clock in the morning//

A: //It's little ***sketchy**

M: there's ***sketchy** drug-addicts and killers everywhere and it was like the scariest bacon and eggs I've ever gone.

(Datum 5)

In the example above, Sean claims that he always goes down to E 80th St, one of streets in Los Angeles, California, and he feels that it is safe. However, when he went to there at 5 o'clock in the morning he felt that the atmosphere was different from before, it was creepy. Here, Sean interrupts by saying *It's little sketchy*. Michael Bubl  repeats Sean's words *sketchy* which is followed with another adjective used to illustrate the situation at that time.

Sean's interruption does not disturb Michael Bubl  to continue what he wants to talk about. Moreover, *sketchy* is repeated by Michael Bubl  to continue his utterances. This repetition is categorized as the repetition in the form of the lexical item. Here, there is another example of repetition.

M: She looked at me and she said, @“you know what? I think I feel Uciel moving?”. And I said, “What?” and she said, @“Uciel is moving” and I said if you think, there's a way that my child gonna be named Uciel*

A: ***Uciel?**

(Datum 33)

In the dialogue above, Michael Bubl  reveals a name that his wife suggests by re-enacting the conversation with his wife that is his wife suddenly called the baby Uciel when she felt the baby was moving. Michael Bubl  thinks that the name is weird, and he is against Uciel becomes the name of his baby. The name that Michael Bubl 's wife suggested catches Sean, and then he repeats the name Uciel in the form of the short question *Uciel?* because he wonders about the name suggested by Luisana.

This is the type of the repetition in the form of the short question. This type of the repetition often occurs in daily conversation and is performed when the listener listens something odd that he never listens before. The listener usually repeats the odd words which are uttered by the speaker in the form of the short question to clarify about what the speaker has said. Another example is shown below in datum 36.

M: @Uciel?!*

A: *@Uciel?!

(Datum 36)

In the dialogue above, Michael Bubl  suddenly shouts the name suggested by Luisana while laughing. He practices if Uciel becomes the name of his baby later. After Michael Bubl  finishes his utterances, Sean repeats Michael Bubl 's utterance *Uciel?!*. Sean's repetition shows that he concerns about the name suggested by Luisana. He also has same thought with Michael Bubl  that Uciel is a weird and creepy name like a killer name and/or a name of a member of Taliban. Here, the last example is shown below.

M: but the truth is life is so much better without you! You've...

A: yeah

A: You cut the part off the air that I hurt?

M: yeah*

A: *yeah*

A: *yeah. that's pretty much that- that was great and you know what, when I even like more is that..

(Datum 62 and 63)

In the dialogue above, Michael Bubl  cuts his utterances when he tries to tell that his life after breaking with his girlfriend that he has better life without her. However, he stops his utterances, and then Sean responds it by asking *You cut the part off the air that I hurt?*. Michael Bubl  replies by employing the short verbalization *yeah* to signal that he agrees about what Sean says that he has cut the part which he cannot continue what he wants to say yet. Then, Sean repeats *yeah* to signal his attention about what Michael Bubl  wants to tell. Moreover, Michael Bubl  responds it by repeating *yeah* before he continues the conversation. He repeats what Sean says because he also concerns about what he wants to say, then he continues the conversation by telling story related to the story he wants to talk before.

The short answer in the form of short verbalization *yeah* is repeated several times. It is done because the speaker perplexes and/or does not want to continue the topic conversation, while the listener also responds by repeating *yeah* because he/she concerns about what the speaker wants to say.

b. Short Question-Answer

The speaker and the listener perform verbal backchannel response in the form of the short question-answer. It is a brief comment that occurs when the listener/the speaker listens to unexpected news or utterances from the speaker. In addition, the listener/the speaker are expected to give a response related to the

short question in which the response is also usually performed in the form of short response (short answer). The examples of verbal backchannel responses in the form of short question-answer are shown below.

A: Have you tried, like.. //at grocery stores that open for 24 hours?

M: //There was nothing open*

A: ***Really?***

M: ***No no**

(Datum 9 and 10)

In the dialogue above, Michael Bubl  tries to get bacon and eggs at 04.30 am in which it is far from his house. Then, Sean asks Michael Bubl  whether he tried to go to grocery stores that open for 24 or not. Michael Bubl  interrupts Sean by saying *There was nothing open* before Sean completes his sentence. After Sean finishes his utterances, immediately he responds Michael Bubl 's interruption by employing the short question *Really?*. Furthermore, Michael Bubl  employs the short answer *No* that is uttered twice to respond Sean's short question.

This type of short question-answer is usually performed in daily conversation. Not only *really?*, people also employ general question like what, why, which, when, where, how, and in the form of the word that the other parties already said to respond their interlocutor. Another example of short question-answer is in datum 69 and 70.

A: But do you actually know your account?

M: I do, yeah.*

A: ***You do?**

M: ***Yeah, of course, yeah.**

(Datum 71 and 72)

In the dialogue above, Michael Bubl  tells the amount of the record copies that he acquired is forty millions copies. Then, Sean asks if he knows his own

account, hence he knows the precise amount of the record copies sold. Michael Bubl  replies by saying *I do, yeah* which means that he knows his own account, so that he knows how many his record copies sold. Confirming that Michael Bubl  knows his own account, Sean repeats it in the form of short question *You do?*. In addition, Michael Bubl  responds it by saying *Yeah, of course yeah* to emphasize what he says before that he knows his own account. Here, *Yeah, of course, yeah* is categorized as the short answers in the form of the short verbalization.

Not all the short question is replied with the short answer, and the other way. It can be done by asking with a complicated question and/or replied with a long explanation. The example is shown below.

A: Have you guys checked if it's gonna be a baby boy or baby girl?
 M: Ah...we haven't.
 A: ***You haven't?!**
 M: We haven't 'cause it's too early probably we can find it out next week or something.

(Datum 20)

In the dialogue above, Sean asks if Michael Bubl  has checked out the sex of the baby. Michael Bubl  replies that he has not checked out the sex of the baby yet. Sean shocks that Michael Bubl  has not checked the sex of the baby yet, he repeats Michael Bubl 's utterances in the form of the short question *You haven't!* to make sure about what Michael said. However, Michael Bubl  does not reply briefly, he explains the reason why he has not checked the baby yet that is Michael Bubl  and his wife think that it is too early to check it and he will find to check it later. Another example is shown below in datum 33 and 34.

M: she looked at me and she said, @''you know what? I think Uciel is

moving?” And I said, “What?” and she said, @”Uciel is moving” and I said if you think, there’s way a way that my child gonna be named Uciel?*

A: **Uciel?**

M: ***Uciel**, because, doesn’t it sound like.. I don’t know like.. a member of Taliban or something?

(Datum 33 and 34)

In the dialogue above, Michael Bubl  reveals that his wife suggests a name of the baby that is Uciel. Sean wonders the name suggested, and then he repeats the name Uciel in the form of the short question *Uciel?* to ensure if the name suggested by Luisana is really Uciel. Michael Bubl  replies by repeating Uciel in the beginning and adding his opinion about the name that he thinks Uciel is like the name of Taliban member.

Here, Sean asks Michael Bubl  in the form of the short question *Uciel?*. However, Michael Bubl  does not responds it by employing the short answer, but he responds by repeating the important word ,Uciel, and adding his opinion in which it does not categorized as the short answer. This type of the short question-answer of verbal backchannel response is often performed by people because they usually tend to reply something by adding their opinion about the topic discussed.

c. **Short Verbalization**

Both the announcer and the guest often employ the short verbalization: *huh*, *mm-hm*, and *yeah*. Not only once, sometimes they say it twice continuously. It is usually uttered when the announcer or the guest is talking, or when the announcer or the guest completes his utterances. Moreover, this is the type that mostly employed in the conversation of the radio program *Valentine In the*

Morning interview with Michael Bublé. Here is an example of the short verbalization.

M: I was n-not long I was in bed here in Los Angeles* and my wife said like 'I want bacon and eggs, go'.

A: ***Mm-hm**

(Datum 2)

In the example above, Michael Bublé tells that when he was new in Los Angeles, her wife ordered him to buy bacon and eggs and her wife wants him to get bacon and eggs at 04.30 a.m. Here, Sean responds it by employing the short verbalization *Mm-hm* which is uttered when Michael Bublé is saying *I was n-not long I was in bed here in Los Angeles*. The short verbalization such this type often occurs in the conversation of *Valentine In the Morning* interview with Michael Bublé. There is another example of the short verbalization.

M: By the way I've been there, you guys know what I'm talking about*, and it's always seemed safe to me,

A: ***Yeah yeah**

(Datum 4)

In the conversation above, Michael Bublé claims that he always goes down to E 80th St, one of streets in Los Angeles, California, and he always feels safe to go there. Here, Sean performs the short verbalization *yeah* twice continuously to respond the conversation when Michael Bublé is saying *By the way I've been there, you guys know what I'm talking about*. It means that Sean concerns about what Michael Bublé experienced and it also a signal that he still pays attention to what Michael Bublé said.

The short verbalization is the type that is often uttered by the listener to respond the conversation. The short verbalization is uttered either once or twice

and either after the speaker completes his/her utterances or when the speaker is speaking, but it does not disturb the speaker to continue what he wants to talk about. Instead, it supports the speaker to continue his utterances. Not only *yeah yeah* or same words of the short verbalization that can uttered twice, but all of the words of the short verbalization also can be combined together. Here is another example of the short verbalization shown below in datum 74.

M: @yeah I wish... No, I just know because... when.. a few months ago it was over forty-one millions!*

A: ***Oh dear@, okay.**

(Datum 74)

In the dialogue above, Sean assumes that Michael Bublé knows his own account because he knows the amount of the record copies sold. Michael Bublé tells the amount of the record copies sold because Sean is wrong in mentioning the amount of Michael Bublé's record copies, which are thirty million record copies. Then, Sean wonders how Michael Bublé knows his own account, so that Sean asks if Michael Bublé uses a definite app or he is texted up to get information about the amount of the record copies. Michael Bublé claims that he does not use a definite app or is texted up, but he only knows a few months ago his balance was over forty-one million. Here, Sean responds it by saying *Oh dear, okay* while laughing. *Oh dear* and *okay* are categorized as short verbalizations and uttered continuously after Michael Bublé completes his utterances. Another example of the short verbalization is shown below.

M: So one of the names she also came up with was... uh this is killer* she really thinks, she looked at me and she said...

