

**AN ANALYSIS OF CONVERSATION UTTERED BY  
THE MAIN CHARACTERS IN *THE PARENT TRAP* MOVIE**

**THESIS**

submitted to State Institute of Islamic Studies of Jember  
in partial fulfilment of the requirements to obtain a bachelor's degree  
of *Sarjana Pendidikan* (S. Pd)  
Faculty of Tarbiyah and Teacher Training  
English Education Department



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**Faculty of Tarbiyah and Teacher Training**  
**JANUARY 2020**


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Date : 09 January 2020

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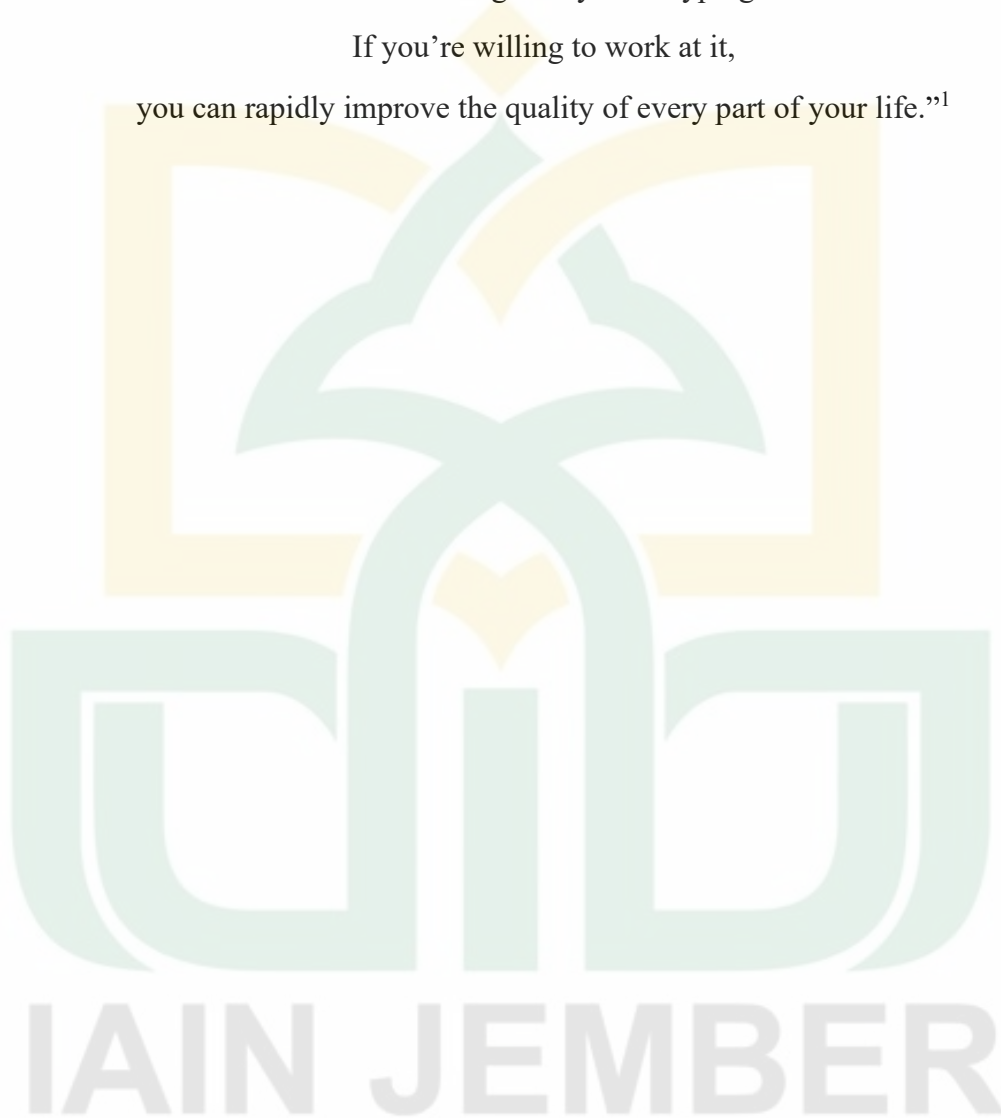
## MOTTO

“Communication is a skill that you can learn.

It’s like riding a bicycle or typing.

If you’re willing to work at it,

you can rapidly improve the quality of every part of your life.”<sup>1</sup>




---

<sup>1</sup> Canadian-American motivational public speaker and self-development author.

## DEDICATION

This thesis is dedicated to:



My Family  
Especially  
My beloved parents  
Irfan Syafi'i, Nur Hayati, and Syamsiyah  
My beloved sister and brother  
Ukhty Khoirotun Nisa' and Muhammad Syiha Buddin I.S  
Thank you for everything you have done for me  
I know you love me and proud of me  
And for you Nabila,  
You did a great job.

## ACKNOWLEDGEMENT

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

In the name of Allah, the most gracious and the most merciful, all praises and thanks to Allah SWT, who has given His blessing and help so that the writer can finish this thesis.

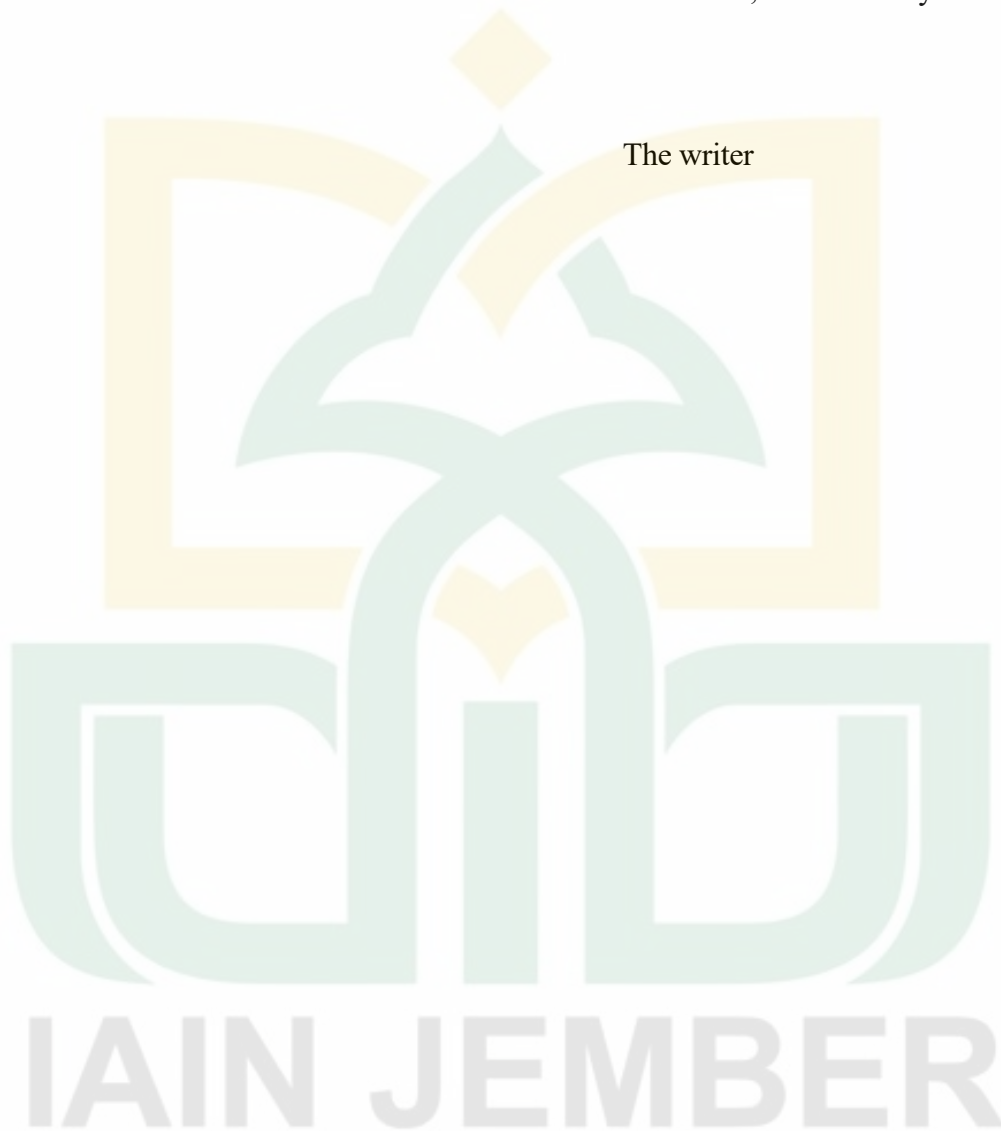
The writer would like to express his gratitude and appreciation to the honourable people who give their help, encouragement, and countless contribution to the writer in the process of the study:

1. Prof. Dr. H. Babun Suharto SE. MM, as the Rector of IAIN Jember who had given adequate facilities during study in IAIN Jember.
2. Dr. Hj. Mukniah, M.Pd.I., as the Dean of Faculty of Tarbiyah and Teacher Training of IAIN Jember who had given permission to do this research.
3. Asy'ari, M.Pd., as the Head of English Education Department of IAIN Jember for giving the writer permission to write this thesis.
4. Prof. Dr. H. Moh. Khusnuridlo, M.Pd., as the Advisor, thank you for your patience, guidance, and suggestions.
5. Siti Khodijah, S.S., M.Pd., as the Investigator of this research, thank you for nicely scrutinizing this thesis.
6. All of the Lecturers of English Education Department, thank you for everything you have given to the writer.
7. All of the staff of State Institute of Islamic Studies Jember, thank you for helping in finishing this thesis.
8. My best sister and teacher Tatik Tiur Murnianti, S.S., the most meritorious in writer's life, thank you for patient, guidance and suggestion in teaching me to finishing this thesis.
9. People who get involved in writer's life, her beloved parents and families, her gorgeous "Bambang's Squad" and her lovely "Sun-Shine Class" for uncountable love, support, help, prayer, understanding and everything that they give to the writer. May Allah bless them.

The writer realises that this thesis is still far from being perfect. Hence, she accepts every suggestion, criticism, and comment from the readers. She hopes that this thesis gives contribution and can be useful for the improvement of the English teaching and learning process.

Jember, 9<sup>th</sup> of January 2020

The writer



## ABSTRACT

Nabilah Ula Banaty I.S, 2019: *An Analysis of Conversation uttered by the main characters in The Parent Trap Movie*

The researcher analyzes the turn taking of conversation that is taken from how they take the turn in talking, pausing, face signs, expression, eye-contact or body gestures in talking. The repairs of the utterances are taken from how the actresses express offering, request, invitation, greeting and question in conversation. The sequences of conversation is taken from the way the actor coherent their conversation such as opening, core discussion and also closing of the conversation. Moreover, the typically of the main characters, it can be seen from the turn taking in their conversation, how their body language in expressing something. In the learning process, we can know the character of each students in how they response the questions, how the way they forward their opinion, are they use the high intonation or low intonation while they forward their opinion or maybe they are ignored to giving their opinion in class and others, by knowing student's character, we can deliver the method in learning process easily. It makes teacher easier to adapt with the students especially by communication, that is why communication is important in daily life. In communication, we know someone specificly, we know the character of someone by communication.

There were two research questions in this research, that was: 1) How is the implementation of conversation analysis in *The Parent Trap* (1998) movie?; 2) How does the analysis give impacts toward English Language Teaching (ELT)? And the research objective of this research were: 1) to investigate the conversational implication of conversation analysis in *The Parent Trap* (1998) movie and to interpret the implementation of conversation analysis in analyzing the main character's behavior and nature in *The Parent Trap* movie; 2) researcher tries to figure out the impacts of this analysis toward English Language Teaching (ELT).

To answer the research question, the researcher used qualitative as the approach in analyzing the conversation analysis in movie script. Content analysis was used in collecting the data. The data of this research are conversation in movie script entitle *The Parent Trap* movie year of 1998 version. In analysing the conversation analysis, this research used analysis scheme of Joan Cutting's theory.

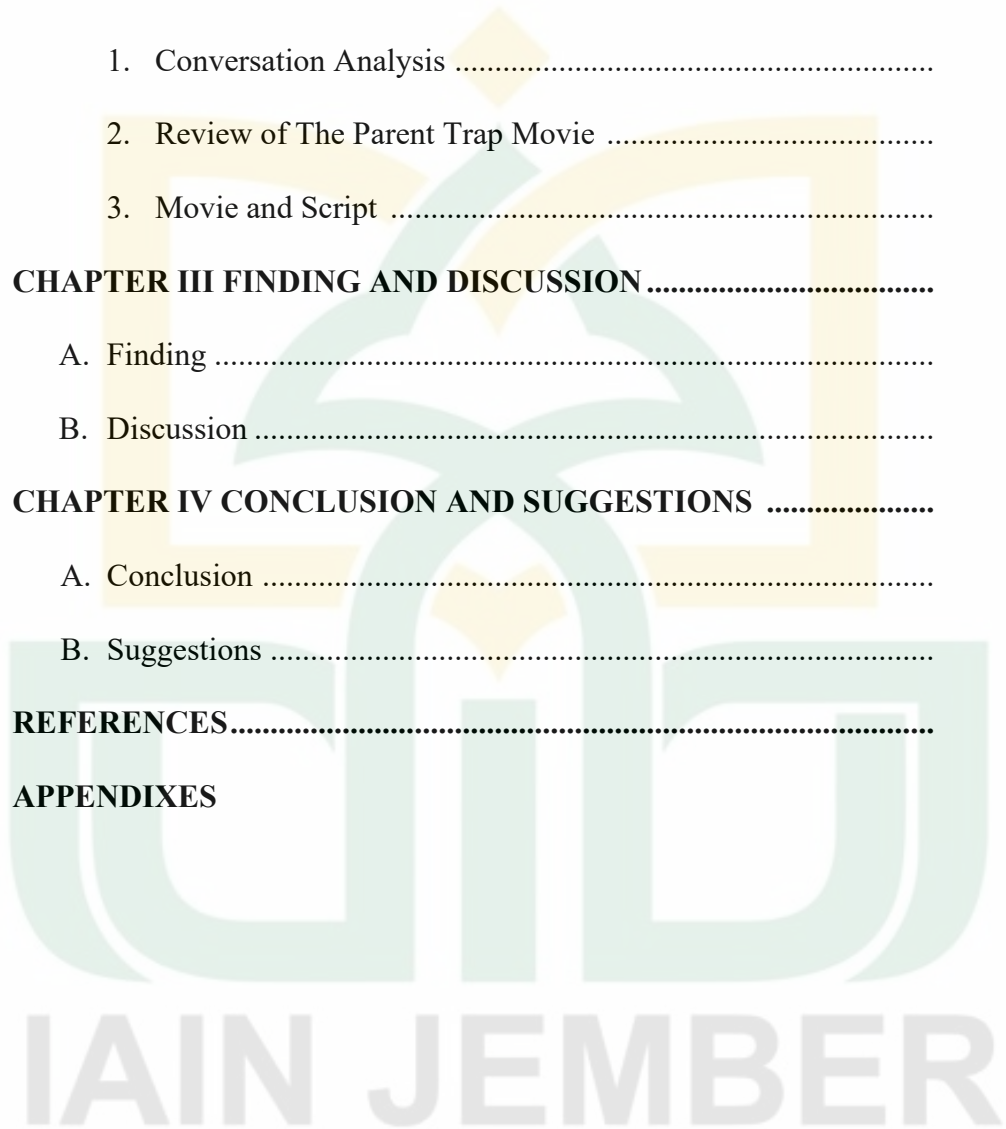
After analysing the conversation analysis, the finding showed that all of the conversation in Enrichment Passage applied all the types of conversation analysis. The types found were turn taking, adjacency pairs and sequences. The author of every conversation mostly used conversation analysis in the movie script. Moreover, all of conversation in movie script were good because they applied conversation analysis in their conversation.



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# CHAPTER I

## INTRODUCTION

### A. Research Background

At the beginning of this research, it describes about language. The first language we learn in daily life is the local language of the mother tongue. The language taught is used in the family environment and also in the area where people live. The language is used by people in daily life to interact with another. In interaction, people need tools or media in the form of language. Therefore, since people were childhood, people have interacted with others naturally by using the language. Moreover, the language is important for the people to express their ideas to interact with each other and to convey the information. The language can be used for various functions, based on the context and situation needed.

In Indonesia, there are functions and roles of language that are used as communication tools. As stated in Law No. 24 of 2009 Chapter III concerning State Language One First General Article 25 verse (1) which is stated: "Indonesian language is declared as the official language of the state in Article 36 of the 1945 Constitution of the Unitary State of the Republic of Indonesia originating from the language made in the Youth Oath on 28 October 1928 as a language of unity developed in accordance with the dynamics of national civilization".<sup>2</sup>

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<sup>2</sup> *Sekretariat Negara RI*, Undang-undang No 24 Tahun 2009 Tentang Bahasa Negara Bagian Kesatu Umum.

Indonesia has many various and different languages in each region. For example one of them is Javanese. Javanese language in Surabaya and Yogyakarta is slightly different. In Surabaya, people usually speak the informal language in daily interaction while in Yogyakarta people frequently speak formal language in their daily conversation. Not only Indonesian, but also English has several types and varieties of language.

