COURTROOM CONVERSATION IN A MURDER TRIAL OF YOSUA HUTABARAT: A PHONOPRAGMATIC PERSPECTIVE

Percakapan di Ruang Sidang dalam Persidangan Pembunuhan Yosua Hutabarat: Perspektif Fonopragmatik

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Abstrak
Penelitian ini mengkaji fitur-fitur fonopragmatik yang berfokus pada intonasi dalam percakapan antara hakim dan saksi dalam persidangan pembunuhan Yosua Hutabarat. Penelitian ini bertujuan untuk mengeksplorasi bagaimana pola intonasi dapat mencerminkan kekuasaan dan kontrol hakim dan bagaimana respons saksi selama persidangan. Penelitian ini menganalisis gambar spektrogram untuk menangkap gerakan nada dalam interaksi dengan menggunakan perangkat lunak PRAAT dan model David Brazil untuk menganalisis data penelitian. Hasil penelitian ini mengungkapkan setidaknya dua puluh tiga unit nada yang tersebar di enam kutipan percakapan, dengan nada yang paling sering digunakan dalam ujaran hakim adalah nada naik-turun (9 unit nada), yang menunjukkan kontrol dan dominasi. Di sisi lain, saksi lebih sering menggunakan nada turun (4 unit nada) yang mencerminkan ketundukkan. Temuan ini menunjukkan bahwa penggunaan nada naik-turun oleh hakim menandakan kekuasaan instrumental dan dominasi, sementara nada turun dari saksi menandakan ketundukkan yang mengungkapkan ketidakseimbangan kekuasaan yang jelas selama persidangan.
Kata-kata kunci: diskursus ruang sidang, fonopragmatik, intonasi

Abstract
This study examines the phonopragmatic features, specifically intonation, in the conversation between the judge and the witness during the Yosua Hutabarat murder trial. The study aims to explore how intonation patterns reflect the judge's authority and the witness's response during the trial. The study analyzes spectrogram images to capture the tone movements of the speech using PRAAT software, with David Brazil's model employed to analyze the data. The results reveal at least twenty-three tone units across six conversation excerpts, with the most frequent tone in the judge's speech being a rise-fall tone (9 tone units), indicating control and dominance. The witness, in contrast, predominantly uses a falling tone (4 tone units), reflecting submissiveness. The findings suggest that the judge's use of rise-fall tones signals instrumental power and dominance, while the witness's falling tone signals submissiveness and reveals a clear power imbalance during the trial.
Keywords: courtroom discourse, phonopragmatics, intonation

INTRODUCTION

Courtroom discourse deals with language patterns used in legal settings, such as during trials or other legal proceedings. This area of study examines how language is employed by various participants in the courtroom, including judges, attorneys, witnesses, defendants, and jurors, to convey information, persuade, negotiate, and reach legal decisions (Coulthard & Johnson, 2007; Olsson, 2008). The focus lies on perceiving legal language as an object, process, and instrument (Stygall, 1994). As an object, it highlights its language structure and linguistic features. When regarded as a process, it entails the interaction analysis wherein legal language is performed. Additionally, as an instrument, legal language is observed in terms of how social objectives are achieved.

Legal language has two primary contexts: enabling and reporting. In enabling contexts, legal language involves texts that embody registers, which are necessary frameworks for legal processes such as laws, acts of parliament, constitutions, and legally binding agreements. In reporting contexts, legal language involves texts that exemplify registers such as police interrogations, witness testimonies viewed as evidence, and cross-examinations during trials (Matthiessen, 2009). In courtroom interactions, the analysis of legal language serves two purposes. It can focus on how legal meanings are produced and interpreted throughout the trial process (Mooney, 2014) or analyze how power relations within the court are expressed through language use (Olsson, 2008). Therefore, to effectively examine the contextual meaning during courtroom interactions, it is essential to consider the use of prosodic features such as intonation, stress, rhythm, and other relevant elements by the judge and witness because these features play a crucial role in shaping the communication dynamics within the courtroom setting.

Intonation refers to the variations in pitch and tone of the judge's and witness's speech, which can convey a range of emotions (Romero-Trillo, 2013). For example, a rising intonation can signal a question, while a falling intonation can indicate a statement or command. Stress is an emphasis placed on syllables or words in speech. By altering stress patterns, the speakers can highlight information. Moreover, rhythm is the stressed and unstressed syllables in the speech, which can indicate different speech acts, such as a question or an exclamation. In addition, voice quality encompasses pitch, tone, and vocal qualities that convey various pragmatic nuances, such as friendliness, authority, uncertainty, or sarcasm. The use of pauses and turn-taking in conversation also can influence the pragmatic meaning of an interaction (Hammood & Al-Aadili, 2022; Romero-Trillo, 2013). Pauses can signal hesitation, emphasis, or the need for a response, while turn-taking patterns regulate the flow of conversation and indicate the speaker's intentions during the trial. The study that examines prosodic features in identifying the contextual meaning is known as phonopragmatics.

