

**A THESIS**

**AN ANALYSIS OF ADJACENCY PAIR IN HOME MOVIE ANIMATION  
BY DREAMWORKS ANIMATION**

**Presented as A Partial Fulfillment of the Requirement for the Bachelor Degree in  
English Language Education Faculty of Teacher Training and Education  
Muhammadiyah University of Mataram**



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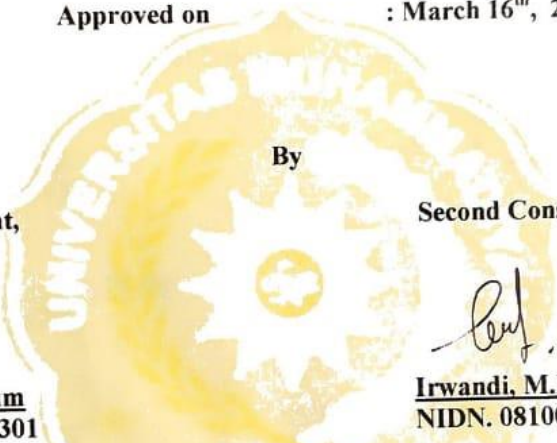
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BY DREAMWORK ANIMATION

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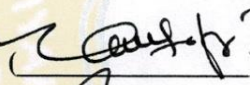

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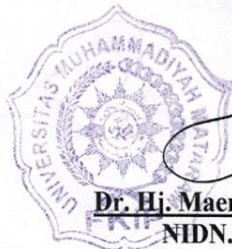
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## MOTTO

مَنْ سَارَ عَلَى الدَّرْبِ وَصَلَ

(*Man Saaroaladarbiwashola*)

“Whoever walks on their target is guaranteed to reach the goal.”



## **DEDICATION**

I dedicated this thesis to my beloved Mom, and all of my families, who always support me when I working on this thesis and I dedication this thesis to my Beloved Uncle (Zahar Mahmud. Alm) ,I also dedicated this thesis to myself, thank you for make yourself strong and never give up.





## ACKNOWLEDGMENT

First and foremost, the writer would like to express gratitude to Allah SWT, the Almighty God, for the blessing, kindness, and inspiration in lending me to accomplish this thesis by the title "An Analysis Adjacency Pair in Home Movie Animation by Dreamwork Animation." Without Him, the writer could not stay patient and in control writing this thesis from the first page to the last page. Blessing and salvation be upon beloved Prophet Muhammad SAW who brings us from darkness to the brightness.

The writer could not complete this thesis without support, cooperation, help, and encouragement from many people. Therefore, the writer would like to extend the appreciation to all of them, especially to:

1. H. ArsyadAbdGani, M.Pd as the rector of Mataram University.
2. Hj. Maemunah, S.Pd, M.Has the Dean of Faculty of Teacher Training and Education.
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4. H. Irwandi, M.Pd as the second advisor for his patience in providing careful guidance, helpful corrections, excellent advice, and suggestion and encouragement during the consultation.
5. All lecturers in the English Education Department for valuable knowledge and guidance during the years of my study.

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7. My best friends Devi,Sasa, Rista, and Eri thanks for giving support, sharing your time, being best friends and everything .
8. Last, those who could not be mentioned one by one, who had supported the writer, thank you.

Finally, the writer realize that this thesis is far from perfect because there is nothing perfect in this world. Perfection only belongs to Allah SWT. Therefore, any constructive critics and valuable suggestions will be fully appreciated. The writer hopes that this thesis would be useful for readers.

Mataram March 2021

The Writer,

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## ABSTRACT

Nurfadila, Siti. 2021. **An Analysis Adjacency Pair in Home Movie Animation by Dreamwork Animation**. Thesis.EnglishDepartment.Mataram: University of MuhammadiyahMataram.

1<sup>th</sup> Advisor :Hidayati, M.Hum

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Adjacency pair is a pair of interrelated utterances which consist of the first speaker and the second speaker. This research is intended to examine adjacency pairs in the Home movie animation and the aims of it is to analyze the adjacency pair used by all characters in the Home movie animation. Primarily focus on the pattern of adjacency pair, namely preferred and dispreferred, and the pattern of adjacency pair that dominantly used in the movie in five types of adjacency pair namely; greeting, assessment, invitation, offer and request by using Levinson's theory. The writer used conversation analysis to analyze the data. The data is the utterance, without song lyrics and expressions of all characters in the transcript of Home movie animation. The main instrument is the transcript and the highlighter. The writer analyzes, investigates, classifies, and describes the utterances included in the adjacency pair pattern. This study was a qualitative research. The technique of data collection was textual or visual analysis, with some steps was downloading, reading, and coding. The technique of analyzing the data used text analysis by familiarizing and organizing, coding and reducing, interpret and representing. The result shows 22 sentences of pattern adjacency pairs in 5 types of adjacency pairs, namely, greeting 3 sentences, assessment 5 sentences, invitation 1 sentence, offering 3 sentences, and request 1 sentence. And a pattern that is dominantly used in the home movie animation is pattern dispreferred response of 12 sentences more than the preferred response of 10 sentences.

Keywords: *Conversation analysis, adjacency pair, dispreferred response.*

## ABSTRAK

Nurfadila,Siti.2021.**Analisis Pasangan Berdampingan di Film Animasi Home oleh Dreamwork Animation**. Skripsi. Program Studi Bahasa Inggris. Mataram: Universitas Muhammadiyah Mataram.

