

**THE USE OF ADJACENCY PAIRS IN FILM
JOURNEY TO THE CENTRE OF THE EARTH
BY ERIC BREVIG**



A Thesis

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TABLE OF CONTENTS

HALAMAN JUDUL	i
HALAMAN PERNYATAAN KEASLIAN SKRIPSI	ii
HALAMAN PENGESAHAN SKRIPSI	iii
APPROVAL SHEET	iv
ACKNOWLEDGMENTS	v
TABLE OF CONTENTS	vii
ABSTRACT	x
CHAPTER I INTRODUCTION	1
A. Background of Research	1
B. Problem Statements	3
C. Objectives of Research	3
D. Significance of Research	3
E. Scope of research	4
F. Systematical Writing	4
CHAPTER II REVIEW OF LITERATURE	5
A. Previous Findings	5
B. Review of Literature	6
1. Film	6

	2. Discourse analysis	8
	3. Conversation	10
	4. Conversational analysis	11
	5. Turn Taking	12
	6. Adjacency pairs	14
CHAPTER III	METHODOLOGY OF RESEARCH	21
	A. Research Method	21
	B. Research Object	21
	C. Data Sources	21
	1. Primary Data Source	21
	2. Secondary Data Source	22
	D. Method of Collecting Data	22
	E. Method of Analysing Data	22
CHAPTER IV	FINDINGS AND DISCUSSION	23
	A. Data Presentation	23
	B. Discussion	32
CHAPTER V	CONCLUSION	47
	A. Conclusion	47
	B. Suggestion	48
BIBLIOGRAPHY	49

APPENDICES	51
BIOGRAPHY	65



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ABSTRACT

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Consultants : Danial Djalaluddin and Syahrani Junaid

This thesis is research about the use of adjacency pairs in film *Journey to the Centre of the Earth* by Eric Brevig by using the discourse analysis. The purpose of this research was to find out: (1). The patterns of *adjacency pairs* used in the conversation of the film *Journey to the Center of the Earth*. (2).The preferred and dispreferred responses of adjacency pairs in film *Journey to the Centre of the Earth*. The method in this research is descriptive qualitative method. The source of data in this research was the film *Journey to the Centre of the Earth* by Eric Brevig, which is published in 2008, and the books reference to support this research.

The method of collecting data in this research used the library research and collected information and theories related to the topic of this writing. The writer read some relevant books and some guiding books that were close related to the topic of this writing. The method of analyzing data in this research used descriptive method, by watching the film and identifying all adjacency pairs in the conversation of film *Journey to the Centre of the Earth*.

In this film, the writer found that, there are 8 patterns that occurred in this film, the pattern (U – U) is mostly used in the conversation of the film with number of occurrences is 5 times. And there are 5 preferred responses, (Question – Answer) which is mostly used in this film, with number of occurrences is 8 times, and there are 3 dispreferred response, (Question – Unexpected Answer) which is mostly used with number of occurrence is 4 times.

The implication of this research is giving descriptions to the student of English Literature Department about the kinds of adjacency pairs, including responses and patterns in film.

CHAPTER I

INTRODUCTION

A. Background of Research

Language is a vital part in people's life, without language, people will face a lot of difficulties to communicate with others. As result, there will be no interaction between people. In language, discourse is divided into two major categories, the spoken and the written. Written language is all language that is used in written text, while spoken language is all language that is used in speaking activities especially in daily conversation (McCharty, 1991: 12).

One of the functions of language is communication. It is a social interaction which requires the production of sentences. To participate in such verbal exchange, that is to create and sustain conversational involvement, we require knowledge and abilities which go considerably beyond the grammatical competence in which we need to decode messages. Automatically, respond to everything we hear in the course of daily conversation, both speaker and hearer must actively respond to what transpired by signaling involvement, directly through words or utterances.

Generally, a conversation means that people are talking with each other (Paul, 2000: 4). Some purposes of making conversation are relating people to a lot of friends, giving information to other people, and harming others. Conversation is usually preceded in an organized manner. An utterance produced by a certain speaker has to be responded by another utterance from another speaker.

In a conversation we will find interaction between one and another character, for instance the first speaker is asked to the second speaker and the second speaker answer it, known as an adjacency pairs.

Adjacency pairs are considered as one of the most important studies in spoken language because it is a fundamental way to organize conversation. This kind of communication is mostly applied in film. Film is one medium that reflects human idea. It is played by some characters.

An important aspect that occurs in a film is conversation between characters, when they speak one another, automatically interaction will occur. These are all part of *adjacency pairs*, therefore, *adjacency pairs* will often be found in a conversation in the movie, actually we can also find it in drama, but if we want to compare between movie and drama, we are easier to analyze conversation in the movie than in drama because we are easy to find movie in around us, for example watching in TV or in cinema. In addition, adjacency pairs that occur within one movie and the others are different.

When the writer watches the film *Journey to the Center of the Earth*, he is interested in the plot of the story, and the way the characters speak (the language they use). On the other hand, film *Journey to the Center of the Earth* is one of the interesting and entertaining films, describes the state of nature, especially in the mountains, and gives valuable message of life, that is if we are optimistic and strive to achieve the dream, surely we will get it. For example in this film, where Trevor, Sean and Hanna enter to the hole of the cave, and it is impossible can out from the

hole, but because of their effort and always optimis, finally they can out from the hole safely.

B. Problem Statement

After identifying the problem, it is necessary to formulate the research question as follows:

1. What are the patterns of *adjacency pairs* used in the conversation of the film *Journey to the Center of the Earth*?
2. What are preferred and dispreferred responses of *adjacency pair* in the film *Journey to the Center of the Earth*?

C. Objective of Research

The purposes of this research are:

1. To describe what the patterns of adjacency pairs are used in conversation of film *Journey to the Center of the Earth*
2. To elaborate the preferred and dispreferred responses of adjacency pairs in the conversation of film *Journey to the Center of the Earth*.

D. Significance of Research

This research is important as:

1. Information to the readers of literary works in understanding film.
2. Contribution to another researcher who are going to research about linguistics, especially in the field of discourse analysis, in understanding adjacency pair of conversation in film.

3. Information to the students of English department in identifying adjacency pairs especially in film *Journey to the Center of the Earth*.

E. Scope of Research

In this research, the writer focuses on adjacency pairs that occur in film because the writer wants to enrich his knowledge on this aspect, especially in the conversation of film *Journey to the Center of the Earth*.

F. Systematical Writing

- Chapter I is introduction, consist of the background of research, problem statement, objective of research, significance of research, scope of research, and systematical writing.
- Chapter II is review of related literature, covers the review of the literary references that support the analysis of the data. This is general framework of theory showing the direction of the research. It also consists of defenition of each terms used in this writing.
- Chapter III is methodology, consists of the methods and techniques used by writer. It also reveals research object.
- Chapter IV is finding and discussing data, explain the data founded and the analysis of *adjacency pair* in conversation of the film *Journey to the Center of the Earth*.
- Chapter V is conclusion, consist of summary of research finding and suggestion.

CHAPTER II

REVIEW OF LITERATURE

A. Previous Findings

In doing the research for this study the writer present some related studies done by previous reseachers, related to adjacency pairs.

1. Adjacency pair has been written by Indah (2003) in her thesis “Turn Taking and Adjacency Pairs in Situation Serial Comedy “Ally Mabel” (a conversational analysis)”. The purpose of her research is to discover and explain of the turn mechanism in the dialogue of situational serial comedy and the use of types of adjacency pairs among the characters in the serial. She founds out that there are 110 turns which is grouped into 13 groups. The character “Ally” dominated the conversation with 41 of turns. She also found that the *insertion sequences* are the types of adjacency pairs which is dominated the occurences in the dialogue.
2. Indirect refusal has been written by Auliya (2010) in her thesis “Indirect Refusal Strategies in Film “The Blind Side”. The purpose of her research is to find out the indirect refusal and to know about the types of indirect refusal strategies that are used by the main characters in the conversation. She found there are 12 conversations using indirect refusal strategies and there are three types of indirect refusal strategies which used in film “The

Blind Side” are the expression of positive opinion, the expression of regret and the expression of reason.

