



***Endgame*, Its Opening and Closing Style: A Conversation Analytic Study**

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Abstract. Conversation Analysis (CA) is crucial in discourse studies, focusing on everyday interactions. This study examines the conversational styles in the Indonesian talk show *Endgame*, hosted by Gita Wirjawan. Previous research on Indonesian talk shows has primarily explored speech acts and pragmatic aspects, with little emphasis on openings and closings. This study addresses that gap by applying CA to analyze these segments in "Endgame" episodes. Using a descriptive qualitative method, the study analyzes data from the four most-watched *Endgame* episodes as of November 2023. The findings reveal that *Endgame* adopts a high considerateness style, characterized by slow-paced dialogue, pauses, and minimal interruptions, creating a relaxed and friendly atmosphere. The opening starts by greeting viewers, introducing guests, and highlighting their roles, set as a preview to the following discussion. Meanwhile, the closings provide insightful messages, maintaining a relaxed ambiance. By examining adjacency pairs and interactional patterns, this study enhances understanding of how *Endgame* shapes its conversational style and engages its audience, contributing to broader discussions on media communication and talk show sociolinguistics.

Keywords: *talk show; opening and closing; a high considerateness style; spoken discourse; conversational analysis*

Abstrak. Analisis Percakapan memainkan peran penting dalam penelitian wacana, khususnya pada interaksi sehari-hari. Penelitian ini mengkaji gaya percakapan sebuah gelar wicara di Indonesia berjudul *Endgame*, yang dibawakan oleh Gita Wirjawan. Penelitian terdahulu pada gelar wicara umumnya seputar tindak tutur dan aspek pragmatik, dengan batasan penekanan pada segmen percakapan seperti pada pembukaan dan penutupan. Penelitian ini mengangkat celah penelitian dengan mengadopsi CA untuk menganalisis pembukaan dan penutupan *Endgame*. Penelitian ini menggunakan pendekatan deskriptif kualitatif untuk menginvestigasi empat episode *Endgame* dengan jumlah penonton terbanyak hingga November 2023. Temuan penelitian menunjukkan bahwa *Endgame* mengadopsi *high considerateness style* atau gaya perhatian tinggi. Hal tersebut terlihat dari karakteristik tempo lambat, jeda, dan kemunculan interupsi yang terbatas, yang menciptakan suasana yang nyaman dan bersahabat. Struktur pembukaan dimulai dengan menyapa penonton, mengenalkan bintang tamu, dan menekankan pekerjaan atau keahlian bintang tamu. Di sisi lain, struktur penutup dimulai dengan pesan terakhir dari bintang tamu and penekanan kembali pengenalan bintang tamu. Dengan mengkaji *adjacency pairs* dan pola interaksi, penelitian ini menunjang pemahaman bagaimana *Endgame* membentuk gaya percakapan dan interaksi dengan pemirsanya, sebagai bentuk kontribusi dalam diskusi yang lebih luas dalam komunikasi media dan sosiolinguistik gelar wicara.

Kata Kunci: *Gelar wicara; pembukaan dan penutupan; gaya perhatian tinggi; wacana dialog; analisis percakapan*

Introduction

Conversation Analysis (CA) is a significant part of the broader study of discourse, primarily focusing on the fundamental dynamics of everyday interactions. As an approach to the analysis of spoken discourse, conversation analysis examines how spoken discourse is organized and develops as speakers carry out these interactions (Paltridge, 2012). Various studies on talk shows have demonstrated its significant contributions to numerous fields of study, including linguistics and its interdisciplinary studies such as pragmatics, sociolinguistics, and even psycholinguistics, as well as social science studies such as sociology (Atkins et al., 2023), education (Bateman et al., 2023), media and communication studies (Song and Licoppe, 2023), and many more.

Both Oxford Learner's Dictionaries and Cambridge Dictionary define a talk show as a radio or television program on which famous guests are asked questions. The topics of the questions may vary, ranging from information about the guests themselves to their opinions on specific issues. Talk shows are usually conducted in an informal manner, led by one or several hosts. However, in contemporary times, talk shows are not limited to broadcast through radio or television, especially with the massive development of social media platforms.