Extensive research in phonopragmatics has explored the crucial role of intonation in political speeches to exhibit dominance, engage audiences, and deliver specific intentions and meanings. Hamad's (2021) investigation into Margaret Thatcher's speech "The Lady's not for turning" sheds light on the former British Prime Minister's measured use of referring and proclaiming tones, complemented by high termination, to accentuate key messages effectively and assert her leadership position. Alkumet's (2021) study scrutinizes Donald Trump's speeches, revealing his employment of threatening and warning intonations to assert power, provoke a sense of urgency, and control public sentiment during the 2020 campaign. The research underscores the profound impact of Trump's intonational strategies on shaping political discourse and exacerbating societal polarization. Shitwi et al. (2019) examination of Barack Obama's speech through Brazil's discourse intonation model showcases Obama's skilled use of intonation to establish dominance, emphasize key points, create contrasts, and engage audiences. The study underscores the model's use in deepening comprehension of how speakers strategically use intonation to achieve certain communicative objectives.

Recent research has also shed light on how prosodic features may impact communication and emotions. Ali (2020) investigated how intonation clarifies the legendary boxer's (Mohammad Ali Clay) speech during an interview with a young Muslim, finding that deliberate variations in tone improve the conversation. The study examined 57 interview excerpts using qualitative analysis and PRAAT software to measure pitch values and found that the young Muslim and Clay use a combination of proclaiming and referring tones, with different employment of information tones. The young Muslim politely seeks common information with referring tones, while Clay emphasizes new information using both types of tones. Similarly, Al-Hindawi et al. (2020) explored the use of prosody in Husseini sermons, revealing how preachers intentionally use pitch and speech tempo to evoke emotions and engage the audience. Their findings show that prosody is not merely incidental to speech but becomes a deliberate tool to enhance persuasive communication. Understanding the power of prosody in human interaction can pave the way for a more profound understanding of the intricacies of communication and the subtleties of various cultures (Abdulla, 2013; Abdul-Wahid, 2013).

Beyond political discourse and emotions, recent studies on phonopragmatic research have also highlighted prosodic elements' role in fostering cross-cultural understanding and impactful communication. Sperti (2017) studied how ELF users purposefully employ language strategies influenced by their backgrounds and culture, particularly in 'gatekeeping' contexts, leading to distinct prosodic features affecting communication. Ivanova et al. (2020) revealed the impact of globalization on stand-up comedy, resulting in a globalized style with shared speech patterns among comedians from different cultures. Comedians use prosodic markers to tailor their performances to suit the preferences of their culturally diverse audiences. Cheng (2004) explored discourse intonation and highlighted its pivotal role in conveying attitudes, where intonation choices carry cultural nuances affecting interpretation. Understanding these nuances enhances emotional tone comprehension and communication effectiveness by facilitating intonation adjustment to harmonize with cultural expectations.

The existing body of phonopragmatic research has yet to thoroughly investigate the conversation in courtroom settings. Therefore, this study endeavors to bridge this notable gap by delving into the intricacies of phonopragmatic features employed in the context of courtroom interactions. Within the judicial process, these prosodic elements, encompassing intonation, stress, rhythm, voice quality, pauses, and turn-taking, may wield significant influence, facilitating the expression of attitudes, emotions, and crucial information (Muhammadovna, 2021). Understanding the role of phonopragmatic features in the courtroom setting is vital, as it sheds light on how speech sounds contribute to effective communication, pragmatic inferences, and heightened linguistic competence within this specialized domain. Through this research, we aim to deepen comprehension of the interplay between prosody and meaning, fostering language users with enhanced sensitivity and competence in the courtroom.

This study examines the meaning of conversation during the court trial of the Yoshua Hutabarat murder trial. In August 2022, Yoshua Hutabarat, a 27-year-old Indonesian National Police officer, was killed. His former boss, Inspector General FS, who headed the internal affairs division of the Indonesian National Police, along with three others and FS's wife, PC, were charged with Hutabarat's murder trial. The trial commenced on October 17, 2022, and on February 13, 2023, FS was found guilty and sentenced to death for the murder of Hutabarat. The other four defendants were also found guilty and received prison sentences. FS and three co-accused appealed their sentences, but the appeals were later rejected. Additionally, six former police officers involved in the cover-up were sentenced to prison. The study investigates the interaction between the judge and one of the witnesses initially named S. This study seeks the conversational meaning through the speech intonation by both parties and how the judge's instrumental power and control are addressed to the witness. The significance of this research

lies in its contribution to understanding the role of intonation in courtroom interactions, particularly in highlighting how speech prosody reflects power dynamics and influences communication between judges and witnesses.

