

**ADJACENCY PAIRS IN THE SCRIPT OF *KNIGHT AND DAY*
MOVIE**

SKRIPSI

*Submitted in Partial Fulfillment of the Requirements
For the Degree of Sarjana Pendidikan (S.Pd)
English Education Program*

By

MUHAMMAD IHSAN
NMP: 1302050327



**FACULTY OF TEACHERS TRAINING AND EDUCATION
UNIVERSITY OF MUHAMMADIYAH SUMATERA UTARA
MEDAN
2017**

ABSTRACT

Ihsan, Muhammd. NPM. 1302050327, "Adjacency Pairs in the Script of Knight and Day Movie". Skripsi : English Education Program Faculty of Teachers Training and Education, University of Muhammadiyah Sumatera Utara. Medan. 2017.

This study deal with adjacency pairs in Knight and Day movie. The data in this study was taken from Knight and Day Movie Script. The script consisted of 40 pages and all of pages were taken as the data. Descriptive qualitative method was applied to analyzed the data. Thus, in doing this study, library research was applied in analyzing the data. The objectives of the study are to find out types of adjacency pairs and dominant type of adjacency pairs in the script of Knight and Day movie. From the data obtained, there were sixtyseven (67) adjacency pairs with thirteen types of adjacency pairs all of them that were found in the script of Knight and Day movie. They were greeting-greeting with amount 1 (1.5%), summons-answer with amount 2 (3%), apology-minimization with amount 4 (6%), question-answer with amount 19 (28.3%), request-acceptance/refusal with amount 8 (11.9%), offer-acceptance/refusal with amount 2 (3%), blame-admission/denial with amount 4 (6%), Invitation-acceptance/refusal with amount 1 (1.5%), assessment-agreement/disagreement with amount 6 (8.9%), command-compliance/incompliance with amount 9 (13.4%). suggestion-acceptance/refusal with amount 1 (1.5), Assertion-agreement/disagreement with amount 6 (8.9%), announcement-acknowledge with amount 4 (6%). The most dominant type of the adjacency pair in the script of Knight and Day movie by James Mangold was the question-answer by 19 occurrences or about 28.3%.

Keyword: Adjacency Pairs, Knight and Day

ACKNOWLEDGEMENTS



In the name of Allah, the most Gracious and the Merciful.

Alhamdulillahirobbil' alamin all praise be to Allah SWT who has giving us mercy and so that we can live in peace with the guidance of Qur'an and Hadits. And also with kindness by giving him the strength and health and also patient so that he can finish his final paper as him final project in my study at University of Muhammadiyah Sumatera Utara. And let's not forget the scarifies that our beloved prophet Muhammad SAW did for us Muslim and all humankind, and as to show our love to him let's always send him shalawat and salam. Allahumma shalli wa sallam ala Muhammad.

This study entitled "Adjacency Pairs in the Script of Knight and Day Movie". It was not easy for the researcher to finish this. There were many difficulties and problem faced by him. Without the help of the following people, it might be impossible for him to finish it. Therefore, he would like to thanks especially to his parents, his superhero mom Yusteti Fatmaliza andhis father Alm. Supriyadi and his grandfather Dra. Hj Salmi Abbas M.H and his grandmother Alm H. Syartoni Anwar, and lovely sibling, his brother Ahmad Fauzi for their love, prayer, and great support during and after his study. He also would like to express his gratitude and appreciation to:

1. **Dr. Agussani, M.AP** as the Rector of University of Muhammadiyah Sumatera Utara.

2. **Dr. Elfrianto Nasution, S.Pd, M.Pd**, the Dean of FKIP UMSU who has given his facilities, recommendation on permission to conduct this study.
3. **Mandra Saragih, S.Pd, M.Hum** and **Pirman Ginting, S.Pd, M.Hum** as the head and secretary of English Education Program of FKIP UMSU for their administrative service, so he could finish this study.
4. **Rini Ekayati, SS, M.A**, as his supervisor who have given her suggestions, advices, and guidances in writing this research.
5. **All lectures** of English Education Program in FKIP UMSU who has given their valuable thought in English teaching during his academic years at FKIP UMSU.
6. **H. Irfan Bustani, S.H, M.Hum**, the head leader library of UMSU at Jl. Muchtar Basri No. 3 Medan, who has given permission to collect the data in the library.
7. His beloved friends **Cita Adila, Muhammad Syazwan**, and all PPL members in SMP Al-Hidayah Medan and so on, who have shared their help, support, inspiring life and many great moments together. His beloved friends **Muhammad Aqmal, Sripermana Dewi, Sabrina Irada**, and all his friends in English Education Program UMSU especially at E-Morning Class, for the togetherness and beautiful moments.

Hopefully the findings of this research are expected to be useful for those who read this thesis and interested to the topics.

Finally, the he realizes that this thesis is still far from being perfect in spite of the fact he has done his best completing this work. Therefore, constructive

criticism, comments, suggestions are welcomed for further improvement of this study.

Medan, April2017

The Researcher

Muhammad Ihsan
NPM: 1302050327

TABLE OF CONTENTS

	<i>Pages</i>
ABSTRACT	<i>i</i>
ACKNOWLEDGEMENTS	<i>ii</i>
TABLE OF CONTENT	<i>v</i>
LIST OF TABLE	<i>viii</i>
LIST OF APENDIX	<i>ix</i>
CHAPTER I INTRODUCTION	1
A. Background of Study	1
B. Identification of Problems	3
C. Scope and Limitation	3
D. The Formulation of Problems	3
E. The Objectives of Study	4
F. The Significant of Study	4
CHAPTER II REVIEW AND LITERATURE	5
A. Theoretical Framework	5
1. Pragmatics	5
2. Conversational Analysis	6
3. Adjacency Pairs	7
3.1 Types of Adjacency Pairs	8

3.1.1	Greeting-Greeting.....	8
3.1.2	Summon-Answer.....	8
3.1.3	Apology-Minimization.....	9
3.1.4	Question-Answer.....	9
3.1.5	Request-Acceptance/Refusal.....	10
3.1.6	Offer-Acceptance/Refusal.....	11
3.1.7	Blame-Admission /Denial.....	11
3.1.8	Invitation-Acceptance/Refusal.....	12
3.1.9	Assessment-Agreement/Disagreement.....	12
3.1.10	Command-Compliance/Incompliance.....	13
3.1.11	Suggestion-Acceptance/Refusal.....	13
3.1.12	Assertion-Agreement/Disagreement.....	14
3.1.13	Announcement-Acknowledgement.....	14
4.	Movie.....	15
5.	Shorts Summary <i>Knight and Day</i> Movie.....	15
6.	Biography of James Mangold.....	16
B.	Previous and related Studies.....	18
C.	Conceptual Framework.....	19
	CHAPTER III METHOD OF RESEARCH.....	19
A.	Research Design.....	19
B.	Source of data.....	19
C.	Technique of Collecting Data.....	19
D.	Technique of Analyzing Data.....	20

CHAPTER IV DATA AND DATA ANALYSIS	22
A. Data	22
B. Data Analysis	27
C. Research Findings	48
CHAPTER V CUNCLUSION AND SUGGESTION	50
A. Conclusions	50
B. Suggestion	50
REFERENCES	52
APPENDIX	53

LIST OF APENDICES

<i>Appendix I Knight and day Movie Script</i>	<i>52</i>
<i>Appendix II Form K-1</i>	<i>53</i>
<i>Appendix III Form K-2.....</i>	<i>54</i>
<i>Appendix IV Form K-3.....</i>	<i>55</i>
<i>Appendix V Lembar Berita Acara Bimbinga Proposal</i>	<i>56</i>
<i>Appendix VI Lembar Pengesahan Proposal</i>	<i>57</i>
<i>Appendix VII Lembar Pengesahan Hasil Seminar Proposal.....</i>	<i>58</i>
<i>Appendix VIII Surat Perubahan Judul.....</i>	<i>59</i>
<i>Appendix IX Surat Izin Mohon Riset.....</i>	<i>60</i>
<i>Appendix X Surat Balasan Riset</i>	<i>61</i>
<i>Appendix XI Surat Keterangan Perpustakaan</i>	<i>62</i>
<i>Appendix XII Lembar Berita Acara Bimbingan Skripsi.....</i>	<i>63</i>
<i>Appendix XIII Lembar Pengesahan Skripsi</i>	<i>64</i>
<i>Appendix XIV Curriculum Vitae.....</i>	<i>65</i>

LIST OF TABLE

Table 4.1 Data Collection.....22

Table 4.2 Data Analysis28

*Table 4.3 The Dominant Types of Adjacency Pairs Found in the script of Knight
and Day Movie*47

CHAPTER 1

INTRODUCTION

A. The Background of the Study

Pragmatics is concerned with the study of meaning as communication by a speaker (or writer) and interpreted by a listener (or reader). It has, consequently, more to do with the analysis of what people mean by their utterances than what the words or phrase in those utterance might mean by themselves. Pragmatics is the study of speaker meaning. This type of study necessarily involves the interpretation of what people mean in a particular context and how speaker the context influences what is said. It requires a consideration of how speaker organize what they want to say in accordance with who they're talking to, where, when, and under what circumstance. Pragmatics is the study of contextual meaning. Pragmatics is the study of how more gets communicated than is said. The basic answer is tied to notion of distance (Yule, 1996:1).