Different with indah’s, in this study the writer only focus on adjacency pairs existed in animated film *Journey to the Center of the Earth* by Eric Brevig.

B. Review of Literature

1. Film

According to Pramaggiara and Maria Wallis (2005, 1) film is a complex art form and cultural institution that influence spans the 20th century and transcends. Films are cultural artifacts created by specific cultures, which reflect those cultures. Film is considered to be an important art form, a source of popular entertainment and a powerful method for educating — or indoctrinating — citizens. The visual elements of cinema give motion pictures a universal power of communication. Some films have become popular worldwide attractions by using dubbing or subtitles that translate the dialogue.

On the other hand according to Ahira (2010: 1) a film, also called a movie or motion picture, is an image of living human. A story conveyed with moving images. It is produced by recording photographic images with cameras, or by creating images using animation techniques or visual effects. The process of filmmaking has developed into an art form and industry.

Films are made up of a series of individual images called frames. When these images are shown rapidly in succession, a viewer has the illusion that motion is occurring. The viewer cannot see the flickering between frames due to

an effect known as persistence of vision, whereby the eye retains a visual image for a fraction of a second after the source has been removed. According to Ahira (2010: 1) types of film are:

1. Horror film is a film that tries to make the audience very scared.
2. Comedy is a film that tries to make the audience laugh.
3. Romantic comedy is a type of film that combines a love story with a comedy.
4. Drama is a film that talks about complication in life.
5. Action is film contains stressful actions. Usually there are a lot of fight scenes, chase each other, or use firearm action.
6. Animated film is a film in which the characters are drawn, made by computer, or made from models
7. Cartoon is a short humorous film in which the characters are drawn.

Besides the types of film above, there is another type, namely Science fiction film. According to Sobchack (1997: 63) Science fiction film is a film genre which emphasizes actual, extrapolative, *or* speculative science and the empirical method, such as phenomena that are not necessarily accepted by mainstream science, for example extraterrestrial life forms, alien worlds.

According to explanation above the writer conclude that film *Journey to the Center of the Earth* is science fiction film, because this film combines between fiction and science.

2. Discourse and Discourse Analysis

Crystal (2008: 148) in his dictionary of linguistics and phonemic explains that a discourse is a behavioral unit which has pre – rhetorical status in linguistics. It is a set of utterances which constitute any recognizable speech event.

According to Potter in Bryman, et.al (2004: 609) discourse is understood in a range of different ways across the social sciences. In simple sentences, discourse can be defined as language that is used in communication (Cook, 1990: 6). This means that if we analyze a language that is used in communication, it is called discourse analysis.

Cook (1990: 6) further emphasizes that the study of the way by which a discourse becomes coherent is called discourse analysis. This means discourse analysis can be defined as the study of discourse in order to find the way of creating coherence. According to Gee (2005: 84) that talk, text or spoken and written are included discourse analysis.

Cook (1990: 9) further classifies that discourse analysis examines how stretches of language, considered in their full textual, social, and psychological context, become meaningful and unified for their users.

Similarly, Mc Carthy (1991: 5) says that discourse analysis concerned with the study of the relationship between language and the context in which it is used.

Communication can be done through writing and speech. If so, discourse as the use of language in communication, can also be in written form or in spoken

form. Discourse analysis covers the study of these two kinds of forms (McCarthy, 1991: 12).

Discourse is also divided into reciprocal and non reciprocal discourse. A reciprocal discourse is the one that still give possibility of interaction between the sender and the receiver. In this way the sender can monitor the receiver's reception and adjust his discourse whenever it is necessary. On the other side, the receiver has the opportunity to influence the speaker and give contribution, for example, face to face conversation. A non reciprocal discourse is the one in which there is no opportunity for the sender and receiver to interact. For example a book that is written by a dead author (Cook, 1990: 60). In terms to see how the participants work together to achieve a meaningful and unified discourse. However, in non reciprocal discourse, the analyst's concern is to search how a writer composes a meaningful and unified text in order to make the readers understand about what he /she wants to convey.

Because discourse is language in used, it can be spoken and written language and the object of discourse analysis is writing, talk and conversation so that there is a relation between discourse and film, because the basic conceptual in film is conversation. In summary discourse is language in use, consist of written language and spoken language form.

3. Conversation

Conversation is a type of discourse. It is spoken dialogic discourse. Conversation is made up of combination of Latin roots, 'con' and 'veers'. 'Con'

means: with, together, and 'veers' means: to turn about in given direction. The turn conversation is widely used for the less formal talk (Cook, 1990: 51).

According to Liddicoat (2007: 1) conversation is the way in which people socialize and develop and sustain their relationships with each other. And it is talking which takes place between two people. Conversations, like other types of text have a beginning, middle and an end, and this is not only true in the purely sequential sense. Although it can occasionally be difficult to point to the precise moment of separation in particular cases, each phase has certain characteristics features.

According to Cook (1990: 51) the term of conversation has some characteristics as follows:

1. It is not primarily necessitated by practical task.
2. Any unequal power of participants is partially suspended.
3. The number of participant is small.
4. Turns are quite short.
5. Talks are primarily for the participants and not for an outside audience.

In the study of conversation, there are principles of cooperation. H. Paul Grice's principle of cooperation composed four maxims, they are:

1. The maxim of quality which state that the speakers' contributions ought to be true.

2. The maxim of quantity which states that the contribution should be as informative as is required for the current purpose of exchange.
3. The maxim of relevance states that the contribution should be relevant to the purpose of the exchange.
4. The maxim of manner states that the contribution should be precious in particular. It should be brief avoiding obscurity and ambiguity (Renkema, 2004: 19).

The commodities in conversation, however, do not always consist of information that one wants from the other parties. But, it may be just time and attention. In this case, the speaker may be the consumer, not the producer, of the valued commodity. One is sometimes say “pay attention” if one must listen or read or when one does not desire to do so. It means that conversation is a way which involves between two or more person in giving and getting information.

4. Conversational Analysis

Conversation is a type of discourse. Thus conversational analysis may be seen as subfield of discourse analysis. Cheny (2003: 14) in conversational analysis, a wide range of aspect of conversation has been investigated. These include opening and closing, turn taking, adjacency pair, sequential organization, sequencing rules and coherence.

Conversational analysis is the study of talk. To put it in slightly more complex terms, it is the systematic analysis of the talk produced in everyday

situation of human interaction; talk-in interaction (Wooffitt and Hutchby. 2008: 11).

5. Turn Taking

According to Miller and Aronof (2001: 437) Central to conversation analysis is the concept of turn taking, which basically means the following: a person A is talking to a person B. When A is finished, it is B's turn to talk.

Turn taking is distribution of talk across two participants in A-B-A-B-A-B model (Levinson, 1987: 296). In this model, A talks, stops, then B, starts, talks, stops.

To understand this concept, it is a good idea to have the following example of turn taking.

A: have a good weekend?

B: yes, quite nice, spend Saturday evening with sue.

A: what did she have to say?

B: nothing really.

Usually, turn-taking must be done by more than one person. They utter utterances by turns one after another. Sometimes turn will occur smoothly with only little overlap and intrusion, and silences between turn.