Pembimbing1 :Hidayati, M.Hum

Pembimbing 2 :Irwandi, M.Pd

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Pasangan berdampingan adalah ujaran pasangan yang berkaitan yang terdiri dari penutur pertama dan penutur kedua. Penelitian ini bertujuan untuk mengkaji pasangan berdampingan dalam film animasi Home yang digunakan oleh semua karakter dalam film animasi Home. Fokus utamanya pada pola yang pasangan berdampingan yaitu disukai dan tidak disukai dan pola pasangan berdampingan yang dominan digunakan dalam film pada lima jenis pasangan berdampingan yaitu :salam, penilaian, ajakan, tawaran, dan permintaan, dengan menggunakan teori Levinson. Penulis menggunakan analisis percakapan untuk menganalisis data. Datanya adalah tuturan, tanpa lirik lagu dan semua ekspresi karakter dalam transkrip film animasi Home, instrument utamanya adalah transkrip dan stabilo. Penulis menganalisis, menyelidiki, mengklasifikasikan dan mendeskripsikan ujaran-ujaran yang termasuk dalam pola pasangan berdampingan. Penelitian merupakan penelitian kualitatif. Teknik pengumpulan data adalah tekstual dan visual dengan beberapa langkah, mengunduh, memmbaca, dan mengkode. Teknik analisis menggunakan teks analisis dengan membiasakan, mengorganisasikan, pengkodean dan reduksi, penjelasan dan presentasi. Hasil menunjukan 22 kalimat pola pasangan berdampingan dalam lima jenis pasangan berdampingan yaitu : sapaan 3 kalimat, penilaian 5 kalimat, ajakan 1 kalimat, dan meminta 1 kalimat dan pola yang dominan digunakan dalam film animasi Home adalah pola respon tidak disukai sebanyak 12 kalimat lebih banyak daripada pola respon disukai 10 kalimat.

**Kata kunci** : *Analisis Percakapan, Pasangan Berdampingan, Respon dispreferred*



## TABLE OF CONTENT

<b>COVER .....</b>	
<b>APPROVAL SHEET .....</b>	<b>ii</b>
<b>ACCEPTANCE .....</b>	<b>iii</b>
<b>DECLARATION.....</b>	<b>iv</b>
<b>STATEMENT OF PLAGIARISM FREE .....</b>	<b>v</b>
<b>STATEMENT OF APPROVAL FOR PAPER PUBLICATION.....</b>	<b>vi</b>
<b>MOTTO .....</b>	<b>vii</b>
<b>DEDICATION.....</b>	<b>vii</b>
<b>ACKNOWLEDGMENT .....</b>	<b>x</b>
<b>ABSTRACT .....</b>	<b>xi</b>
<b>TABLE OF CONTENT.....</b>	<b>xiii</b>
<b>TABLE LIST .....</b>	<b>xv</b>
<b>CHAPTER I INTRODUCTION.....</b>	<b>1</b>
1.1 Background of Study .....	1
1.2 Statement of the Problem .....	5
1.3 The Purpose of the Study .....	5
1.4 Scope of the Study.....	5
1.5 Significant of the Study .....	6
1.6 Definition of Key Terms .....	6
<b>CHAPTER IIREVIEW OF LITERATURE .....</b>	<b>7</b>
2.1 Prevoius Study.....	7
2.2 Discourse Analysis .....	9
2.3 The Relation Between Discourse Analysis and Conversation Analysis (CA) .....	10
2.4 Conversation Analysis (CA) .....	11
2.5 Turn-Taking.....	12
2.6 Adjacency Pairs .....	13
2.7 Preference Structure .....	15

2.8	Home Movie Animation.....	21
<b>CHAPTER III RESEARCH METHODS.....</b>		<b>26</b>
3.1	Research Design.....	26
3.2	Data Sources.....	27
3.3	Technique of Data Collection.....	27
3.4	Instrument.....	28
3.5	Technique of Data Analysis.....	28
<b>CHAPTER IV FINDING AND DISCUSSION.....</b>		<b>30</b>
4.1	Description of the Finding.....	30
4.1.1	The Pattern of Adjacency Pair In Home Movie Animation.....	30
4.1.2	The Pattern of Adjacency Pairs that Dominantly used in Home Movie Animation.....	40
4.2	Discussion.....	41
<b>CHAPTER V CONCLUSION AND SUGGESTION.....</b>		<b>44</b>
5.1	CONCLUSION.....	44
5.2	SUGGESTION.....	44
<b>BIBLIOGRAPHY.....</b>		<b>46</b>
<b>APPENDICES</b>		

## **TABLE LIST**

Table 2.1 The General Pattern of Preference Structure .....	16
Table 3.1 Coding Data .....	28
Table 4.1 Data The Pattern of Adjacency Pair.....	40



# CHAPTER I

## INTRODUCTION

This chapter presents the background of the study, statement of the problem, the purpose of the study, the significance of the study, scope, and definition of key terms.

### **1.1 Background of the Study**

Language is a tool used by two or more people to communicate with one another. Communication can be written or spoken, but almost communication is 70% is verbal, and the form of verbal communication is the conversation. As Paltridge (2006;107)state ‘conversation is the main way in which people come together, exchange information, negotiate and maintain social interaction’, it means that conversational interaction is an activity of people apart of sense whether a speaker to a listener talks to transfer an idea or information from two or more people to build social interaction. The speakers should be interrelated in producing the utterances to conduct the conversation; this utterance involves adjacency pairs.

