

BAB 4

PENUTUP

4.1 Simpulan

Berdasarkan analisis pada bab 3 di atas, penulis menyimpulkan bahwa dalam album “*Come On Over*”, penyanyi mengucapkan bunyi asimilasi regresif tepatnya pada titik artikulasi *alveolar* dan *bilabial* dan asimilasi progresif. Sesuai dengan asumsi penulis, asimilasi yang umumnya terjadi pada korpus data adalah asimilasi regresif. Asimilasi regresif kerap terjadi diberbagai titik artikulasi, misalnya pada titik artikulasi *alveolar*, *velar*, atau *bilabial*. Selain itu, asimilasi regresif juga dapat terjadi karena cara berartikulasinya, misalnya bunyi *nasal* menjadi *plosive* ataupun sebaliknya.

Sedangkan bunyi asimilasi progresif hanya terjadi pada sebagian kecil bunyi saja yakni perubahan bunyi yang diakibatkan oleh proses penyuaran (*voiced* dan *voiceless*).

Berdasarkan pendapat seorang ahli (www.linguist) bahwa asimilasi terjadi dikarenakan lidah manusia tidak selalu dapat bergerak dengan cukup cepat dari satu posisi ke posisi yang lain dalam upaya untuk mengucapkan bunyi berikutnya, dan penyebab lainnya adalah mulut manusia sibuk untuk mengantisipasi bunyi berikutnya. Hal itu juga terjadi pada saat kita bernyanyi, karena kecepatan seseorang mengucapkan bunyi cenderung lebih cepat dikarenakan tiap lagu memiliki tempo yang berbeda, sehingga penyanyi sulit untuk mengantisipasi bunyi berikutnya.

Setelah melakukan penelitian, penulis membuktikan bahwa asumsi penulis yang menyatakan bahwa terjadi asimilasi regresif pada album "Come On Over" yang dinyanyikan oleh Shania Twain adalah benar.

4.2 Summary of the Thesis

The main objective of the thesis is to prove the writer's assumption that the regressive assimilation happens in the data corpus album "Come On Over" sung by Shania Twain. To analyze the assimilation, the writer uses the theory of Roach and modified by other experts.

The thesis contains four chapters. The first chapter is an introduction, which comprises the background of the research, the identification of the problem, the limitation of the problem, the statements of the problem, the objective of the research, the theoretical frame work, the methodology of the research, and the systematic presentation.

The second chapter is the thesis theoretical concept. It consists of the definition of the assimilation, including those which the writer chooses as the research data. They are regressive assimilation and progressive assimilation. Also in this chapter, the writer explains about the theory of Roach and other experts.

In chapter three, the writer examines the assimilations by using Roach's theory to prove the writer's assumption that the regressive assimilation happens at the data corpus album "Come On Over" sung by Shania Twain and the result of the research.

The fourth chapter contains the conclusion and the summary of the thesis. After analyzing the assimilation, according to Roach's theory and modified by other experts, the writer finds that the regressive assimilation really happens in the data research. In conclusion, the writer finds that her assumption is true.

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Biographie – Profil

***Geburtsname:** Eileen Regina Edwards

***Geburtstag:** *August 28, 1965

***Sternzeichen:** *Jungfrau

***Geburtsort:** Windsor, Ontario, *Kanada

***Nationalität:** *Kanadisch

***Vater:** Clarence Edwards

***Mutter:** Sharon Twain

***Aufgewachsen in:** Timminis, Ontario, *Kanada

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***Familienstand:** *Verheiratet

