

An Analysis of Adjacency Pairs in The Conversation between David Frost and Paul Mc.Cartney

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This study investigated about the adjacency pairs in the conversation between David Frost and Paul Mc.Cartney. The aims of this study are to find out what types of adjacency pairs appeared in the conversation and what types of communicative function contained in the conversation between David and Paul. This research used qualitative descriptive method as a research design. The data were a video containing conversation between David Frost and Paul Mc.Cartney. The data were transcribed into written form and analyzed using theory of adjacency pairs and communicative function. The findings of this research revealed that: first, there were two types of adjacency pairs appeared in the conversation. From those two types of adjacency pairs, there were 12 adjacency pairs that represent question-answer; 2 adjacency pairs represent Assessment-Agreement/Disagreement. Second, for communicative function, there were 14 referential function contained in the conversation, followed by phatic functions with 3 occurrences, 1 occurrence for each emotive function and metalingual function. From the finding, it can be concluded that question-answer was the mostly-appeared type of adjacency pairs in the conversation between David Frost and Paul Mc.Cartney and Assessment-Agreement/Disagreement were the least pairs. While for communicative function, referential function was the mostly-served function in the conversation.

Keywords: Discourse Analysis, Adjacency pairs, Conversation

Penelitian ini menyelidiki tentang pasangan ajasensi yang muncul dalam percakapan antara David Frost dan Paul Mc.Cartney. Tujuan dari penelitian ini adalah untuk mengetahui pasangan ajasensi apa yang muncul dalam percakapan antara David Frost dan Paul Mc.Cartney dan jenis fungsi komunikatif apa yang terkandung dalam percakapan tersebut. Penelitian ini menggunakan metode deskriptif kualitatif sebagai desain penelitian. Data yang digunakan dalam penelitian ini adalah sebuah video yang berisi percakapan antara David Frost dan Paul Mc.Cartney. Data ditranskripsi ke dalam bentuk tertulis dan dianalisis menggunakan teori pasangan ajasensi dan fungsi komunikatif. Hasil dari penelitian ini menunjukkan bahwa: pertama, ada dua jenis pasangan ajasensi yang muncul dalam percakapan antara David dan Paul. Dari dua tipe pasangan ajasensi tersebut, ada 12 pasangan ajasensi yang mewakili tanya-jawab; 2 pasangan ajasensi mewakili Penilaian-Kesepakatan/Ketidaksepakatan. Kedua, untuk fungsi komunikatif, ada 14 fungsi referensial yang terkandung dalam percakapan tersebut, diikuti oleh fungsi phatik dengan 3 kejadian, 1 kejadian untuk masing-masing fungsi emotif dan fungsi metalingual. Dari hasil penelitian tersebut, disimpulkan bahwa tanya-jawab adalah tipe pasangan ajasensi yang paling banyak muncul dalam percakapan antara David Frost dan Paul Mc.Cartney, dan Penilaian-Kesepakatan/Ketidaksepakatan adalah pasangan ajasensi yang

paling sedikit. Sementara untuk fungsi komunikatif, fungsi referensial adalah fungsi yang paling banyak disajikan dalam percakapan.

INTRODUCTION

A. Background of the Study

Language is used as a tool to express someone's thought and ideas (Ramelan, 1984). Language is divided into two forms, spoken and written. For the spoken one, in our daily life, people use language to communicate each other as communication is one of the ways to interact with others.

There are variety types of patterns in daily life's communication and one of the types of communication is through conversation (oral communication). Human being as a social creature use conversation to communicate with other people.

The pattern of a conversation can be grasped by analyzing the utterances uttered by the speakers. The approach that can be used to analyze the utterances in the conversation is Adjacency Pairs which is part of Conversation Analysis (CA) approach. Richards and Schmidt as cited in Paltridge (2000, p.87) explained that adjacency pairs are utterances produced by two successive speakers in such a way that the second utterance is identified as related to the first one as an expected follow up. This is also in line with Yule (1996) who said that adjacency pairs contain two parts and are formed by two different speakers.

Adjacency pairs are pairs of utterances in which are considered as an automatic sequences consisting of a first part and a second (Yule, 1996: 77). These pairs of utterances are produced by the different participants in the conversation part (Levinson, 1983: p. 303). After the first speaker utters the first part, then the second speaker is expected to utter the second part (Richards, 1985). Thus, the adjacency pairs are considered to be one of the factor that contribute to the flow of conversation.

