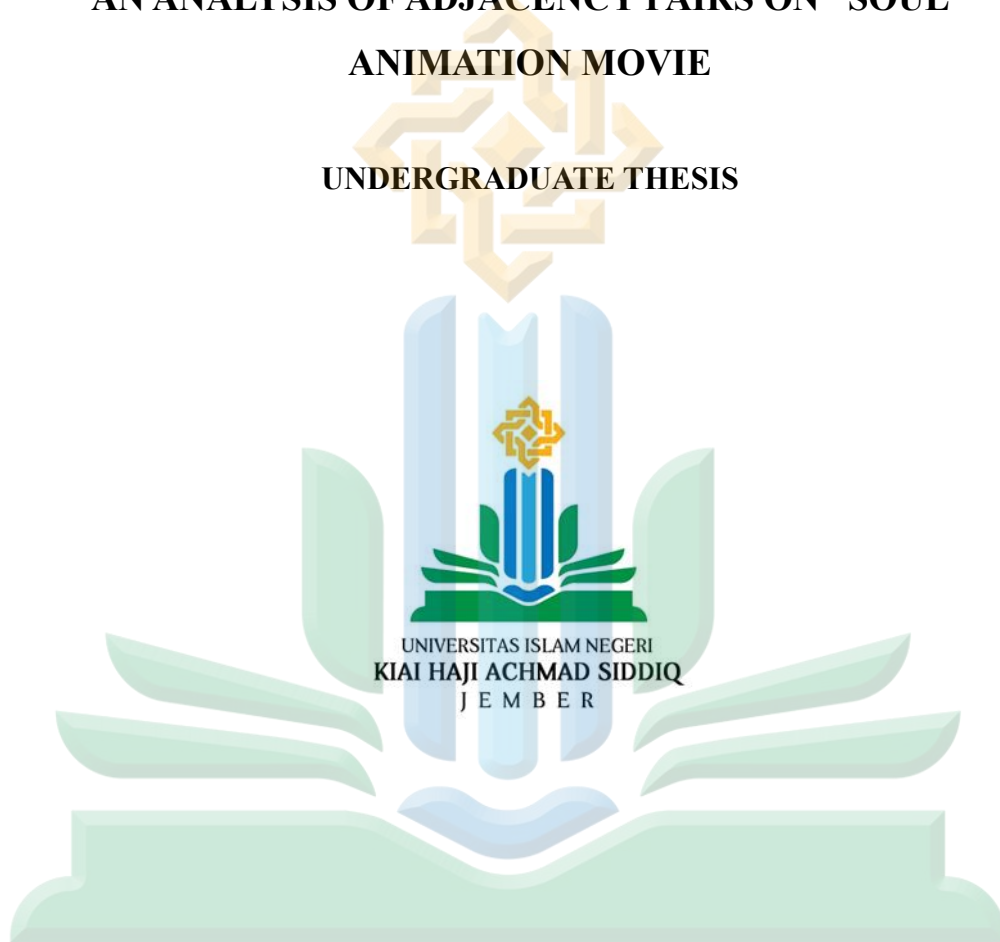


AN ANALYSIS OF ADJACENCY PAIRS ON “SOUL”

ANIMATION MOVIE

UNDERGRADUATE THESIS



Written By:

AGIFT AKMAL MAULANA

SRN. 212101060035

**UNIVERSITAS ISLAM NEGERI
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J E M B E R
STATE ISLAMIC UNIVERSITY**

OF KIAI HAJI ACHMAD SIDDIQ JEMBER

FACULTY OF EDUCATION AND TEACHER TRAINING

ENGLISH EDUCATION STUDY PROGRAM

MAY 2025

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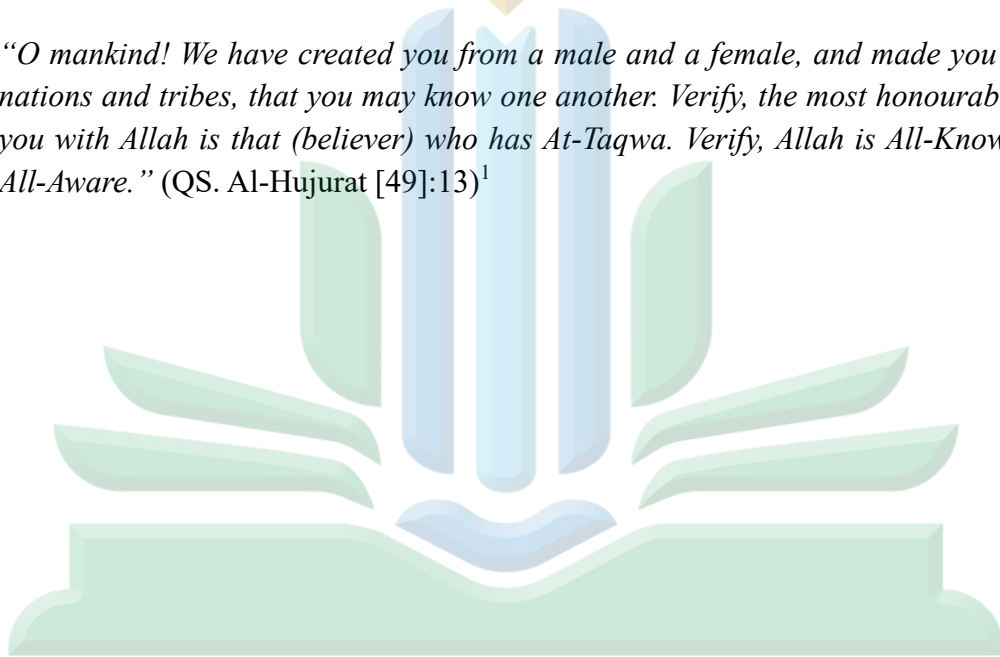
Approved by
Dean of Education and Teacher Training Faculty



MOTTO

يَا أَيُّهَا النَّاسُ إِنَّا خَلَقْنَاكُمْ مِنْ ذَكَرٍ وَأُنْثَىٰ وَجَعَلْنَاكُمْ شُعُوبًا وَقَبَائِلَ لِتَعَارَفُوا إِنَّ أَكْرَمَكُمْ عِنْدَ اللَّهِ أَتْقَاهُ إِنَّ اللَّهَ عَلِيمٌ خَبِيرٌ ﴿١٣﴾ (الحجرات/49:13)

“O mankind! We have created you from a male and a female, and made you into nations and tribes, that you may know one another. Verify, the most honourable of you with Allah is that (believer) who has At-Taqua. Verify, Allah is All-Knowing, All-Aware.” (QS. Al-Hujurat [49]:13)¹



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¹ Muhammad Taqiudeen al-Hilali Al-Maghribi and Muhammad Muhsin Khan, “The Noble Qur’an” (Madinah: King Fahd Complex for the Printing of the Holy Quran, n.d.).

DEDICATION

Alhamdulillah, I proudly dedicate this undergraduate thesis to:

1. My Precious and Beloved Family

In my first dedication, I obviously would like to express my deepest thanks to my beloved and irreplaceable family, Mr. Dimyati and Ms. Endang. My nearest and greatest hero in my life, who always supports me either from my backside or frontside of me. The ones who always put their knees on a sujood instead of making dua for their beloved child. Biggest and deepest thanks to them for their support, patience, love, and duas that has been my greatest motivation and strength to keep up in the line.



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Alhamdulillah, praise to Allah SWT., our worshipped God, the Owner of all worlds, the All Mighty, who has been giving to all the humanbeing blessings and mercies, especially to the writer so that the writer can finish his final assignment of his study. Praise and salutation upon to our prophet Muhammad PBUH., his family, his companions, and to all his followers.