Yule (1996) an adjacency pairs is a unit of conversation that contains an exchange of one turns each by two speakers. Beside the different style, many speakers have their own ways to make conversation. The automatic patterns in the structure of conversation are called adjacency pairs. They constantly contain a first part and second part, formed by dissimilar speaker. The utterances of a first part immediately create an expectation of the utterance of a second part of the same pair. Failure to produce the second part in response will be treated as a

significant absence and hence meaning full. There substantial variation in the forms which are used to fill the slots in adjacency pairs.

Conversation is used by people to give information by interacting each other. Conversation is a progression of exchanges among participant, first participant and second participant. It's mean by existing knowledge is conveyed through communication and new knowledge and information are generated, adjacency pairs need pairs of utterance in talk are often mutually dependent. But in fact, many people in doing conversation do not get information they want. So, conversation doesn't flow well between first participant and second participant. It causes misunderstanding between first participant and second participant, because second participant fail to provide good feedback to first participant.

The researcher chooses the script of Knight and Day movie as the data of this research. Knight and Day movie is a 2010 action comedy film directed by James Mangold and written by Patrick O'neil based on a story by David Clook. The film follow an adventure of Roy Miller as a rogue spy and plot FBI want battery from Miller. The researcher found that conversation between first participant and second participant in the movie does not go well. Many conversations also were cut off by one of participant. That's why the researcher thinks that in Knight and Day movie has many adjacency pairs and there types of adjacency pairs can be found in this film. This movie also contains moral such as good friendship and the important to trust each other. From the result of this study, the researcher hopes that the readers know the meaning of adjacency pairs and types of adjacency from the script of Knight and Day movie.

B. Identification of the Problems

Related to the background, the problems in this research were identified as the following

1. conversation between first participant and second participant does not go well in the movie
2. conversation was cut off by one of participant
3. the types of adjacency pairs used *Knight and Day Movie*.
4. the most dominant types of adjacency pairs used in *Knight and Day Movie* .

C. The Scope and Limitation

The scope of this research focused in Pragmatics and the limitation of this study was analyzed the adjacency pairs in two main character in the script of Knight and Day movie.

D. The Formulation of Problems

In relation to the identification of the problems above, this study were formulated as the following

1. what types of adjacency pairs are used by two main character of *Knight and Day* movie Script?
2. what are the most dominant types of adjacency pairs used in the script of *Knight and Day* movie?

E. The Objectives of the Study

The objectives of the study were as follows:

1. to find out the type of the adjacency pairs used by two main character in the script of *Knight and Day* movie
2. to find out the most dominant of adjacency pair found in the script of *Knight and Day* movie

F. The Significance of the Study

The result of this study expected to give contribution theoretically and practically.

1. Theoretically, this research will be given more contribution for the progress in the science of pragmatics especially in teaching on adjacency pairs.
2. Practically, provides of this study will be use full for
 - a. lectures, this research might be useful for lectures in giving additional input and reference about adjacency pairs in teaching pragmatics.
 - b. other researchers, for the next analysis wish that other researcher will analyze on adjacency pairs with a different aspect and an attractive write to attract other researcher to do previous.
 - c. movie viewers, this research will be able to help movie watchers to understand the meaning of adjacency pairs in *Knight and Day* movie.
 - d. students, this research can help the student to get information especially about adjacency pairs.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

1. Pragmatics

Pragmatics is concerned with the study of meaning as communicated by a speakers (or writer) and interpreted by a listener (or reader). Pragmatics is the study of how more gets communicated than is said. This study explores how a great deal of what is unsaid is recognized as part of what is communicated. It can be said that pragmatics is the study of invisible meaning. Pragmatics is also the study of the expression of relative distance. It is on the assumption of how close or distant the listener is, speakers determine how much needs to be said.

In line with that, Yule (1996: p.6), Pragmatics is the branch of linguistics which studies how speakers use language to achieve their goals and how hearers interpret the meaning the speaker wishes to convey. This was developed by other researchers after Austin's death. A conversation depends not only on the speakers, who is trying to deliver a message, but also on the hearer, who draws a conclusion from the implication of the utterance, depending on the context in which it occurs. In contrast to syntax and semantic, pragmatics focuses on the human cooperation and knowledge instead of on linguistic meaning and structure only. Semantics, which concentrate on the study of meaning of the lexical items and lexical structure is the precursors to pragmatics, which one the intended meaning dependent on the context (Cutting J, 2002: p.2).

Pragmatics encompasses theory, conversational implicative, talk in interaction and other approaches to language behavior in philosophy, sociology, and linguistics. Its studies how the transmission of meaning depends not only on the linguistic knowledge of the speaker and listener, but also on the linguistics knowledge of the speaker and listener, but also on the utterance, the status of those who involved, and the inferred intent of the speaker. Pragmatics is the linguistic which studies how speakers use language to achieve their goals and how hearers interpret the meaning the speaker wishes to convey.

2. Conversational Analysis

Conversation is the way every people create and develop their relationship to each other. This activity is commonly done by human for various purposes. Something they are introducing their culture, making daily conversation, or as a set of scenario to entertain other people. When people make a conversation, they engage in form of linguistic communication. Also it involves the real context in which in the communication is made (Liddicoat, 2007). Conversational Analysis is an approach to the study of talk-in-interaction. It emphasizes the value of much more than linguistic aspect and the content of talk.

There are many ways to communicate either in spoken or in written form. Borrowing Jack C. Richards and Richard W. Schmidt's words (1983; 117), the written of language and communication, human being spend a large part of their lives engaging conversation is among their most significant and engrossing activities. Conversation analysis is an approach to the study of talk in interaction

which grew out of the ethno methodological tradition in sociology developed by Harold Garfinkel (1964, 1967, 1988).

3. Adjacency Pairs

Adjacency pairs are "Pairs of utterances in talk are often mutually dependent" (McCarthy, p119). They are considered to be an automatic sequences consisting of a first part and a second part. These parts are produced by the different participants in a conversation. After the speaker utters the first part, the first speaker immediately expects his conversation partner to utter the second part of the pair. There many automatic patterns in the structure of conversation. These automatic sequences are called Adjacency Pairs. They always consist of a first part and second part, produce by different speakers (Yule, 1996: 77). Adjacency pairs are part of the structure of conversational analysis. There are a range of reasons for these 'insert sequences', but typically the interested adjacency pair's deal with prerequisite for handling the initial action (Schegloff 2007). The second utterance of a first part immediately creates an expectation of the utterance of a second part of the same pairs and so on. Guy Cook in Cutting (1989: 136) defines adjacency pairs as two types of turn in conversation which typically occur together.

Another opinion by Cutting (2002.p 30) is that Adjacency pairs are one of speaker makes a certain response of the next speaker very likely. The act are ordered with a first part and second part, and categorized as question-answer, over-accept, and so on, with each first part creating and expectation of a

particular second part. An ordered pair of adjacent utterance spoken pair of adjacent utterances spoken by two different speakers, once the first utterance is spoken, the second required. By those of definition, it is clear that adjacency pairs are the paired utterance produced by two or more people that occur in interaction.