THEORETICAL BASIS
Phonopragmatics
Phonopragmatics is an area of linguistic study that examines the relationship between linguistic sound structures (phonetics and phonology) and the social or pragmatic aspects of language use (Skandera & Burleight, 2005). It explores how prosodic elements, such as intonation, rhythm, stress, and pitch, contribute to the meaning and interpretation of utterances within social interactions (Sperti, 2017). Phonopragmatics investigates how speakers use phonetic features to convey social information, such as their emotions, attitudes, or social identity, and how listeners interpret these cues during communication (Romero-Trillo, 2013). By focusing on the pragmatic dimensions of speech, phonopragmatics may enhance the understanding of how speakers use phonetic features to achieve pragmatic functions, including expressing politeness, making emphasis, signaling sarcasm, or negotiating powers.

In a courtroom context where formality, power negotiation, and persuasion are key feature language, speakers, including judges, lawyers, and witnesses, use prosodic elements of language such as intonation, stress, and pitch not only to convey information but also to assert authority, challenges credibility, and even persuade audiences. Intonation patterns signal questioning or challenge, while stress emphasizes key arguments and pitch variation reveals authority or emotional states (Sperti, 2017). Similarly, variations in pitch allow speakers to convey emotions, assert authority, or soften potential conflict, shaping the tone and impact of the interaction (Sperti, 2017). These phonopragmatic features play a crucial role in communication, affecting how listeners perceive politeness, power, credibility, and emotional depth. For instance, a change in intonation might subtly question an opponent's credibility, while a well-timed pause can emphasize the importance of a statement.

Intonation
Brazil's (1997) intonation discourse model is categorized into tone unit, prominence, key, termination, and tone. There are five tone movements, namely fall ↘, rise-fall ↗↘, rise↗, fall-rise ↘↗, and level tone →. The categorization of tone types relies on whether the information within a tone unit is known to both the speaker and listener or is new and exclusive to the speaker. This classification is intended to eliminate ambiguity in both statements and questions. The rising intonation might be used at the end of the introduction to signal that the speaker is about to present the main point. The falling intonation can be used when presenting evidence to convey a sense of authority and confidence. Additionally, intonation can signal a shift from presenting the counterargument to refuting it, helping the audience follow the speaker's stance. A rise-fall or rise-tone is employed when the listener is already aware of the speaker's information (shared information). On the other hand, a rise-fall or fall tone is used when the speaker imparts new information that has not been previously discussed by either party (unshared information). The level tone, which includes an incomplete tone unit, signifies a pause within the speaker's speech. Therefore, intonation can reinforce the rhetorical moves employed by a speaker, making overall communication more persuasive and engaging.

RESEARCH METHOD
The research follows a descriptive qualitative design outlined by Creswell and Creswell (2023), focusing on exploring and understanding the use of intonation in courtroom discourse through detailed data analysis. In this study, we describe the context of intonation used by the

judges and the witness speech during interaction and discuss the conversational controlling role in the courtroom. The data were sourced from YouTube videos about the murder trial of Yosua Hutabarat. The clip of the video (https://www.youtube.com/watch?v=d8huJHv9CcI) is sourced from the official YouTube account of an Indonesian national television station (KOMPASTV), with a duration of 12 minutes and 35 seconds. The trial was aired live on October 31, 2022. We used PRAAT software to produce spectrogram images to ease transcription and analyze speech intonation. To collect the data, we downloaded the video from the link and converted it into an audio file. After listening to the converted audio, we selected excerpts from the trial dialogue between the judges and the witness. Then, we noted several utterances of their speech in a tone unit. We used the PRAAT software to get the image of pitch values in prominent syllables and then imported it as spectrogram images. In analyzing the data, we applied the discourse intonational model theory proposed by David Brazil.

Brazil's (1997) intonation discourse model is categorized into tone unit, prominence, key, termination, and tone. We excluded the key and termination categories from being discussed in this study. At first, the writer identified the tone unit, the minimum unit in the speech of the judges and the witness. Then, we defined the stress or prominence in a syllable using the PRAAT software. The prominence signals the critical information the speakers want to convey. The PRAAT software also allows us to graphically identify the tone or pitch movements in a tone unit. There are five tones of movement, namely fall ↘, rise-fall ↗↘, rise↗, fall-rise ↘↗, and level tone →. The illustration of this categorization can be seen as follows;

//↘↗ONly IF you LET me//↘i will STAY here//

In the example above, two-tone units are separated by a slash sign (//), and the capitalised syllables show stress or prominence. Then, the fall-rise tone is represented by "↘↗", and the fall tone is represented by "↘".