One of the common language variations mostly famous in Indonesia is British and American English that have different accent and different characteristics when both are used. English's variation and characteristics are similar to Indonesian as the researcher has been explained before. English is an international language and as a foreign language in Indonesia. English also is the language that becomes an important tool to speak and to communicate with foreigners. Thus, it becomes an interesting topic to be discussed further.

The language as a communication tool is also explained in several verses in the Qur'an. Allah says in Holy Qur'an in Surah Yusuf verse 2:

إِنَّا أَنْزَلْنَاهُ قُرْءَانًا عَرَبِيًّا لَعَلَّكُمْ تَعْقِلُونَ ﴿٢﴾

Meaning: *Verily, We have sent it down as an Arabic Qur'an in order that you may understand.*<sup>3</sup>

QS. AzZukhruf verse 3:

إِنَّا جَعَلْنَاهُ قُرْءَانًا عَرَبِيًّا لَعَلَّكُمْ تَعْقِلُونَ ﴿٣﴾

Meaning: *Verily, We have made it a Qur'an in Arabic that you may be able to understand (its meanings and its admonitions).*<sup>4</sup>

<sup>3</sup> Muhammad Taqi-ud-Din Al-Hilali and Muhammad Muhsin Khan, *The Noble Qur'an*. (Medina: Dar-us Salam Publications, 1996), 304.

<sup>4</sup> Ibid., 660.

QS. AnNisa verse 63:

أَلَيْكَ الَّذِينَ يَعْلَمُ اللَّهُ مَا فِي قُلُوبِهِمْ فَأَعْرِضْ عَنْهُمْ □ عِظْهُمْ □ قُلْ لَهُمْ فِي  
 أَنْفُسِهِمْ قَوْلًا بَلِيغًا ﴿٦٣﴾

Meaning: *They (hypocrites) are those of whom Allah knows what is in their hearts; so turn aside from them (do not punish them) but admonish them, and speak to them an effective word (i.e. to believe in Allah, worship Him, obey Him, and afraid of Him) to reach their inner selves.*<sup>5</sup>

Every language has variation that has been explained above, the language is as an instrument in communication to make people easier to interact with others. The communication is an activity that at least involves a sender, a message and a recipient. Delivered messages from the sender to the recipient can be influenced by many things. These include the emotion, cultural situations, the media used to communicate, and even the location.

There are many types of communication, one of them is conversation. Many people study about the conversation, which is known as conversation analysis. The conversation is the way people used to come together, to exchange information, to negotiate and to maintain social relations. The conversation is a form of oral interaction by using the language.<sup>6</sup> The conversation in daily life is used as the object of the conversation analysis. The conversation analysis is the study from the describable smallest units of

<sup>5</sup> Muhammad Taqi-ud-Din Al-Hilali and Muhammad Muhsin Khan, *The Noble Qur'an*. (Medina: Dar-us Salam Publications, 1996), 119.

<sup>6</sup> Fateme Emrani and Mozghan Hooshmand, "A conversation analysis of self-initiated self-repair structures in advanced Iranian EFL learners", *International Journal of Language Studies*, 1 (Januari 2019), 57.

conversation, examining the organization of the conversation.<sup>7</sup> In the other words, the conversation analysis is the study that discusses the dialogues in society's interaction. Typically, these are unwritten conversations about taking turns, and observable pairs of utterances.<sup>8</sup> Paltridge says that conversation analysis has the sequences and structure. Those sequences are opening conversation, closing conversation, turn-taking and adjacency pairs, repairs and feedback.<sup>9</sup>

Based on the typical sequences and structure above, the researcher analyzes the typical of conversation analysis in this research, they are included: turn-taking, adjacency pairs, and also sequences. In the conversation, there is an activity interacting to convey and to receive information between two or more people alternately, in which the conversation normally takes place. This activity is called turn-taking. In addition, in the conversation, there is also the relationship between action and utterance where the speaker's utterance can produce a response for the recipient depending on the context of the message. This is included in the adjacency pair in conversation analysis. Everyone has his own style in starting the conversation, it is based on what someone wants to say. Sometimes the conversation contains ambiguous words and codes in conveying what someone wants to convey. After starting conversation, he explains what his

---

<sup>7</sup> Yan Wu, "Conversation Analysis -- A Discourse Approach to Teaching Oral English Skills", *International Education Studies*, 5 (April 2013), 88.

<sup>8</sup> Joan Cutting, *Pragmatics and Discourse: A Resource Book for Students* (USA: Routledge, 2002), 29.

<sup>9</sup> Brian Paltridge and Aek Phakiti., *Researching Discourse* (New York N.Y: Continuum, 2010), chapter 18.

goal of the conversation is. Then he stops the conversation by saying goodbye. Thus, the conversation has sequences that are coherent in each conversation, such as opening, core discussion, and closing.

Talking about conversation analysis, it becomes the interesting topic to be discussed. In the script of *The Parent Trap* (1998) movie. This movie tells about separated twins that live apart. Hallie must live with her father in America and Annie must live with her mother in English. Eleven years and nine months later in the summer, their parents accidentally send them to the same summer camp, to Camp Walden, in Maine. Annie and Hallie, who do not know each other, immediately dislike to one another. This script is analyzed and divided based on the context of their conversation and the way how the conversation happens from the turn-taking, the repairs of their utterances and the sequences of conversation.

The researcher analyzes the turn taking of conversation that is taken from how they take the turn in talking, pausing, face signs, expression, eye-contact or body gestures in talking. The repairs of the utterances are taken from how the actresses express offering, request, invitation, greeting and question in conversation. The sequences of conversation is taken from the way the actor coherent their conversation such as opening, core discussion and also closing of the conversation.

Based on the explanation above, the researcher does the conversation analysis between characters. The researcher focuses on the movie script entitled *The Parent Trap* (1998), and the analysis is focused on the using of



turn-taking, adjacency pairs, and also the sequences while Annie as the first character speaks British accent to Hallie as her twin sister who speaks American-English in *The Parent Trap* (1998) movie.

## **B. Research Question**

In analysing conversation used by the characters in *The Parent Trap* movie, the researcher analyzes the utterances using the conversational analysis. The structural of analysing includes the turn taking, adjacency pairs, and sequences. Therefore, the analysis of utterances can be done by using the Joan Cutting's conversation analysis theory. There are two questions that researcher answers in this research:

1. How is the implementation of conversation analysis in *The Parent Trap* (1998) movie?
2. How does the analysis give impacts toward English Language Teaching (ELT)?

## **C. Research Objective**

Based on the research questions above, the objectives of this research are:

1. The researcher tries to investigate the conversational implication of conversation analysis in *The Parent Trap* (1998) Movie; and to interpret the implementation of conversation analysis in analyzing the main character's behavior and nature in *The Parent Trap* movie.
2. The researcher tries to figure out the impacts of this analysis toward English Language Teaching (ELT).

#### **D. Research Significance**

This research hopefully can be useful for all readers, mostly in order to give several significances, as follows:

1. Theoretical Benefit

Theoretically, this research hopefully can be additional knowledge and explanation about types of language in English conversation, and how the rules to respond the conversation are applied especially through conversational analysis.

2. Practical Benefit

- a. For the Learners

This research is hopefully to help the learners to get more understanding about the context on how to use the language in interaction and the function of its language. Therefore, this research is expected that the results will give motivation for the learners in learning process and they can be more interested in using English in daily conversation.

- b. For the teachers

This research is expected that the teachers will get more information about the learning language on how to use the language in interaction and the function of its language in discourse analysis, especially in conversational analysis in English. Thus, the teachers can increase their teaching and can be more creative in their teaching activity.

c. For English Department

The researcher hopefully helps the institution, especially English Department, in additional information about conversational analysis mostly used in English conversation and the analysis of conversation in the movie.

d. For the future researchers

This research is expected that the future researchers can get additional information about the learning language on how to use the language in interaction and the function of its language from this research. This research is also expected to give more information about understanding meaning in conversation and examples about analysis of conversation through the movie.

## **E. Definition of Keyterm**

This research is focused on the conversation analysis and types of conversation analysis are used in *The Parent Trap* (1998) movie. In this section, the researcher wants to clarify the meaning of the term used as follow:

### **1. Conversation analysis**

Conversation analysis in this research is used to analyze the utterance in each word or sentence to explore the meaning of word that is used in conversation in the movie. The kind of conversation that is analyzed in this research includes turn-taking, adjacency pairs, and also sequences.

## 2. Movie script

Movie is a series of moving images that tell a story, and it is usually shown in a theater or on a television. Movie is a visual communication which uses moving pictures and sound to tell stories or to teach people something. Script is document outlines telling in written story. Movie script is a written text to tell a written story in the movie.

## 3. *The parent trap* (1998) movie

This film tells about separated twins that live apart. Hallie must live with her father in California and Annie must live with her mother in London. Eleven years and nine months later in the summer, they meet in Camp Walden in Maine after their parents accidentally send them to the same summer camp.

## **F. Research Method**

### 1. Research Design

This research uses a content analysis method with qualitative approach. Nawawi states that qualitative research is the research whose data are stated as appropriate, and are not changed in the form of symbols or numbers with the intention of finding the truth behind objective and sufficient data, namely truths that are generalizable to human reasons, especially the researchers themselves. Qualitative research focuses more

on the format of substantive theories based on concepts arising from empirical data.<sup>10</sup>

The researcher uses qualitative approach because the researcher tries to understand a linguistic phenomenon that is found in the movie by focusing on analyzing of the utterances that are used in conversation analysis in *The Parent Trap* (1998) movie.

In conclusion, this study is designed in the form of qualitative research with content analysis method. The researcher intends to describe a phenomenon or a problem that has been found. The phenomenon is the Conversation Analysis (CA) that is expected to be a good help to analyze the context of main characters's utterances in the movie.

## 2. Data Source

The data of this resource are collected from the utterances performed by the main characters that have related in *The Parent Trap* (1998) movie script. It is the conversation in the British English and American English by the characters. The main characters in the movie are Annie and Hallie. In addition, the researcher also uses certain books or journals, and also from the internet sources to complete the information related to the study.

## 3. Data Collection Technique

In collecting data, researcher uses document analysis. This researcher applies documentary study as a method to collect the data

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<sup>10</sup> Sukidin dan Mundir, *Metode Penelitian: Membimbing dan Mengantar Kesuksesan Anda dalam Dunia Penelitian* (Surabaya: Insan Cendekia, 2005), 25.

because the data are in the form of a document or a written text. Qualitative researchers use documents to gain an understanding of the phenomenon under study. Ary states that the content or document analysis is a research method applied to written or visual materials for the purpose of identifying specified characteristics of the material.

The materials can be textbooks, newspapers, web pages, speeches, television programs, advertisements, musical compositions, or any of a host of other types of documents.<sup>11</sup> In this case, the written literal source comes from the script or subtitle of the movie which consists of the main characters' utterances.

There are four types used in collecting the data. Firstly, researcher finds and downloads the movie and the suitable text script on the internet. Then, the researcher watches the movie to understand the storyline and the role of the main characters. Next, the researcher reads the text script to select of utterances which indicate of the conversational analysis in the movie. After selecting the utterances, researcher identifies those utterances further into each category of conversation analysis.

#### 4. Data Analysis Technique

The data in this research are analyzed by using the theory of conversational analysis by Joan Cutting. This theory is used to analyze the type of conversation analysis that is used in every utterance produced by the main characters in the movie. Data analysis methods deal with the

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<sup>11</sup> Donald Ary, Lucy Cheser Jacobs, Chris Sorensen and Asghar Razaviéh, *Introduction to Research in Education, 8<sup>th</sup> Edition* (Belmont USA: Wadsworth, 2010), 457.

procedures of analyzing the object of research. The data have been analyzed and done by researcher.

Firstly, the researcher identifies the data which are collected from the dialogue in the movie and the suitable text script or subtitle in the movie. Secondly, the researcher analyzes the meaning conveyed behind the conversational analysis of the main characters and the researcher shorts the data by looking for the units of words, phrases, and sentences through theory. Thirdly, the researcher analyzes and categorizes the data based on conversation analysis proposed by Joan Cutting which is consisted of the turn-taking, adjacency pairs, and sequences. Then, the researcher finds the function in every utterance based on the theory and tries to explain every utterance based on its function. The last step of analyzing the data of this research is that the researcher draws the conclusion of the research after making the written report of the analysis.

## 5. Data Validity

Validity is one of the strengths of qualitative research and is based on determining whether the findings are accurate from the standpoint of the researchers, participants or the readers of an account.<sup>12</sup> This research uses triangulation to examine the validity of the data. Triangulation is a technique of checking the validity of data that uses something else outside the data to check or compare data.<sup>13</sup> There are four types of triangulation

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<sup>12</sup> John W Creswell, *Research Design Qualitative, Quantitative and mixed methods approaches* (United States of America: SAGE Publications, 2014), 251.

<sup>13</sup> Lexy J. Moleong, *Metode Penelitian Kualitatif* (Bandung: PT Remaja Rosdakarya, 2007), 175.

based on Denzin in Angouri, such as: Data triangulation, Methodological triangulation, theoretical triangulation and investigator triangulation.<sup>14</sup>

This research is done by using investigator triangulation. According to Silverman in Cohen et.al, he states that investigator triangulation is in this type engages more than one observer, data are discovered independently by more than one observer.<sup>15</sup> Therefore, in this research, researcher invites two expert researchers that consist of the researcher's advisor and one of English lecturer in English department. The expert researcher checks the data, the analysis and the result of the research that is done by the researcher in order to assure that the researches are valid, credible, and defensible.

### **G. Structure of the Report**

There are four chapters in this research and each chapter has several sub chapters which have relevance to each other. Generally, a research has three parts. They are initial part, core part and final part.

The first part is initial part that includes the research title, approval sheet, ratification sheet, motto, dedication, acknowledgment, abstract, table of content and list of table.

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<sup>14</sup> J, Angouri, *Qualitative, Quantitative or both? Combining methods in Linguistics research* (London: Continuum International publishing group, 2010), 34.

<sup>15</sup> Louis Cohen, Lawrence Manion, Keith Morrison, *Research methods in education* (New York: Routledge, 2007), 142.



The second part is core part included four chapters, they are:

1. **Chapter I** is introduction consisting of research background, research question, research objective, research significance, definition of key term, research methodology and structure of the report.
2. **Chapter II** is literature review which consists of previous study and theoretical framework.
3. **Chapter III** is finding and discussion.
4. **Chapter IV** is conclusion and suggestions.

The third is a final part including references, statement of authenticity of writing, and appendixes consisting of research matrix, bibliography of researcher, declaration sheet, research journal, research instrument, data sheets of analysis *The Parent Trap* movie text script.



## CHAPTER II

### REVIEW OF RELATED LITERATURE

#### A. Previous Research

In this part of sub point is a review about several previous research results conducted to this research and they have similar focus to this research.

The previous researches are described as follows:

1. Dinda Anggi Novita Sari, student of Jember University (2016) with the title “Conversational Analysis of Language Realizations of Dispreferred Social Acts in Intimate Relationship in *The Lion King* (1994) movie”.<sup>16</sup>

This researcher analyzes how English is used to express dispreferred social acts of language realization naturally that is used in conversation in *The Lion King* (1994) movie. The result of this study is that the dispreferred social act of request is the most type of dispreferred social acts found in the movie. Based on the research, this study focuses on analyzing the conversation that intimates relationship from language realizations of dispreferred social acts in the movie.

2. Putri Efilia Agustin, student of Maulana Malik Ibrahim State Islamic University of Malang (2014) with the title “Conversation Analysis in Interview Between Megan Young and TV Presenter Based on Brian

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<sup>16</sup> Dinda Anggi Novita Sari, “Conversational Analysis of Language Realizations of Dispreferred Social Acts in Intimate Relationship in *The Lion King* (1994) movie”, (Thesis, Jember University, Jember, 2016).

Faltridge Perspective”.<sup>17</sup> This researcher focuses on analyzing the sequences and structure of conversation analysis based on Paltridge’s perspective that collects three data of conversation interview of Megan Young and TV Presenters. The result of this research is found that the researcher shows the data analysis that is used and explores the process of the sequences and the stucture of conversation analysis based on Brian Paltridge’s perspective that includes opening, turn-taking, feedback, repairs, adjacency pairs, and closing conversation that are describe clearly.

3. Sulistiani, student of Maulana Malik Ibrahim State Islamic University of Malang (2015) with the title “A Conversation Analysis of Prabowo Subianto and Babita Sharma on BBC News Interview: The Constuction of Repair”.<sup>18</sup> The method that is used in the research is descriptive qualitative method. The focus of this research is on showing the types and strategies of repair on news interview that is used by Prabowo Subianto and Babita Sharma. The results of this study have been expected to give implications for EFL scholar as pedagogical matery.

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<sup>17</sup> Putri Efilia Agustin, “Conversation Analysis in Interview Between Megan Young and TV Presenter Based on Brian Faltridge Perspective”, (Thesis, Maulana Malik Ibrahim State Islamic University of Malang, Malang, 2014).

<sup>18</sup> Sulistiani, “A Conversation Analysis of Prabowo Subianto and Babita Sharma on BBC News Interview: The Constuction of Repair”, (Thesis, Maulana Malik Ibrahim State Islamic University of Malang, Malang, 2015).