3.1 Types of Adjacency Pairs

According to Yule (1996:76) adjacency pairs have several types, and here thirteen types of adjacency pairs.

3.1.1 Greeting-Greeting

Greeting-greeting is the utterance produced by people in the beginning of meeting and sometimes this occurs when a person wants to introduce his/her own name.

A: Hello and welcome to 6 minutes English, I'm Neil

B: ...and I'm Alice

The pattern of greeting and introduction are commonly used in opening conversation. The first participant greets and introduces to the second participant or to the other participant in this case audience. The second participants reply the first participant. The process of adjacency pairs happen automatically as a common system in conversation.

3.1.2 Summons-Answer

Summon-answer is the utterance produced by people in which occur in differed place and time and also different atmosphere. Summons-Answer

adjacency pair is mostly found in telephone conversation. In a telephone conversation, there is a summons in a conversation when the telephone rings. In the conversation above, there is a summons-answer adjacency pair in the beginning of talk. It can be seen in turn A & B. For example:

A. Phone is ringing

B: Hello?

In turn (A) the phone is ringing and it is a summons in the conversation. In turn (B), SPP speaker says “hello” as an answer to a summons.

3.1.3 Apology-minimization

This type when the people someone getting wrong or guilty and wants to excuse. In this sequence, FPP speaker asks apology to SPP. Then, SPP minimizes the apology. For example:

A: I'm sorry about that

B: It's okay no problem

From the example above, A make wrong to B and say's “I'm sorry about that”, and the second participant answer by saying “it's okay no problem”

3.1.4 Question-Answer

This type when the people ask to other people and she/he answer. In question - answer, FPP speaker asks a question to SPP speaker. Then, SPP speaker answers the question of FPP speaker the answer might be expected or unexpected answer. For example:

A: How do you get to work?

B: I cycle

In conversation the activity of asking and answer is needed to get the information. The first participant asks and the second participant answers. The first participant asks the second participant by saying – How do you to get to work? // and the second participant answers by saying – I bicycle//. Thus, the first participant's expectation to get information is accomplished. The first participant plays role as information seeks and the second participant as information provide.

3.1.5 Request-Acceptance/Refusal

Request-acceptance is the utterance produced by people when the people request to someone and she/her acceptance/Refusal. In request – Accept/ Refuse adjacency pair, FPP speaker requests something to SPP speaker to be approved. The response of SPP speaker might accept or refuse FPP speaker's request. For example:

A: would you mind Putting your seatbelt on for me?

A: Do me a favor, B

B: Yes. What?

A: Listen, just give C the number here, but don't tell him I told you to.Okay?

B: Okay. I have to go now.

In the first excerpt of conversation, the utterance “Do me a favor, B” mentioned by A is a request of B help. And B accepts A request by saying “Yes”. The same sequence also found in turn A&B as you can see in excerpt 2 above. Turn (A) displays FPP speaker's request to SPP speaker (B). By saying “don't

tell him I told you to, Okay? ". A requests B to hide something. B as SPP speaker accepts the request by saying the word "Okay".

3.1.6 Offer-Acceptance/Refusal

In this type when the people offer to someone to do something and she/her acceptance or refusal from offer that. This adjacency pair consists of offering, acceptance of offering or refusal of offering. FPP speaker offers something to SPP speaker. The response from SPP speaker might be accepting or refusing the offering.

For example:

A: Hey! Why don't C and I come over there? He'll come along if I tell him to.

B: I've got a lot of work to do. I don't want you coming over!

The excerpt above shows that there is an offer-refuse adjacency pair in the conversation. In turn A, by saying "Why don't C and I come over there?", A offers B to let her and C come over to B house. Then, B responses A offering by saying "I've got a lot of work to do. I don't want you coming over". That response is a refusal response and it means B does not expect C and A come to his house.

3.1.7 Blame-Admission/Denial

In this type of adjacency pair, FPP speaker blames something to SPP speaker. SPP speaker may deny or admit FPP's blame as a response. For example

A: I called you before... about the man who keeps calling me?

B: Oh, yeah.

In turn (A), Jill blames the Sergeant Sacker about the thing happens to him. Anonymous caller keeps calling him because Sergeant Sacker never responded his report. Then, in turn (B) Sergeant Sacker admits Jill's blame by saying "Oh, yeah".

3.1.8 Invitation-Acceptance/Refusal

In this type of adjacency pair, FPP speaker invites SPP speaker to an event/ occasion. Then, the SPP speaker might response the invitation by accepting or refusing it.

A: Can you come to my house?

B: when?

A: at 7 o'clock

B: Okay

From the example above, it can be seen that A makes an Invitation to the second participant tells the first participant that B accepts or agrees what the first participant says about the invitation that she saying — Okay//.

3.1.9 Assessment-Agreement/Disagreement

The first participant expresses his feeling, judgment or evaluation about certain events, people or objects. Moreover, the response to this pattern is an agreement, stating that the second participant agrees to what the first participant's opinion.

A: The American researcher must be talking about commuters who aren't engaged in active travel, mustn't she? Because if you cycle a longer distance then you are being more physically active.

B: I think you are right, for once, Neil!

From the example above, it can be seen that A makes an assessment to the recent condition of commuters and the second participant tells the first participant that B accepts or agrees what the first participant says about the condition that she has been thinking by saying — I think you're right //. The expression indicates that the second participant agrees to the first participant.

3.1.10 Command-Compliance/Incompliance

In this type of adjacency pair, FPP speaker command to SPP speaker to an event/ occasion. Then, the SPP speaker might response SPP by compliance or incompliance

A: Don't whistle in the dressing room. It's bad luck you know that.

B: Sorry (Compliance)

From the example above that has The FPP Command to the FPP, but the B answer Sorry with silence. The expression indicates that the second participant incompliance to the first participant.

3.1.11 Suggestion-Acceptance/Refusal

In conversation activity the participants may propose the suggestion to give the options about the topic being discussed. The suggestion pattern looks like the Question – Answer, however the meaning is different in contextual.

A: Why don't you hop on your bike, Alice? Then we can both wear Lycra to work.

B: That's fantastic idea, Neil! Moving on!

This pattern the first participant gives suggestion to the second participant by saying - Why don't you hop on your bike, Alice? //. This expression is a suggestion and the second participant express her acceptance by saying - That's fantastic idea, A//. The expression indicates that Alice accepts A suggestion.

3.1.12 Assertion-Agreement/Disagreement

In this type of adjacency pair, FPP speaker assertion to SPP speaker to a statement. Then, the SPP speaker might response SPP by agreement or disagreement

A: You scared me when you yelled.

*B: It was not yelling. I was warming up my voice. It was a voice exercise.
(disagreement)*

This pattern the first participant gives assertion to the second participant by saying – you scared me when you yelled? //. This expression is a assertion and the second participant express her disagreement by saying – It was not yelling //. The expression indicates that Alice disagreement A assertion

3.1.13 Announcement-Acknowledgement

In this type of adjacency pair, FPP speaker gives information to SPP speaker and makes something known publicly. Then, the SPP speaker might response SPP by compliance or in compliance

A: That's truck! That's truck

B: Yeah, I see. I see it

From the conversation above, the FPP inform to SPP for by saying that's truck and SPP has already known by saying Yeah, I see, I see it. This respond refers to acknowledgment of the SPP

4 Movie

A film was determined to be a 'teen' film if it met the following criteria: (a) the storyline was centered on teens; (b) the film featured a teen (ages 12-17) as the central character; and (c) the film featured teens in major and minor roles. Storylines for teen movies were gathered from the Internet Movie Database (n.d), which provides plot outlines, synopsis, genre, and the actors and each movie. The sample consists of the most popular films starting teen actors and created for a teen audience. Moreover, young viewers are more inclined to model younger characters.

According to Richard Barsam (2009), movie (also known as film) was a motion picture with series of images which

5 Shorts Summary *Knight and Day* Movie

This is a spy story where a woman gets caught up in the action but does not know what is really happening. Roy Miller who meets June Havens by accident in the airport. The attack squad that June is part of his team. The aircraft they are supposed to board is delayed, so Roy and June board a different airplane. It is usually empty. When June goes to the restroom on the plane. Roy

fights with all the other people on the plane including the pilot. June return to hear seat and she is so naïve that she does not notice that all the other people on the plane have been killed by Roy.