Next, we classified all the tone units based on the types of intonation in a referring tone and proclaiming tone by looking at the spectrogram's image. Brazil divided the tones into proclaiming, referring, and level tones. The distribution of the tone types is based on the unshared/shared information in the tone unit, which aims to avoid ambiguity in a statement and question. Referring tone with a rise and fall-rise tone indicates that the listener already knows the speaker's information (shared information). The proclaiming tone is used when the speaker shares new information with the listener that has never been discussed before by both (unshared information). The proclaiming tone is signified as a rise-fall tone and fall tone. The level tone has an incomplete tone unit, indicating a pause in an utterance.

Lastly, the writer determined the power and controlling role of the judges and the witness speech during the conversation based on their tone. Both proclaiming and referring tones have two tones in the conversation control: dominance and non-dominance. The dominant role indicates the speaker as the control holder, while the non-dominant role is not. The dominant role is only in proclaiming plus (rise-fall) tone or referring plus (rise) tone. See the example below;

//(*r*+) WHEN you're being HONest//(*p*) i'll HELP you//

The example above shows that the speaker uses a rising tone as a dominant referring tone (r+) in the first unit and a non-dominant proclaiming tone (p) in the second. The example means that if the listener wants to get helped by the speaker, she/he has to be honest. Below is an example of a spectrogram image;
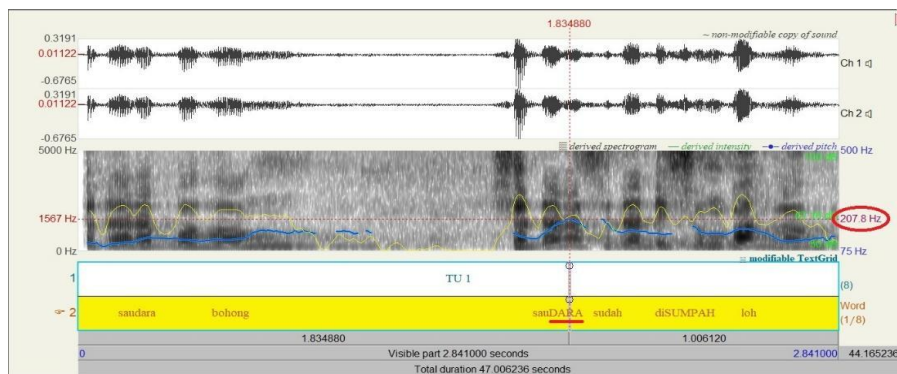
Figure 1.
The example of tone unit analysis in spectrogram.

DISCUSSION
The Tone Implication in the Courtroom Conversation
Below is the data found and its description based on Brazil's discourse intonation model; pitch value, function, type, meaning, and role in each tone unit of the judge and the witness.

Table 1.
Speech's Tone Analysis of The Judge

No. of Excs	Discourse Intonation	No. of TU	Pitch Value (Hz)	Function and Type	Meaning	Role
Exc 1a	// *p+* cePAT ↗↘seKALI sauDARA meNGATAkan lupa //	3	252	*p+* (rise-fall)	Unshared	Dominance
	// *r+* ↗INI pertanyaan saya PELAN PElan lo bukan ngejar saudara LO //		417	*r+* (rise)	Shared	Dominance
	// *p* sejak ↘KAPAN //		245	*p* (fall)	Unshared	Non-dominance
Exc 2a	// *p+* jangan jawab cepet ↗↘CEPet saya nanya langsung buru buru JAWAB //	2	358	*p+* (rise-fall)	Unshared	Dominance
	// *p+* APAkah saudara ferdi sambo ikut pindah ke ↗↘SAguling //		242	*p+* (rise-fall)	Unshared	Dominance
Exc 3a	// *p+* seberapa ↗↘seRING saudara ferdi sambo pindah ke saguling //	4	257	*p+* (rise-fall)	Unshared	Dominance
	// *p* ↘TINGGAL di saguling //		192	*p* (fall)	Unshared	Non-dominance
	// *r* atau ↘↗tiDAK PERNAH sama sekali //		336	*r* (fall-rise)	Shared	Non-dominance
	// *p* ↘SEmenjak putri CANDRAWATI pindah //		182	*p* (fall)	Unshared	Non-dominance
Exc 4a	// *p* seberapa ↘seRING saudara ferdi sambo tingGAL di saguling //	2	236	*p* (fall)	Unshared	Non-dominance
	// *r* nanti kami panggil saksi saksi lain kalau keterangan saudara ↘↗berUBAH saya PERINTAHkan jaksa penuntut umum untuk proses saudara //		249	*r* (fall-rise)	Shared	Non-dominance