Deepest thanks to my advisor, Siti Khodijah, S.S., M.Pd., who has been guided me in completing my undergratuated thesis. The writer knows without her guides, feedback, suggestions, also revisisons this thesis would not have finished. May Allah bless her and her family with an endless happines, good wealth, health, and grant all her wishes.

Furthermore, the writer also knows without their help and guidance this thesis would not have finished. Thus, the writer would like to express his immensely thanks and appreciation to:

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8. Last but not least, to those who the name cannot be mentioned for their contribution, support, motivation during the writer had struggle process.

The writer completely realized that without those people for their advice, support, knowledge, this thesis would not have finished. Though this work is still not perfect yet, the writer is really open to critics, suggestion, and opinions to make this thesis even better. Yet, the writer still hopes this thesis would help someone whether as a reference for their further knowledge or to help they who were interested in this topic.

Jember, May 5th, 2025

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ABSTRACT

Agift Akmal Maulana. 2025: *An Analysis of Adjacency Pairs on "Soul" Animation Movie*.

Keyword: *Adjacency Pairs, "Soul" Movie.*

Conversation is an activity to send messages or information from one person to another. Conversation also a part of social interaction that purposed to deliver message by using a language. This interaction usually appeared in real life situation also in movies with no exception. In this field, most researchers used conversation analysis as the approach to analyse social interaction occurred such as adjacency pairs. Adjacency pairs is an automatic pattern which involves first pair part (FPP) and second pair part (FPP) that seeks about the structure or pattern in a conversation.

This research aimed to identify the adjacency pairs and preference organizations in a movie entitled "Soul". Furthermore, this research had been proposed its main question to help focusing on the research process. Those research objectives were taken from research questions, including: 1) What are the types and sequences of adjacency pairs conversation in Soul Animation movie? 2) How are preferred and dispreferred adjacency pairs sequence used in the conversation in Soul Animation movie?

Based on the research question, the researcher also proposed its main objective as to answer the research question. Those objectives are: 1) To explore the types and sequences of adjacency pairs in Soul Animation movie. 2) To describe the preferred and dispreferred sequence of adjacency pairs used in Soul Animation movie.

This research enacted qualitative as its approach. Descriptive qualitative as its design. The research used the movie script of "Soul" movie collected from scriptslug. This movie script was used to help researcher in analysing the data. Furthermore, in analysing the data, the researcher involved content analysis technique based on Krippendorff that divided into four steps including: 1) choose the data, 2) code and analyse the data, 3) classify the data, and 4) describe the data. Thus, the researcher used investigator triangulation to check and validate the data.

Findings: 1) the researcher found that 8 types of adjacency pairs including greeting, question, offer, request, complaint, assessment, announcement, and summons sequence. Additionally, the researcher found 192 data that contained adjacency pairs. As the result, the resarcher investigated there are 5% appearance of greetings, 52% of questions, 5% of offers, 7% of requests, 8% of complaints, 16% of assessment, 7% of announcement, and 2% of summons sequence. Moreover, the researcher concluded that the most occurrence of adjacency pairs' type was question sequence with 52% usage. 2) the researcher also found that preference organization was used in the movie. There are 92 data of preferred response while dispreferred response had 98 data. Most of preferred responses were using a direct and straightforward response in responding the FPP. In the other hand, dispreferred