A: ***yeah**

(Datum 32)

In the dialogue above, Michael Bublé states that Luisana always suggests bad names for the baby, so that he does not give a name of the baby obviously yet. He wants to discuss it with her wife seriously and deeply for the sake of the baby. Then, Michael Bublé mentions a name suggested by Luisana and he claims that his wife does not know the meaning of the name of the baby, that is Dirt. Here, Michael Bublé intends to mention another name suggested by Luisana and he thinks that the name is weird and like the name of a killer. When Michael Bublé is talking, Sean responds it by employing the short verbalization *yeah*. Sean employs *yeah* to signal that he is paying attention to what Michael Bublé said and indirectly it supports Michael Bublé as a listener to continue the conversation. The last example is shown below in datum 21.

A: You haven't?

M: We haven't because it's too early* probably we can find it out next week or something.

A: ***Okay**

(Datum 21)

In the dialogue above, Sean asks if Michael Bublé and his wife have checked that the baby will be a baby boy and baby girl. Michael Bublé replies that he and his wife does not checked out the sex of the baby yet. It is because he thinks it is too early to know the checked out the sex of the baby, and he is going to find it out next week or another week. Here, while Michael Bublé explains the reason why he does not checked the sex of the baby yet, Sean responds it by saying *Okay*. It is categorized as short verbalization. He employs *okay* to express that he agrees Michael Bublé's opinion that it is too early to check out the sex of the baby.

d. Lexical Item

The listener responds the conversation by performing verbal backchannel responses in the lexical level. He/she usually performs it after the short verbalization. It occurs when the speaker is talking or when the speaker finishes his utterances. The examples of lexical item found in the conversation of the radio program *Valentine In the Morning* interview with Michael Bublé are shown below.

A: Have you talked about the names so?

M: Yes, we've talked the names.

A: You... do not give the name obviously!*

M: ***No**. I don't have a name because you know what? She comes up with bad names and I'm gonna fight for her vote.

(Datum 27)

In the dialogue above, Sean asks if Michael Bublé and his wife have been talking about the name of the baby. Michael Bublé replies that he and his wife have talked about the name of the baby. Here, Sean advises that to do not give the name of the baby obviously. Michael Bublé replies by saying *No. I don't have a name because you know what? She comes up with bad names and I'm gonna fight for her vote*. It means that Michael Bublé does not give a name of the baby yet because his wife comes up with bad names, and Michael Bublé disagrees if one of the names suggested by Luisana becomes the name of the baby. Hence, he wants to discuss it with his wife seriously.

Michael Bublé employs the lexical item *No* and is followed by the reason why he does not give the name of the baby yet that is his wife gives bad names for the baby and he will discuss it with her wife about the name. Here is another example of the lexical item shown in below.

A: And you meet her in Argentina?

M: yeah, in Argentina, when I met her she didn't speak English*, and I didn't speak Spanish.

A: ***Alright**

(Datum 18)

In the dialogue above, Sean asks about the first time Michael Bubl  met his wife that if he met Luisana in Argentina. Michael Bubl  replies by saying *yeah, in Argentina, when I met her she didn't speak English, I didn't speak Spanish*. It means that Michael Bubl  met her wife in Argentina, but when they met they did not communicate because Michael Bubl  cannot speak Spanish, so does Luisana she does not speak English. When Michael Bubl  is talking, Sean responds it by employing the lexical item *Alright* to signal Michael Bubl  that he still pays attention to the conversation. Another example of the lexical item is in datum 55.

M: Because that's something, my friend said, they said like.. this.. you'll love this more than you've ever love yourself.*

A: ***right**

(Datum 55)

In the dialogue above, Michael Bubl  tells that he does not practice to change a diaper yet because he does not like poo-poo. He conveys that he is ready to be a dad, but he is not ready for the worry. He thinks that his baby and what he does to his baby will make him love his baby more than he loves himself like he does right now. It means that he is ready to be a dad, but he does not ready later when his baby is born, he will slowly more focus on his baby than his activities. Then, Sean responds it by saying *right* which is categorized as a lexical item. He says *right* because he knows how that feeling since he also a father, he knows how lovely and precious a baby for a dad. Another example is shown below.

M: Because I've been writing these songs about romance and love. And I love my little stinky binky and* you're my everything!

A: ***right**

(Datum 57)

In the dialogue above, Michael Bublé is also known as a songwriter, and Michael Bublé states that the most songs he has been writing is about romance and love like feeling about how much he loves his girlfriend and he feels like his girl is everything for him. Here, Sean says *right* when Michael Bublé is talking. It means that Sean already knows and agrees that mostly Michael Bublé's song is about romance and love.

In daily conversation the lexical item *right* is often performed by the listener to engage with the conversation. It is employed when the listener has already knows about what the speaker is talking about and/or it is something that can be accepted by the listener. However, it does not mean that the listener tries to take a turn; it supports the speaker to continue what he wants to talk about. The last example is shown below in datum 77.

A: You said like it's the best album ever. I've read it in somewhere*

M: ***Yes**

(Datum 77)

In the dialogue above, Michael states that he does not want people buy his album. He said that because he does not like when an artist or a singer who comes up in the radio program like *Valentine In the Morning*, he/she will promote his/her new movie or song and he/she will say that it is the best work that they have ever made. However, Michael Bublé does not want to tell that his new album is the best album he has ever made and he does not want people buy his album just because he tells that his new album is the best album that he has ever made. Sean

disagrees about what Michael Bublé said; he argues that he has ever read that Michael Bublé had ever said in an interview that his new album is the best album ever. Then, Michael Bublé employs the lexical item *Yes* to respond it. It means that Michael Bublé admits that he ever tells people that his album is the best album he has ever made. However, it does not change his opinion that whether he tells or not that his album is the best work he has ever made, he does not want people buy it. He wants people buy his stuff when they know by themselves that his work is good and worth to buy.

e. Phrase

The listener performs verbal backchannel responses in the phrase form which is usually performed after he/she employs the short verbalization. The example of verbal backchannel responses in the phrase form is shown in datum 11.

A: Is that Luisana has a craving and it's all that she wants?*

M: ***that day...** but that all she wants lately, it's been blood sausage.

(Datum 11)

In the conversation above, Sean asks Michael Bublé if it is only bacon and eggs that his wife has been craving. It means that nowadays Luisana is not craving bacon and eggs. Michael Bublé replies by saying *that day* which is categorized as the phrase and it is followed by a sentence to explain further about what Luisana is craving nowadays. *That day* here means that the day when Luisana was craving bacon and eggs, but lately Luisana is craving blood sausage.

Phrase is often employed by the listener to responds what the speaker is talking about. However, in the conversation of the radio program *Valentine In the*

Morning interview with Michael Bublé there is only one phenomenon of the phrase of verbal backchannel response can be found.

f. Sentence

The listener performs verbal backchannel response at the sentence level. It is performed to emphasize what the speaker said by repeating and/or to complete what the speaker want to convey/deliver. The examples of the sentence of verbal backchannel response are shown below.

M: That's.. I can't swear, swear, can't I?

A: No, yeah. I can see it in your eyes! Michael Bublé is in the studio three times Grammy winner, thirty millions albums, and he is concentrated not to swear.

M: It's actually forty million* copies.

A: ***It's forty millions!**

(Datum 66)

In the dialogue above, Michael Bublé wants to swear, but he cannot be allowed. Then, Sean teases Michael Bublé who refrains himself not to swear by mentioning the rewards and the amount of the record copies that Michael Bublé acquired. However, Sean mentions the wrong amount of the record album sold that is thirty million albums. Then, Michael Bublé repairs the amount of the record album sold by saying *It's actually forty million copies*. Immediately, Sean repeats what Michael Bublé said *It's forty millions!* and it is categorized as the repetition in the form of the sentence. Here is another example of the sentence of verbal backchannel response shown in datum 68.

A: But do you actually know your own account?*

M: ***I do, yeah**

(Datum 69)

In the dialogue above, Sean asks if Michael Bublé knows his own account since he knows the amount of his record copies sold. Michael Bublé responds it by saying *I do, yeah* that means he knows his own account. Here, *I do* is categorized as a sentence of verbal backchannel response and it is followed with the short verbalization *yeah* to emphasize what he said before that he knows his own account. The last example of the sentence of verbal backchannel response is shown below.

M: You just hope it world and that people really love it because the truth is when I hear artist and actor in radio programs like this and tell people that their next movie or next book, or the next cd is the best of they've ever made, I never believe them! So, actually don't buy my stuff.

A: No way! You said that in an interview *//*recently..*

M: *//***don't buy.***

(Datum 76)

In the dialogue above, Michael Bublé claims that his music is going to tell itself that his music is great music without him telling people that his music is great music. Moreover, he does not like when an artist or a singer when he/she comes to the show likes a radio program, he/she will say that his/her new movie, album, and/or book is the best work that he/she has ever made. However, he does not want to do like the other does, he does not want people buy his record because he tells that his new song is the best work he has ever made. Then, Sean argues it by saying *No way! You said that in an interview recently.* It means that Michael Bublé ever tells in an interview that he has ever said that his new song is the best song he has ever made. Here, Michael Bublé interrupts it by repeating the important word that he said before, *don't buy.* It means that Michael Bublé

emphasizes what he said before that he does not want people buy his stuff just because he has ever said that his album is the best album that he has ever made.

This repetition that is performed *don't buy* is categorized as the repetition in the form of the sentence. This kind of repetition which is in the form of sentence is often performed. It is usually employed when the listener want to respond what the speaker said, so that he/she repeats the important word of the speaker's utterance and is added by opinion, furthermore, it is also usually performed with the short verbalization.

2. Functions of Verbal Backchannel Response in Radio Program *Valentine In The Morning*

This section discusses the functions of verbal backchannel response in the radio program *Valentine In the Morning* interview with Michael Bubl . There are six functions out of seven functions proposed by Sungkaman (2006) which is found in the conversation of the radio program *Valentine In the Morning* interview with Michael Bubl . They are supporting the idea and indicating agreement, showing awareness, requesting clarification, indicating reference, and waiting for the complete sentence.

a. Supporting the Idea and Indicating Agreement

The listener employs verbal backchannel response to support the idea and to indicate that he/she agrees about what the speaker is talking about. The listener usually employs *yeah*, *okay*, and *right* or by repeating the speaker's previous utterances. The examples of the functions of supporting the idea and indicating agreement are shown below.

M: Well, like in England they have it too!* but it's a...yeah it's just like congealed blood, it sounds like...the weird part is actually tasty.

A: ***yeah.**

(Datum 15)

In the dialogue above, Michael Bubl  says that Luisana is craving blood sausage nowadays, and Sean thinks that it is a weird food from Argentina. Sean assumes that blood sausage is a weird food form Argentina because Argentinean loves meat, they usually consume blood sausage, or called Morcilla in Argentina; however, American does not like blood sausage. Then, Michael Bubl  explains that blood sausage is Argentinian food, however blood sausage is not only in Argentina, but many countries also have it, such as England. He says that blood sausage is like congealed blood and the weird part is actually the tasty one. Here, Sean responds it by saying *yeah* which is categorized as the short verbalization. It means that Sean agrees about what Michael Bubl  said that blood sausage consumed by Luisana is Argentinian food which is not only in Argentina, but also in another country like England.

