

CHAPTER II

LITERATURE REVIEW

II.1. GESTURE

Levine (1983) stated that “a gesture refers to specific body movements that carry meaning”. Meanwhile, according to Condrill and Bough (1998) “gestures include facial expressions, hand and body movements which accompany spoken and unspoken words”. And in Oxford dictionary (1987), “Gesture is movement of the hand or head to indicate or illustrate an idea, feeling, etc. And it is very difficult if we are talking without using body motion and facial expression (Hall and Kendon cited in Chaika: 1994).

Furthermore, Wood (1997) said that body posture and gesture can express our mood. For example, someone who is walking quickly with a resolute facial expression appears more determined than someone who walks along with an unforced gaze. This is also supported by Condril and Bough (1998) “ Express your emotion with gesture.”

Moreover, Levine (1983) added that someone’s cultural background also influences the way he interprets gesture because not all gestures have the same meaning as the ones in another culture. For example the “OK” symbol means money in Japan and means obscene in some Latin America countries. This example shows that to interpret someone’s gesture we also have to see his cultural

background because if we interpret the gesture wrongly, it can cause misunderstanding.

Below is the theory of gestures according to Morris (1994), he divided gestures into more specific terms.

ARM RAISE (1)

Meaning : Request for attention.

Action : The arm is raised high in the air, palm showing, and held there until the gesture has been acknowledged.

Background: This is essentially a schoolroom gesture that has since spread into adult social life. It is employed at gatherings where someone wishes to speak and is also used when an informal vote is required.

Locality : Widespread.

ARM RAISE (2)

Meaning : Friendly greeting.

Action : The arm is raised with the palm showing and the fingers slightly spread.

Background: This is the greeting gesture used in milder situation than the full Hand Wave.

Locality : Widespread.

ARMS AKIMBO

Meaning : Keep away from me.

Action : The hands are placed on the hips so that the elbows protrude from the side of the body.

Background: This is an unconscious action we perform when we feel anti-social in a social setting. It is as if they are automatically adopting an 'anti-embrace' posture without recognising what they are doing. It also occurs at social gatherings when one person wishes to exclude another to a small group. In such cases, a single arm akimbo may be enough, pointing in the direction of the particular individual who is to be kept at a distance.

Locality: Worldwide.

ARMS FOLD

Meaning: I feel defensive.

Action: The arms are folded across the chest.

Background: This is a common, unconscious resting posture frequently adopted by people who wish to set up a mild barrier between themselves and those

in front of them. Most people are unaware that they are displaying this 'barrier signal', but sometimes it can be used deliberately as a 'You shall not pass' sign, for example when guards outside a doorway trying to prevent someone from entering.

Locality : Worldwide.

ARMS RAISE

Meaning : I surrender.

Action : The arms, slightly bent at the elbows, are raised with the palms facing forward.

Background: This is the 'Hands Up!' action performed to emphasize that no sudden, aggressive movement is about to be made. In violent situations it is employed seriously as a sign of capitulation, but it is also used jokingly in social context to say 'I give up', when losing the argument.

Locality : Widespread.

BODY LEAN

Meaning : I am paying attention.

Action : The body leans forward towards the companion.

Background: This is unconscious body gesture adopted by those who wish to indicate eager attentiveness. It is the posture of the subordinate facing his superior, the salesman talking to buyer and the doting lover. The more dominant figure is usually leaning back in a more relaxed position.

Locality : Worldwide.

CHEST HOLD

Meaning : Me?

Action : The palm of one hand is placed on the chest.

Background: The gesture is most frequently used when a companion is accused of something and replies 'Who, me?'. As he does so, he places a hand, or hands, on his chest and holds it there. The origin of this association can be traced back to the time when it was believed that the soul is embodied in the breath- 'the breath of life'. Since the lungs are in the chest, it follows that this must be the seat of the soul.

Locality : Widespread, especially in the Western world.

CHEST TAP

Meaning : Me!

Action : The bunched fingertips of one or both hands are tapped against the chest.

Background: The chest is being used as the site of the 'self'. The gesture is usually made as a way of emphasizing 'me' during a conversation.

Locality : Worldwide.

CHIN POINT

Meaning : Over there.