No. of Excs	Discourse Intonation	No. of TU	Pitch Value (Hz)	Function and Type	Meaning	Role
Exc 5a	// *p+* saudara bohong ↗↘sauDARA sudah diSUMPAH loh //	4	208	*p+* (rise-fall)	Unshared	Dominance
	// *p+* ↗↘SAUdara jangan bohong //		213	*p+* (rise-fall)	Unshared	Dominance
	// *p* ↘SIAPA yang melahirkan //		194	*p* (fall)	Unshared	Non-dominance
	// *p+* banyak ↗↘boHONGnya saudara di sini //		151	*p+* (rise-fall)	Unshared	Dominance
Exc 6a	// *p+* tadi bilang ↗↘KATAnya tidak ada //	2	188	*p+* (rise-fall)	Unshared	Dominance
	// *p+* sekarang ↗↘NGOmong SEsudah //		166	*p+* (rise-fall)	Unshared	Dominance

Table 2.
Tone Units Information of The Witness

No. of Excs	Discourse Intonation	No. of TU	Pitch Value (Hz)	Function and Type	Meaning	Role
Exc 1b	// *p* ↘seJAK sesudah lebaran //	1	259	*p* (fall)	Unshared	Non-dominance
Exc 2b	// *p* ↘iKUT //	1	244	*p* (fall)	Unshared	Non-dominance
Exc 3b	// *p* ↘seRING ke saguling //	1	264	*p* (fall)	Unshared	Non-dominance
Exc 4b	// *p* ↘SIAP yang mulia //	1	272	*p* (fall)	Unshared	Non-dominance
Exc 5b	// *r* iBU ↘↗puTRI //	1	237	*r* (fall-rise)	Shared	Non-dominance
Exc 6b	// *r* saya panggil ↘↗OM tolong om om tolong tapi habis itu om KUat naik //	1	369	*r* (fall-rise)	Shared	Non-dominance

The table above shows the distribution of tone units in six excerpts of the conversation between the judge and the witness. The judge performs 17 tone units; the most frequent occurred in Excerpts 3a and Excerpts 5a with equally four tone units; on the other hand, the witness only performs six tone units. The judge's pitch values vary, but the highest is 417 Hz. At the same time, the witness's pitch values are, on average, 200s Hz, with the highest at 369 Hz. The tone types in both parties are varied. The judge mainly presents a rise-fall tone type with a proclaiming function more than the referring function. Besides that, the witness often applies a fall tone type in the proclaiming function. During the conversation, both parties spoke more unshared information (18 tone units) than shared information (5 tone units). The intonation roles of the judge are both dominance (10) and non-dominance (7), in contrast with the witness, which only has a non-dominance role (6).

Excerpt 1

1a Judge: // *p+* cePAT ↗↘seKALI sauDARA meNGATAkan lupa // *r+* ↗INI pertanyaan saya PELAN PElan lo bukan ngejar saudara LO // *p* sejak ↘KAPAN //

1b Witness: // *p* ↘seJAK sesudah lebaran //

In the conversation above, the judge's statement implies a suggestion that the witness should answer the question promptly. At this point, the judge expects the witness to memorize the exact chronology of the case before the testimony. The judge's suggestion also aims to achieve the accuracy of the witness's memory. While speaking, the judge emphasizes that the question requires time to remember; therefore, the witness should respond carefully. In giving suggestions, the judge conveys different tone types. In the first tone unit, the rise-fall tone "*cePAT seKALI* (very FAST)" indicates a warning, followed by a rising tone to emphasize the question "*INI pertanyaan saya PELAN* (THIS is my SLOW question)." Lastly, the judge asks the witness the question again in a falling tone: "*sejak KAPAN* (since WHEN)." Then, the witness responds to the judge's question in a fall tone unit "*seJAK sesudah lebaran* (since AFTER Eid)." The dominant role of the judge in the first two-tone units signals that he controls the conversation.

Excerpt 2

2a Judge: // *p+* jangan jawab cepet ↗↘CEPet saya nanya langsung buru buru JAWAB // *p+* APAkah saudara ferdi sambo ikut pindah ke ↗↘SAguling //

2b Witness: // *p* ↘iKUT //

Unlike the previous excerpt, the judge urges the witness not to answer hurriedly in this conversation. Therefore, the judge exhorts the witness by stating, "*jangan jawab cepet CEPet!* (Don't answer too FASSt!)". The word "*CEPet* (FASSt)" is in a stressed form, which functions as an emphasis, and it is also supported with the other word of "*jangan* (stop)" After giving a warning, the judge asks the same question to the witness, and then she replies conscientiously. The use of the rise-fall tone, which has a dominant role in the judge's intonation, indicates the power of the speech to control the witness. On the other side, the judge controls the witness, which can be identified by the fall tone movement of the witness speech's intonation as in "*iKUT* (JOINED)."