An Adjacency Pairs analysis was ever done by Isgianto in 2017. In his research entitled "The Adjacency Pairs Analysis On "Six Minutes English" Conversation Script of BBC Learning English: A Study of Discourse Analysis", he tried to find out about the application of adjacency pairs in the conversation. In the research, Isgianto (2017) claimed that the adjacency pairs appeared in the conversation creates an obvious meaning in social interaction through conversation. The pattern of the adjacency pairs used in the conversation also determines the meaning being delivered and minimizes the misunderstanding between the participants (Isgianto, 2017).

Another research was done by Ermawati, dkk (2016). In their research entitled "An Analysis of Adjacency Pairs as Seen in Oprah Winfrey's Talk Show", they tried to find out the preference structure and the patterns of adjacency pairs that appeared in the conversation. The results show that there are two types of adjacency pairs' pattern that appeared in the conversation between Oprah Winfrey and the guest. While for the preference structure, only 5 patterns of preference structure appeared in the conversation.

There were so many researches in Discourse Analysis that analyzed about adjacency pairs and preference structure of the adjacency pairs, but not much has been done to find out the communicative functions of the adjacency pairs. To fill in this gap, so, this research is aimed at investigating the types of adjacency pairs and the types of communicative functions reflected from the adjacency pairs in the conversation between David Frost and Paul Mc.Cartney.

There are two research questions formulated in this research, the first is *what types of adjacency pairs are appeared in the conversation between David Frost and Paul Mc.Cartney?*, the second is *what communicative functions are reflected in the conversation between David Frost and Paul Mc.Cartney?*

The objectives of this research are as follow: first is to find out the types of adjacency pairs appeared in the conversation between David Frost and Paul Mc.Cartney, and the second is to find out the type of communicative functions reflected from each adjacency pairs.

To avoid unnecessary and overlapping data analysis and to keep the research stay in track, the scope of the study is formulated. In this research, it is only focused on two things, adjacency pairs and communicative functions. While for the data analysis, it is focused on the utterances uttered by speakers in the conversation.

This study is expected to give contribution for both theoretically and practically. For theoretically, this study is expected to enrich the literature of linguistic area, specifically about adjacency pairs and conversational analysis and this research can be used as a reference. Practically, this study is expected to give much help for the other researcher in doing the similar research.

To answer the two research questions, this research employs theory of adjacency pairs proposed by Paltridge (2009) and theory of communicative functions proposed by Jakobson (1960) to analyze the data.

According to Paltridge (2000:91-99), there are 11 kinds of Adjacency pairs, they are: Requesting - Agreement, Assessment - agreement, Question - answer, Compliment - acceptance, Leave taking adjacency pair, Complaint - apology, Greeting - greeting, Warning - acknowledgement, Blame - denial, Threat - counter-thread and Offer-Acceptance.

While for communicative function, Jakobson (1960) stated that there are six functions of language (communicative function), the functions are: Referential Function, Poetic Function, Emotive Function, Conative Function, Phatic Function, and Metalingual Function.

METHODOLOGY

Research Design

This research employs qualitative descriptive method as the research design. Qualitative method observes the characteristics of an individual unit deeply and analyzes the multifarious phenomena (Cohen and Manion 1998: 124-5, cited in Bassey 1999). Furthermore, according to Isaac and Michael (1987:91), qualitative method is a study in which the researchers do not need to set out hypothesis, but rather to observe what is presented. Descriptive research is used to describe situation or events (Isaac and Michael, 1987:91).

By using the qualitative descriptive method, this study is intended to find the types of adjacency pairs appeared within the conversation between David Frost and Paul Mc. Cartney and find out the types of communicative functions of each adjacency pairs.

Data and Data Source

The primary data of this research is a video containing conversation between David Frost and Paul Mc. Cartney. The conversation took place in a studio where David Frost is the presenter of the talk show and Paul Mc. Cartney as the guest star. The duration of the video is

5:27 minutes. This video was downloaded from YouTube application (<https://www.youtube.com/watch?v=JkwInhIIfSk>)

Data Collection Methods and Data Analysis

There were some steps used in collecting the data:

1. Searching the video in YouTube Application.
2. Watching the video and making sure that the video was match to the research which was being conducted.
3. Downloading the video.

