

ADJACENCY PAIRS IN LORRAINE HANSBERRY'S

PLAY

"A RAISIN IN THE SUN"

(A DISCOURSE ANALYSIS)



SKR - Bog
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A Thesis

Submitted to the Faculty of Cultural Sciences Hasanuddin University

In Partial Fulfillment to Obtain Sarjana Degree

In English Department

RISWAN

F211 04 013

MAKASSAR
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*This thesis is dedicated to
My beloved parents,
Sawal and St. Jaenah*

SKRIPSI

Disusun dan diajukan oleh:

RISWAN

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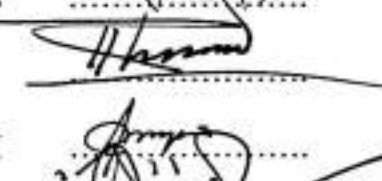
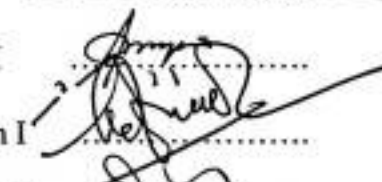

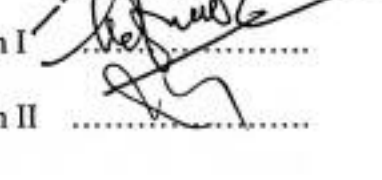
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ADJACENCY PAIRS IN LORRAINE HANSBERRY'S PLAY
"A RAISIN IN THE SUN"
(A CASE STUDY)

Yang diajukan dalam rangka memenuhi salah satu syarat ujian akhir guna memperoleh gelar sarjana pada Fakultas Ilmu Budaya, Jurusan Sastra Inggris, Universitas Hasanuddin.

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Acknowledgement

Bismillahirrahmanirahim.

Alhamdulillahirabbilalamin. First of all, the writer would like to express his great praise to the almighty Allah SWT, who has give ways, chances, spirits, health, and patience to him in finishing his thesis and everything he does.

The writer also expressed his deep appreciation and unlimited thanks to his first consultant: **Drs. Abd. Madjid Djuraid, M. Hum** and his second consultant: **Drs. Ayub Khan, M. Si** for their valuable ideas, suggestion, corrections, guidance and remarkable patience, towards the completion of his thesis. Thanks also go to all staffs in English department; **Ka Ilo, Ka Agus, Bu Mayang** and **Bu Ria**.

The writer's thanks are dedicated to his parents: **Sawal** and **Sitti Jaenah** for their loves and prays continually, and lots of encouragements in everything they have done. Special and deepest thanks are also dedicated to my brother and sisters, **Musa Sawal, SE, Suriati Sawal, Rusnia** and my brother in law, **Iriyanto** for their cares and loves since he was a child. Deepest thanks also go to his grandmother, aunt and cousins: **Muhani Sabbe, Hasnah, Bahdar Jaya Kalfera**, and **Badru** for their attentions and sacrifices.

High appreciations are extended to **Dr. H. M. Darwis, M. S**, as the Dean of Faculty of Cultural Sciences, **Drs. Husain Hasyim, M. Hum**, as the Head of English Department and Academic Advisor, and **Drs. Simon Sitoto, M. A** as the Secretary Of English Department, **Drs. Idris Hambali, M. Si**, as the previous

Academic Advisor and to all lecturers of English Department, administration and library staffs, Hasanuddin University.

Special thanks are due to CHAPTER 04: *Adi, Adnan, Akbar, Ammank, Ari, Arin, Ashar, Ati, Ausi, Bayu, Buce, Chika, Citto, Cowan, Debon, Demit, Dian, DT, Echa, Ety, Fidel, Fitri, Ilo, Indra, Ipah, Iqbal, Irna, Kiki, Leena, Lina, Lia, Midun, Mimi, Nunu, Ria, Rudi, Silvi, Siti, Syukur, Tenri, Tety, Titi, Titin, Valens, and Wisma* for their memorable friendship.

Greatest thanks go to my inspiration, *Andha*, for her attentions, cares, supports and loves. To my best friends, *Suha, Palli, Lail, Iwan, ollenk, Rafi, Eky, Arief, Ichi and Ina*, the writer dedicates deep appreciations and thanks for their understandings and their supports. For *Suha, Palli, Ollenk, Iwan* and especially **Ka Accul**, the writer would never forget the entire thing that they have done and helped. Hope someday we will get our successful and happiness.

Great thanks also due to PERISAI and Musallah Al-Adaab and the crews, the writer thanks for their valuable assistance and friendship during his study at Hasanuddin University.

Deepest thanks to his unique best friends, the **REPUBLIK SONETA**: *Amy, Emy, Wulan, Yanti, Vero* and *Lela* for unlimited friendship and support during his study. Get ready for the next stage and reach all the successful events in our live. The writer would like to say "Alive a life" for all my friends.

The writer considers and realizes that this thesis needs to be improved; therefore critics and suggestion are very welcomed. He supposes that this thesis give benefits for all of the readers.

May the almighty Allah SWT always be with us.

Makassar, 24 April 2008

Writer

ABSTRAK

Riswan. 2008. *Adjacency Pairs in Lorraine Hansberry's play "A Raisin in the Sun"* (Dibimbing oleh Abd. Madjid Djuraid dan Ayub Khan). Penelitian ini bertujuan mengetahui bagaimana pemunculan, pengungkapan dan jenis dari ujaran terdekat atau adjacency pairs dalam drama tersebut. Penulis menganalisis pemunculan dan pengungkapan ungkapan terdekat beserta jenisnya seperti preferred responses (Ungkapan yang lebih disukai) atau dispreferred responses (Ungkapan yang tidak disukai). Penulis menganalisis setiap pemunculan berdasarkan setiap giliran para tokoh dalam drama tersebut.

Dalam melaksanakan penelitian ini, penulis menerapkan metode deskriptif kualitatif dalam menganalisis data yang meliputi beberapa tahapan. Tahapan-tahapan analisis tersebut dimulai dengan membaca drama tersebut, mengidentifikasi ungkapan-ungkapan ujaran terdekat yang ada dalam dialog dan memindahkannya dalam catatan yang spesifik, menganalisa kemunculan serta penggunaan tipe-tipe ujaran terdekat dan bentuk-bentuknya lalu menjelaskannya secara deskriptif. Data yang diambil dalam drama tersebut sebanyak 15 dialog dari 529 giliran (Turns) dari setiap tokoh. Penulis menggunakan teknik *Purposive Sampling* dalam pengambilan data tersebut dimana data yang diambil hanya terbatas pada percakapan yang terdapat adjacency pairs (ujaran terdekat).

Hasil penelitian menunjukkan bahwa ada beberapa hal penting yang diperoleh setelah menganalisis data yang diambil. Pertama, hal yang paling banyak memunculkan jenis preferred responses adalah adanya penyimpangan dalam cooperative principle beserta politeness principle dalam setiap dialog dan begitu juga dalam kasus dispreferred responses. Kedua, jenis preferred dan dispreferred responses yang paling banyak muncul adalah (Assessment-Agreement), (Question-Expected Answer) dan (Assessment-Disagreement). Ketiga, bentuk yang paling banyak muncul adalah I (Initiation)-R (Response) dimana setiap tokoh selalu memberikan respon terhadap setiap ungkapan yang muncul. Selain itu, penulis juga menemukan adanya kasus pre-sequences yaitu pre-request dimana seorang tokoh mempersiapkan tahapan sebelum melakukan permintaan dalam sebuah dialog.

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CHAPTER I

INTRODUCTION

1.1 Background

Communication is a product of social interaction which is applied coordinated activity from two or more individuals by using language. People do not realize that when they produce sentences, they have already created a conversation through out the communication. We could say that communication is taking place when a participant has generated a response to another. Knowledge and abilities which go considerably beyond the grammatical competence in which we need to decode short isolated messages are necessary in order to create and sustain conversational involvement, in this case is to participate in such verbal exchanges.

In our daily conversation, both speaker and hearer subconsciously must actively respond to what transpired by signaling involvement through words or utterances directly. In addition, the respond should be related to what we think the speaker closely intends rather than to the literal meaning of the words used.

Conversation involves two participants or more which conduct with language and context. The analysis of conversation could be done through the subfield of discourse. Thus, the ordering between the speaker and hearer which is applied in conversation became the part of that being analyzed in discourse analysis. A term that used in conversational analysis to refer to a

unit of conversational that contains an exchange of turns by two speakers is concerned with adjacency pair. This type of conversation is also applied in drama or play of any sort.

A play is a kind of literary work which is acted by people to describe a story. The characters take an important role because they speak with other characters to present the story to the audience about every kind of events through dialogues. Dialogues or conversation between the characters are the main focus in presenting a play. They speak one to another and create a conversational involvement, and possibly there will be adjacency pairs occurred in the conversation. This is the reason why the writer takes a play as the object of his research.

From the explanation above, the writer is interested to disclose the conversation in a play by using language point of view. The data will be collected from Lorraine Hansberry's play "*A Raisin in the Sun*". The writer will focus on the adjacency pairs which occur in the drama.

1.2 Identification of Problems

The writer considers some problems conducted with the adjacency pairs based on the explanation above as follows:

1. It is difficult to understand the meaning of the drama because there are different types of adjacency pairs which are used in the play "*A Raisin in the Sun*".

2. It is hard to understand the dialogues because there is a lot of adjacency pairs occurred in that drama.
3. Adjacency pairs may also create incoherent in literary works such as in the play "*A Raisin in the Sun*" because they created different interpretation to the readers.

1.3 Scope of Problem

In this research, the writer limits his writing on the types and patterns of adjacency pairs especially about dispreferred and preferred responses that is occurred on the Lorraine Hansberry's play "*A Raisin in the Sun*".

1.4 Statement of Problems

The object of this research will be discussed through the following problems:

1. How do the occurrences of the types of preferred and dispreferred responses of adjacency pairs on the play "*A Raisin in the Sun*"?
2. What are the types and the patterns of adjacency pairs applied in the dialogues on the play "*A Raisin in the Sun*"?

1.5 Objectives of Problems

Through this analysis, the writer intends to accomplish particular objectives as follows:

1. To disclose the occurrences of the types of preferred and dispreferred responses of adjacency pairs in the dialogues of the play "*A Raisin in the Sun*".
2. To elaborate how the types and the patterns of adjacency pairs is used in the dialogues of play "*A Raisin in the Sun*".

1.6 Significances of Problem

The significances of this writing are presented as follows:

1.6.1 Theoretical

The writer expects that his writing will be given information to the readers in understanding adjacency pairs occurring in the Lorraine Hansberry's play "*A Raisin in the Sun*".

1.6.2 Practical

1. A contribution to the students of English Department to study and discover adjacency pairs in the form of conversation or dialogues.
2. A contribution for the further research.

1.7 Operational Definition

Adjacency pairs are the appearance of two turns in conversation that the first pair presupposes the appearance of the second pair.

1.8 Methodology

In arranging this thesis, the writer used methodology as a procedure to write as follows:

1.8.1 Library Research

In this research, the writer has read some materials from the library and collected information which is related to the topic of this writing. The writer also read some relevant books and some guiding books that are closely related to the topic. The main data are collected from the book "*Four Contemporary American Plays*" by Bennett Cerf.

1.8.2 Method of Collecting Data

The data is collected from the Lorraine Hansberry's play "*A Raisin in the Sun*". The writer used the scrutinized method in collecting the data from the play. The procedure in this method is by scrutinizing every conversation or dialogues that contains adjacency pairs from act 1.

1.8.3 Method of Analyzing Data

In analyzing the data, the writer used the descriptive qualitative method. In this case, the method is conducted through the following steps:

1. Reading the drama entirely. The writer read all parts of the dialogues on the play to understand the contents.
2. Identifying all adjacency pairs in the play and list them. The writer identified all adjacency pairs in the dialogues of the play according

to the types and the places in scene. After that, the writer removed them into specific notes.

3. Analyzing the types of adjacency pairs that related to dispreferred and preferred responses in the dialogues. The writer analyzed the types and found out the patterns of adjacency pairs from the specific notes.
4. Analyzing and presenting data qualitatively and descriptively. The writer analyzed the data according to the occurrences in the dialogue and the result presented descriptively. The writer presented the result of the data by using descriptive method that is concerned with some explanations about the finding or results in this research.

1.8.4 Population and Sample

1. Population

The population of this research is taken from the dialogues in the form of utterances in the Lorraine Hansberry's play "*A Raisin in the Sun*". All dialogues are taken to be the population in this research that merely included from act 1 which consists of two scenes. The writer only took act 1 as the population in this research because the number of turns is too large. There are 529 turns from scene 1 and 2.

2. Sample

This play contains 3 acts, act 1 contained 2 scenes, act 2 contained 3 scenes and the act 3 is the final scene. The writer

realized that the number of population still too large and because of that, this research took only 15 dialogues as the sample that merely contains adjacency pairs. The writer used purposive sampling technique in collecting the data. The technique is based on the purpose of this writing that is chosen the dialogues that contained with adjacency pairs. The writer merely took 8 dialogues from scene 1 and take 7 dialogues from scene 2 from act 1, therefore the number of the sample are 15 dialogues.

3. Data Resources

Data resources for this writing are the book " *Four Contemporary American Plays*" by Bennett Cerf and information about this research. In addition to answer the problem of this research, the writer applied any relevant resources that related to the topic. The type of the data is secondary data in which the data has already existed before. The writer took out some data which merely concord to this research.

CHAPTER II

THEORITICAL BACKGROUND

2.1 Previous Studies

There are some studies that concerned with the topic about adjacency pairs. Some students of English Department have written about adjacency pairs in their theses as follows:

Andi Yulianti Indah (2003) on her thesis "Turn-taking and Adjacency pairs in Situational Serial Comedy Ally McBeal' (Conversational Analysis)" concentrates her research on two terms; they are Turn-taking and Adjacency pairs. The purpose of her research is to discover and explain analysis of turn mechanism in the dialogue of a situational serial comedy and the use of types of adjacency pairs among the characters in the serial. She finds out that in 110 turns which is grouped in 13 groups, the character "Ally" dominated the conversation with numbers of turns are 41 (35+6). She finds that the insertion sequences are the types of adjacency pairs which is dominated the occurrences in the dialogue.