***Ausbildung / Beruf:** *Schriftsteller, *Musiker

***Plattenlabels:** Polygram, Universal, Mercury, Import

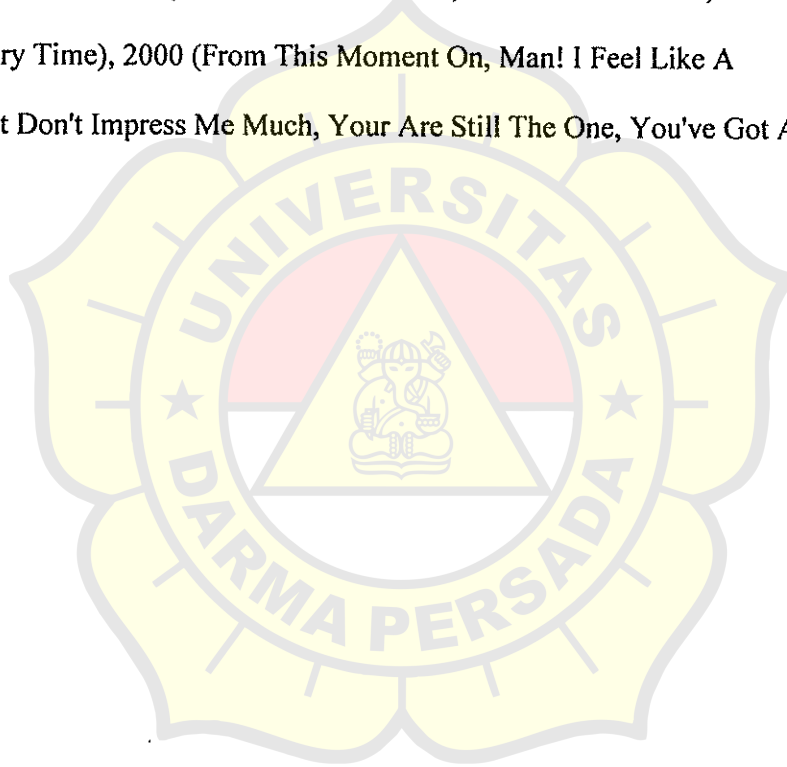
***Musikrichtungen:** Pop, Rock, Contemporary, Country

***Grosser Durchbruch:** *Album "The Woman in Me" (1995)

***Preise / Auszeichnungen:** > Grammy Awards: 1998 (You're Still The One - Single), 1999 (Come On Over - Single), 1999 (Man! I Feel Like A Women - Single)

> Juno Awards: 1996 (Entertainer, *Sänger), 1997 (*Sänger, *Achievement), 1998 (*Sänger), 2000 (Man! I Feel Like A Women - *Liederschreiber, Artist), 2003 (I'm Gonna Getcha Good - Artist, Fan Choice)

> BMI Pop Awards: 1999 (You Are Still The One, From This Moment, Love Gets Me Every Time), 2000 (From This Moment On, Man! I Feel Like A Women, That Don't Impress Me Much, Your Are Still The One, You've Got A Way)



YOU'RE STILL THE ONE

Written by Twain/Lange

(When I first saw you, I saw love.

And

the first time you touched me, I felt
love.

And after all this time, you're still
the one I love)

Looks like we made it

Look how far we've come my baby

We might a took the long way

We knew *we'd get* there someday

BRIDGE:

They said, "I bet they'll never make
it"

But just look at us holding on

We're still together still going
strong

CHORUS:

(You're still the one)

You're still the one I run to

The one that I belong to

You're still the one I want for life

(You're still the one)

You're still the one that I love

The only one I dream of

You're still the one I kiss *good night*

Ain't nothin' better

We beat the odds together

I'm glad we didn't listen

Look at what we would be missin'

I'm so glad we made it

Look how far we've come my baby

WHEN

Written by Twain/Lange

If elephants *could fly*

I'd be a *little more*

Optimistic But I don't see that

Happening anytime soon

I *don't mean* to sound so pessimistic

But I don't think that cow really
jumped

Over the moon

BRIDGE:

When will I wake up?

Why did we break up?

When will we make up?