Action : The chin is thrust briefly in a particular direction.

Background: This is the casual pointing gesture of someone whose hands are busy. It is usually confined to close quarters, when a question is being asked about where some object or person is located.

Locality : Widespread.

CHIN STROKE

Meaning : I am thinking

Action : The hand gently strokes the chin.

Background: This is the pensive Beard Stroke gesture performed on a beardless chin. This unconscious action is so basic that it is still performed even in the absence of the male beard. Because of its link with the beard, it is much more common in clean-shaven males than in females.

Locality : Worldwide.

CHIN SUPPORT

Meaning : Boredom.

Action : The hand supports the chin.

Background: This gesture is employed by someone trying to focus his or her attention on a speaker. It may make the gesturer look thoughtful, but it is underlying the message is that 'it is hard to concentrate' and implies a degree of boredom with what is being said.

Locality : Worldwide.

CHIN WITHDRAW

Meaning : Fear.

Action : The chin is retracted.

Background: This is the antithesis of the aggressive Chin Jut gesture. As an automatic response it is part of a protective action when someone is physically threatened. But it is also used as a deliberate gesture when a performer wishes to signal that something is scary or frightening.

Locality : Worldwide.

EYE WINK

Meaning : Collusion.

Action : While looking at a companion, one eye is closed and then opened again.

Background: The wink is a deliberate, one-eyed blink that signals a shared secret between the winker and the winked-at. The collusion is based on the

idea that the closed eye-aimed at the companion-is keeping their secret, while the open eye- aimed at the rest of the world- is excluding everyone else from the brief intimacy. Performed between private friends it signals a moment of shared, private understanding.

Locality : Western world but increasingly widespread.

EYE WIPE

Meaning : You are making me sad.

Action : Although dry, the eye is wiped as if it is weeping.

Background: The gesture mimes the act of wiping tears from the eyes. It is most commonly seen when a parents wants to signal to a small child that it is behaving so badly that it will soon make its mother weep.

Locality : Widespread.

EYEBROW COCK

Meaning : Scepticism.

Action : One eyebrow is raised while the other remains lowered.

Background: This is a mixture gesture, with one eye frowning and the other looking surprised. The contradictory signal – half aggressive, half scared – reflects a contradictory mood, in which the gesturer has been surprised by something, but cannot quite believe that his shock is justified.

Locality : Widespread.

EYEBROWS FLASH

Meaning : Greeting.

Action : The eyebrows are rapidly raised and lowered once, in one-third of a second . The action is accompanied by a smile.

Background: This is the typically friendly greeting of all human beings, regardless of their cultural background. It is perform unconsciously and few people are aware that they are doing it. It derives from a fact that we open our eyes slightly more when we increase our attention, as we do when we meet someone. As the eyes open, so the eyebrows are raised. Then, following the moment of recognition, the eyes relax slightly and the eyebrows return to their usual position.

Locality : Worldwide.

EYEBROWS KNIT

Meaning : Acute anxiety.

Action : The eyebrows are simultaneously raised and drawn towards one another.

Background: This is a contradictory expression in which the muscles try both to raise and lower the eyebrows. The lowering action draws them

together, but at the same time they press upwards. This is the expression of grief or chronic pain, and contains elements of both fear and anger.

Locality : Worldwide.

EYES RAISE

Meaning : Exasperation.

Action : The eyes are rolled upwards to stare at the sky or the ceiling. The gesture is often accompanied by a clicking of the tongue.

Background: At moments of incredulity or scornful amazement, the eyes turn up to heaven as if saying 'God help me!'.

Locality : Widespread.

EYES STARE

Meaning : Threat.

Action : The eyes are opened wide by pulling back the skin all around them.

Background: The direct stare with a fixed, stony expression is always threatening. This applies to all monkeys and apes as well as to all humans. If the stare is held, without a change in facial expression, for any length of time, the person being stared at feels increasingly uncomfortable. For this reason, professional boxers often 'eyeball' one another just before a fight, in a mutual attempt to intimidate one another. The reason the stare is worrying is because it hints at an imminent attack.

Locality : Worldwide.

FACE COVER

Meaning : I am shocked.