As a fundamental component of conversations, adjacency pairs determine the organization of talk by focusing on the sequencing of actions within the dialogue. Gardner (2004) explained that the basic pairing of actions in conversation, such as a question being followed by an answer, a greeting by a greeting, or an offer by an acceptance or rejection, led to the notion of adjacency pairs. Yule (2014) stated that adjacency pairs always consist of a first part and a second part, where the utterance of the first part immediately creates an expectation of the utterance of the second part of the same pair. Scrutinizing the adjacency pairs of a conversation leads to an understanding of its conversational style.

Ilie (2001) stated "The talk show displays patterns of communicative and social behaviour which can be associated with more than one discourse type." For example, Ilie explained further, its introductory and closing parts might determine how a talk show is regarded as. Building on this point, Martínez's work (2003), the closing structure of institutionally situated talk, including their content and style, are shaped by the conversation type (genre), the speaker's specific goal, and the relationship between the participants. Therefore, openings and closings are particularly important for shaping how a talk show is perceived.

Endgame, a talk show and podcast hosted by Gita Wirjawan, who served as the Minister of Trade of Indonesia from 2011 to 2014, made its debut on November 21, 2021, through Gita Wirjawan's YouTube account. With over 721,000 subscribers, Wirjawan has garnered substantial support, and *Endgame* has attracted millions of viewers. The show features diverse guests with unique backgrounds and stories, offering viewers an opportunity to delve into the perspectives of these guests on current issues, particularly those concerning Indonesia.

Despite its massive influence, researches on *Endgame* are limited to the issues on specific episodes such as educational issues on the *Endgame* #57 (Setyana, et al., 2023) and the pandemic life on the Episode Take #1 (Maulana & Asbari, 2023). Both researches applied the descriptive qualitative methods to explore the perspective of Gita Wirjawan as the host of *Endgame* in regard to the respected issues. While Setyana's findings highlight the importance of establishing intellectual standards throughout a society to ensure its continued progress, Maulana & Asbari elaborated how the "new normal" was formed and gave a new color to life world society. Earlier researches on Indonesia's talk

shows are mostly focused on pragmatics studies such as research on speech acts (Izar, Nasution, & Ratnasari, 2020; Jupri, 2022) and implicatures (Lubis, 2017). While Izar, Nasution, & Ratnasari's explored the types and functions of assertive speech acts that appeared in Mata Najwa in the Episode "*Gara-Gara Corona*", Jupri investigated the use of illocutionary speech acts in Haris Azhar's speech during the Indonesia Lawyers Club in the Episode "*Ramai-Ramai Petisi Tolak IKN*" broadcasted on YouTube. Whereas, Lubis scrutinized the conversational implicatures focusing on maxim of pragmatism on Indonesia Lawyers Club program on TV One.

Although limited, it is also found a few numbers of recent studies focusing on conversational analytic researches of Indonesia's talk show such as Laila's (2018) study on the sub-genre initiation in Indonesia Lawyers Club discussion and Putri, Hanafiah, & Muchtar's (2018) research on interruption found in a talk show. Both studies focused on the Indonesia Lawyers Club program, while Laila's study examined the moderator's initiation within the framework of genre analysis, Putri, Hanafiah, & Muchtar investigated the types of interruption and its function. Talk shows have become part of the popular entertainment programs in Indonesia, whether broadcasted through national televisions or internet platforms. Reviewing to the previous studies, this research attempts to apply the conversation analysis on the aspects of the spoken discourse, specifically the conversational opening and closing.

Focusing on *Endgame* as a talk show, this study aims to explain what the patterns and characteristics of its opening and closing are. As a pivotal component in a conversation, an opening and closing determine how the conversation is regarded as. This study, thus, aims to the patterns and the characteristics of the *Endgame*'s opening and closing to understand further how *Endgame* as a popular talk show is perceived as.