CHORUS:

When money grows on trees

People live in peace

Everyone agrees

When happiness is free

Love can guarantee

You'll *come back* to me – that's when

I'd love to wake up smiling

Full of the joys of spring

And hear on CNN that Elvis lives
again

And that John's back with the Beatles

And they're goin' out on tour

I'll be the first in line for tickets

Gotta see that show for sure

FROM THIS MOMENT ON

Written by Twain/Lange

(I do swear that I'll always be there
I'd give anything and everything and I
will always be care

Through weakness and strength,
happiness and sorrow
For better, for worse, I will love you
with every beat of my heart)

From this moment life has begun
From this moment you are the one
Right beside you is where I belong
From this moment on
From this moment I have been blessed
I live only for your happiness
And for your love I'd give my last
breath
From this moment on

I give my hand to you with all my
heart
Can't wait to live my life with you
can't wait to start

You and I will never be apart
My dreams *came true* because of you

From this moment as long as I live
I will love you I promise you this
There is nothing I wouldn't give
From this moment on

You're the reason I believe in love
And you're the answer to my prayers
from up above
All we need it just the two of us
My dreams *came true* because of you
From this moment as long as I live
I will love you I promise you this
There is nothing I wouldn't give
From this moment on

I will love you as long as I live
From this moment on

BLACK EYES, BLUE TEARS

Written by Twain/Lange

Black eyes, I don't need 'em
Blue tears, gimme freedom

Black eyes – all behind me
Blue tears'll never find me now

Positively never goin' back
I won't live where things are so out of
Whack no more rollin' with the '
Punches no more usin' or abusin'

Definitely *found my self*—esteem
Finally – I'm forever free to dream
No more cryin' in the corner
No excuses – no more bruises

BRIDGE:

I'd rather die standing
Then live on my knees
Begging please – no more

I'd rather die standing
Than live on my knees, begging please

CHORUS:

Black eyes – I don't need 'em
Blue tears – gimme freedom

It's all behind me,
they'll never find me now
Find your self – esteem and be forever
free to dream

I WON'T LEAVE YOU LONELY

Written by Twain/Lange

Together – *midnight* in summer

The air's so much warmer

Falling in love under starlight

Holding on so tight – together

Na – na – na....

Te amo mucho mi amor

You are the one I adore

Te amo

CHORUS:

I won't leave you lonely tonight

I want you to *hold me* all night

It's gonna be alright

I won't leave you lonely tonight

Imagine – the air filled with jasmine

The breeze blows with passion

You and me dance with desire

The moon is on fire – imagine

CHORUS:

Je t'aime beaucoup mon amour

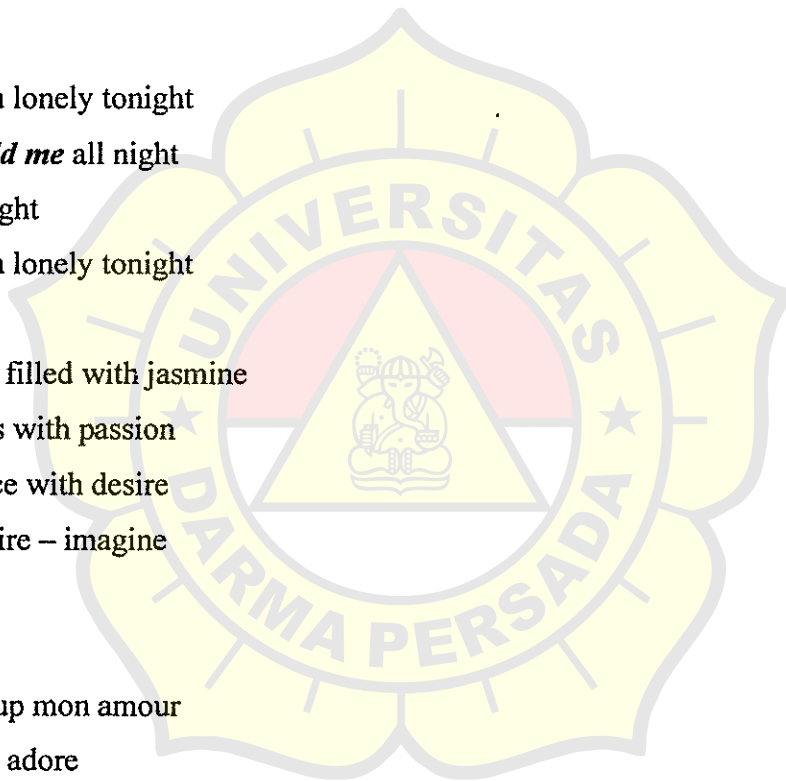
You are the one I adore

I won't leave you lonely tonight

I want you to hold me all night

It's gonna be alright

No you won't be lonely tonight



I'M HOLDIN' ON TO LOVE

Written by Twain/Lange

I don't need a shrink to tell me what to think

There ain't no missing link in my love life it's alright

I ain't that uptight I don't need a psychic

'Cause I don't really like it

When someone tries to tell me just what my future holds I already know

Bridge:

Your love keeps me alive

You're all I need to survive

I got you by my side

Chorus:

So I'm holdin' on-I'm feeling strong

Baby you're the one

For all my life!

Yeah I'm holding out-there ain't no doubt - I can't live without

You all my life

I'm holding on to love to save my life

I don't need to get all caught up on the net 'Cause I'm already set

Can't you understand - already *got my man*

No I don't *need proof* to show me the truth, not even Dr. Ruth

Is gonna tell me how I feel - I know our love is real

(BRIDGE)

(CHORUS)

(I'm holdin' on to love to save my life)

(BRIDGE)

(CHORUS)

Save me, save me, save me

Save my life

COME ON OVER
Written By Twain/Lange

Get a life – get a grip

Get away somewhere, take a trip

Take a break – take control

Take advice from someone you know

Gotta be yourself – gotta make a plan

Got go for it while you can

(CHORUS)

CHORUS:

Come on over – come on in

Pull up a seat – take a load off your
feet

Come on over – come on in

You can unwind – take a load off your
mind

Get a life – get a grip

Get away somewhere, take a trip

Take a break – take control

Take advice from someone you know

(CHORUS)

Oh, oh, oh....

Make a wish – make a move

Make up your mind – you can choose

When you're up – when you're down

When you need a laugh come around

(CHORUS)

Oh, oh, oh....

Be a winner – be a star

Be happy to be who you are

YOU'VE GOT AWAY
Written By Twain/Lange

You've got a way with me
Somehow you got me to believe
In everything that could be
I've gotta say – you really got away

You've got a way it seems
You gave me faith to find my dreams
You'll never know just what that
means
Can't you see...you got away with me

CHORUS:

It's in the way you want me
It's in the way you *hold me*
The way you show me just what love
made of
It's in the way we make love

You've got a way with words
You get me smiling even when it hurts
There's no way to measure what your
love is worth
I *can't believe* the way you get
through to me

(CHORUS)

BRIDGE:

Oh, how I adore you
Like no one before you
I love you just the way you are

(CHORUS)

It's just the way you are

WHATEVER YOU DO! DON'T!

Written By Twain/Lange

Deep in Denialville

(CHORUS)

Tryin' a' fight the way I feel

I go jello when you smile

(Whatever you do, don't do that to me)

I start blusin' – my head rushin'

You *got my heart* under attack

You give me shivers down my back

If you stand too close to me

D'ya have to walk the way you do?

I might *melt down* from the heat

I get weak just watchin' you

If ya' look my way one more time

Whatever you do...

I'm gonna go out of my mind

Whatever you do...

(CHORUS)

CHORUS:

Don't do that – don't do that

Don't even think about it

Don't go and *get me* started!

Don't you dare drive me crazy!

Don't do that to me baby

You stop me in my tracks

My heart pumpin' to the max

I'm such a sucker for your eyes

They permanently paralyze

Whatever you do...

MAN! I FEEL LIKE A WOMAN!