Yeah is the most type of verbal backchannel response which is usually performed the listener to show an agreement and to support the idea mentioned by the speaker. Here is another example of the functions of supporting the idea and indicating agreement shown in datum 29.

M: This something... it's not gonna be easy*

A: ***right**

(Datum 29)

In the dialogue above, Michael Bubl  states that he does not give a name of the baby obviously yet. It is because his wife always comes up with bad names,

and he will discuss it with her wife to get a good name for the baby. However, Michael Bubl  knows that it is not going to be easy to discuss with his wife about the name of the baby because he and her wife are from different culture. There will be different opinion about the meaning of the name in English and Spanish. Here, Sean responds it by employing the lexical item *right*. It is used to agree about what Michael Bubl  said and support Michael Bubl 's idea that discussing a name of the baby with her wife is a difficult task to do because the different culture that he and his wife have, it will make them have different opinion about the name suggested. Another example of the supporting the idea and indicating agreement is shown below in datum 30.

M: because she is a Spanish and she comes from a culture where... it's like.. honestly were I uh.. she still says to me, @”I like it this Mike the name Dirt,it’s so nice,” and I say.. like.. “Babe, I don’t think you know that in English*, that’s not good for the baby,”

A: ***yeah**

(Datum 30)

In the dialogue above, Michael Bubl  conveys that he does not give the name of the baby yet because his wife always comes up with bad names, so that he want to discuss it deeply. However, it will not be easy to discuss it with her wife because Michael Bubl  and his wife are from different culture. His wife is a Spanish in which have many differences of Michael Bubl  who is a Canadian, especially in terms of culture and language. Here, Michael Bubl  impersonates Luisana when she suggests a name *I like it this Mike the name Dirt, it’s so nice*. Luisana calls the baby with Mike which means little Michael, and she suggests a name of the baby in Spanish, that is Dirt. Michael Bubl  replies that he thinks that his wife does not know the meaning of Dirt in English and Dirt is not a good

name for the baby. Then, Sean responds to Michael Bublé's story by saying *right*. It means that Sean also agrees about what Michael Bublé said that maybe Luisana does not know what Dirt means in English because Luisana only suggests the name in Spanish. Another example of the function of supporting the idea and indicating agreement is shown below.

M: And listen to the song and if you like them, then go and buy it!

A: ***Then buy**.

(Datum 80)

In the dialogue above, Michael Bublé claims that he does not want people buy his record album, just because he or someone else tells to buy his record album with the reason that it is good song. Michael Bublé does not like when people buy his record album but they do not know how good the song is. He wants people to go streaming and listening his record first, and if they like the record, they can buy it. Here, Sean responds it by repeating Michael Bublé's important word *Then buy*. It is employed to signal Michael Bublé that he agrees about what Michael Bublé said and supports Michael Bublé's idea that do not buy the record album randomly, moreover it is told by someone that the song is good. It will be meaningful if people buy the record album when they know how good the song is and they like the song. The last example of the supporting the idea and indicating agreement function is shown below.

M: yeah, that's pretty much that that was great, and you know what?

When I even like more is that.. I know that people gonna sit on their on their cars from here to Australia and they're gonna hear the song and a bunch of them wanna go.. It's me!* That's me! I can't swear, swear, can't I?

A: ***yeah**, no. I can see it in your eyes!

(Datum 65)

In the dialogue above, Michael Bublé states that mostly the songs that he has been writing is about romance and love; how he falls in love, and then how much he loves his girlfriend. However, he realizes that he has never been writing about how he broke up with his girlfriend how hurt it is. He also realizes that his life is so much better than he is with his girlfriend. Then, when he writes a song about breaking up, that is Michael Bublé's new song, it receives so much love from many people. Here, Michael Bublé tells a story when he went to Australia; his song was playing and there are many people who claims that the song is about their love life. When Michael Bublé is talking Sean responds it by saying *yeah*. It is categorized as a short verbalization and has function to signal that Sean agrees about what Michael Bublé said that there are many people who listen the song and feel like the song tells about their love life.

After Sean employs *yeah*, he says *no, I can see it in your eyes!* because Michael Bublé keeps talking. The following sentence is used to answer Michael Bublé's question. He asks Sean if he can swear because he still feels the emotion of his song when the song played, and he wants to express it by swearing. However, Michael Bublé cannot swear in the radio program because there are many people from different kinds of age who are listening the radio program. Sean says that he knows that Michael Bublé really wants to swear to express his feeling, but he cannot be allowed.

b. Showing Awareness

The listener signals that he/she is aware about what the speaker said. It means he/she still pays attention to the conversation. The function of showing

awareness of verbal backchannel response is often performed in daily conversation as well as in the conversation of the radio program *Valentine In the Morning* interview with Michael Bublé. It can be found 39 data that show awareness function in which the short verbalization is the type which is mostly employed in the conversation of the radio program *Valentine In the Morning* interview with Michael Bublé. The following examples present the showing awareness function of verbal backchannel response.

M: but honestly even if the kid has both parts*// as long as healthy, as long as he she's healthy, I will be happy.

A: ***yeah**// you're good.

(Datum 22)

In the dialogue above, Michael Bublé claims that if he gets a baby who has both parts, a part signed male and female, he is good as long as the baby is healthy. Then, Sean employs the short verbalization *yeah*, and it is followed by a short comment that he acquires by interrupting Michael Bublé *you're good*. Here, *yeah* which is said to indicate that Sean as the listener concerns about something that may happen to Michael Bublé. Then the following sentence, *you're good* is not categorized as the sentence of verbal backchannel response. It is because when Sean utters *you're good*, Michael Bublé does not stop talking. It is only general sentence which functions to express his opinion about what Michael Bublé said that he will feel good even when his baby has both parts. To simply put, *yeah* employed is categorized as a short verbalization and it is used to indicate that Sean still pays attention to the conversation. Another example of the showing awareness function of verbal backchannel response is shown below.

A: yeah, Spanish people have long name anyways, you can get a couple on

there @
 M: **yeah yeah** Maria Carlos@, Maria Carlos@ that's the kid would be
 named

(Datum 26)

In the dialogue above, Michael Bubl  claims that even when his kid who has both parts, a part which signs a male and female, he will be good. As long as the kid is healthy is enough to make him happy. Michael Bubl  also tells that nowadays mix naming a kid is a lot easier. Sean tries to calm down Michael Bubl  about situation that maybe he faces later by saying *yeah, Spanish people have long name anyway, you can get a couple on there* while laughing. It means that if Michael Bubl  gets the baby with both parts, he can get the name of a Spanish couple because Spanish has long name, he can get a couple of names. Michael Bubl  responds it by saying *yeah yeah Maria Carlos@, Maria Carlos@, Maria Carlos@ that's that kid would be named*. Here, Michael Bubl  employs the short verbalization *yeah yeah* to show that he still pays attention to the conversation. He also adds the an example of names that he can acquire from the names of Spanish people, that is Maria Carlos. Michael Bubl  wants the name of the baby is Maria Carlos if the baby has both parts in which Maria represents a female and Carlos is a male part of the baby. Another example of the function of showing awareness is shown below.

M: and I just.. I am as excited to be just a part of the whole pregnancy*
 like I know I am obviously not pregnant, but I love that I can somehow
 be involved.

A: ***yeah**

(Datum 46)

In the dialogue above, Sean asks if Michael Bubl  is ready to be a dad or if he is petrified. Michael Bubl  replies that he is ready to be a dad, and he is not petrified. He also says *I am as excited to be just a part of the whole pregnancy like*

I know I am obviously not pregnant, but I love that I can somehow be involved. It means that even he is obviously not pregnant, he is happy just to be a part of the whole pregnancy of his wife. He is truly excited about his wife's pregnancy and likes it that he can to be involved in Luisana's pregnancy.

When Michael Bubl  is talking, Sean responds it by employing the short verbalization *yeah*. It has a function to signal Michael Bubl  that he still pays attention to the conversation. Another example of the function of showing awareness is shown below in datum 48.

M: Uhm-mm.. and I watch my sister doing it with her kids*, the stuff, and they're really little babies and it's almost like.. it's cute poo-poo. But I know as they get older is really man poo-poo.

A: ***Uh-huh**

(Datum 48)

In the dialogue above, Michael Bubl  does not practice to change the diaper yet because he does not like poo-poo. He also tells that he watches his sister changes her baby's diaper, he thinks that the baby is really little baby and it has cute poo-poo. However when the baby gets older, the cute poo-poo also will change into a man poo-poo. Here, Sean employs the short verbalization *Uh-huh* to respond it when Michael Bubl  is still talking. It shows that *Uh-huh* has function to express that he still pays attention to the conversation and supports Michael Bubl  to continue what he wants to talk about. The last example of the showing awareness function of verbal backchannel response is shown below.

M: All the other songs are just an old school soul music record. I mean.. it's uh..about it I think that you hope when you make a record like this.. that-that people.. that-it, that the work would speak for itself* .. and that my sound.. like egotistically say, but you really hope that you don't to have tell people it's great!

A: ***Mm-hm**

(Datum 75)

In the dialogue above, Michael Bublé informs that his songs are an old school soul music record in which people can easily recognize it, that it is Michael Bublé's song without telling people that it is his song. Moreover, he does not really want to tell people that his music is great, but he wants his own work will tell itself that his music is great music. Then, Sean quietly listens to the conversation and responds it by saying *Mm-hm* to signal that he still pays attention to the conversation.

Mm-hm is categorized as the short verbalization and it is the second type of the short verbalization is often performed in this conversation of the radio program *Valentine In the Morning* interview with Michael Bublé which is used to signal that the listener keeps paying attention to the conversation.

c. Requesting Clarification

The listener does verbal backchannel response to request clarification. It is usually uttered by repeating the speaker's previous utterance in the form of the short question or by asking with the short question. The examples of the function of requesting clarification is shown below.

A: Have you guys checked if it's gonna be a baby boy or baby girl?
 M: Ah...we haven't.
 A: ***You haven't?!**
 M: We haven't because it's too early probably we can find it out next week or something.