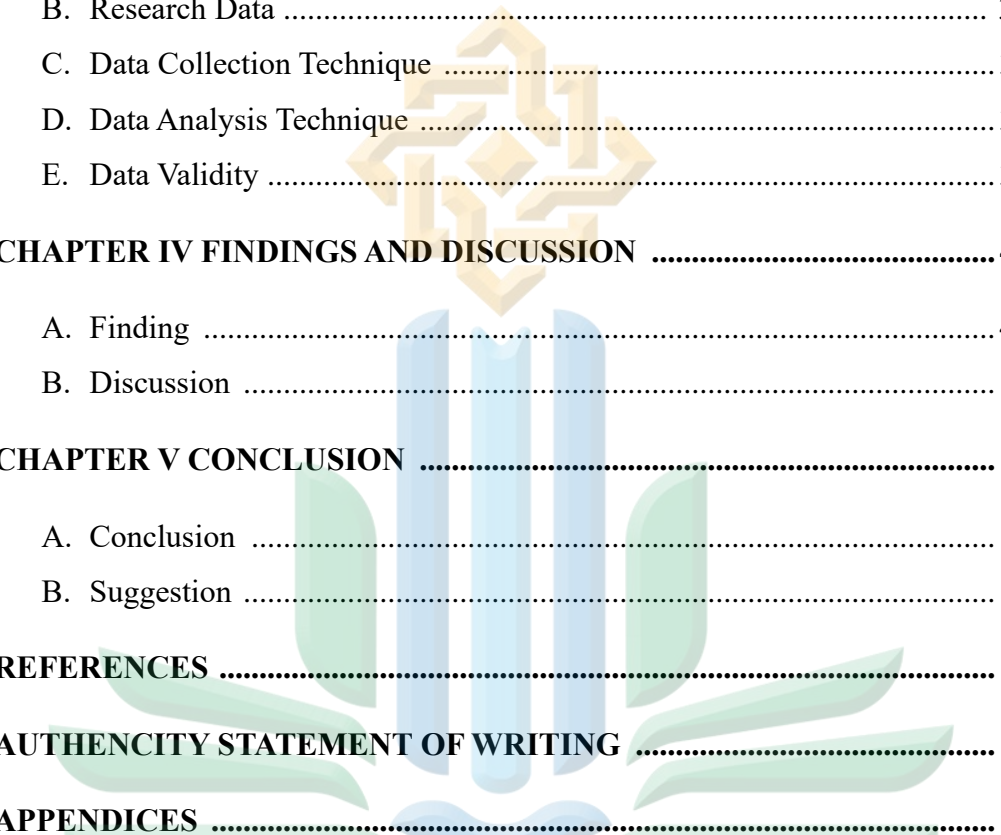
response had been analysed and found that were using delayed and indirect response. There are also another aspects that influenced the response such with mitigation, positioning, type-conformity, or elaboration.



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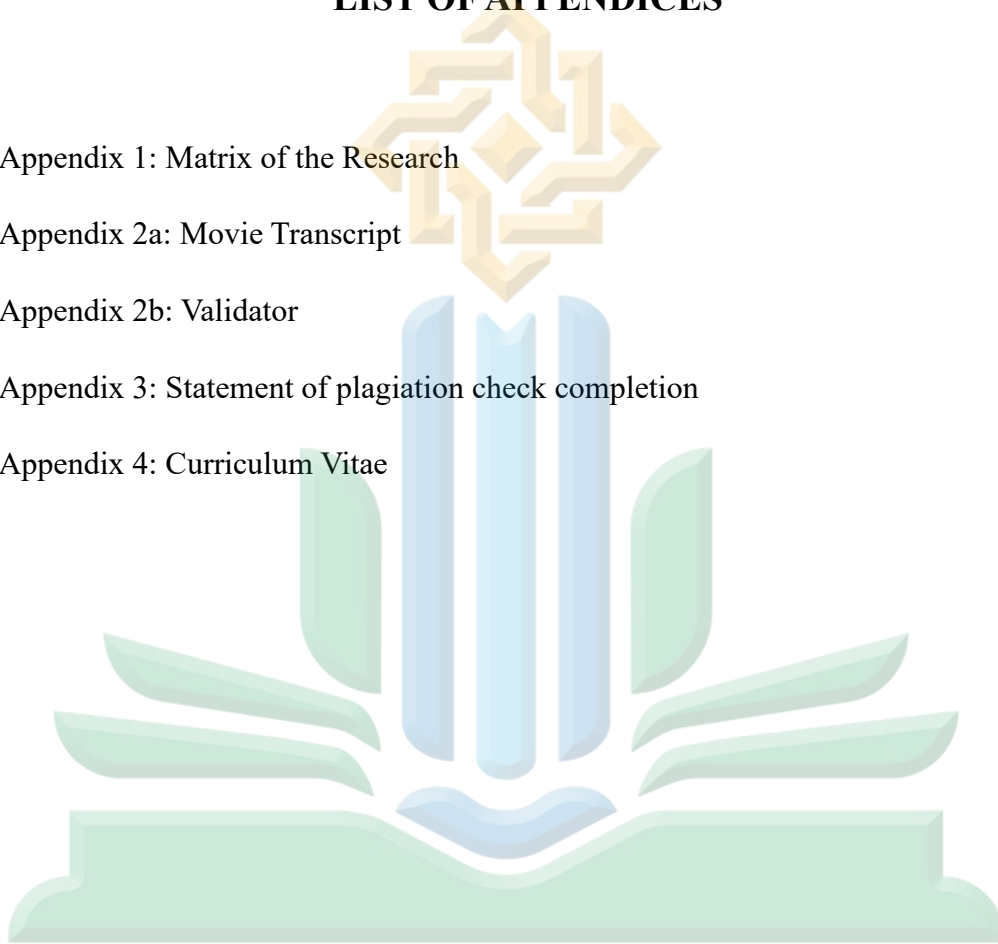
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CHAPTER I