Excerpt 3

3a Judge: // *p+* seberapa ↗↘seRING saudara ferdi sambo pindah ke saguling // *p* ↘TINGGAL di saguling // *r* atau ↘↗tiDAK PERNAH sama sekali // *p* ↘SEmenjak putri CANDRAWATI pindah //

3b Witness: // *p* ↘seRING ke saguling //

The conversation in excerpt 3 directly reveals the judge's question to the witness. Additionally, the judge made a mistake in the word choice while asking the question in the first tone unit. The word "*pindah* (move)" is improper to be asked in the speech context; thus, he suddenly changed it by using the correct word "*tinggal* (live)." Those words have contrastive meanings, leading the judge to adjust the word choice. The stressed word "*TINGGAL* (LIVE)" proves that the judge made an error. The strategy to correct the word choice error aims to help the witness apprehend the question's meaning. At first, a rise-fall tone is to deliver the question, but when the judge corrects the error, the tone falls. The witness replies to the question with a falling tone.

Excerpt 4

4a Judge: // *p* seberapa ↘seRING saudara ferdi sambo tingGAL di saguling // *r* nanti kami panggil saksi saksi lain kalau keterangan saudara ↘↗berUBAH saya PERINTAHkan jaksa penuntut umum untuk proses saudara //

4b Witness: // *p* ↘SIAP yang mulia //

In the above conversation, the judge asks the witness whether Ferdi Sambo lives in Saguling. The judge needs a clear answer from the witness. The judge warns the witness to refrain from giving an inconsistent statement and false testimony to achieve the goal of asking the question. The judge says the general prosecutor will process the witness if she does not give an expected answer. The first tone unit is a fall, which means the judge is asking an important question, and the fall-rise tone unit indicates the warning addressed to the witness. Then, the witness replies to the warning by saying, "*SIAP, yang mulia* (YES, your honor)," with a falling tone. The falling tone type reflects that the judge's warning affected the witness.

In the aforementioned discourse, the judge reintroduces the query to the witness regarding Ferdi Sambo's residency in Saguling. A lucid response is being sought by the judge from the witness. The judge underscores the need to avoid inconsistent statements and false testimony to achieve the questioning objectives. The judge notifies the witness that failing to provide the expected answer may cause prosecutorial action by the general prosecutor. The initial tone unit, characterized by the fall tone "*seberapa seRING* (how ofTEN)" indicates the judicial interrogative of a key question, while the later tone unit with a fall-rise tone "*keterangan saudara berUBAH saya PERINTAHkan jaksa penuntut umum untuk proses saudara* (Your statement has CHANGED; I ORDER the prosecutor to proceed with your case)" indicates the warning addressed to the witness. Subsequently, the witness replies to the cautionary admonition by saying, "*SIAP, yang mulia* (YES, your honor)," with a falling tone that reflects the influence of the judge's warning on the witness.

Excerpt 5

5a Judge: // *p+* saudara bohong ↗↘sauDARA sudah diSUMPAH loh // *p+* ↗↘SAUdara jangan bohong // *p+* banyak ↗↘boHONGnya saudara di sini // *p* ↘SIAPA yang melahirkan //

5b Witness: // *r* iBU ↘↗puTRI //

Unlike excerpt 4, in excerpt 5, the judge issues a warning before asking a question. Moreover, a reminder concerning the witness's solemn oath is extended to the witness, thus necessitating honest testimony during the court trial. The judge makes a direct assertion that instances of dishonest testimony from the witness have been recurrent. The claim and the warning uttered by the judge are all in a rise-fall tonal contour "*saudara bohong sauDARA sudah diSUMPAH* (You are lying, YOU have already been SWORN)," signifying a dominant role. Those tone units imply that the witness is expected to address the judge's query in a straightforward and truthful manner. In asking the question, the judge implemented a fall-tone unit "*SIAPA yang melahirkan* (WHO gave birth)." Then, the witness responded to the judge's question by a referring function in a fall-rise tone "*iBu Putri* (Mrs. Putri)."