Methods

This research applied the descriptive qualitative method, specifically by applying Conversation Analysis (CA), to analyse the collected data. Qualitative research produces descriptive data, often in the form of written or spoken words, that explores the characteristics of individuals, situations, or experiences within observable groups (Moleong, 2000). Meanwhile, CA is an approach to the analysis of spoken discourse that looks at the way in which people manage their everyday conversational interactions (Paltridge, 2012), it examines the structure and patterns of conversation.

The data analysed in this study are were taken from the four most-watched episodes of *Endgame* until November 2023. Those episodes are were Episode 42 "*Habib Husein Ja'far: Saleh Akal dan Sosial, Bukan Hanya Ritual | Endgame #42*" released on June 16, 2021, Episode 30 "*Rocky Gerung Bahas Jalan Berbatu Menuju Sehat Nalar di 2045 | Endgame #30*" released on March 24, 2021, Episode 25 "*Mardigu Wowiek: Meretas Diri untuk Berinovasi | Endgame #25*" released on February 17, 2021, and Episode 39 "*Bhante Uttamo: Segalanya Tidak Kekal | Endgame #39*" released on May 16, 2021.

The primary data consisted of utterances in the beginnings and endings of the four episodes. They are were found in 0:28-0:46 and in 1:41:42-1:42:05 of Episode 42, in 0:38-0:55 and in 1:34:35-1:35:31 of Episode 30, in 0:32-0:42 and in 1:32:42 of Episode 25, and in 0:31-0:51 and in 1:39:53-1:48:47 of Episode 39. In collecting this data, the scripts are were first downloaded through www.downsub.com. The four episodes were then watched to select the minutes of the conversational beginnings and closings while simultaneously checking and correcting the errors found in the downloaded scripts. The corrected scripts are were then transcribed using transcription conventions adopted from

Gail Jefferson through Paltridge (2012). Not only that, to understand further, the data were also supported by utterances in remaining part of each Episode. These utterances were used as the secondary data to help analyse the primary data.

By applying Conversation Analysis (CA), this study focused on the adjacency pairs of giving and answering greetings and giving offers and responding to the offers. The data were analyzed through close examination by scrutinizing the utterances of the first speaker, coded as H, and the second speakers, coded as G1, G2, G3, and G4. Following this, apparent patterns and recurring elements were identified.

There are two types of conversational styles based on Yule (2014). One of them is called a high considerateness style, a style in which speakers use a slower rate, expect longer pauses between turns, do not overlap, and avoid interrupting or completing the other's turn. Through its opening and closing patterns, *Endgame* is found to employ this style. Its opening and closing show a relaxing and friendly ambiance, where both the first speaker (H) and the second speakers (G1, G2, G3, and G4) converse at a slow rate, exhibit pauses between utterances, do not overlap, and avoid interruption. While the opening provides a preview of the episode's content, the closing delivers an insightful message for the viewers.

Result

Endgame's opening style

The opening of *Endgame* reveals two significant patterns. Firstly, it establishes a friendly and relaxed ambiance for the show. Secondly, its function is not merely to introduce the guests but, more importantly, to set the viewers' expectations for the upcoming discussion.

Friendly and relaxed atmosphere

The openings of a talk show play a significant role to determine various aspects including the ambiance of the talk show, the intention of the show, and even the purpose of the talk. The interaction between the host and the guests is immediately portrayed through the conversational openings. It was found that *Endgame's* opening style involves greeting the viewers, introducing the names of the guests, highlighting their most-revered occupations or roles in their fields, and then thanking them for their participation in the show.

Excerpt 1

H *Halo teman-teman hari ini kita kedatangan::n Habib (.) Husein Ja'far Al-Hadar (1.0) pimpina::n pendakwah milenial ataupun pimpina::n Pemuda Tersesat.*

Thank you lho (.) Habib (.) bisa datang.

[Hello friends, today we have Habib Husein Ja'far Al Hadar, the leader of millennial Muslim preachers or the leader of 'Pemuda Tersesat'. Thank you, *Habib*, for coming]

G1 *Terima kasih, Pak Gita (.) atas undangannya (.)*[laughing]

[Thank you, Sir Gita, for the invitation.]