INTRODUCTION

A. Background of Research

Conversation is an activity that involves two or more people. Through conversation, a person usually sends their message, information, and wants to the listener or to another person. According to the Niklas Luhmann stated that a communication or conversation happens when there was different opinion or information understood by each person that conduct communication.² Paltridge defined that within conversation there are an activity which aimed to describe delivered meaning derived from the language used in any kind of situation.³ Usually conversation happened in lot of situation, such as provided in television shows, movies, or daily activities.

In relation with conversation occurred whether in a television show, movie, or daily activities, there is one field of study that focused on conversation term. Conversation analysis or abbreviated as CA is a field of study which was developed in 1960s.⁴ Conversation analysis is an approach or method that analyse a social interaction or in conversation. Furthermore, conversation analysis also categorized as one of the aspects in micro-sociolinguistics that discussed more detail about interpersonal communication.⁵ Schegloff and Sacks stated CA usually focused on each meaning uttered by each speaker in every exchanging or interacting with others. So that, it means that conversation analysis (CA) is an approach that

² Niklas Luhmann, "What Is Communication?," *Communication Theory* 2, no. 3 (1992): 251–59, <https://doi.org/10.1108/eb017005>.

³ Brian Paltridge, *Discourse Analysis* (Springer, 2021).

⁴ Charles Goodwin and John Heritage, "Conversation Analysis," *The Bloomsbury Handbook of Discourse Analysis, Second Edition* 19 (1990): 283–307, <https://doi.org/10.4324/9780429434679-7>.

⁵ Moch. Imam Machfudi, *Introduction to Linguistics*, ed. Moh. Arif Mahbub, 1st edition (Jember: UIN KHAS PRESS, 2022).

focused on a meaning or context included in uttered conversation done by each speaker. Additionally, within conversation analysis there are several types included. Those types are turn-taking, preference organization, speech acts, adjacency pairs, etc.⁶

Adjacency pair is one of the aspects of conversation analysis. Adjacency pairs according to statement by Yule is an automatic pattern included in a conversation.⁷ According to Sacks an act is a unit of conversation that contains a one turn exchange each by two speakers that are paired and it is also called as adjacency pairs. According to Coulthard, adjacency pairs are pairs of utterances that are considered systematic sequences, consisting of a first pair part (FPP) and a second pair part (SPP). These acts are organized such that each FPP creates an expectation for a particular SPP. An FPP is an utterance that initiates an action, such as a question, offer, request, or invitation. In contrast, an SPP is a response to the preceding action, including forms like acceptance, apology, answer, rejection, agreement/disagreement, or decline. Yule also stated that the first utterance spoken by the first speaker was made an expectation answer from the second speaker or the response.⁸ These pairs always consist of a first part and a second part, each produced by different speakers. A continuous and uninterrupted dialogue between two individuals demonstrates adjacency pairs. In addition, despite varying styles, many speakers have unique ways of conducting conversations. These automatic patterns within the conversational structure facilitate social interaction for speakers.⁹