Adjacency pair is a fundamental unit of organization conversation, because in adjacency pair will organize the conversation. The ability to organize conversation is an example of discourse competence, that is the speaker can organize their idea coherently. Discourse competence is one of communication competence that all language learners have to equip Celce Murcia (1995;13). An automatic sequence of the first part from one speaker



and the second part of another speaker. Schegloff and Sack in Levinson (1983; 303) explained that adjacency pairs are a sequence of two utterances that are (i) adjacent, (ii) produced by different speakers, (iii) ordered as a first part and second part, (iv) typed, so that a particular first part requires a specific second, for example, offers require acceptance and rejections, greetings require greetings, and so on.

A: Do you want to drink coffee?

B: Yes,

In the example above, it's a type of Question-Answer; indeed, theorists have some type of adjacency pairs. According to Levinson (1983; 303), adjacency pairs are the kind of paired utterance. That consist of questions - answers, greetings - greetings, offers - acceptance, apology - minimalization, etc., are prototypically.

One of the ways to analyze the adjacency pair of conversation is by watching a movie where conversation occurs between two or more characters in a movie. Therefore, in this research, the writer analyzed adjacency pairs, especially the pattern of adjacency pairs. The writer also analyzed the pattern that dominantly used in Home movie, and the writer used Levinson's theory to find its result. The reason why the writer selects this movie as the focus of Adjacency pairs analysis because the movie to represent the utterance that is commonly used in human life and the movie reflects real conversation in natural society. In this movie, there are five

patterns of adjacency pairs that the writer examined: greeting, assessment, invitation, offer, and request.

Home movie animation is a film directed by Tim Johnson on June 20, 2012, and released on March 27, 2015, in cinema. This film has the character of Jim Parsons, Rihanna, and Steve Martin. This film tells about alien life on a planet. The Boov aliens came under attack from the Gorks. There is no other choice for the Boovs except to go and flee to Earth. A Boov named Oh made a mess by sending messages that made Gork come to their hideout on Earth. Oh, too, became the Boov's fugitive because of his mistake. In the middle of his escape, he met a human child named Tip. Six-year-old Tip is separated from her mother and hates the Boovs. But Tip is willing to help Oh as long as she allows Tip to find her mother.

To more understand about conversational analysis, the research reviews the previous studies that focus on the same topic about adjacency pairs. They are Nurhamidah (2016) and Fuad (2015). The first research conducted by Nurhamidah (2016) examines the type of adjacency pairs and dispreferred response feedback. She focused on the all character "Frozen" movie script by Chris Buck and Jennifer Lee. The theories used are Levinson's theory, Yule's Theory and Rhymes's Theory. She concentrated on the types of adjacency pairs and the dispreferred response, especially its feedback, which was found in Frozen movie. She used Conversational Analysis (CA) as a research approach to identify and describe the utterances that include adjacency pairs and preference structure in Frozen movie. The outcome of

this analysis indicated that the dominant form of adjacency pair originates from the question-answer, and she found seven types of adjacency pairs that have dispreferred responses for feedback or dispreferred.

The second research conducted by Fuad (2015) examines types of adjacency pairs and preference organization, and pre-sequence and insertion sequence applied by Roy Miller and June heaven in "Knight and Day." He focused on the conversation produced by those two main characters in " the Knight and Day" movie -Roy Miller and June Heaven. The theories used are Levinson's theory. He concentrated on four communication elements: turn-taking, pairing, organizing preferences, and pre-sequence and insertion sequences. The research methodology used in this study is a conversational analysis (CA) method for understanding the organization of conversational contacts between participants. He found the forms of adjacency pairs made by Roy Miller and June Heaven. The outcome of this analysis indicates that the dominant form of adjacency pair originates from the question-answer. In contrast, the least statistics on the type of adjacency pair is the type of invitation and recommendation. In addition, he found some discourse that happens to be pre-sequence and insertion sequence and even turns that almost alignment between Roy and June.

We inferred from the previous research that they all concentrated on pairs of adjacence but had different data sources and methods. Two of them have the same research area in collecting and analyzing data, using movie data.

However, this analysis different from the previous studies. This study focused on the pattern of adjacency pairs and the pattern that are dominantly used in the "HOME" movie animation by Dreamwork Animation.

### **1.2 Statement of the Problem**

The writer divided the problem research as the following :

1. What the pattern of adjacency pairs in the conversation in "HOME" movie animation by Dreamwork Animation?
2. What pattern of adjacency pairs are dominantly used in conversation "HOME" movie animation by Dreamwork Animation?

### **1.3 The Purpose of the Study**

1. To investigate the pattern of adjacency pairs "HOME" movie animation by Dreamwork Animation.
2. To analyzethe pattern of adjacency pairs are dominantly used in "HOME" movie animation by Dreamwork Animation.

### **1.4 Scope of the Study**

This research's scope is the conversation in the movie and focusedonthe pattern of adjacency pairs that are preferred and dispreferred of each type of adjacency pairsthatfound in Home Movie Animation. The writer took types of adjacency pairs based on Levinson's theory (1983;336). and which pattern of adjacency pairs is dominantly used in Home movie animation.



### **1.5 Significance of the Study**

1. Theoretically, this research is kindly hoped to provide a new additional information source to increase knowledge of conversational analysis, particularly regarding adjacency pairs.
2. This study intends to help speakers understand how to organize conversational experiences in real life and can also be used as one of the sources of knowledge for those interested in learning conversational analysis in the movie, whether teachers, lecturers, scholars or those who need it.