Excerpt 1 shows H or the host starts by greeting the viewers by saying "*Halo teman-teman*" [Hello friends]. H then follows by introducing the guest's name, saying "*hari ini kita kedatangan::n Habib (.) Husein Ja'far Al-Hadar*" [today we have Habib Husein Ja'far Al Hadar] and his most-revered role in his field, saying "*pimpina::n pendakwah milenial ataupun pimpina::n Pemuda Tersesat.*" [the leader of millennial

Muslim preachers or the leader of ‘Pemuda Tersesat’]. He then ends by expressing his gratitude to the guest for coming to the show, saying “Thank you *lho* (.) *Habib* (.) *bisa datang*.” [Thank you, *Habib*, for coming]. G1, Guest 1, responds by expressing his gratitude back for the invitation, saying “*Terima kasih, Pak Gita* (.) *atas undangannya* (.)” [Thank you, Sir Gita, for the invitation.].

This pattern also shows in Excerpt 2 below.

Excerpt 2

H *Teman-teman* (.) *hari ini kita kedatangan* (.) *Rocky Gerung, teman saya* (.) *yang* (.) *juga sebagai: guru filsafat di be[berag]=e=berbagai lembaga pendidikan.*

Bro Rocky, thank you (.) *bisa datang ke acara ini.*

[Friends, today we have Rocky Gerung, my friend who is also a philosophical teacher at several educational institutions]

G2 =*you're welcome.*

No Gita, no *brita*.

[No Gita (the host), no news]

H [laughing] No news is good news

G2 =*Yap!*

[Yes!]

The opening of *Endgame* reflects a relaxed ambiance. It was shown by the way the host addressed viewers as ‘*teman-teman*’ [friends] found in beginning of both Excerpt 1 and 2. The host also occasionally introduces the guests as *teman saya* or ‘my friend,’ emphasizing a friendly connection. It is found in the Excerpt 2 after H introduces the guest’s name, H expresses “*hari ini kita kedatangan* (.) *Rocky Gerung, teman saya* (.)” [today we have Rocky Gerung, **my friend**].

The use of the term ‘*teman*’ [friend] by H to address both the viewers and the guests significantly affect the ambiance of the show. Sacks (1989) explains how, in the rules of conversational sequence, the first person determines the form of address. As H chose the term ‘*teman*’ to address both the viewers and the guests, it breaks down the boundaries between them, creating a relaxed mood throughout the show.

Additionally, Excerpt 2 also shows G2 makes a joke as G2 utters, “*No Gita, no brita*.” [No Gita (the host), no news] by rhyming H’s name with the word ‘*brita*’ or ‘*berita*’ [news]. The utterance is then followed by H’s laughter and comment “*No news is good news*.” These utterances clearly show a relaxing situation in which a joke is responded with a laughter. A joke and laughter significantly reflects friendly atmosphere between the host and the guests as it happens as an amicable response between them.

Not only do the friendly term H uses to address the guests and viewers and the presence of a joke and laughter are found in Excerpts 1 and 2, but these excerpts also expose several pauses in the speakers’ utterances and the absence of interruptions. For instance, in Excerpt 1, 4 pauses are found as H greets the viewers and thanks G2 for coming by saying, “*Halo teman-teman hari ini kita kedatanga:n Habib* (.) *Husein Ja’far Al-Hadar (1.0) pimpina:n pendakwah milenial ataupun pimpina:n Pemuda Tersesat. Thank you lho* (.) *Habib* (.) *bisa datang*.” [Hello friends, today we have Habib Husein Ja’far Al Hadar, the leader of millennial Muslim preachers or the leader of ‘Pemuda Tersesat’. Thank you, *Habib*, for coming.] As H greets the viewers and G1, G1 listens

and only responds after H finishes the utterance, no interruption is found between their utterances.

These findings indicate that the opening of *Endgame* is constructed in a friendly and relaxed atmosphere. In addition to the relaxing ambiance, the pauses and the absence of interruptions in the speakers' utterances are characteristic of a highly considerate conversation.