(Datum 20)

In the dialogue above, Sean asks if Michael Bublé has checked that his baby will be a baby boy or a baby girl. Michael Bublé replies *Ah... we haven't*. it means that he has not checked out the sex of the baby yet, hence he does not know

if the baby is a baby boy or baby girl. Then, Sean shocks about Michael Bubl  's statement that he has not checked out the sex of the baby yet, he repeats Michael Bubl  's utterances in the form of the short question *You haven't?!* It has a function to request a clarification that if it is right that he has not checked the sex of the baby yet. Furthermore, Michael Bubl   replies by saying *We haven't because it's too early probably we can find it out next week or something.* Here, Michael Bubl   explains the reason why he and his wife have not checked out the sex of the baby yet that is because he thinks it is too early to check out the sex of the baby, and maybe he will find it out next week. Another example of the requesting clarification function of verbal backchannel response is shown below.

A: Jorge Bubl  ?

M: Mm-hm too close to what people used to call me.*

A: ***Really?** Did they really love it that day?

M: They did@.

(Datum 43)

In the dialogue above, Sean mentions Argentinean names to recommend Michael Bubl   that maybe the name can inspire Michael Bubl   to name his baby. Then, Sean mentions Jorge Bubl  , immediately replies *Mm-hm too close to what people used to call me.* It means that the name of Jorge Bubl   was the name used to call Michael Bubl  . Sean surprises about Michael Bubl  's statement which confesses that Jorge Bubl   was used to call Michael Bubl  . Sean employs the short question *Really?* and is added another question *Did they really love it that day?.* Here, *Really?* has function to request a clarification if it is correct that people liked called Michael Buble Jorge Bubl  . Furthermore, the following question is used to emphasize the short question *Really?* that is if it is really Jorge

Bubl  is the name used to called Michael Bubl , if people like to call him Jorge Bubl  that day. Then, Michael Bubl  says *They did* while laughing to clarify that people like called him Jorge Bubl  that day.

The listener sometimes not only employs the short question *really?* to request clarification. He/she usually also adds his/her opinion and personal question question to ensure about what the speaker said. The last example of the requesting clarification function of verbal backchannel response is shown below in datum 84.

M: I will say this too, um.. if you buy the record, you're actually helping environment because @*

A: ***really?**

M: yes

A: How does that work out?

M: For every record that you buy, I will run my hammer five minute less..

A: @Michael! Thanks for coming in, man!

(Datum 84)

In the dialogue above, Michael Bubl  tries to promote his record by saying that if people buy his record, they also actually help the environment. Immediately, Sean responds it by saying *really?* which is categorized as the short question. It has a function to request clarification about what Michael Bubl  means by saying that buying his record also helping the environment. Then, Michael Bubl  says *yes* to emphasize about what he states before that buying his record means helping the environment. Furthermore, when Sean asks about how can buying the record means helping the environment, Sean says *For every record that you buy, I will run my hammer five minute less*. It means that for one record which is sold, he will try to work for the environment with his hammer for five

minute less. However, it is only a joke to promote his album; Michael Bubl  does not seriously mean that he will work for five minute less to help the environment.

d. Expressing Exclamation

The listener performs verbal backchannel response to convey what his/her feeling: excitement, astonishment, shocking, surprising, and/or wondering, to the speaker. It can be accomplished by employing the short question and/or by repeating the speaker’s previous utterances in the form of the short question. The example of the expressing exclamation function of verbal backchannel response is shown below in datum 39.

M: Could you read the names on that?

A: Okay. Alejandro Bubl *.

M: *Well. I like Alenjandro!

(Datum 39)

In the dialogue above, Sean is looking for the name of the baby which is suggested by Luisana, Uciel, on the list of Argentinean names, but the name cannot be found. Then, Michael Bubl  requests Sean to read the names on the list. Sean agrees, and immediately he mentions the first name that is Alejandro Bubl . To respond it, Michael Bubl  employs the short verbalization *Well* and is followed by a sentence *I like Alejandro!*. Here, Michael Bubl  employs *Well* to express his satisfaction towards the name mentioned by Sean. Furthermore, the following sentence is used to emphasize *Well* that he really likes the name of Alejandro Bubl . The example of the expressing exclamation function is shown below.

M: She looked at me and she said, @“you know what? I think I feel Uciel moving?”. And I said, “What?” and she said, @“Uciel is moving” and I said if you think, there’s a way that my child gonna be named Uciel*

A: ***Uciel?**

(Datum 33)

In the dialogue above, Michael Bubl  reveals a name that his wife suggests by re-enacting the conversation with his wife. The name that Luisana suggested is Uciel. The name catches Sean, however when he is listening Uciel, he does not respond it immediately. Sean attempts to respond when Michael Bubl  completes his utterance by repeating the name Uciel in the form of the short question *Uciel?*. It has a function to show Sean's wondering feeling about the name suggested by Luisana.

Actually, this function is as same as the function of the requesting clarification, so the dialogue above also shows the function of the requesting clarification to Michael Bubl  about the name suggested if it is really Uciel. From the explanation, it can be said that if the utterances contain the function of the requesting clarification, it can be ensure that the utterances have the function of the expressing exclamation. However, if the utterances show having the function of the expressing exclamation, it cannot be ensured that the utterances also have the function of the requesting clarification. It is usually performed by the short verbalization. The example is shown below.

A: It's forty million?!

M: You just ripped ten million* off of me.. I worked very hard for those!!@

A: ***Oh my God, congratulations** dude!!@

(Datum 67 and 68)

In the dialogue above, Sean mentions Michael Bubl 's record copy; that is thirty million, when he tries to tease Michael Bubl  who is holding himself not to swear. However, the amount of the record copies sold which is mentioned by Sean

is not correct. Michael Bublé corrects it with the right of the amount of the record copies, forty million record copies. Here, Sean repeats it in the form of the short question *It's forty million?!*. Then, Michael Bublé responds that Sean just ripped ten million off of what he acquired while laughing. Sean also responds it happily while laughing by saying *Oh my God, congratulations dude!!*.

Here, Sean employs two different types of verbal backchannel response *Oh my God* and *congratulations* which is performed continuously. *Oh my God* is categorized as a short verbalization which has a function to express that Sean amazes about the amount of the record copies sold, and *congratulations* is categorized as a lexical item which functions to express Sean's amazement and praise for Michael Bublé's achievement that Michael Bublé's record copies reach forty million copies.

e. Indicating Reference

The listener performs verbal backchannel response to refer to the speaker's utterances in order to know about what the speaker's purpose. It can be accomplished by employing the phrase, sentence, and/or the short question-answer. However, in the conversation of the radio program *Valentine In the Morning* interview with Michael Bublé, it can be only found one datum that contains the function of the indicating reference. The example of the function of the indicating reference is shown below in datum 11.

A: Is that Luisana has a craving and it's all that she wants?*

M: ***that day...** but that all she wants lately, it's been blood sausage.

(Datum 11)

In the dialogue above, Sean asks Michael Bublé about what Luisana has been craving if it is only bacon and eggs. Michael Bublé responds it by employing the phrase *that day* and followed by the sentence that explains about what Luisana has a craving lately. It means that nowadays Luisana is not craving bacon and eggs. Here, *That day* refers to the day when Luisana had been craving bacon and eggs and the following sentence explains what Luisana wants and craves is blood sausage.

f. **Waiting for the Complete Sentence**

The listener performs verbal backchannel response to wait the speaker to complete his/her utterances. In this case, the speaker is pausing and has not finished his/her utterances yet, so that the listener employs verbal backchannel response to wait the speaker to finish his/her utterances. It is usually performed by employing the short verbalization. In the conversation of the radio program of *Valentine In the Morning* interview with Michael Bublé can be only found two data. The first example of waiting for the complete sentence function is shown below.

M: but the truth is life is so much better without you! You've*...

A: ***yeah**

(Datum 60)

In the dialogue above, Michael Bublé claims that he always writes a song about love and romance, but he has never write a song about broken heart and/or how hurt his heart. Then, when Michael Bublé has a thought that his heart has hurt and he wants to write that feeling to a song, he realizes that he has much better life than he is with his girlfriend. Here, Michael Bublé pauses his utterances *you've*. He cannot continue what he wants to say that he was hurt because the love

of his girlfriend. Sean responds it by employing the short verbalization *yeah* to signal Michael Bubl  that he still pays attention to the conversation and he still waits Michael Bubl  to continue his utterances.

Sean says *yeah* when Michael Bubl  is saying *You've*. It does not count as an interruption or an attempt to take the speaker's floor. It is because Sean does not any intention to interrupt or to take a turn. Sean employs *yeah*, it also means that he supports Michael Bubl  to continue what he wants to say. The last example of waiting for the complete sentence is shown below.

A: Are you ready to change diapers? Have you practice?

M: I've never done that before* uhm-mm.. I have don't love poo-poo.

A: ***yeah**

(Datum 47)

In the dialogue above, Sean asks if Michael Bubl  has practiced to change diapers. Michael Bubl  replies that he does not practice to change practice yet, and he has never done before because he does not like poo-poo. When Michael Bubl  replies it; he pauses for a while and says *uhm-mm*. It means that he is thinking about what he wants to say the next. When Michael Bubl  is humming, Sean responds it by employing the short verbalization *yeah* to wait Michael Bubl  completes his utterances. Then, after Sean says *yeah* and Michael Bubl  says *uhm-mm*, Michael Bubl  continues his utterances.

When Michael Bubl  is humming and Sean waits by saying *yeah* is not included as interrupting because Sean has no intention to interrupts Michael Bubl 's utterances. On the other hand, it supports Michael Bubl  to finish his utterance. To simply put, even the listener performs verbal backchannel response when the speaker is taking the floor, it does not mean that the listener interrupts

the speaker, but it supports and encourages the speaker to complete his/her utterance.

To sum up, it can be seen that verbal backchannel response occurs when the speaker is talking; hence people claim verbal backchannel response as a part of turn-taking. However, verbal backchannel response is not considered as a part of turn-taking because the listener who is doing verbal backchannel response does not have an intention to take the speaker's turn.

Based on the findings, the types and functions of verbal backchannel response are closely related. Each type of verbal backchannel response may bring some functions and a function of verbal backchannel response may have more than one type of verbal backchannel response. Short verbalization has the highest frequency and showing awareness function is the main function of verbal backchannel response. Moreover, it can be found that in one datum, there may be one or more types of verbal backchannel response, such as short question-answer and short verbalization. The listener prefers employing short verbalization because he/she tends to avoid complicated words in order to not disrupt the speaker. Hereby, it can be assumed that short verbalization is performed by the listener to show his/her awareness to the conversation that he/she still pays attention to the conversation.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Based on the research findings and discussion, some conclusions can be formulated as follows.