Hasrul (2007) in his thesis "Adjacency Pairs in Eugene O'Neill's Beyond The Horizon", concerns with adjacency pairs existed in drama "Beyond the Horizon" by Eugene O'Neill. He focuses his studies on the types and the patterns of adjacency pairs and the cases of overlapping and silent in the dialogues. He finds that frequencies of the occurrences of the pattern (U1-A2) (U2-A2) are 5 from each data and the occurrences of preferred and

dispreferred responses are 6 from each data. He concludes that the case of overlap dominate in the dialogue.

Based on those researches which are mentioned above, the writer will make a related research which conducted with adjacency pairs. However, this research is more specific than those researches. The writer merely elaborated the occurrences of the types of preferred and dispreferred responses of adjacency pairs on the play "*A Raisin in the Sun*" by Lorraine Hansberry from act 1. The analysis is through the dispreferred and preferred responses in the play.

2.2 Literary Review

2.2.1 Play

Play is composition, in prose or poetry, accommodated to action, and intended to exhibit a picture of human life, or to depict a series of grave or humorous actions of more than ordinary interest, tending toward some striking result. It is commonly designed to be spoken and represented by actors on the stage. (www.allwords.com/word-drama.html) Drama merely same as a play, it presents a story by conversation between the characters. The word 'drama' is taken from Greek word 'drama' which means 'action on the stage', 'dead', or 'play'. It is also imitative of 'dran' which means 'act' or 'to do' (Webster's Encyclopedia of Literature, 1995: 345). This means that drama or play can be done by acting or doing performance on the stage

to express human feeling. Another definition about drama is a form of literature acted out by performers. (<http://depts.gallaudet.edu/englishworks/literature/drama.html#basic>).

A play described intuition and human feeling, which is presented by the characters in the front of the audiences. All events or actions are depending on the script of a play. The script is written in dialogues form or prose form because it can exploit both imaginative and analytic languages. It is impossible for a play to be done by people without action or if we can say that a play happens without language. Similarly with a play, Semi (1998: 156) stated that drama does not emphasize on speaking about something; however the most important aspect of drama is showing or performing something through imitation of action. The writer then concluded that showing and performing something through imitation of action, even though it acts without using verbal language is the most important thing of a play. In relation to the origin drama, Sumardjo (1986: 1-3) emphasize that drama developed in primitive ritual, the tradition of story telling, and song presented to dead hero. A play started to be presented in the theater, it is much more emphasize to the way of presenting the story. The characters in the play take a big role in presenting the story and that is why they have to imply dialogues to perform.

Some aspects are involved in the structure of drama or play. The first is plot which is composed by sequential events associated with one

another in logical relationship. Then, plot consists of some important elements. The first element is introduction; it gives people opportunity to know the characters and introduces the beginning of problem or conflict. The next element is conflict, in which the characters encounter a problem and the conflict then is developed gradually and intensified. Furthermore, crisis; It is that moment at which the plot reaches its point of greatest emotional intensity. It is the turning point of the plot, directly precipitating its resolution. Falling action is the next element where ones the crisis or the turning point have been reached, the tension subsides, and the plot moves toward its appointed conclusion. The last element is resolution, in which it records the outcome of the conflict and establishes some new equilibrium or stability. The resolution is also referred to as the conclusion or denouncement (unknotting or untying).

The second aspect of drama or play is the characters. It is the presentation of the attitude and behavior of imaginary people in order to make them credible to the audiences and readers. Thus is a unique feature of such fictional form as the short story, novel, drama, and narrative poetry. (American People Encyclopedia 1982:31) The number and the performance characters are divided into two types. The first one is called major character that has the main role in the story of drama. The second one is called minor character; it is usually the supporting characters to make the story interesting. Besides, people use

two terms of characters in drama to show their characterization. These terms are protagonist and antagonist.

The next aspect of drama or play is dialogue. Based on Barnet *et al* (1997: 25), 'dialogue is the most persistent and significant sound in play'. It is persistent because it appears in the entire drama, from the beginning to the end. Furthermore, dialogue is also important because it reveals character in plot, so we can understand the story of the drama. Play also involved dialogues in presenting the story by the characters.

Setting is another aspect in drama or play. It is classified into two types; setting of time and setting of place in which the story of drama happens. The last is theme; it is a subject which interests the writer and which is discussed in the text. (Marsh 1995:2) Theme is also the meaning or concept we are left with after reading a piece of fiction.

2.2.2 Discourse and Discourse Analysis

Discourse analysis is a means that we use to analyze a language which is used in communication. This as explained that discourses can be defined as language that is used in communication (Cook, 1990: 6). He then emphasizes that the study of the way by which a discourse becomes coherent is called discourse analysis. From those explanations, the writer argues that one aspect in discourse is related to the way of creating coherence.

Cook (1989: 9) further mentioned that: "Discourse analysis examines how stretches of language, considered in their full textual,

social, and psychological context, become meaningful and unified for their users". This means that the analysis of discourse should concern with the use of language. Similarly, Brown and Yule (1983: 1) state that: "the analysis of discourse is necessarily, the analysis of language in use". The same ideas come from Mc Carthy (1991: 5) explained that discourse analysis is concerned with the study of the relationship between language and the contexts in which it is used.

Some classifications about discourse are described below.

Mc. Carthy (1991:12) divided discourse analysis into two kinds of form; they are in written form and in spoken form. Communication can be done trough writing and speech and that is why discourse as the use of language in communication, can also be in written form or in spoken form.

Discourse is also divided into reciprocal and nonreciprocal discourse. A reciprocal discourse is the one that still give possibility of interaction between the sender and the receiver. In this way, the sender can monitor the receiver's reception and adjust his discourse whenever it is necessary. On the other side, the receiver has the opportunity to influence the speaker and give contribution, for example, face to face conversation. A non-reciprocal discourse is the one in which there is no opportunity for the sender and receiver to interact, for example a book that is written by a dead author (Cook, 1990: 60). In terms of reciprocal discourse, a discourse analyst tries to see how the participants work

together to achieve a meaningful and unified discourse. However, in non-reciprocal discourse, the analyst's concern is to search how a writer composes a meaningful and unified text in order to make the readers understand about what he or she wants to convey.

2.2.3 Conversation Analysis

Conversation analysis (commonly abbreviated as CA) is the study of talk in interaction (www.answer.com/topic/conversation-analysis). CA generally attempts to describe the orderliness, structure and sequential patterns of interaction, whether this is institutional (in the school, doctor's surgery, courts or elsewhere) or causal conversation. Thus, use of the term "conversation" to label this disciplinary movement is misleading if read in a colloquial sense, as many have. In light of this, one of CA's principal practitioners, Emanuel Schegloff, has more recently identified "talk-in-interaction" as CA's topic. Perhaps for this same reason, others (e.g., Jonathan Potter) who use CA methods identify themselves as discourse analysis (DA). Though that term was first used to identify researchers using methods different from CA (e.g., Levinson, 1983), and still identifies a group of scholars larger than those who use only CA methods. Maroussa Pavli (www.Historylink101.com) states that "conversation analysis could be defined as the study of the methods people use to engage in conversation and other forms of spoken interaction e.g. interviews,

debates, etc.” The observation emphasizes to the participant in talk and patterns which recur over a wide range of natural data.

As stated above, conversation is a type of discourse and since that; conversational analysis may be seen as a subfield of discourse analysis.

Miller in (<http://ccat.sas.upenn.edu/emiller/conversationpaper>) states that conversational analysis is being relevant to close examination of internal evidence within the spoken text. Conversational ethnomedology is one type of conversational analysis which mainly concerned with the tacit rules which regulate the taking up by speakers of the running topic, and thus the exchange from speaker to speaker.

Cook (1990:51) says that talk may be classed as conversation when:

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

Some principles in conversation are also taking an important role in order to create a successes conversation. The participants have to show their willingness and ability to cooperate. They should work together in order to create a conversation. Those principles are mentioned below.

The philosopher Paul Grice (1975) in Cook (1990:20) first introduced their principle which known as Cooperation Principle that consists of four maxims as follows:

1. The maxim of quality which states that the speakers' contribution ought to be true.
2. The maxim of quantity which states that the contribution should be as informative as is required for the current purpose of exchange.
3. The maxim of relevance states that the contribution should be relevant to the purpose of exchange.
4. The maxim of manner states that the contribution should be perspicuous in particular. It should be brief, avoiding obscurity and ambiguity.

Robin Lakoff (1973) gave another kind of principle which is called Politeness involved three maxims; do not impose, give options, and make your receiver feel good. (Cook, 1990: 32).

2.2.4 Turn-taking

Cook (1989: 52) states that "turn-taking is the way in which speakers hold or pass the floor". In general, turn-taking must be done by more than one person. They utter utterances by turns one after another. Sometimes turn will occur smoothly with only little overlap and interruption, and only very brief silences between turns.

Coulthard (1985: 54) stated that a current speaker in a conversation may use three ways to control over the next turn. Firstly,

the speaker selects or nominates which participants will speak next (by naming or alluding them). Secondly, the speaker simply constrains the next utterance if he does not select the next speaker. Thirdly, the speaker lets the other participants to do self-selection if he does not constrain the next utterances. He also mentioned that when the listener is given a floor, he might take it and become the next speaker. However, he may also refuse the change and remains silent until the previous speaker continues (Coulthard, 1985: 59).

Even though Mc. Carthy (1991: 127) introduced what called as *Back-channel*, that is where the listener usually uses vocalization such as "Mm", "Ah-ha", or short words such as "yeah", "sure"- to manifest their attention to the speaker. It is interesting that back-channel can also be used by listener as a way to avoid taking the turn when this opportunity is given. The listener produces some expressions such as "how nice", "that's interesting", "lucky you", "I see", "right", etc.

Mc. Carthy (1991: 127) then described specific conventions for people to get a turn in conversation as follows:

1. Wait for a possible completion.
2. Use specific linguistic devices which vary in the level of formality and appropriacy to different situation.

Example: - If I may Mr. Chairman...

- I wonder if I may say something

- Can I just come in here?

- Hang on a minute!

- Shut up, will you?

3. Use back-channel to make it clear to the speaker that we are attending to the message. It consists of vocalizations such as: 'Yeah', 'Right', 'sure', 'I see', etc.

A turn signal is usually given by a speaker in ending his/ her turn to the next one in a conversation. Coulthard (1985: 61) said that "turn signal is the display, at the end of a phonemic clause, of at least one of a set of six cues". Furthermore, Coulthard (1985: 61) explains that the cues are:

1. Intonation, the use of any pitch level/ terminal juncture combination.
2. Paralanguage: drawl on the final syllable or on the stressed syllable of the phonemic clause.
3. Body motion: the termination of any hand gesticulation or the relaxation of a tensed hand position.
4. Sociocentric sequences: the appearance of one of several stereotype expressions, such as 'but uh', 'or something', 'you know'.
5. Paralanguage: a droop in paralinguistic pitch and or loudness, in conjunction with a sociocentric sequence.
6. Syntax: the completion of a grammatical clause involving a subject-predicate combination.

Turn signal is important because it gives a signal that the current speaker has finished his turn and thus gives signal that the listener may

claim the next speaker turn. Duncan (1974) in Coulthard (1985: 61) emphasizes that when a listener claims turn before any turn signal from the current speaker, there will be simultaneous turns (overlap).

Turn signal from a current speaker is very useful to determine the end of his turn. However, listener is not passive participant. He does not need to wait the completeness of speaker's utterance because no one knows the end of the utterance. There is always possibility for an utterance to be continued. Instead of waiting the completeness of the speaker's utterance, a listener may actively look for a *possible completion* in which he can take over the turn (Coulthard, 1985: 54). There are three possibilities that can be done by a listener to reach a possible completion. The first one is by producing a completion after a complete utterance of the speaker. The second one is by inserting his own proposed completion in the speaker's incomplete utterance. The third one is by predicting the end of the speaker's utterance and say the same thing at the same time (Coulthard, 1985: 55-56).

If the listener can not find a possible completion, he might indicate his willing to talk by producing repeated short, single-tonic, utterances. Another option, he simply breaks in the current speaker's utterance. The latter way is heard as rudeness (Coulthard, 1985: 58-59). When a listener breaks in the current speaker's utterance, he employs what we know as interruption. This can become a problem when the

current speaker does not want to yield the floor. Consequently, the conversation will break down.

From explanation above, the writer can conclude that turn-taking happens when the speaker hold or pass the floor. They utter utterances by turns, one after another. In controlling the next turn, the current speaker selects the next speaker or simply constrains the utterance, and the next speaker *self-select*; the current speaker continues. Besides, in specific convention, people get a turn by waiting for possible completion, using specific linguistic devices, and using back-channel.

In ending the conversation, the speaker usually gives a turn signal, to give the cues to the listener that the speaker wants to finish his/ her utterances without waiting for the completeness of speaker's utterance. The cues of the turn signal are intonation, paralanguage, body motion, sociocentric sequence, and syntax.

2.2.5 Adjacency pairs

Adjacency pairs (www.urg.es/~inped/modole10/m10-5.html) are pairs of utterances that usually occur together. The most often used adjacency pairs is question-answer but there are others such as:

- a. greeting-greeting
- b. congratulations-thanks
- c. apology-acceptance
- d. inform-acknowledge
- e. leave taking-leave taking

Adjacency pairs consist of two ordered utterances, the first and second pair parts, produced by two different speakers. One crucial property is conditional relevance. Given a first pair part, a second pair part is conditionally relevant, that is, relevant and expectable, as the next utterance. Once A has asked the question, it is relevant and expectable for B to answer in the next turn.

Similarly with the explanation above, Schegloff and Sacks (www.sscnet.ucla.edu/anthro/faculty/duranti/audvis/concepts.html) further said that "adjacency pairs consists of sequences which properly have the following features: (1) two utterances length, (2) adjacent positioning of component utterances, (3) different speaker producing each utterance."

Adjacency pairs are pairs of utterances that are mutually dependent because the occurrence of a particular type of utterance (the first pair part) predicts the occurrence of another type of utterance (the second pair part). This means the first speaker produces the first pair part and the second speaker produces the second pair part (Cook, 1990: 53). The absence of the second appropriate pair may result in break down of conversation because the hearer does not pay attention what the speaker says, not having heard, or simply refusing to cooperate (Coulthard, 1985: 70).