**Table 2.1**  
**Similarities and Differences of Previous Research**

<b>No</b>	<b>Name and Research Title</b>	<b>Similarities</b>	<b>Differences</b>
<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
1.	Dinda Anggi Novita Sari (2016), Conversational Analysis of Language Realizations of Dispreferred Social Acts in Intimate Relationship in The Lion King (1994) movie.	<ul style="list-style-type: none"> <li>• Use the same method that is qualitative research method</li> <li>• The same pragmatics study of conversation analysis</li> <li>• The same sources of the data that are taken from the script or subtitle of the movie.</li> </ul>	<ul style="list-style-type: none"> <li>• Focus on analyzing the language realization of Dispreferred Social Acts in Intimate Relationship</li> <li>• Researcher focuses on analyzing the utterances of conversation analysis on the turn-taking, adjacency pair, and sequences that are used in movie.</li> </ul>
2.	Putri Efilia Agustin (2014), the title is Conversation Analysis in Interview Between Megan Young and TV Presenter Based on Brian Faltridge Perspective.	<ul style="list-style-type: none"> <li>• Use the same method that is qualitative research method</li> <li>• The same focus on analyzing the utterances that include sequence and structure of conversation analysis.</li> </ul>	<ul style="list-style-type: none"> <li>• Show the data analysis that is used, and explore the process of the sequences and the structure of conversation analysis</li> <li>• Researcher analyzes the types of conversation analysis that is used in the movie.</li> </ul>
3.	Sulistiani (2015), A Conversation Analysis of Prabowo Subianto and Babita Sharma on BBC News Interview: The Constuction of Repair.	<ul style="list-style-type: none"> <li>• Use the same method that is descriptive qualitative method</li> <li>• The focus on analyzing the utterances that include repair in conversation analysis.</li> </ul>	<ul style="list-style-type: none"> <li>• This study is only to analyze the types and strategies of repair that are used by the character</li> <li>• Researcher analyzes the utterances in turn-taking, adjacency pairs, and sequences conversation that are used in movie.</li> </ul>

Data source: Processed from previous study

## Theoretical Framework

### 1. Conversation Analysis

Every human being needs communication to talk in interaction with another in daily life and to get additional information. Talking about the communication, one of the of communication is conversation. Hutchby&Wooffitt state that conversation does not only a product of two people 'speaker-hearer' who attempt to exchange information or convey a message, but also the participants of conversation are mutually orienting and collaborating to achieve orderly and meaningful communication.<sup>19</sup> Conversation is used according to the needs of each person. The conversation in daily life is used as the object of the conversation analysis. There are several opinions about the conversation analysis stated by some experts.

In Joan Cutting's perspective, conversation analysis is the exchange structure approach looked at discourse as a predetermined sequence. It is started with the theory of a pattering of units, and showed how people say fits the model, thus it views conversation as a product.<sup>20</sup>

The mode of analysis which subsequently grows into conversation analysis is begun by a puzzle.<sup>21</sup> From those statement, the conversation analysis must be arranged in such a way from each conversation that is analyzed.

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<sup>19</sup> Ian Hutchby and Robin Wooffitt, *Conversation Analysis: Principle, Practices and Applications* (Cambridge: Polity, 1998), 1.

<sup>20</sup> Cutting, *Pragmatics*, 27.

<sup>21</sup> Robin Wooffitt, *Conversation Analysis and Discourse Analysis: A Comparative and Critical Introduction* (London: SAGE Publications, 2005), 5.

Every word or sentence in conversation is related to each other. Labov in Wooffitt says that conversational analysis has been particularly the conversational use of language to negotiate role-relationships, peer-solidarity, the exchange of turning in a conversation, and the saving of face of both speaker and hearer.<sup>22</sup> It is closely connected to sociological tradition which demands to explain processes of inference in everyday social order. Conversation analysis is used to look how human talks in interaction orally in social life.

Conversational analysis works within the ethno-methodological tradition point out, regardless of how many speakers are involved in a conversation, speakers take turns of various lengths with very little overlap, and turn-taking is usually smooth even though it is quite unordered.<sup>23</sup> This approach is an inductive one and requires a close analysis of large bodies of tape and video recorded naturalistic data. In conversation analysis, unlike in linguistic ethnography or in interactional sociolinguistics, the focus is solely on the recorded data and transcripts.<sup>24</sup>

Another quote also explains in an international journal by Emrani and Hooshmand. Conversation analysis is mainly influenced by two theories; the first is suggested by Goffman. As it is said by McKay and Hornberger, “Goffman viewed interaction in terms of strategy and ritual and emphasized the importance of situation—the encounter as an

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<sup>22</sup> Gillian Brown and George Yule, *Discourse Analysis* (Cambridge: Cambridge University Press, 1983), 3.

<sup>23</sup> Ronald Wardhaugh and Janet M. Fuller, *An Introduction to Sociolinguistic* (United Kingdom: Blackwell Publishing, 2015), 281.

<sup>24</sup> *Ibid.*, 282.

attentionally focused on gathering in which some aspects of the presentation of self are salient and others are down played or concealed". The second influence is based on the works of Garfinkel and ethnomethodology.<sup>25</sup>

There are two immediate benefits that have been produced in sophisticated of the study about interactions involving children with speech difficulties talking to their mother and their speech therapists. First, the analytic approach of conversation analysis seeks to describe the competencies which inform the production of utterances in interaction, while being sensitive to the psychological difficulties that people face. Furthermore, the second benefit is more practical. Speech therapists can draw from finding of conversation analysis to identify the precise basis of specific forms of problem in the verbal patterns of people who have some form of speech difficulty.<sup>26</sup>

In addition, conversation is discourse mutually constructed and negotiated in time between speakers; it is usually informal and unplanned. Cook says in Cutting that talking may be classed as conversation when:<sup>27</sup>

- a. It is not necessitated by a practical task.
- b. Any unequal power of participants is partially suspended.
- c. The number of the participants is small.
- d. Turns are quite short.
- e. Talk is primarily for the participants not for an outside audience.

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<sup>25</sup> Emrani and Hooshmand, *A conversation analysis*, 58.

<sup>26</sup> Hutchby and Wooffitt, *Conversation Analysis*, 1998, 252.

<sup>27</sup> Cutting, *Pragmatics*, 28.

Based on some of the opinions regarding conversation analysis stated by some experts above, it can be concluded that conversation analysis is the study that discusses the dialogues in social's interaction. The researcher focuses on the theory that Cutting has been explained above which states the pattern of conversation analysis that linguists find emerge as interaction unfold normally, these are unwritten conventions about taking turns, and observable pairs of utterances.

a) Turn-taking

Cooperation in conversation is managed by all participants through turn-taking.<sup>28</sup> Conversation analysis has also examined how people take and manage turns in spoken interactions. Sacks in Paltridge says that the basic rule in English conversation is that one person speaks at a time, after they may nominate another speaker, or another speaker may take up the turn without being nominated.<sup>29</sup> The key to understanding human behavior is paying attention in how they speak, especially how to take the turns in conversation. Most of the actions are taken to shape how to compile and position contributions in interactions.<sup>30</sup>

This may be through the completion of a syntactic unit, or it may be through the use of falling intonation, then pausing. It may also end a unit with a signal such as 'mmm' or 'anyway', etc, which

<sup>28</sup> Cutting, *Pragmatics*, 29.

<sup>29</sup> Brian Paltridge, *Discourse Analysis an Introduction 2<sup>nd</sup> Edition* (London and New York: Bloomsbury Academic, 2012), 95.

<sup>30</sup> Gene H. Lerner, *Conversation Analysis: studies from the first generation* (Amsterdam: John Benjamins publishing Company, 2004), 4.



signals the end of the turn. The end of a turn may also be signalled through eye contact, body position and movement and voice pitch.<sup>31</sup>

Turn-taking is used to look how shape it which affects the turns for the activities on which it operates. The example of turn taking according to Cutting:<sup>32</sup>

A: Did you have a good time last night?

B: (3) Yeah.

Based on Cutting's explanation, the pausing for 3 seconds means that B needs time to answer the question because A demands an affirmative answer. If the conversation happens between two strangers, it will be an awkward situation to wait for the answer.

Utterances usually do not overlap other utterances, and the gaps between utterances are sometimes measurable in micro-seconds averaging only of a few tenths of a second. Turn taking is also applied between as few as two participants and upward of a dozen and regardless of the length of particular utterances or how many people want to take a turn.<sup>33</sup> The shorts of turn-taking systems are used in some forms of human behaviour such as fixed turn length in debates to prespecified content in rituals—but they are not the case for everyday conversation generally. Turns at talk are made up of tretches

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<sup>31</sup> Paltridge, *Discourse*, 95-96.

<sup>32</sup> Cutting, *Pragmatics*, 30.

<sup>33</sup> Wardhaugh and Fuller, *An Introduction*, 287.

of language, but it has already been seen, these stretches of language can vary a lot in terms of their structure.<sup>34</sup>

It is concern in when and how the speakers have turn in a chatting. Turn-taking behaviour is socially constructed behaviour, not the result of an inevitable process.<sup>35</sup> Cutting states that in most cultures, generally speaking, only one person speaks at a time: speakers take turns, first one talking and then another.<sup>36</sup> While speakers pause the talk at the end of turn, it is not always the matter, nevertheless, that the next speaker duly takes it up. It relates to the participants in interaction hold on the turns, pass turns, in and out of the talk. These include taking the turn in talking, pausing, eye-contact or body gestures in talking.

b) Adjacency pairs

Conversation notices that many turns at talking that occur as pairs. A greeting is conventionally followed by another greeting, a farewell by a farewell, a question by an answer. Schegloff and Sacks call these sorts of paired utterances adjacency pairs and these are the basic unit on which sequences in conversation are built.<sup>37</sup> McCarthy says in Yan Wu, adjacency pairs refer to ‘the pairs of utterances in

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<sup>34</sup> Anthony J. Liddicoat, *An Introduction to Conversation Analysis* (New York: Continuum, 2007), 53-54.

<sup>35</sup> *Ibid.*, 51.

<sup>36</sup> Cutting, *Pragmatics*, 29.

<sup>37</sup> Liddicoat, *An Introduction*, 106.

talking that are often mutually dependent', for example, greetings and congratulation-thanks.<sup>38</sup>

Cutting states that there is a relation between acts and the conversation contains frequently occurring patterns that are known in pairs of utterances as 'adjacency pairs'.<sup>39</sup> The acts are ordered in two parts, a first part and a second part, and categorised as question-answer, offer-accept, invitation-decline, blame-deny and so on. Each first part creates an expectation of a particular other part. This is known as preference structure which each first part has a preferred and a dispreferred response. Cutting also states that the preferred response directly gives the an acceptance and based the topic, like a question with the expected answer or a clear answer, and for the dispreferred response tend to be the refusals and disagreements and the answer unclear and not connected with the topic. For example, the conversation between two people that unconsciously do adjacency pairs:

A: Can you tell me an interesting story?

B: Can you just leave me alone?

A: Sorry.

Based on the example above, the question does not get the right answer. The answer is like that B wants to stay alone instead of talking to A. B does not want to discuss and talk about anything. This

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<sup>38</sup> Yan Wu, *Conversation Analysis*, 88.

<sup>39</sup> Cutting, *Pragmatics*, 30.

conversation relates to dispreferred response, because B tries to refuse the request.

Certain types of responses are preferred, and dispreferred responses tend to require explanations.<sup>40</sup> Another opinion is also stated by Cookin journal by Yan Wu that states, a dispreferred response is often indicated by 'a slight pause, or by a preface like 'well' or 'you see', or by an explanation and justification of the response.'<sup>41</sup>

#### c) Sequences

Sequences discussed so far have been relatively short, and each turn has been analysed as doing essentially one action. However, obviously this is not always the case. Turns at talk are often very long, and accomplish many different actions.<sup>42</sup> Cutting states in conversation analysis, speakers are mutually constructing and negotiating their conversation in time, certain sequences, which are stretches of utterances or turns, emerge. These can be pre-sequences, insertion sequences, and opening and closing sequences.<sup>43</sup>

Pre-sequences are of primary concern in sequencing, because they are frequently used by people in interaction.<sup>44</sup> Cutting also states that pre-sequences prepare the ground for a further sequences and signal the type of utterance to be followed. There are: pre-invitations,

<sup>40</sup> Wardhaugh and Fuller, *An Introduction*, 283.

<sup>41</sup> Yan Wu, *Conversation Analysis*, 88.

<sup>42</sup> Hutchby and Wooffitt, *Conversation Analysis*, 120.

<sup>43</sup> Cutting, *Pragmatics*, 31.

<sup>44</sup> Yan Wu, *Conversation Analysis*, 89.

like give a clue on the conversation; pre-request, the talk use the conventional phrase of greeting not to the point; and pre-announcements, the conversation is right to the point. In the case of an insertion sequences, the pairs occur embedded within other adjacency pairs which act as macro-sequences. The dispreffered response turns into an insertion sequences because the repetition and the time gets something that constitutes an acceptance.<sup>45</sup>

Finally there are conventional opening structures and closing structures. Opening tend to contain a greeting, an enquiry after health, and a past reference. In the opening of conversation delivers for starting the conversation between two or more people in conversation. Meanwhile, closing conversation is the last part on the sequences of the conversation.<sup>46</sup> Here an example about opening and closing sequences:

A: Hi, Nabila. Long time no see?

B: Hi! Sorry, I must take care my brother. See you!

From the example above, it can be concluded that A wants to greet a friend that A meets. However, B tries to avoid A after replying the greeting, B directly says goodbye. It seems that B does not feel comfortable or does not like A to near B.

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<sup>45</sup> Cutting, *Pragmatics*, 31-32.

<sup>46</sup> Putri Efilia Agustin, *Conversation Analysis*, Thesis, 21-27.

Yan Wu concludes this openings and closings are the words that people use to initiate or to end a conversation. They vary in terms of different speech community.

## 2. Review of *The Parent Trap* (1998) movie



Source: [https://en.wikipedia.org/wiki/The\\_Parent\\_Trap\\_\(1998\\_film\)](https://en.wikipedia.org/wiki/The_Parent_Trap_(1998_film))

A movie entitled *The Parent Trap* an American romantic comedy-drama film released in 1998. The film is co-written and directed by Nancy Meyers, and produced and co-written by Charles Shyer, which is the presented by Walt Disney Pictures. It is a remake of the 1961 film of the same name and an adaptation of Erich Kästner's German novel *Lottie and Lisa* (*Das doppelte Lottchen*). This film tells about separated twins that live apart. Hallie must live with her father in California and Annie must live with her mother in London. They have never known each other's parents, Hallie does not ever meet with her mother and Annie never knows her father.

The film features ensemble casts that include by:

- a. Dennis Quaid : as Nick Parker
- b. Natasha Richardson : as Elizabeth James

- c. Lindsay Lohan : as Hallie Parker and Annie Parker
- d. Elaine Hendrix : as Meredith Blake
- e. Lisa Ann Walter : as Chessy
- f. Simon Kunz : as Martin
- g. Polly Holliday : as MarvaKulp. SR.
- h. Maggie Wheeler : as MarvaKulp. JR.
- i. Ronnie Stevens : as Grand Father
- j. Erin Mackey :as Annie and Hallie’s acting double.

Based on the movie in 1986, Nick Parker and Elizabeth James met and were soon married. After the birth of their twin daughters, Annie and Hallie, Nick and Elizabeth carried out a divorce and then afterwards they completely lost contact. At the time, each parent of the twins took one of the twins without telling their siblings to each child. Nick took Hallie and they settled in Napa Valley, he became a rich wine farmer there. While Elizabeth took Annie and they settled in London, she became a famous and rich wedding designer.

Eleven years and nine months later in the summer, their parents accidentally sent them to the same summer camp, to Camp Walden, in Maine. Annie and Hallie disliked to one another from the beginning. Hallie and Annie first met at the end of fencing match. When they took off their masks and saw that they looked exactly same, they realized something strange that they had the same face.

However, Hallie and Annie were instead hostile which caused them to be isolated. Living together in an isolated cabin, Hallie and Annie found that they were born in the same day, and each had half of a wedding photo ripped off by their parents. They realized that they were twins and felt excited. They planned ways for their parents to meet who were previously unknown to them. They changing places, their divorced parents falling in love again. Each girl trained herself to emulate one another, with a view to switching place at the end of the summer camp. In addition to exchanging places, they also planned to reunite their parents.