After obtaining the data, some steps were conducted to analyze the data. Those steps are listed as below:

1. Transcribing the conversation into written form.
2. Checking the data of the transcription. The researcher took some time to watch the video and matched each word of the conversation to the script.
3. Choosing some parts of the conversation which reflected adjacency pairs and put them as the data of this research.
4. Classifying all the data according to adjacency pairs criteria, then discussed the data.
5. Finding out the communicative function reflected from each adjacency pairs, and then discussed it.
6. Drawing conclusion. After discussing the data, then the researcher drew the conclusion for this research.

FINDINGS AND DICUSSION

Adjacency Pairs

This part discussed about the adjacency pairs found in the data. The researcher analyzed the data by using the theory of adjacency pair according to Paltridge (2000:91-99). There are 11 kinds of Adjacency pair according to Paltridge (2009), but only two kinds of adjacency pairs were found in the data, they are question – answer and assessment – agreement/disagreement. The findings of the research will be presented in the table below.

Types of Adjacency Pairs of Each Conversation

No	Conversation	Types of Adjacency pairs
1.	Conversation 1	Question - Answer
2.	Conversation 2	Question - Answer
3.	Conversation 3	Question - Answer
4.	Conversation 4	Question - Answer
5.	Conversation 5	Question - Answer
6.	Conversation 6	Question - Answer
7.	Conversation 7	Question - Answer
8.	Conversation 8	Question - Answer

9.	Conversation 9	Assessment - Disagreement
10.	Conversation 10	Assessment - Agreement
11.	Conversation 11	Question - Answer
12.	Conversation 12	Question - Answer
13.	Conversation 13	Question - Answer
14.	Conversation 14	Question - Answer

Types of Adjacency Pairs of Each Conversation

The analysis of the data will be presented below.

Conversation 1: (Question-Answer)

DAVID FROST: "Paul, it's great to have you here, and one thing that I've been wondering is whether you ever expected things to be as good for you as they have been. When you started as a group, did you expect things to go like this?"

PAUL: "No. We used to sort of think of things in stages... still do I think. When we first started off, playing in the Cavern, I thought first of all 'Let's get a record contract.' We all did. When we got a record contract, we said 'Let's get a number one hit.' ...Got one of them."

Analysis:

In the conversation above, David asked Paul whether all the members of the Beatles had ever expected that their career would be good as what had happened to them and Paul tried to respond to the question by giving information and clarification that they never thought about it before. They only thought about how to get a record contract. Seeking information is categorized as question-answer pairs.

Conversation 2: (Question-Answer)

DAVID FROST: "After you got a number one hit, you hoped for another number one. Then what?"

PAUL: "Umm, something like the Royal Variety performance. Something sort of big. Then errrr... what came after that.... America, I think."

Conversation 3: (Question-Answer)

DAVID FROST: "It's fairly close to the film being as big of a success as everything else, I should think. Now if it is, a bit later this year, a big success... What will be the next ambition then?"

PAUL: "I don't know. Ehhh..., Another film probably." You know, yeah.... (laughter)

Conversation 4: (Question-Answer)

DAVID FROST: "And what about after that."

PAUL: (jokingly) "Oh, don't ask me... I'm only doing it." (laughter)

Analysis:

In the conversation above (conversation no.2, 3 & 4), David sought information about his (and also all the member of the Beatles) plan and ambition in the future after getting number one position for their music and Paul responded the questions by giving information about his (his group) plan and ambition. Seeking information is categorized as question-answer pairs.

Conversation 5: (Question-Answer)

DAVID FROST: "Have you got any ambitions in other spheres completely? I mean, do you want to be Prime Minister one day?"

PAUL: (shakes head and laughs) "*No! No*, nothing like that. I'd like to... retire." (laughter)

Conversation 6: (Question-Answer)

DAVID FROST: "And when do you think you'll achieve that ambition?"

PAUL: (jokingly) "The way things are going, about a couple of years or so." (laughter)

Analysis:

In the conversation above (ex: 5 & 6), still, David sought information about Paul's ambition, when he would achieve his ambition and asked whether he wanted to be Prime Minister one day. Paul responded to David questions by giving information about his ambition. The conversations above are also categorized as question-answer pairs.

Conversation 7: (Question-Answer)

DAVID FROST: "When people usually ask you, 'What's the best thing about being one of The Beatles at this stage, you usually reply 'The money' as the first quip. But what after that is one of the good things?"