Cutting (2002: 30) states that: "the utterance of one speaker make a certain response of the next speaker very likely". It means that if one

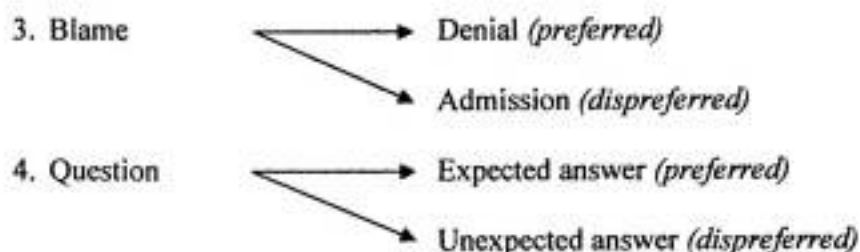
speaker asks a question to the next speaker, they will response the first speaker with answering the question.

Furthermore, according to Coulthard (1985:70) adjacency pairs consist of sequences which properly have the following features:

1. They are two utterances long;
2. The utterance are produced successively by different speaker;
3. The utterances are ordered; the first must belong to the class of first pair parts, the second to the class of second pair parts;
4. The utterances are related, not only second pair can follow any first pair parts, but only an appropriate one.
5. The first pair part predicts the occurrence of the second.

A lot of adjacency pairs have two second part responses one preferred and one dispreferred. A slight pause, preface (e.g. 'well' or 'you see'), explanation and justification usually mark a dispreferred response (Cook, 1990: 54). We called preferred response because it occurs most frequently. On the other hand, dispreferred response is more unusual response, and they can be taken as meaningful or rude. Examples of adjacency pairs are shown above:

- | | | |
|---------------|---|--|
| 1. Offer |  | Acceptance (<i>preferred</i>)
Refusal (<i>dispreferred</i>) |
| 2. Assessment |  | Agreement (<i>preferred</i>)
Disagreement (<i>dispreferred</i>) |



From the diagram above, the writer can take an example of no. 1 that if someone (the first pair part) offers something to the other (the second pair part), the second pair part might give two responses whether they accept something from the first one or refuse it. As a result, when the second pair part accepts what the first pair part offers, this is called preferred response. In contrast, when the second pair part refuses what the first pair part offers, this is called dispreferred response.

Some researches have observed that whilst adjacency pairs are a normal feature of much everyday conversation, they tend to be rounded off by a third element in conversations of unequal power distribution. Atkinson and Drew (1979: 58) give some examples of adjacency pairs as follows:

Adjacency pairs		
Example 1:		
Invitation	A	Why don't you come up and see some time
Acceptance	B	I would like to
Example 2		
Invitation	A	Uh if you'd care to come and visit a little while

		this morning I'll give you a cup of coffee
Refusal	B	Hehh well that's awfully sweet of you I don't think I can make it this morning hh uhm I'm running an ad in the paper and uh I have to stay near the phone

As the two examples above illustrate, the production of a dispreferred second generally more conversational effort than a preferred second. In example 2, one can distinguish the following components in B's turn: *delaying a response + marker + expressing appreciation of the offer + declination itself + giving a reason for why one has to decline.*

Similarly, the writer illustrates the explanation of analysis of pair based on Lavinson (1983: 336) who described the model of preferred and dispreferred with the following example:

Preferred and dispreferred Responses		
Utterances	Preferred Responses	Dispreferred Responses
Offer/invitation	Acceptance	Refusal
Request	Compliance	Refusal
Assessment	Agreement	Disagreement
Blaming	Denial	Admission
Question	Expected answer	Unexpected answer No answer

Moreover, the example and model of analysis of adjacency pairs based on the theory above is found in (<http://www.sscnet.ucla.edu/anthro/faculty/duranti/audvis/concepts>) which is presented as follows:

Example of adjacency pairs

Adjacency pairs		
Example 1:		
invitation	A:	Why don't you come up and see me some time
acceptance	B:	I would like to
Example 2:		
invitation	A:	uh if you'd care to come and visit a little while this morning I'll give you a cup of coffee
refusal	B:	hehh well that's awfully sweet of you I don't think I can make it this morning hh uhm I'm running an ad in the paper and uh I have to stay near the phone
Comment:		
As the two examples above illustrate, the production of a dispreferred response generally requires more conversational effort than a preferred response. In example 2, one can distinguish the following components in B's turn: <i>delaying a response + marker + expressing appreciation of the offer + declination itself + giving a reason for why one has to decline.</i>		
Based on Atkinson & Drew (1979:58).		

Model of analysis of adjacency pairs

(Dis)preferred responses in a triadic exchange
The exchange below reveals some of the complexities that arise from an analysis of multi-party interactions characterized by a conflict of interests. It involves two boys (V and Q) and their mum (M). V is 6 and keen on teasing his little brother, Q, who is 3 years old.

Exchange:		
V1:	Q, do you want some more marbles?	
Q1:	Yes.	
V2:	You can't have any.	
Q2:	Mummy, V won't let me have his marbles.	
M1:	Why are you teasing your brother? Give him some of your marbles.	
V3:	But he's already got so many.	
Schematic analysis of pairs:		
V1	first	offer
Q1	preferred response	accept
V2	first	cancel offer
Q2	first	complain (= dispreferred response to V1 by implication)
M1a	first	request for information (= preferred response to Q2 by implication as it acknowledges the complaint)
M1b	first	order
V3	dispreferred response	refuse (= a preferred response to M1 by complying with the request for information)
Comments:		
Q2 is particularly interesting. It counts as a first - initiating a sequence of complaint. At the same time, it counts as silence vis-à-vis turn V2. Is this to be taken as a dispreferred response? However, what would be a preferred response to a withdrawal of an offer as a		

first? A self-defeating acceptance? This detail underlines the extent to which the concept of (dis)preferred response is based on a tacit notion of face wants (respecting the face wants of the other - e.g. 'offer/acceptance' versus 'offer/refusal' - or protecting one's own face - e.g. 'blame/denial' versus 'blame/admission'). The latter case provides an interesting point of comparison for the sequence V2/Q2 above, because it also focuses on a conflict of interests. That 'denial' is the preferred response to 'blame' reflects the tendency to read 'silence' as a dispreferred response, i.e. as an 'admission' of guilt. Note, however, that there are certainly situations in which a silent response to an accusation rules the accuser out of order (e.g. a situation in which all parties present know that the accusation does not stand).

M1a, on the other hand, reveals the need to turn to implicately-communicated meanings. Although on the surface, this turn initiates a pair by requesting information, the turn can be clearly recognized as an implicit acknowledgement, i.e. as a preferred response to Q2.

Note, finally, that M's double initiation is met with a "double" response from V. V3 amounts to a refusal to comply with the request for action (a dispreferred response to M1b) precisely by complying with the request for information (the preferred response to M1a).

Cutting (2002: 31) says that conversation analysts claim that as speaker are mutually constructing and negotiating their conversation in time, certain sequences, which are stretches of utterance or turns, emerge. These can be pre-sequences, and insertion sequences.

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

➤ Begin with a pre-request:

A: Have you got any jazz?

B: Yes.

A: Can I put one?

Here, the pre-request are shown by the first utterances by A ("Have you got any jazz?") to prepare the ground or floor for the next question to request as in second turn of A ("Can I put one?").

➤ Or with a pre-invitation:

A: Are you free tonight?

B: Yes.

A: Like to go to that film?

This is the same with the previous example above.

2. Insertion sequences, which question and answer pair contains, like this (Q(Q-A)A), for example:

A: Did you enjoy the meal	<i>Question</i>
B: Did you?	<i>Question</i>
A: Yes	<i>Answer</i>
B: So did I	<i>Answer</i>

Here, the dialogue which has been inserted is from the turn of B ("Did you?") which did not answer the question from A ("Did you enjoy the meal?") but gave the question back to A. After that A ("Yes") answer the question from B then B ("So did I") got back to the previous part to answer the question from A.

In adjacency pairs, there are called with ebb and flow as stated in (www.litnotes.co.uk/conversation.html) that adjacency pairs is a term to describe the way in which conversation can be segmented into pairs

of exchanges that are connected in some way even though spoken by different speakers. The idea of adjacency pairs is interesting because it is a way of understanding two kinds of ebb and flow in a conversation. There is the ebb and flow of cohesion that is connection between things said and the way in which things move from one to another through a text, spoken or written. A question/answer format sets up a series of adjacency pairs in a rather rigid frame work. If, on the other hand, the person usually answering turns the tables and asks a question, there is a blip in the adjacency pairs which affects another kind of ebb and flow in the conversations, namely the ebb and flow of power. Power does not have to be thought of as taking advantage in a menacing, underhand or overbearing way. It is an effect in the grammatical choices, especially in the use of questions and commands. Responding to a question with a question causes a break in any pattern of adjacency pairs, as does replying to a command with a question. Interestingly, exclamations do not seem to assume or confer power.

2.2.6 Preferred and Dispreferred Responses

There are 2 kinds of possible responses to speech acts: preferred and dispreferred. Preferred responses are those that are culturally expected, they are the ones that feel the most 'natural'.

Characteristics of preferred responses:

- delivered promptly
- brief and to the point

Example:

A: Want to join us for dinner tomorrow?

B: We'd love to!

Dispreferred responses are those that are not expected, but they are not necessarily rude if phrased properly.

Characteristics of dispreferred responses:

-delayed response

-hesitation particles used

-long-winded explanation

Example (rude):

A : Want to join us for dinner tomorrow?

B : No, your cooking is terrible.

Example (polite):

A : Want to join us for dinner tomorrow?

B : [pause] Well, hmmm... I told Cathy a while ago that I would join her tomorrow for dinner. Maybe some other time, okay?

Since some think that **any** kind of dispreferred response may give off a sense of rudeness, one may try to mask a dispreferred response by lying.

A: So, what did you think of the movie?

B: It was great! [You actually thought it was the worst film you have seen.]

CHAPTER III

DATA PRESENTATION AND ANALYSIS

The writer presents the analysis of adjacency pairs from the dialogues of Lorraine Hansberry's play "*A Raisin in the Sun*" in this chapter. The data which are going to be analyzed are taken from act I which consists of two scenes. After that, the writer describes the occurrences of the types and the patterns of preferred and dispreferred responses according to number of occurrences of adjacency pairs from the previous data.

3.1 Description of the Play "*A Raisin in the Sun*" act I

A Raisin in the Sun is a play by Lorraine Hansberry debuted on Broadway in 1959. The story based upon Hansberry's own experience when growing up in Chicago's Woodlawn neighborhood. *A Raisin in the Sun* is the first play written by a black woman to be produced on Broadway, as well as the first play with a black director (Lloyd Richards) on Broadway.

The Younger family lives in a cramped, "furniture crowded" apartment that is clearly too small for its five occupants in one of the poorer sections of Southside Chicago. Walter Lee wants to invest Mama's \$10,000 insurance check in a liquor store venture with two of his friends. Because of her religious convictions against liquor drinking, Mama is uninterested in Walter's dream of getting rich quickly with this scheme. Ruth, Walter's wife, is so exhausted from overwork that she too is unsympathetic to Walter's

obsession with the money. Mama makes it clear that part of the check will go toward Beneatha's education in medical school. At the beginning of the play, money is the focal point of everyone's conversation, leading to arguments and creating a mood of conflict. Walter leaves for his chauffeur's job, and Travis leaves for school. Ruth prepares for her job as a cleaning woman as Mama reprimands Beneatha about her fresh talk. After that, Mama discovers that Ruth has fainted and fallen to the floor.

The following morning, Saturday, is the day that the check is expected to arrive. Beneatha and Mama are busy doing weekend housecleaning when Ruth comes in, announcing sadly that she is pregnant. Mama is upset when she realizes that Ruth is contemplating an abortion. Joseph Asagai brings Beneatha a gift of African records and some Nigerian robes. After he leaves, Travis brings in the insurance check from the mailbox, and Walter seizes this opportunity to discuss his business plans again. Mama, however, ignores Walter in the same way that Walter earlier ignored Ruth's attempts to tell him about her pregnancy. Mama eventually has to be the one to tell him about Ruth's dilemma and is surprised that his desire for the money overshadows his concern for both Ruth and his unborn child.

3.2 Presentation and Analysis of Datum 1

Datum 1 contains the dialogues in act 1 taken from scene 1. The writer presents some macro dialogues to describe the adjacency pairs which are applied by the characters in the play "*A Raisin in the Sun*". Those macro

dialogues contain a number of dialogues which consists of a number of adjacency pairs. The writer analyzes the types of preferred and dispreferred responses according to the number of their occurrences in the macro dialogues. Therefore, the writer analyzes from the adjacency pairs of two speakers in micro dialogues described as follows:

Macro dialogue A

<i>(Travis appears in the hall doorway, almost fully dressed and quite wide awake now, his towels and pajamas across his shoulders. He opens the door and signals for his father to make the bathroom in a hurry)</i>	
Travis	<i>(Watching the bathroom)</i> Daddy, come on! <i>(Walter gets his bathroom utensils and flies out to the bathroom)</i>
Ruth	Sit down and have your breakfast, Travis.
Travis	Mama, this is Friday. <i>(Gleefully)</i> Check coming tomorrow, huh?
Ruth	You get your mind off money and eat your breakfast.
Travis	<i>(Eating)</i> This is the morning we supposed to bring the fifty cents to school.
Ruth	Well, I ain't got no fifty cents this morning.
Travis	Teacher say we have to.
Ruth	I don't care what teacher say. I ain't got it. Eat your breakfast Travis.
Travis	I <i>am</i> eating.
Ruth	Hush up now and just eat.

<i>(The boy gives her an exasperated look for her lack of understanding, and eats grudgingly)</i>	
Travis	You think Grandmama would have it?
Ruth	No! And I want you to stop asking your grandmother for money, you hear me?
Travis	<i>(Outraged)</i> Gaaaleee! I don't ask her, she just gimme it sometimes!
Ruth	Travis Willard Younger—I got too much on me this morning to be—
Travis	Maybe Daddy—
Ruth	<i>Travis!</i>
<i>(The boy hushes abruptly. They are both quiet and tense for several seconds)</i>	
Travis	<i>(Presently)</i> Could I maybe go carry some groceries in front of the supermarket for a little while after school then?
Ruth	Just hush, I said. <i>(Travis jabs his spoon into his cereals bowl viciously, and rests his head in anger upon his fists)</i> if you through eating, you can get over there and make up your bed. <i>(The boy obeys stiffly and crosses the room, almost mechanically, to the bed and more or less carefully folds the covering. He carries the bedding into his mother's room and returns with his books and cap)</i>
Travis	<i>(Sulking and standing apart from her unnaturally)</i> I'm gone.