Written By Twain/Lange

I'm going out tonight – I'm feelin'
alright
Gonna let it all hang out
Wanna make some noise – really raise
my voice yeah

I wanna scream and shout
No inhibitions – make no conditions
Get a little outta line
I ain't gonna act politically correct
I only wanna have a *good time*

BRIDGE:

The best thing about being a woman
Is the prerogative to have a little fun
and ...

CHORUS:

Oh, oh, oh, go totally crazy – forget
I'm lady
Men's shirts – short skirts
Oh, oh, oh, really go wild – yeah,
Doin' it in style
Oh, oh, oh, get in the action – feel the
attraction

Color my hair – do what I dare
Oh, oh, oh, I wanna be free – yeah to
feel the way I feel
Man! I feel like a woman!

The girls need a break – tonight we're
gonna take
The chance to get out on the town
We don't need romance – we only
wanna dance
We're gonna let our hair hang down

(BRIDGE)

(CHORUS)

(BRIDGE)

(CHORUS)

I get totally crazy

Can you feel it

Come, come, come on baby

I feel like a woman

LOVE GETS ME EVERY TIME

Written By Twain/Lange

Life was goin' great

Love was gonna have to wait

Was in no hurry – had no worried

Stayin' single was the plan

Didn't need a steady man

I had it covered – 'til I discovered

I was free to shop around

In no rush to settle down

I had it covered – 'til I discovered

(BRIDGE)

(CHORUS)

(BRIDGE)

BRIDGE:

That love gats me every time

My heart changed my mind

I gol' darn gone and done it

CHORUS:

Gone and done it (gone and done it)

Guess I feel in love (gone and done it)

Must've been the way he walked (gone
and done it)

Or his sweet, sweet talk (gone and
done it)

It's in the way he calls my name (gone
and done it)

I know I'll never be the same (gone
and done it)

and done it)

(BRIDGE)

CHORUS:

Gone and done it (gone and done it)

Guess I feel in love (gone and done it)

Must've been the way he walked (gone
and done it)

Or his sweet, sweet talk (gone and
done it)

I guess I... gol' darn gone and done it

I was *quite content*

Just a payin' my own rent

It was my place – I needed my space

Thought I had it covered

Life was going great

Well I gol' darn gone and done it

DON'T BE STUPID
Written By Twain/ Lange

You're so complicated – you hang
over my shoulder

When I read my mail

I don't appreciate it

When I talk to other guys

You think they're on my tail

I get so aggravated when I get off the
phone

And get the third degree

I'm really feelin' frustrated

Why don't you take a pill and put a
little trust in me

And you'll see

BRIDGE 1:

Don't freak out until you know the
facts Relax

CHORUS:

Don't be stupid – you know I love you

Don't be ridiculous – you know I need
you

Don't be absurd – you know I want
you

Don't be impossible

BRIDGE 2:

I'm mad about you (I'm mad about
you)

Can't live without you (can't live
without you)

I'm crazy 'bout you (I'm crazy 'bout
you)

So don't be stupid – you know I love
you

Stop overreacting

You even get suspicious when I paint
my nails

It's definitely distracting

The way dramatize every little small
detail

Don't freak out until you know the
facts

Relax – Max

(CHORUS)

(BRIDGE 2)

Don't be stupid – you're my baby

(BRIDGE 2)

(CHORUS)

THAT DON'T IMPRESS ME MUCH

Written By Twain/Lange

I've known a few guys who thought they were pretty smart
But you've got being right down to an art
You think you're a genius – you drive me up the wall
You're a regular original, a know – it – all

BRIDGE:

Oh-oo-oh, you think you're special
Oh-oo-oh, you think you're something else
Okay, so you're a rocket scientist
That don't impress me much
So you got the brain but have you got the touch
Don't get me wrong, yeah I think you're alright
But that won't *keep me* warm in the middle of the night
That don't impress me much

I never knew a guy who carried a mirror in his pocket
And a comb up his sleeve – just in case
And all that extra hold gel in your hair oughtta lock it
'Cause Heaven forbid it should fall outta place

(BRIDGE)

Okay, so you're Brad Pitt
That don't impress me much
So you got the looks but have you got the touch

Don't get me wrong, yeah I think you're alright
But that won't *keep me* warm in the middle of the night
That don't impress me much

You're one those guys who likes to shine his machine
You make me take off my shoes before you let me get in
I can't believe you kiss your car *good night*
C'mon baby tell me – you must be jokin', night!