According to Smith and Leinonet in Beitcham (1996: 28) Turn taking initially studied by sociologists describe the processes involved in conversational exchanges between speakers. There are five essential areas of interest in studying turn taking:

1. How the speaker indicates to the listener that he or she wants to yield the floor.
2. How the change of role of speaker/ listener proceeds.
3. How silence is dealt with;
4. How overlap is dealt with;
5. How interruptions are dealt with.

In conversation, the roles of speaker and listener change constantly. The person who speaks first becomes a listener as soon as the person addressed takes his or her turn in the conversation by beginning to speak. Conversation need to be organized therefore there are rules or principles for establishing who talks and then who talks next. This process is called turn taking.

For one conversation, a speaker, in ending his / her turn to the next one usually gives a turn signal. Turn signal is the display, at the end of a phonemic clause, of at least one of set of six cues. Coulthard (2007: 68) explains that the cues are:

- a. Intonation: the use of any pitch level/ terminal juncture combination.
- b. Paralanguage: draw on the final syllable or on the stressed syllable of the phonemic clause.
- c. Body motion: the termination of any hand gesticulation or the relaxation of a tensed hand position.
- d. Sociocentric sequences: the apperances of one of several stereotyped, expression, such as 'but uh, or 'something', 'you know'.

- e. Paralanguage: a drop in paralinguistics pitch and or loudness, in conjunction with a sociocentric sequence.
- f. Syntax: the completion of a grammatical clause involving a subject-predicate combination.

Turn signal is important because it gives a signal that the current speaker has finished his turn and this give signal that the listener may claim the next speaker turn.

In summary, turn taking is one of the basic facts of conversation. Speakers and listeners change their roles in order to begin their speech. One of the types of turn taking is adjacency pair.

6. Adjacency Pairs

There are certain ways of selecting the next speaker by indicating or addressing the respective person. This technique is particularly well represented by the system of adjacency pair (Gebhardt, 2004: 6).

Adjacency pair is an important term used in sociolinguistics. It is a type of utterance by one speaker which requires a particular type of utterance by another speaker. Adjacency pairs have sequences that are:

1. Adjacent,
2. Produced by different speakers,
3. Ordered as first part and the second part,
4. Typed, so that a particular first part requires a particular second.

And there is rule governing the use of adjacency pairs, namely having produced a first part of some pair, current speaker must stop speaking and the next speaker must produce at that point a second part to the same pair. (Levinson, 1987: 303-304).

Adjacency pairs are pairs of utterances that are mutually dependent because the occurrence of particular type of utterance (the first pair part) predicts the occurrence of another type of utterance (the second pair part). This means the first speaker produces the first pair part and the second speaker produces the second pair part (Cook, 1990: 53).

Cutting (2002: 30) states that the utterance of one speaker makes a certain response of the next speaker very likely. It means that if one speaker asks a question to the next speaker, they will response the first speaker with answering the question.

Adjacency pairs refer to 'conversational sequences' in which an utterance by one speaker depends upon an utterance made by another speaker. It is a sequence of two related utterances by two different speakers. The second utterance is always the response to the first utterance.

Furthermore, according to Liddicoat (2007: 106), adjacency pairs consist of sequences which properly have the following features:

1. Consist of two turn,
2. By different speaker,
3. Which are placed next to each other in their basic minimal form,

4. Which are ordered, and
5. Which are differentiated into pair types.

Adjacency pairs identify types of initiation – response types in conversation. The first part of the pair is able to predict the second member of the pair. Common adjacency pairs include: question – answer, offer – acceptance, greeting – greeting.

Adjacency pairs are composed two turns of different speakers, and speakers orient to them being placed adjacently. Typical first pair parts include question, requests, offers, advice, informing. Typical second pair includes answer, acceptance, agreement, disagreement, and rejection (Gardner in Davies and Elder, 2004: 272).

One useful mechanism in the covert organization of conversation is that certain turns have specific follow up turns associated with them; they are questions take answers; greetings are returned by greetings; invitations by acceptance, or refusals, and so on.

According to Wood and Kroger (2000: 201) there are two types of possible responses. They are *preferred* is marked by positif response and *dispreferred* is marked by negatif response.

Riswan (2008: 29 - 30) state that characteristics of preferred responses are:

1. Delivered promptly
2. Brief and to the point.

While the characteristics of dispreferred responses are:

1. Delayed response
2. Hesitation particles used
3. Long- winded explanation.

The example of preferred response is:

A: I think is a good writer?

B: I think so too

While the oxample of disprefferre response is:

A: would it be possible for you to meet me tomorrow?

B: well, I doubt it.

The expalanation above can be concluded as follow (Mey, 2004: 152):

Adjacency Pairs	Preferred	Example	Dispreferred	Example
Offer	Acceptance	A: is it a good for you? B: of course	Refusal	A: it is a good for you? B: I don't think so.
Assessments	Agreement	A: I think this is a good car! B: I think so	Disagreement	A: I think this is a good car! B: No
Blame	Denial	A: that is a bad car! B: I think no.	Admission	A: that is a bad car! B: I think so

Questions	Expected	A: where is the book? B: on the table	unexpected	A: where is the book? B: I don't know.
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Other examples of adjacency pairs are greeting – greeting, blame – daniel, summons – acknowledgment.

From the example above, the writer can explain that if someone (the first pair) offers something to the other (the second pair), the second pair might be given two responses whether they accept something from the first one or refuse it. As result, when the second pair accepts what the first pair offers this called preferred response. In contrast, when the second pair refuses what the first pair offers, this called dispreferred response.

In every conversation we will find many patterns. It will be different in one conversation and the others. Cutting (2002: 31) says that conversation analysts claim that when speaker are mutually constructing and negotiating their conversation in time, certain sequences, that are stretches of utterance or turn, emerge. These can be pre sequences and insertion sequences:

1. Pre- sequence, this occurred when participants in conversation draw attention to or prepare the ground for, the kind of turn they are going to take next, for instance :

Begins with a pre- request:

A: Have you got any jazz?

B: Yes.

A: Can I put one?

Or with a pre – invitation:

A: Are you free tonight?

B: Yes.

A: Like to go to that film?

2. Insertion sequence, which question and answer pair contains, like this (Q(Q – A)A), for instance :

A: Did you enjoy the meal?

B: Did you?

A: Yes

B So did I

According to example above (2) pattern that is used is (Q (Q – A) A), and we will also can meet the other pattern in conversation like (Q-A, Q-A), (U1-A1) (U2-A2).

From explanation above the writer conclude that adjacency pair is always consist of two parts, the second part is response to the first part, for example if the first part ask to the second part, the second part must response the first part, for instance question predicts an answer (Yule: 2006, 255). They are produced by different speakers. Adjacency pair is an example of conversational turn taking.

There are two kinds of responses in adjacency pair, they are preferred response is positive utterance and dispreferred response is negative utterance.



CHAPTER III

METHODOLOGY OF RESEARCH

A. Research Method

The method used in this research was descriptive qualitative methods. This method intends to describe words, sentences, utterances, conversations. It was purposed to understand social phenomena including language phenomena that is being researched, and in this method focus in utterances (Mahsun, 2005: 233). This research focused in adjacency pairs of conversation in the film *Journey to the Center of the Earth*.

B. Research object

Object in this research was film *Journey to the Center of the Earth* by Eric Brevig. Especially the conversations that contain adjacency pair in film.

C. Data Sources

In this research, the writer used two kinds of data resources in order to accomplish the purpose of writing which are categorized as follow:

1. Primary data

The primay data of the research was conversation in the film *Journey to the Center of the Earth*.

2. Secondary data

Besides the conversation of the film, the writer also read some references and books that related to the topic of this writing, on the other hands the writer also used internet to collect data.