Roy warns June to never get into a car with government agents that claim to want help her and take her to a safe place. He gives June a knock-out drug. Roy lands the plane on a high way. June wakes up in her house with no recollection of how she got there. Very soon after this, agents attack her and Roy comes to her rescue. Roy introduces her to an inventor Simon Fack, who has a fantastic new battery power source called Zephyr. Roy Give her another dose of the knock-out drug. When she awakens this time, she is in a tropical paradise, far away from harm. When she answer her cell phone, that has a call to find her and Roy.

Roy gives June another dose of the knock-out drug. He takes June back to civilization and she wakes up to find herself on train going through the Swiss Alps. Antonio is the bad guy chasing them. Roy succeed in keeping the Zephyr from bad guy but unstable and it explodes killing the inventor. The agency tell Roy to forget about June and that the will be taken to a “safe” place. But June drugs him to him own home instead. When Roy wakes up her realizes that June as gotten the batter of all them and he is finally able to relax and be safe with the one he loves.

6 Biography of James Mangold

Hailing from the Big Apple, Mangold was the son of two celebrated painters. With an early interest in film, he began making his own short live-action and animated films as early as age 11. After high school, Mangold studied acting

and film at the California Institute of the Arts. During his time in school, he managed to write and direct four short student films, including the award-winning Barn, in 1985. Just as he was packing his bags to go home to New York, he received three phone calls from major studios requesting his employment. Mangold decided to sign a one-year contract with Disney, and started working on the screenplay for the animated feature, Oliver & Company (1988).

After completing a number of impressive shorts in school, he penned and directed the feature Heavy (1996), a nearly wordless film about an overweight chef at a rust belt tavern. It premiered at the Sundance Film Festival, winning the Grand Jury Prize for Best Direction as well as awards at the Gijón International Film Festival. Two years later Mangold released his second feature, Cop Land, a police drama inspired by the town in the Hudson Valley in which he grew up.

Mangold, who started the 21st century with the romantic comedy [Kate & Leopold](#) (2001), has been married to long-time producer and partner, Cathy Konrad. In 2006, he won an Amanda Award in Norway for Best Foreign Feature Film for the critically-acclaimed Walk the Line (2005), starring [Joaquin Phoenix](#) as Johnny Cash and [Reese Witherspoon](#), who won an Oscar for her role as June Carter. Since then he directed [Christian Bale](#) and [Russell Crowe](#) in the western drama [3:10 to Yuma](#) (2007) and [Cameron Diaz](#) and [Tom Cruise](#) in the action comedy [Knight and Day](#) (2010). In 2008 he won a Distinguished Director/Producer Award from the Costume Designers Guild Awards. His latest directorial venture is the action-packed X-Men film, [The Wolverine](#) (2013)

B. Previous and related Studies

Going together with this study, the researcher found some researchers or project that nearly similar and different in focus certainly data research. One of them is Adjacency Pairs and Speech Act of Praise in Facebook by Vidi Irawan (2016) from Binus University, this research focuses on praises and responses happening in facebook. The data is analyzed using pragmatic approach on adjacency pairs and speech act. This research result three conclusions, first, there are 11 types of praise statement in adjective, 6 types in verb, and 2 types in adverb. Second, there are 17 types of response in confirmation, 5 types in denial, 3 types in hesitation, and 1 type inquiry, and the last, there are 27 correct pairs, 3 incorrect pairs, 20 preferred acts, 9 dispreferred acts.

While, the same research also conducted about Conversation Analysis of Interview between presenter Oprah winfrey and facebook founder Mark Zukerberg by Putra Gigih Pamungkas (2012) from Dian Nuswantoro University, this research focuses on 4 aspect of conversation those are adjacency pairs, preferred organization and turn taking. From this research, it was founded that were 8 adjacency pairs that consisted of 1 pairs of question – answer, 2 pairs of assessment – agreement, 2 the opinions provide – comment, and 3 opinions provide – clarification, 3. And then, there are also 8 preferred structure founded on consists of: Question – answer 1 pairs, assessment – agreement 2, Opinion provide – comment 2, opinion provide – clarification 3 pairs. And each speaker took 9 turns.

From the related studies, we obtained the difference which is presented by this study. What makes different are, the first is the data it's self absolutely different, this research used Knight and Day Movie script while those two researchers above, the first used Facebook, the second used Interview, the second differences is theory focus, even thought all those researchers are in field of adjacency pairs but the focus is different in where this research focused only on types adjacency pairs and preferred structure, second part while the other focused on pragmatic approach on adjacency pairs and speech act, and the focused on 3 aspect conversation there are adjacency pairs, preference structure and turn-taking. The contribution of relevance study for this research is to analyze adjacency pairs meaning and types of adjacency pairs, and to continue the other types in this research.

C. Conceptual Framework

It is very important to understand about adjacency pairs. An adjacency pairs rule is the way to manage the role in conversation whether becomes speakers or listener. The researcher focus on analyzed adjacency pairs especially types of adjacency pairs like as greeting-greeting, request-answer, inviting-acceptance, apology-acceptance, command-compliance and each other. in Knight and Day movie (types of adjacency pairs) and so improve their knowledge and can develop their understand of how types of adjacency pairs and dominant types in Knight and Day movie.

CHAPTER III

METHOD OF RESEARCH

A. Research Design

In this study used qualitative research design was applied. According to Creswell (2009:177) qualitative research is the process of research that involves merging question and procedure data typically was collected in the participant's setting, data analysis inductively building from particular to general themes, and researcher making interpretation of the meaning of the data.

B. Source of Data

The source of the data in this study was taken from the script of the *Knight and Day* movie directed by James Mangold, Patrick that release in the United States on June 24, 2010. The script was taken form www.nontonstreaming.tv which consisted of 40 pages all. And all of them used as the source of data of this study.

C. The Techniques for Collecting Data

The data was collected through some technique as follow:

1. browsing the movie from internet
2. watching the *Knight and Day* movie
3. printing out the script of the movie
4. reading the script of *Knight and Day* movie
5. underlining adjacency pairs in the script of *Knight and Day* movie

D. The Techniques for Analyzing Data

In analyzing the data, theory propped by Miles and Huberman (1994) was used in which that qualitative data analysis consists of three procedures.

The procedure of the data were analyzed based on the following steps

1. Data reduction

Data reduction means process of sorting, focusing, identifying, simplifying, abstracting, and transforming of the data that are considered important. In the conducting research, the researcher will select that will give valuable information in research; the data is chosen by identifying and classifying the kinds of adjacency pairs.

2. Data display

Data display mans the process to simplify the data in the form of sentences, narrative, or table. In displaying data, the researchers describe data by tabulating of the kind of adjacency pairs into table.

3. Drawing and step after doing data display is draw of the conclusion and verification. It is used to describe all of the data, so that would become clearly. The conclusion can be from the beginning.

4. Calculating the percentage of each type of adjacency pairs to determine the dominant types by using the following formula:

$$X = \frac{f}{x} \times 100\%$$

Where: X = The Percentage of items

Y = The Number of type of adjacency pairs

N= Total of adjacency pairs

CHAPTER IV

DATA AND DATA ANALYSIS

A. Data

In this chapter, the data was collected from the script of Knight and Day movie. There were thirteen types of adjacency pairs namely Greeting-Greeting, Summons-Answer, Apology-minimization, question-answer, request-acceptance, offer-Acceptance, blame and admission, invitation-acceptance, assessment-agreement, command-compliance, suggestion-acceptance, assertion-agreement, announcement-acknowledgement. In this study, the data of this study were only focused on analyzing the type of adjacency pairs and dominant type of adjacency pairs found in the script of Knight and Day movie.