Set as a preview

Endgame opens by not only introducing the guests' names but most importantly by bringing forwards the guests' most-revered occupations or the roles in their fields. This specific detail portrays the direction of the talk. By highlighting this information, *Endgame* intends to provide viewers with a preview of the talk's content.

Excerpt 3

H *Halo teman-teman, (.) hari ini kita: kedatangan:n (.) Bhante Uttamo, (0.3) pimpinan dari (.) Vihara Bodhigiri dan (.) Vihara (.) Samaggi Jaya (0.5) di Blitar.*

Bhante terima kasih banyak (.) atas (.) kunjungannya.

[Hello, friends, today we have Bhante Uttamo, the head of Bodhigiri Vihara and Samaggi Jawa Vihara in Blitar]

G4 *Terima kasih juga (0.3) Pak Gita (.) atas kesempatan yang diberikan kepada saya.*

[Thank you also, Sir Gita, for the given opportunity]

H *Siap.*

Yes.

In Excerpt 3, H introduces G4 by saying “*hari ini kita: kedatangan:n (.) Bhante Uttamo, (0.3) pimpinan dari (.) Vihara Bodhigiri dan (.) Vihara (.) Samaggi Jaya (0.5) di Blitar.*” [today we have Bhante Uttamo, the head of Bodhigiri Vihara and Samaggi Jaya Vihara in Blitar]. This introduction not only highlights G4's name, but also his role in his field. The mention of *pimpinan dari Vihara* [a head of a Vihara] emphasizes G4's significant role in Indonesia's Buddhist community. This information provides the viewers with G4's background and expertise.

This pattern is also found in Excerpt 1 and 2. In Excerpt 1, H introduces G1 by saying “*pimpina:n pendakwah milenial ataupun pimpina:n Pemuda Tersesat.*” [the leader of *pendakwah milenial* (a millennial Islamic leader who spread the religion) or the leader of ‘Pemuda Tersesat’]. Similarly, in Excerpt 2, H introduces G2 by saying “*guru filsafat di be[berag]=e=berbagai lembaga pendidikan*” [a philosophical teacher at several educational institutions].

The opening of *Endgame* shapes the viewers' expectation for the talk by highlighting the roles and expertise of the guests such a G1's role as a millennial Islamic figure who spreads Islam, G2's role as a philosophical teacher in several institutions, and G4's role as the head of Bodhigiri Vihara and Samaggi Jawa Vihara in Blitar. Learning the roles and expertise of the guests gives the viewers a preview of how the dialogue will center about. For instance, highlighting G1's role as the millennial Islamic figure who spreads Islam gives preview to the viewers that the Episode centers about how Islam is currently perceived, especially in Indonesia now where the G1 is actively based at. Excerpt 4, taken at minute 24:12-24:41, shows further.

Excerpt 4

G1 *Nah. Islam:: sebagai (.) e:: way of life (0.2) sebagai worldview (0.2) itu yang (0.5) sekarang tereduksi.*

[Islam as a way of life, as a worldview now has been reduced.]

H *Ya*

[Yes]

G1 *Sehingga (0.2) saya ingin kemudian (0.2) ya ayo kita mencoba menjadikan (0.2) e:: semuanya itu rukun untuk sama-sama memajukan.*

Ya memajukan di level terendah memajukan diri sendiri=

[I, then, wish to ask let's move forward together. Moving forward from the lowest level, advancing ourselves.]

H

=*Ya*

[Yes]

G1 *=jangan sampai ada konflik agama di kepala kita (.)*

Kemudian memajukan bangsa=

[(We) should not have religious conflict inside our head. Then advancing our nation.]