(BRIDGE)

Okay, so you've got a car
That don't impress me much
So you got the looks but have you got the touch
Don't get me wrong, yeah I think you're alright
But that won't *keep me* warm in the middle of the night

That don't impress me much
You think you're cool but have you got the touch
Don't get me wrong, yeah I think you're alright
But that won't *keep me* warm or long, cold, lonely night
That don't impress me much
Okay so what do you think you're Elvis or something... Whatever
That don't impress me much

HONEY, I'M HOME
Written By Twain/Lange

The car won't start – it's failing apart
I was late for work and the boss *got*
smart

My pantyline shows – got a run in my
hose
My hair went flat – man, I hate that
(hate that)

Just when I thought things couldn't get
worse
I realized I forgot my purse
With all this stress – I must confess
This could be worse than PMS

BRIDGE:

This job ain't worth the pay
Can't wait 'til the end of the day
Honey, I'm on my way
Hey! Hey! Hey! Hey!

CHORUS:

Honey, I'm home and I had a hard day

Pour me a cold one and oh, by the way
Rub my feet, gimme something to eat
Fix me up my favorite treat
Honey, I'm back, my head's killing me
I need to relax and watch TV
Get off the phone – give the dog a
bone

Hey! Hey! Honey, I'm home!

I broke a nail opening the mail
I cursed out loud 'cause it hurt like hell
The job's a pain – in so mundane
It sure don't stimulate my brain

(BRIDGE)

(CHORUS)

Oh, rub my neck will you

(CHORUS)

I'm home, that feels much better

IF YOU WANNA TOUCH HER, ASK!

Written By Twain/Lange

Let me let you in on a secret

How to treat a woman right

If you're lockin' for a place in heart

It ain't gonna happen overnight

A little physical attraction

Romantic, old-fashioned charm

And a lot of love and tenderness

Is gonna get you into her arms

First you gotta learn to listen

To understand her deepest thoughts

She needs to know you can be friends

Before she'll give you all she's got

(BRIDGE)

(CHORUS)

(VERSE 1)

(CHORUS)

BRIDGE:

If you start front the heart

You'll see love is gonna play its part

CHORUS:

If you wanna get o know her

Really get inside her mind

If you wanna move in closer

Take it slow, yeah take your time

You must start from the heart and

then...

If you wanna touch her

Really wanna touch her

If you wanna touch her, ask!

ROCK IN COUNTRY!

Written By Twain/Lange

I woke up this morning with a buzz
rollin' 'round in my brain

I haven't been drinkin' but it feels
pretty good just the same is must be
contagious

Looks like it's goin' around

It's cool once you catch it – you *can't*
keep your feet on the ground

BRIDGE:

C'mon, c'mon – let's get something
started

C'mon, c'mon – let's start something
now

CHORUS:

We're gonna rock this country
We're gonna rock this country
Every brown – *eyed boy* – every blue –
eyed girl!

Gotta really go psycho – give it a whirl

We're gonna rock this country

Right out of this world

Ah-oo-na-na-na...

From Utah to Texas, Minnessota,

Mississippi too Or Nevada, no matter

Where you live – this buzz is for you

(BRIDGE)

(CHORUS)

Ah-oo-na-na-na...

We're pluggin' in the power

Crankin' up the sound

It's comin' your direction

It's headin' to your town

We're kickin' up dust

Blowin' off steam

Let's get nuts now

Everybody scream

(CHORUS)

Ah-oo-na-na-na...