Table 4.1

Data Collection

No	Data collection	Adjacency pairs
1.	<i>June: God! Excuse me. Sorry Roy: No.. I'm Sorry June: My bag is a little heavy Roy: I was looking my phone</i>	√
2.	<i>June: Oh my god, I'm sorry Roy: This is getting habit June: Yeah it is. Sorry about that</i>	√
3.	<i>Roy: Boston June: Yeah Roy: Gate 12</i>	

4.	<p><i>June: I'm June</i></p> <p><i>Roy: I'm Roy Miller</i></p> <p><i>June: Nice too meet you</i></p> <p><i>Roy: It's very nice too met you</i></p>	√
5	<p><i>Roy: So your sister is getting married tomorrow?</i></p> <p><i>June: Yeah</i></p> <p><i>Roy Your sister is getting married</i></p>	√
6	<p><i>June: You know, I'm a bad liar</i></p> <p><i>Roy: I'm sorry, how that</i></p> <p><i>June: April is getting married, but not till Saturday</i></p> <p><i>Roy: You had me fooled</i></p> <p><i>June: Well do have a fitting tomorrow, so I do actually have to go home</i></p>	√
7	<p><i>Roy: Wichita is a long way to go for a carburetor</i></p> <p><i>Joy: It's not just carburetor. It's a triple deuce</i></p>	√
8.	<p><i>June: I'm restoring a 66 GTO and Kansas has the best scrap</i></p> <p><i>Roy: Really?</i></p> <p><i>June: My dad a garage and when I was a kid, he bought this classic</i></p>	√
9.	<p><i>Roy: Would you mind putting your seatbelt on for me?</i></p> <p><i>June: Yeah</i></p>	√
10	<p><i>June:I used to think that...someday...when the last partwent in. I would just climb intothat GTO, and start it up</i></p> <p><i>Roy: Cape horn?</i></p> <p><i>J: Yeah</i></p> <p><i>Roy: There's beautiful island down there</i></p> <p><i>June: Yeah?</i></p> <p><i>Roy: Pirates island</i></p>	√
11	<p><i>June: I'm sorry.. I</i></p> <p><i>Roy: No. no, don't .. it's great</i></p> <p><i>June: I'm sorry just, like tequila and the altitude everything</i></p> <p><i>Roy: It's okay</i></p>	√
12	<p><i>June: Are we landing?</i></p> <p><i>Roy: No, not yet</i></p>	√
13	<p><i>June: Where did they go</i></p>	√

	<p>Roy: I mean they're dead</p> <p>June: The pilots are dead?</p> <p>R: Shoot, yes</p>	
14	<p>June: Where are you going?</p> <p>Roy: I just gonna check things and think about landing</p>	√
15	<p>June: why can't we just land in airport?</p> <p>Roy: No, no. that wouldn't be a good idea. They'll be waiting for us</p>	√
16.	<p>June: That's curve. That's a curve</p> <p>R: I see it. I see it. Oh my god</p>	√
17	<p>June: You need to go to the hospital. Prison maybe</p> <p>Roy: Some people are gonna come looking for you now. Bad people June: Did you drug me?</p> <p>Roy: Yes</p>	√
18	<p>Roy: Now look these bad people who are going to come and see you, they're gonna ask you about me. You need to tell them that you don't know me. June? June?</p> <p>June: Okay</p>	√
19.	<p>June: Wait who are them?</p> <p>Roy: Serious People, June and they'll DIP you</p>	√
20	<p>June: You need to go to the hospital. Prison maybe</p> <p>Roy: Some people are gonna come looking for you now. Bad people</p>	√
21	<p>Roy: Hey June</p> <p>June: Hey Roy, I can't see</p> <p>Roy: You're doing greet</p> <p>June: I can't see! Get out of the way</p>	√
22	<p>Roy: Please unlock the door June. Unlock the door. That way, I can help you</p> <p>June: I can't let go</p> <p>Roy: You need to let go June, June door</p> <p>June: Got it!</p>	√
23	<p>June: Please... can stop shooting people, okay?</p> <p>Roy: Okay I understand, you are doing good</p>	√
24	<p>Roy: How about you stay here while I go have a word with the guys in the tunnel.</p> <p>June: Okay</p>	√
25	<p>Roy: Actually I'm just gonna go, shoot them, and I'll be</p>	√

	<p><i>right back. By the way, your timing, when you opened that door was sublime</i></p> <p><i>June: Okay</i></p>	
26	<p><i>Roy: Do you Really mean hat June?</i></p> <p><i>June: Yeah</i></p>	√
27	<p><i>June: I wanna talk about the airplane crash okay?</i></p> <p><i>Roy: Sure</i></p>	√
28	<p><i>June: Stop shooting people okay. Just stop shooting people</i></p> <p><i>Roy: I understand you're in shock</i></p>	√
29	<p><i>June: You shoot Rodney</i></p> <p><i>Roy: Yeah. I did. But I asked him to stay out of if it.</i></p> <p><i>June: You shoot Rodney</i></p> <p><i>Roy: It might be the best thing that ever happened to him</i></p>	√
30	<p><i>June: Stop the car, stop the car!</i></p> <p><i>Roy: It's Okay</i></p>	√
31	<p><i>June: I want to leave, stop the car please now</i></p> <p><i>Roy: I'm not one of those, "I told you so" kind of guys, but I did warn you to stay off the plane last night.</i></p>	√
32	<p><i>Roy: I'm not one of those, "I told you so" kind of guys, but I did warn you to stay off the plane last night.</i></p> <p><i>June: When?</i></p> <p><i>Roy: When I said that sometimes things happen for a reason.</i></p> <p><i>June: That's not a warning...That's not a warning</i></p>	√
33	<p><i>Roy: With me, without me, here with me without me</i></p> <p><i>June: With you</i></p>	√
34	<p><i>Roy: this is what it's all about. That right there is what everybody wants</i></p> <p><i>June: A Burger King toy?</i></p> <p><i>Roy: Open it</i></p>	
35	<p><i>June: It's warm. What is it</i></p> <p><i>Roy: A battery</i></p> <p><i>June: A battery?</i></p> <p><i>Roy: It's code-named Zyper</i></p>	√
36	<p><i>June: So what, your flashlight never runs out of juice?</i></p> <p><i>Roy: It can power a lot more than a flashlight, June</i></p>	√

37	<p><i>June: So..so what next? What is the plan?</i></p> <p><i>Roy: Maybe get some rest. Pick up Simon and get you back to your sister's wedding</i></p>	√
38	<p><i>June: What is all this?</i></p> <p><i>Roy: Simon, it's he does. It kind of late</i></p>	√
39	<p><i>Roy: Now, June, listen carefully and do exactly as I say. On three, I'm gonna lay down cover...and you're going to run to those shells over there, okay</i></p> <p><i>June: Okay</i></p>	√
40	<p><i>June: What number would like?</i></p> <p><i>Roy: Let's just stick with three</i></p>	√
41	<p><i>Roy: What I need you to do right now is to wait here</i></p> <p><i>June: What?</i></p> <p><i>Roy: Yeah. I'm gonna find us a way out</i></p> <p><i>June: I can't wait here</i></p> <p><i>Roy: I'll be right back</i></p>	√
42	<p><i>June: Please stop saying my name. You keep screaming my name and it is freaking me out</i></p> <p><i>Roy: Okay.</i></p>	√
43	<p><i>Roy: Drink this</i></p> <p><i>June: What is that?</i></p> <p><i>Roy: It's Brotine-Zero. They are gonna smoke us with D5</i></p> <p><i>June: Oh yeah.</i></p>	√
44	<p><i>June: What is that?</i></p> <p><i>Roy: It's Brotine-Zero. They are smoke us with D5.</i></p>	√
45	<p><i>June: How long have I been out?</i></p> <p><i>Roy: 18 hours</i></p>	√
46	<p><i>June: Where am I?</i></p> <p><i>Roy: My place. We're off-grid. No one's ever found me</i></p>	√
47	<p><i>June: It's very nice island Roy</i></p> <p><i>Roy: Yeah. No one else knows this place</i></p>	√
48	<p><i>June: You drugged me again, Roy</i></p> <p><i>Roy: Yeah</i></p> <p><i>June: You can't do that!</i></p> <p><i>Roy: You weren't coping well</i></p>	√
49	<p><i>J:une What am I wearing</i></p> <p><i>Roy: A bikini. We're in the tropics Island</i></p>	√