1. Concerning the first objective of the study, which is identifying the types of verbal backchannel response uttered in radio program *Valentine In the Morning* interview with Michael Buble, all six types of verbal backchannel response are found i.e. repetition, short question and answer, short verbalization, lexical item, phrase, and sentence. The highest frequency of types of verbal backchannel response employed is short verbalization. Short verbalization is employed 59 times out of 85 total data. Short verbalization becomes the mostly used type of verbal backchannel response because it is easy to be uttered and does not disrupt the speaker. The lowest frequency of types of verbal backchannel response uttered is phrase which can be only found in one datum.
2. Regarding the second objective of the study, which is describing the functions of verbal backchannel response uttered in radio program *Valentine In the Morning* interview with Michael Buble, the researcher found six out of seven functions. They were supporting the idea and indicating agreement, showing awareness, requesting clarification, expressing exclamation, and waiting for

the complete sentence. The main function appearing was showing awareness which was found in 39 data out of 85 data. On the other hand, the functions that less appeared were indicating reference that can be only found in one datum. Showing awareness becomes the function mostly appeared because the main reason listener employs verbal backchannel response is to show that he/she still pays attention to the conversation.

B. Suggestions

Based on the result of the research which have been obtained, some suggestions are stated for further research. The suggestions are presented below.

1. To students of English Department and other researchers

The students majoring in linguistics who are interested in studying verbal backchannel response, are expected to analyse it by using many other corpuses, such as movie, talk show, or in an interview/conversation which involved two people and by employing with different points of view, such as pragmatics, sociolinguistics, and discourse.

2. To the readers

This study reflects conversations in daily life. From the results of this study, readers will know the important verbal backchannel response in a conversation and they will know how to use verbal backchannel responses to signal that they still pay attention to the conversation.

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Appendix A. The Data Sheet of Types and Functions of Verbal Backchannel Responses in Radio Program *Valentine In The Morning* Interview with Michael Bubl 

Notes

- | | | | | | |
|-----|------------------------------|-----|------------------------------------------------|-----|-------------------------------|
| No. | : datum number | SIA | : supporting the idea and indicating agreement | * | : verbal backchannel response |
| RP | : repetition | AWR | : showing awareness | ... | : pause |
| SQA | : short questions and answer | CLR | : requesting clarification | // | : interruption |
| SVB | : short verbalization | ECL | : expressing exclamation | A | : Announcer (Sean Valentine) |
| LXI | : lexical item | RFR | : indicating reference | M | : Michael Bubl  |
| PHR | : phrase | AMI | : attempting interruption | | |
| STC | : sentence | WCS | : waiting for the complete sentence | | |

No	DIALOGUE	Types of Verbal Backchannel Response						Functions of Verbal Backchannel Response						Explanation	
		RPT	SQA	SVB	LXI	PH	STC	SIA	AW	CL	ECL	RFR	AMI		WC
1.	A : Are you sleeping a lot now? M: *Ahhh...no! I'm working, uh... I am not sleeping a lot.			√					√						Michael Bubl� responds Sean's question by saying <i>Ahhh...no! I'm working, uh... I am not sleeping a lot.</i> It is categorized as a short verbalization. Here, <i>Ahhh</i> is employed to show that he still pays attention to the conversation.

No	DIALOGUE	Types of Verbal Backchannel Response						Functions of Verbal Backchannel Response						Explanation	
		RPT	SQA	SVB	LXI	PHR	STC	SIA	AW	CLR	ECL	RFR	AMI		WC
2.	M: I was n-not long I was in bed here in Los Angeles* and my wife said like 'I want bacon and eggs, go'. A: * Mm-hm.			√					√						Michael Bublé tells that when he was new in Los Angeles, her wife ordered him to buy bacon and eggs. Here, Sean responds it by employing the short verbalization <i>Mm-hm</i> that has a function to express that he pays attention to the conversation.
3.	M: my wife said like 'I want bacon and eggs,* go'// and drove literally at A: * Mm-hm //And you had to do it! M: 04.30 in the morning I down to Sunset BLVD, I went to E 80th St.			√					√						Michael Bublé tells Sean his experience went down to E 80th St bought bacon and eggs at 04.30 am. Sean responds it by employing the short verbalization <i>Mm-hm</i> . It is employed to express that he pays attention to the conversation.
4.	M: By the way I've been there, you guys know what I'm talking about*, and it's always seemed safe to me, A: * Yeah yeah.			√					√						Michael Bublé says that he has been going down to E 80th St, and he thinks it is safe. To respond it, Sean employs the short verbalization <i>yeah</i> twice. It has a function to indicate that he still pays attention to the conversation.
5.	M: but apparently at 5 o'clock in the morning// *there's sketchy drug-addicts, A: //It's little sketchy M: and killers everywhere and it was like the scariest bacon and eggs I've ever gone.	√			√			√							Michael Bublé continues his stories when he was going to E 80th St, that when he went to there to buy bacon and eggs at 5 o'clock, he felt that the atmosphere was different from before, it was creepy. Here, Sean interrupts Michael Bublé by saying <i>It's little sketchy</i> . Then, Michael Bublé repeats Sean's utterance. This repetition has function to show that Michael Bublé agrees about what Sean said that <i>It's little sketchy</i> is the right expression to illustrate the situation at that time.

No	DIALOGUE	Types of Verbal Backchannel Response						Functions of Verbal Backchannel Response						Explanation
		RPT	SOA	SVB	LXI	PHR	STC	SIA	AWR	CLR	ECL	RFR	AMI	
6.	M: there's sketchy *drug-addicts, and killers everywhere and it was like the scariest bacon and eggs I've ever gone. A: *yeah yeah.			√				√						Michael Bublé illustrates the atmosphere when he went to E 80th St to buy bacon and eggs. Here, Sean responds by saying <i>yeah yeah</i> . It is categorized as a short verbalization and has a function to show that Sean still pays attention to the conversation.
7.	M: there's sketchy drug-addicts, and killers everywhere* and it was like the scariest bacon and eggs I've ever gone. A: *right.				√			√						Here, Sean employs lexical item, <i>right</i> to respond Michael Bublé when he shares his experience to E 80th St at 04.30 to buy bacon and eggs. Here, <i>Right</i> has a function to signal Michael Bublé that he still pays attention to the conversation.
8.	M: there's sketchy drug-addicts, and killers everywhere and it was like the scariest bacon and eggs* I've ever gone. A: *yeah.			√				√						Here, Michael Bublé narrates Sean that his experience to E 80th St at 04.30 to buy bacon and eggs is the scariest journey that he has ever had. Sean responds it by employing the short verbalization <i>yeah</i> to indicate that he still pays attention to the conversation.
9.	A: Have you tried, like.. //at grocery stores that open for 24 hours? M://There was nothing open* A: *Really?		√						√	√				Sean asks Michael Bublé whether he tried to go to grocery stores that open for 24 hours or not. Here, Michael Bublé interrupts Sean by saying <i>There was nothing open</i> before he completes his sentence. Then, immediately after Sean finishes his sentences, he employs the short question <i>Really?</i> to express his awareness and to request clarification about what Michael Bublé said.

No	DIALOGUE	Types of Verbal Backchannel Response						Functions of Verbal Backchannel Response						Explanation	
		RPT	SOA	SVB	LXI	PHR	STC	SIA	AWR	CLR	ECL	RFR	AMI		WCS
10.	A: Have you tried, like.. //at grocery stores that open for 24 hours? M://There was nothing open A: Really? * M: *No no.		√		√			√							Here, Sean says <i>Really?</i> to request clarification of Michael Bublé's utterances that there was no grocery store open. Then, Michael Bublé responds it by saying <i>No no</i> which is categorized as a short answer in the form of the lexical item. It has function to answer Sean's short question that there was really no grocery store that opened.
11.	A: Is that Luisana has a craving and it's all that she wants? * M: *that day... but that all she wants lately, it's been blood sausage.					√		√				√		Sean asks Michael Bublé whether only bacon and eggs that his wife has been craving. Michael Bublé says <i>that day</i> to respond it. It has functions to agree that his wife was craving bacon and eggs and to refer to the day when Luisana was craving bacon and eggs.	
12.	M: that day... *//but that all she wants lately, it's been blood sausage A: *yeah //I read it on the internet,			√				√						After Michael Bublé said <i>that day</i> , Sean responds by employing the short verbalization <i>yeah</i> . It has function to show that he still pays attention to the conversation.	
13.	M: that day... //but that all she wants lately, it's been blood sausage. A: yeah, //I read it on the internet* M: *yeah			√				√						Here, Sean interrupts Michael Bublé by saying <i>I read it on the internet</i> . Then, immediately Michael Bublé responds by saying the short verbalization <i>yeah</i> . It has function to signal that he still pays attention to the conversation.	

No	DIALOGUE	Types of Verbal Backchannel Response						Functions of Verbal Backchannel Response						Explanation	
		RPT	SQA	SVB	LXI	PHR	STC	SIA	AWR	CLR	ECL	RFR	AMI		WCS
14.	A: and I said ‘Oh my God, is that a weird kind of Argentinian thing or something. M: *Well , like in England they have it too!			√				√							Sean says what he already said when he knew that Michael Bubl��’s wife wants blood sausage, <i>Oh my God, is that a weird kind of Argentinian thing or something</i> . Here, Michael Bubl�� responds it by employing the short verbalization <i>Well</i> . It has function to agree what Sean said that blood sausage is kind of Argentinian food.
15.	M: Well, like in England they have it too! * but it’s a...yeah it’s just like congealed blood, it sounds like...the weird part is actually tasty. A: *yeah .			√				√							Michael Bubl�� explains that congealed blood, food craved by Luisana, is not only in Argentina, but also in England. Then, Sean says <i>yeah</i> that indicating he agrees about what Michael Bubl�� said.
16.	A: Hey, her English is actually good now! M: Her English is wonderful* A: *yeah .			√				√							Sean says that Luisana’s English is good now, and then Michael Bubl�� adds <i>Her English is wonderful</i> . Immediately, Sean responds by employing <i>yeah</i> to indicate that he agrees about what Michael Bubl�� says.
17.	A: And you meet her in Argentina?* M: *yeah , in Argentina, when I met her she didn’t speak English, I didn’t speak Spanish.			√				√							Sean asks if he met Luisana for the first time in Argentina. Then, Michael Bubl�� says <i>yeah</i> to respond Sean. It has a function to show that he agrees about what Sean says that he met Luisana for the first time in Argentina

No	DIALOGUE	Types of Verbal Backchannel Response						Functions of Verbal Backchannel Response						Explanation	
		RPT	SQA	SVB	LXI	PHR	STC	SIA	AWR	CLR	ECL	RFR	AMI		WCS
18.	A: And you meet her in Argentina? M: yeah, in Argentina, when I met her she didn't speak English*, I didn't speak Spanish. A: * Alright .				√				√						Here, Michael Bublé tells that he met Luisana in Argentina, and at that time he did not speak Spanish and Luisana did not speak English. Sean responds it by employing the lexical item <i>Alright</i> . It has functions to indicate that he already knows about what Michael Bublé says and to signal that he still pays attention to the conversation.
19.	A: Have you guys checked if it's gonna be a baby boy or a baby girl?*			√					√						Sean asks if Michael Bublé has checked that the baby will be a baby boy or a baby girl. Here, Michael Bublé responds by saying <i>Huh...we haven't</i> . <i>Huh</i> is categorized as a short verbalization and has functions to show that Michael Bublé still pays attention to the conversation and to signal that he concerns about the question.
20.	M: Ah...we haven't. A: * You haven't?! M: We haven't 'cause it's too early* probably we can find it out next week or something.	√	√							√	√				After stating that Michael Bublé has not checked out the sex of the baby yet, immediately Sean repeats Michael Bublé's words in the form of the short question <i>You haven't?!</i> . It has functions to express Sean's surprise feeling and to request a clarification about Michael Bublé's statement.