### **1.6 Definition of Key Terms**

1. Adjacency pair is a pair of interrelated utterances which consist of the first speaker and the second speaker (Schegloff and Sacks in Levinson (1983:303)).
2. Home movie animation is a movie that tells about alien life on a planet, and The Boov aliens came under attack from the Gorks.  
<https://www.indozone.id/movie/ByspdRL/sinopsis-home-2015-pertemanan-alien-dan-seorang-anak-manusia/read-all>

## CHAPTER II

### REVIEW OF LITERATURE

This chapter discusses the basic concept of discourse analysis, conversation analysis; turn-taking; adjacency pairs; preference structure, Previous study and about Home movie.

#### 2.1 Previous Studies

In decided to conduct out this analysis, the study needs to examine not only the views of experts from their books, but also some of the experiments that past researchers have conducted out. This research would like to review some previous studies, such as the Nurhamidah's and Fuad's studies.

The first research conducted by Nurhamidah (2016) examines the type of adjacency pairs and dispreferred response feedback. She focused on the all character "Frozen" movie script by Chris Buck and Jenifer Lee. The theories used are Levinson's theory, Yules' theory and Rhymes's Theory..She concentrated on the types of adjacency pairs and the dispreferred response, especially about its feedback, which is found in Frozen movie. She used Conversational Analysis (CA) as a research approach to identify and describe the utterances that include adjacency pairs and preference structure in Frozen movie. The outcome of this analysis indicates that the dominant form of adjacency pair originates from the question-answer, and she found seven types of adjacency pairs that have dispreferred responses for feedback or dispreferred. The writer used

the same method and theory, she used descriptive qualitative method with focus to eleven types of adjacency pairs, and the writer only takes five types of adjacency pairs based on Levinson's theory, and the writer focuses on the pattern of adjacency pair and that dominantly used in it, and pay attention to the implicit meaning in the movie.

The second research conducted by Fuad (2015) examines types of adjacency pairs and preference organization, and pre-sequence and insertion sequence applied by Roy Miller and June heaven in "Knight and Day." He focused on the conversation produced by those two main characters in "the Knight and Day" movie -Roy Miller and June Heaven. The theories used are Levinson's theory. He concentrated on four communication elements: turn-taking, pairing, organizing preferences, and pre-sequence and insertion sequences. The research methodology used in this study is a conversational analysis (CA) method for understanding the organization of conversational contacts between participants. He found the forms of adjacency pairs made by Roy Miller and June Heaven. The outcome of this analysis indicates that the dominant form of adjacency pair originates from the question-answer. In contrast, the least statistics on the type of adjacency pair is the type of invitation and recommendation. In addition, he found some discourse that happens to be pre-sequence and insertion sequence and even turns that almost alignment between Roy and June.

In these two studies, we find the type of adjacency pairs in the movie. The advantages contained in Hamidah's research are not only finding the

type of adjacency but also focusing on dispreferred feedback in conversations, likewise in Fuad's research, he not only found the type of adjacency pairs but also focused on four-element communication, namely; turn-taking, adjacency pairs, preference organization, and pre-sequence and insertion sequence.

These two studies' weakness is that they are only monotonous on the type results of the adjacency pairs found in explicit meaning and ignore conversations that have implicit meaning in the movie because there will be implicit meaning in a conversation. Therefore, in this study, look at the pattern of adjacency pairs in explicit meaning, but the writer will pay attention to the implicature in the movie.

## **2.2 Discourse Analysis**

Discourse analysis is concerned with the study of the relationship between language and the context in which it is used. Discourse analysis study language in use: written text of all kinds, and spoken data from conversation to highly institutionalized form of talk McCarthy(1991;5). The discourse is committed to an investigation of what is language used for. According to Paltridge (2006: 1), “discourse analysis is an approach to the analysis of language that looks at pattern of language across the text as well as social and cultural context that in which the text occurs.”

Gee (1999; 88) also adds discourse analysis is based on the details of speech (and gaze and gesture and action) or writing that are arguably

deemed relevant in the situation and that are relevant to the arguments the analyst is attempting to make. Discourse analysis is not based on all the physical features present, not even all those that might, in some conceivable context, be meaningful, or might be meaningful in analyses with different purposes. So discourse analysis discusses language either in the form of text to talk beyond word, clause, phrase, and sentence used for successful communication.

### **2.3 The Relation Between Discourse Analysis and Conversation Analysis (CA)**

The discourse analysis concerns the study of the relationship between language and the context in which it is used. Discourse analysis study language in use: written text of all types and spoken data from conversation to increasingly institutionalized form of conversation and Conversational analysis includes a verbal dialogue that examines the way the language used in conversational interactions. People ought to manage and manage their daily conversations when talking to others. In simple terms, conversation can be described as an activity in which, for the most part, two or three persons turn to speak.

Conversation Analysis and Discourse analysis as the methodological approaches to the study of talk, both of which have far-reaching implications for our understanding of social interaction. Wooffitt (2011;2). In understanding the form and meaning of discourse, we need an appropriate approach to



analyze it. In addition, the accuracy in analyzing communication must also be adjusted to the types and characteristics of the discourse. one approach that can be used is the conversation analysis (CA)

#### **2.4 Conversation Analysis (CA)**

The discussion of discourse analysis is divided into text (written discourse) and talked (spoken discourse). Conversational analysis includes verbal dialogue that discusses the way the language is used in conversational interactions. People need to organize and manage their daily conversations while speaking with others. In basic terms, conversation can be defined as an interaction in which, for the most part, two or three people take turns speaking.