D. Method of Collecting Data

The procedure that used in collecting data was library research. In this research the writer watched the film seriously, rewrote the conversation that contain adjacency pairs, visited the library and collected information and theories related to the topic of this writing. The writer read some relevant books and some guiding books that were closed related to the topic of this writing. The main data was collected from the film *Journey to the Center of the Earth*.

E. Method of Analyzing Data

In analysing the data, the writer used descriptive method. The method in this case was conducted through the following steps:

1. The writer watched the film and listened carefully what the speakers said.
2. The writers identified all the adjacency pairs in the conversation of the film and annotate them into more specific notes.
3. Data collected was analyzed.

CHAPTER IV

FINDING AND DISCUSSION

In this chapter, the writer presents the data and the analysis of adjacency pairs in film *Journey to the Centre of the Earth* by Eric Brevig. And the writer applies the theory of Cook (1990), in his book *Discourse*, Mc Charthy (1991) in his book *Discourse Analysis for Language Teacher*, Wood and Kroger (2000) in his book *Doing Discourse Analysis*, Cutting (2002) in his book *Pragmatics and Discourse*, and Mey (2004), in his book *Pragmatics an Introduction Second Edition*, in analyzing the data.

A. Data Presentation

Micro conversation 1:

Trevor : How are you Alan? (Q)

Alan : I am good. (A)

Trevor : How's that Con Drift class of your going? (Q)

Alan : fine (A)

Trevor : Does it get echoey in there with so few students? (Q)

Alan : (chuckling) (A)

In this case, the writer can find the response of adjacency pairs known as two preferred responses in the first turn. While in the last turn is dispreferred response. The pattern in this case is (Q – A, Q – A).

Micro conversation 2:

Trevor : Alan you can not shut us down. Keep the lab open. It is all I' have got left of Max. (U)

Alan : It's been 10 years since Max, Trevor. I am sorry about all this, I am really. (U)

In this case the writer finds one response of adjacency pairs known as dispreferred response, and the pattern is (U1 – U1).

Micro conversation 3:

Elizabeth : You wanna say Hi to your uncle Trevor, Sean? (Q)

Sean : No (A)

Elizabeth : Just say hallo? (Q)

Sean : No. (A)

In this case, the writer finds one response of adjacency pairs that is dispreferred response, and the pattern is (Q – A, Q – A).

Micro conversation 4:

Sean : That's an awesome coin collection. (U)

Trevor : Oh. Well, kind of a pet project of mine. (U)

Sean : Yeah, it is really nifty. (U)

Trevor : Thanks. (U)

In this case, the writer finds one of response of adjacency pairs known as preferred response, and the pattern that found by the writer here is (U1 – U1, (U2 – U2).

Micro conversation 5:

Sean : Hey, here, let me try (U)

Trevor : Yeah, you should probably take it.(U)

In this case, the writer finds one response of adjacency pairs known as preferred response, and the pattern in this micro conversation is (U1 – U1).

Micro conversation 6:

Sean : what do these little blips mean? (Q) A R

Trevor : Don't touch it anything. Those little blips are my life's work! (A)

Sean : These four little blips are your entire life's work? (Q)

Trevor: Three. Three little blips. (A)

In this case, the writer finds one response of adjacency pairs that is dispreferred response, and the pattern occurs in this case is (Q1 – A1) (Q2 – A2)

Micro conversation 7:

Sean : What's Sigurbjorn Asgeirsson? (Q)

Trevor : What? (Qi)

Sean : Well, it is right here, read it down Sigurbjorn Asgeirsson. (Ai)

Trevor : Oh...Sigurbjorn Asgeirsson, that's a clue, maybe that's a place, it could be a thing. (A)

In this case the writer finds one response of adjacency pairs known as preferred response, and occurs one pattern, that is (Q, (Qi – Ai), A).

Micro conversation 8:

Hanna: I am Hanna, (U)

Trevor: How do you do? Hi, I am Trevor. Prof. Anderson, I am visiting from America United. (U)

In this case, the writer finds one response of adjacency pairs known as preferred response, and the pattern is (U – U).

Micro conversation 9:

Trevor : I was wondering if could possibly speak with, forgive me here
Sigurbjorn Asgeirson? (Q)

Hanna : Well, Sigurbjorn Asgeirson is dead (A)

Trevor : Dead? (Q)

Hanna : Yeah, he died three winters ago. (A)

In this case, there are two turns, and both of them are preferred response, and the pattern in this case is (Q – A, Q - A).

Micro conversation 10:

Trevor : All right, just watch your step there. Mount Sneffels is deceptively
treacherous. (U)

Sean : What's Sneffels? (Q)

Hanna : Well, why don't you tell him, professor? (Q)

Trevor : Sneffels is the name of mountain where this character Liedenbrock
apparently found a portal to the centre of the earth. (A)

Hanna : Let's just find that sensor of yours, professor. (U)

In this case, the writer finds preferred response, and the pattern in this case is (U (Q – A) U).

Micro conversation 11:

Hanna : your brother was a vernian (U)

Sean : What's a venian? (Q)

Hanna : Someone that believes that the writings of Jules Verne were actual fact, I mean the guy was a sience fiction writer, and yet this society of believers regarded Verne like a visionary. (A)

Sean : My father was the biggest a vernian of them all. (U)

In this case occurs preferred response, and the pattern is (U (Q – A) U).

Micro conversation 12:

Hanna : I am a mountain guide. I can take you there, professor. (U)

Trevor : Great. That's great, I love hiking. (U)

In this case, occurs preferred response, and the pattern is (U – U).

Micro conversation 13:

Hanna : Trevor, the sensor's attracting the lightning. Drop the sensor. (U)

Trevor : What? I am not gonna drop it. (U)

In this case, the writer finds one response of adjacency pairs known as dispreferred response, and the pattern occurs is (U – U).

Micro conversation 14:

Hanna : How deep do you think it is? (Q)

Trevor : Can you give me one of those flares? (Qi)

Hanna : Thank you. Sean looks at your watch (Ai)

Trevor : I am gonna light this and drop it over the edge and I want you to tell me how many seconds pass before it stops. (A)

In this case, the writer finds one response of adjacency pair, known as dispreferred response. The pattern is (Q (Qi – Ai) A).

Micro conversation 15:

Hanna : is that the last of the water? (Q)

Trevor : Yeah. (A)

Hanna : we'er gonna need that, keep it, (U)

Trevor : Hanna drinks it. (U)

In this case, the writer finds two response, in the first turn occurs preferred response and the second turn occurs dispreferred response. The pattern in this case is (Q – A), (U – U).

Micro conversation 16:

Trevor : Hey, you mind?

Watch your step, will you? (Q)

Sean : I'm hanging on for my life here. (A)

In this case, the writer finds one response of adjacency pairs known as preferred response, and the pattern occurs is (Q – A).

Micro conversation 17:

Hanna : You know I'm still on the clock, right? (Q)

Trevor : You're still billing me? (Qi)

Hanna : I bill you until I'm safe in my house. (Ai)

Trevor : Huh. (A)

In this case, the writer finds response of adjacency pairs, that is dispreferred response in the first turn and preferred response in the second turn, the pattern that the writer finds is (Q (Qi – Ai) A).

Micro conversation 18:

Hanna : Have you seen these creatures before?

Trevor : Yeah, in the museum, but they were fossilized.

In this case, the writer finds one response of adjacency pairs known as preferred response. The pattern is (Q – A).

Micro conversation 19:

Trevor : is everybody all right? (Q)

Hanna : yeah. (A)

Sean : Where are you?

What that light down there? (Q)

Trevor : that's lava. (A)

In this case there are two turns, both of them are preferred responses, the pattern that the writer finds is (Q – A), (Q – A).