### 3. Movie and script

Movie is a kind of visual communication by using moving pictures and sounds to tell the fiction story and to teach people something. Movie becomes a very influential medium, more than any other media, because audio and visual works well together in making the viewers not bored and easier to remember, because the format is interesting. Movie is a recording of moving images that tells a story and that people watch on a screen and television.<sup>47</sup>

Based on Law No. 8 of 1992 Chapter 1 Article 1, a film is a work of art and culture which is mass media of hearing and communication made based on cinematographic principles by recording it on celluloid tape, video tape, video disks, and/or results material other technological

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<sup>47</sup> MerriamWebster, "Definition of Movie", <https://www.merriam-webster.com/dictionary/movie> (23 August 2019).



inventions in all shapes, types and sizes through chemical processes, electronic processes, or other processes, with or without sound that can be displayed and/or displayed with mechanical, electronic, and/or other projection systems.<sup>48</sup>

Script is defined as the written words of a play, movie or show, or a standard message to deliver on the phone or in person.<sup>49</sup> Script is like soul of the movie. It is basically a structure of whole movie, with complete plots, characters and tone of the movie. Script also elaborates the tone and flavor of the movie along with the treatment. When a writer writes an idea, and decides to write it further; script is written first. Once the script is completed, he/she moves on to the next phase that is screenplay that is as a final version that ultimately completes the movie.<sup>50</sup>



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<sup>48</sup> Sekretarian Negara RI, Undang-undang No. 8 Tahun 1992 Tentang Perfilman.

<sup>49</sup> Your Dictionary, "Dictionary definition of Script", <https://www.yourdictionary.com/script> (23 August 2019).

<sup>50</sup> Nalin Nawani, 2015, "What is a Mocie Script?", <https://www.quora.com/What-is-a-movie-script> (23 August 2019).

## CHAPTER III

### FINDING AND DISCUSSION

In this chapter, the researcher describes the finding and discussion of conversation analysis that is found in daily utterances in *The Parent Trap (1998)* movie. The first section is finding, including the types and the analysis structure of the conversation analysis used in the movie text script. The second one is discussion that describes interpretative data analysis according to the finding that is related to the research focus. Then, the third presents the implication of the research for the EFL learners.

#### A. Finding

Conversation in daily life is used as the object of the conversation analysis. The researcher analyzes the conversation of the sequences and the structures of conversation analysis based on Joan Cutting's perspective. There are some kinds of conversation analysis, such as turn-taking, adjacency pairs, and sequences. There are (41) utterances of the conversation analysis used by the main characters found in the movie. The utterances are taken from the scene. The selected utterances found are performed by the characters, they are Annie and Hallie as main characters in *The Parent Trap (1998)* movie.

The data are analyzed based on the sequences and the structure of the conversation analysis that is divided in three parts. There are turn taking, adjacency pairs, such as preferred respond and dispreferred respond, and

sequences, such as pre-sequences, pre-insertion, opening structure, and closing structure.

### **Datum 1**

The first data of analysis takes from the scene in Camp Walden. Camp Walden is a name of a summer camp for girls in Maine. This conversation happens during the meeting between Annie and Hallie.

#### **1. Turn-taking**

**Quotes (A):** It is taken in minute 00.12.33-00.13.32.

Hallie : “Why's everyone staring?”  
 Annie : “Don't you see it?”  
 Hallie : “See what?”  
 Annie : “The resemblance between us.”  
 Hallie : [[“**A resemblance?// Between// you and me?!**”]]1

A conversation analysis of turn taking can be found in the utterance that is said by Hallie. The conversation happens when Hallie and Annie comes to play fencing match in the Camp Walden. The fencing match is a competition by wearing a mask and using a weapon, such as a sword, that emphasizes ability techniques such as cutting, stabbing or parrying an opponent's weapon by using skills in utilizing agility of the hand. When Annie and Hallie take off their masks after playing, all people around the arena are shocked, including themselves. Therefore, Hallie feels curious why people look at them that way and Annie understands the situation directly.

Turn taking is an act that is performed to express unbelievable happening in situations. In Hallie’s utterances refers to turn-taking. She

gives the gaps that show the turn in conversation by pausing when she said “A resemblance?” to show the unbelievable expression and to cover her surprised feeling. She changes her body language, for examples: she raises her eye brows, she points out herself and Annie with mocking smile and she also looks down on Annie to emphasize that there is no similarity between them. Although she realizes it too that she is shocked to know about it in the first time when they face to face, she avoids approving the same idea with Annie. To give more emphatic and to give more ensure about their resemblance, she gaps her sentence by pausing for two seconds when she says “Between (2) you and me?”. From the conversation above, it can be concluded that Annie is wiser and calmer to get the clue about the situation than Hallie is. Annie realizes that her rival in fencing match has the same face. However, Hallie tries her best to avoid approving it by mocking smile to Annie and she speaks disparagingly because she hates to have similarity with her rival.

Based on the analysis above, Cutting has explained that culturally a person speaks at a time who becomes the first speaker and then the listener takes his turn.<sup>51</sup> It happens in Annie and Hallie’s situation. After Hallie speaks and Annie waits for Hallie finishing, Annie takes her turn to answer Hallie’s question.

**Quotes (B):** It is taken in minute 00.22.44-00.23.08.

Hallie : “Actually, here's a picture of my house.”  
 Annie : “Wow. It's beautiful.”

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<sup>51</sup> Cutting, *Pragmatics*, 29.

- Hallie : [[“Yeah. We built it when I was a little. We’ve got this incredible porch that looks over the vineyard. And..then..//”]]2
- Annie : [[“Who..// Who's that?”]]3
- Hallie : [[“Oh, that's my Dad// He didn't know I was taking a picture or he would've turned around. He's kinda like my best friend. We do everything together.”]]4

A conversation analysis of turn taking also found in the utterance that is said by Hallie and Annie. The conversation happens in isolation cabin when Hallie shows a picture of her house. Isolation cabin is a room for students who get punishment of doing something wrong. The students have to spend all the time in this room for self-introspection. Hallie tells about her house and shows the picture of her house where her father stands in front of the house but he turns back the camera. Therefore, Annie cannot see the man’s face because she only sees his back who wears blue pants and a brown jacket.

In Hallie’s utterances, she gaps the sentences by pausing doubtly while she explains about her house then Annie looks like confusing to see the picture. Hallie doubtly says “And...// then..//” before she continues her sentences. In Annie’s response, she asks Hallie doubtly by saying “Who’s..// who’s that?” She gaps the sentences by pausing before she continues the question “Who’s” repeatedly. She seems confused and her voice trembles slightly. She is doubtful to ask but she feels curious. Therefore, she repeats the same words to encourage herself to continue listening the answer. In Hallie’s response, she gaps her sentences by pausing for two seconds before giving more explanation to Annie about

the man in the picture that is her father. Hallie explains that her father does not know when she takes the picture. It is the reason why they only see his back from the picture.

From the conversation above, it can be concluded that Hallie can understand the situation. She feels doubtful to continue the explanation because she does not know what to say further. In Annie's expression is confused by giving a chance to tell what she wants to say. Therefore, Annie encourages herself doubtly whether she asks about it or not to find out who the man is.

Based on analysis above, their conversation is called attributable silence.<sup>52</sup> It happens when between Annie and Hallie take several seconds to continue their explanation and question, because they feel doubtful to continue their sentences.

## 2. Adjacency pairs

**Quotes (A):** It is taken in minute 00.14.05-00.15.15.

Annie	: [[ <b>“Take a seat, Parker.”</b> ]]5
Hallie	: [[ <b>“Deal me in.”</b> ]]6
	[[ <b>“Tell you what I'm gonna do, since you're almost tapped out... I'll make you a deal. Loser jumps into the lake after the game.”</b> ]]7
Annie	: “Excellent.”
Hallie	: “But, naked.”
Annie	: “Even more excellent. Start unzipping, Parker. Straight... in diamonds.”
Hallie	: “You’re good, James. But ... you’re just not good enough. In your honour – a royal flush.”

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<sup>52</sup> Cutting, *Pragmatics*, 30.

A conversation analysis of adjacency pairs can be found in the utterance that is said by Annie and Hallie. It happens in Navajos. Navajos is one of the house names in Camp Walden, a place of students of camp based on the group that has been determined by Marva Jr in the first time when the students come. Navajos is Annie's place that is used to play poker game with inhabitant of Navajos. Hallie comes from Arapaho (also one of the house names in Camp Walden) to play against Annie to play poker game.

Annie invites and challenges Hallie by saying "Take a seat, Parker." directly with a mocking smile, cynical face and insulting intonation to show enmity between them. Hallie does not directly answer Annie's invitation, she accepts Annie's invitation by directly taking a seat as Annie's request. Request is an act that is performed to get a listener to do a certain action. An example of adjacency pairs of request can be seen in the dialogue between Hallie and Annie which happens when Hallie asks Annie to share the poker cards by saying "Deal me in." Hallie shows to Annie that she is not afraid by sitting directly, opening her glasses and putting it on her head, leaning over and putting her hands to her thighs to show that she is ready. Annie also does not directly answer Hallie's request, she accepts Hallie's request by directly sharing the cards to Hallie. When Annie shares the cards in front of Hallie who is supporting her face with one hand, both of them face their rival like there sparks come out of their gaze. When they hold their cards,

both of them smile mockingly and they look around to their own supporters to emphasize that they have a good chance to win the game. After they are sure that they can win, they repeatedly put their bets from the money until their belongings, such as cosmetics, perfume, and accessories.

After they rake in the pot until they are down to their last money.

Hallie asks Annie to make a deal jump into the lake for a loser. She does it as offering to challenge Annie. Then, Annie accepts Hallie's offer by saying "Excellent." because Annie believes and knows that Annie's holding a winning hand.

Based on their conversation above, it can be concluded that both of them hate losing in the game, especially the rival is someone that they hate the most. It can be shown by their expression and their body language when they sit facing each other. Both of them underestimate their rivals without pretending. Their face, their request and their invitation show how they fight a cold war and try to embarrass their rivals when their rivals lose the game.

Based on Cutting's explanation<sup>53</sup>, both Annie and Hallie do 'offer-accept' because Annie offers to Hallie about taking a seat to play pocker. Hallie accepts the invitation by directly sitting in front of Annie.

**Quotes (B):** It is taken in minute 00.23.22-00.23.33.

Hallie	: [{"Want one?"}]8
Annie	: [{"Sure. I love Oreos. At home, I eat them with peanut butter."}]9
Hallie	: "(stops, surprised) You do? That's so weird. So do I."

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<sup>53</sup> Cutting, *Pragmatics*, 30.



A conversation analysis of adjacency pairs can be found in the utterance that is said by Annie and Hallie. It happens in isolation cabin when Hallie crosses to her suitcase after exchange stories about each other's homes and takes out a bag of Oreos. After Hallie seems that Annie is getting cold, Hallie directly crosses to look for something which can help to warm the situation in her suitcase, she sees a bag of Oreos in her suitcase she smiles and takes the Oreos, then smiling Hallie offers the Oreos to Annie in order to help to melt down the cold atmosphere she feels. An offer intends to share something for others.

Based on Cutting's explanation, Hallie's utterances refer to an offer. She offers her favourite Oreos to Annie but she doesn't know that it is Annie's favourites too. Hallie offers Annie by saying "Want one?" during offering the Oreo to Annie. In Annie's response, she accepts Hallie's offer by saying "Sure." She explains that it is also her favourite Oreos with peanut butter inside. Hallie is so surprised to hear that Annie says about loving Oreos with peanut butter. Hallie immediately stops her activities looking for peanut butter then directly looking at Annie with a look of disbelief as dropped open her mouth by saying "You do?" then smiling Hallie raises her right hand from earlier looking for something in her suitcase and shows Oreos with peanut butter to Annie and saying "So do I" to tell that Hallie has the same habit of eating her favourite Oreo with the peanut butter in it. They are so surprised to hear that they have the same habit which most of people assume that eating the Oreos with

peanut butter is a disgusting thing. However, they do not consider it that way, instead they actually like the habit like that.

From the conversation above, it can be concluded that Hallie can understand the situation. Hallie tries to warm the situation while she knows Annie is getting cold because of heavy rain that does not stop immediately by offering her favourite Oreos. Both of them feel surprised to know that they have the same habit to eat Oreos with peanut butter inside although they never meet as siblings. This same habit helps them to be close reach other and breaks the ice between them. This kind of situation is called offer-accept acts.<sup>54</sup> The acts happen when Hallie offers Oreos and Annie accepts the Oreos.

### 3. Sequences

**Quotes (A):** It is taken in minute 00.22.13-00.22.31.

Annie	: “Oh, here’s your...?”
Hallie	: [[“Cuppy”]]10
Annie	: “Any of your pictures ruined?”
Hallie	: [[“Only the beautiful Leo DiCaprio.”]]11
Annie	: “Who?”
Hallie	: “You've never heard of Leonardo DiCaprio?”

A conversation analysis of sequences can be found in the utterance that is said by Hallie. It is happens in isolation cabin, when there is heavy raining in Camp Walden, the wind and the rain come in isolation cabin through the window and make wet inside and Hallie’s pictures flying. Hallie tries to close the window but she struggles to close it because the window is jammed and the wind is so strong that it wet her

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<sup>54</sup> Cutting, *Pragmatics*, 30.

body. Annie sees Hallie and directly comes and helps Hallie to close the window. After they can close the window, Hallie smiles and says thank you to Annie as grateful because Annie helps her to close the window. Hallie looks her pictures scattered on the floor due to the wind from the window then she leaves Annie to take care of the scattered pictures then she is followed by Annie to help her tidy up Hallie's pictures. An insertion sequence is an act that is performed by speaker to explain about the meaning of the question.

Hallie's utterance refers to insertion sequence.<sup>55</sup> It is because while Annie looks a doll that she thinks that it is belongs to Hallie, she gives back the doll to Hallie by holding the doll in her hand and saying "oh, here's your...", Hallie stops her activity to tidy up the pictures then she looks at Annie, while Hallie looks Annie who holds the doll, Hallie smiles and takes the doll then she explains the name of the doll is "Cuppy" then they smile each others. Cuppy is Hallie's favourite doll that is always taken wherever she goes.

In Annie's response, she asks another question to make the situation not awkward. She asks Hallie "any of your pictures ruined?" to ensure everything is good. Hallie wants to convince Annie by her "only", Hallie does not directly what is ruined to her pictures, she gives a clue by showing the pictures of Leonardo Dicaprio that it is her favourite idol. Hallie takes the picture and looks at Annie with happy lips and she raises

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<sup>55</sup> Cutting, *Pragmatics*, 31.

an eyebrow and saying “Only the beautiful Leo Dicaprio” to express pride to her favourite idol. Actually it is not clue, but Annie thinks that it is Hallie’s boyfriend because she does not know who Leonardo Dicaprio is.

From the conversation above, it can be concluded that Hallie does not say directly to the point in her utterances. Hallie likes giving a clue in her utterances to familiarize in her conversation. While Annie is unusual to be given a clue in the utterances, so that Annie does not understand what Hallie is talking about and must be more clearly while someone explains something to Annie.

**Quotes (B):** It is taken in minute 00.24.40-00.25.05.

Annie : “Hallie, what's your mother like?”

Hallie : **[[“I never met her. She and my Dad split up when I was a baby. He doesn't to talk about her... but I know she was really beautiful.”]]**<sup>12</sup>

Annie : “How do you know that?”

Hallie : “Well, because my dad had this old picture of her, and I looked at it all the time, so he gave it to me to keep.”

A conversation analysis of sequences can be found in the utterance that is said by Hallie. It happens upstairs in front of the cabin when Annie and Hallie exchange stories about their family. Annie comes out from the cabin followed Hallie who comes out first from cabin because Hallie is aware that there is something wrong between Annie and Hallie. Annie and Hallie unconsciously have the same habit and at the same time they hold on to their respective necklaces which have become their habit when they are confused or nervous. Annie encourages herself doubtly asks Hallie about her mother to know more about Hallie’s

family. A pre-request of sequence is an act that is performed by speaker to explain about the meaning of the question. Hallie's utterance refers to pre-request of pre sequences because she does not directly answer Annie's question to the point. Annie is doubtful to ask but she feels curious, then she put her arm on the fence of the cabin and ventured to ask "what's your mother like?" to Hallie. Hallie does not directly tell about her mother.

In Hallie's response, she gaps for two seconds before she does a pre-request of sequences in her utterances, because she does not tell to the point.<sup>56</sup> She does not look at Annie when she says "I never met her". She looks down because she is doubtful to answer Annie's question. She tells about her problem that she never meets her mother which Annie does not ask about that. Hallie performs pre-request of sequences in her statement. Hallie explains about her parent's spilt up that it is not the answer of Annie's question. After Hallie tells about her parents spilt up, then she explains about her mother like based on her own known from the picture of her mother after she tells something that is not the answer for Annie's question.

From the conversation above, it can be concluded that Hallie does not say directly to the point in her utterances. Hallie likes to tell the story in her utterances, it is because she is doubtful with the situation that happens between Hallie and Annie. Hallie does telling about another

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<sup>56</sup> Cutting, *Pragmatics*, 31.

answer that it does not the answer of Annie's question. Different to Hallie, Annie is more outspoken in couraging to ask something that makes her curious about something that happens between them.

**Quotes (C):** It is taken in minute 00.25.09-00.25.56.

Annie : "Will you stop thinking about your stomach at a time like this!"

Hallie : "At a time like what?"

Annie : **[[“Don't you realize what's happening?!? I mean, think about it. I only have a mother, and you only have a father. You've never seen your Mom, and I've never seen my Dad. You have one old picture of your Mom, and I have one old picture of my Dad, but at least yours is probably a whole picture. Mine's a pathetic little thing all crinkled and ripped down the middle, and... What are you rummaging in your trunk for?”]]13**

Hallie : **[[“This. It's the picture of my Mom. And it's ripped, too.”]]14**

Annie : "(a little spooked) Right down the middle?"