We're pluggin' in the power

Crankin' up the sound

It's comin' your direction

It's headin' to your town

We're kickin' up dust

Blowin' off steam

Let's get nuts now

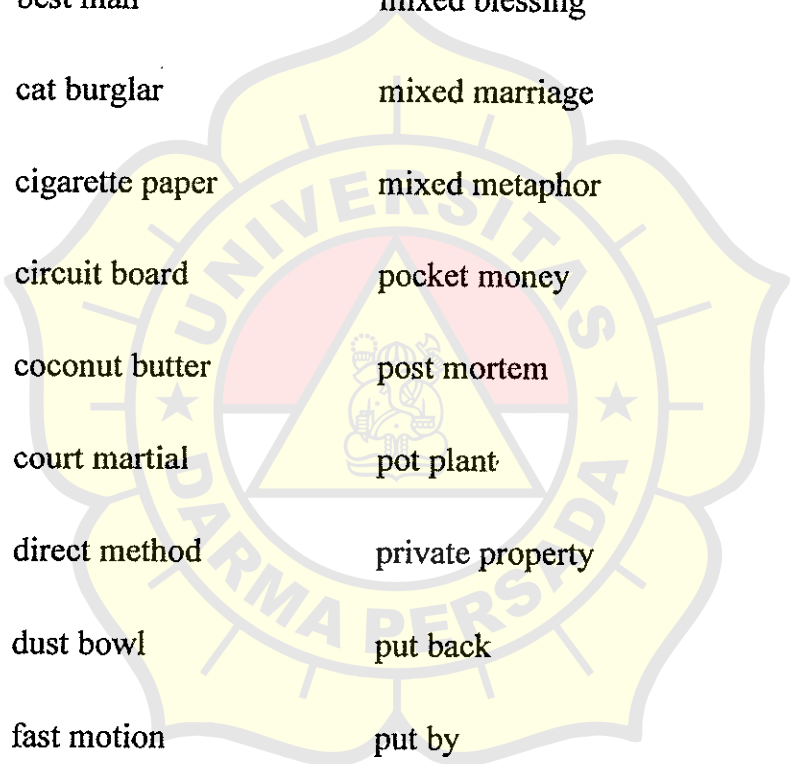
Everybody scream

(CHORUS)

PERCONTOH ASIMILASI

[1]

**English Phonology and Phonetics - Assimilation / t /
changes to / p / before / m // b / or / p /**



basket maker	mixed bag
best man	mixed blessing
cat burglar	mixed marriage
cigarette paper	mixed metaphor
circuit board	pocket money
coconut butter	post mortem
court martial	pot plant
direct method	private property
dust bowl	put back
fast motion	put by
first base	right pair
flight plan	secret police
foot brake	set point

front bench	set back
front man	set piece
fruit machine	sheet metal
Great Britain	sit back
harvest moon	soft porn
hatchet man	split pea
hit man	split personality
hot metal	street piano
hot money	sweet basil
last post	sweet pea
Left Bank	sweet pepper
light bulb	sweet potato
light music	test ban
light meter	test match
light middleweight	test paper
market price	that man
midnight blue	unit price

mint bush	wet blanket
private bill	white bag
private member	white birch
private patient	white meat
private parts	white paper
private practice	