	(Cerf, 1961: 109-110)
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Analysis of macro dialogue A

In macro dialogue A, the writer takes a number of micro dialogues from the macro dialogue and analyzes the type of preferred and dispreferred responses. There are 6 micro dialogues that have been analyzed from the macro dialogues. The description is presented as follows:

Micro dialogue 1

<i>(Travis appears in the hall doorway, almost fully dressed and quite wide awake now, his towels and pajamas across his shoulders. He opens the door and signals for his father to make the bathroom in a hurry)</i>	
Travis	<i>(Watching the bathroom) Daddy, come on! (Walter gets his bathroom utensils and flies out to the bathroom)</i> <i>(Cerf, 1961: 109)</i>

Analysis of micro dialogue 1

Travis starts the dialogue by calling his daddy (Walter) to get in a hurry to the bathroom. Walter does not give response to Travis and gets to his bathroom utensils and flies out to the bathroom. However, the writer analyzes that as a preferred response because he did what has been said by Travis. Here, the conversation is run although Walter did not say anything to Travis but he gave response that was shown by an action. Thus, it is known as the illocutionary act where the speakers do not have to give an answer to give responses in order to continue a conversation or dialogue but by changed by an action. A case of preferred response that is called (Request-Acceptance)

occurs in the dialogue. This as described by schematic analysis of pairs below:

Travis	Travis takes the first turn to talk with his daddy (T1)	Initiation (Request)	Travis asks his daddy to get in a hurry to the bathroom ("Daddy, come on!").
Walter	—	Response by an action	Walter does not give response in words to Travis but he did the action that indicated that the conversation still continues and successful.
The writer finds that Walter did the illocutionary act to give response to Travis. Thus, the writer analyzes that it is a preferred response.			

Types : Preferred Response (Request-Acceptance)

Pattern :-

Micro dialogue 2

Ruth	Sit down and have your breakfast, Travis.
Travis	Mama, this is Friday. (<i>Gleefully</i>) Check coming tomorrow, huh?

Ruth	You get your mind off money and eat your breakfast. (Cerf, 1961: 109)
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Analysis of micro dialogue 2

The dialogue begins when Ruth orders her son (Travis) to sit down and eat his breakfast but he refuses her by giving inappropriate answer because he ought to talk about another topic. He interests to talk about the check which is coming tomorrow. Here, Travis chooses to refuses the offering because he feels not good with the offering which is saying by his mother because he prefers to talk about another topic. Travis then takes the turn as the first speaker and informs his mother (Ruth) about the check. However, Ruth refuses him and says he must get his mind out off money and eat his breakfast. The writer finds out the type of dispreferred responses that is applied in the dialogue are (Offering-Refusal) and (Giving information-Refusal). This as described by the schematic analysis of pairs as follows:

Ruth	Ruth takes the turn to talk to her son Travis First speaker (R1)	Initiation (Ordering)	The first pair part is taken by Ruth to offer Travis.
Travis	Travis takes the next turn as the next	Answer (Inappropriate Answer)	Travis does not give an appropriate answer to response the ordering from

	speaker (T2)		Ruth (R1) in the second pair part.
Here, Travis ignores the cooperation principle in which to create a successful dialogue or conversation. The maxim which is ignored is the maxim of relevance, Travis does not give an appropriate answer to the ordering from his mother but he tries to take another topic from what has been talked by his mother. Thus, the writer analyzes it as dispreferred response.			
	First speaker (T3) (Travis takes his turn as the first speaker)	Initiation (Giving information)	Travis informs Ruth as in the first pair part as result from response of (R1) and emphasizes her words in his previous turn (T2).
As Travis tries to take another topic, he gives information related to what has been said in his previous turn.			
Ruth	Next speaker (R2)	Answer (Dispreferred response/Refusal)	Ruth refuses the information in the second pairs part to response (T3) and as a result of the (R1)

Types : Dispreferred Responses

1. (Ordering-Refusal)
2. (Giving information-Refusal)

Pattern : (I-A/I) (A)

Micro dialogue 3

Ruth	You get your mind off money and eat your breakfast.
Travis	<i>(Eating)</i> This is the morning we supposed to bring the fifty cents to school.
Ruth	Well, I ain't got no fifty cents this morning.
Travis	Teacher say we have to.
Ruth	I don't care what teacher say. I ain't got it. Eat your breakfast Travis. (Cerf, 1961: 109)

Analysis of micro dialogue 3

The dialogue continues when Travis follow the order of his mother to eat his breakfast. Travis then tries to ask her mother (Ruth) that they suppose to bring the fifty cents to school because he has a big interest about money in related to the check which is coming tomorrow. However, Ruth does not agree with what Travis has said to her because she has already known what does her son means about. She knows that Travis wants to talk about the check and gets the money as being talked from the previous dialogue. Thus, Ruth refuses with what Travis has been assessed to her. Travis then insists what has been said by Ruth to emphasize his willing to get the money from Ruth and says that his teacher told him to take fifty cents to get money. In contrast, Ruth refuses with what Travis has been said because she feels annoyed by Travis who always talk about the money. Ruth does want to hear any more words from her son which related to the money as she always hear every conversation about the check. She then emphasizes her

words to refuses by saying that she is not getting any fifty cents from her own. The writer then analyzes that a case of dispreferred responses based on the schematic analysis of pairs below:

Ruth	Ruth takes the turn and orders Travis to stop talking and eats his breakfast (R2)	Initiation (Ordering)	Here, Ruth orders Travis to stop talking and eat Travis' breakfast.
Travis	—	Travis does not said anything and keep eat.	Although Travis does not said anything but he follows the orders from his mother Ruth. Here, the illocutionary take an important place to keep the conversation or dialogue successful.
	Travis takes the turn as the first speaker to	Initiation (Request)	Travis requests Ruth as feed back from the previous dialogue (R2) in the first pair part.

	her mother Ruth (T4)		
Ruth	Ruth takes the turn Next speaker (R3)	Answer (Dispreferred response/Refusal)	Second pair part, Ruth refuses with Travis (T4).
Travis	First speaker (T5)	Initiation (insistence)	Travis is angry and insists Ruth again as feed back to (R3) and emphasizes his turn in (T4), first pair part.
Ruth	Next speaker (R4)	Answer (Dispreferred response/Refusal)	Ruth is angry with Travis and refuses his request (T5) in second pair part.
	Next speaker (R4)	Answer (Statement)	Ruth gives reason why she refuses Travis and emphasizes her answer from the previous (R4).

Types : A. Preferred Response (Ordering-Acceptance)

B. Dispreferred Responses

1. (Request-Refusal)
2. (Insistence-Refusal)

Pattern : (I-A) (I-A/I) (I)

Micro dialogue 4

Ruth	I don't care what teacher say. I ain't got it. Eat your breakfast Travis.
Travis	I <i>am</i> eating.
Ruth	Hush up now and just eat. (Cerf, 1961: 109-110)

Analysis of micro dialogue 4

In micro dialogue 4, Ruth decides to take the next turn to stop Travis keep talk about the money because she does not want to talk about the money any more as she tries to emphasize her words before. Then, she asks Travis to eat his breakfast. Travis is angry and replies her by saying that he is eating his breakfast to convince her mother (Ruth) that he does what Ruth asked him for. However, Ruth replies him by giving inappropriate answer because she wants to make sure that he stop talking about money and eats his breakfast then she ends the dialogue by saying that he must hush up and eat his breakfast. Based on the dialogue, the writer analyzes a case of preferred responses (Ordering-Acceptance). This describes on the schematic analysis of pairs as follows:

Ruth	Ruth takes the turn as the first	Initiation (Ordering)	Ruth in the first pair part orders Travis to eat his breakfast and
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	speaker (R5)		emphasizes his statement in the previous dialogue (R1).
Travis	Travis then answer in the Next turn (T6)	Answer (Preferred response/Acceptance)	Travis is angry, however he accepts Ruth to convince her, second pair part.
Ruth	First speaker (R6)	Initiation (Feed back)	Ruth replies back to give response to (T6).

Types : Preferred Response (Ordering-Acceptance)

Pattern : (I-A) (I)

Micro dialogue 5

<i>(The boy gives her an exasperated look for her lack of understanding, and eats grudgingly)</i>	
Travis	You think Grandmama would have it?
Ruth	No! And I want you to stop asking your grandmother for money, you hear me?
Travis	<i>(Outraged)</i> Gaaaleee! I don't ask her, she just gimme it sometimes!
Ruth	Travis Willard Younger—I got too much on me this morning to be—
Travis	Maybe Daddy—

Ruth	<i>Travis!</i>
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Analysis of micro dialogue 5

Travis does not feel comfortable with Ruth because she does not want to talk about money with him. Then, he decides to start the dialogue again by asking about the check. He asks if his grandmother would have the check. Ruth replies him by giving unexpected answer and emphasizes again her statement that she wants Travis to stop asking about money to his grandmother. Moreover, Ruth convinces and insists her words to him by saying "you hear me?" However, Travis is angry and teases her with her question and states that he does not ask his grandmother but she just gives him money sometimes. Ruth is angry and stops Travis' words by saying the full name of Travis then says that she got too much in the morning to complain to him and ends by a slight pause. Travis replies her that his daddy may be the reason for all of those but Ruth is angry and stops him. From the dialogue above, the writer identifies a case of preferred and dispreferred responses based on the schematic analysis of pairs as follows:

Travis	Travis takes the turn as the first speaker (T7)	Question	Travis asks question in the first pair part.
Ruth	Ruth the answer as	Answer (Dispreferred response/Unexpected	Ruth replies with unexpected answer to

	the next speaker (R7)	answer)	(T7) in the second pair part.
	Next speaker (R8)	Answer (Ordering)	Ruth emphasizes her answer and gives reason and orders Travis to stop asking to his grandmother for money in her previous turn (R7) and replies to (T7)
	First speaker (R9)	Question	Ruth takes the turn as the first speaker and asks question (Emphasizes to her assessment before (R8)), first pair part.
Travis	Next speaker (T8)	Answer (Dispreferred response/Unexpected answer)	Travis gives unexpected answer by teasing Ruth in the second pair part.
	Next speaker	Answer (Preferred response (Agreement)	Travis gives reason to Ruth (R8)

	(T9)	to (R8)/Statement)	
	Next speaker (T10)	Answer (Statement)	Travis emphasizes his statement in the previous turn (T9), first pair part.
Ruth	First speaker (R10)	Answer (Dispreferred response/Feed back to (T10)/Refusal)	Ruth replies the answer from Travis (T10) and as feed back in the second pair part.
Here, Ruth is angry with Travis because he always talks and does want to stop. In this case, Travis does not follow the politeness principle where the participant should makes the receiver feels good.			
	First speaker (R11)	Initiation (Complain)	Ruth complains and states the reason why she chooses to refuse in her previous turn (R10).
Travis	Next speaker (T11)	Answer (Assessment)	Travis assesses Ruth about the reason of her statement and responses to (R11), first pair part.

Ruth	First speaker (R12)	Answer (Dispreferred response/Disagreement)	Ruth disagrees with Travis as response to (T11), second pair part.
	Ruth is angry and once again as the result when Travis does not follow the principle of politeness to make the receiver feels good.		

Types : A. Preferred Response (Assessment-Agreement)

B. Dispreferred Responses

1. Question-Unexpected answer (2)
2. Statement-Refusal
3. Assessment-Disagreement

Pattern : (Q-A/Q) (A/A-A/I) (A-A)

Micro dialogue 6

<i>(The boy hushes abruptly. They are both quiet and tense for several seconds)</i>	
Travis	<i>(Presently) Could I maybe go carry some groceries in front of the supermarket for a little while after school then?</i>
Ruth	<i>Just hush, I said. (Travis jabs his spoon into his cereals bowl viciously, and rests his head in anger upon his fists) if you through eating, you can get over there and make up your bed. (The boy obeys stiffly and crosses the room, almost mechanically, to the bed and more or less carefully folds the covering. He carries the bedding into his mother's room and</i>

	<i>returns with his books and cap)</i>
Travis	<i>(Sulking and standing apart from her unnaturally) I'm gone.</i> (Cerf, 1961: 109-110)

Analysis of micro dialogue 6

The dialogue begins after Ruth and Travis stop and quite for several seconds. Travis decides to take the first turn and begins the dialogue by offering Ruth to get permission to go groceries after school. He chooses to do that to start the dialogue which is stopped before and because he still interest to get money. Here, Travis tries to create a cooperative attempt in order to starts the dialogues. However, Ruth does not give appropriate response by asking Travis to keep in silent because he still talks to the same topic about money again and he does not focus to his breakfast. Thus, she refuses to cooperative in the dialogue and gives inappropriate answer. Afterwards, Ruth takes the next turns as the first speaker and assesses Travis that he can get to go for groceries after school if he continues his breakfast and makes up the bed. Ruth assesses Travis to do the bed and finish his breakfast in order to allow Travis to go for groceries. Beside, he looks that her son (Travis) angry with what she has been asked before. After that, Travis obeys what are being said by Ruth. However, Travis refuses to continue the dialogue and says that he is gone because he is disappointed by Ruth who asks him to finish his breakfast and make up the bed in order to ends the dialogue. The writer analyzes a case of dispreferred responses from the dialogue above and it is described by the schematic analysis of pairs below:

Travis	Travis takes the turn to asks her mother first speaker (T12)	Question (Offering)	Travis offers Ruth by asking question in the first pair part.
Travis does not have any way to get money. Thus, he tries to offer his mother to find money by going carry some groceries in the front of supermarket.			
Ruth	Ruth then replies by giving response as the next speaker (R13)	Answer (Dispreferred response/Refusal)	Ruth refuses Travis (T12), second pair part.
	First speaker (R14)	Initiation (Assessment)	Ruth takes the turn as the first speaker and assesses Travis, first pair part.
Travis	Next speaker (T13)	Answer (Dispreferred response/Disagreement/Permission)	Travis disagrees with Ruth (R14) and asks for permission to leave

		the apartment, second pair part.
	<p>Although Travis obeys what has been assessed by Ruth, he does not give appropriate answer ("I'm gone") to the assessment from Ruth and it counts as disagreement (Dispreferred second). This based with the theory of Coulthard (1985: 70) states that the absence of the second appropriate pair may result in break down of conversation because the hearer does not pay attention what the speaker says, not having heard, or simply refusing to cooperate.</p>	