Thus, in conversation always had the first speaker and it's second speaker. The first speaker who start the conversation with acts of invitation, request, asking, etc. to the second speaker. Then, the second speaker will take the response from first speaker though the response will be negative or

⁶ George Yule, *Pragmatics*, Oxford: Oxford University Press, 1996.

⁷ Yule.

⁸ George Yule, *Pragmatics* (Oxford: Oxford University Press, n.d.).

⁹ Yule.

positive. In order to understand the pattern to decide the FPP and SPP in every conversation, there are two things that we need to understand. First, to know the FPP we can identify it based on who is the first person do action or initiate an action such as requesting, inviting, asking, apologising, etc. Secondly, the next thing we must discover the SPP and to know that we can see through two conditions. First condition was by FPP indicates the action to the SPP. In other words, FPP was selecting who is the responder or SPP. Second condition, SPP can do a self-select to take the turn of be the SPP if FPP doesn't choose any of the next speaker.¹⁰ For example:

Doni: Hi Baki! How was going?

Baki: He-Hey Dude! Everything is fine, just telax.

In the conversation above shown two persons that involved in a conversation. Then, in identifying the pattern of FPP and SPP we have to know the term first. That is by identifying the FPP through who is the first speaker that initiates an action. Then the next step is to know who the person is chosen by the prior-speaker or the FPP.

Whatever, there are lot of studies which conducted their research through many kinds of media such as television program, podcast, YouTube videos, movies, and others. Obviously, the researcher aimed to identify and to know whether it the types, expansions, or sequences of adjacency pairs found in those research object. One of the researchers conducted and wrote by Suci Cinthia entitled “A Discourse Analysis: The Adjacency Paris Analysis on Talkshow Youtube Presents”. The research conducted by Suci took Talkshow video from YouTube as the object of research and focused to find out adjacency pairs found in the Talkshow. Furthermore, Suci' research was aimed to know and identify the types of adjacency pairs also the preference organization included inside the Talkshow video. Suci used Paltridge theory as the ground theory of adjacency pairs. Based on Suci's

¹⁰ Emanuel A Schegloff, *Sequence Organization in Interaction: A Primer in Conversation Analysis* (Cambridge University Press, 2007).

finding, she found that there are 6 types of adjacency pairs and 10 preferred responses found inside the Talkshow video.¹¹

In contrast with the Suci's research, this research took a movie as the subject of research. Moreover, this research aims to identify types of adjacency pairs, and the preference organization occurred inside the conversation of the movie. Similar as the research wrote by Suci to identify the adjacency pairs and preference organization, but this research used different theory. While in Suci's research took Paltridge as the main theory of the types of adjacency pairs, this research used the theory of Schegloff. The theory of Schegloff discussed deeply about sequence organization and preference organization.

The theory of Schegloff used to identify and to know the types of adjacency pairs and preference organizations in the research object. The researcher used movie as the research object entitled "Soul" movie. The movie that was created in 2020 was an animation movie and officially produced by Disney and Pixar also directed by Peter Docter. The film also starred Jammie Fox as Joe Gardner and has 101 minutes of duration. The researcher interested in investigating or to choose this movie as the research object because there are several conditions of conversation which used spoken grammar. For the example:

Joe: Connie knows what I mean, right?

Connie: I'm twelve.