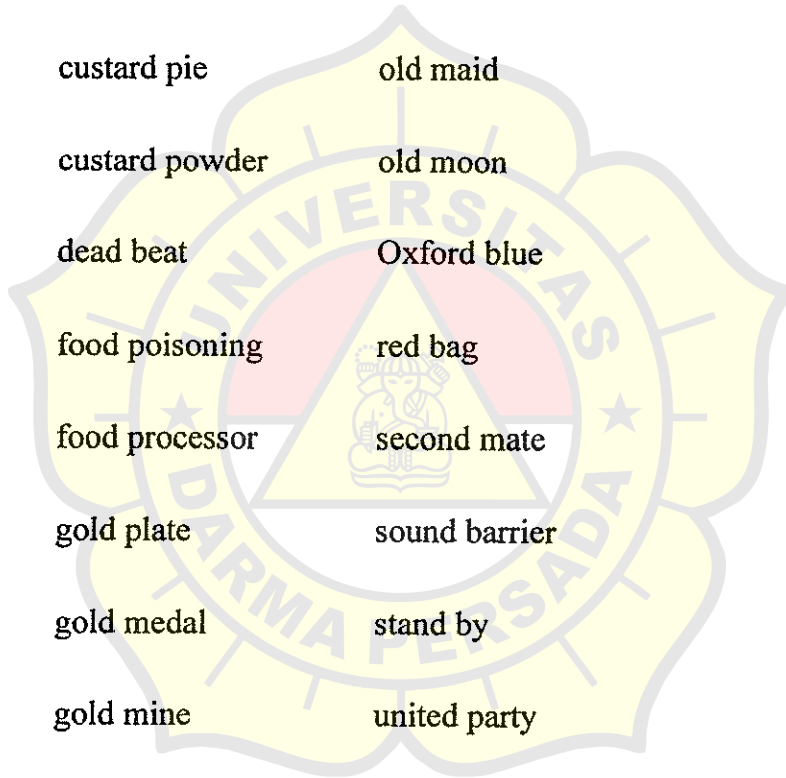
[2]

English Phonology and Phonetics - Assimilation

/ d / changes to / b / before / m // b / or / p /

bad pain	good cook
blood bank	good morning
blood bath	grand master
blood brother	ground plan
blood poisoning	head boy
blood pressure	hold back

blood pudding	lord mayor
broad bean	mud bath
card punch	mud pie
closed book	Old Bailey
command module	old boy
command post	old man
custard pie	old maid
custard powder	old moon
dead beat	Oxford blue
food poisoning	red bag
food processor	second mate
gold plate	sound barrier
gold medal	stand by
gold mine	united party
good man	word blindness



[3]

English Phonology and Phonetics - Assimilation

/ n / changes to / m / before / m // b / or / p

action planning	iron man
American plan	on me
brown paper	one pair
brown bear	open book
chicken breast	open market
Common Market	open prison
con man	pen pal
cotton belt	pin money
cotton picker	queen bee
down payment	queen mother
fan belt	question mark
fan mail	roman mile
Foreign minister	sun bath
Foreign mission	sun blind

garden party	tin plate
green belt	town planning
green bean	venetian blind
hen party	virgin birth
human being	wine box
in blue	wine bar
iron maiden	

[4]

English Phonology and Phonetics - Assimilation

/ t / changes to / k / before / k / or / g /

cigarette card	short cut
credit card	smart card
cut glass	street credibility
fat girl	street cry
first class	that cake

flat cap

[5]

English Phonology and Phonetics - Assimilation

/ d / changes to / g / before / k / or / g /

bad girl

hard cash

bird call

hard copy

closed game

hard core

cold call

hard court

cold cream

highland cattle

field glasses

red carpet

good cook

sand castle

Grand Canyon

second class

ground control

second coming

ground cover

second cousin

had come

slide guitar

had gone

[6]

English Phonology and Phonetics - Assimilation

/n/ changes to /ŋ/ before /k/ or /g/

action group

open court

common good

roman calendar

common ground

roman candle

garden cress

roman catholic

golden gate

tin can

golden goose

tone control

human capital

town clerk

in camera

town crier

iron curtain

[7]

English Phonology and Phonetics - Assimilation

/s/ changes to /ʃ/ before /ʃ/ or /j/

bus shelter

nice yacht

dress shop

space shuttle

nice shoes

this year

[8]

English Phonology and Phonetics - Assimilation

/z/ changes to /ʒ/ before /ʃ/ or /j/

cheese shop

is young

rose show

Where's yours?

these sheep

wise youngster

[9]

English Phonology and Phonetics - Assimilation

/θ/ changes to /s/ before /s/

bath salts

earth science

bath seat

fifth set

birth certificate

fourth season

both sexes

fourth summer

both sides

north-south divide

(<http://www.btinternet.com/~ted.power/assimilation.html>)



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