PAUL: "Being able to do things that you enjoy doing rather than, ... if..., you know you get a bit of power when you, sort of, reach a certain stage. And then you can suggest things that you want to do. I mean, we can turn to Brian (Epstein) and say, could we do such-and-such a thing... like a film. And he'll say, 'Well, I'll try and fix it, boy.' He's good like that, you know." (laughter)

Analysis:

The conversation above showed that David sought information about the best thing Paul got from being one of the Beatles members.

Conversation 8: (Question-Answer)

DAVID FROST: "So the power it gives you is the power to do what you want."

PAUL: "Yes. So, rather than sort of being struggling unknowns and trying to do things that we'd never be able to do, we can now do more things that we'd like to. I think that's sort of a good part of it."

Analysis:

In the conversation above, David sought for clarification whether the power that Paul got from being one of the Beatles' members really supported him in doing his career and Paul said yes as the response to David's question.

Conversation 9: (Assessment-Disagreement)

DAVID FROST: "And when you write music... which you do a great deal with John Lennon... you write it very much, and marvelously, in the current idiom. Do you feel that later on, when you move into another period... say in five years' time... you'll be writing in the same idiom?"

PAUL "I think the point is, the tunes that we write..." (stumbles over his words) "...on, in, any idiom. Idiom." (looks at the audience) "Idiot..." (laughter).

(chuckles) "I think it's just the arrangements. For instance, 'From Me To You.' It could be done as an old Ragtime tune... especially the middle-eight. And so, we're not writing the tunes in any particular idiom. So, in five years' time, we may arrange the tunes differently... but we'll probably write the same old rubbish!!" (laughter)

Analysis:

In the conversation above, David thought that the music created by Paul could be a marvelous music because the use of Idiom. While, Paul showed his disagreement by giving his opinion. He thought that a marvelous music is not about the idiom used in the music but the tunes and the arrangements. Paul's opinion and comment in the conversation above are categorized into Assessment-Disagreement pairs.

Conversation 10: (Assessment-Agreement)

DAVID FROST: "How do you judge a good song?"

PAUL: "By us liking it. You know, John and I. If we like it, then we think it's a 'good'. It's a combination of liking it... and what is commercial... what we think other people will like."

Analysis:

In the conversation above, David sought for Paul's opinion about how a good song was. As the response, Paul gave his opinion about how he assessed a song, whether it was good or not, by saying "If we like it then it is a good song". Based on Paul's response, then the conversation above can be categorized as Assessment-Agreement.

Conversation 11: (Question-Answer)

DAVID FROST: "Can it be a good song if you like it and nobody was to buy it?"

PAUL: "It always is for us: If we like it. And in fact we don't like bad songs, that's all there is to it..."

Analysis:

From the conversation above, David sought for the confirmation about whether a song was still a good song if nobody was to buy it even though he liked the song. This conversation is also considered as question-answer pairs.

Conversation 12: (Question-Answer)

DAVID FROST: "Of course, I imagine, everybody says to you that the Pop world is very short-lived... and 'What will you do when the phase passes.' Or 'Do you think the phase will pass?'"

PAUL: "No. I couldn't be care less, really, if we flopped tomorrow. It'd be sad, you know... but it wouldn't really worry me."

Conversation 13: (Question-Answer)

DAVID FROST: "Could you go back to doing something else?"

PAUL: "I'd miss doing this. But I think I'd think of something else to do."

Conversation 14: (Question-Answer)

DAVID FROST: "What would you like to do?"

PAUL: "Write songs for other people."

Analysis:

In the conversations above (12, 13, 14), all of the show the same type of adjacency pairs since it seeks for information and clarification from Paul about what he will do in the future after the phase passes and what he would do if he could turn back the time.

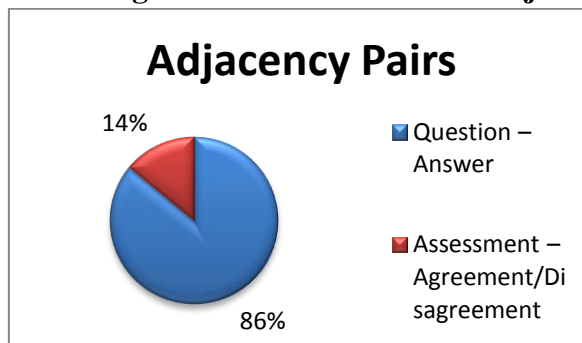
From the analysis above, it can be seen that there were 14 adjacency pairs patterns appeared in the conversation between David Frost and Paul McCartney, 12 of them are question-answer pairs and the rests are assessment – agreement/disagreement.