From the example above that the researcher took from the movie shown that the FPP's asking a question to the SPP. Then, automatically, the response from SPP would have different reaction such as positive or dispreferred. Based on the conversation above when FPP is asking a question "Connie knows what I mean right?", the SPP's gave negative

¹¹ Suci Cinthia Priliana, "A Discourse Analysis: The Adjacency Pairs Analysis on Talkshow Youtube Presents," *UHAMKA International Conference on ELT and CALL*, no. November (2018): 84–94.

response “I’m twelve” this response also can be called as dispreferred. The response was identified as negative because of it refers to the previous context of the conversation. In addition, based on Schegloff’s theory the response from Connie can be identified as dispreferred because it as dispreferred with “default” feature or condition. The response was vague and not fully committed that the question but based on the context it is identified as dispreferred. Also means that Connie doesn’t know about what Joe’s talking about. As shown in the conversation above, a conversation can be analyzed to find the exact action that had been taken by the prior speaker and recipient. Furthermore, this field could really help in analyzing utterances between both speakers to classify the action taken in the real-time conversation. So that, this study entitled “An Analysis of Adjacency Pairs on “Soul” Animation Movie” which analyze, identify, also implemented the theory of adjacency pairs by Schegloff inside Soul Movie’ conversation still have some interest to be conducted.

B. Research Questions

Based on the discussed background above, from this study the researchers want to discover about:

1. What are the types and sequences of adjacency pairs conversation in Soul Animation movie?
2. How are preferred and dispreferred adjacency pairs sequence used in the conversation in Soul Animation movie?

C. Research Objectives

Based on the research question that provided above, the objectives or purposes in this study are:

1. To explore the types and sequences of adjacency pairs in Soul Animation movie.
2. To describe the preferred and dispreferred sequence of adjacency pairs used in Soul Animation movie.

D. Significances of the Study

Based on the topic, this study can hopefully give contribution theoretically and practically. Theoretically, this study provides description about types of adjacency pairs and the types and sequences of adjacency pairs. It is intended to enhance the knowledge about pragmatics especially on adjacency pairs and its types and sequences at least through the implementation on the “Soul” movie produced by Disney and Pixar. Likewise, practically, this study can be a reference to help readers in understanding types and sequences of adjacency pairs in the movie.

E. Definition of the Key Terms

There are several of key terms used in this study. In order to help readers better at understanding also avoid misunderstanding while read this study, the researcher provide some definitions of the key terms such as:

1. Adjacency Pairs: a conversation unit consisting of an exchange between two or more speakers¹², which is always consisted into first pair part and second pair part.¹³
2. First Pair Part (FPP): a type of utterance that initiates a conversation, such as a question, request, or invitation.¹⁴
3. Second Pair Part (SPP): a response to the previous action in a conversation, such as acceptance, apology, rejection, agreement/disagreement, decline, or answer.¹⁵
4. Soul Movie: "Soul" is an American animated fantasy comedy-drama film produced by Pixar Animation Studios and released by Walt Disney Pictures in 2020. This movie talks about a person who was raising his

¹² Schegloff, *Sequence Organization in Interaction: A Primer in Conversation Analysis*, 2007.

¹³ Yule, *Pragmatics*, 1996.

¹⁴ Schegloff, *Sequence Organization in Interaction: A Primer in Conversation Analysis*, 2007.

¹⁵ Schegloff.

dream then failed. Yet, his spirit doesn't disappear nor extinguished. This movie shows to the audience about how to not give up.

F. Systemic Discussion

Systemic discussion contains about description of each chapter in this undergraduate thesis. Systemic discussion discussed about the description starting from the first chapter (Introduction) until the fifth chapter (Conclusion). Furthermore, the description of the systemic discussion written through narration. Thus, the systemic discussion for this research written as follows:

Chapter I: The first chapter was an introduction chapter of this research. This chapter divided into research background, research questions, research objectives, research significance, definitions of the key terms, and systemic discussion.

Chapter II: The second chapter of this research discussed about the previous research and the theoretical framework used for this research.

Chapter III: The third chapter of this research discussed about the methodology used for this research. Thus, this chapter consists of research design, research data, data collection technique, data analysis technique, and data validity.

Chapter IV: The fourth chapter of this research discussed about the findings of this research. This chapter consists of findings and discussion.