Excerpt 6

6a Judge: // *p+* tadi bilang ↗↘KATAnya tidak ada // *p+* sekarang ↗↘NGOmong SEsudah //

6b Witness: // *r* saya panggil ↘↗OM tolong om om tolong tapi habis itu om KUat naik //

The conversation above demonstrates the judge's response to the witness's inconsistent testimony. The judge used two lexical items, "*tadi* (earlier)" and "*sekarang* (now)", to contrast the witness's inconsistent statement. The judge's utterance also underscores that the witness is giving dishonest testimony. In rise-fall tones "*tadi bilang KATAnya tidak ada sekarang NGOmong SEsudah* (you SAID none helped, NOW you say she got helped AFTER that)," the dominant role in those two-tone units serves as evidence of the judge's strategy to emphasize. The witness responded to the judge's statement by giving chronological answers about the cases. This shows that the judge's statement may intimidate the witness to speak clearly. The fall-rise tone of the witness's answer, "*saya panggil OM tolong* (I call UNCLE for help)," represents the commitment to explaining the sequence of events in a serious manner.

Table 3.
The Percentages and Frequencies of Tone Information Types

No. of Excs	No. of TU	Dominance (%)		Non-dominance (%)	
		Proclaiming	**Referring**	**Proclaiming**	**Referring**
		(rise-fall)	**(rise)**	**(fall)**	**(fall-rise)**
Exc 1	4	4,35	4,35	8,69	0
Exc 2	3	8,69	0	4,35	0
Exc 3	5	4,35	0	13,04	4,35
Exc 4	3	0	0	8,69	4,35
Exc 5	5	13,04	0	4,35	4,35
Exc 6	3	8,69	0	0	4,35
Total	**23**	**39,12**	**4,35**	**39,12**	**17,4**

Table 3 illustrates the percentages and frequencies of tone information types by the judge and the witness. The total tone units in six excerpts of the courtroom conversation in both parties are twenty-three. The tone units occur more in Excerpt 3 and 5, with five tone units. Those excerpts indicate that the conversation is longer than the others. The dominance role percentage of the proclaiming function (39,21 %) is higher than the referring function (4, 35%). On the other hand, the non-dominance role percentage of the proclaiming function is the same as the dominance role (39, 21%), and the referring function reaches less (17, 4%).

Power and Control in the Judge and the Witness Speech
In a court trial context, language is paramount and extends beyond mere communication. It has been an instrument through which legal professionals establish authority, present arguments, build perceptions, and navigate through the complexity of the justice system (Gibbons, 2003; O'Barr, 1982). In the study, we argue that language in courtroom conversation may play vital roles in serving as a medium for asking and expressing testimonies and as a tool for establishing dominance over others. When the judge speaks in the context of courtroom discourse, it refers to how lexical choice, strategies, and structures are employed to create power and control the witness. The judge's power during the conversation is depicted as an instrumental power. Instrumental power refers to the individuals who have power because of who they are. At this point, the judge does not need to persuade the witness to listen to him, but the witness herself must listen to him because of the judge's authority. As Wareing et al. (2004)

elucidate, such linguistic manipulation resonates with the notion that authority is inherently ingrained in the position of the speakers. The features of instrumental power can be found in courtroom conversation by identifying the use of imperative sentences, modal verbs, conditional sentences, and declarative sentences in the judge's speech. For instance, the use of imperative commands, such as "*Jangan jawab cepet cepet* (Do not answer hastily)" in Excerpt 2, clearly illustrates judges' ability to set the pace and tone of interactions. Also, in Excerpt 5, the judge asserts that the witness should not give false testimonies and lies, as seen in the phrase "*saudara jangan bohong* (Do not lie)," which functions as a warning. Those excerpts also imply the modal verbs in the judge's speech. The speech's imperative sentences and modal verbs show that the judge can corner and dominate the witness to speak the

Using conditional sentences and declarative statements can signal the judge's power during the conversation, as seen in Excerpt 4, which means that if the witness continuously speaks false testimonies and lies, the judge will take a further legal process; thus, this form functions as a warning. Furthermore, the declarative statement is found in Excerpt 5 and Excerpt 6. The judge directly declares that the witness tells countless lies. Although the judge's declarative statement sounds accusative, it aims to corner and intimidate the witness so that she ceases to provide false testimonies. The judge also declares the witness's inconsistency in giving testimonies, as in Excerpt 6.

Besides that, the role of intonation in both parties can be identified into dominant and non-dominant (submissive) functions. The judge plays a dominant role during the conversation by frequently speaking with a rise-fall intonation. The judge is responsible for controlling the conversation topic and changing the conversation's direction. From the data found, it is proved that the judge talks the most, and it strengthens the fact of the judge's dominance. Further, the judges can interrupt the conversation while the witness is giving testimonies and ask the same questions addressed to the witness. In contrast, the witness becomes a submissive party who consistently follows the directional change of the judge's speech and avoids interruption during the conversation. Furthermore, the witness uses a more formal address to call the judge; as seen in Excerpt 4, the witness utters "*siap yang mulia* (Yes, honor)," which shows the witness's submissiveness.