Hallie : "(nods, nervously) Right down the middle."

A conversation analysis of sequences can be found in the utterance that is said by Annie and Hallie. It is happens in isolation cabin. They feel that there is something wrong between them after they share about their life experiences. Annie who realizes that there is something wrong between them feels annoyed to Hallie that does not want to understand about the situation and always thinks about her stomach to eat something in canteen. Annie says "Will you stop thinking about your stomach at a time like this?!" to stop Hallie in order to focus on their serious conversation about their parents. Hallie realizes from the beginning about the happening between them and tries to be calm and pretends to not understand about the happening between them. Hallie

tries to show confusing expression of Annie's statement and asks "at a time like what?" to Annie. A pre sequence is an act that is performed by speaker to explain about the meaning of the question. Annie's utterance refers to pre-request of pre sequences, she tries to understand what the happening between them panicky. Annie explains to Hallie about how there are many things that happen accidently between them and she also asks many questions wedge in her mind and put them all together. She tries to guess the answers all herself.

In Hallie's response, she tries to conclude what Annie's confused and directly crosses her suitcase then she takes a picture of her mother that is same with Annie's explanation about the half old ripped picture of her father which Hallie also has the half part of the old picture of her mother. Hallie puts the pictures of her mother on her chest and doubtly says "This. It's the picture of my mom" to Annie. Doubtly Hallie ensures Annie by saying "And it's ripped, too".

From the conversation above, it can be concluded that Hallie's utterance refers to pre-announcements of sequences because in her utterances, she delivers her main utterances directly.<sup>57</sup> Hallie is more clear in showing her statements right to the point. Different to Annie, she does not say clearly in showing her statements right to the point because she tries to understand about something happening between her and Hallie.

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<sup>57</sup> Cutting, *Pragmatics*, 31.

**Quotes (D):** It is taken in minute 00.33.38-00.33.50.

Hallie : “What time do you leave?”  
 Annie : “Not for a couple of hours. Give Mum a kiss for me.”  
 Hallie : “And give Dad one for me.”  
 Marva Jr : “(loudly) Last call, Annie James!”  
 Hallie : [[“Bye. I love you”]]<sup>15</sup>

A conversation analysis of sequences can be found in the utterance that is said by Hallie. It happens in front of a main lodge of the Camp Walden while teary-eyed campers are hugging goodbye as they load into the buses and cars. It is as their farewell after their friendship during in camp. Hallie and Annie hug before they separate and carry out the agreed plan after they know that they are twins. Hallie and Annie agree to switch their places. Hallie as Annie is back to London to meet with her mother and grandfather, while Annie becomes Hallie back to California to meet her father. They make a plan and divide each other's tasks to find about how their parents meet and they also plan to make their parents back together.

A closing sequence is an act that is performed by speaker to give an attention that she has to go.<sup>58</sup> Hallie's utterance refers to close structures of sequences. Before saying goodbye, Annie and Hallie hug and give messages to each other to give a kiss for her Mum and Dad. After Marva Jr calls Annie James that the car has been ready to pick her up. They directly look at Marva Jr at the same time and back to meet each others. Annie says to Hallie that's Hallie's car which has been switched places becomes Annie's. They give the last message before

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<sup>58</sup> Cutting, *Pragmatics*, 32.



Hallie leaves Annie by saying “Bye”. In Hallie’s utterance, it can be seen from the intonation in Hallie’s utterance that suddenly changes and looks very sad while they give a message each other before saying goodbye. Hallie takes her suitcase then back to hug Annie before Hallie goes and says “I love you” to express that she forcibly has to leave Annie because the car has been ready to pick her up.

Based on the conversation above, it can be concluded that Hallie very loves her sister and she feels doubtful to separate again after they become closer each other. However the situation forces them to separate for a while, it is shown in Hallie's utterance before she leaves Annie to go home.

## Datum 2

The second data of analysis are taken from the scene in London. It is taken in Elizabeth’s house where Annie and Hallie’s mother lives. This conversation happens while Hallie and Annie make a plan to get their parents back together by phone.

### 1. Turn-taking

**Quotes (A):** It is taken in minute 00.56.06-00.56.27

Hallie : [[“Okay, now I can talk.--Ohmy//God, Mom's incredible.--I can not believe I've lived my entire life without knowing her.// She..she's beautiful and fun and smart and I love the gowns she designs and I got her talking about how she and Dad first met and what happened between them and if you ask me...”]]16

Annie : [[“(Whistling into phone) Hallie! Stop!--We've got a major problem.// You're going to have to bring mother out here immediately.”]]17

A conversation analysis of turn taking can be found in the utterance that is said by Hallie and Annie. It happens in Annie's house in cupboard under stairs while Annie calls Hallie that is switched places with Annie. The cupboard is right under the stairs nearby phone that just for clothes and not for human, but Hallie hides over there because there is no one can hear her conversation with rival in phone. Hallie tells Annie that she can not talk for now after she moves to look for hidden places for her privat call then she finds. The cupboard is clear and ducks into the hall closet, she shuts the door just as Martin walks past. After she is inside the coast, she turns on the lamp then directly tells Annie that she can talk freely. In Hallie's utterance, she does not give the gaps when she is ready to talk, she directly tells her happiness without giving the gaps by saying "Okay, now I can talk—Ohmy//God, mom's incredible". Hallie does not give a chance to Annie to talk because she directly tells the feeling of her pleasure when she meets her mother. In the utterance "Ohmy//God", she gaps by pausing to emphasize the unbelievable situation that she feels.

In Annie's response, she notices Hallie to stop hertwaddle, she tries to tell that they have another problem out of the plan that have to be solved as soon as possible by cutting Hallie's utterance then saying "Hallie! stop—we've got a major problem". Annie pauses for a second to ensure that Hallie really pays attention to what Annie says. This situation

is called an interruption.<sup>59</sup> Annie gaps by pausing before she tells the big problem that they face to Hallie and asks Hallie to bring their mom to Callifornia immediately.

From the conversation above, it can be concluded that Hallie is more powerful in telling her happiness to Annie. Hallie does not give a gap and pause in her utterances and does not give a chance to Annie to disprove her utterances. Different to Annie, she is inpatient to Hallie to express her happiness. Annie encourages herself to stop Hallie telling about Hallie's story then she asks Hallie's attention to hear their big problem that they face for now. Annie wants them to solve the problem fast and puts aside the happiness because there is some more important things to be thought together.

**Quotes (B):** It is taken in minute 01.12.13-01.12.29.

Annie : "Hal, I'm desperate. Dad's getting married."

Hallie : "(laughs) Whaddya mean, getting married?"

Annie : "I mean black tie, white gown, the whole enchilada."

Hallie : "What?"

Annie : **[[ "--The wedding's in two weeks. So, if there's any hope of getting Mom and Dad back together, we've got to do it fast.// And I mean // really fast." ]]**<sup>18</sup>

A conversation analysis of turn taking is also found in the utterance that is said by Annie. It happens in a red public telephone box in London. The public telephone has become a London icon with the characteristics of a small room like a red box and it is often seen in the side of the road in London. After connecting to Hallie's house in California, Annie, who has switched places as Hallie, she is waiting for

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<sup>59</sup> Cutting, *Pragmatics*, 29.

the phone to ring, which is confirmed to be Hallie calling. Annie immediately picked up the telephone that has just rang. After Annie knows that phone is from Hallie, Annie directly tells the problem that they have to solve it fast. Turn taking is an act that is performed to emphasize someone to do something fast because there is no more time.

In Annie's utterance refers to turn taking. She gaps the sentence by pausing when she says "We've got to do it fast.// and I mean// really fast." With the anxious facial expression, shoulder and head slightly raise and her mouth slightly groans to emphasize the word "really". That means, it is emergency so that they have to solve the problem as fast as possible before all the plan to make their parents get back to get hurrined. The situation is called attributable silence because Annie takes a second to continue her sentence.<sup>60</sup>

From the conversation above, it can be concluded that Annie is more firm and likes to solve the problem as soon as possible. Annie does not like to delay something important to make it clear. It seems while Annie directly asks Hallie to make their parents get back together as fast as possible in the beginning of their conversation in phone. Different to Hallie, Hallie does not directly catch the main point of Annie's utterances. She shows her confusion and repeats Annie's utterance into the question "Whaddya mean, getting married?" to ensure her that what

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<sup>60</sup> Cutting, *Pragmatics*, 29.

she hears is not true because Hallie is affraid that her father is really getting married with another woman that makes their plan failed.

## 2. Adjacency pairs

**Quotes (A):** It is taken in minute 00.55.57-00.56.02.

Hallie : [[“(as-Annie) Mildred, can you... hold on for a moment?”]]<sup>19</sup>

Annie : [[“Ok. But, hurry, Hal. I’ve got to talk to you”]]<sup>20</sup>

A conversation analysis of adjacency pairs can be found in the utterance that is said by Hallie and Annie. It happens in Annie’s house while Annie calls Hallie that is as Annie while they switch the places to do the plan to make their parents get back together. Annie uses another name while she calls Hallie, so Martin does not know. She disguises as name Mildred, that is Annie’s friend from camp. After Martin leaves her, Hallie asks Annie to hold on the phone for a while because she has to move to a hidden place where there is no one can hear their conversation. Hallie asks Annie by saying “Mildred, can you hold on for a moment?” during looking around to look for a safe place for her talk.

Request is an act that is performed to ask someone to wait for a moment because she has to do something else.<sup>61</sup> Hallie’s utterance refers to a request because she asks Annie to wait for the moment before they talk continuously, because she has to move to another place so she can talk with Annie freely. In Annie’s response, she accepts Hallie’s request by saying ”Oke.” Before she continues to notice Hallie that she has to be fast, because there’s something important that she has to talk to Hallie.

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<sup>61</sup> Cutting, *Pragmatics*, 30.

From the conversation above, it can be concluded that both of them are using the preferred response in their utterance. Hallie requests Annie to do something for Hallie that is to hold on the phone for a moment because she has to move to another place, then Annie preferred the response by accepting Hallie's request by the notes that Hallie has to be fast to do something because Annie has to talk something important to Hallie about their father who falls in love with another woman.

**Quotes (B):** It is taken in minute 00.56.21-00.56.36.

Annie : **[[“Hallie! Stop! We've got a major problem. You're going to have to bring mother out here immediately.”]]21**

Hallie : **[[“Immediately? Are you nuts? I've had one day with her. I'm just getting to know her. I can't. I refuse.”]]22**

Annie : “But this is an emergency. Dad's in love.”

A conversation analysis of adjacency pairs is also found in the utterance that is said by Annie and Hallie. It happens in the cupboard under stairs when Hallie hides, so she can talk to Annie while Annie is in the bathroom. In the same time, Annie also looks for hidden places for her to talk to Hallie. Request is an act to ask someone to do something for speaker. Annie's utterance refers to a request because she asks Hallie to bring their mother to California immediately. Annie asks Hallie to bring their mother immediately because they have to make their parents get back together as soon as possible before it's late and both of them feel regret.

In Hallie's response, she refuses Annie's request by saying “I can't. I refuse” with wrinkled forehead that it means she does not like to

do the request so that she refuses Annie's request to bring her mother to California immediately. It is called dispreferred response<sup>62</sup> because Hallie does not agree to bring out her mom immediately, she wants to be with her mom longer than Annie's request because she never meets her mother since she was child.

From the conversation above, it can be concluded that both of them disagree with each other. Annie tries to solve the problem of her father who falls in love with another woman by bringing her parents to meet. Therefore, Annie asks Hallie to bring her mother to California immediately before it's late. While Hallie disagrees with Annie's request and she does not care with Annie's problem because Hallie wants to stay with her mother for long time.

### 3. Sequences

**Quotes (A):** It is taken in minute 00.55.47-00.55.55.

Hallie : [{"**Oh, Hello Mildred, how you doin'?"**}]23  
 Annie : "(as herself) Hey! Howls it going over there?."  
 Hallie : "(also as-Annie) Oh, everything's quite lovely here."

A conversation analysis of sequences is also found in the utterance that is said by Hallie. It happens in Annie's house while Annie calls Hallie that is as Annie while they switch the places to do the plan to make their parents get back together. Hallie uses another name while she calls Hallie so Martin does not know. She disguises her name as Mildred, that is Annie's friend from camp. An opening structures is an act that is

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<sup>62</sup> Cutting, *Pragmatics*, 30.

performed by the speaker to start the conversation.<sup>63</sup> In the utterances above, it can be seen the opening structures by phone which is said by Hallie. Hallie greets her interlocutors by saying “Oh. Hello” to open the conversation between them. Hallie open her conversation by giving a greeting “Hello” then she continues asking Annie's news to open the conversation.

In Annie’s response, she accepts the greeting and answers Hallie’s question “How are you doing” by nodding her head to say “yes” in Hallie’s question that everything is good overthere while Hallie can not see what Annie does behind the phone. Annie also opens her conversation by giving a greeting “Hey” to Hallie before she asks the same question to Hallie by saying “How’s going over there?” to make sure there’s no problem as far they switch places.

From the conversation above, it can be concluded that both of them are like to greet each other to open the conversation in order to make more intimate between them and to make sure there is no problem. Moreover, they have their own style in expressing their greeting in the opening of the conversation.

**Quotes (B):** It is taken in minute 00.57.01-00.57.17.

- Hallie : “Annie, I can't. I want more time with Mom”  
 [[“Annie, are you still there? I can barely hear you... Ann...”]]<sup>24</sup>
- Annie : “I'm here! What are you..?”
- Hallie : “(wrinkles the wrapper) Operator...! Operator...Sorry, think I lost you, Annie.”
- Annie : “Thanks for the help, Hal.”

<sup>63</sup> Ibid, 32.



A conversation analysis of sequences is also found in the utterance that is said by Hallie. It happens in the cupboard under stairs when Hallie hides in order to she can talk to Annie. While Annie is in the bathroom, she also looks for hidden places for her to talk to Hallie. Hallie tries to end the phone to avoid Annie's request to bring her mother to California immediately. Hallie looks for something that can make wrinkles the wrapper as like the phone disconnects. Annie is found a candy, then she initiative to use the plastic to make wrinkles the wrapper. It is like there is a problem from operator and Hallie pretends to lose the connection and can not hear Annie's voice in the phone then Hallie closes the phone to end the conversation.

A pre-invitation of sequences is an act that is performed by speaker to end the conversation by a clue. Based on Cutting's explanation,<sup>64</sup> Hallie's utterance refers to pre-invitation of sequences. In this quotes, Hallie tries to end the conversation because she does not agree with Annie's request. She makes wrinkles the wrapper as like there's problem in operator and she pretends to lose the connection to Annie then she ends the phone.

From the conversation above, Hallie likes to avoid the questions and the request that she does not like to answer the question or to do something for the request. She always looks for the ways to avoid questions by changing the subject. Different to Annie, she is smarter than

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<sup>64</sup> Cutting, *Pragmatics*, 31.

Hallie. Annie can understand Hallie's clue to close the phone, it is because Hallie tries to avoid Annie's request. Annie knows what Hallie does to close the phone because it is only way to refuse Annie's request, then Annie says thank you to Hallie after the phone is closed by saying "Thanks for the help Hal" with a disappointed face, slightly annoyed look at Hallie's feigned attitude who pretends to lose the connection and closes the phone.

**Quotes (C):** It is taken in minute 01.12.11-01.12.18.

Annie : [[**"Hello"**]]25  
 Hallie : [[**"What's up"**]]26  
 Annie : Hal, I'm desperate. Dad's getting married.  
 Hallie : (laughs) Whaddya mean, getting married?

A conversation analysis of sequences is also found in the utterance that is said by Annie and Hallie. It happens in red public telephone box in London. Hallie calls Annie after she knows Annie e-mailed a picture of a dog similar to Sammy that it is Hallie's pet and it has 911 on the picture that it means there is something emergency. Therefore, Annie has to talk to Annie, it means that there is a big problem that happens to Annie in California. Hallie directly asks permission to out for some fresh air because she have to call Annie to ensure what happens with Annie. Annie who is waiting for the phone ringing is confirmed to be Hallie's calling. Annie immediately picks up the telephone that has just rang. An opening structures is an act that is performed by the speaker to start the conversation. In the utterances above, it can be seen the opening structures by phone within the saying

“Hello” by Annie then accepting the greeting by saying “What’s up” by Hallie. It is an opening structures to start the conversation between them.<sup>65</sup>

Based on the conversation above, it can be concluded that Hallie likes to give a greeting on the first of her conversation. Hallie has her own style that is more ties to friend to open her conversation. Different to Annie, Annie kindly dispose toward like usual opening generally.

### Datum 3

The third data of analysis are taken from the scene in Hotel Francisco. This conversation happens while Annie and Hallie begin to do their plan to get their parents back together. It is happens the days before Nick and Meredith’s marriage in Hotel Sanfrancisco.

#### 1. Turn-taking: It is taken in minute 01.24.38-01.25.00.

- Annie : [[“Mom...// **Daddy's getting married. // To Cruella de Ville. She's awful, Mom...We can't let him go through with it.**”]]27
- Hallie : [[“**She's all wrong for him. And the only way he won't marry her is..// (to Annie) You tell her, she knows you better.**”]]28
- Annie : “Is if he sees you again.”