No	DIALOGUE	Types of Verbal Backchannel Response						Functions of Verbal Backchannel Response						Explanation	
		RPT	SOA	SVB	LXI	PHR	STC	SIA	AWR	CLR	ECL	RFR	AMI		WCS
21.	A: You haven't?! M: We haven't because it's too early* probably we can find it out next week or something. A: *okay.			√				√							Michael Bublé explains the reason why he has not checked the sex of the baby yet that is because he thinks it is too early for him to find it out. Then, Sean responds it by employing short verbalization <i>okay</i> to indicate that he agrees about what Michael Bublé said.
22.	M: but honestly even if the kid has both parts*// as long as healthy, as long as he she's healthy, I will be happy. A: *yeah //you're good.			√				√							Michael Bublé states that he will be good even the kid has both parts as long as the baby is healthy. Here Sean employs the short verbalization <i>yeah</i> and is followed by sentence used to interrupt Michael Bublé. <i>Yeah</i> is employed to show that he still pays attention to the conversation.
23.	M: ... as long as healthy, as long as he she's healthy*, I will be happy. A: *yeah , amen brother, right right. Amen.			√				√							Michael Bublé notifies that even his kid has both parts, a part signed male and female, he will be okay as long as the baby is healthy. To respond it, Sean employs the short verbalization <i>yeah</i> that has a function to signal that he still pays attention to the conversation.

No	DIALOGUE	Types of Verbal Backchannel Response						Functions of Verbal Backchannel Response						Explanation	
		RPT	SQA	SVB	LXI	PHR	STC	SIA	AWR	CLR	ECL	RFR	AMI		WCS
25.	M: Well, honestly mix naming a kid a lot easier* A: *yeah , Spanish people have long name anyway, you can get a couple on there @			√				√							Michael Bublé states that mix naming a kid nowadays is a lot easier. Here, Sean responds it by employing the short verbalization <i>yeah</i> . It has a function to signal that he agrees about what Michael Bublé said.
26.	A: yeah, Spanish people have long name anyway, you can get a couple on there @ M: *yeah yeah Maria Carlos@, Maria Carlos@ that's that kid would be named.			√				√							Sean states that Michael Bublé can get a lot of names from Spanish people because they have long name. Here, Michael Bublé responds it by employing the short verbalization twice <i>yeah yeah</i> and adding opinion about a name usually used Spanish. Here, <i>Yeah yeah</i> has a function to show that Michael Bublé still pays attention to the conversation.
27.	A: Have you talked about the names so? M: Yes, we've talked names. A: You... do not give the name obviously!* M: *No . I don't have a name because you know- what? She comes up with bad names and I'm gonna fight her vote.				√			√							Sean asks if Michael Bublé has talked about names of the baby yet. Michael Bublé replies that he and Luisana have talked about names of the baby. Then, Sean advises to do not name the baby obviously. Here, Michael Bublé responds by employing <i>No</i> . It is categorized as a lexical item and has a function to agree about what Sean advices that he and his wife do not give a name of the baby yet.

No	DIALOGUE	Types of Verbal Backchannel Response						Functions of Verbal Backchannel Response						Explanation
		RPT	SQA	SVB	LXI	PHR	STC	SIA	AWR	CLR	ECL	RFR	AMI	
28.	<p>A: Have you talked about the names so?</p> <p>M: Yes, we've talked names.</p> <p>A: You... do not give the name obviously!</p> <p>M: No. I don't have a name because you know- what? She comes up with bad names and I'm gonna fight her vote.*</p> <p>A: *okay.</p>			√				√						Michael Bubl� claims that he does not give a name of the baby yet because his wife always comes up with bad names, and he will discuss it with her wife. Here, Sean responds it by employing the short verbalization <i>okay</i> . It has a function to signal that he still pays attention to the conversation.
29.	<p>M: This is something... it's not gonna be easy.*</p> <p>A: *right.</p>				√		√							Here, Sean employs the lexical item <i>right</i> to indicate that he agrees about what Michael Bubl� said that it will not be easy to fight for a name of the baby with his wife.
30.	<p>M: because she is a Spanish and she comes from a culture where ... it's like.. honestly were I uh.. she still says to me, @“I like it this Mike the name Dirt, it's so nice,” and I say .. like.. “Babe, I don't think you know that in English*, that's not good for the baby,”</p> <p>A: *yeah.</p>			√			√							Michael Bube states that his wife always comes up bad names for the baby. Moreover, Michael Bubl� tells the named suggested by his wife that is Dirt. Michael Bubl� thinks that Luisana does not understand the meaning of Dirt in English, so that she suggests Dirt. Here, Sean employes the short verbalization <i>yeah</i> to signal that he agrees about what Michael Bubl� said that Dirt is a bad name in English.

No	DIALOGUE	Types of Verbal Backchannel Response						Functions of Verbal Backchannel Response						Explanation	
		RPT	SOA	SVB	LXI	PHR	STC	SIA	AWR	CLR	ECL	RFR	AMI		WCS
31.	M: @“Yes, but in Spanish you know// it means flower* A: //It means something nice, *yeah.			√				√							Michael Bubl� tells the meaning of Dirt in Spanish by imitating Luisana, <i>Yes, but in Spanish you know, it means flower</i> . Here, Sean tries to interrupt Michael Bubl� by saying <i>It means something nice</i> . After Michael Bubl� completes his utterances, Sean also employs the short verbalization <i>yeah</i> . It has a function to show that Sean agrees about what Michael Bubl� said.
32.	M: So one of the names she also came up with was... uh this is a killer* she really thinks, she looked at me and she said... A: *yeah.			√				√							Michael Bubl� tells that his wife also comes up with a name that he thinks it is scary. Here, Sean responds it by saying <i>yeah</i> . It is categorized as short verbalization. It has a function to indicate that he still pays attention to the conversation.
33.	M: she looked at me and she said, @“you know what? I think I feel Uciel moving?”. And I said, “What?” and she said, @“Uciel is moving” and I said if you think, there’s a way that my child gonna be named Uciel?*	√	√							√	√				Michael Bubl� reveals a name that his wife suggests by re-enacting conversation with his wife. Here, Sean responds by repeating <i>Uciel</i> in the form of the short question. It has a function to show his surprise’s feeling about the name and to request a clarification if the name given by Luisana was really Uciel.
34.	A: Uciel? M: *Uciel, because.. doesn’t it sound like.. I don’t know like.. a member of Taliban or something?	√	√					√							Here, Michael Bubl� responds Sean by repeating Sean’s question, <i>Uciel</i> when he tries to clarify about the name suggested by Luisana. It has a function to indicate an agreement that the name made by his wife is really Uciel.

No	DIALOGUE	Types of Verbal Backchannel Response						Functions of Verbal Backchannel Response						Explanation	
		RPT	SQA	SVB	LXI	PHR	STC	SIA	AWR	CLR	ECL	RFR	AMI		WCS
35.	M: Uciel, because, doesn't it sound like.. I don't know like.. a member of Taliban* or something? A: *yeah@			√				√							After Michael Bubl� repeats Uciel, he adds his opinion that Uciel sounds like the name of a Taliban's member. Sean says <i>yeah</i> to respond it. It has a function to indicate that Sean also thinks that Uciel is like the name of the member of Taliban.
36.	M: @Uciel?!! A: @*Uciel?!!	√						√							Michael Bubl� shouts Uciel. Then, Sean repeats Michael Bubl�, <i>Uciel</i> . It has a function to show that Sean concerns about the name, Uciel that Luisana suggests.
37.	M: @Uciel?!! A: @Uciel?!! M: *yeah . It sounds like... I don't know..			√				√							After Sean repeats Michael Bubl� shouting <i>Uciel</i> . Michael Bubl� responds it by employing the short verbalization <i>yeah</i> to show that he still pays attention to the conversation and concerns about the name, Uciel.
38.	A: so, I look to like Argentinian names, Uciel wasn't on the list*.. so maybe make that one up. M: *Yes							√							Sean mentions that Uciel is not on the list of Argentinian names. Here, Michael Bubl� employs the lexical item <i>Yes</i> to respond it. It has a function that he still pays attention to the conversation.
39.	M: Could you read the names on that? A: Okay. Alejandro* Bubl� M: *Well , I like Alejandro!			√						√					Here, Michael requests Sean to read the names on the list, and the first is Alejandro Bubl�. Then, Michael Bubl� responds it by saying <i>Well, I like Alejandro</i> . Here, <i>Well</i> is categorized as a short verbalization and functions to express that Michael Bubl�'s satisfaction feeling toward the name of Alejandro Bubl�.

No	DIALOGUE	Types of Verbal Backchannel Response						Functions of Verbal Backchannel Response						Explanation	
		RPT	SQA	SVB	LXI	PHR	STC	SIA	AWR	CLR	ECL	RFR	AMI		WCS
40.	A: Alfanso*Bublé. M: * Mm-hm reminds me.. that kid from silverpoon.			√					√						Here, Sean continues reading the name on the list, <i>Alfanso Bublé</i> . Then, Michael Bublé employs short verbalization, <i>Mh-mm</i> . It has a function to signal that he still pays attention to the conversation.
41.	A: Uh.. I think there's any other. Javier Bublé?*			√					√						Sean still continues reading the name on the list, <i>Javier Bublé</i> . Here, Michael Bublé responds it by saying <i>Huh.. reminds me of killer from a movie, I like that</i> . Here, <i>Huh</i> is categorized as short verbalization and has a function to show that he still pays attention to the conversation.
42.	A: Jorge Bublé?*			√					√						Sean mentions <i>Jorge Bublé</i> . Here, Michael Bublé employs the short verbalization <i>Mm-hm</i> to show that he still pays attention to the conversation.
43.	A: Jorge Bublé? M: Mm-hm too close to what people used to call me. A: * Really? Did they really love it that day? M: They did @		√							√	√				Michael Bublé notifies that Jorge Bublé is the name that people used to call him. Sean responds it by saying <i>Really? Did they really love it that day?</i> . <i>Really</i> here is categorized as a short question that has a function to express Sean's surprise feeling that Jorge Bublé was used to call Michael Bublé and to request a clarification if it is alright that Jorge Bublé is used to call Michael Bublé.