	<p><i>June: How did I get in a bikini</i></p> <p><i>Roy: June, I've been trained to dismantle bombs in pitch black</i></p>	
50	<p><i>June: My dad wanted boys. Let me go!</i></p> <p><i>Roy: You can get out any time you want</i></p>	√
51	<p><i>Roy: I don't understand.... I don't understand. I came on I don't understand.... I don't understand. I came on unless you didn't make a call</i></p> <p><i>June: No, I didn't make a call. I took a call</i></p>	
52	<p><i>Roy: You took a call?</i></p> <p><i>June: Yeah, it was a quick one</i></p>	√
53	<p><i>June: I thought we were off the grid, and then my phone rang</i></p> <p><i>Roy: It's okay</i></p> <p><i>June: It's was my sister and I to take the call. You know? I didn't her to worry</i></p>	√
54	<p><i>June: You're grabbing my neck</i></p> <p><i>Roy: You asked me not to drug you</i></p> <p><i>June: Okay..good.</i></p>	√
55	<p><i>June: You know him?</i></p> <p><i>Roy: Yeah, I know.. he is an platinum grade</i></p>	√
56	<p><i>Roy: It is a beautiful city huh</i></p> <p><i>June: Yeah, I've never seen anything quite like it</i></p>	√
57	<p><i>Roy: I got to go out for a bit</i></p> <p><i>June: Okay</i></p>	√
58	<p><i>June: I was thinking about ordering some room serviceand l thought maybe we could have dinner or something</i></p> <p><i>Roy: That sounds great</i></p> <p><i>J: 9 'o clock?</i></p> <p><i>R: 9 sound great</i></p>	√
59	<p><i>Roy: June? Could you do me a favor? Just stick around here that's better</i></p> <p><i>June: Yeah of course</i></p>	√
60	<p><i>Roy: Sorry I'm late</i></p> <p><i>June: Everything okay?</i></p> <p><i>Roy: Well enough, It's getting hotter</i></p>	√
61	<p><i>June: They promised that if you turned yourself in,</i></p>	√

	<i>he'll protect you</i> <i>Roy: I love your optimism. Never lose it</i>	
62	<i>June: Hi Roy</i> <i>Roy: Hi June</i> <i>June: You're supposed to be home</i>	√
63	<i>Roy: I can explain you</i> <i>June: don't have to</i> <i>Roy: I came here to get Simon</i>	√
64	<i>June: You don't seem very happy to see me, Roy</i> <i>Roy: What?</i> <i>June: Not really</i> <i>Roy: I am happy</i>	√
65	<i>Roy: What day is it?</i> <i>June: Someday. Someday Roy</i>	√
66	<i>Roy: What am I wearing</i> <i>June: A pair of shorts</i>	√
67	<i>June: Put some tunes on the radio, Mr. DJ</i> <i>Roy: Yes, mam</i>	√

B. Data Analysis

1. Types of Adjacency Pairs Found in the script of *Knight and Day*

Movie

After collecting the data, firstly classified them based on the types of adjacency pairs according to Yule's theory (1996: 73) there are 13 types classification of adjacency pairs. Those are Greeting-Greeting, Summons-Answer, Apology-minimization, Question-Answer, Request-Acceptance, Offer-Acceptance, Blame and Admission, Invitation-Acceptance, Assessment-Agreement, Command-Compliance, Suggestion-Acceptance, Assertion-Agreement, Announcement-Acknowledgement.

5.	<p><i>R: So your sister is getting married tomorrow?</i> <i>J: Yeah</i> <i>R Your sister is getting married tomorrow.</i> <i>Congratulation</i> <i>J: Yeah, Thanks</i></p>				√										
6.	<p><i>J: You know, I'm a bad liar</i> <i>R: I'm sorry, how that</i> <i>J: April is getting married, but not till Saturday</i> <i>R: You had me fooled</i> <i>J: Well do have a fitting tomorrow, so I do actually have to go home</i></p>								√						
7.	<p><i>R: Wichita is a long way to go for a carburetor</i> <i>J: It's not just carburetor. It's a triple deuce</i></p>								√						
8.	<p><i>J: I'm restoring a 66 GTO and Kansas has the best scrap</i> <i>R: Really?</i> <i>J: My dad a garage and when I was a kid, he bought this classic</i></p>														√

9.	<p><i>R: Would you mind putting your seatbelt on for me?</i></p> <p><i>J: Yeah</i></p>					√								
10.	<p><i>J:I used to think that...someday...when the last partwent in. I would just climb intothat GTO, and start it up</i></p> <p><i>R: Cape horn?</i></p> <p><i>J: Yeah</i></p> <p><i>R: There's beautiful island down there</i></p> <p><i>J: Yeah?</i></p> <p><i>R: Pirates island</i></p>													√
11.	<p><i>J: I'm sorry.. I</i></p> <p><i>R: No. no, don't .. it's great</i></p> <p><i>J: I'm sorry just, like tequila and the altitude everything</i></p> <p><i>R: It's okay</i></p>			√										
12.	<p><i>J: Are we landing?</i></p> <p><i>R: No, not yet</i></p>				√									
13.	<p><i>J: Where did they go</i></p> <p><i>R: I mean they're dead</i></p> <p><i>J: The pilots are dead?</i></p> <p><i>R: Shoot, yes</i></p>					√								
14.	<p><i>J: Where are you</i></p>					√								

	going? R: I just gonna check things and think about landing												
15.	J: why can't we just land in airport? R: No, no. that wouldn't be a good idea. They'll be waiting for us					√							
16.	J: That's curve. That's a curve R: I see it. I see it. Oh my god												√
17.	R: June we have to discuss what happen next J: You need to go to the hospital. Prison maybe R: Some people are gonna come looking for you now. Bad people											√	
18	R:Now look these bad people who are going to come and see you, they're gonna ask you about me. You need to tell them thatyou don't know me. June? June? J: Okay									√			
19.	J: Wait who are				√								

	<i>them? Serious People, June and they'll DIP you</i>												
20.	<i>J: Did you drug me? R: Yes J: You drug me R: Yea, it's for your own good</i>						√						
21.	<i>R: Hey June J: Hey Roy, I can't see R: You're doing greet J: I can't see! Get out of the way</i>		√										
22.	<i>R: Please unlock the door June. Unlock the door. That way, I can help you J: I can't let go R: You need to let go June, June door J: Got it!</i>								√				
23.	<i>J: Please... can stop shooting people, okay? R: Okay I understand, you are doing good</i>					√							
24.	<i>R: How about you stay here while I go have a word with the guys in the tunnel.</i>					√							

	<i>J: Okay</i>												
25.	<i>R: Actually I'm just gonna go, shoot them, and I'll be right back. By the way, your timing, when you opened that door was sublime</i> <i>J: Okay</i>											√	
26.	<i>R: Do you Really mean hat June?</i> <i>J: Yeah</i>			√									
27.	<i>J: I wanna talk about the airplane crash okay?</i> <i>R: Sure</i>				√								
28.	<i>J: Stop shooting people okay. Just stop shooting people</i> <i>R: I understand you're in shock</i>									√			
29.	<i>J: You shoot Rodney</i> <i>R: Yeah. I did. But I asked him to stay out of if</i> <i>J: You shoot Rodney</i> <i>R: It might be the best thing that ever happened to him</i>							√					
30.	<i>J: Stop the car, stop the car!</i> <i>R: It's Okay</i>									√			

31.	<p><i>J: I want to leave, stop the car please now</i></p> <p><i>R: I'm not one of those, "I told you so" kind of guys, but I did warn you to stay off the plane last night.</i></p>				√										
32.	<p><i>R: I'm not one of those, "I told you so" kind of guys, but I did warn you to stay off the plane last night.</i></p> <p><i>J: When?</i></p> <p><i>R: When I said that sometimes things happen for a reason.</i></p> <p><i>J: That's not a warning...That's not a warning</i></p>											√			
33.	<p><i>R: With me, without me, here with me without me</i></p> <p><i>J: With you</i></p>				√										
34.	<p><i>R: this is what it's all about. That right there is what everybody wants</i></p> <p><i>J: A Burger King toy?</i></p> <p><i>R: Open it</i></p>													√	
35.	<p><i>J: It's warm. What is it</i></p> <p><i>R: A battery</i></p>			√											