A conversation analysis of turn taking is also found in the utterance that is said by Annie, Hallie, and Elizabeth. It happens in one of the Sanfransisco hotel rooms that is in Annie’s room. In the utterances, Annie tries to tell her mother by saying “Mum”, she pauses for three seconds before she doubtly tells about her father going to marry someone else. She also pauses her sentences before she explains the reason why

<sup>65</sup> Cutting, *Pragmatics*, 32.

she doesn't agree to the woman that has relationship with her father. Hallie also tells that there's something wrong with the woman that is like she does not marry Annie's father because of love but for money. She also goes to tell her mother the way to make her father not get marriage with the woman. She pauses for three seconds doubtly giving Annie to explain her.

From the conversation above, it can be concluded that both of them try to not hurt her mother and doubtly tells that her father is going to marry. Annie arranges the right word and the right sentence in order to her utterance does not hurt her mother. In Hallie's utterance, she feels uncertain that she has to tell her mother that they have to meet her father to cancel the marriage. Hallie asks Annie to explain to her mother the right way because she thinks that she is nervous and can not tell her mother the right way.

## 2. Adjacency pairs

**Quotes (A):** It is taken in minute 01.42.15-01.42.34.

- Annie : **[[“Here's our proposition. We go back to Dad's house, pack our stuff and the four of us leave on the camping trip.”]]29**
- Elizabeth : “The four of us!?”
- Hallie : **[[“And when you bring us back, we'll tell you who's Hallie and who's Annie.”]]30**
- Elizabeth : “Or... You do as we say and I take one of you back with me to London whether you like or not.”

A conversation analysis of adjacency pairs can be found in the utterance that is said by Annie and Hallie. It happens in lobby while they have to check out from the hotel. The offer intends to make everyone

interest to do something.<sup>66</sup> Annie and Hallie make the offering of their parents before Elizabeth brings Annie back to London and Hallie goes home to her house with her father. Annie's utterance refers to an offer. She offers her parents Nick and Elizabeth to stay in the camping trip. It is like an agreement that has been planned by Annie and Hallie. While they see their parents confused with the similarities between them, they trap their parents because their parents do not want to bring the wrong daughter to go home, between Annie and Hallie.

From the conversation above, it can be concluded that both of them have good collaboration to do something. It seems while they support each other to trap their parents to make them confused of Annie and Hallie's similarities. Hallie and Annie also have the same idea to make their parents get back together by going to camping trip all of them.

**Quotes (B):** It is taken in minute 01.41.37-01.41.43.

Hallie : [[“Are you sure I’m Annie?”]]31  
 Elizabeth : “Of course I’m sure.”  
 Annie : “But it’s hard to be 100% positive, isn’t it?”

A conversation analysis of sequences can be found in the utterance that is said by Hallie. It happens in lobby while they have to check out from the hotel. Hallie and Annie have the same idea to trap their parents to make them confused of Annie and Hallie's similarities. Hallie and Annie also agree with their collaboration to make their parents get back together by going to camping trip together. A question aims to obtain information on a certain thing. Hallie's utterance refers to a

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<sup>66</sup> Cutting, *Pragmatics*, 30.

question. She is asking a question about something by saying “Are you sure I’m Annie?” to doubt Elizabeth’s statement. It is more reinforced by Annie to make more complicated of the situation for making her parents more doubtful.

From the conversation above, Hallie likes making a challenge. She asks the question to her mother to challenge her mother to guess the real Annie and the real Hallie so their parents do not bring back the wrong one between Annie and Hallie. Based on Cutting’s explanation,<sup>67</sup> Hallie make a question to guess her parents about the real Annie and Hallie to bringing back with her mother.

**3. Sequences:** It is taken in minute 01.41.18-01.41.34.

Elizabeth : “Annie. What are you doing? We’ve got a plane to catch.”  
 Annie : **[[“Here’s the deal, Mom. We tough it over and decided we were being gypped.”]]**<sup>32</sup>  
 Hallie : **[[“Dad promised we’d go on a camping trip. And we wanna go. Together.”]]**<sup>33</sup>  
 Nick : “What camping trip?”  
 Annie : “The one we go on every summer before school starts.”

A conversation analysis of sequences can be found in the utterance that is said by Annie. It happens in lobby while they have to check out from the hotel. A pre-request of sequence is an act that is performed by speaker to explain about the meaning of the request.<sup>68</sup> Annie’s utterance refers to pre request of pre sequences because she does not say directly to the point about what she wants from her parents like going on a camping trip together. She is doing chit chat before she tells

<sup>67</sup> Cutting, *Pragmatics*, 30.

<sup>68</sup> Ibid, 31.

the point of the explanation. Annie explains the plan that has been made by her with Hallie. Annie gives a sign to Hallie to continue the explanation by looking turn to Hallie and slightly raises her head to invite Hallie to continue the explanation.

In Hallie's response, she understands Annie's code then she tells the plan that is made by Annie and Hallie to make more clear about Annie's utterance. It can be concluded that both of them have good collaboration. Annie likes giving a clue in her conversation to give Hallie a chance to explain the rules of the plan they have made.

#### **Datum 4**

The third data of analysis are taken from the scene in California. This conversation happens while Hallie and Annie's plan runs successfully to make their parents get back together. It happens to make their parents to be closer then they hope their parents decide to get back together.

##### **1. Turn-taking**

**Quotes (A):** It is taken in minute 01.54.45-01.54.54.

Annie : "Hey, Dad."

Hallie : [[**"Wow! You look so// nice,// where are you going."**]]<sup>34</sup>

Nick : "(shutting their door) Good night, Ladies!"

A conversation analysis of turn taking can be found in the utterance that is said by Hallie. It happens in Hallie's bedroom while Annie and Hallie play a pocker game on the bed with Sammy. Sammy is Annie's pet. Annie looks her father coming to her room to close the door, and she smiles to her father and greets by saying "Hey, Dad" then it is

followed by Hallie to look at her father and shows her admiration to her father because her father looks very cool and happy with smiling and saying “Wow” to appreciate Nick’s performance, they look their father very happy and presentable. It is like holding a romantic dinner with his someone special.

Turn taking is an act that is performed to express something. Hallie’s utterance refers to turn taking<sup>69</sup> because she gaps by pausing for a second in the utterances by saying “Wow!// You look so// nice./?”. She gives the gaps in her utterance to show how wonderful her father is at that time.

From the conversation above, it can be concluded that Hallie likes to appreciate someone with the nice appearance in style. She likes to tempt someone by her appreciate. It can be seen in conversation above that she tries to tempt her father by appreciating his appearance because of his style that shows of the nice man because she knows that her father seldom cares with his stylish.

**Quotes (B):** It is taken in minute 02.00.20-02.00.42.

Elizabeth : “Hey stranger...”  
 Hallie : [[“**Hi, Mom. Did you know the Concorde gets you here in half the time?//”**]]35  
 Elizabeth : “(stunned)Yeah, I’ve heard that...”  
 Annie : “What are you doing here?”  
 Hallie : [[“**it took us around thirty seconds after you left // ‘cause to realize we didn’t want to lose you two again.**”]]36

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<sup>69</sup> Cutting, *Pragmatics*, 29.



A conversation analysis of turn taking can be found in the utterance that is said by Hallie. It happens in Annie's house while Annie and Elizabeth just come home from California, they look the house very quite because there is no one answer when they come home. Elizabeth tries to look in library whereas usually her father is over there, she greets her father by saying "Hey stranger.." to show that she is coming home. Elizabeth is surprised because there is Hallie over there to change the position with Hallie's grandfather.

In Hallie's utterance, she gaps in the end of her utterance to give time for Elizabeth to answer her question. She also does not give the gaps when Annie asks her by telling the way how she and her father, Nick Parker, follow them. In the end of the utterance, she gaps by pausing for two seconds before "*// 'cause to realize we didn't want to lose you two again*". She gaps the utterance because she doubtedly tells the reason.

From the conversation above, it can be concluded that Hallie does not directly answer Annie's utterance. She gives the gaps to give a clue that it means that she gives a chance to her mother to answer Hallie's question and she also does not directly answer Annie's question. It is called an 'attributable silence'.<sup>70</sup> Hallie gaps by pausing before she continues her utterance to answer Annie's question.

**2. Adjacency pairs:** It is taken in minute 01.53.48-01.53.56.

Elizabeth : "I'm really sorry, Nick."  
Annie : "We are too, Dad... really."

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<sup>70</sup> Cutting, *Pragmatics*, 29.

Hallie : [[“Will you forgive us?”]]37  
 Nick : “Up to your room!”

A conversation analysis of adjacency pairs can be found in the utterance that is said by Hallie. It happens in a terrace while Annie, Hallie and Nick are back home from camping trip. Hallie and Annie express her feeling of guilty to her father because they make his relationship with Meredith break. They show the expression of sympathy by sad faces, hands clenched to apologize to their father. Request is an act that is performed by Hallie to ask an excuse to Nick Parker. In Hallie’s utterance, she asks the question “*Will you forgive us?*”. It is refers to a request<sup>71</sup> because she asks him to forgive their mistakes by giving a question.

From the conversation above, it can be conclude that Annie and Hallie have responsibility to accept punishment because of their mistakes if their father wants to punish them directly. They know that they are wrong. They recognize it and try apologize to their father.

### 3. Sequences

**Quotes (A):** It is taken in minute 01.53.08-01.53.15.

Elizabeth : “Hello, you’re back so soon? Did you have fun?”  
 Annie : [[“Well, I wouldn’t go right to fun.”]]38  
 Elizabeth : “You wouldn’t?”

A conversation analysis of sequences can be found in the utterance that is said by Annie. It happens in Hallie’s house yard while Annie, Hallie and Nick are back home from camping trip. A pre-request of sequences is an act that is performed by a speaker to explain about dissatisfaction of the

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<sup>71</sup> Cutting, *Pragmatics*, 30.

thing.<sup>72</sup> Annie's utterance refers to pre request of pre sequences because she is not directly to the point to say that she does not feel fun for the camping trip. She says "*I wouldn't go right to fun.*" It is to show that she does not mean that she does not enjoy about their camping trip.

From the conversation above, Annie shows disappointed of Elizabeth's question "*Did you have fun?*" because Annie does not directly says "*No*" in her utterances, she says in another quote "*I wouldn't go right to fun*" that it has the same meaning she does not have fun in her camping trip.

**Quotes (B):** It is taken in minute 01.53.22-01.53.35.

Elizabeth : "Where's Meredith?"  
 Hallie : [{"**We played a couple of harmless tricks on her and she kinda freaked out a little.**"}]<sup>39</sup>  
 Nick : "A little? (shows Elizabeth the ring) She threw this at my head."

A conversation analysis of sequences can be found in the utterance that is said by Hallie. It happens in a terrace while Annie, Hallie and Nick are back home from camping trip. Elizabeth asks "*Where's Meredith?*" because she does not see Meredith back home together with Nick and her children while Meredith also joins camping trip with them. A pre-request of sequence is an act that is performed by Hallie to answer Elizabeth's question does not say directly to the point. Based on Cutting's explanation, Hallie's does pre request in her utterances,<sup>73</sup> she does not directly say about the existence of Meredith. She tells about something that happens on

<sup>72</sup> Cutting, *Pragmatics*, 31.

<sup>73</sup> Ibid, 31.

the trip that makes Meredith not go home with them. It means that Meredith is angry with them.

From the conversation above, Hallie does pre-request of sequences in her utterances to show that she does not make mistakes at all actually, while it is because of her and Annie's mistakes to disturb Meredith in order to make Meredith angry with them and make Nick and Meredith's relationship break. Hallie does not directly say what has happened to make her mother calm.

**Quotes (C):** It is taken in minute 01.54.45-01.54.54.

Annie : [[**“Hey, Dad.”**]]40  
 Hallie : “Wow! You look so nice, where are you going?”  
 Nick : “(shutting their door) Good night, Ladies!”

A conversation analysis of sequences is also found in the utterance that is said by Annie. It happens in Hallie's bedroom while Annie and Hallie play a pocker game on the bed with Sammy. Sammy is Annie's pet. Annie looks her father coming to her room to close the door, she smiles to her father and greets by saying “*Hey, Dad*”. Annie follows looking at her father and shows her admaration to her father because her father looks cool and happy with smiling and saying “*Wow*” to appreciate Nick's performance. Hallie and Annie knows that her parents will get a romantic dinner but they pretend not know anything.

An opening structure is an act that is performed by the speaker to start the conversation.<sup>74</sup> In the utterances above, it seems the opening structuce that is shown by Annie when she says “*Hey*” to give a greeting

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<sup>74</sup> Cutting, *Pragmatics*, 32.

for Nick Parker while Nick comes to her room. She looks the happiness that is shown by her father, it seems that there will be a romantic dinner between her parents.

From the conversation above, it can be concluded that Annie likes to open the conversation by greeting. She greets someone that becomes her partner in talking by smiling to show a friendly expression as a loving daughter.

**Quotes (D):** It is taken in minute 02.02.16-02.02.22.

Annie : [[“Pssst...”]]41  
 Hallie : “We actually did it!”  
 Annie : “It's unbelievable.”

A conversation analysis of sequences can be found in the utterance that is said by Annie. It happens in the library in Elizabeth's house while Annie and Hallie finally succeed to make their parents get back together. Annie shows her cheerful behavior because of her happiness of her parent's getting back together. Annie looks at Hallie to give a clue which Annie wants to say to Hallie that they are successful to make their parents get back together. Annie smiles to Hallie then she does long inhale while she lies down her body to sofa. Hallie understands with Annie's doing. Hallie follows to show her cheerful by smiling and saying “*we actually did it*” then she lies down her body on the floor slowly.

Based on Cutting's explanation in the conversation above,<sup>75</sup> Annie shows a pre-invitation of sequence which is an act that is performed to give a clue to Hallie while their parents get back together. It is because she

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<sup>75</sup> Cutting, *Pragmatics*, 31.

knows that finally they do the unbelievable thing to make their parents get back together. They feel satisfied of their great effort and they try to enjoy the beautiful moments together.

## **B. Discussion**

This section is discussed based on the finding that has been explained before. It is consisted of two major points according to the types of conversation analysis, namely turn taking, adjacency pairs and sequences; the conversational implication in analyzing the main character's behavior and nature in *The Parent Trap* movie and also to figure out the impacts of this analysis toward English Language Teaching (ELT) that will be explained further.

The first, the researcher focuses on the implementation of conversation analysis in *The Parent Trap* movie. There are many types of conversation analysis can be applied in movie, but only three types of conversation analysis focuses by Cutting that is applied in *The Parent Trap* movie. They are turn taking, adjacency pairs, and sequences that will be explained below:

### **1. Turn taking**

Conversation analysis in *The Parent Trap* movie has twelve (12) times for turn taking. The author applied turn taking almost all of the script. As like Cutting's explanation when hearer predict to taking the turn

in talk before the turn is completed that is called *overlap*.<sup>76</sup> It shows in the utterance clearly that is used turn taking.

Example :

Hallie : “Yeah. We built it when I was a little. We’ve got this incredible porch that looks over the vineyard. *And..then..//*”  
 Annie : “*Who..// Who's that?*”  
 Hallie : “Oh, that's my Dad.”

In this case, the conversation by the main characters uses overlap of turn taking. In conversation analysis, especially in *turn taking*, it is stated in direct and concise way without redress action. Turn taking also includes an interruption, an overlap, and a pause between two turns.<sup>77</sup> Based on the example in the conversation, *And..then..//* the utterance explained that the speaker doubtly does not continues the utterances because the hearer is looked like try to talk before completed the turn. The hearer directly says *Who..// Who's that?*. The utterance is indicated as an overlap sentence because the hearer predict the turn it is the time to taking the turn before the turn is completed.

It is qualified with Cutting’s explanation about overlap in turn taking. Therefore, turn taking is important to know when the time we have to taking the turn in talk after the turn is completed. By applying turn taking in daily life conversation it makes our daily interaction with another people will be better without cut another people’s conversation.

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<sup>76</sup> Cutting, *Pragmatics*, 29.

<sup>77</sup> *Ibid*, 29.

## 2. Adjacency pairs

There are thirteen (13) times for adjacency pairs in *The Parent Trap* movie. In conversation analysis, especially in *adjacency pairs*, it is stated in direct and concise way without redress action. Adjacency pairs also includes a preferred and a dispreferred response.<sup>78</sup>

Example :

Hallie : “Want one?”  
Annie : “Sure. I love Oreos.”

Based on the example in the conversation, speaker offer some food to hearer. It is seen from the utterance *Want one?*. The offering is uses to know the certain response by hearer that is saying *Sure*. In this case, the conversation by the main characters uses a preferred response of adjacency pairs because the hearer accept speaker’s offering. It is qualified with Cutting’s theory about preferred response in adjacency pairs that is applied very well in this movie script.

Therefore, adjacency pairs is important to know the behavior and nature from the opposite of conversation. By applying adjacency pairs in daily life conversation especially in teaching learning, it makes us know the characterization of students from how the way they response the question. Meanwhile, we can applied the best teaching method based on how the students characterizations is.