Action : The hand with spread fingers, is brought up to cover the face.

Background: The gesture hides the face in a 'cut-off' action that 'removes' the gesturer from the offending situation. It may be performed seriously, when genuinely shocked, or it may be used in a light-hearted way when pretending to be shocked.

Locality : Widespread.

FINGERS INTERLOCK

Meaning : Be merciful.

Action : The fingers are interlocked and the hands rocked up and down by a wrist action.

Background: This is a anguished version of a common posture of prayer. In the ordinary prayer posture the hands are held still in front of the body instead of being moved up and down. This position of the hands imitates the bound wrists of a captive who is begging for mercy.

Locality : Widespread.

FINGERS 'TALK'

Meaning : Chatterbox.

Action : With the hand held out, palms down, the fingers and thumb open and close.

Background: This is a simple mime of human jaws opening and closing. It is used to comment of someone who is talking too much or too long, or who is gossiping too much.

Locality : Widespread.

FINGERS WAVE

Meaning : Hello or goodbye.

Action : The hand is held up, palm showing, and then the four fingers are bent and straightened in synchrony, as a unit, several times.

Background: This is a gentle version of the wave, used at close quarters, especially when saying goodbye to children.

Locality : Widespread.

FIST SHAKE (1)

Meaning : We won.

Action : The clenched fist is raised above the head and is then shaken back and forth, while the face shows intense pleasure.

Background: This is a cheerful, symbolic beating of the defeated rivals with the right fist. Most commonly observed at sporting or political events.

Locality : Widespread.

FIST SHAKE (2)

Meaning : Threat.

Action : With the face glaring angrily, the clenched fist is shaken rapidly backwards and forwards in the direction of the other person.

Background: This 'Intention Movement' of hitting someone is the most commonly observed threat display of our species. Although there are many other local insult displays and threatening actions. The Fist Shake is performed and understood everywhere.

Locality : Worldwide.

FOREFINGER BEAT

Meaning : Moderate threat.

Action : The raised forefinger repeatedly beats downward in the direction of the companion.

Background: The stiff finger is acting like a miniature club with which the speaker symbolically beats the companion over the head. This gesture is much

favoured by headmasters, politician and other speakers in a strongly authoritarian mood.

Locality : Worldwide.

FOREFINGER POINT

Meaning : Indicates direction.

Action : The forefinger points in a specific direction, usually in response to a query.

Background: This became an important gesture for our species when we evolved into co-operative hunters. The silent indication of direction must have been vital to the success of many a stealthy pursuit of prey. Among surviving hunters today, there is a refinement of the pointing action, to indicate not only direction but also distance. This is done by raising the angle of pointing forefinger to suggest increased distance, as if the finger is an arrow about to be fired at a target .

Locality: Worldwide.

FOREFINGER RAISE

Meaning : Pay attention.

Action : The hand is raised, with the palm facing the companion and the forefinger is held erect. This position may be held for some time, until it is finally acknowledged.

Background: It is used in classroom to gain the attention of the teacher, and in the restaurants to attract the attention of the waiter.

Locality : Widespread.

HAND SHAKE (1)

Meaning : Greeting and farewell.

Action : Two companion clasp right hands and then shaken them up and down one or more time before breaking the contact.

Background: As a common form of greeting, the handshake is comparatively recent, dating from the early part of the nineteenth century. In earlier centuries, bows, waves, curtseys and flourishes of the hands were the greeting gestures among polite society. The handshake was considered too 'egalitarian'. Today, of course, it fits our modern social attitudes well. If two men meet and one is much higher rank than the other, they still perform the reciprocal hand shake, in which their actions are identical to one another.

Locality : Worldwide.

HAND SHAKE (2)

Meaning : Binding a contract.

Action : Two companion clasp right hands and then shaken them up and down one or more time before breaking the contact.

Background: This is the original role of the handshake, before it became a greeting gesture. In medieval times it was employed as a pledge of honour or allegiance, and we usually accompanied by a kneeling position on the part of the subordinate. Handshake occurred as early as the 16th century because in Shakespeare's *As You Like It* there is the phrase: 'they shook hands and swore brothers.'

Locality : European in origin but now widespread.