	<i>J: A battery? R: It's code-named Zyper</i>													
36.	<i>J: So what, your flashlight never runs out of juice? R: It can power a lot more than a flashlight, June</i>									√				
37.	<i>J: So...so what next? What is the plan? R: Maybe get some rest. Pick up Simon and get you back to your sister's wedding</i>				√									
38.	<i>J: What is all this? R: Simon, it's he does. It kind of late</i>				√									
39.	<i>R: Now, June, listen carefully and do exactly as I say. On three, I'm gonna lay down cover...and you're going to run to those shells over there, okay J: Okay</i>										√			
40.	<i>J: What number would like? R: Let's just stick with three</i>				√									
41.	<i>R: What I need you to do right</i>					√								

	<p><i>now is to wait here</i></p> <p><i>J: What?</i></p> <p><i>R: Yeah. I'm gonna find us a way out</i></p> <p><i>J: I can't wait here</i></p> <p><i>R: I'll be right back</i></p>												
42.	<p><i>J: Please stop saying my name. You keep screaming my name and it is freaking me out</i></p> <p><i>R: Okay.</i></p>									√			
43.	<p><i>R: Drink this</i></p> <p><i>J: What is that?</i></p> <p><i>R: It's Brotine-Zero. They are gonna smoke us with D5</i></p> <p><i>J: Oh yeah.</i></p>									√			
44.	<p><i>J: What is that?</i></p> <p><i>R: It's Brotine-Zero. They are smoke us with D5.</i></p>				√								
45.	<p><i>J: How long have I been out?</i></p> <p><i>R: 18 hours</i></p>				√								
46.	<p><i>J: Where am I?</i></p> <p><i>R: My place. We're off-grid. No one's ever found me</i></p>				√								
47.	<p><i>J: It's very nice island Roy</i></p>								√				

52.	<i>R: You took a call? J: Yeah, it was a quick one</i>				√									
53.	<i>J: I thought we were off the grid, and then my phone rang R: It's okay J: It's was my sister and I to take the call. You know? I didn't her to worry</i>											√		
54.	<i>J: You're grabbing my neck R: You asked me not to drug you J: Okay..good.</i>						√							
55.	<i>J: You know him? R: Yeah, I know.. he is an platinum grade</i>				√									
56.	<i>R: It is a beautiful city huh J: Yeah, I've never seen anything quite like it</i>								√					
57.	<i>R: I got to go out for a bit J: Okay</i>					√								
58	<i>J: I was thinking about ordering some room serviceand I thought maybe we could have dinner</i>								√					

	<p><i>or something</i> <i>R: That sounds great</i> <i>J: 9 'o clock?</i> <i>R: 9 sound great</i></p>												
59.	<p><i>R: June? Could you do me a favor? Just stick around here that's better</i> <i>J: Yeah of course</i></p>				√								
60.	<p><i>R: Sorry I'm late</i> <i>J: Everything okay?</i> <i>R: Well enough, It's getting hotter</i></p>		√										
61.	<p><i>J: They promised that if you turned yourself in, he'll protect you</i> <i>R: I love your optimism. Never lose it</i></p>									√			
62.	<p><i>J: Hi Roy</i> <i>R: Hi June</i> <i>J: You're supposed to be home</i></p>		√										
63.	<p><i>R: I can explain you</i> <i>J: don't have to</i> <i>R: I came here to get Simon</i></p>											√	
64.	<p><i>J: You don't seem very happy to see me, Roy</i> <i>R: What?</i></p>								√				

65.	<i>J: Not really R: I am happy R: What day is it? J: Someday. Someday Roy</i>				√								
66.	<i>R: What am I wearing J: A pair of shorts</i>				√								
67.	<i>J: Put some tunes on the radio, Mr. DJ R: Yes, mam</i>									√			

Note: 1: Greeting-Greeting

2: Summons Answer

3: Apology-Minimization

4: Question-Answer

5: Request-Acceptance

6: Offer-Acceptance

7: Blame-Admission

8: Invitation-Acceptance

9: Assessment-Agreement

10: Command-Compliance

11: Suggestion-Acceptance

12: Assertion-Agreement

13: Announcement-Acknowledgement

Based on table 4.2 above, the data were classified into the type of adjacency pairs, type had been classified was analyzed bellow:

A. Greeting-Greeting

Greeting-greeting is the utterance produced by people in the beginning of meeting and sometimes this occurs when a person wants to introduce his/her own name. for example:

J: I'm June

R: I'm Roy Miller

J: Nice too meet you

R: It's very nice too met you

From the script Knight and Day, from conversation above the first participant greets and introduces to the second participant or to the other participant in this case audience. The second participants reply the first participant

B. Summons-Answer

Summons-answer is the utterance produce by people in which occur in different place and time and also different atmosphere, for example:

R: Hey, June!

J: Hey Roy, I can't see!

R: You are doing greet.

J: I can't see! Get out of the way!

From the script Knight and Day movie, conversation above, that is the summons answer where the first utterance of first part is spoken R, and the answer is rather not paired in when we assess from our sight without knowing context. Here, J was driving a car and R laid in bonnet the car hampering her sight. So, J utterance as second pair part as the answer of the first part

C. Apology-Minimization

This type when the people some getting wrong or guilty and want to excuse.

For example:

J: God! Excuse me. Sorry

R: No.. I'm Sorry

J: My bag is a little heavy

R: I was looking my phone

From the script Knight and Day, conversation above included apology-minimization because the first participant a make a wrong to second participant and she say "Sorry" and the second participant say "I was looking my phone.

D. Question-Answer

This type is when the people ask to other people and she/he to answer, and the answer might be expected or unexpected answer. For example:

R: Boston?

J: Yeah

R: Gate 12

From the script Knight and Day, conversation above is question-answer, because the first participant ask to second participant, he say "Boston?", and second participant answer and say "Yeah".

E. Request-Acceptance

Request-acceptance is the utterance produce by people when the people request to some and she/her acceptance. For example:

R: Would you mind putting your seatbelt on for me?

J: Yeah

From the script Knight and Day, conversation above is request-acceptance because the first speaker utterance "Would you mind putting your seatbelt on for me?" is request of second speaker. And second speaker accept by saying "Yeah".

F. Offer-Acceptance

Offer-acceptance is the utterance produce by people when the people offer to someone and she/he acceptance/refusal. For example

J: why can't we just land in airport?

R: No, no. that wouldn't be a good idea. They'll be waiting for us

In the script Knight and Day, conversation above is the offer-acceptance because in first speaker by saying "why can't we just land in airport" and the response second participant by saying "No, no", the response is a refusal response.

G. Blame-Admission

Blame-admission is the utterance produce by people when the first speaker blames something to second. For example:

J: Did you drug me?

R: Yes

J: You drug me

R: Yea, it's for your own good

In the script Knight and Day, conversation above is the blame-admission because the first speaker blame to the second speaker by saying "You drug me" and the second speaker admission by saying "Yea".

H. Invitation-Acceptance

In this type the first speaker invite to second speaker to an event/occasion. For example:

J: I was thinking about ordering some room service and I thought maybe we could have dinner or something

R: That sounds great

J: 9 'o clock?

R: 9 sound great

In the script Knight and Day, conversation above is invitation-acceptance, because the first speakers invite second speaker to dinner by saying "I was thinking about ordering some room service and I thought maybe we could have dinner or something" and the second speaker acceptance by saying "9 sound great".

I. Assessment-Agreement

In this type, the first participants express his felling, judgment or evaluation about certain events. For example:

J: You know, I'm a bad liar

R: I'm sorry, how that

J: April is getting married, but not till Saturday

R: You had me fooled

J: Well do have a fitting tomorrow, so I do actually have to go home

In the script Knight and Day, conversation above assessment shown in the utterance stated by first speaker say "I'm a bad liar". In responding first speaker, second speaker state agreement by saying "You had me fooled".

J. Command-Compliance

Command-compliance is the utterance produce by people to an event/occasion. For example:

*R: Now look these bad people who are going to come and see you, they're gonna ask you about me. You need to tell them that you don't know me. June?
June?*

J: Okay

In the script Knight and Day movie, conversation above is command-compliance because the first speaker commands to second speaker by saying "Now look these bad people who are going to come and see you, they're gonna ask you about me" and the second speaker response by saying "Okay" is included compliance.