Types : Dispreferred Responses

1. Offering-Refusal
2. Assessment-Disagreement

Pattern : (Q-A/I) (A)

Macro dialogue B

<p><i>(MAMA absorbs this speech, studies her daughter and rises slowly and crosses to BENEATHA and slaps her powerfully across the face. After, there is only silence and the daughter drops her eyes from her mother's face, MAMA is very tall before her)</i></p>	
Mama	<p>Now-you say after me, in my mother's house there is still God. <i>(There is a long pause and BENEATHA stares at the floor wordlessly. MAMA repeats the phrase with precision and cool emotion)</i> in my mother's house there is till God.</p>

Beneatha	In my mother's house there is still God. <i>(A long pause)</i>
Mama	<i>(Walking away from BENEATHA, too disturbed for triumphant posture, stopping and turning back to her daughter)</i> There are some ideas we ain't going to have in this house, not long as I am the head of this family.
Beneatha	Yes, ma'am.
<i>(Mama walks out of the room)</i>	
Ruth	<i>(Almost gently, with profound understanding)</i> You think you a woman, Bennie—but you still a little girl. What you did was childish—so you got to treated like a child.
Beneatha	I see. <i>(Quietly)</i> I also see that everybody thinks it's all right for Mama to be a tyrant. But all the tyranny in the world will never put God in heavens! <i>(She picks up her books and goes out)</i> (Cerf, 1961: 129-130)

Analysis of macro dialogue B

In macro dialogue B, the writer makes a number of micro dialogues from the macro dialogue and analyzes the type of preferred and dispreferred response. There are 2 micro dialogues have been analyzed from the macro dialogue. The description is presented as follows:

Micro dialogue 1

(MAMA absorbs this speech, studies her daughter and rises slowly and crosses to BENEATHA and slaps her powerfully across the face. After, there is only silence and the daughter drops her eyes from her mother's

<i>face, MAMA is very tall before her)</i>	
Mama	Now-you say after me, in my mother's house there is still God. <i>(There is a long pause and BENEATHA stares at the floor wordlessly. MAMA repeats the phrase with precision and cool emotion) in my mother's house there is till God.</i>
Beneatha	In my mother's house there is still God. <i>(A long pause)</i>
Mama	<i>(Walking away from BENEATHA, too disturbed for triumphant posture, stopping and turning back to her daughter)</i> There are some ideas we ain't going to have in this house, not long as I am the head of this family.
Beneatha	Yes, ma'am. (Cerf, 1961: 129-130)
<i>(Mama walks out of the room)</i>	

Analysis of micro dialogue 1

In micro dialogue 1, Mama as the first speaker begins to assess Beneatha to say that there is still God in her mother's house. This is still connecting from the previous dialogue in which Beneatha says "...and God is just one idea I don't I accept. (Cerf, 1961: 129-130)". Mama does not agree with what Beneatha has said before because she is a good Christian and beliefs in God. Therefore, Mama assesses Beneatha to convince her about God. Then, Beneatha takes a long pause to think and decides not to answer Mama. Mama repeats her words again. Beneatha then replies her by saying "In my mother's house there is still God". Here, Beneatha follows what Mama had said because she thinks that what has been said by Mama is true

and she has to follow it because she is a Christian too. Afterwards, Beneatha takes a long pause to stop the dialogue in a while. As Beneatha takes a long pause from the previous turn to stop the dialogue in a while, Mama walks away from Beneatha and then turn back again to her. Mama assesses Beneatha that there are some ideas in the house they did not have not long as she become the head of the family. Here, Mama said about the ideas because it is still related to what beneath has said about idea of God that she does not belief. However, Mama tries to convinces her that they belief in God and there is only one idea that they have about it as she the head of the family. Beneatha then agrees with what Mama has said because in which she realizes that her Mama is a good Christian and thus she is also the head of the family. The writer finds out that a case of preferred and dispreferred responses based on the dialogue above which described by the schematic analysis of pair as follows:

Mama	Mama asks her daughter as the first speaker (M1)	Initiation (Assessment)	Mama assesses Beneatha in the first pair part.
Beneatha	—	—	Beneatha takes a long pause and does not take the turn.
Beneatha does not take the turn because he does not give any			

	<p>response and break the dialogue. This based with the theory of Coulthard (1985: 70) states that the absence of the second appropriate pair may result in break down of conversation because the hearer does not pay attention what the speaker says, not having heard, or simply refusing to cooperate. Therefore, the writer identifies it as dispreferred response (Disagreement).</p>		
Mama	First speaker (M2)	Initiation (Assessment)	Mama assesses Beneatha again as she does not give any responses to previous turn, first pair part.
Beneatha	Beneatha then gives responses as the next speaker (B1)	Answer (Preferred response/Agreement)	Ruth agrees with Mama's assessment, second pair part.
Mama	First speaker (M3)	Initiation (Statement)	After a long pause, Mama gives a statement, first pair part.
Beneatha	Next speaker (B2)	Answer (Preferred response/Acceptance)	Beneatha accepts with Mama's statement in the second pair part.

Types : A. Preferred Response

1. Assessment-Agreement

2. Statement-Acceptance

B. Dispreferred Response (Assessment-Disagreement)

Pattern : (I-A) (I-A)

Micro dialogue 2

<i>(Mama walks out of the room)</i>	
Ruth	<i>(Almost gently, with profound understanding)</i> You think you a woman, Bennie—but you still a little girl. What you did was childish—so you got to treated like a child.
Beneatha	I see. <i>(Quietly)</i> I also see that everybody thinks it's all right for Mama to be a tyrant. But all the tyranny in the world will never put God in heavens! <i>(She picks up her books and goes out)</i> (Cerf, 1961: 129-130)

Analysis of micro dialogue 2

After Mama ends her turn and goes out, Ruth decides to take the next turn as the first speaker. She blames Beneatha that she is wrong if she thinks that herself is a woman. Ruth continues her words that what has been done by Beneatha is childish and she must be treated like a child. Here, Ruth said about it because she understands that what has been done by Beneatha is wrong. Beneatha then replies her with understanding; however she continues her words to complain about Mama. She thinks that Mama is a tyrant and everybody in the house agrees with it and all tyranny will never put God in

heaven. She said that because she believe that Mama always do what she wants to do without concerning her willing like being a doctor. After that, Beneatha picks up her books and goes out to end the dialogue. From the dialogue above, the writer identifies a case of dispreferred responses in which explained by the schematic analysis of pairs below:

Ruth	Ruth takes the turn as the first speaker to ask her sister in law (R1)	Initiation (Blame)	Ruth takes the turn as the first speaker and blames Beneatha, first pair part.
	First speaker (R2)	Initiation (Statement)	Ruth then gives statement to emphasize her words in her previous turn (R1).
Here, Ruth gives reason and explanation to Beneatha about her behavior. Thus, he states an opinion about Beneatha that she has to be threatened like a child.			
Beneatha	Beneatha gives response as the next	Answer (Dispreferred response/refusal)	Ruth answers as response to (R1) by refusing the blame, second pair part.

	speaker (B3)		
<p>From the dialogue, the writer finds out that Ruth does not want to take the turn in the dialogue. It is indicated by the words "I see". Based on the theory of Mc.Carthy (1991: 127) which is introduced what called as <i>Back-channel</i>, that is where the listener usually uses vocalization such as "Mm", "Ah-ha", or short words such as "yeah", "sure"- to manifest their attention to the speaker. It is interesting that back-channel can also be used by listener as a way to avoid taking the turn when this opportunity is given. The listener produces some expressions such as "how nice", "that's interesting", lucky you", "I see", "right", etc. Thus, the writer concludes that Beneatha disagrees with what has been said by Ruth.</p>			
	Next speaker (B4)	Answer (Complain)	Ruth states to give reason, complain about her mother and emphasizes her answer in the previous turn (B3).

Type : Dispreferred Response (Blame-Refusal)

Pattern : (I-A)

3.3 Presentation and Analysis of Datum 2

Datum 2 contains with the dialogues in act I which taken from scene 2. The writer presents some macro dialogues to describe the adjacency pairs which are applied by the character in the play "A Raisin in the Sun". Those macro dialogues contain a number of dialogues which consists of a number of adjacency pairs. The writer analyzes the types of preferred and dispreferred responses according to the number of its occurrences in the macro dialogues. Therefore, the writer analyzes from the adjacent of two speakers in micro dialogue which describes as follows:

Macro dialogue A

It is the following morning; a Saturday morning, and house cleaning is in progress at the YOUNGERS. Furniture has been shoved hither and yon and MAMA is giving the kitchen-area walls a washing down. BENEATHA, in dungarees, with a handkerchief tied around her face, is spraying insecticide into the cracks in the walls. As they work, the radio is on and Southside disk-jockey program is inappropriately filling the house with a rather exotic saxophone blues. TRAVIS, the sole idle one, is leaning on his arms, looking out of the window.

Travis	Grandmama, that stuff Bennie is using smells awful. Can I go downstairs, please?
Mama	Did you get all them chores done already? I ain't seen you doing much.
Travis	Yes'm—finished early. Where did Mama go this morning?

Mama	<i>(Looking at Beneatha)</i> She had to go to on a little errand.
Travis	Where?
Mama	To tend to her business.
Travis	Can I go outside then?
Mama	Oh, I guess so. You better stay right in the front of the house, though . . . and keep a good lookout for the postman.
Travis	Yes'm. <i>(He stars out and decides to give his AUNT BENEATHA a good swat on the legs as he passes her)</i> Leave them poor little old cockroaches alone, they ain't bothering you none. <i>(He runs as she swings the spray gun at him both viciously and playfully. WALTER enters from the bedroom and goes to the phone)</i> (Cerf, 1961: 132-133)

Analysis of macro dialogue A

In macro dialogue A, the writer makes a number of micro dialogues from the macro dialogue and analyzes the type of preferred and dispreferred responses. There are 2 micro dialogues which have been analyzed from the macro dialogue. The description is presented as follows:

Micro dialogue 1

It is the following morning; a Saturday morning, and house cleaning is in progress at the YOUNGERS. Furniture has been shoved hither and yon and MAMA is giving the kitchen-area walls a washing down. BENEATHA, in dungarees, with a handkerchief tied around her face, is spraying insecticide into the cracks in the walls. As they work, the radio is

on and Southside disk-jockey program is inappropriately filling the house with a rather exotic saxophone blues. TRAVIS, the sole idle one, is leaning on his arms, looking out of the window.

Travis	Grandmama, that stuff Bennie is using smells awful. Can I go downstairs, please?
Mama	Did you get all them chores done already? I ain't seen you doing much.
Travis	Yes'm—finished early. Where did Mama go this morning? (Cerf, 1961: 132)

Analysis of micro dialogue 1

The dialogue starts when Travis states that the stuff in the house smells awful. Here, Travis tries to prepare the ground for requesting. He prepared a reason to request Mama to end his works and go downstairs. Therefore, he requests to Mama to go downstairs. Actually, Travis requests Mama because he wants to wait for the postman whom carries the check because the check is coming that day. Mama then refuses to answer his request and takes the next turn as the first speaker and asks him about his works. She asks about all the things he has done. Mama asks Travis about it because she knows that Travis actually does not want to do his work because he wants to go down the stairs for waiting the postman. Mama knows this because she sees that Travis does not do anything much with his work. Travis then answers the question from Mama and decides that he finished early. A

case of preferred and dispreferred responses occurs from the dialogue as described by the schematic analysis of pairs below:

Travis	Travis takes the turn as the first speaker to ask his grandmother (T1)	Initiation (Statement)	Travis takes the turn as the first speaker and makes statement to prepare ground for request to (T2).
	First speaker (T2)	Question (Requesting)	Travis continues his turn and requests mama based on the reason in his previous turn (T1), first pair part.
Mama	Grandmother takes the turn as the first speaker to asks Travis back (M1)	Question (Inappropriate Answer)	Mama gives an inappropriate answer to response the request from Travis and decides to take the turn as the first speaker and refuses the request from Travis (second pair part to T2/first pair part to T3).