The table below shows the total occurrence and the percentage of each adjacency pairs appeared in the conversation between David Frost and Paul Mc.Cartney.

Table 1. The Number of Occurrence of Each Adjacency Pairs

No	Types of Adjacency pairs	Occurrence	Percentage
1.	Question – Answer	12	86%
2.	Assessment – Agreement/Disagreement	2	14%
Total		14	

Figure 1. Table 2. The Percentage of Occurrence of Each Adjacency Pairs



COMMUNICATIVE FUNCTIONS

This part discussed about the communicative function of the adjacency pairs found in the data. The researcher analyzed the data by using six kinds of communicative functions proposed by Jakobson (1995). The finding of the research will be presented in the table below.

No.	Conversation	Type of Function
1.	Conversation 1	Referential Function
2.	Conversation 2	Referential Function & Phatic Function
3.	Conversation 3	Referential Function & Phatic Function
4.	Conversation 4	Referential Function
5.	Conversation 5	Referential Function
6.	Conversation 6	Referential Function
7.	Conversation 7	Referential Function & Phatic Function
8.	Conversation 8	Referential Function
9.	Conversation 9	Referential function & Metalingual function
10.	Conversation 10	Referential function
11.	Conversation 11	Referential function
12.	Conversation 12	Referential function & Emotive function
13.	Conversation 13	Referential function
14.	Conversation 14	Referential function

The analysis of the conversation will be presented below.

Conversation 1: Referential Function

DAVID FROST: "Paul, it's great to have you here, and one thing that I've been wondering is whether you ever expected things to be as good for you as they have been. When you started as a group, did you expect things to go like this?"

PAUL: "No. We used to sort of think of things in stages... still do I think. When we first started off, playing in the Cavern, I thought first of all 'Let's get a record contract!' We all did. When we got a record contract, we said 'Let's get a number one hit!' ...Got one of them."

Analysis:

The question given by David ("did you expect things to go like this?") is related to situation. Describing situation is the function of Referential Function. So, the conversation above has referential function in it.

Conversation 2: Referential Function and Phatic Function

DAVID FROST: "After you got a number one hit, you hoped for another number one. Then what?"

PAUL: "Umm, something like the Royal Variety performance. Something sort of big. Then errrr... what came after that.... America, I think."

Analysis:

David and Paul were talking about Paul's next ambition. Ambition is an object which is being described by Paul and describing object represents referential function.

Mmmmm shows Phatic Function (to maintain the communication)

Conversation 3: Referential Function and Phatic Function

DAVID FROST: "It's fairly close to the film being as big of a success as everything else, I should think. Now if it is, a bit later this year, a big success... What will be the next ambition then?"

PAUL: "I don't know. Hmm..., Another film probably." You know, yeah.... (laughter)

Analysis:

Paul's describe about what his next ambition will be. Describing object (ambition) represents referential function.

Hmmm shows Phatic Function (to maintain the communication)

Conversation 4: Referential Function

DAVID FROST: "And what about after that."

PAUL: (jokingly) "Oh, don't ask me... I'm only doing it." (laughter)

Analysis:

In the conversation above, David and Paul were talking about ambition. So, the conversation above represents referential function.

Conversation 5: Referential Function

DAVID FROST: "Have you got any ambitions in other spheres completely? I mean, do you want to be Prime Minister one day?"

PAUL: (shakes head and laughs) "No! No, nothing like that. I'd like to... retire." (laughter)

Analysis:

The conversation above is still talking about the ambition. So, the conversation above represents referential function.

Conversation 6: Referential Function

DAVID FROST: "And when do you think you'll achieve that ambition?"

PAUL: (jokingly) "The way things are going, about a couple of years or so." (laughter)

Analysis:

The conversation above is still talking about the ambition. So, the conversation above represents referential function.

Conversation 7: Referential function and Phatic function

DAVID FROST: "When people usually ask you, 'What's the best thing about being one of The Beatles at this stage, you usually reply 'The money' as the first quip. But what after that is one of the good things?"