Conversation analysis is an approach to the study of social interaction, embracing both verbal and non-verbal conduct in daily life, but almost communication is 70% is verbal. G. Yule( 1996;7) stated there are many metaphors used to describe conversation structure. For some, conversation is like a dance, with the conversational partners, coordinating their movement smoothly. For others it's like traffic crossing an intersection, involving lots of alternating movement without any crashes.

According to Paltridge(2006;107)state, that conversational analysis is an approach to the analysis of spoken discourse that looks at the way in which people manage their everyday conversation interaction. The conversation includes the voice of a speaker from one speaker to another, which is

exchanged at the turn of the speech, where one speaker takes the turn to speak and the other to be a listener. It shifts and recurs in particular time the conversation occurs. To manage the process of conversation, we need conversational analysis in this situation.

## 2.5 Turn-Taking

According to Paltridge (2006; 113) state, 'the basic role in conversation is that one person speaks at a time. After which they may nominate another speaker, or another speaker may take up the turn without being nominated'. Thereby, the turn-around can be known to be one of a variety of interaction systems, like those operating in face-to-face interaction.

Lecturer: Ok, let's move on = Tadashi: and (.)Wong Young, can you.

Lecturer: the last, (.) eleven,(06)

What is the profession. (.03) what distinguish profession from trade,  
(.02)

What does it mean to be professional ? (.04) does being pre-professional affect the way you dress () speak behave towards others at work?

Wong: Oh:o[(so:)]o

Young

Lecturer [comm]en

As a dialogue needs a speaker to turn around, it can be handled in a specific way. If the normal expectation is that completion points marked by the end of a sentence and a pause, then one way to "keep the turn" is to avoid having those two markers occur together. That is, do not pause at the end of

sentences; make your sentences run on by using connectors like and, and then, so, but; place your pauses at points where the message is clearly incomplete; and preferably “fill” the pause with a hesitation marker such as er, em, ah, ah. (Yule, 2006)

Sacks, Schegloff & Jefferson (1974, 1978) in (Levinson, 1983) suggest that the mechanism that governs turn-taking and accounts for the properties noted, is a set of rules with ordered options which operates on a turn-by-turn basis, and can thus be termed a local management system.

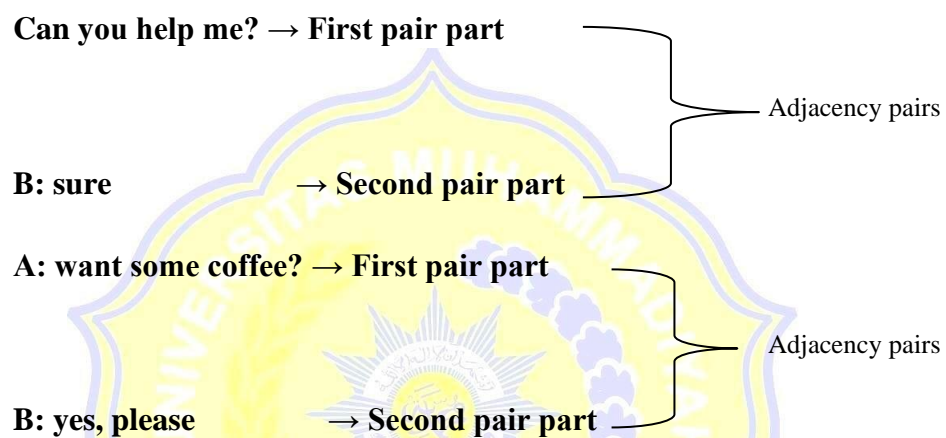
## **2.6 Adjacency Pairs**

G. Yule (1996:77) states, 'adjacency pairs are the automatic patterns in the structure of conversation'. It constantly contains a first part and a second part, formed by dissimilar speakers. And Schegloff and Sack in (Levinson, 1983) explained that adjacency pairs are a sequence of two utterances that are (i)adjacent, (ii)produced by different speakers, (iii)ordered as a first part and second part, (iv)typed, so that a particular first part requires as a specific second, for example, offers require acceptance and rejections, greetings require greetings, and so on.

There is a rule governing the use of adjacency pairs, namely: having produced the first part of some pairs, a current speaker must stop speaking, and the next speaker must produce at that point of the second part to the same pairs, According to acceptances, refusals, complaints, apologies,

justification, invitations, and announcements. In addition, there are other classifications of words, namely, responses, thankings, and goodbyes.

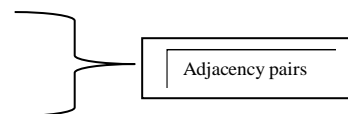
In other words, no component of a second pair will pursue any component of the first pair properly. In addition, several examples of both aspects of adjacency pairs have been identified in the study. Here are a few examples of both features:



Another opinion by Paltridge( 2006;115)is that *Adjacency pairs* are utterances produced by *two* successive speakers in a way that the second utterance is identified as related to the first one and expected to *follow-up* to it. An ordered pair of adjacent utterances spoken by two different speakers, once the first utterance is spoken, the second is required. By those of definition, it is clear that adjacency pairs are the paired utterances produced by two or more people that occur in interaction. The following conversation is the example from a telephone call that illustrates speakers using adjacency pairs:

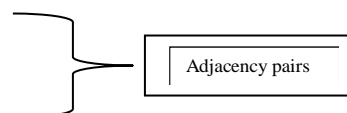
**A: Good Morning.**

**C: Good Morning, Bob. This is Laurie. How are you?.**



**A: Pretty good. How about you?**

**C: I am Good.**



Above are some examples of adjacency pairs that occur in speech. The first example is the 'greeting – greeting' type, and the second example is the 'request – acceptance' type. All the ideas about the adjacency sections' features triggered the study to have several questions relevant to its definition. In this scenario, the analysis would like to use the hypothesis to show the adjacency pairs that exist in speech. This research would use Sacks' description of the first and second pair sections to classify the pairs that exist at the beginning and end of the character-to-other character conversation. Not all utterance include adjacency pair, it is said to be adjacency pair if there is a response or feedback from second part.