No	DIALOGUE	Types of Verbal Backchannel Response						Functions of Verbal Backchannel Response						Explanation	
		RPT	SQA	SVB	LXI	PHR	STC	SIA	AWR	CLR	ECL	RFR	AMI		WCS
44.	A: Are you ready to be a dad// or petrified? M: // I think anybody is ready*. I am not petrified. I am truly excited and it's all marvellous A: *yeah			✓				✓							Sean asks if Michael Bubl� is ready to be a dad. Here, Michael Bubl� interrupts Sean by saying <i>I think anybody is ready</i> . Then, Sean responds it by employing the short verbalization <i>yeah</i> to signal that he still pays attention to the conversation.
45.	A: Are you ready to be a dad// or petrified? M: // I think anybody is ready. I am not petrified. I am truly excited* and it's all marvellous. A: *yeah.			✓				✓							Michael Bubl� informs that he is ready to be a dad, he is not petrified and he is truly excited. Listening to it, Sean responds it by employing the short verbalization <i>yeah</i> . It has a function to indicate that he still pays attention to the conversation.
46.	M: and I just.. I am as excited to be just a part of the whole pregnancy* like I know I am obviously not pregnant, but I love that I can somehow be involved! A: *yeah.			✓				✓							Michael Bubl� says that he is excited, even he is just to be a part of the whole pregnancy of his wife. Here, Sean responds it by saying <i>yeah</i> . Here, <i>Yeah</i> is categorized as a short verbalization and has a function to show that he still pays attention to the conversation.
47.	A: Are you ready to change diapers? Have you practice? M: I've never done that before* uhm-mm.. I have I don't love poo-poo. A: *yeah.			✓				✓					✓		Michael Bubl� tells Sean that he does not practice to change diapers yet. Then, Sean responds it by employing the short verbalization <i>yeah</i> . It has a function to indicate that he waits Michael Bubl� to complete his utterances.

No	DIALOGUE	Types of Verbal Backchannel Response						Functions of Verbal Backchannel Response						Explanation	
		RPT	SQA	SVB	LXI	PHR	STC	SIA	AWR	CLR	ECL	RFR	AMI		WCS
48.	M: Uhm-mm... and I watch my sister doing with her kids*, the stuff, and they're really little babies and it's almost like.. it's cute poo-poo*. But I know as they get older is really man poo-poo. A: *uh-huh.			√					√						Michael Bubl� says that he watches her sister changes her baby's diaper. Here, Sean employs the short verbalization <i>uh-huh</i> to signal that he still pays attention to the conversation.
49.	M: Uhm-mm... and I watch my sister doing with her kids, the stuff*, and they're really little babies and it's almost like.. it's cute poo-poo*. But I know as they get older is really man poo-poo. A: *yeah.			√					√						Here, Sean also employs the short verbalization <i>yeah</i> when he says that he watches her sister changes her baby's diaper and the poo-poo. Here, <i>Yeah</i> also has a function to signal that Sean still pays attention to the conversation.
50.	M: and they're really little babies and it's almost like.. it's cute poo-poo*. But I know as they get older is really man poo-poo. A: *Mm-hm.			√					√						Michael Bubl� claims that baby's poo-poo looks like cute poo-poo. Here, Sean responds it by employing the short verbalization <i>Mm-hm</i> . It has a function to indicate that he still pays attention to the conversation.
51.	M: But I know as they get older is really man poo-poo.* A: *Mm-hm.			√					√						Michael Bubl� mentions that baby's poo-poo may be look like cute poo, but later it will change into man poo-poo. Sean responds it by employing the short verbalization <i>Mm-hm</i> . It has a function to show that he still pays attention to the conversation.

No	DIALOGUE	Types of Verbal Backchannel Response						Functions of Verbal Backchannel Response						Explanation	
		RPT	SQA	SVB	LXI	PHR	STC	SIA	AWR	CLR	ECL	RFR	AMI		WCS
52.	M: I don't know. You know what I'm not ready for? The worry.* A: *yeah.			√				√							Michael Bubl� tells the reason why he does not learn to change diaper yet, that is because the worry. Sean responds it by saying <i>Oh God</i> categorized as short verbalization. It has function to show that he concerns about Michael Bubl�'s situation.
53.	M: Because that's something my friend said*, they said like.. this.. you'll love this more than you've ever love yourself. A: *Oh God.			√						√				Michael Bubl� states that his friend who said to him, so that Michael Bubl� does not ready yet. Here, Sean responds it by employing the short verbalization <i>Oh God</i> to express his wondering about Michael Bubl�'s thought.	
54.	M: Because that's something, my friend said, they said* like.. this.. you'll love this more than you've ever love yourself. A: *yeah.			√				√						After saying <i>Oh God</i> , Sean also employs the short verbalization <i>yeah</i> . It also has a function to show that he still pays attention to the conversation.	
55.	M: Because that's something, my friend said, they said like.. this.. you'll love this more* than you've ever love yourself. A: *right.				√		√							Michael Bubl� states that his friends say to him that when later the baby is born, he will love the baby more than he loves himself. Sean says <i>right</i> to indicate that he agrees about what Michael Bubl� said.	

No	DIALOGUE	Types of Verbal Backchannel Response						Functions of Verbal Backchannel Response						Explanation
		RPT	SQA	SVB	LXI	PHR	STC	SIA	AWR	CLR	ECL	RFR	AMI	
56.	A: The new album uh, is coming out on April 23th, and his new single “It’s a beautiful day”! M: you know the truth is, I started* to write a song on the piano. A: *yeah.			√				√						Michael Bublé tells how he started writing his single <i>It’s beautiful day</i> released April 23th. Sean responds it by employing the short verbalization <i>yeah</i> . It has a function to signal that he still pays attention to the conversation.
57.	M: Because I’ve been writing these songs about romance and love. And I love my little stinky binky and* you’re my everything! A: *right.				√		√							Michael Bublé mentions that the most song he has been writing is about romance. Here, Sean employs the lexical item <i>right</i> to indicate that he agrees about what Michael Bublé said.
58.	M: And I love my little stinky binky and.. you’re my everything! You’re my boo-boo-boo!*			√				√						Here, Sean also employs the short verbalization, <i>Mm-hm</i> when Michael Bublé tells the most song written is about romance. Here, <i>Mm-hm</i> has a function to signal that Sean still pays attention to the conversation.
59.	M: and I thought.. you know what, can’t I just write a song and say, you know.. you dumped me* and you thought you hurt, A: *yeah.			√				√						Michael Bublé states that after writing many songs about romance, he wants to write how hurt his heart because he had been dumped. Here, Sean responds it by employing the short verbalization <i>yeah</i> to signal that still pays attention to the conversation.

No	DIALOGUE	Types of Verbal Backchannel Response						Functions of Verbal Backchannel Response						Explanation	
		RPT	SQA	SVB	LXI	PHR	STC	SIA	AWR	CLR	ECL	RFR	AMI		WCS
60.	M: but the truth is life is so much better without you!* you've.. A: *yeah.			✓					✓					✓	Michael Bublé claims that he wants to write song that tells he had been dumped and the girl thought she had been hurt him. However, he realized that his life is much better without the girl. Here, Sean responds it by saying <i>yeah</i> . It has a function to signal that he still pays attention to the conversation.
61.	M: but the truth is life is so much better without you! you've.. A: yeah. A: You cut the part off the air that I hurt?*		✓	✓				✓							Michael Bublé cuts his utterance when he tries to tell he has better life without his girlfriend. To respond it, Sean says <i>You cut the part off the air that I hurt</i> . Immediately, Michael Bublé responds it by saying <i>yeah</i> . It has a function to show that he agrees about what Michael Bublé said.
62.	A: You cut the part off the air that I hurt? M: yeah.* A: *yeah.	✓		✓					✓						After Michael Bublé says <i>yeah</i> , Sean repeats it. Here, <i>Yeah</i> is categorized as a repetition in the form of a short verbalization and has function to show that he is aware about why Michael Bublé cuts his utterance.
63.	A: yeah * M: *yeah , that's pretty much that- that was great and you know what, when I even like more is that.	✓		✓					✓						Michael Bublé does not continue his utterance. Here, Michael Bublé repeats <i>yeah</i> and tries to talking about other thing. <i>Yeah</i> employed has function to signal that he concerns about what he says and he tries to continue about stories related about what he told before.

No	DIALOGUE	Types of Verbal Backchannel Response						Functions of Verbal Backchannel Response						Explanation
		RPT	SQA	SVB	LXI	PHR	STC	SIA	AWR	CLR	ECL	RFR	AMI	
64.	M: yeah, that's pretty much that- that was great and you know what, when I even like more is that.. I know that people gonna sit on their on their cars* from here to Australia and they're gonna hear the song and a bunch of them wanna go.. it's me! A: * Mm-hm .			√				√						Michael Bublé mentions that when people on the journey from Los Angeles to Australia; they will hear his song and most of them will say that the song is about them. Here, Sean responds it by employing the short verbalization <i>Mm-hm</i> . It has a function to show that he still pays attention to the conversation.
65.	M: yeah, that's pretty much that that was great, and you know what? when I even like more is that.. I know that people gonna sit on their on their cars from here to Australia and they're gonna hear the song and a bunch of them wanna go.. it's me!* That's me! That's... I can't swear, swear, can't I? A: * yeah , no. I can see it in your eyes!		√	√			√						After saying <i>Mm-hm</i> , Sean also says <i>yeah</i> which is also categorized as a short answer in the form of a sentence. It also has a function to signal that he agrees about what Michael Bublé said that many people claim that Michael Bublé's song reflected their love life.	