PAUL: "Being able to do things that you enjoy doing rather than, ... if..., you know you get a bit of power when you, sort of, reach a certain stage. And then you can suggest things that you want to do. I mean, we can turn to Brian (Epstein) and say, could we do such-and-such a thing... like a film. And he'll say, 'Well, I'll try and fix it, boy.' He's good like that, you know." (laughter)

Analysis:

“*One of the good things*” is an object. So, it represents referential function.
“*Well*” represents phatic function.

Conversation 8: Referential function

DAVID FROST: "So the power it gives you is the power to do what you want."

PAUL: "Yes. So, rather than sort of being struggling unknowns and trying to do things that we'd never be able to do, we can now do more things that we'd like to. I think that's sort of a good part of it."

Analysis:

The conversation above is about power. It represents referential function.

Conversation 9: Referential function & Metalingual function

DAVID FROST: "And when you write music... which you do a great deal with John Lennon... you write it very much, and marvelously, in the current idiom. Do you feel that later on, when you move into another period... say in five years' time... you'll be writing in the same idiom?"

PAUL "I think the point is, the tunes that we write..." (stumbles over his words) "...on, in, any idiom. Idiom." (looks at the audience) "Idiot..." (laughter).

(chuckles) "I think it's just the arrangements. For instance, 'From Me To You.' It could be done as an old Ragtime tune... especially the middle-eight. And so, we're not writing the tunes in any particular idiom. So, in five years' time, we may arrange the tunes differently... but we'll probably write the same old rubbish!!" (laughter)

Analysis:

David and Paul are talking about music and idiom. Both of them are objects. So, it represents referential function.

Paul try to fix the word Idiom (“*iddum. Idiom*”). So, it represents Metalingual Function.

Conversation 10: Referential function

DAVID FROST: "How do you judge a good song?"

PAUL: "By us liking it. You know, John and I. If we like it, then we think it's a 'good'. It's a combination of liking it... and what is commercial... what we think other people will like."

Conversation 11: Referential function

DAVID FROST: "Can it be a good song if you like it and nobody was to buy it?"

PAUL: "It always is for us: If we like it. And in fact we don't like bad songs, that's all there is to it..."

Analysis:

In the conversation above (10 & 11), David and Paul are talking about song and song is an object. So, it represents referential function.

Conversation 12: Referential function and Emotive function

DAVID FROST: "Of course, I imagine, everybody says to you that the Pop world is very short-lived... and 'What will you do when the phase passes.' Or 'Do you think the phase will pass?'"

PAUL: "No. I couldn't be care less, really, if we flopped tomorrow. It'd be sad, you know... but it wouldn't really worry me."

Analysis:

In the conversation above, David asked paul about *what he would do when the phase passed*. The question delivered by David is about situation. So, it represents referential function. "*It'd be sad*" describes about feeling. So, it represents Emotive function.

Conversation 13: Referential function

DAVID FROST: "Could you go back to doing something else?"

PAUL: "I'd miss doing this. But I think I'd think of something else to do."

Conversation 14: Referential function

DAVID FROST: "What would you like to do?"

PAUL: "Write songs for other people."

Analysis:

In the conversation above (13 & 14), David asked about Paul's ambition if he could turn back the time. So, conversation 12 & 13 represent referential function.

The detail of the analysis above presented in the table below.

No.	Conversation	Type of Function
1.	Conversation 1	Referential Function
2.	Conversation 2	Referential Function & Phatic Function
3.	Conversation 3	Referential Function & Phatic Function
4.	Conversation 4	Referential Function
5.	Conversation 5	Referential Function
6.	Conversation 6	Referential Function
7.	Conversation 7	Referential Function & Phatic Function
8.	Conversation 8	Referential Function
9.	Conversation 9	Referential function & Metalingual function
10.	Conversation 10	Referential function
11.	Conversation 11	Referential function
12.	Conversation 12	Referential function & Emotive function
13.	Conversation 13	Referential function
14.	Conversation 14	Referential function

From the table above, it can be seen that there are 4 types of communicative function reflected from all the conversation between David Frost and Paul Mc. Cartney. From the analysis above, it showed that there were 14 referential functions reflected from the