## 2.7 Preference Structure

Levinson, (1983;332) stated that there is an element in adjacency pairs called as preference organization. It is divided into preferred and dispreferred. The first is preferred action, which is the action of the second part, which gives an expected response to the first parts. While, the second one is dispreferred action, which is the action of the second part, which gives an unexpected response to the first part. Preferred can be said to be explicit or implicit, and Dispreffered can be said to be explicit or implicit.



G. Yule,( 1996; 79) also has the same idea, preference structure divides second parts into preferred and dispreferred social act. The preferred is structurally expected next act, and the dispreferred is the structurally unexpected next act.

Tabel 2.1.The general pattern of preference structure according to Levinson.

First Part	Second Part	
	Preferred	Dispreferred
Greeting	Response	Decline
Assessment	Agree	Disagree
Invitation	Accept	Refuse
Offer	Accept	Decline
Request	Accept	Refuse

G. Yule,( 1996)

As we saw, some first pair parts allowed for alternative second that some options are preferred and dispreferred– a distinction which may have a psychological basic and explanation but also has linguistic realizations; preferred second are unmarked – they occur as structurally simpler turns; in contrast dispreferred seconds are marked by various kinds of structural complexity. As Levinson, (1983; 332) said that the notion of preference is not intended as a psychological claim about speaker’s or hearer’s desires, but as a label for a structural phenomenon very close to the linguistic concept of markedness.

Levinson(1983;334), observes that dispreferred seconds are distinguished by incorporating a substantial number of the following features:

- a. *Delay*: (i) by pause before delivery; (ii) by the use of preface; (iii) by displacement over a number of turns via *repair initiators*

or insertion sequences.

- b. *Preface*: (i) the use of markers of announcers of dispreferred like *Uh* and *Well*; (ii) the production of token agreements before disagreements; (iii)the use of appreciation if relevant (for offers, invitation, suggestion, advice); (iv) the use of apology if relevant (for question, invitation, etc.); (v) the use of qualifiers (e.g. *I don't know for sure, but....*); (vi) hesitation in various form, including self-editing.
- c. *Declination component*; of a form suited to the nature of the first part of the pair, but characteristically indirect or mitigated.

The following is the example of the feature of dispreferred second pair part in conversation considering the following pair of invitations and their responses as shown below:

A: why don't you come up and see me some [time]

B: [I would like to]

C: *Uh*, if you'd care to come and visit a little while this morning, I'll  
give you a cup of coffee

D: e.

E: The Well that's awfully sweet of you (DELAY) (MARKER)  
(APPRECIATION) I don't think I can make it this morning  
(REFUSAL OF DECLINATION)

*hhuhm* I'm running an ad in the paper and *uh* I have to stay  
near the phone  
(ACCOUNT)

The example of conversation from each type of adjacency pair above :

a. Greeting

The way of saying hello and  
salutation.

e.g.:

A: Hi!  
B: Hello  
C:

b. Assessment

The assessment can be turned into a request for an opinion or a  
statement seeking another opinion or agreement. Responses are  
made in agreement, or term opinion give.

Example	Preferred	Dispreferred
" what do you think about my new dress?"	" This is really nice."	"mmmm yeah."

c. Invitation – Acceptance

Is utterance when the person wants to invite someone to come to the party or another event.

Example	Preferred	Dispreferred
“ would you like to come to my party?”	“ of course.”	"I have schedule tonight."

d. Offer

Offer is a statement that will give anything to anyone. Whether in the form of merchandise or services.

Example	Preferred	Dispreferred
“ can I pick you up?”	“ sure”	"Just wait and see."

e. Request

Request form is a pattern of adjacency pair provided when a person wants or requests someone to do something.

Example	Preferred	Dispreferred
“ would you mind to open the window?”	" of course."	"I wan to take a pee."

To analyze contextual things. We must look pragmatically, and in analyzing the conversation, we do not only see definite answers, but we need

to know that in a conversation, there will be answers that are uncertain or implicit meaning. When we communicate with other people, sometimes we get unpredictable answers or do not understand the answers that are not certain. For example :

Carol : Are you coming to the party tonight?

Lara : I've got an exam tomorrow.

In the face of it, Lara's assertion is not the answer to Carol's question. Lara doesn't say yes or no, but Carol would automatically interpret the comment as meaning 'no or 'possibly not.' How do we account for this desire to understand the context of a phrase that actually means something else? It seems to rely, at least in part, on the presumption that Lara is important and descriptive and adheres to the relationship and quantity maxims. (To understand this argument, try to imagine Carol's response if Lara said anything like Roses were red, you know.) Provided that Lara's original response includes pertinent facts, Carol will find out that 'examination tomorrow' conventionally implies 'research tonight,' and 'study tonight' excludes 'party tonight.' So Lara's response is not just a statement about tomorrow's events; it contains an *implicature* (an additional conveyed meaning) concerning tonight's activities.