HAND SHAKE (3)

Meaning : Greeting and farewell.

Action : As above, but with both hands involved. While the right hand is being shaken, left hand clasps the other side of the shaken hand.

Background: It has been called the 'Glove Hand Shake', because the two hands cover the other person's hand like a glove or the politician's handshake because it is a favourite gesture of public figures who wish to show that they are ultra-friendly. It is like a miniature hug, with the companion's hand is traced as intimately as possible. The effect is to give a powerful friendship signal at the same time retaining the formality of this type of greeting.

Locality : Widespread in diplomatic, political and business circle.

HAND WAG

Meaning : No.

Action : The hand, with the palm showing, is wagged rapidly from side to side. It is accompanied by a 'negative' facial expression.

Background: A hand movement is being used as a substitute for the negative handshake. It is most often used as a long-distance signal – in a restaurant, an office, or at a party.

Locality : Widespread.

HANDS SCISSOR

Meaning : That is finished.

Action : The hands are crossed over one another and then forcibly sliced apart, as if they are the blades of a large pair of scissors.

Background: When a speaker wishes to finish an argument – 'I'm sorry, but that is all, I have to say on the matter' – he may mime the action of a pair of shears or large scissors, symbolically snipping off the debate. This action frequently performed unconsciously during the heat of the moment.

Locality : Worldwide.

HEAD NOD**Meaning** : Yes!**Action** The head is moved up and down vertically one or more times, with the up elements and the down elements equal strength or with the down slightly stronger.**Background:** It has been suggested that this action originate from the downward movement of the baby's head when it is accepting the breast. Others see it as an abbreviated form of submissive body-lowering-in the other words, as a miniature bow.**Locality** : Worldwide.**HEAD SHAKE****Meaning** : No.**Action** :The head is turned from side to side, with equal emphasis left and right.**Background:** This action originates as a juvenile food -refusal movement. When a baby doesn't want food, either at the breast or being spoon -fed, it twists its head away sideways. This movement therefore becomes associated with a negative response.**Locality** : Widespread.**HEAD SUPPORT****Meaning** : Boredom.**Action** :The weight of the head is supported by the hand.**Background:** Although this gesture is sometimes said to indicate 'thoughtfulness', its underlying message is that the person concerned is bored with the proceedings. Because it is not a deliberate or stylized action and it is performed almost unconsciously, it is a useful indicator to a speaker about the mood of his audience.**Locality** : Worldwide.**LIPS TOUCH****Meaning** :Be quite!.**Action** :The forefinger is brought up to the lips and held there for a moment.**Background:** The finger symbolically blocks the source of speech.**Locality** : Widespread.**MOUTH CLASP****Meaning** :I should not have said that.**Action** :The hand shoots up to cover the mouth.**Background:** The action symbolically stops any more words being uttered.**Locality** : Widespread.

MOUTH SMILE**Meaning** :Pleasure**Action** : The mouth corners are drawn back and at the same time are turned upwards.**Background:** In evolutionary terms, the smile is an expression of fear, as are all facial expressions that involve the pulling back of the lips, but this particular expression become subtly changed, from 'I am afraid' to 'I am not aggressive' to 'I am friendly'. In the process, it modified its shape slightly, which prevented any confusion between a friendly face and frightened one.**Locality** : Worldwide.**NOSE FLARE****Meaning** :Anger.**Action** :The nostrils are flared as a result of contraction of the muscles on either side of the nose. The flaring usually accompanies a sharp intake breath.**Background:** This expression is observed at moments, of sudden outrage or exasperation. It appears to be an unconscious gesture and common to all human societies.**Locality** : Worldwide.**NOSE TOUCH****Meaning** : (Unconsciously) I am hiding something.**Action** : During conversation the hand comes up to make contact with the nose of the speaker. The precise form of contact varies from case to case. Sometimes the knuckle presses briefly against the side of the nose, or a fingertip brushes against it. In other instances it may be rubbed by the back of a finger or gripped momentarily.**Background:** Touching the nose unknowingly in this way during a verbal encounter, often signal deceit. The person performing the action is unaware of it, which makes it a valuable clue as to their true feelings. Why unconscious nose-touching should be closely linked with telling lies is not clear, but it may be that, at the moment of deceit the hand makes an involuntary move to cover the mouth - to hide the lie, as it were - and the moves on to the nose. The final shift from mouth to nose may be due to an unconscious sensation that mouth-covering is too obvious - something that every child does when telling untruths. However, some individuals report that they have felt a genuine sensation of nose tingling or itching at the very moment they have been forced to tell a lie, so that the action may be caused by some kind of small physiological change in the nasal tissue, as a result of the fleeting stress of the deceit. It should be noted that not all involuntary