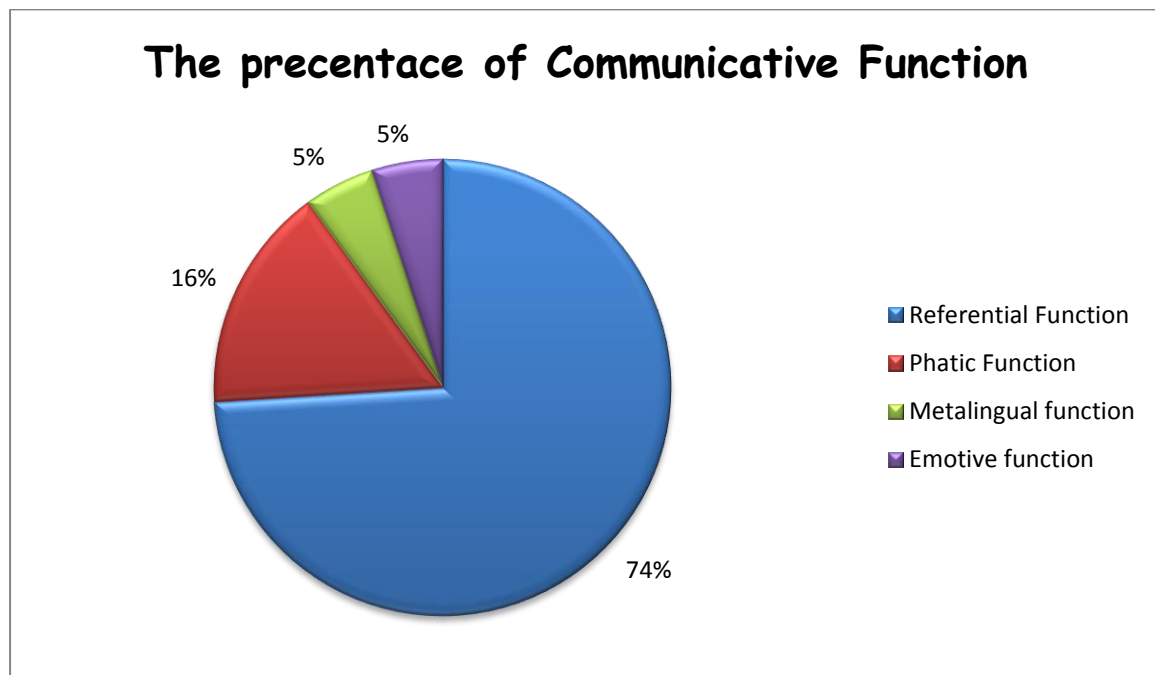
conversation. While, there were 3 functions which reflected Phatic function. For metalingual function and emotive function, there was only 1 occurrence for each of them.

The number of occurrence of each function in the conversation and the percentage will be presented below.

Table 2. The Number of Occurrence of Each Function

No.	Type of Function	Occurrence	Percentage
1.	Referential Function	14	74%
2.	Phatic Function	3	16%
3.	Metalingual function	1	5%
4.	Emotive function	1	5%
Total		19	

Figure 2. The Percentage of Occurrence of Each Function



CONCLUSIONS

From the analysis above, the results showed that Question - Answer pairs was the mostly-appeared type of adjacency pairs in the conversation between David Frost and Paul Mc. Cartney with 86% and number of occurrence was 12, while Assessment - Agreement/Disagreement was the least with 14% and number of occurrence was 2.

For communicative function, referential function was the mostly - served functions as it was appeared 14 times (74%) in the conversation, followed by phatic function which are appeared 3 times (16%), emotive function 1 time (5%) and multilingual function 1 time (5%).

Limitation

This research also has limitation which should be considered. In this research, the researcher limits the investigation only on the types of adjacency pairs, while in conversation analysis there are so many aspects that can be investigated, and the types communicative function.

Suggestion

Based on the results of the research, the researcher would like to give some suggestions as follows:

For Practitioners, if you are going to conduct the similar research, it will be great if you analyze the conversation not only about adjacency pairs but also with the other aspects of conversational analysis and connecting them to enrich the literature.

For further study, it will be good if the researchers go deeper in investigating the research. It will be great if the researcher not only focus on the types of adjacency pairs but also about how the application of the adjacency pairs in a conversation.