B. Discussion

In micro conversation 1 (In Trevor's Laboratorium), Trevor suddenly asks Alan about his condition and Alan replies his question by saying "I am good". In this case, one kind of response in adjacency pairs occurs in their conversation that is called preferred response (Greeting – Greeting). After answering the question, Alan asks about his class, and Trevor directly replies him by saying "fine". In this case, one kind of response in adjacency pairs that occurs in their conversation that is called preferred response (Question – Answer) and then Alan asks Trevor again about the condition of Trevor's class room, and Trevor replies by "chuckling". It means that the response that Trevor gives to Alan is not what Alan needs, so it is called dispreferred response (Question – Unexpected answer).

After analyzing the conversation, the writer finds the pattern (Q – A), (Q – A), (Q – A), this means that the first character asks a question to the second character and the second character replies his question. It occurs three times according to the description above.

In micro conversation 2 (In Trevor's Laboratorium), Trevor requests to Alan for opening his lab, because Alan wants to close Trevor's lab. Alan says by one utterance "Keep lab open", suddenly Alan replies "I am sorry about all this, I am really". In this case, one kind of response in adjacency pairs occurs, that is called dispreferred response (Requesting - Refusal), because when Trevor requests to Alan

for keeping opening his lab, Alan refused Trevor's request. It is signed by the utterance "I am sorry about all this".

After analyzing the conversation 2, the writer finds one pattern that is (U1 – U1). Because we can see that in the conversation above, the first character says one positive utterance not questioning to the second character, so does the second character's response.

In the conversation 3 (At Trevor's home), occurring conversation between Elizabeth and Sean. In the beginning, Elizabeth offers Sean to say hallo to his uncle, by saying "you wanna say hi to your uncle, Sean?" Suddenly Sean replies by saying "no", the second time Elizabeth offers Sean again to say hallo to his uncle but for the second time also Sean replies "No". In this case, the writer finds one response of adjacency known as dispreferred response (Offer – Refusal). Because Elizabeth offers Sean to say hallo to Trevor, but Sean does not want. It is signed by word "No".

After describing the conversation, the writer finds pattern (Q – A, Q - A). This is shown in the conversation where the first speaker asks to the second speaker by using offering sentence, and the second speaker answers it.

In the conversation 4 (In Trevor's home), Sean gives assessment to his uncle collection. Suddenly, Trevor replies by one agreement utterance " kind of a pet project of mine" and then Sean agree also about the coin collection, which is signed

by Sean's utterance "it is really nifty". And Trevor just says "Thanks", it means that he agrees with Sean's assessment about his coin collection.

In this case, one kind of response of adjacency pairs occurs is preferred response (Assessment – Agreement), because the first speaker gives assessment to Trevor's coin collection and Trevor agrees about it. The writer finds one pattern that is (U1 – U1), (U2 – U2) in this conversation, because the first speaker just gives utterance of assessment and so does the second speaker, just responses by giving utterance of agreement.

In the conversation 5 (In Trevor's home), it begins by Sean's requesting to Trevor. In this case, Sean wants to try playing PSP. Suddenly Trevor replies by saying "yeah". It means that he gives permission to Sean to try the PSP. That is one kind of response of adjacency pairs, that is preferred response (Requesting – Acceptance). Because, when the first speaker requests thing to the second speaker, he suddenly says "yeah", this word indicates that acceptance.

From explanation above the writer concludes that the pattern that occurs in this conversation is (U1 – U2), it means that, the first character requests something to the second character by utterance, so the second character answers it by utterance also.

In the conversation 6 (In Trevor's Multimedia room) Sean asks Trevor about the meaning of "blips" and Trevor replies by saying "do not touch it", and then Sean

asks Trevor again “those little blips are my life’s work?” Suddenly Trevor shock, because as he knows that just three blinks so he says “three little blinks”. In this case, the writer finds one kind of responses of adjacency pairs occurs in this conversation, known as dispreferred response (Question – Unexpected Answer). Because when Sean asks about the meaning, Trevor does not give explanation. After describing the conversation, the writer finds one pattern that is (Q1 – A1), (Q2 – A2) because every time Sean asks Trevor, Trevor always responses it even though it is unexpected answer.

In micro conversation 7 (On the plan), suddenly Sean asks Trevor about the meaning of Sigurbjarn Asgeirsson, and Trevor back asks Sean again about it, and asks Sean to read carefully, so that Sean reads once more, and then Trevor replies by saying “may be that is one name of the place”. In this case, one kind of responses of adjacency pairs occurs that is preferred response (Question – Answer). The writer finds pattern (Q (Qi – Ai), A), means that the first speaker asks to the next speaker, and the second speaker does not answer but ask the first speaker.

In micro conversation 8 (In the Institute of Asgeirsson), Trevor and Sean meet with Hanna, she is an Icelandic. For the first time Hanna speaking in Icelandic, so Trevor does not understand what she says. Therefore, Hanna speaks English. Suddenly Hanna introduces her name and then Trevor replies by introducing his personal data. In this case, occur preferred response (Greeting – Greeting) because Hanna and Trevor make greeting statement each other. In his case the writer finds

pattern (U – U), means that when the first character greets to the second character and than the second character directly answers it in the form of fositive utterance.

In micro conversation 9 (At Hanna’s home), after recognizing their personal data, suddenly Trevor asks Hanna about Sigurbjorn Asgeirson and Hanna replies by saying “died”. In the next conversation, after Trevor listens that Sigurbjorn was dead, Trevor looks shock and gives response in question ‘Dead’? And Hanna replies again. Therefore, in this case occurs one response of adjacency pair that is preferred response (Question – Answer). From explanation above the writer concludes that the pattern of this conversation is (Q – A, Q – A).

In micro conversation 10 (In the outside of the mountain), Trevor gives instruction to Hanna and Sean to keep their step, because they are in Mount Sneffels that is deceptively treacherous. Because Sean does not understand about Sneffels, he asks Trevor about it. Then Hanna asks Trevor to tell Sean about it, and Trevor gives explanation. Next, Hanna says one utterance in the end of their conversation.

In this case, the writer finds one response of adjacency pairs known as preferred response (Question – Answer) and the pattern in this conversation is (U, (Q – A) U). It is shown in the first part of this conversation where Trevor gives instruction then Sean and Hanna ask Trevor, and the next Trevor gives answer about their question. And in the last conversation, Hanna gives statement to close their conversation about Sneffels.

In micro conversation 11 (At Hanna's home), Hanna gives assessment about Max Anderson, Trevor's brother. Hanna says that Max is a vernian, because Sean does not understand. He asks about vernian to Hanna, Rilexly she answers his question well and clearly. After listening to Hanna's explanation, she agrees that his father is a vernian. In this case, occurs one response of adjacency pairs that is preferred response (Assessment – Agreement).

After describing the conversation, the writer finds one pattern that is (U, (Q – A), U). It can be seen when Hanna as the first speaker gives assessment about Max, and then Sean asks Hanna about vernian it self, and Hanna replies his question. In the end of the conversation, Sean agrees about Hanna's assessment.

In micro conversation 12 (At Hanna's home), Hanna offers something to Trevor. Because Hanna is a mountain guide, suddenly Trevor says "great". It means that he agrees with Hanna's offer. In this case, occurs one kind of response of adjacency pairs known as preferred response (Offer – Agreement). From this analysis the writer finds pattern (U –U), which means that Hanna just state a positive utterance and on the other side Trevor replies by positive utterance too.