nose-touching indicates actual lying. It may, in a few instances, reveal that a person was considering lying, but then finally decided to tell the truth. What all cases of involuntary nose-touching do have in common is that, at the moment the action takes place, the performer is reacting emotionally to the situation being faced, even though outwardly they appear calm. The inner thoughts are seething, while a decision is made to lie or, with difficulty, to tell the truth. It is that inner turmoil following a difficult question from a companion, which the Nose Touch reveals.

Locality : Worldwide.

NOSE UP

Meaning : Superiority.

Action : The position of the nose is raised by tilting the head backwards.

Background: This action signifies dominance, defiance or contempt. It is the gesture of someone who feels a momentary need to reinforce their high status by a token display of body-heightening. The Nose Up posture reveals that for some reason their superiority is not being fully recognized and therefore requires a slight reinforcement. The upward movement of the nose produces the opposite effect of the subordinate or shy lowering of the head. Usually seen as an unconscious gesture during social interactions, the Nose Up action has given rise to three popular expressions: having one's 'nose-in-the-air', 'turning-up one's nose' at something, and 'looking down your nose' at someone. It may also be the origin of the term 'stuck-up', meaning snobbish. Because these expressions exist, the action may sometimes be performed deliberately. When this occurs it is nearly always employed threateningly as a joking, mock-supercilious gesture. (It has also been described as a Chin Lift gesture.)

Locality : Worldwide.

PALMS CONTACT

Meaning : Apology.

Action : The palms are pressed together, fingers pointing upwards in front of the body.

Background: In both East and West this gesture is used to ask forgiveness.

Locality : Widespread.

PALMS DOWN

Meaning : Calm down.

Action : A speaker holds his arm forward with the palms facing downwards. In this posture he may make small downbeats with his hands.

Background: A speaker who wishes to 'hold down' an idea or reduce the mood of his audience may adopt this hand posture, miming the act of physically pressing them down. If calming his audience becomes more urgent, he may increase downbeat element. He will also strengthen the downbeat if he wishes them to lower themselves physically the 'please be seated' gesture.

Locality : Worldwide.

PALMS UP

Meaning :I implore you.

Action :The hands reach towards the companion with the palms facing upward. Then, they are held in this position when the gesturer continues to speak.

Background: This is a common device of a public speaker who wish to beg their audience too agree with them. As they make their request, they unconsciously adopt the human begging posture with both their hands.

Locality : Worldwide.

SHOULDERS SHRUG

Meaning :I don't know.

Action :The shoulders are hunched up briefly and the hands are offered in a palm up position with the fingers spread. The mouth corners are momentarily turned down and the eyebrows raised.

Background: The shrug is nearly always an expression of ignorance – 'I can't say', 'I can't help you', 'I have no idea' – and the helplessness of the gesturer is demonstrated by a momentary defensiveness. This is expressed in the body hunching, as though there is some physical threat present.

Locality : World-wide but less common in the Far East.

THUMBS TWINDLE

Meaning :Boredom.

Action :The fingers are interlocked and the thumbs are rotated around one another.

Background: 'Twiddling the thumbs' is a phrase that has become synonymous with the state of boredom. It involved mild frustration, caused by the boredom and the gesture is akin to the pacing up and down of a caged animal.

Locality : Widespread.

II.2. TURN-TAKING

Discourse analysis has many branches, which can be studied; one of them is turn taking. We know that turn taking usually happen when we have a conversation, which involves two or more people interact with each other. If there is one who involved in a conversation, both speaker and hearer must actively respond to what is going by giving any signals whether directly through gesture or similar nonverbal signals (Gumperz; 1989). Sacks, Schegloff and Jefferson, (1974) cited in Cook, (1989), stated that “Conversation involves turn taking, which is the end of one speaker’s turn and the beginning of the next’s frequently latch on to each other with almost perfect precision and split second timing”. Moreover, McCarthy’s (1991) opinion that people can take turn when they are selected or nominated by the current speaker, or if no one is selected, they may speak of their own accord or self selection.