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<sup>78</sup> Cutting, *Pragmatics*, 30.



### 3. Sequences

Based on the analysis data, conversation analysis in *The Parent Trap* movie has forty one (41) utterances that are presented in the utterances that are used by the main characters, Annie and Hallie. In the theory of Joan Cutting, conversation analysis has three types of conversation namely turn taking, adjacency pairs, and sequences. Among the three (3) types of conversation analysis indicated in *The Parent Trap* movie conversations, the most frequently used in these conversations is *sequences*. The total utterances of the sequences is sixteen (16) times that of 41 utterances. From the explanation above, this is examples of conversation analysis with used type sequences of the conversation by the main characters in *The Parent Trap* movie.

Example :

Annie	: “Give Mum a kiss for me.”
Hallie	: “And give Dad one for me.”
Marva Jr	: “(loudly) Last call, Annie James!”
Hallie	: “ <b>Bye. I love you</b> ”

In this case, the conversation by the main characters uses closing of sequences. This type is performed directly, clearly and unambiguously. The utterance is indicated in a sub-category using **closing sequences** especially indicated using *sequences*. In conversation analysis, especially in *sequences*, it is stated in direct and concise way without redress action. Sequences also includes pre-sequences, insertion sequences, opening and

closing sequences.<sup>79</sup> Based on the example in the conversation, *Bye. I love you!* the utterance explained that the speaker forcefully has to leave the hearer then expresses the feeling by hugging the hearer and saying *I love you!*. The utterance is indicated as a farewell within the word **Bye**. And the utterance is expressed directly, clearly and unambiguously.

Therefore, all four data analysis applied the turn taking, adjacency pairs, and sequences. Nevertheless, the four data use all types of conversation analysis such as: turn taking, adjacency pairs, and also sequences. Furthermore, the most dominant types of conversation analysis applied are *sequences* consists of sixteen (16) times of 41 utterances taken from all four the data followed by *adjacency pairs* consists of thirteen (13) times of 41 utterances taken from all four the data and *turn taking* consists of twelve (12) times of 41 utterances taken from all four the data. It means that the author of every conversation prefers to use sequences in the utterances to conversation.

Moreover, the behavior of speakers in a conversation can be seen from the turn taking in their conversation, how their body language in expressing something, how they respond the question from the adjacency pairs, how they respond question from preferred and dispreferred response, how the sequences of their utterances are, the way they greet another, how they begin their conversation in opening sequences and how they end the conversation by the closing sequences. From the statement

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<sup>79</sup> Cutting, *Pragmatics*, 31.

above, it can be concluded that Annie and Hallie have different characteristics although they are twins.

Cutting takes conversation analysis as the real data and then examines the language and demonstrates that conversation is systematically structured.<sup>80</sup> *The Parent Trap* movie must be analyzed because the conversation in this movie is systematically structured, so that the moral value between two main characters is delivered well and can be understood by the reader. It makes the researcher believe that conversation analysis builds up a good conversation during conversation between Annie and Hallie in *The Parent Trap (1998)* movie.

It is good too in applying conversation analysis in daily interaction to know the behavior and nature of the opposite in conversation especially in teaching learning. A teacher has to face so many students in class with the different characterization in response the conversation, by applying conversation analysis in teaching learning, it makes a teacher easier in applying the best method to uses in class based on the different characterization on the students.

The second, the researcher focuses on figure out the impacts of this analysis toward English Language Teaching (ELT). There are many advantages of conversation analysis especially in teaching learning that will be explain further.

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<sup>80</sup> Cutting, *Pragmatics*, 28.

The analysis is done by using a conversational analysis theory in Joan Cutting perspective. In daily life, conversation analysis is useful in conversation, not only in analyzing *The Parent Trap* movie, but it is also useful in daily life to understand people's behavior. Conversation analysis helps people avoid hurting each other because they know that their partners in conversation feel comfortable or not from their response, answer the question and their body language.

Therefore, Conversation analysis is important in learning process. Conversation analysis is one of the pillars of characters that must be maintained and practiced by the community, especially in schools.

Based on two main characters's analysis above, it can be inferred that if a teacher has some students like one of them, the teacher must treat them based on their need and their situation. For example, if the student is like Annie who always criticizes, talks directly what she thinks, does not like to be lost and likes challenges, the teacher must give more attention to what the student says about something. However, after listening to the student's explanation, the teacher explains what is wrong or right without giving negative response. If the teacher gives the negative response, the student will be like Annie's behavior and nature who becomes stubborn and stops the communication to the teacher. It has happened when Hallie refuses to listen what Annie says. Therefore, Annie ends the phone directly.

If the student is like Hallie who always avoids answering questions directly, does not catch the main point in conversation directly, does not like to be lost, and likes challenges, the teacher must try to give an example how to answer based on the student's thought without feeling afraid. The teacher tries to train the student patiently to understand and catch the situation around the student quickly. By giving positive responses and good attitudes, the student will imitate how to give the best response that the student can. It has happened when Annie waits for Hallie's explanation about their father's photo.

In the school, a teacher must be able to apply and motivate how to take the turn in conversation, how to response the conversation between preferred and dispreferred as disagreement response in conversation and how the sequences of conversation start from opening, core discussion and closing of conversation. This knowledge will help the teacher to determine the teaching methods because the teacher understands deeply what the students like and do not as well as the student's behavior by applying the conversation analysis.

The application starts from giving an understanding of conversation analysis theory to provide with concrete examples of conversation analysis. The teacher knows the students' character based on how they response the teacher's questions, how the way they speak their opinion by using the high intonation or low intonation, or they ignore to give their opinion in class and others.

## CHAPTER IV

### CONCLUSION AND SUGGESTIONS

This chapter is to discuss the conclusion and suggestion of the conversation analysis in movie script. This conclusion is to answer the research questions formulated in research about how the implementation of conversation analysis in *The Parent Trap (1998)* movieis; and how the analysis does give impacts toward English Language Teaching (ELT).

#### A. Conclusion

Based on the result of data analysis in previous chapter, the conclusion is drawn as follow:

There are three types of conversation analysis that is found in *The Parent Trap* movie. They are turn taking, adjacency pairs, and sequences. In applying the conversation analysis type, the author of every scene mostly uses pairs and sequences in the utterances to know the behavior and nature of two main characters. They are Annie and Hallie. Moreover, all of the conversation in *The Parent Trap* movie applied conversation analysis, it is good for researcher to analyze this kind of movie script. Nevertheless, after analyse the *The Parent Trap* movie, it is known that although Annie and Hallie are twins, they have different characterization and have different behavior in response the situation. Therefore, conversation analysis is important and makes easier for reader especially for teacher in teaching learning to determine the method

and approach in teaching students that have different nature and behavior in every person.

#### B. Suggestions

After drawing conclusion, the researcher presents some suggestions directing to the other researchers who are interested in same research, the teachers who want to use the conversation analysis and the authors who composed and choose the conversation in the movie script entitling "*The Parent Trap*" movie.

1. For other researchers, the researcher suggests them to investigate more specific of conversation analysis and in deeper, further and better technique more than this research. They also can use this research as reference in doing related research in another object.
2. For English teachers, the researcher expects that this research can be consideration in choosing the appropriate conversation in learning language on how to use the language in interaction and the function of its language in discourse analysis, especially in conversational analysis in English. Thus, the teachers can increase their teaching and can be more creative in their teaching activity, but teacher can use another additional conversation applying all of the type of conversation analysis. The researcher also expects that this research can give new perception about how conversation can be a strategy in making the students comprehend the conversation.

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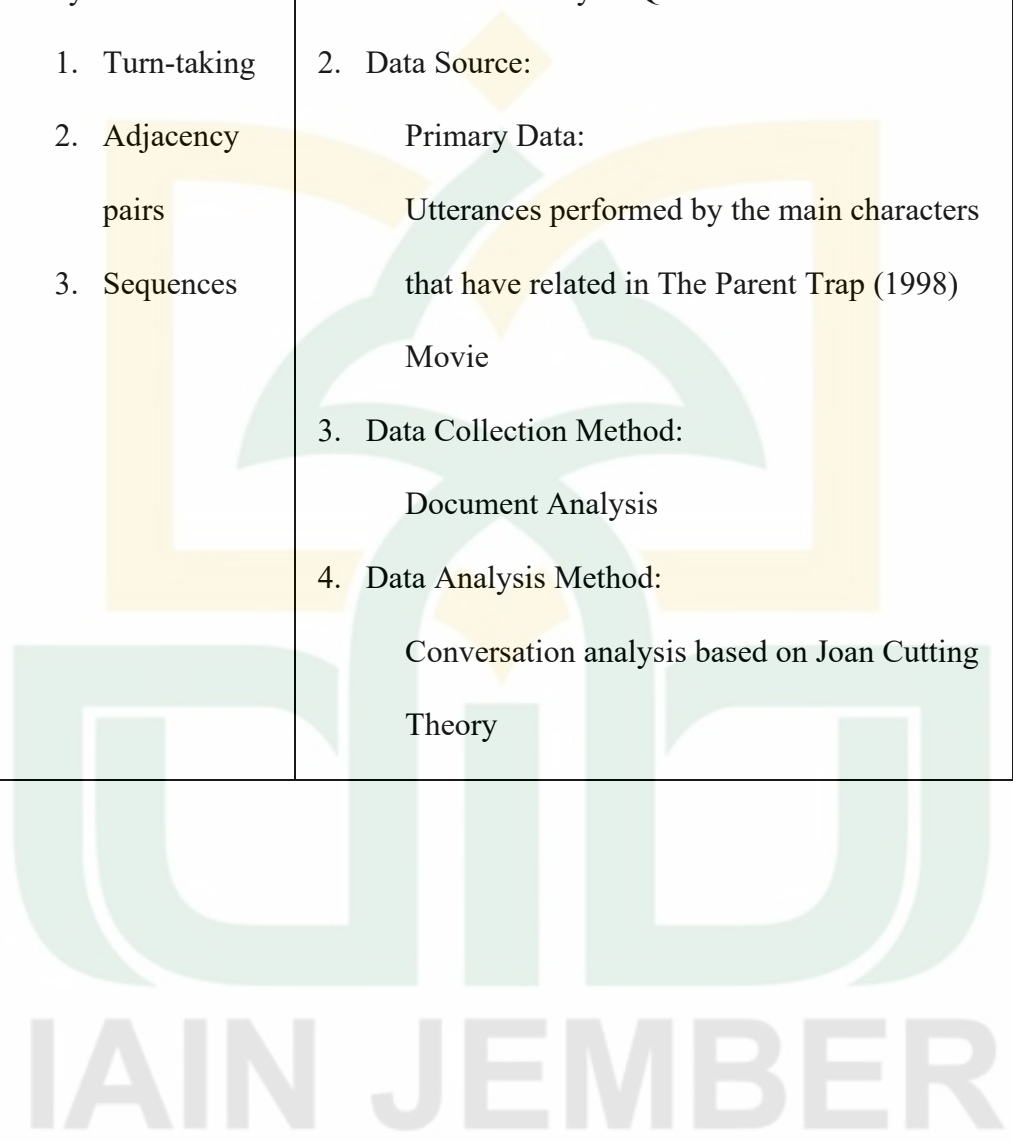


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IAIN JEMBER

ix 1: Matrix of Research

le	Variable	Indicator	Research Method	Research Problem
Analysis Conversation by in ent Movie	Conversation Analysis	Conversation Analysis: 1. Turn-taking 2. Adjacency pairs 3. Sequences	1. Research Design: Content Analysis-Qualitative Research 2. Data Source: Primary Data: Utterances performed by the main characters that have related in The Parent Trap (1998) Movie 3. Data Collection Method: Document Analysis 4. Data Analysis Method: Conversation analysis based on Joan Cutting Theory	1. How is the implementation of conversational ana in <i>The Parent Trap</i> (1998) Movie? 2. How does the anal give impacts toward English Language Teaching (ELT)?



## Appendix 2: Research Journal

### Collected the Data Analysis

No	Things to do	Time	Notes
1.	Watching the movie	September 17 <sup>th</sup> 2019	<ul style="list-style-type: none"> <li>Observed The Parent Trap movie carefully until Completed.</li> <li>Researcher to see the movie is up to ten times for three days.</li> </ul>
2.	Reading the script	September 24 <sup>th</sup> 2019	<ul style="list-style-type: none"> <li>In addition to see the movie, researcher also saw script the movie in order to clear and helped while reading the conversation in The Parent Trap movie.</li> </ul>
3.	Identifying and classifying the data	September 28 <sup>th</sup> 2019	<ul style="list-style-type: none"> <li>Identifying every conversation from the movie based on types of Conversation Analysis by Joan Cutting theory.</li> <li>Classifying the data after being identified.</li> </ul>
4.	Counting the data	October 22 <sup>nd</sup> 2019	<ul style="list-style-type: none"> <li>Counting the chosen data. How much the data conversation in The Parent Trap movie that analyze.</li> <li>There were 41 data conversation based identifying and classifying the data.</li> </ul>
5.	Analysing the data	October 25 <sup>th</sup> 2019	<ul style="list-style-type: none"> <li>Analysing of the data in every conversation in The Parent Trap movie based on type of Conversation Analysis by Joan Cutting theory.</li> <li>Interpreting the data how the type of Conversation Analysis and implementation used in the data.</li> </ul>
6.	Representing the data	November 18 <sup>th</sup> 2019	<ul style="list-style-type: none"> <li>The researcher representing the finding of analysis in the sheet of analysis.</li> <li>Describing the sheet of analysis.</li> </ul>
7.	Validating the data	November 26 <sup>th</sup> 2019	<ul style="list-style-type: none"> <li>The researcher asks the advisor to check data.</li> <li>The researcher asks one of the English lecturer to check the data and the analysis.</li> </ul>
8.	Concluding	November 30 <sup>th</sup> 2019	<ul style="list-style-type: none"> <li>The researcher concluded the data based on the results of data analysis.</li> </ul>

Appendix 3: Data Sheets of Result analysis

“Types of Conversation Analysis based Joan Cutting Perspective  
in *The Parent Trap* Movie”

No	UTTERANCE	TIME	Type Of Conversation Analysis	Sub-Categories
1.	<i>A resemblance? Between you and me?</i>	00:12:40-00:12:42	Turn Taking	Turn Taking
2.	<i>Take a seat, Parker.</i>	00:14:06-00:14:07	Adjacency Pairs	Invitation
3.	<i>Deal me in.</i>	00:14:13-00:14:14	Adjacency Pairs	Request
4.	<i>Tell you what I'm gonna do, since you're almost tapped out... I'll make you a deal. Loser jumps into the lake after the game.</i>	00:14:42-00:14:49	Adjacency Pairs	Offer
5.	<i>Cuppy.</i>	00:22:17-00:22:18	Sequences	Pre-announcement of pre-sequences
6.	<i>Only the beautiful Leo DiCaprio.</i>	00:22:25-00:22:27	Sequences	Pre-invitation of pre-sequences
7.	<i>Yeah. We built it when I was a little. We've got this incredible porch that looks over the vineyard. And..then...</i>	00:22:51-00:22:58	Turn Taking	Turn Taking
8.	<i>Who.. Who's that?</i>	00:22:58-00:22:59	Turn Taking	Turn Taking
9.	<i>Oh, that's my Dad. He didn't know I was taking a picture or he would've turned around. He's kinda like my best friend. We do everything together.</i>	00:23:00-00:23:07	Turn Taking	Turn Taking
10.	<i>Want one?</i>	00:23:22-00:23:22	Adjacency Pairs	Offer
11.	<i>Sure. I love Oreos. At home, I eat them with peanut butter.</i>	00:23:24-00:23:28	Adjacency Pairs	Acceptance
12.	<i>I never met her. She and my Dad split up when I was a baby. He doesn't to talk about her..but I know she was really beautiful.</i>	00:24:44-00:24:53	Sequences	Pre-request of pre-sequences

13.	<i>Don't you realize what's happening?!? I mean, think about it. I only have a mother, and you only have a father. You've never seen your Mom, and I've never seen my Dad. You have one old picture of your Mom, and I have one old picture of my Dad, but at least yours is probably a whole picture. Mine's a pathetic little thing all crinkled and ripped down the middle, and... What are you rummaging in your trunk for?</i>	00:25:13-00:25:42	Sequences	Pre-request of pre-sequences
14.	<i>This. It's the picture of my Mom. And it's ripped, too.</i>	00:25:45-00:25:49	Sequences	Pre-announcement of pre-sequences
15.	<i>Bye. I love you.</i>	00:33:46-00:33:47	Sequences	Closing
16.	<i>Oh, Hello Mildred, how you doin'?</i>	00:55:47-00:55:50	Sequences	Opening
17.	<i>Mildred, can you... hold on for a moment?</i>	00:55:57-00:55:59	Adjacency Pairs	Request
18.	<i>Ok. But, hurry, Hal. I've got to talk to you</i>	00:55:59-00:56:02	Adjacency Pairs	Acceptance
19.	<i>Okay, now I can talk.— Ohmy God, Mom's incredible. I can not believe I've lived my entire life without knowing her. She..she's beautiful and fun and smart and I love the gowns she designs and I got her talking about how she and Dad first met and what happened between them and if you ask me...</i>	00:56:06-00:56:22	Turn Taking	Turn Taking
20.	<i>Hallie! Stop! We've got a major problem. You're going to have to bring mother out here immediately.</i>	00:56:21-00:56:26	Turn Taking	Turn Taking