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APPENDICES

Transcript

- DAVID FROST** : "Paul, it's great to have you here, and one thing that I've been wondering is whether you ever expected things to be as good for you as they have been. When you started as a group, did you expect things to go like this?"
- PAUL** : "No. We used to sort of think of things in stages... still do I think. When we first started off, playing in the Cavern, I thought first of all 'Let's get a record contract.' We all did. When we got a record contract, we said 'Let's get a number one hit.' ...Got one of them."
- DAVID FROST** : (laughs) "So I hear... yeah."
- PAUL** : "So we do it in stages. So we never thought of it being this big."
- DAVID FROST** : "After you got a number one hit, you hoped for another number one. Then what?"
- PAUL** : "Umm, something like the Royal Variety performance. Something sort of big. Then errrr... what came after that.... America, I think."
- DAVID FROST** : "...which was marvelous."
- PAUL** : "And a film."
- DAVID FROST** : "It's fairly close to the film being as big of a success as everything else, I should think. Now if it is, a bit later this year, a big success... What will be the next ambition then?"
- PAUL** : "I don't know. Ehhh..., Another film probably." You know, yeah... (laughter)
- DAVID FROST** : "And what about after that."
- PAUL** : (jokingly) "Oh, don't ask me... I'm only doing it." (laughter)
- DAVID FROST** : "Have you got any ambitions in other spheres completely? I mean, do you want to be Prime Minister one day?"
- PAUL** : (shakes head and laughs) "**No! No**, nothing like that. I'd like to... retire." (laughter)
- DAVID FROST** : "And when do you think you'll achieve that ambition?"
- PAUL** : (jokingly) "The way things are going, about a couple of years or so." (laughter)

- DAVID FROST** : "When people usually ask you, 'What's the best thing about being one of The Beatles at this stage, you usually reply 'The money' as the first quip. But what after that is one of the good things?"
- PAUL** : "Being able to do things that you enjoy doing rather than, ... if..., you know you get a bit of power when you, sort of, reach a certain stage. And then you can suggest things that you want to do. I mean, we can turn to Brian (Epstein) and say, could we do such-and-such a thing... like a film. And he'll say, 'Well, I'll try and fix it, boy.' He's good like that, you know." (laughter)
- PAUL** : (laughs) "He's great."
- DAVID FROST** : "So the power it gives you is the power to do what you want."
- PAUL** : "Yes. So, rather than sort of being struggling unknowns and trying to do things that we'd never be able to do, we can now do more things that we'd like to. I think that's sort of a good part of it."
- DAVID FROST** : "And when you write music... which you do a great deal with John Lennon... you write it very much, and marvelously, in the current idiom. Do you feel that later on, when you move into another period... say in five years time... you'll be writing in the same idiom? Or different? Will you change with the times?"
- PAUL** : "I think the point is, the tunes that we write..." (stumbles over his words) "...on, in, any idiom. Idiom." (looks at the audience) "Idiot..." (laughter)
- PAUL** : (chuckles) "I think it's just the arrangements. For instance, 'From Me To You.' It could be done as an old Ragtime tune... especially the middle-eight. And so, we're not writing the tunes in any particular idiom. So, in five years time, we may arrange the tunes differently... but we'll probably write the same old rubbish!!" (laughter)
- DAVID FROST** : "How do you judge a good song when you've written it?"
- PAUL** : "By us liking it. You know, John and I. If we like it, then we think it's a 'good'. It's a combination of liking it... and what is commercial... what we think other people will like."
- DAVID FROST** : "Can it be a good song if you like it and nobody was to buy it? That hasn't happened to you."
- PAUL** : "It always is for us: If we like it. And in fact we don't like bad songs, that's all there is to it..."

- DAVID FROST** : "Of course, I imagine, everybody says to you that the Pop world is very short-lived... and 'What will you do when the phase passes.' Or 'Do you think the phase will pass?' Does it worry you?"
- PAUL** : "No. I couldn't care less, really, if we flopped tomorrow. It'd be sad, you know... but it wouldn't really worry me."
- DAVID FROST** : "Could you go back to doing something else?"
- PAUL** : "I'd miss doing this. But I think I'd think of something else to do."
- DAVID FROST** : "What would you like to do?"
- PAUL** : "Write songs for other people."
- DAVID FROST** : "Completely different?"
- PAUL** : "Completely different. Or... retire, you know." (laughter)
- DAVID FROST** : "Well, it will be a great pleasure to watch Paul McCartney in retirement, but it will probably be in the year about 2010 I should think."