In micro conversation 13 (In the outside of the mountain), Hanna calls Trevor and requests him to drop the sensor. But in fact Trevor does not want to do it. It means that he refuses Hanna's requesting. From explanation above, the writer finds one response of adjacency pairs known as dispreferred response (Requesting –

refusal). In this case, the writer finds one pattern of conversation that is (U – U) in which Hanna request something to the Trevor but in form positive utterance not question and also Trevor replies her by positive utterance also.

In micro conversation 14 (Inside of the mountain), Hanna asks Trevor about the deep of the hall, and Trevor does not answer it but asks Hanna to give flare. When Hanna has given flare to Trevor, Trevor asks Sean to look at his watch and then Trevor answers Hanna's question. But it is not clear. In the end of this conversation, Trevor gives explanation about the deep of the hall. In this case, occurs dispreferred response (Question – Unexpected Answer).

From the explanation above, the writer finds pattern (Q (Qi- Ai) A). It can be called insertion sequences that can be described as follows:

Hanna : Q (Questioning)

Trevor: Qi (Question insertion)

Hanna: Ai (Answer insertion)

Trevor: A (Answering)

It means that, the second speaker answers the question with question insertion, after that, the first speaker answers the question insertion with answer insertion too. And in the last turn, the first speaker answers the question in the first turn.

In micro conversation 15 (Inside of the mountain), Hanna and Trevor are in a cave. At that time, Hanna was thirsty and they just brought a little water. So before Hanna drinks the water, she asked Trevor, “is that the last of water?” Trevor replied “Yeah”. In this turn, occurs preferred response (Question – Answer). And in the next turn, because of the little water, Hanna did not want to drink it and wanted to keep it, but on the other hand, Trevor requests Hanna to drink it. In this case occurs dispreferred response (Requesting – Refusal).

From explanation above, the writer finds pattern (Q – A), (U - U). We can see that in the first turn, the first character asks about the water, and the second character answers the question. In the next turn, the first character requests to keep the water, but the second character does not want to keep it. He asks the first character to drink the water. Both of them are statements not questions.

In micro conversation 16 (Inside of the mountain), Trevor requests to Sean to keep his step. Because he does not understand the situation in the cave, Sean replies by saying “I am hanging on for my life here”. It means that Sean accepts Trevor’s requesting. In this case occurs one kind of response of adjacency pairs known as preferred response (Request – Acceptance).

From explanation above, the writer finds pattern (Q – A) in this conversation, where the first character requests to the second character in form of question to keep or watch his step. Automatically, the second character answers it by acceptance.

In micro conversation 17 (In the fare of the mountain), occurs conversation between Hanna and Trevor In the cave. As we know that, before starting their adventure to enter the cave, they made an agreement about billing of Hanna as the guide mountain. So when they were in the cave, Hanna reminded Trevor that “she will still bill on lock”, and then Trevor replies by using question insertion by saying “You are still billing me”? That is way Hanna answers it by saying “I bill you until I safe in my home”. The last turn, Trevor looks pale and saying “huh”. In this case, in the first turn occurs dispreferred (Question – Unexpected answer). Because, when the first character asks the second character, the second character does not answer but make question insertion. So that, in the second turn, the first character also replies by answer insertion. Therefore occurs preferred response (Question – Answer). In the last, Trevor as the second character in this case, answers Hanna’s question in the first turn.

From explanation above the writer finds pattern (Q (Qi – Ai) A). Where the second speaker does not directly answer, but make insertion question and the first speaker also replies by insertion answer. In the last turn, the second speaker answer, the first speaker.

In micro conversation 18 (Inside of the mountain), at beginning, they are in a place like beach. While sleeping in that place, they looked a group of bird, and they paid attention to the bird well. Hanna asked Trevor about the bird, and Trevor replied clearly. In this case, occurs one kind of responses of adjacency pairs known as

preferred response (Question – Answer) because Trevor directly answers Hanna’s question and the answer is needed by Hanna. From explanation above the writer finds pattern (Q – A).

In micro conversation 19 (On the jaw of creature), the conversation was begun when they were in the cranium of one animal. The cranium slid until it stopped between walls of wave, where in the bottom, there was Lava that rises to them. Suddenly Trevor asked all about their condition, and they replied by saying “yeah”. In the next turn, Sean and Hanna asked Trevor about their position. In this case, the writer finds one response of adjacency pair known as preferred response (Question – Answer).

From explanation above, the writer concludes that the pattern in this conversation is (Q – A), (Q – A), in which we can see in the first turn, the first character states a question and the second character answers it, It also occurs in the second turn. Therefore, the pattern in this case is (Q – A), (Q – A), means that the first character asks the second character and the second character replies that. It is occurs twice.

From the discussion above, the writer summarize his findings in the chart below:

Pattern	Meaning
(Q – A, Q – A, Q – A)	The first character asks the second character, and it occurs three times.
(Q – A, Q – A)	The first character asks the second character, and it occurs twice.
(U – U)	The first character just says a positive utterance not a question to the second character.
(U1 – U1 , U2 – U2)	The first character just says a positive utterance to the second character and it occurs twice.
(Q – A)	The first character asks the second character. And the second character answers it directly.
(Q – A), (U – U)	In the first turn, the first character asks the second character, which is replies directly and the last turn, there is not question but only a positive utterance.
(Q (Qi – Ai) A)	The first character asks the second character, but the second character does

	not answer it but also questioning to the first character, then the first character answers it. The second character just replies the first question at the end of conversation.
(U (Q – A) U)	The first character states a positive utterance and then the second character ask her/his. That is why she / he answers it. Then the second character just responses the first positive utterance by a positive utterance too.

List of term:

Q: Question

Qi: Question insertion

A: Answer

Ai: Answer insertion

U: Utterance.

U1: The first utterance in the conversation

U2: The second utterance in the conversation.

After analyzing the data, the writer finds 8 different patterns which are used in the conversation of *film Journey to the Centre of the Earth*. The result of the analysis can be drawn in the table below.

Patterns of adjacency pairs

PATTERNS	FREQUENCY
(U – U)	5
(Q – A) (Q – A)	4
(Q (Qi – Ai) A)	3
(Q – A)	2
(U (Q – A) U)	2
(Q – A) (Q – A) (Q – A)	1
(U1 – U1) (U2 – U2)	1
(Q – A) (U – U)	1

In the chart above, the writer finds the most dominant pattern which is used in the conversation of the film *Journey to the Centre of the Earth* that are (U – U) which occur 5 times in each data and the second is (Q – A) (Q – A) This pattern occurs 4 times in each data. The third position is (Q(Qi – Ai) A) which occurs 3 times. The fourth come (Q – A) and (U (Q – A) U) These patterns occur twice. Furthermore,

the last is (Q – A) (Q – A) (Q - A), (U1 – U1) (U2 – U2), and (Q – A) (U – U) with frequency of occurrence of each pattern just once time.

From the analysis of the data, the writer also finds preferred and dispreferred response used in the conversation film *Journey to the Centre of the Earth*. The result of the analysis is shown in the table below:

Preferred response

Preferred Response	Frequency
(Question – Answer)	8
(Greeting – Greeting)	2
(Assesmet – Agreement)	2
(Requesting – Acceptance)	2
(Offer – Agreement)	1

Dispreferred response

Disprepered response	Frequency
(Question – Unexpected Answer)	4
(Requesting – Refusal)	3
(Offer – Refusal)	1

From the table above, the writer explains that the case of preferred response is mostly dominated by (Question – Answer) because this preferred response occurs 8 times in each data. Next, (Greeting – Greeting), (Assessment – Agreement) and (Requesting – Acceptance) occurs twice in each data and (Offer – Agreement) in occurs once.