No	DIALOGUE	Types of Verbal Backchannel Response						Functions of Verbal Backchannel Response						Explanation
		RPT	SQA	SVB	LXI	PHR	STC	SIA	AWR	CLR	ECL	RFR	AMI	
66.	<p>M: That's.. I can't swear, swear, can't I?*</p> <p>A: yeah, No, I can see it in your eyes! Michael Bublé is in the studio three times Grammy winner, thirty millions albums and he is concentrated not to swear.</p> <p>M: It's actually forty million* copies.</p> <p>A: *It's forty millions!</p>	√					√				√			<p>Michael Bublé says that he wants to swear, but he cannot be allowed. Here, Sean tries to change the topic by saying <i>Michael Bublé is in the studio three times Grammy winner, thirty millions albums and he is concentrated not to swear</i>. Then, Michael Bublé responds it by saying <i>It's actually forty million copies</i> to repair the amount of album which is said by Sean. Then, Sean repeats it in the form of the short question <i>It's forty millions?!</i>. It has functions to express his astonishment towards the amount of album sold.</p>
67.	<p>A: It's forty millions?!</p> <p>M: You just ripped ten million* off of me.. I worked very hard for those!! @</p> <p>A: *Oh my God, congratulations dude!!@</p>			√						√			<p>After repeating the amount of album sold, Michael responds it by saying <i>You just ripped ten million* off of me.. I worked very hard for those!!</i>. To respond it, Sean employs the short verbalization <i>Oh my God</i> and short comment <i>congratulations dude!!</i>. <i>Oh my God</i> here has function to express his amazed and praise for Michael Bublé's achievement.</p>	

No	DIALOGUE	Types of Verbal Backchannel Response						Functions of Verbal Backchannel Response						Explanation	
		RPT	SQA	SVB	LXI	PHR	STC	SIA	AWR	CLR	ECL	RFR	AMI		WCS
68.	A: It's forty millions?! M: You just ripped ten million* off of me.. I worked very hard for those!! @ A: Oh my God, *congratulations, dude!!@				√						√				Sean shocks by the amount of Michael Bublé's record copies sold. Then, he praises Michael Bublé by saying <i>Oh my God, congratulations, dude!!</i> . Here, <i>congratulations</i> is categorized as a lexical item and has function to express that he praises Michael Bublé for his achievement.
69.	A: But do you actually know your account? * M: *I do, yeah.		√				√	√							Sean asks if knows his own account, so that he knows the amount of record sold. Then, Sean responds it by saying <i>I do, yeah</i> . Here, <i>I do</i> is categorized as a short answer in the form of the sentence and has function to agree that he knows his own account.
70.	A: But do you actually know your account? * M: *I do, yeah.			√				√							After Michael Bublé says <i>I do</i> , he also say <i>yeah</i> when Sean asks if Michael Bublé his own account. Here, <i>yeah</i> is categorized as the short verbalization and has function to emphasize what he said before that is he knows his own account.
71.	A: But do you actually know your account? M: I do, yeah* A: *You do?	√	√							√	√				Sean asks if he knows his account, and Michael Bublé says <i>I do, yeah</i> . Then, Sean responds it by repeating Michael Bublé's utterance in the form of the short question <i>You do?</i> . It has a function to express Sean's surprise feeling that Michael Bublé knows his own account and to request a clarification if it is right that Michael Bublé knows his own account.

No	DIALOGUE	Types of Verbal Backchannel Response						Functions of Verbal Backchannel Response						Explanation	
		RPT	SOA	SVB	LXI	PHR	STC	SIA	AWR	CLR	ECL	RFR	AMI		WCS
72.	A: But do you actually know your account? M: I do, yeah. A: You do?*		√	√				√							Here, Michel Bubl� says <i>Yeah, of course, yeah!</i> , to respond Sean when he asks if Michael Bubl� knows his own account. Here, <i>Yeah, of course, yeah!</i> has functions to agree about what he already said that he knows his own account.
73.	A: Did you use a definite app on your iPhone?* Is it texted up? M: @*yeah I wish..		√	√				√							Sean asks if Michael Bubl� uses a definite app or he is texted up, so that he knows his balance. Then, Michael Bubl� responds it by saying <i>yeah I wish</i> . Here, <i>Yeah</i> is categorized as a short answer in the form of a sentence and has a function to signal that he agrees about the idea, but he does not use a definite app.
74.	M: @yeah I wish.. No, I just know because last.. when.. a few months ago it was over forty-one millions!*			√							√				Here, Michael Bubl� claims that he does not use a definite app or is texted up, but he only knows because a few months ago his balance was over forty-one million. Then, Sean responds it by saying <i>Oh dear, okay</i> . Here, <i>Oh dear</i> and <i>okay</i> are categorized as a short verbalization and have functions to express his amazed toward Michael Bubl�'s balance.

No	DIALOGUE	Types of Verbal Backchannel Response						Functions of Verbal Backchannel Response						Explanation
		RPT	SQA	SVB	LXI	PHR	STC	SIA	AWR	CLR	ECL	RFR	AMI	
75.	M: All the other songs are just an old school soul music record. I mean.. it's uh.. about it I think that you hope when you make a record like this.. that-that people.. that-it, that the work would speak for itself* ..and that my sound.. like egotistically say, but you really hope that you don't have to tell people it's great! A: * Mm-hm.			√				√						Michael Bublé informs that his songs are an old school soul music record in which people will easily recognize it that it is Michael Bublé's. To respond it, Sean responds it by employing the short verbalization <i>Mm-hm</i> . It has a function to show that he still pays attention to the conversation.
76.	M: You just hope it world and that people really love it because the truth is when I hear artist like singers and actors in radio shows like this and tell people that their next movie or next book, or the next cd is is the best of they've ever made, I never believe them! So, actually don't buy my stuff. A: No way! You said that in an interview *// recently.. M: // *don't buy.	√					√	√					Michal Bublé claims that his own work will tell people that his music is great music without telling people that his music is great music and he does not want people to buy it. Then, Sean responds it by saying <i>No way! You said that in an interview recently</i> . Here, Michael Bublé interrupts by repeating the important word that he said before, <i>don't buy</i> . It has a function to emphasize or to agree what he already said that he really does not want people buy his record.	

No	DIALOGUE	Types of Verbal Backchannel Response						Functions of Verbal Backchannel Response						Explanation	
		RPT	SQA	SVB	LXI	PHR	STC	SIA	AWR	CLR	ECL	RFR	AMI		WCS
77.	A: you said like it's the best album ever. I've read it in somewhere.* M: *yes.				√			√							Here, Sean says <i>you said like it's the best album ever. I've read it in somewhere.</i> Then, Michael Bublé responds it by saying <i>yes</i> to express that he agrees about what Sean said.
78.	M: You know what I was gonna say? Can't you just say to people.. can I put it out and say? A: *Yeah, go..			√				√							Michael Bublé asks if he can say what he wants to say to people. Here, Sean responds it by saying <i>Yeah, go.</i> Here, <i>Yeah</i> is categorized as a short verbalization and has a function to agree about what Michael Bublé said.
79.	M: Don't buy the record! Don't buy it! Honestly go and stream the song and listen to it* A: *right.				√			√							Michael Bublé notifies to do not buy his record, but he wants people to stream and listen the song. Here, Sean responds it by employing the lexical item <i>right</i> to express that he agrees about what Michael Bublé said.
80.	M: And listen to the song and if you like them, then go and buy it!* A: *Then buy.	√						√							Michael Bublé says to people to stream and listen his song, if they like his song, then they can buy it. Here, Sean responds it by repeating Michael Bublé's important words <i>Then buy.</i> It has a function to indicate that he agrees about what Sean said.
81.	M: And listen to the song and if you like them, then go and buy it! A: Then buy. M: *yeah.. then buy yeah.			√				√							After San repeats Michael Bublé's words <i>Then buy</i> , Michael Bublé responds it by saying <i>yeah.. then buy yeah.</i> <i>Yeah</i> at the beginning is categorized as a sentence and has a function to support the idea that he said before.

No	DIALOGUE	Types of Verbal Backchannel Response						Functions of Verbal Backchannel Response						Explanation	
		RPT	SQA	SVB	LXI	PHR	STC	SIA	AWR	CLR	ECL	RFR	AMI		WCS
82.	M: And listen to the song and if you like them, then go and buy it! A: Then buy. M: yeah.. then buy, yeah. * A: *right.				√			√							Here, Sean also employs the lexical item <i>right</i> to respond Michal Bubl� when he tells people to stream and listen his record. Here, <i>Right</i> has function to signal that he agrees about what Michael Bubl� said
83.	M: Don't buy because I mean, not like the stupid negotiate buy 'cause I say it is so good! * A: *right.				√			√							Michael Bubl� advices to do not buy his record just because people say it is good song. Here, Sean responds it by employing the lexical item <i>right</i> to show that he agrees about what Michael Bubl� said.
84.	M: I will say this too, um.. if you buy the record, you're actually helping environment because @* A: *really? M: yes. A: How does that work out? M: For every record that you buy, I will run my hammer five minute less.. A: @Michael! Thanks for coming in, man!		√							√	√				Michael Bubl� states that if people buy his record, actually they will also help environment. Then, Sean responds it by saying <i>really?</i> . It is categorizes as a short question and has a function to express Sean's feeling about what Michael Bubl� said and to request a clarification it is right that buying Michael Bubl�'s record is actually helping environment.

No	DIALOGUE	Types of Verbal Backchannel Response						Functions of Verbal Backchannel Response						Explanation
		RPT	SQA	SVB	LXI	PHR	STC	SIA	AWR	CLR	ECL	RFR	AMI	
85.	<p>M: I will say this too, um.. if you buy the record, you're actually helping environment because @*</p> <p>A: really? *</p> <p>M: *yes</p> <p>A: How does that work out?</p> <p>M: For every record that you buy, I will run my hammer five minute less..</p> <p>A: @Michael! Thanks for coming in, man!</p>		√		√			√						<p>Here, Michael Bublé says <i>yes</i> which is categorized as a short answer in the form of a lexical item. It has function to agree about what he said before that it is right when people buy his record, they also help environment. To explain how it works out, Michael Bublé says <i>For every record that you buy, I will run my hammer five minute less.</i></p>

SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan dibawah ini adalah, saya

Nama : Tri Intan Mabruroh

NIM : 13211141001

Program Studi : Sastra Inggris

Fakultas : Bahasa dan Seni

menyatakan bahwa saya telah melakukan triangulasi pada karya tulis ilmiah (skripsi) dari mahasiswa

Nama : Nur Wulandari

NIM : 13211141026

Program Studi : Sastra Inggris

Fakultas : Bahasa dan Seni

Judul : A Conversation Analysis of Verbal Backchannel Response
in Radio Program *Valentine In the Morning* interview with
Michael Bubl 

Demikian surat pernyataan ini saya buat, semoga dapat digunakan sebagaimana mestinya.

Yogyakarta, 27 Juli 2017

Triangulator,



Tri Intan Mabruroh

SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan dibawah ini adalah, saya

Nama : Cindy Puspita
NIM : 13211141046
Program Studi : Sastra Inggris
Fakultas : Bahasa dan Seni

menyatakan bahwa saya telah melakukan triangulasi pada karya tulis ilmiah (skripsi) dari mahasiswa

Nama : Nur Wulandari
NIM : 13211141026
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