<p>Here, the writer finds that Mama ignores the cooperation principle in which to create a successful dialogue or conversation. The maxim which is ignored is the maxim of relevance; Mama does not give an appropriate answer to the request from Travis because she realizes that he does not want to do his job and chooses to go out to wait for the check. Mama then asks him about his job. Thus, the writer analyzes it as dispreferred response.</p>		
<p>First speaker (M2)</p>	<p>Initiation (Complain)</p>	<p>Mama continues her turn to complain Travis' job because she did not see him doing much with the job and gives reason in her previous turn (M1).</p>
<p>Travis (T3)</p>	<p>Next speaker Answer (Preferred response to (M1)/Expected answer)</p>	<p>Travis takes the turn as the next speaker and gives answer to mama, second pair part.</p>
<p>Travis gives an expected answer to mama. He explains that he has done his job and finished early.</p>		

Types : A. Preferred Response (Question-Expected answer)

B. Dispreferred Response (Requesting-Refusal)

Pattern : (I/Q-Q/I) (A)

Micro dialogue 2

Travis	Yes'm—finished early. Where did Mama go this morning?
Mama	<i>(Looking at Beneatha)</i> She had to go to on a little errand.
Travis	Where?
Mama	To tend to her business.
Travis	Can I go outside then?
Mama	Oh, I guess so. You better stay right in the front of the house, though . . . and keep a good lookout for the postman.
Travis	Yes'm. <i>(He starts out and decides to give his AUNT BENEATHA a good swat on the legs as he passes her)</i> Leave them poor little old cockroaches alone, they ain't bothering you none. <i>(He runs as she swings the spray gun at him both viciously and playfully. WALTER enters from the bedroom and goes to the phone)</i> (Cerf, 1961: 132-133)

Analysis of micro dialogue 2

In micro dialogue 2, Travis takes the turn as the first speaker and asks Mama (Grandmother/Lena Younger) where his mother went to because she did not tell him where she was going to. Mama replies his question by saying that she (Bennie's mother/Ruth) had to go to a little errand. Actually, Mama does not want Travis to do anything else like asking about it except doing his work. Therefore, she says that her mother had to go to on a little errand. Travis then continues with a short question, requests Mama that where

his mother go. From the dialogue above, Travis does not satisfy with the answer from Mama that her mother had to go to on a little errand. He intends to know where actually her mother goes to. Thus, he continues to ask Mama with short question "Where?" to requests answer where actually his mother goes. Mama refuses his question that his mother went to tend her business. Here, Mama wants if Travis is not asking too much but she wants if he continues his works as the previous dialogue. Mama replies the question from Travis with short statement too. Mama says that his mother (Ruth) had to go to tend her business. After that, Travis asks her to get permission to go outside. Mama accepts her request and asks him to stay right in the front of the house and keep a good lookout for the postman. Mama decides to take the next turn as the first speaker in the dialogue after answer the request from Travis. Mama thinks that it is better if there is someone who waits the postman whom takes check because everyone knows that the check is coming. Therefore, she assesses Travis to stay and keep a good lookout for the postman. Travis agrees with what Mama has bee said to him because he was so interested with the check and he has waited for it. Then, he ends the dialogue with Mama and stares out and decides to give his aunt (Beneatha) a good swat on the legs as he passes her. Afterwards, he says to her that "leave them poor little old cockroaches alone, they ain't bothering you none". Then he runs as she swings the spray gun at him both viciously and playfully. Based on the dialogue above, the writer finds out a case of preferred and

dispreferred responses which presented by the schematic analysis of pairs as follows:

Travis	Travis takes the turn as the first speaker to ask his grandmother (T4)	Question	Travis takes the turn as the first speaker and asks question to Mama, first pair part.
Mama	Grandmother replies Travis as the next speaker (M3)	Answer (Preferred response/Expected answer)	Mama answers the question from (T4), the next speaker, and second pair part.
<p>Although mama (Travis' grandmother) gives an expected answer to Travis, the writer analyzes that the mama does not follow the cooperation principle. It is the maxim of relevance, Travis ask mama a question in order to know "Where" his mother went to but mama only answers that his mother had to go to on a little errand. It is not answer the question "Where". Moreover, it also ignores the maxim of quantity where the speaker should give neither too little information nor too much. It was like the character of mama had done in the dialogue.</p>			

Travis	First speaker (T5)	Question (Requesting)	Travis then requests mama, first pair part.
	As the consequence of what has been done by Mama (Travis' grandmother) that is ignores the maxim of relevance and quantity, Travis does not satisfy with the answer of Mama. Thus, he asks again with the question "Where?"		
Mama	Next speaker (M4)	Answer (Dispreferred response/Refusal)	Mama refuses the question from Travis (T5).
	Once again, Mama ignores the cooperative principle. The maxim of relevance and quantity. Actually Mama ignores this principle because she does not want Travis knows about what is his mother business.		
Travis	First speaker (T6)	Question (Requesting)	Travis asks question to request permission from Mama, first pair part.
	Travis does not get an clear answer from his grandmother and he decides to request her to go outside.		
Mama	Next speaker (M5)	Answer (Preferred response/Acceptance)	Mama takes the turn and accepts the request from Travis (T6), second pair part.
	Mama takes a short pause to think about the request from Travis		

as it is described in the dialogue that marked by the word "Oh". From the word used by Mama, the writer analyzes that the character is using back-channel to manifest her attention to Travis and at the same time she thinks to answer the question. This as mentioned by the theory from Mc. Carthy (1991: 127) that introduced what called as *Back-channel*, that is where the listener usually uses vocalization such as "Mm", "Ah-ha", or short words such as "yeah", "sure"- to manifest their attention to the speaker. However, the writer analyzes it as preferred response (Acceptance) as it marked by the words "Oh, I guess so."

	First speaker (M6)	Initiation (Assessment)	Mama then takes the turn as the first speaker and assesses Travis, first pair part.
	First speaker (M7)	Initiation (Assessment)	Mama continues to assess and emphasizes the words in the previous turn (M6)
Travis	Next speaker (T7)	Answer (Preferred response/Agreement)	Travis agrees with Mama, second pair part.
	Next speaker (T8)	Initiation (Statement)	Travis starts out and decides to give his aunt

			Beneatha a good swat on the legs as he passes her ends his turn and says a statement.
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Types : A. Preferred Responses

1. Question-Expected answer
2. Requesting-Acceptance
3. Assessment-Agreement

B. Dispreferred Response (Requesting-Refusal)

Pattern : (Q-A) (Q-A) (Q-A/I) (A/I)

A Case of Pre-Sequence

Apart from the analysis above, the writer finds out a case of pre-sequence (**Pre-Request**) in micro dialogue 2. This as described in the dialogue below:

Travis	Yes'm—finished early. Where did Mama go this morning? (Pre-request)
Mama	<i>(Looking at Beneatha)</i> She had to go to on a little errand.
Travis	Where? (Pre-request)
Mama	To tend to her business.
Travis	Can I go outside then? (Request)
Mama	Oh, I guess so. You better stay right in the front of the house, though . . . and keep a good lookout for the postman. <i>(Cerf, 1961: 132)</i>

Analysis of a Case of Pre-Sequence

A case of pre-sequence called pre-request occurs in the dialogue above. A case of pre-sequence is occurred when participants in dialogue draw attention to, or prepare the ground for, the kind of turn they are going to take next. In the dialogue above, Travis do the pre-sequences (First Pre-Request) before prepare for requesting. First, he asks Mama (Grandmother/Lena Younger) where his mother goes in order to prepare his next turn for pre-requesting. Mama then replies him by saying that she had to go on a little errand. Afterwards, Travis responses Mama's answer by using the word "where" to ask (Second Pre-Request) and prepare his next turns again in the dialogue. After Mama replies his answer, He began to request by using the sentences "Can I go outside then" (Request) as the result of the pre-requesting in his previous turns. In this case, a case of pre-request from the dialogue is described as follows:

Pre-sequence	{	Q : Travis	: Question
		A : Mama	: Answer
Pre-sequence	{	Q : Travis	: Question
		A : Mama	: Answer
Request	{	Q : Travis	: Question
		A : Mama	: Answer

Based on the diagram of the pre-sequence above, the writer finds out the pattern (Qp1-Ap1) (Qp2-Ap2) (Q-A). This means that, the first speaker (Qp1) asks (The First Pre-Request) the second speaker (Ap1) to

prepare the next ground. Then, the first speaker continues (The Second Pre-Request) the next turn by asking a question for the request (Qp2). Then, the second speaker answers the question (Ap2) from the first speaker. Furthermore, the first speaker (Q) requests to the second speaker as he prepared before and the second speaker (A) gives answer to the first speaker.

Types : A. Preferred Responses

1. Question-Expected Answer

2. Requesting-Acceptance

B. Dispreferred Response (Requesting-Refusal)

Pattern : (Qp1-Ap1) (Qp2-Ap2) (Q-A)

Macro dialogue B

<i>(Mama enters and is immediately all social charm because of the presence of a guest)</i>	
Beneatha	Oh—Mama—this is Mr. Asagai.
Mama	How do you do?
Asagai	<i>(Total politeness to an elder)</i> how do you do, Mrs. Younger. Please forgive me for coming at such an outrageous hour on a Saturday.
Mama	Well, you are quite welcome. I just hope you understand that our house don't always look like this. <i>(Chatterish)</i> You must come again. I would like to hear all about— <i>(Not sure of the name)</i> —your country. I think it's so sad the way our American negroes don't know nothing about Africa 'cept Tarzan and all

	that. And all that money they pour into these churches when they ought to be helping you people over there drive out them French and Englishmen done taken away your land. (<i>The mother flashes a slightly superior look at her daughter upon completion of the recitation</i>)
Asagai	(<i>Taken aback by this sudden and acutely unrelated expression of sympathy</i>) Yes . . . yes . . .
Mama	(<i>Smiling at him suddenly and relaxing and looking him over</i>) How many miles is it from here to where you come from?
Asagai	Many thousands.
Mama	(<i>Looking at him as she would WALTER</i>) I bet you don't half look after yourself, being away from your Mama either. I spec you better come 'round here from time to time and get yourself some decent home-cooked meals . . .
Asagai	(<i>Moved</i>) Thank you. Thank you very much. (<i>They are all quite, then—</i>) Well . . . I must go. I will call you Monday, Alaiyo.
Mama	What's that he call you?
Asagai	Oh—"Alaiyo." I hope you don't mind. It is what you would call a nickname, I think. It is Yoruba word. I am a Yoruba.
Mama	(<i>Looking at BENEATHA</i>) I—I thought he was from—
Asagai	(<i>Understanding</i>) Nigeria is my country. Yoruba is my tribal origin—
Beneatha	You didn't tell us what Alaiyo means . . . for all I know, you

	might be calling me little idiot or something . . .
Asagai	Well . . . let me see . . . I do not know how just to explain it . . . the sense of a thing can be so different when it changes languages.
Beneatha	You're evading.
Asagai	No—really it is difficult . . . <i>(Thinking)</i> It means . . . One for Whom Bread—Food—Is Not Enough. <i>(He looks at her)</i> Is that all right?
Beneatha	<i>(Understanding, softly)</i> Thank you.
Mama	<i>(Looking from one to other and not understanding any of it)</i> Well . . . that's nice . . . you must come to see us again—Mr.—
Asagai	Ah—sah—guy . . .
Mama	Yes . . . Do come again.
Asagai	Good-bye. (Cerf, 1961: 139-141)

Analysis of macro dialogue B

In macro dialogue B, the writer makes a number of micro dialogues from the macro dialogue and analyzes the type of preferred and dispreferred responses. There are 5 micro dialogues that have been analyzed in the macro dialogue. The description is presented as follows:

Micro dialogue 1

<i>(Mama enters and is immediately all social charm because of the presence of a guest)</i>	
Beneatha	Oh—Mama—this is Mr. Asagai.

Mama	How do you do?
Asagai	<i>(Total politeness to an elder)</i> how do you do, Mrs. Younger. Please forgive me for coming at such an outrageous hour on a Saturday.
Mama	Well, you are quite welcome. I just hope you understand that our house don't always look like this. <i>(Chatterish)</i> You must come again. I would like to hear all about— <i>(Not sure of the name)</i> —your country. I think it's so sad the way our American negroes don't know nothing about Africa 'cept Tarzan and all that. And all that money they pour into these churches when they ought to be helping you people over there drive out them French and Englishmen done taken away your land. <i>(The mother flashes a slightly superior look at her daughter upon completion of the recitation)</i>
Asagai	<i>(Taken aback by this sudden and acutely unrelated expression of sympathy)</i> Yes . . . yes . . . <i>(Cerf, 1961: 139-140)</i>

Analysis of micro dialogue 1

The dialogue begins when Mama enters into the room where Ruth and Asagai talk to each other because she realizes the presence of a guest. Ruth introduces his friend, Asagai. Then, mama takes the turn as the speaker to greet Asagai because she is the head of the family and it is something polite to greet a guest who comes in the house. After that, Asagai replies with

a total politeness with a greeting to her. He realizes that he should meet the head of the family and greets her to show a polite attitude. Afterwards, Asagai takes the next turn as the first speaker after greets Mama and said that he was sorry for coming at such an outrageous hour on a Saturday. Here, Asagai realizes that Saturday is the day where all family stay at their house and it is unwise if he comes for visiting. Then, Mama replies him by saying that he was quite welcome. Mama continues and takes the next turn as the first speaker and explains that Asagai should understand about the condition in the house. Mama realizes that the house is quite scattered and thus she convince Asagai that the house does not always look like this. She then invites him to come again. Furthermore, mama talks that she wants to know about Africa and she states something about it. She feels that she knows everything about all of it. Asagai replies by saying "yes . . . yes . . ." because she realizes that he should be wiser to an elder in hearing their statement although he knows more than Mama about what are being talking. The writer analyzes a case of preferred and dispreferred responses from the dialogue in which describe by the schematic analysis of pairs below:

Beneatha	Beneatha takes the turn as first speaker to ask her mother (B1)	Initiation (Giving information)	Beneatha introduces (Giving information) Asagai to Mama.
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Mama	Grandmother/mother of Beneatha gives response as the first speaker to ask Asagai (M1)	Initiation (Greeting)	Mama takes the turn as the first speaker and greets Asagai, first pair part.
Asagai	Next speaker (A1)	Answer (Preferred response/Greeting)	Asagai replies Mama by greeting her as the next speaker to response (M1), second pair part.
	First speaker (A2)	Initiation (Apologizing)	Asagai then takes the turn as the first speaker and apologizes to mama, first pair part.
Mama	Next speaker (M2)	Answer (Preferred response/Acceptance)	Mama gives response to (A2) by accepts the apologizing,

		second pair part.
<p>Mama uses a short word "Well" to take manifest her attention to Asagai. This known as the back-channel as stated in Mc. Carthy (1991: 127) who introduced what called as <i>Back-channel</i>, that is where the listener usually uses vocalization such as "Mm", "Ah-ha", or short words such as "yeah", "sure"- to manifest their attention to the speaker. At the same time, Mama thinks about what has been said by Asagai and decides an answer. However, the writer analyzes it as preferred response (Acceptance).</p>		
First speaker (M3)	Initiation (Assessment)	Mama assesses Asagai about the condition of the house, first pair part.
First speaker (M4)	Initiation (Invitation)	Mama then invites Asagai to come again as she has mention the assessment from her previous turn (M3).

	First speaker (M5)	Initiation (Statement)	Mama continues and states that she wants to know more about Africa.
	First speaker (M6)	Initiation (Statement)	Mama emphasizes her statement in the previous turn (M5).
	First speaker (M7)	Initiation (Statement)	Mama emphasizes her statement in the previous turn (M5).
Asagai	Next speaker (A3)	Answer (Preferred response to (M3 (Agreement)/M4 (Acceptance)/M5 (Acceptance))	Asagai replies Mama (M3/M4/M5), as marked by the words "yes . . . yes"; second pair part to (M3/M4/M5).