Next, the writer finds that the form of dispreferred response is mostly dominated by (Question – Unexpected Answer) because this dispreferred response occurs 4 times and (Requesting – Refusal) occurs 3 times and the last is (Offer – Refusal) occurs just once.

CHAPTER V

CONCLUSIONS AND SUGGESTION

A. Conclusion

After analyzing the data taken from the film *Journey to the Centre of the Earth*, the writer draws on conclusions as follows:

1. There are 8 patterns that occur in the film *Journey to the Centre of the Earth*. The pattern **(U – U)** is mostly used in the conversation of the film, in which the number of occurrences is 5 times. And **(Q – A)** **(Q – A)** occurs just 4 times and **(Q (Qi – Ai) A)** occurs just 3 times, **(Q – A)** and **(U (Q – A) U)** occurs just twice, while **(Q – A) (Q – A) (Q – A)**, **(U1 – U1) (U2 – U2)** and **(Q – A) (U – U)** occurs just once.
2. There are 5 preferred response that is found in the conversation of film *Journey to the Centre of the Earth*. The preferred response **(Question – Answer)** is mostly used in this film, which number of occurrences is 8 times, and **(Greeting – Greeting)**, **(Assessment – Agreement)**, **(Requesting – Acceptance)** occurs twice, and **(Offer – Agreement)** occurs just once in each data. On the other side, dispreferred response in film *Journey to the Centre of the Earth* are **(Question – Unexpected Answer)** that occurs 4 times, **(Requesting – Refusal)** occurs 3 times and **(Offer – refusal)** is occurs just once.

B. Suggestions

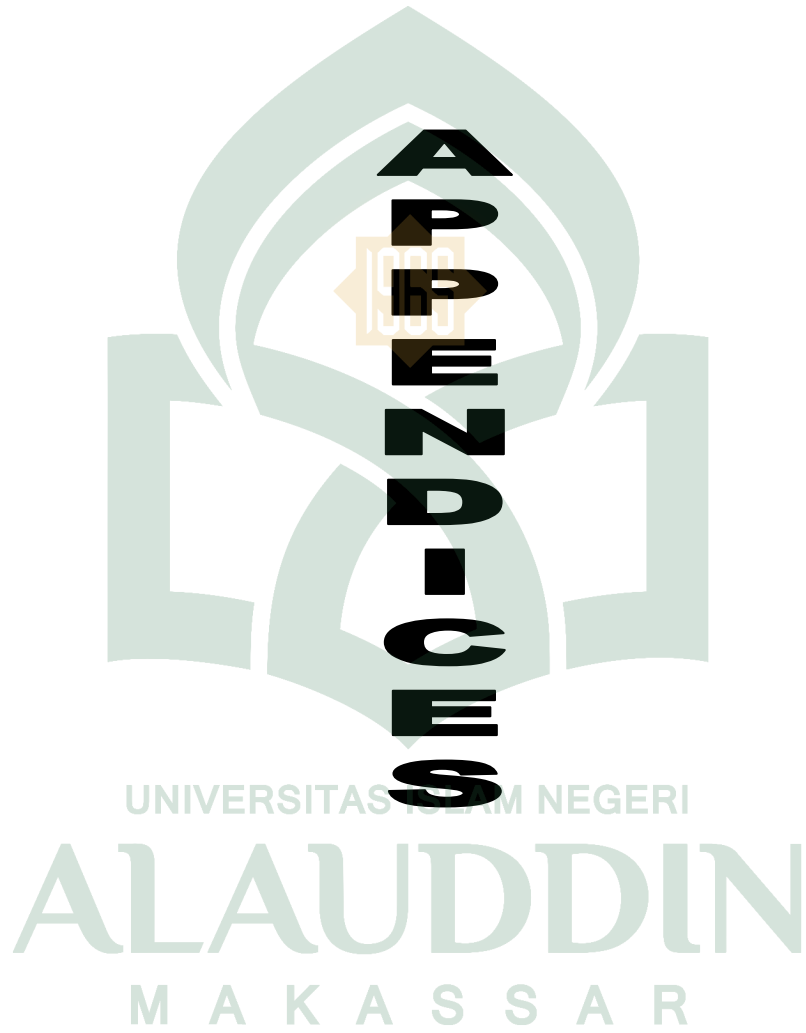
The writer would like to give some suggestions for other students who will conduct research in the same topic about adjacency pairs, as follows:

1. The writer suggests for the researcher who wants to study this case total that they have to learn more about adjacency pairs.
2. Especially to the students of English Literature Department, the writer suggests them to analyze other aspects in this film, because it consist of many interesting aspect.
3. The writer suggests that the lecturers also give explanation more about film and discourse analysis.

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APPENDICE 1

Micro conversation 1 (00: 02: 48,894 – 00: 03: 38, 966)

In his theory of an original supercontinent called Pangaea.

[BELL RINGS]

Yeah. Okay.

Ah. Come to papa.

TREVOR:
Hey, Leonard.

LEONARD:
Hey, man.

Dude, you ain't gonna be happy.

- Why?

- It's Kitzens.

- I see.

- Hello.

- Trevor, there's my favorite colleague.

- How are you, Alan?

- I'm good.

- How's that Con Drift class of yours going?

- Fine.

.Does it get echoey in there
with so few students?

[TREVOR CHUCKLES]

Micro conversation 2 and 3(00:04:01,833 – 00:03:28,966)

.This is the wrong time to shut us down.

I have got seismic activity in Bolivia.

I got a 13 millimeter shift in Mongolia.

Alan, you can't shut us down.
Keep the lab open.

- It's all I've got left of Max.
- It's been 10 years since Max, Trevor.

I am sorry about all this. I really am.

[MACHINE BEEPING]

WOMAN [ON RECORDING]:
Trevor, are you there? It's Elizabeth.

Pick up, please.

Okay. Well, uh, we are on the 95,
and we're heading your way.

You wanna say hi
to your Uncle Trevor, Sean?

BOY:
No.

WOMAN: Just say hello.
- No.

BOY: I don't want to.
- Oh, no.

Micro conversation 4 (00:07:36,214 – 00:08:04,936)

You like baseball?
You know what we should do?

We should go get in a batting cage.

Yeah, okay, listen.
I don't like this any more than you do.

As long as you keep stocked

with Mountain Dew and TiVo Family Guy,
we'll get along fine.

- Sure.
- Oh, wow.

- That's an awesome coin collection.
- Oh.

Well, kind of a pet project of mine.

- Yeah, it's really nifty.
- Thanks.

You hungry?
We could order in, you know.

Maybe some pizza, Chinese, Thai food?

Subs? Or something like that?

- Wow.

Micro conversation 5 (00: 08:58,463 --- 00:10:10,033)

as a hunting implement?

Watch.

- Hey, here, let me try.
- Yeah, you should probably take it.

I have no idea what this is.

Hello.

This was his favorite book.

Jules Verne's
A Journey to the Center of the Earth.

You know, I think that was
on my summer reading list once.

- I never got to it.
- That's too bad, it's a good read.

To him, it wasn't just science fiction,
it was inspiration.

He used to read this to me
when I was a really little kid.

Hello. What are these notes?

"Magma temperatures reach in Mongolia"?

"Bolivia."

Micro conversation 6.(00:10:55,213 – 00:11:48:456)

If the 753, right here, was a 752,
then it would be...

Exactly the same.

What do these little blips mean?

Don't touch anything.
Those little blips are my life's work.

These four little blips
are your entire life's work?

Three. Three little blips.

One, two, three, four.

Iceland.

This makes sense.

Max saw the readings 10 years ago,
and he took off to investigate.

Now, if the readings are the same today as they were then this may be my only
chance to find out what happened.

- I'm gonna need your passport.
- For what?

Micro conversation 7(00:13:25,196 – 00:14:03, 096)

What are you doing?