It is noticeable that, in order to describe the conversational implicature involved in Lara's statement, we had to appeal to some background knowledge (about exams, studying and partying) that must be shared by the conversational participants. Investigating how we use our background knowledge to arrive at



interpretations of what we hear and read is a critical part of doing discourse analysis. Yule,( 2006;131)

## 2.8 Home Movie Animation

Home is a 2015 American computer-animated science-fiction comedy film produced by DreamWorks Animation and distributed by 20th Century Fox. Loosely based on Adam Rex's 2007 children's book *The True Meaning of Smekday*, the film was directed by Tim Johnson from a screenplay by Tom J. Astle and Matt Ember and stars the voices of Jim Parsons, Rihanna, Steve Martin, Jennifer Lopez, and Matt Jones.



The film released in theatres on March 27, 2015.[6] Home was promoted with the release of a four-minute short film titled *Almost Home*, shown in theatres before DreamWorks Animation's *Mr Peabody & Sherman* and Blue Sky Studios' *Rio 2* in 2014. It premiered at the Boulder International Film Festival on March 7, 2015. Besides lending her voice to the film, Rihanna also created a concept album of the same name. The soundtrack also includes guest vocals from Jennifer Lopez, among others,

and was supported by two singles, "Towards the Sun" and "Feel the Light". Home received mixed reviews from critics and grossed \$386 million worldwide. A Netflix original series was released on July 29, 2016, that takes place after the film's events. It uses hand-drawn animation, and none of the original cast (except Jones) reprised their roles.

This film reveals the story of alien life on a planet. The Boov aliens were targeted by the Forks. There is no other choice but to go and flee to Earth for the Boovs. A Boov called Yeah, make a mess by sending messages that make Gork come to Earth's hiding spot. Yeah, too because of his error, Boov became a fugitive. He encountered a human kid named Tip in the midst of his escape. Six-year-old Tip is estranged from her mother and hates the Boov. But Tip is able to support Oh for as long as she helps Tip to locate her mum. An interstellar race known as the Boov considers near-future Earth a fitting location to call home. Driven by Captain Smek (Steve Martin), they begin their "friendly" invasion of the earth, relocating human beings, whom Boov considers easy and backward, to remote areas of the planet while the Boov occupy their homes in a swift and bloodless conquest one of the Boov, named Oh (Jim Parsons), is a more exciting, free-thinking member of the species, who wishes to welcome Boov to his apartment for a house-warming party, despite the antipathy of the race against him. Not far from Oh is a 14-year-old girl named Gratuity "Tip" Tucci (Rihanna) who drives out of her hometown to meet her mother Lucy (Jennifer Lopez) after being separated

from her during the attack, leaving her with only her calico cat Pig and fueling her hate for the Boov.

Oh races down the street to find a grumpy cop named Kyle (Matt Jones) who like the rest of the Boov, doesn't want to be a friend to him. Yeah, he invites him to the picnic, but mistakenly gives a mass invitation to every Boov on Earth. However the "send all" button that he pressed simply sends an invitation to every alien race in the world, including the enemy of Boov, the so-called planet-destroying Gorg (Brian Stepanek). All, aggravated by Oh for risking their new home with their rival, begins chasing him down. Oh, races into a convenience store to hide just as Tip and Pig reach the same store to pick up supplies. They come across each other and after Tip's car fails to start, Oh turns it into a fantastic, hovering craft called Slushious to continue transport. Yeah, he's hitting a trip with Tip as he promises to help her find Lucy, but alas, they have to go to the Boov Command Center in Paris and locate her from there.

After meeting the Boov Command Center in the now-floating Eiffel Tower, Oh manages to break into his account and erase the message with only a second to spare before reaching the Gorg. He plugs her into Tip's brain to help her locate Lucy. They finally trace her location to Australia, where she's still searching for her daughter. The other Boov then spot the two and attempt to "erase" Oh, while Tip takes the gravity manipulation device and turns it over, forcing the entire Tower to tilt upside down, but the two manage to escape. As Oh and Tip head off to Australia, they are

ambushed by another Boov riding by them in panic and discover that the fleet of Gorg ships is right behind them. Tip and Oh manage to knock one down, but they're hit by a bit of it in the process, and they're losing their slushy petrol, causing the vehicle to crash. They're coming across the falling Gorg ship, and they figure out it's a drone. Yeah, he's going to recover a special chip and use it to get their vehicle up and running.

Tip and Yeah go to Australia to see the Boov evacuate to their mothership. Oh, afraid that the Gorg will kill the Planet, he focuses on evacuating the other Boov. The Boov were amazed at Oh's courage, but Smek was angry and reminded everyone that he was the captain. Yeah, he's standing up to Smek, reminding him he's a bad captain and telling the Boav what he's heard from Tip about people caring for other people. Kyle grabs Smek's "Shusher" sceptre with a rock on top of it, and he hands it to Oh, making him the new captain.