K. Suggestion-Acceptance

Suggestion-acceptance is utterance produce by people may propose the suggestion to give the opinion about the topic being discussed. For example:

J: They promised that if you turned yourself in, he'll protect you

R: I love your optimism. Never lose it

From the script Knight and Day, conversation above is suggestion-acceptance because the first participant gives suggestion to the second participant by saying "They promised that if you turned yourself in, he'll protect you" this expression is suggestion and the second participant express acceptance by saying "I love your optimism"

L. Assertion-Agreement

Assertion-agreement is utterance produce by people assertion to others to a statement, and then might response by agreement or disagreement. For example:

R: June we have to discuss what happen next

J: You need to go to the hospital. Prison maybe

R: Some people are gonna come looking for you now. Bad people

From the script Knight and Day, conversation above is assertion-agreement because the first participant gives a statement to the second participant by saying "June we have to discuss what happen next" this expression is assertion and the second participant express agreement by saying "You need to go to the hospital"

M. Announcement-Acknowledgement

In this type first speaker give information to the second speaker and make something know publicly, and the second speaker might response first second speaker by compliance/incompliance. For example:

J: That's curve. That's a curve

R: I see it. I see it. Oh my god

From the script Knight and Day, conversation above is announcement-acknowledgement because, the first participant give information to the second participant by saying "That's curve. That's a curve", and second participant already know and saying "I see it. I see it" that response is acknowledgment.

2. The Dominant Types of Adjacency Pairs Found in the script of Knight and Day Movie

To find out the most dominant type of adjacency pairs in the script of Knight

and Day movie: $X = \frac{f}{x} \times 100\%$

Table 4.3

The Dominant Types of Adjacency Pairs Found in the script of Knight and Day Movie

<i>No</i>	<i>Type of Adjacency Pairs</i>	<i>Amount</i>	<i>Percentage</i>
<i>1</i>	<i>Greeting-Greeting</i>	<i>1</i>	<i>1.5</i>
<i>2</i>	<i>Summons-Answer</i>	<i>2</i>	<i>3</i>

3	<i>Apology-Minimization</i>	4	6
4	<i>Question-Answer</i>	19	28.3
5	<i>Request-Acceptance/Refusal</i>	8	11.9
6	<i>Offer-Acceptance/Refusal</i>	2	3
7	<i>Blame-Admission/Denial</i>	4	6
8	<i>Invitation-Acceptance/Refusal</i>	1	1.5
9	<i>Assessment-Agreement/disagreement</i>	6	8.9
10	<i>Command-Compliance/incompliance</i>	9	13.4
11	<i>Suggestion-Acceptance/Refusal</i>	1	1.5
12	<i>Assertion-Agree/Disagreement</i>	6	8.9
13	<i>Announcement-Acknowledge</i>	4	6
Total		67	100%

From table above that there were 63 adjacency pairs found in the script of *Knight and Day* movie, it was found that there were thirteen types of adjacency pairs found in the script of the movie, they were greeting-greeting with the amount of 1 (1.5%), summons-answer with the amount 2 (3%), apology-minimization with the amount 4 (6%), question answer with the amount 19 (28.3%), request-acceptance with the amount 8 (11.8%), offer-acceptance with the amount 2 (3%), blame admission with the amount 4 (6%), invitation-acceptance with the amount 1 (1.5%), assessment-agreement with the amount 6 (8.9%), command compliance with the amount 9 (13.4%), suggestion-acceptance with the amount 1 (1.5%), assertion-agreement with the amount 6 (8.9%), announcement-acknowledgement with the amount 4 (6%). The total member of the adjacency pair was 67. The most dominant type of adjacency pairs in the script of *Knight and Day* movie is question-answer in the amount 19 (28.3%).

C. Research Finding

After analyzing the data, the finding of the research from analysis of adjacency pairs used in "Knight and Day" can be presented as follows:

1. There were thirteen types of adjacency pairs and all off the type of adjacency pairs are conversation by Roy Miller and June Havens in "Knight and Day" movie script. The total of conversation that is found in Roy Miller and June Havens were 67 conversations. The total of Greeting-Greeting was 1 (1.5%) conversation. The total number of Summons-Answer 2 (3%) conversation. The total number of Apology-Minimization 4 (6%) conversation. The total number of Question-Answer 19 (28.3%) conversation. The total number of Request-Acceptance/Refusal 8 (11.9%) conversation. The total number of Offer-Acceptance/Refusal 2 (3%) conversation. The total number of Blame-Admission/Denial 4 (56%) conversation. The total number of Invitation-Acceptance/Refusal 1(1.5%) conversation. The total number of Assessment-Agreement/disagreement 6 (8.9%) conversation. The total number of Command-Compliance/incompliance 9 (13.4%) conversation. The total number of Suggestion-Acceptance/Refusal 1 (1.5%) conversation. The total number of Assertion-Agree/Disagreement 6 (8.9%) conversation. The total number of Announcement-Acknowledge 4 (6%) conversation.

-
2. From the percentage, the dominant type of adjacency pairs for this analysis was question-answer by amount 19 data by percentage 28.3%.

CHAPTER V

CONCLUSION AND SUGGESTIONS

A. Conclusion

Having analyzed the data, conclusion can be drawn as in following :

1. There were thirteen (13) types of Adjacency Pairs in the script of *Knight and Day* movie. They were greeting-greeting with amount 1 (1.5%). Summons-Answer with amount 2 (3%), apology-minimization with amount 4 (6%), question-answer with amount 19 (28.3%), request-acceptance/refusal with amount 8 (11.9%), offer-acceptance/refusal with amount 2 (3%), blame-admission/denial with amount 4 (6%), invitation-acceptance/refusal with amount 1 (1.5%), assessment-agreement/disagreement with amount 6 (8.9%), command-compliance/incompliance with amount 9 (13.4%). suggestion-acceptance/refusal with amount 1 (1.5), assertion-agreement/disagreement with amount 6 (8.9%), announcement-acknowledge with amount 4 (6%).
2. The most dominant type of Adjacency Pairs in the script of *Knight and Day* movie was 19 question-answer with the amount of (28.3%)

B. Suggestion

In relation to the conclusion, suggestion were staged as the following :

1. For the readers

It is suggested for the readers to understand that analysis on linguistic is not only about linguistic features. Thus they have to study language aspect more

deeply. It is expected that this research can be used reference for more deeply.

It is expected that this research can be used as reference for reader to add their knowledge dealing with language phenomena which emerges in society.

2. For the others research

It is suggested that other research conduct research related to those problems and given more explanation about being analyzed.

REFERENCES

- Creswell, J. W. 2009. *Research Design: Qualitative, Quantitative, and Mixed*. New York University. Press
- Cutting. J. (2002) *Pragmatic and Discourse: A resource book for student* London and New York. Press
- <http://www.tribute.ca/people/james-mangold/4018/> (Accessed on January 30, 2017)
- Levinson, S. 1983. *Pragmatics*. Cambridge: Cambridge University Press.
- Liddicoat, Antony J. 2007. *An Introduction to conversation Analysis*. London: Continuum
- Miles, M. B and Huberman, A. M, 1994. *Qualitative Data Analysis: A Methods Sourcebook 2nd Ed*. USA: SAGE Publications
- Pakpahan, I, B and Sumarsih. 2015 *An Analysis of Conversational Implicature in Smart Fm's Radio Talk Show*. 1(4), 1-15
- Pamungkas. P. G (2012). *Conversation Analysis of the Interview between Oprah Winfrey and the founder of Facebook Mark Zuckerberg*. Thesis
- Richards, J. C., & Schmidt, R. 2010. *Pearson Education: Longman dictionary of language teaching and applied linguistics* (4th ed.). London. Press
- Schegloff, E. A. (2007). *Sequence organization in interaction: A primer in conversation analysis*. Cambridge, England: Cambridge University Press.
- Wijaya, V. I (2013). *Analysis Adjacency Pairs and Speech Act of Praise in Facebook*. Thesis,
- Yule, George, 1996. *Pragmatics* New York. Oxford University Press.