The tones in both parties reflect the power and submissiveness of their speech during the court trial. Using a rise-fall tone in the judge's speech signals dominance and control over the topic during the conversation. The rise part of the intonation emphasizes essential points, followed by the fall tone, which indicates finality and certainty. The combination of rising and falling tones in the judge's speech creates a commanding presence over the witness. By comparison, when speaking to the judge with authority, the witness often conveys a falling tone, suggesting uncertainty in her testimony.

Additionally, the witness's fall tones are associated with difficulty responding to the judge's questions and statements, which may indicate a lack of confidence and a submissive stance. This finding aligns with previous studies, which claim that speakers use pitch variation and high-to-low tones to signal turn-taking intentions during speech (Alkumet, 2021; Reetz, 2020). Furthermore, the witness's use of a fall tone may result from the judge's speech affecting her psychosocial state during the interaction. This is supported by Velupillai (2012), who stated that a speaker's pitch range varies depending on psychosocial and physiological factors.

Our findings also confirm that power dynamics add complexity to courtroom discourse as recent studies indicate that interactions in settings are shaped by particular patterns of interruption and control (Feldman & Gill, 2019; Kryk-Kastovsky & Kurzon, 2018; Najafi & Haghbin, 2020). This intersects with research on impoliteness and discursive coercion in criminal court settings where action misalignments and interruptions can lead to strategic impoliteness, especially in interactions between the judge and the witness (Archer, 2017;

Mitchell, 2022; Zaitseva, 2021; Mısır & Akın, 2024). In this study, we observed such dynamics as the judge uses rhetorical strategies and turn-taking controls through the use of intonation, which often corners the witness through questioning that demands concise yet direct answers. The judge's control not only emphasizes his dominant position but also positions the witness as the submissive party.

The role of prosody and intonation further highlights the power dynamics in the courtroom. In this study, the judge frequently employs a rise-fall intonation that underscores their control over discourse topics and structure. The rising intonation accentuates points of importance, while the falling intonation imparts a sense of closure and finality, a technique reflected in prosodic analyses of the previous research (Kišiček, 2018; Liu & Wang, 2023; Sogunro, 2024). By contrast, witnesses often adopt a submissive tone, frequently responding with falling intonation patterns that suggest uncertainty. This point echoes findings in other studies where witnesses' pitch variations reflect their reduced power and limited ability to influence the conversational flow (Alkumet, 2021; Reetz, 2020).

Our findings also resonate with analyses of courtroom questioning as a persuasive genre where presuppositions are embedded in questions (Li & Sun, 2018; Li, 2022). The judge's declarative statements, accusative tones, and frequent interruptions construct a dominant narrative. Additionally, critical discourse analyses reveal how cultural norms and contextual expectations shape courtroom discourse across legal settings where culturally embedded communication strategies are uniquely in the discourse (Cheng & Danesi, 2019; Muneer et al., 2023; Obeng & Campbell, 2023). Further, this study affirms findings from Zora et al. (2024), who discuss how pitch accent contributes to discourse comprehension in legal interactions. Although not unique to courtroom discourse, these prosodic features are shown to enhance courtroom clarity.

CLOSING

The intonation manifestation during the courtroom conversation between the judge and the witness in the murder trial of Yoshua Hutabarat has an essential role in conveying meaning. The study found twenty-three tone units used by both parties distributed in the six excerpts of the conversation, in which the pitch value peaked at 417 Hz (as in Excerpt 1a) in the judge speech and 369 Hz (as in Excerpt 5b) in the witness speech. The result showed that both parties use all the information tone types, including proclaiming and referring. However, the most common tone that occurs is proclaiming. According to the findings, the judge more frequently uses a rise-fall tone, which shows dominance. At the same time, the witness becomes a non-dominant party in the conversation by constantly conveying a falling tone. Furthermore, the judge can control the witness during the trial using instrumental power features like imperative sentences, modal verbs, conditional sentences, and declarative sentences.

The present study might have explored only some aspects of the conversation between the judge and the witness; thus, future researchers are suggested to conduct other research by considering the lawyers' arguments in the court. Furthermore, it is necessary to analyze other phonetic or suprasegmental features using the PRAAT software. It is suggested that the following researchers utilize David Brazil's discourse intonation model and Sperti's phonopragmatic features by scrutinizing the termination level to achieve a more comprehensive discussion. Future research may also discuss the power construction by identifying the face-saving and face-threatening acts performed by both parties during the courtroom conversation.

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