Tip rushes aimlessly across town to locate Lucy but in vain. She's fruitlessly trying to show everyone the image of Lucy on her tablet, but nobody can help her until the phone's battery dies, and Tip is now tearful, so she gives up and sits in the lonely booth of Ask ABoov and breaks into tears. Yeah, she's going back to her side and helping her hunt down Lucy. Mother and daughter finally come together and thank Oh. Suddenly, the Gorgmothership comes down on the world, and Oh learns that they want the Shusher rock. Yeah, he's going to the ship to try to catch his interest, lock Tip and Lucy in the car for protection. Tip breaks out of the car and casts

light on the Gorg Commander's face to draw his focus to Oh as he lifts the rock up. The Gorg Commander is avoiding the ship as it crunches back to the sea, with Oh right on its way. Tip rushes to save him, but Oh appears to be trapped under the ship before it backs up and exposes him unharmed. The Gorg Commander emerges from his armour to show that he is actually a harmless starfish-like creature. Oh returns the rock to him, which turns out to be an egg for millions of developing Gorg larvae; the next generation of Gorg, revealing that the Gorg Commander/"Father" had been the last of his kind, alone and almost extinct. He thanks Oh and departs.

Two weeks later, people returned to their original homes, and Oh actually got to hold a party in his flat, with both humans and Boov in attendance. Tip plays her music and gets the rest of the Boov to witness dance for the first time, while the other Boov, including the reformed Smek, the Moon Party, and some ships from other worlds, including the Gorg and his babies, travel to Earth for Oh's party upon receiving his invitation. The writer takes the movie apart from the interesting story. In this movie, there are utterances that are often used in daily life and the potential for the emergence types of Adjacency Pairs.



## CHAPTER III

### RESEARCH METHODS

This chapter discusses the research design, data sources, instruments, data collection techniques, and data analysis techniques.

#### **3.1 Research Design**

The methodology used in this study is a qualitative research. Bogdan, and Bikled, S. (1992;21-22) explained that qualitative research is a research procedure that produces descriptive data in the form of words or writing the behaviour of the people being observed. Using this method, the data would be collected to investigate and analyze the pattern of adjacency pair.

The writer used Conversational Analysis (CA) as a research approach to identify and describe the utterances that include adjacency pairs in Home Movie. Conversational Analysis is a social science method that aims to describe, evaluate and appreciate talk as a fundamental and constitutive aspect of human social life. Peräkylä (2015) in *The Blackwell Encyclopedia of Sociology Online*, also stated that Conversation analysis (CA) is a method for investigating the structure and process of social interaction between humans.

It analysed the data collected from the transcript, which involved spoken discourse that to produce the contextual information. That is why the conversational analysis approach used here.

### 3.2 Data Sources

This analysis's data are the utterances, the sentences-without the lyrics of the song, and the speech of the dialogue of the characters of the Home movie script. The data source from the research taken from the Home movie animation and the transcript. The movie taken on 16<sup>th</sup> November 2020 from LayarKaca21 (<http://149.56.24.226/home-2015/>). While the transcript taken on November 16, 2020, from Fandom Website ([https://transcripts.fandom.com/wiki/Home\\_\(2015\)](https://transcripts.fandom.com/wiki/Home_(2015))).






### 3.3 Technique of Data Collection

To collect the data, the writer used textual or visual and applied some steps as the following:

1. The writer downloaded the Home movie animation and taken it on November 16, 2020, from LayarKaca21 (<http://149.56.24.226/home-2015/>).
2. The writer downloaded the transcript of Home movie animation, and it took on November 16, 2020, from Fandom Website ([https://transcripts.fandom.com/wiki/Home\\_\(2015\)](https://transcripts.fandom.com/wiki/Home_(2015))).
3. The writer read the transcript while she watches the movie to match and verified the transcript.

4. The writer code or wrote the utterance in the transcript that include five types of adjacency pairs and which adjacency pair pattern is dominantly used in the movie (Hamidah, 2016).

**Tabel. 3.1 Coding Data**

<b>Gg</b> : Greeting		<b>Ref</b> : refusal	<b>Dis</b> : disagreement
<b>Asm</b> : Assessment		<b>Res</b> : Response	
<b>I</b> : Invitation		<b>Acc</b> : Acceptance	
<b>O</b> : Offer		<b>Agr</b> : Agree	
<b>Q</b> : Request		<b>Dec</b> : Decline	

(Haidar, 2017)

### 3.4 Instrument

For this study instrument, to collected the data the writer used a transcript of Home movie animation that has been printed and highlighter to mark the types of adjacency pairs found in the transcript and report the result of the study. The writer also counted the pattern of adjacency pairs and which pattern of adjacency pairs is dominantly used in the movie.

### 3.5 Technique of Data Analysis

For analyzing the data, the writer used text analysis and the methods from the book of ((Donald Ary, Lucy Cheser Jacobs, 2008)to analyze it as follows:

#### 1. Familiarizing and Organizing

First, the writer familiarize with the data to be analyzed in this stage and organization. So, the data can be easily retrieved. The

writer become familiar with the data through reading and re-reading notes and transcripts.

- a. The writer first read the transcript of the Home movie animation
- b. Watching the Home movie animation while matching the transcript.
- c. Organize the conversations in the transcript according to the topic.

## 2. Coding and Reducing

The writer provided code and data reduction that is not needed in the transcript.

- a. Sorted the data that matches the pattern of adjacency pairs.
- b. Categorize the pattern of adjacency pairs.
- c. Provided code on sentences that matches the types of adjacency pairs based on theory.
- d. Remove unnecessary data in the transcript.

## 3. Interpreting and Representing

The writer explained or interpret and present the findings.

- a. Described the utterances, which include the pattern of adjacency pairs.
- b. Presented the findings according to the topic.