Beside utterances, turn taking is also supported by body movements or called non-linguistic means. Still according to Cook’s (1989) statement that non linguistic factors, which influence turn taking involve eye contact, body position and movement, intonation and volume contribute to turn taking too. So, if we want to indicate to take, hold or end a turn at speaking, we can make it with body movements, even a tiny gesture. The same thing is also suggested by Wardhaugh (1985) that “someone who is about to take the turn in conversation tends to increase bodily tension and make certain body movements, which draw the attention of others.” A detailed analysis is reported by Long cited in Coulthard (1985), he found that two movements co-occurred either simultaneously or in rapid succession to signal

termination. He analyzed a series of conversation between four and five-year-old pre-school children, which shows a marked correlation between body movements and change of speaker. The basic movements including 'up', 'down', 'left', 'right', 'forward', and 'backward', for eight parts of body, the head, the trunk, and the left and the right arms, hands and fingers.

II. 2.1. Taking the Turn

According to Stenstrom (1994) cited in Swandayani (2002), in turn taking system, there are three basic strategies: taking the turn, holding the turn, and yielding the turn.

In a conversation, there is a person who takes the first turn. Until the first speaker has completed with his/her talk, the other person will take the turn. However, taking the turn may involve Starting Up, Taking Over, and Interruption.

Starting to talk, the speaker sometimes has not done proper planning before taking the turn will either have to play for time or give up the turn at once. This can make the speaker uses a hesitant start. Filled pause (∂n , $\partial :m$) and verbal fillers (e.g. *well, I mean, you know*).

The speaker may use the address term (nickname, first, and last) to someone she/he wants to talk with. Sometimes, to keep the conversation on, a speaker also tries to attract the attention of his/her audience at the beginning of a conversation. The speaker can use openings such as *Guess what?, You'll never guess*

what, What I got surprise for you!, and Something strange happen today. All of these “starting up “ are important in a conversation.

Usually, some responses are followed from the other speakers after the first speaker started a conversation. The second speaker will comment or answer of what the first speaker stated or asked. If the second speaker does that action, then it can be called as taking over the conversation. According to Stenstorm, taking over may involve whether Uptakes or Links.

By making Uptake, the second speaker acknowledges statement of what the previous speaker said and evaluates it before going on. The Uptake (e.g. *yeah*) is often triggered off by Appealer (e.g. *you know*) in the previous turn. Furthermore, it can appear when the first speaker initiates the talk, the second speaker responses (e.g. *ah*) the previous speaker's said and then the first speaker will follow up (e.g. *oh*) the second speaker's response. When the second speaker uses the lexical items that are labelled conjunctions (e.g. *and, but, cos*) and conjuncts (e.g. *so*), she/he has already made a Link.

Another movement can also be appeared in taking the turn. During the conversation, sometimes the second speaker interrupts at the beginning or middle of the previous speaker's talk because the first speaker does not always finish with his/her talk. The reasons why the second speaker does that because she/he has got the impression that the previous speaker has nothing more to say or she/he thinks that she/he has 'got the message' and that there is no need for the previous speaker to

elaborate. There are some discourse devices in interrupting the conversation, which are Alerts and Metacomments.

The second speaker uses the Alerts when she is intended to attract the other's or others' attention. The second speaker forces the first speaker to stop talking although she/he has obviously more to say. The first speaker can continue his/ her talking and does not pay attention to the second speaker's interrupting.

Another device is metacomment, because it actually comments on the talk itself. Some examples of metacomments are *Can I just tell..., Can I say something about this, Could I halt you there, May I halt you, and Let me just....*

II.2.2. Holding the turn.