I'm deciphering these notations that your father made in this book.

I think there's a code behind the pairing of letters.

It might have something to do with the periodic table.

For instance, I've got S-A, I-S, G-G.

I believe that P-B is on the periodic table and that's plumbum.

- Plumbum means lead.
- What's "Sigurbjörn Ásgeirsson"?

What?

Well, it's right here. Read it down.
Sigurbjörn Ásgeirsson.

Oh. Uh Sigurbjörn Ásgeirsson, that's...

That's a clue. Maybe that's a place.

It could be a thing.

Micro conversation 8 and 9 (00:15:58,783 ---00:16: 38,205)

[WOMAN SPEAKING IN ICELANDIC]

Oh, I'm sorry, I don't speak Icelandic.

- Hi, can I help you?
- Hello.
- I'm Hannah.
- Oh, how do you do? Hi.

I'm Trev... Professor Anderson.
I'm visiting from America United.

- This is Sean, my nephew.
- I'm Sean.

Hi, Sean.

I was wondering if I could possibly speak with, forgive me here Sigurbjörn Ásgeirsson?

Um Well, Sigurbjörn Ásgeirsson is dead.

- Dead?
- Yeah, he died three winters ago.

Oh. Uh...

Micro conversation 10 (00:19:21, 605 ---00:20:15,328)

TREVOR: Hey, you think you can slow down a little bit, please?

- Dibs.
- What?

I got dibs on the mountain guide.

- You're 13.
- Sorry, called it.

- Thirteen-year-olds don't get dibs.
- Get over it.

We're getting closer.

All right, just watch your step there.
Mount Sneffels is deceptively treacherous.

- What's Sneffels?
- Well, why don't you tell him, professor?

Sneffels is the name of the mountain where this character Liedenbrock apparently found a portal to the center of the Earth.

Let's just find that sensor of yours, professor.

Micro conversation 11(00:16:38,456 ---00:17:31, 339)

So do you run the institute?

Nobody does. There is no institute.

- There's a sign down the road that says...
- Progressive volcanology was a failed idea.

Like, you know, the Berlin Wall and eight-track tapes.

I see.

Well, did you work with him?

No, no. He was my father.

Yeah? I know it. What about it?

Well, this book belonged to my late brother, Max.

Max Anderson?

We believe that he may have been in contact with your father.

- Your brother was a Vernian.
- What's a Vernian?

Someone that believes that the writings of Jules Verne were actual fact.

I mean, the guy was a science fiction writer.

And yet this society of believers regarded Verne like a visionary.

My father was the biggest Vernian of them all.

Micro conversation 12 (00:18:16,854 --- 00:19:20,446)

And that's the reason that we're here, plain and simple.
Okay.

You know, there are no roads to the north.

Well...

I'm a mountain guide. I can take you there, professor.

- Great.
- That's great, I love hiking.
- I would appreciate that. That'd be great.
- Good.

- Call me Trevor.
- You can call me Sean.

So it will be 5000 kronur to go up there.

Five grand a day? No problem.

An hour.

Do you accept rolls of quarters?

Come on, boys.
I wanna be home by sundown.

Micro conversation 13 (00:20:52,276 --- 00: 21:42,620)

- Trevor, just leave it for now.
TREVOR: I've almost got it.

HANNAH: M A K A S S A R
We need to take cover now.

Come on. Trevor.
- Uncle Trevor.
- Get in here.

- Yes. Oh!
HANNAH: Watch out.

Hurry up. Come on.

Trevor, the sensor's attracting the lightning.

- Drop it. Drop the sensor.

TREVOR: What? I'm not gonna drop it.

SEAN: Hurry!

HANNAH: It's attracting the lightning!

[TREVOR SCREAMING]

[COUGHING]

Trevor?

- Trevor?

TREVOR: I'm all right.

Micro conversation 14 (00:24:41,739 ---00:25:03,449)

HANNAH:

Good.

Sean, keep walking.

You have to keep walking.

This might lead us to an old mine shaft and that could be our way out.

- How deep do you think it is?

- Can you give me one of those flares?

Thank you. Sean, look at your watch.

I'm gonna light this and drop it over the edge and I want you to tell me how many seconds pass before it stops.

Okay.

Here we go. Three, two...

Oh, God!

Micro conversation 15 (01: 04:431,037 --- 01: 05:16,530)

Hey, we're gonna find him.

Drink that.

- Is that the last of the water?

- Yeah.

We're gonna need that. Keep it.

Hannah, drink it.

Come on.

Duck!

- What the...?

HANNAH: What was that?

Large carnivorous plant?

Hannah.

Micro conversation 16 (00:27:40,450 --- 00:27:44,181)

TREVOR:

Hey, you're looking pretty good there.

- Sure you haven't done this before?

- Shut up.

Hey, you mind?

Watch your step, will you?

I'm hanging on for my life here.

Okay, Sean, just make conversation with me.

So, Hannah, do you come here often?

TREVOR:

Oh, give me a break.

That can't be the best line you can come up with.

- I'm making conversation with her.
- No, Sean, I do not come here very often.

Ready?

Hey.

Look at all this schist.

Micro conversation 17 (00:30:16,239 --- 00:30:47,169)

- You know I'm still on the clock, right?
- You're still billing me?

I bill you until I'm safe in my house.

- Huh.

SEAN: Hannah?

What's that?

- This is the old generator for the mine.
- Hey, you don't want to touch that.

[MACHINE WHIRRING]

What are you doing?

There might be some volatile compounds there, you know.

- Serious generator.

Micro conversation 18 (01:15:17,037 --- 01: 15:20, 632)

Have you seen these creatures before?

Yeah, in the museum, but they were fossilized.

Micro conversation 19 (01:18:24,224 --- 01:18:31,924)

It's not good. That's the river bed.

We're running out of water.

Well, guys, you might wanna hang on to something.

This ride is about to get a little bit...

[SCREAMING]

Bumpy

- Is everybody all right?

HANNAH: Yeah.

SEAN:

Where are we?

What's that light down there?

TREVOR:

That's lava.



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APPENDICE 2

Synopsis of the Film

Professor Trevor Anderson receives his teenager nephew Sean Anderson. He will spend ten days with his uncle while his mother, Elizabeth, prepares to move to Canada. She gives a box to Trevor that belonged to his missing brother, Max, and Trevor finds a book with references to the last journey of his brother. He decides to follow the steps of Max with Sean and they travel to Iceland, where they meet the guide Hannah Ásgeirsson. While climbing a mountain, there is a thunderstorm and they protect themselves in a cave. However, a lightning collapses the entrance and the trio is trapped in the cave. They seek an exit and falls in a hole, discovering a lost world in the center of the Earth.

Trevor thinks that they must find a geyser that can send them to the surface. When they arrive at the geyser, they find out that they missed it, but they can feel the cold water on the other side of a wall. Trevor uses a flare to ignite the magnesium in the wall and causes a geyser to shoot them through Mount Vesuvius in Italy, finally they can out from the cave.

BIOGRAPHY



Muh. Hasbi Arsy, or usually on call Abhy was born on September 29, 1989 in Teluk Sanggan as the fourth of five children. Child from the couples Anwar and Rasdiah completed his Elementary School at SDN 125 in his village and graduated in 2001. And then he entered into Islamic Junior High School of Ma'had Al – Urwatul Wutsqa Sidrap, graduated in 2004. He continued his study in SMK 1 Watang Pulu Sidrap and graduated in 2007.

On his return from the program, he was interested in studying English, hoping to go abroad. His interest in languages made him take the Department of English and Literature at the State Islamic University Alauddin Makassar. For contact him, at number 085 342 034 516.

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