H

=*Ya*

[Yes]

G1

=*memajukan dunia*

[Advancing the world]

H *(be)tul*

[Right]

Excerpt 4 shows how G1 expresses his view on the Islam now by saying “*Nah. Islam:: sebagai (.) e:: way of life (0.2) sebagai worldview (0.2) itu yang (0.5) sekarang tereduksi*” [Islam as a way of life, as a worldview **now** has been reduced]. The use of adverb of time ‘*sekarang*’ [now], G1 expresses how the current view of Islam has experienced reduction. Therefore, he expresses his wishes, although now specifically uttered, that viewers should together in harmony advancing, from self-advancing, advancing the nation, Indonesian in particular, and then the world as he said “*Sehingga (0.2) saya ingin kemudian (0.2) ya ayo kita mencoba menjadikan (0.2) e:: semuanya itu rukun untuk sama-sama memajukan. Ya memajukan di level terendah memajukan diri sendiri (.) jangan sampai ada konflik agama di kepala kita (.) Kemudian memajukan bangsa(.) memajukan dunia.*” [I, then, wish to ask let's move forward together. Moving forward from the lowest level, advancing ourselves. (We) should not have religious conflict inside our head. Then advancing our nation. Advancing the world].

By analysing Excerpt 4, it is found that part of the Episode's discussion on the G1's view of the Islam now is in line to his role as the Muslim preacher in Indonesia. The mention of G1's most-revered role in Indonesian society, especially in the Muslim society, in the opening of the Episode has given a glimpse of the discussion that is about to follow.

Endgame's closing style

An early research on conversations by Schegloff & Sacks (1973) showed that closings provide a resource for managing the articulation between the conversation and the interaction occasion in which it occurs. The ending of the *Endgame* exposes how the show continued the relaxed and friendly ambience presented in the opening. Additionally, the ending's pattern also consists of a final message and a repeated introduction.

Friendly and relaxed atmosphere

The friendly and relaxed atmosphere presented in the opening of *Endgame* continuedly perceived through the ending of the show. It shows through the friendly terms H uses to address the guests and the slow rate of the conversation, provided by pauses in the conversation and the absence of interruption. It shows in Excerpt 5.

Excerpt 5

H Ada pesan terakhir, *Bro*, pesan akhir (.) untuk 2045 (.) Indonesia?

[Final message for Indonesia 2045, Bro?]

G2 Dua ribu empat lima (.) itu wilaya:h yang (.) memungkinkan kita: (0.3) *dijebak* oleh teknologi, bukan *kita* menge[menguasai], *dijebak* oleh teknologi.

Dan kompetisi itu sudah sangat tajam sekarang. Upaya untu::k pergi:: siapa lebih dahulu bikin talk show di:: ruang angkasa, misalnya [laughing] kan sudah [laughing] orang baya[ngkan] sementara Kita masi:: sibuk dengan (.) e=mengatur threshold partai politik. Kan itu [laughing] udah [reach how] macem-macem. Jadi, lakukan contra-paradigm. Na:: itu kira-kira e:: kalimat terakhir. Lakukan contra-paradigm.

[In 2045, we are probably controlled by technology, not us controlling. And this competition has been too piercing now. The effort of being the first, let's say, having a talk show on the outer space. It is too far. So, let's do contra-paradigm. That is probably my final message. Do contra-paradigm.]

H Dan bangun oase.

[And build an oasis]

G2 =oase penting. Yes.

[Oasis is important. Yes.]

Excerpt 5 shows that H uses a term of 'bro' [bro] to address G2. The term 'bro' is an informal term to address a male person (Oxford Learners Dictionary, n.d). The use of informal way to address an esteemed guest shows how close the relationship between H and G2. This pattern also shows in Excerpt 6.

Excerpt 6

H *Bro*, ini uda::h=udah panjang nih=

[Bro, it has been too long.]

G3 =Yak!

[Yes]

H Ada:: kata-kata penutup?

[Any closing statements?]

G3 E::=

[Um]

H =Menarik soalnya=

[It is interesting (the discussion).]

G3 =Ada:: ada: ada (0.5) di: akhir penghujung diskusi kita ni, saat ini, gua ada masalah denga:n e: anak-anak milenial dan generasi Z (0.5)

urusan baca (.) membaca. Bahkan sejarah dan literatur lokal (0.5) juga tidak dibaca. Mungkin gua harus cerita 1 menit sedikit.

[There is. In the end of our discussion, this moment, I have problems with millennials and Gen-Z about reading. Even the history and local literature, they did not read. Maybe I have to say for 1 minute.]