Furthermore Stenstorm stated that to hold the turn means to continue talking. In holding the turn, the speaker can make Stalling, i.e. reasoning. Those are Filled Pauses and Verbal Filler, Silent Pauses, Lexical Repetition, or New Start in a conversation. Filled pauses and Verbal fillers can usually be taken to indicate that the speaker has no intention to terminate the turn but is actually planning what to say next. Here the speaker may produce $\partial:m$ in the middle of his/her utterances. In Silent pauses the speaker may produce pause. Furthermore, in Lexical repetition, the speaker can repeat his/her words because she/he wants to keep on speaking, such as *.....it was a it was a,if if if if.....*

II.2.3. Yielding the Turn

Usually, the speaker yields the turn without much protesting. The speaker might even appeal to the hearer for response. In yielding the turn, the speaker can make Prompting in order to provoke the other party to respond more than others, so that it turns them automatically into turn yielders. The speaker can also use Appealing as explicit signal to the listener that some in of feedback would be appropriate, such as *all right, you know, you see, OK*. The last strategy that the speaker can do in yielding the turn is Giving up. Here, the speaker realizes that she/he has no more to say or that she/he thinks it is time for the listener says something.

II.3. NONVERBAL COMMUNICATION

In our live, we cannot avoid an activity that can connect us with others, namely communication. Through communication we know someone's thinking, exchange some information and so on. But, in interaction with others, there is a supporting factor to get the aim in a conversation, which is the message that is conveyed through nonverbal behaviour. According to Levine (1983) "nonverbal communication is expressed meaning or feeling without words." When we have a conversation, as the speaker, we want our hearer to understand or catch what we are talking about.

Indeed, Wood (1997) stated that nonverbal behaviour could supplement or replace verbal communication, showing the evidences done by researchers. First, nonverbal behaviours may repeat verbal messages. For example,

using the head to say “yes”. Second, nonverbal behaviours may highlight verbal communication. When we stress the intonation to certain words, for example, “this is the most serious consequence of the policy, I’m arguing against”. Third, we use nonverbal behaviours to complement or to add to words. For example, when you see your friend and says “I’m glad to see you” and underline the utterance with a smile. Fourth, nonverbal behaviour may contradict verbal messages. Saying “nothing’s wrong” in a hostile tone of voice. Sometimes, we change verbal messages with nonverbal behaviour. Rolling our eyes to show that we do not agree something. Dunn also wrote that:

Nonverbal cues can be used to bear intended and unintended messages and when compared to verbal communication, our bodies do not lie. Combination of body and vocal language help an individual to discriminate between truthful and deceitful messages. (<http://conflict911.com/cgi-bin/links/jump.cgi?ID=2924>)

II.4. Related Studies.

One of the students who had done her study about the use of turn taking is Yusi Puspitosari (2003), a student of Airlangga University, Surabaya. The title is “ A Study of Turn-taking on the Hard Rock FM Radio Announcers in the Morning Program”. She analyzed turn-taking types that the announcers of the Hard Rock FM used. She used the theory of Cook (1989) about the types of turn taking. The object of her research was the radio announcer. The method of her study was by recording the data and analyzed it based on the theory that she used. To make the readers easier to understand her experiment, she also put the result on the table. Based on the

statement of the problem, her study tried to find out what kinds of turn taking, which usually appear in a conversation, especially in “Good Morning Hard Rock FM Surabaya”. And she found that all kinds of turn taking occur in the dialogues or conversation in this program.

A student of Petra Christian University, Surabaya, Swandhayani (2002) also made a study in turn taking. The title is “Turn Taking Strategies and Dominant Speaker in Females’ Chatting at the Boarding House”. She analyzed the turn taking strategy, which was mostly used by females at a boarding house, and how mechanism of that strategy was used and the reason why they used that strategy. She used the theory of Stenstorm (1994) about turn taking. Then, she recorded the data and analyzed it based on the theory. To make the readers easier to understanding her experiment, she also put the result on the table. Then the result showed that female mostly used taking over. And the next strategy was starting up, while interrupting occurred the least. And there were three dominant speakers in the conversation. Based on this turn taking strategy of Stenstorm, then, the writer decided to use Swandhayani’s unpublished thesis, because according to her, it was suitable which accompany with gestures whether or not they were accompanied by utterances.

CHAPTER III
DATA PRESENTATION
AND ANALYSIS