Types : Preferred Responses

1. Greeting-Greeting
2. Apologizing-Acceptance
3. Assessment-Agreement
4. Invitation-Acceptance
5. Statement-Acceptance

Pattern : (A) (I-A/I) (A/I-A)

Micro dialogue 2

Mama	<i>(Smiling at him suddenly and relaxing and looking him over)</i> How many miles is it from here to where you come from?
Asagai	Many thousands.
Mama	<i>(Looking at him as she would WALTER)</i> I bet you don't half look after yourself, being away from your Mama either. I spec you better come 'round here from time to time and get yourself some decent home-cooked meals . . .
Asagai	<i>(Moved)</i> Thank you. Thank you very much. <i>(They are all quite, then—)</i> Well . . . I must go. I will call you Monday, Alaiyo. <i>(Cerf, 1961: 140)</i>

Analysis of micro dialogue 2

The dialogue stops for a while as Mama smiling and continues to ask Asagai. She smiles at him because she saw the unrelated expression of sympathy from Asagai in which she realizes that what she has been said could be wrong. She then continues to ask about the distance of the place where

Asagai live because she still wants to know about Asagai's place. Asagai answer him that it was take thousand miles from his place. He does not the exact number of the distance and he just says that it was taken thousand miles. Afterwards, Mama takes the turn and states that she bets Asagai does not take care of himself, being away from your Mama either. Mama knows that it is being hard if somebody takes a flat and being away from his mother like Asagai because she realizes she has a girl like Beneatha. As her mother, Mama knows that Beneatha need someone whom helps her like preparing her some cooked meals when she needs it as what always happen in her family. Therefore, Mama continues her turn to offers Asagai that he better to come around again from time to time and gets some decent home-cooked meals. Asagai accepts it by saying "Thank you" to Mama while moved. Asagai then repeats his words to show that he really intends to come but he also realizes that it is time get back as he has moved from his place and prepares himself to leave. Afterwards, they are all quite as they take a slight pause because Asagai will return back. The writer identifies a case of preferred and dispreferred responses based on the schematic analysis of pairs as follows:

Mama	Mama takes the turn as the first speaker to ask Asagai (M8)	Question	Mama starts the dialogue by taking the turn as the first speaker asks question to Asagai, first pair part.
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Asagai	A friend of Beneatha, Asagai gives response to Mama as the next speaker (A4)	Answer (Preferred response/Expected answer)	Asagai answers Mama to give response to (M8), second pair part.
Mama	First speaker (M9)	Initiation (Assessment)	Mama assesses Asagai as the first speaker, first pair part.
	First speaker (M10)	Initiation (Statement)	Mama continues with statement to emphasize her assessment before in (M9).
	First speaker (M11)	Response (Offering)	Mama then offers Asagai as he manifests her assessment and statement in the previous turn (M9 and M10), first pair part.
Asagai	Next speaker	Answer (Preferred response to M9)	Asagai replies the response from M9 and

(A5)	(Agreement) and M11 (Acceptance)	M11, second pair part to M9 and M11.
Although, Asagai answers with "Thank you", it counts as preferred responses. Based on S. Levinson (1983: 336) in (http://www.sscnet.ucla.edu)		
Next speaker (A5)	Answer (Statement)	Asagai emphasizes his answer in the previous turn (A5).

Types : A. Preferred Responses

1. Question-Expected answer
2. Assessment-Agreement
3. Offering-Acceptance

Pattern : (Q-A) (I-A/A)

Micro dialogue 3

Asagai	(<i>Moved</i>) Thank you. Thank you very much. (<i>They are all quite, then—</i>) Well . . . I must go. I will call you Monday, Alaiyo.
Mama	What's that he call you?
Asagai	Oh—"Alaiyo." I hope you don't mind. It is what you would call a nickname, I think. It is Yoruba word. I am a Yoruba.
Mama	(<i>Looking at BENEATHA</i>) I—I thought he was from—
Asagai	(<i>Understanding</i>) Nigeria is my country. Yoruba is my tribal origin— (Cerf, 1961: 140)

Analysis of micro dialogue 3

All of them are quite and then Asagai begins and says that he must go and he will call Beneatha on Monday. Asagai tries to take the turn while think about what he is going to say although he does not intend to take the turn. It marked by the word "Well" as stated by Mc. Carthy (1991: 127) who introduced what called as *Back-channel*, that is where the listener usually uses vocalization such as "Mm", "Ah-ha", or short words such as "yeah", "sure"- to manifest their attention to the speaker. It is interesting that back-channel can also be used by listener as a way to avoid taking the turn when this opportunity is given. After that, Asagai takes his turn and starts dialogue to Beneatha and says that he will call her on Monday. He ends his words by saying "Alaiyo". Mama hears what has been said by Asagai and then suddenly takes the next turn and asks Asagai what the meaning of the word "Alaiyo". Asagai then replies the question from Mama. Here, a case of adjacency pairs does not run smoothly because Mama takes the turn which ought to be taken by Beneatha. Therefore, this case does not conform to the theory of philosopher Paul Grice (1975) in Cook (1990:20) who introduced their principle which known as Cooperation Principle that consists of four maxims. In related to this case, Mama does not follow the maxim of quantity which states that the contribution should be as informative as is required for the current purpose of exchange and the maxim of relevance states that the contribution should be relevant to the purpose of exchange. Mama makes the dialogue floating because the turn is not run as it properly as to starts dialogue

to Asagai while he starts to speak to Beneatha. Apart from that, Asagai tries to wait and thinks an answer before replies the question from Mama. It is marked by the word "Oh—" as stated by Mc. Carthy (1991: 127) who introduced what called as *Back-channel*, that is where the listener usually uses vocalization such as "Mm", "Ah-ha", or short words such as "yeah", "sure" to manifest their attention to the speaker and a way to avoid taking the turn when this opportunity is given. In order to continue the dialogue, Asagai answers the question from Mama because he realizes that it not polite if he does not give response to Mama as the head of the family. Asagai then explains the meaning of "Alaiyo" and tells about his tribe is Yoruba. Based on the dialogue, Mama was surprised after heard the explanation from Asagai. He does not expect that he is a Yoruba. Mama thinks that Asagai is a Nigerian and all of them are the same. Thus, Mama only says "I" with a slight pause while looking at Beneatha to ask for convincement. Then, she continues to say "I thought he was from—" in her curiosity and ashamed which ends by a light pause. Here, a case of floating occurs in the dialogue because the next speaker does not intend to replies or to continue the dialogue. It occurs because none of the cooperation principle is applied from the dialogue although the next speaker utters a sentence. Asagai with understanding continues with what has been said by Mama. He gives information to Mama that Nigeria is his country and Yoruba is his tribal origin. From the dialogue above, Asagai takes the turn by continuing the statement from Mama. He knows that Mama does not understand with all

about him. Therefore, Asagai with understanding continues his words that Nigeria is his country and Yoruba is his tribal origin. Then, a slight pause ends his turn. Here, Asagai tries to keep the dialogue run smoothly although Mama does not understand and what has been said by her is not relevance. The writer analyzes that Mama can not continues the dialogue because she does not anything with the topic as in the states in the maxim manner in cooperative principle. Maxim of manner states that speakers' contributions should be perspicuous: clear, orderly and brief, avoiding obscurity and ambiguity like in the use of the word "Alaiyo". Thus, the dialogue does not run smoothly. The schematic analysis of pairs presents the case of preferred responses based on the dialogue above as follows:

Asagai	Asagai, a friend of Beneatha takes the turn as the first speaker to ask Mama, mother of Beneatha (A6)	Initiation	Asagai tries to starts the dialogue by produce a short word ("Well").
Asagai tries to take the turn while think about what he is going			

to say although he does not intend to take the turn. It marked by the word "Well" as stated by Mc. Carthy (1991: 127) who introduced what called as *Back-channel*, that is where the listener usually uses vocalization such as "Mm", "Ah-ha", or short words such as "yeah", "sure"- to manifest their attention to the speaker. It is interesting that back-channel can also be used by listener as a way to avoid taking the turn when this opportunity is given. After that, Asagai takes his turn and starts dialogue to Beneatha and says that he will call her on Monday.

First speaker (A7)	Initiation (Statement)	Asagai then continues his turn and makes statement as he manifest his turn in the previous (A6).
First speaker (A8)	Initiation (Assessment)	Asagai then decides to talk to Beneatha and makes assessment to her.
First speaker (A9)	Initiation (Leave taking)	Asagai ends his turn by saying "Alaiyo" to Beneatha.
Mama replies by	Question	Mama suddenly takes the turn and chooses her

	giving response to Asagai as the first speaker (M12)		self as the first speaker, first pair part.
Mama breaks the dialogue between Asagai and Beneatha by taking the turn and selects her self as the first speaker.			
Asagai	Next speaker (A10)	Answer	Asagai tries to think an answer and produce a short word again ("Oh").
Asagai tries to wait and thinks an answer before replies the question from Mama. It is marked by the word "Oh—" as stated by Mc. Carthy (1991: 127) who introduced what called as <i>Back-channel</i> , that is where the listener usually uses vocalization such as "Mm", "Ah-ha", or short words such as "yeah", "sure" to manifest their attention to the speaker and a way to avoid taking the turn when this opportunity is given.			
	Next speaker (A11)	Answer response (Preferred to M12/Expected answer)	After manifest his turn in (A10), he answers the question from Mama in (M12), second pair part.

	Next speaker (A12)	Answer (Apologizing)	Asagai apologizes to Mama as he uses the word "Alaiyo".
	Next speaker (A13)	Answer (Giving information)	Asagai gives information about the word "Alaiyo" in (A11).
	Next speaker (A14)	Answer (Giving information)	Asagai explain the word as in (A11).
	Next speaker (A15)	Answer (Giving information)	Asagai explain the word as in (A11).
Mama	First speaker (M13)	Initiation	Mama suddenly surprises and does not continue her word and ends by a slight pause.
	First speaker (M14)	Initiation	Mama tries to continue her turn but it ends again by a slight pause.
Asagai	Next speaker (A16)	Initiation	Asagai gives more explanation to Mama about his country.
	Next	Initiation	Asagai gives more

	speaker (A17)		explanation to Mama about his tribal origin as emphasizes to (A16).
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Types : Preferred Responses (Question-Expected answer)

Pattern : (I) (Q-A/I) (I)

Micro dialogue 4

Beneatha	You didn't tell us what Alaiyo means . . . for all I know, you might be calling me little idiot or something . . .
Asagai	Well . . . let me see . . . I do not know how just to explain it . . . the sense of a thing can be so different when it changes languages.
Beneatha	You're evading.
Asagai	No—really it is difficult . . . <i>(Thinking)</i> It means . . . One for Whom Bread—Food—Is Not Enough. <i>(He looks at her)</i> Is that all right?
Beneatha	<i>(Understanding, softly)</i> Thank you. <i>(Cerf, 1961: 140)</i>

Analysis of micro dialogue 4

Afterwards, Beneatha speaks to Asagai that he should to tell about the meaning of "Alaiyo" because it is possible if he might be called her little idiot or something. Asagai does not know to explain the meaning and he thinks that the sense of a thing can be so different when it changes languages. Beneatha takes the turn as the first speaker to assess Asagai to elude Mama about her mistake. Mama always thinks that the word "Alaiyo" means

something bad like idiot or others because she always heard the word used by Beneatha every day when they had dispute with Mama. Beneatha assess Asagai about the meaning of the word "Alaiyo" and asks Asagai if he might be calling her little idiot or something else like what in her mother perception. Actually, Asagai does not understand about the question from Beneatha because he realizes that she knows what the meaning of the word "Alaiyo" is as they become a friend. Thus, he takes the turn to give response to Beneatha although he does not understand with it. Here, the writer analyzes that Asagai ought to take the turn as it marked by the word "Well" as in the theory of the back-channel where the listener usually uses vocalization such as "Mm", "Ah-ha", or short words such as "yeah", "sure"- to manifest their attention to the speaker and as a way to avoid taking the turn when this opportunity is given. Thus, Asagai disagree with what has been assessed by Beneatha because based on the statement by Cook (1990: 54) that a slight pause, preface (e.g. 'well' or 'you see'), explanation and justification usually mark a dispreferred response. After that, a slight pause is taken by Asagai then he continues his words by saying "let me see . . ." (Still thinking to answer the question from Beneatha). After that, Asagai tries to answer again and says "I do not know how just to explain it . . ." Here, Asagai realizes Beneatha wants to elude Mama because he knows that only Mama does not knows the meaning of the word and thus, Beneatha assessed him about it. Therefore, with understanding, he decides to evade from what has been said by Beneatha and says that the sense of a thing can be so different when it changes

language. Asagai said like that because he does not want to intrigue with Beneatha about his problem with her mother. Afterwards, Beneatha replies the answer from Asagai that he is evading from what has been said by her. Beneatha knows that Asagai could explain the meaning of the word and he only chooses to evade because he does not want to intrigue with her to elude Mama. Asagai disagrees with her and explains that it is really difficult. Asagai realizes that Beneatha knows that he is really evading her but he does not want to show it to her because she is his girlfriend. He takes a slight pause while decides to think for another reason to explain it to her and Mama. After that, he tries to describe that "It means . . . One for Whom Bread—Food—Is Not Enough." Thus, the writer analyzes a case of dispreferred responses based on the dialogue above as presented by the schematic analysis of pairs below:

Beneatha	Beneatha takes the turn as the first speaker to ask Asagai (B2)	Initiation (Assessment)	Beneatha takes the turn and assesses Asagai about the word "Alaiyo" as in (A11), first pair part.
	First speaker (B3)	Initiation (Assessment)	Beneatha continues the turn and emphasizes his word in the

			previous turn (B2).
Asagai	Asagai then gives response as the next speaker to Beneatha, his friend (A18)	Answer (Dispreferred response/Disagreement)	Asagai actually disagrees with Ruth in (B2), second pair part.
<p>The writer analyzes that Asagai ought to take the turn as it marked by the word "Well" as in the theory of the back-channel where the listener usually uses vocalization such as "Mm", "Ah-ha", or short words such as "yeah", "sure"- to manifest their attention to the speaker and as a way to avoid taking the turn when this opportunity is given. Thus, the writer analyzes that Asagai disagree with what has been assessed by Beneatha. This based on the statement by Cook (1990: 54) that a slight pause, preface (e.g. 'well' or 'you see'), explanation and justification usually mark a dispreferred response.</p>			
Next speaker (A19)	Answer (Statement)	Asagai still ought to take the turn but he tries to answer Ruth. It marked by the words	

			"let me see" as in theory of the back-channel.
	Next speaker (A20)	Answer (Statement)	Asagai states that he does not know how to explain it (the word "Alaiyo") as in (A11).
	Next speaker (A21)	Answer (Statement)	Asagai gives explanation about his words in (A20), first pair part.
Beneatha	First speaker (B4)	Answer (Dispreferred response to A21/Refusal/Feed back to A21 (Assessment))	Beneatha refuses Asagai in her turn as response to (A21), second pair part to A21. At the same time, it counts as assessment, first pair part to (A22).
Asagai	Next speaker (A22)	Answer (Dispreferred response to B4/Disagreement)	Asagai disagrees with Beneatha. It marked by the word ("No"), second pair part to

			(B4).
	Next speaker (A23)	Answer (Statement)	Asagai gives reason with his answers in (A22).
	Next speaker (A24)	Answer (Statement)	Asagai produces shorts word because he thinks to find answer to Beneatha.
	Next speaker (A25)	Answer (Statement)	Asagai finds an answer to.
	First speaker (A22)	Question	Asagai tries to ask Beneatha for convincement about his answer in (A25), first pair part.
Beneatha	Next speaker (B5)	Answer (Dispreferred response/Unexpected answer)	Beneatha replies with unexpected answer ("Thank you") and ends her turn, second pair part.