Similarly, Excerpt 6 also shows how H uses the term 'bro' when he says "*Bro, ini uda::h=udah panjang nih=*" [Bro, it has been too long.]. As H wraps the talk, H uses the same term used to address G2 to G3. This highlights how comfortable the ambiance between H and G3.

Additionally, pauses and absences of interruption are found in the speakers' utterances. In Excerpt 5, for instance, H asks G2 by saying, "*Ada pesan terakhir, Bro, pesan akhir (.) untuk 2045 (.) Indonesia?*" [Final message for Indonesia 2045, Bro?]. H's utterance shows 2 significant pauses despite the simple question. Following the question, G2 answers with a long message showing several pauses and no interruption from H.

This pattern is also found in Excerpt 6. Pauses are also found in both H and G3's utterances, especially when G3 delivers a final message by saying, "*Ada:: ada: ada (0.5) di: akhir penghujung diskusi kita ni, saat ini, gua ada masalah denga:n e: anak-anak milenial dan generasi Z (0.5) urusan baca (.) membaca. Bahkan sejarah dan literatur lokal (0.5) juga tidak dibaca. Mungkin gua harus cerita 1 menit sedikit.*" [There is. In the end of our discussion, this moment, I have problems with millennials and Gen-Z about reading. Even the history and local literature, they did not read. Maybe I have to say for 1 minute]. Despite the long message, it is found several pauses in the utterance and no interruption from H.

The friendly term used by H to address the second speaker, the pauses in the utterances of both speakers, and the absence of interruptions highlight the consistently friendly and relaxed ambiance throughout the show's closing. As found in the opening of the show, these findings also support the characteristics of a highly considerateness style.

Final message

As crucial as the opening, the closing of a talk show determines how it wraps their discussion. The conversational closings play a significant role in leaving a lasting impression on the viewers as the show ends. Before closing the show, *Endgame's* host typically offers the guests to share their final message, either about the future of Indonesia or messages specifically addressed to the viewers.

Referring back to Excerpt 5, H offers G2 to give a final message by saying "*Ada pesan terakhir, Bro, pesan akhir (.) untuk 2045 (.) Indonesia?*" [Final message for Indonesia 2045, Bro?]. H specifically offers G2 to share his expectations of the future of Indonesia, to which G2 complies by sharing his insight on a contra-paradigm from what Indonesia has done so far. A similar offer portrays in Excerpt 6.

In Excerpt 6, H uses different expression to offer the second speaker for a final message by saying "*Ada:: kata-kata penutup?*" [Any closing statements?] to which G3 complies by confirming that he had a final message for the viewer before suggesting the importance of reading, especially for the millennials and Gen-Z.

After expressing their final messages, both the host and the guests express their gratitude. The host shows his appreciation to his guests for their participation. Meanwhile, the guests thank the host for the invitation to the show. It is shown in Excerpt 7 below.

Excerpt 7

H *Terima kasih banyak lho (0.5) matur nuwun.*

[Thank you very much, thank you.]

G1

=*Terima kasih, Pak Gita.*

[Thank you, Sir Gita]

H *Teman-teman, **itulah** Habib Ja'far (.) pendakwah milenial. Terima kasih.*

[Friends, that is Habib Ja'far, a millennial Muslim preacher]

In Excerpt 7, H first expresses his gratitude to G1 by saying “*Terima kasih banyak lho (0.5) matur nuwun.*” [Thank you very much, thank you] in both Indonesian and Javanese, to which G1 responds by thanking him back almost immediately. The code-switching done by the host from Indonesian, *terima kasih banyak* [thank you very much] to Javanese, *matur nuwun* [thank you] shows how the host not only acknowledges the guest's origin, which is from Java, but also to show his utmost respect to his guest.