21.	<i>Hallie! Stop! We've got a major problem. You're going to have to bring mother out here immediately.</i>	00:56:21- 00:56:26	Adjacency Pairs	Request
22.	<i>Immediately? Are you nuts? I've had one day with her. I'm just getting to know her. I can't. I refuse.</i>	00:56:27- 00:56:32	Adjacency Pairs	Refuse
23.	<i>Annie, are you still there? I can barely hear you... Ann...</i>	00:57:06- 00:57:12	Sequences	Pre-invitation of pre-sequences
24.	<i>Hello.</i>	01:12:11- 01:12:11	Sequences	Opening
25.	<i>What's up</i>	01:12:12- 01:12:12	Sequences	Opening
26.	<i>The wedding's in two weeks. So, if there's any hope of getting Mom and Dad back together, we've got to do it fast. And I mean really fast.</i>	01:12:22- 01:12:29	Turn Taking	Turn Taking
27.	<i>Mom.. Daddy's getting married. To Cruella de Ville. She's awful, Mom... We can't let him go through with it.</i>	01:24:38- 01:24:48	Turn Taking	Turn Taking
28.	<i>She's all wrong for him. And the only way he won't marry her is.. (to Annie) You tell her, she knows you better.</i>	01:24:48- 01:24:54	Turn Taking	Turn Taking
29.	<i>Here's the deal, Mom. We tough it over and decided we were being gyped.</i>	01:41:21 - 01:41:25	Sequences	Pre-request of pre-sequences
30.	<i>Dad promised we'd go on a camping trip. And we wanna go. Together.</i>	01:41:26- 01:41:30	Sequences	Pre-request of pre-sequences
31.	<i>Are you sure I'm Annie?</i>	01:41:37- 01:41:38	Adjacency Pairs	Question
32.	<i>Here's our proposition. We go back to Dad's house, pack our stuff and the four of us leave on the camping trip.</i>	01:42:15- 01:42:23	Adjacency Pairs	Offer
33.	<i>And when you bring us</i>	01:42:25-	Adjacency	Offer

	<i>back, we'll tell you who's Hallie and who's Annie.</i>	01:42:28	Pairs	
34.	<i>Well, I wouldn't go right to fun.</i>	01:53:13-01:53:14	Sequences	Pre-request of pre-sequences
35.	<i>We played a couple of harmless tricks on her and she kinda freaked out a little.</i>	01:53:24-01:53:27	Sequences	Pre-request of pre-sequences
36.	<i>Will you forgive us?</i>	01:53:52-01:53:53	Adjacency Pairs	Request
37.	<i>Hey, Dad.</i>	01:54:45-01:54:46	Sequences	Opening
38.	<i>Wow! You look so nice, where are you going.</i>	01:54:47-01:54:48	Turn Taking	Turn Taking
39.	<i>Hi, Mom. Did you know the Concorde gets you here in half the time?</i>	02:00:25-02:00:28	Turn Taking	Turn Taking
40.	<i>it took us around thirty seconds after you left 'cause to realize we didn't want to lose you two again.</i>	02:00:36-02:00:42	Turn Taking	Turn Taking
41.	<i>Pssst....</i>	02:02:16-02:02:16	Sequences	Closing



#### Appendix 4: The Script of Indicated Utterances

The script taken is focused on the conversation between Annie and Hallie because from the beginning of this research only focus on the main characters Annie and Hallie. The time indications (ex: 00:12:46) show the hours, minutes and the seconds when the utterances take place in the movie.

#### Datum 1

(00:12:33 - 00:12:35) Why's everyone staring?	(00:22:23 - 00:22:24) Any of your pictures ruined?
(00:12:36 - 00:12:37) Don't you see it?	(00:22:25 - 00:22:27) <b>Only the beautiful Leo DiCaprio.</b>
(00:12:37 - 00:12:38) See what?	(00:22:28 - 00:22:28) Who?
(00:12:38 - 00:12:39) The resemblance between us.	(00:22:29 - 00:22:31) You've never heard of Leonardo DiCaprio?
(00:12:40 - 00:12:42) <b>A resemblance? Between you and me?!</b>	.....
.....	(00:22:45 - 00:22:47) Actually, here's a picture of my house.
(00:14:06 - 00:14:07) <b>Take a seat, Parker.</b>	(00:22:49 - 00:22:50) Wow. It's beautiful.
(00:14:13 - 00:14:14) <b>Deal me in.</b>	(00:22:51 - 00:22:58) <b>Yeah. We built it when I was a little. We've got this incredible porch that looks over the vineyard. And..then..</b>
(00:14:42 - 00:14:49) <b>Tell you what I'm gonna do, since you're almost tapped out... I'll make you a deal. Loser jumps into the lake after the game.</b>	(00:22:58 - 00:22:59) <b>Who..Who's that?</b>
(00:14:50 - 00:14:51) Excellent.	(00:22:59 - 00:23:08) <b>Oh, that's my Dad He didn't know I was taking a picture or he would've turned around. He's kinda like my best friend. We do everything together.</b>
(00:14:51 - 00:14:52) But, naked.	.....
(00:14:54 - 00:15:02) Even more excellent. Start unzipping, Parker. Straight... in diamonds.	(00:23:22 - 00:23:22) <b>Want one?</b>
(00:15:03 - 00:15:13) You're good, James. But ... you're just not good enough. In your honour – a royal flush.	(00:23:24 - 00:23:28) <b>Sure. I love Oreos. At home, I eat them with peanut butter.</b>
.....	(00:23:30 - 00:23:33) You do? That's so weird. So do I.
(00:22:13 - 00:22:15) Oh, here's your...?	.....
(00:22:17 - 00:22:18) <b>Cuppy</b>	(00:24:40 - 00:24:42) Hallie, what's your mother like?



(00:24:44 - 00:24:53) **I never met her. She and my Dad split up when I was a baby. He doesn't talk about her... but I know she was really beautiful.**

(00:24:55 - 00:24:56) How do you know that?

(00:24:57 - 00:25:04) Well, because my dad had this old picture of her, and I looked at it all the time, so he gave it to me to keep.

.....  
(00:25:09 - 00:25:12) Will you stop thinking about your stomach at a time like this!

(00:25:12 - 00:25:13) At a time like what?

(00:25:13 - 00:25:42) **Don't you realize what's happening?!? I mean, think about it. I only have a mother, and you only have a father. You've never seen your Mom, and I've never seen my Dad. You have one old picture of your Mom, and I have one old picture of my Dad, but at least yours is probably a whole picture. Mine's a pathetic little thing all crinkled and ripped down the middle, and... What are you rummaging in your trunk for?**

(00:25:44 - 00:25:49) **This. It's the picture of my Mom. And it's ripped, too.**

(00:25:50 - 00:25:52) (a little spooked) Right down the middle?

(00:25:53 - 00:25:54) (nods, nervously) Right down the middle.

.....  
(00:33:38 - 00:25:38) What time do you leave?

(00:33:39 - 00:33:42) Not for a couple of hours. Give Mum a kiss for me.

(00:33:42 - 00:33:43) And give Dad one for me.

(00:33:46 - 00:33:47) **Bye. I love you**

## Datum 2

(00:55:47 - 00:55:50) **Oh, Hello Mildred, how are you doin'?**

(00:55:51 - 00:55:52) Hey! Howls it going over there?.

(00:55:53 - 00:55:56) Oh, everything's quite lovely here.

.....  
(00:55:57 - 00:55:59) **(as-Annie) Mildred, can you... hold on for a moment??**

(00:55:59 - 00:56:02) **Ok. But, hurry, Hal. I've got to talk to you**

(00:56:06 - 00:56:22) **Okay, now I can talk. Ohmy God, Mom's incredible. I can not believe I've lived my entire life without knowing her. She..she's beautiful and fun and smart and I love the gowns she designs and I got her talking about how she and Dad first met and what happened between them and if you ask me...**

(00:56:21 - 00:56:26) **Hallie! Stop! We've got a major problem. You're going to have to bring mother out here immediately.**

(00:56:27 - 00:56:32) **Immediately?Are you nuts? I've had one day with her. I'm just getting to know her. I can't. I refuse.**

(00:56:32 - 00:56:35) But this is an emergency. Dad's in love.

.....  
(00:57:01 - 00:57:09) Annie, I can't. I want more time with Mom

**Annie, are you still there? I can barely hear you... Ann...**

(00:57:10 - 00:57:10) I'm here! What are you..?

(00:57:10 - 00:57:12) **Operator...! Operator... Sorry, think I lost you, Annie.**

(00:57:15 - 00:57:16) Thanks for the help, Hal.

.....  
(01:12:11 - 01:12:11) **Hello**

(01:12:12 - 01:12:12) **What's up**

(01:12:13 - 01:12:16) Hal, I'm desperate. Dad's getting married.

(01:12:16 - 01:12:17) Whaddya mean, getting married?

(01:12:18 - 01:12:21) I mean black tie, white gown, the whole enchilada.

(01:12:21 - 01:12:21) What?

(01:12:22 - 01:12:29) --**The wedding's in two weeks. So, if there's any hope of getting Mom and Dad back together, we've got to do it fast. And I mean really fast.**

### Datum 3

(01:24:38 - 01:24:48) **Mom... Daddy's getting married. To Cruella de Ville. She's awful, Mom...We can't let him go through with it.**

(01:24:48 - 01:24:54) **She's all wrong for him. And the only way he won't marry her is..(to Annie) You tell her, she knows you better.**

(01:24:57 - 01:24:59) Is if he sees you again.

.....  
(01:41:18 - 01:41:20) Annie. What are you doing? We've got a plane to catch.

(01:41:21 - 01:41:25) **Here's the deal, Mom. We tough it over and decided we were being gypped.**

(01:41:26 - 01:41:30) **Dad promised we'd go on a camping trip. And we wanna go. Together.**

(01:41:30 - 01:41:31) What camping trip?

(01:41:32 - 01:41:34) The one we go on every summer before school starts.

.....  
(01:41:37 - 01:41:38) **Are you sure I'm Annie?**

(01:41:39 - 01:41:40) Of course I'm sure.

(01:41:40 - 01:41:43) But it's hard to be 100% positive, isn't it?

.....  
(01:42:15 - 01:42:23) **Here's our proposition. We go back to Dad's house, pack our stuff and the four of us leave on the camping trip.**

(01:42:24 - 01:42:25) The four of us!?

(01:42:25 - 01:42:28) **And when you bring us back, we'll tell you who's Hallie and who's Annie.**

(01:42:28 - 01:42:34) Or... You do as we say and I take one of you back with me to London whether you like or not.

### Datum 4

(01:53:08 - 01:53:12) Hello, you're back so soon? Did you have fun?

(01:53:13 - 01:53:14) **Well, I wouldn't go right to fun.**

(01:53:15 - 01:53:15) You wouldn't?

(01:53:23 - 01:53:24) Where's Meredith?

(01:53:24 - 01:53:27) **We played a couple of harmless tricks on her and she kinda freaked out a little.**

(01:53:28 - 01:53:35) A little? (shows Elizabeth the ring) She threw this at my head.

.....  
(01:53:48 - 01:53:49) I'm really sorry, Nick.

(01:53:52 - 01:53:52) We are too, Dad... really.

(01:53:52 - 01:53:53) **Will you forgive us?**

(01:53:53 - 01:53:55) Up to your room..now!

.....

(01:54:45 - 01:54:46) **Hey, Dad.**

(01:54:47 - 01:54:48) **Wow! You look so nice, where are you going?**

(01:54:51 - 01:54:52) Good night, Ladies!

.....

(02:00:20 - 02:00:20) Hey stranger...

(02:00:25 - 02:00:28) **Hi, Mom. Did you know the Concorde gets you here in half the time?**

(02:00:29 - 02:00:31) Yeah, I've heard that...

(02:00:34 - 02:00:36) What are you doing here?

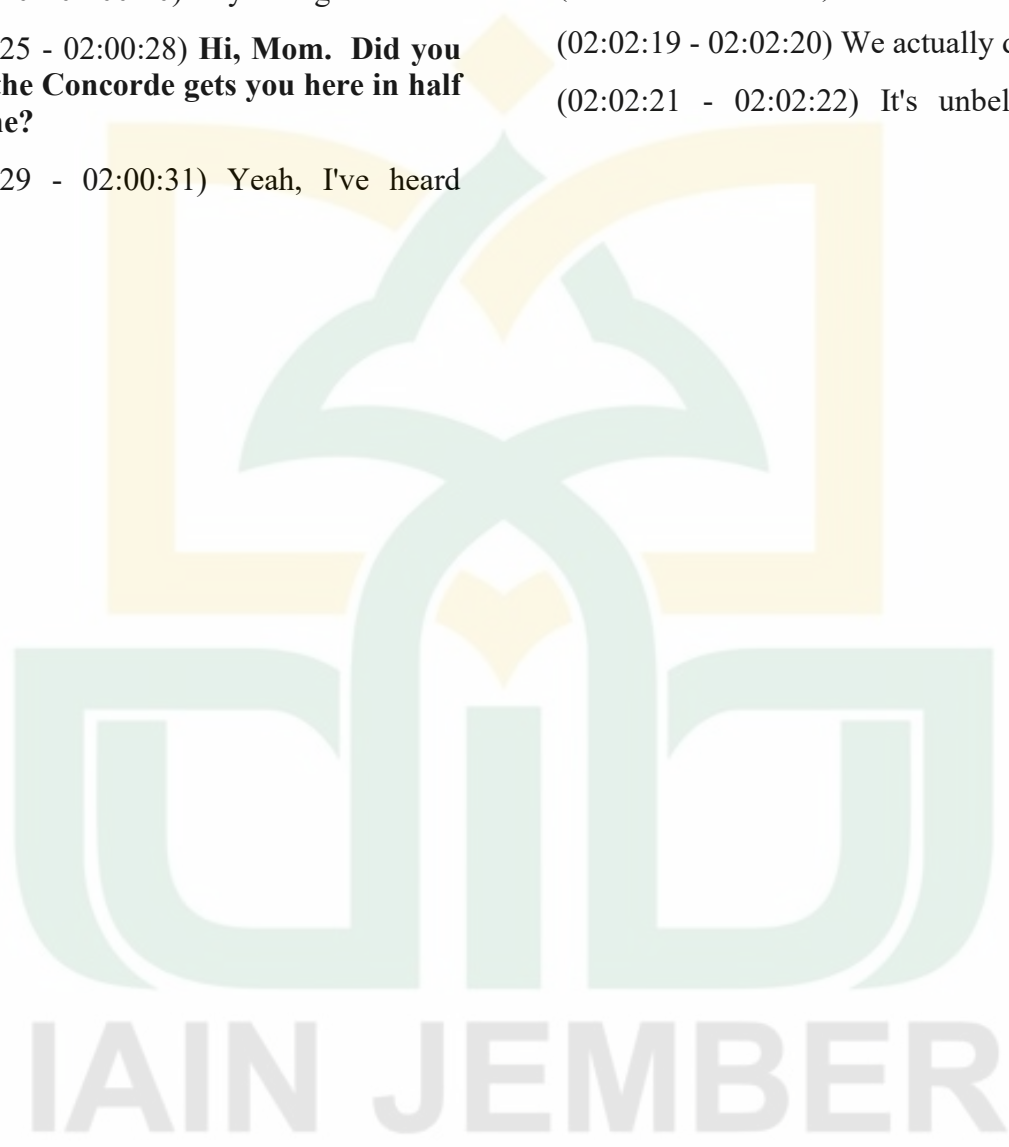
(02:00:36 - 02:00:42) **it took us around thirty seconds after you left 'cause to realize we didn't want to lose you two again.**

.....

(02:02:16 - 02:02:16) **Pssst....**

(02:02:19 - 02:02:20) We actually did it!

(02:02:21 - 02:02:22) It's unbelievable.



## SURAT PERNYATAAN

Yang bertandatangan di bawah ini :

Nama : Siti Khodijah, S.S., M.Pd.

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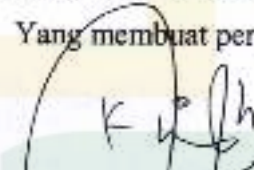
Jabatan : Dosen IAIN Jember

Menyatakan telah melakukan trisnguiasi data sehubungan dengan analisis data yang dilakukan oleh Nabilah Ula Banaty I.S dalam penelitian yang berjudul "*A Conversation nalysis in The Parent Trap Movie*".

Demikian surat keterangan ini dibuat untuk dapat digunakan sesuai dengan keperluan.

Jember, 02 Desember 2019

Yang membuat pernyataan

  
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Hereby declares that the content of the thesis entitled “An Analysis of Conversation Uttered by the Main Characters in The Parent Trap Movie” is the result of my research / work, except in the part referred by the source.

Jember, 9<sup>th</sup> of January 2020

Stated by



Nabilah Ula Banaty I.S  
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## Appendix 7: Biodata of Researcher

### PERSONAL IDENTITY



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