Types : Dispreferred Response
 1. Assessment-Disagreement (2)

2. Statement-Refusal
3. Question-Unexpected answer

Pattern : (I-A) (A-A/Q) (A)

Micro dialogue 5

Mama	(Looking from one to other and not understanding any of it) Well . . . that's nice . . . you must come to see us again—Mr.—
Asagai	Ah—sah—guy . . .
Mama	Yes . . . Do come again.
Asagai	Good-bye. (Cerf, 1961: 139-141)

Analysis of micro dialogue 5

After the dialogue between Asagai and Beneatha ended, Mama invited Asagai but unfortunately she forgets his name and asks him again. Asagai answers her by saying "Ah—sah—guy . . ." Mama takes the turn as the first speaker when the dialogue between Asagai and Beneatha ended. She looks them but does not understand with what has been said by them and thus she decides to takes their attention by using back-channel. This as mentioned by Mc. Carthy (1991: 127) who introduced what called as *Back-channel*, that is where the listener usually uses vocalization or short words to manifest their attention to the speaker such as marked by the word "Well" from the dialogue. A slight pause is taken by Mama while thinks what she wants to say then she says "that's nice" as if she understands with the dialogue and ends with a slight pause again. Thus, Mama decides to invite Asagai to come again because she realizes that he wants to leave but Mama forget his name and

asks him by a slight pause after says "Mr.—". Here, the writer identifies it as a question although it is not an interrogative one. After that, Asagai replies the question from Mama by saying "Ah—sah—guy . . ." Mama replies Asagai with agreement that is marked with the word "Yes . . ." as she remembered the name. Afterwards, Mama continues her turn and ends the dialogue by using leave taking as in her words "Do come again" and Asagai replies her by using leave taking too ("Good-bye"). The writer analyzes a case of preferred and dispreferred responses based on the schematic analysis of pairs below:

Mama	Mama, mother of Beneatha takes the turn as the first speaker to ask Asagai (M15)	Initiation	Mama takes the turn as the first speaker and manifests the attention as marked by the word ("Well").
This as mentioned by Mc. Carthy (1991: 127) who introduced what called as <i>Back-channel</i> , that is where the listener usually uses vocalization or short words to manifest their attention to the speaker such as marked by the word "Well" from the dialogue.			

	First speaker (M16)	Initiation (Statement)	Mama continues and makes statement.
	First speaker (M17)	Initiation (Invitation)	Mama then invites Asagai.
	First speaker (M18)	Initiation (Question)	Mama forgets the name of Beneatha's friend (Asagai) and ends by a slight pause, first pair part.
Asagai	Next speaker (A23)	Answer (Preferred response/Expected answer)	Asagai answers by telling his name, second pair part.
Mama	First speaker (M19)	Answer (Feed back to A23)	Mama then replies with the word ("Yes").
	First speaker (M20)	Initiation (Leave taking)	Mama ends her turn by producing a leave taking to Asagai.
Asagai	Next speaker (A24)	Answer (Preferred response/Leave taking)	Asagai also ends his turn and answers Mama with leave taking.

Types : A. Preferred Responses

1. Question-Expected answer
2. Leave taking-Leave taking

Pattern : (I-A) (A/I-A) (Q-A/I) (A/I)

CHAPTER IV

CONCLUSIONS AND SUGGESTIONS

4.1 Conclusions

The writer finds out to some conclusions after analyzing the result of the data which are taken from the Lorraine Hansberry's play "*A Raisin in the Sun*". Those are described as follows:

1. The occurrences of adjacency pairs in the dialogue of the play "*A Raisin in the Sun*" is influenced by some principle in creating a good conversation like cooperation principle and politeness principle. However, the writer also found a case where the dialogues did not imply any of the principle which made a case of floating occurs in the dialogue and one case of pre-sequence (Pre-Request). Apart from that, the writer also finds out that the types of preferred and dispreferred response of adjacency pairs have different number of occurrences from the play "*A Raisin in the Sun*".
2. The types of preferred response that mostly occurs from the data of the play "*A Raisin in the Sun*" is (Assessment-Agreement) and (Question-Expected Answer) and the type of dispreferred response that mostly occurs from the data is (Assessment-Disagreement). Beside, the patterns of adjacency pairs of the play "*A Raisin in the Sun*" which is the most dominant is (I-A). The characters mostly take a response and answering the question or a statement in each turns. The other types and patterns merely occur once from 15 micro dialogues.

4.2 Suggestions

Based on the conclusions above, the writer intends to give some suggestions for those who will discover a research through this topic as follows:

1. The topic about adjacency pairs might be discover toward by extending analysis and knowledge the conversational analysis in concord of literary work like a play or drama. The writer hopes that such of research can be done by combining many aspects of discourse analysis.
2. Adjacency pairs is nearly related to many topic in doing discourse analysis. For the further research, the writer beliefs that everyone can emphasize the research into different case or even lager through the interactional attempt in conversation.

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APPENDIX

Macro dialogue A (Presentation of Datum 1)

<i>(Travis appears in the hall doorway, almost fully dressed and quite wide awake now, his towels and pajamas across his shoulders. He opens the door and signals for his father to make the bathroom in a hurry)</i>	
Travis	<i>(Watching the bathroom)</i> Daddy, come on! <i>(Walter gets his bathroom utensils and flies out to the bathroom)</i>
Ruth	Sit down and have your breakfast, Travis.
Travis	Mama, this is Friday. <i>(Gleefully)</i> Check coming tomorrow, huh?
Ruth	You get your mind off money and eat your breakfast.
Travis	<i>(Eating)</i> This is the morning we supposed to bring the fifty cents to school.
Ruth	Well, I ain't got no fifty cents this morning.
Travis	Teacher say we have to.
Ruth	I don't care what teacher say. I ain't got it. Eat your breakfast Travis.

Travis	I <i>am</i> eating.
Ruth	Hush up now and just eat.
<i>(The boy gives her an exasperated look for her lack of understanding, and eats grudgingly)</i>	
Travis	You think Grandmama would have it?
Ruth	No! And I want you to stop asking your grandmother for money, you hear me?
Travis	<i>(Outraged)</i> Gaaaleee! I don't ask her, she just gimme it sometimes!
Ruth	Travis Willard Younger—I got too much on me this morning to be—
Travis	Maybe Daddy—
Ruth	<i>Travis!</i>
<i>(The boy hushes abruptly. They are both quite and tense for several seconds)</i>	
Travis	<i>(F'resently)</i> Could I maybe go carry some groceries in front of the supermarket for a little while after school then?
Ruth	Just hush, I said. <i>(Travis jabs his spoon into his cereals bowl viciously, and rests his head in anger upon his fists)</i> if you

	<p>through eating, you can get over there and make up your bed.</p> <p><i>(The boy obeys stiffly and crosses the room, almost mechanically, to the bed and more or less carefully folds the covering. He carries the bedding into his mother's room and returns with his books and cap)</i></p>
Travis	<p><i>(Sulking and standing apart from her unnaturally)</i> I'm gone.</p> <p>(Cerf, 1961: 109-110)</p>

Macro dialogue B

	<p><i>(MAMA absorbs this speech, studies her daughter and rises slowly and crosses to BENEATHA and slaps her powerfully across the face. After, there is only silence and the daughter drops her eyes from her mother's face, MAMA is very tall before her)</i></p>
Mama	<p>Now-you say after me, in my mother's house there is still God.</p> <p><i>(There is a long pause and BENEATHA stares at the floor wordlessly. MAMA repeats the phrase with precision and cool emotion)</i> in my mother's house there is till God.</p>
Beneatha	<p>In my mother's house there is still God. <i>(A long pause)</i></p>
Mama	<p><i>(Walking away from BENEATHA, too disturbed for triumphant posture, stopping and turning back to her daughter)</i> There are</p>

	some ideas we ain't going to have in this house, not long as I am the head of this family.
Beneatha	Yes, ma'am.
<i>(Mama walks out of the room)</i>	
Ruth	<i>(Almost gently, with profound understanding)</i> You think you a woman, Bennie—but you still a little girl. What you did was childish—so you got to treated like a child.
Beneatha	I see. <i>(Quietly)</i> I also see that everybody thinks it's all right for Mama to be a tyrant. But all the tyranny in the world will never put God in heavens! <i>(She picks up her books and goes out)</i> (Cerf, 1961: 129-130)

Macro dialogue A (Presentation of Datum 2)

It is the following morning; a Saturday morning, and house cleaning is in progress at the YOUNGERS. Furniture has been shoved hither and yon and MAMA is giving the kitchen-area walls a washing down. BENEATHA, in dungarees, with a handkerchief tied around her face, is spraying insecticide into the cracks in the walls. As they work, the radio is on and Southside disk-jockey program is inappropriately filling the house with a rather exotic saxophone blues. TRAVIS, the sole idle one, is leaning

on his arms, looking out of the window.

Travis	Grandmama, that stuff Bennie is using smells awful. Can I go downstairs, please?
Mama	Did you get all them chores done already? I ain't seen you doing much.
Travis	Yes'm—finished early. Where did Mama go this morning?
Mama	<i>(Looking at Beneatha)</i> She had to go to on a little errand.
Travis	Where?
Mama	To tend to her business.
Travis	Can I go outside then?
Mama	Oh, I guess so. You better stay right in the front of the house, though . . . and keep a good lookout for the postman.
Travis	Yes'm. <i>(He starts out and decides to give his AUNT BENEATHA a good swat on the legs as he passes her)</i> Leave them poor little old cockroaches alone, they ain't bothering you none. <i>(He runs as she swings the spray gun at him both viciously and playfully. WALTER enters from the bedroom and goes to the phone)</i> (Cerf, 1961: 132-133)

Macro dialogue B

<i>(Mama enters and is immediately all social charm because of the presence of a guest)</i>	
Beneatha	Oh—Mama—this is Mr. Asagai.
Mama	How do you do?
Asagai	<i>(Total politeness to an elder)</i> how do you do, Mrs. Younger. Please forgive me for coming at such an outrageous hour on a Saturday.
Mama	Well, you are quite welcome. I just hope you understand that our house don't always look like this. <i>(Chatterish)</i> You must come again. I would like to hear all about— <i>(Not sure of the name)</i> —your country. I think it's so sad the way our American negroes don't know nothing about Africa 'cept Tarzan and all that. And all that money they pour into these churches when they ought to be helping you people over there drive out them French and Englishmen done taken away your land. <i>(The mother flashes a slightly superior look at her daughter upon completion of the recitation)</i>
Asagai	<i>(Taken aback by this sudden and acutely unrelated expression of sympathy)</i> Yes . . . yes . . .

Mama	<i>(Smiling at him suddenly and relaxing and looking him over)</i> How many miles is it from here to where you come from?
Asagai	Many thousands.
Mama	<i>(Looking at him as she would WALTER)</i> I bet you don't half look after yourself, being away from your Mama either. I spec you better come 'round here from time to time and get yourself some decent home-cooked meals . . .
Asagai	<i>(Moved)</i> Thank you. Thank you very much. <i>(They are all quite, then—)</i> Well . . . I must go. I will call you Monday, Alaiyo.
Mama	What's that he call you?
Asagai	Oh—"Alaiyo." I hope you don't mind. It is what you would call a nickname, I think. It is Yoruba word. I am a Yoruba.
Mama	<i>(Looking at BENEATHA)</i> I—I thought he was from—
Asagai	<i>(Understanding)</i> Nigeria is my country. Yoruba is my tribal origin—
Beneatha	You didn't tell us what Alaiyo means . . . for all I know, you might be calling me little idiot or something . . .
Asagai	Well . . . let me see . . . I do not know how just to explain it . . . the sense of a thing can be so different when it changes

SURAT TUGAS

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Sesuai dengan peraturan Akademik Unhas Nomor.1067/J04.P/2003, tanggal 28 Juli 2003, mahasiswa **Riswan No.Pokok F21104013** Program Studi Sastra Inggris Fakultas Sastra, telah memenuhi syarat untuk menulis skripsi sebagai tugas akhir penyelesaian studinya sehubungan dengan hal tersebut, Dekan Fakultas Sastra Unhas menyetujui penulisan skripsi mahasiswa tersebut yang berjudul:

ADJACENCY PAIRS IN LORAINNE HANSBERRY'S PLAY
"A RAISIN IN THE SUN" (A DISCOURSE ANALYSIS)

Dan menugaskan dosen berikut sebagai konsultan:

1. **Konsultan I** : Drs. Abd. Madjid Djuraid, M.Hum.
2. **Konsultan II** :Drs. Ayub Khan, M.Si.

Pangkat Pembina Gol. IV/a
Pangkat Penata Tk.I Gol. III/d

Tugas konsultasi ini berlangsung paling lama satu tahun (dua semester) terhitung mulai pada tanggal dikeluarkannya surat tugas ini.

Harap surat tugas ini dilaksanakan sebaik-baiknya.



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