Repeated introduction

Endgame then concludes by following the repeated pattern of the guests' introduction, emphasizing the guests' names and reiterating their most-revered occupations or roles in their fields. In Excerpt 6, H concludes the show by saying “*Teman-teman, itulah Habib Ja'far (.) pendakwah milenial. Terima kasih.*” [Friends, that is Habib Ja'far, a millennial Muslim preacher]. It is found a clitic ‘*lah*’ in H's saying of ‘*itulah*’ [that is]. The function of the clitic ‘*lah*’ in Indonesian is to emphasize the meaning of the preceded word (KBBI, n.d). In Excerpt 6, the clitic ‘*lah*’ is preceded by the word ‘*itu*’ [that], a determiner used for referring to a person or thing that is not near the speaker or as near to the speaker as another (Oxford Learners Dictionary, n.d.). Therefore, the word formation of ‘*itulah*’ [that is] shows the emphasis of the following phrases, which are the name of the guest “*Habib Ja'far*” and his significant role in the Muslim community by saying “*pendakwah milenial*” [a millennial Muslim preacher]. In this closing, the intention is to emphasize who the guest is, which is “*Habib Ja'far*” and his significant role, “*pendakwah milenial*” [a millennial Muslim preacher]. This pattern also shows in the Excerpt 8.

Excerpt 8

H Thank you, Bro.

G2 *Terima kasi:::h, **Bro** Gita:*

[Thank you, Bro Gita]

H *Teman-teman (.) **itulah** (0.2) Rocky Gerung (.) guru filsafat di ber(.)bagai (.) lembaga pendidikan (0.5) Terima kasih.*

[Friends, that is Rocky Gerug, a philosophical teacher in several educational institutions. Thank you]

In Excerpt 8, H also uses the pattern of the introduction, highlighting the guest's name “*itulah (0.2) Rocky Gerung (.)*” [that is Rocky Gerung] and his most-revered occupation by saying “*guru filsafat di ber(.)bagai (.) lembaga pendidikan*” [a philosophical teacher in several educational institutions]. H, again, utters ‘*itulah*’ [that is] which is used as the emphasis of what follows next which are the name of the guest, Rocky Gerung, and his significant role in the society, which is as a teacher at several institutions.

These excerpts show that *Endgame* concludes its show by reiterating the introduction of the guests. This repetition and the use of both clitic ‘*lah*’ and the determiner ‘*itu*’ [that] followed by the names of the guests and their significant roles and expertise places a strong emphasis of guests’ ideas and thought.

Conclusion

The style of the opening and closing of a talk show play a pivotal role determine the communicative and social behaviour of the show. In conclusion, through its opening and closing patterns, *Endgame* employs a high considerateness style.

The study finds that, through its opening part, *Endgame* is a relaxed and friendly talk show, even when featuring esteemed guests. *Endgame* also provides viewers with previews of the discussion by highlighting not only who the guests are but also their respected occupations or significant roles in their respective fields. The study also reveals, through its closing part, how significant the guests’ insights by giving them a space to express their messages to the viewers. Most importantly, *Endgame*’s closing part also emphasizes guests’ ideas and thoughts by reiterating their introductions. This finding emphasizes how *Endgame* is both relaxing yet insightful talk show, designed to influence its viewers. Additionally, the finding supports Ilie (2001)’s statement that parts of a talk show, such as its introductory and closing segments, can significantly influence how the show is perceived.

Supporting early researches such as done by Sacks (1989) and Schegloff & Sacks (1973), studies on conversation needs to be continuously pursued. Analyzing the opening and closing styles of *Endgame* constitutes one application of conversational sequence theory within Conversation Analysis. To fully complete the study, the entire conversation requires thorough investigation.

Endgame has been running for a few years now. Despite being hosted by Gita Wirjawan, one of the highly-respected figures in Indonesia, and featuring esteemed guests with varied backgrounds, the research on *Endgame* as a talk show is significantly limited. Additionally, this insightful talk has massive numbers of subscribers and viewers to which provides a significant background for its potential impacts. Hence, future studies on popular talk shows such as *Endgame* are highly suggested. The research range is potentially varied from conversation analytic studies as a part of a spoken discourse, to critical discourse analysis targeting to specific episodes. Studies on multimodal discourse analysis are also highly feasible, given the show is released on YouTube, a platform primarily based on video content.

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