Chapter V: The fifth chapter of this research discussed about the conclusion and suggestion of this research.

CHAPTER II

LITERATURE REVIEW

A. Previous Studies

A Study conducted by Nova Lina et; al. entitled “An Analysis Adjacency Pairs of Conversation in Black Panther Movie”. The research design used in this study was qualitative content analysis design in analysing a film entitled “Black Panther” Movie. Based on the title of this study was aimed to analyse the adjacency pairs element in the “Black Panther” movie. additionally, the researcher used Yule theory to identify and classify the adjacency pairs found on the conversation inside the movie. Moreover, the result found from 71 conversation pf main characters conversation that there are 2 pairs of greeting-greeting, 2 pairs of summons-answer, 2 pairs of apology-minimization, 24 pairs of question-answer, 2 pairs of request-acceptance/refusal, 2 pairs pf blame-admission/denial, 3 pairs of invitation-acceptance/refusal, 8 pairs of assessment-agreement/disagreement, 11 pairs of commands-compliance/incompliance, 2 pairs of suggestion-acceptance/refusal, 3 pairs of assertion-agreement/disagreement, and 6 pairs of announcement-acknowledgment.¹⁶

Furthermore, a study conducted by Zakya Nur et, al. which is different from another study that analysed a certain film or movie as the subject. This study entitled “Adjacency Pairs in English Textbooks Entitled Bright: An English Course and When English Rings A Bell: A Comparative Study” and used a material book as their subject of research. On the other hand, the same analysis has been used in this study which to analyse the adjacency pairs in English Textbooks entitled “Bright: An English Course”

¹⁶ Nova Lina Pardede, Herman Herman, and Dumaris E. Silalahi, “An Analysis of Adjacency Pairs on Conversation in Black Panther Movie,” *PRASASTI: Journal of Linguistics* 6, no. 2 (2021): 198, <https://doi.org/10.20961/prasasti.v6i2.49147>.

and “When English Rings A Bell”. This research aims to reveal the adjacency pairs element in both textbooks. Additionally, the study used descriptive qualitative method. The theory used in this study was Sacks, Schegloff, and Jefferson’s theory about adjacency pairs. The result found that both textbooks have differentiation. There are 5 adjacency pairs found in the first textbook, in other side there are 7 types of adjacency pairs found in the second textbook.¹⁷

Then, the present study conducted by Diana Rofi, et al. which entitled “A Conversation Analysis of Adjacency Pairs in *Sing* Movie”. this study aimed to analyse the adjacency pairs in “Sing” Movie. The study also used descriptive qualitative method same as the study conducted by Zakya Nur et, al. Moreover Diana’ study is aimed to identify the frequency of adjacency pairs that appears in “Sing” Movie also to analyse the preference organization and to describe the reasons in producing dispreferred response from the “Sing” Movie’s characters. Eventually, the result found that there are 212 of conversation in the movie. The most adjacency pairs frequently used in “Sing” movie was 102 pairs of Question-Answer and representing 48,1% of all the entire data.¹⁸

Siti Nurfadila, et, al. also conducted a study entitled “An Analysis of Adjacency Pairs in Home Movie Animation by DreamWorks Animation”. The researchers aimed to examine the adjacency pairs patterns such as preferred and dispreferred also to conclude the kinds of adjacency pairs patterns dominantly appears in the conversation. Moreover, the researchers used a movie transcript from movie entitled “Home” that produced by DreamWorks Animation. Qualitative design method was used in this study and supported with conversation analysis method. The result showed that

¹⁷ Zakya Nur Rahmawati, Siti Musarokah, and Sukma Nur Ardini, “Adjacency Pairs in English Textbooks Entitled Bright: An English Course and When English Rings A Bell: A Comparative Study,” 2021, 122–37.

¹⁸ Diana Hamidah, Siti Mukminatun, and Tri Floriasti, “A Conversation Analysis of Adjacency Pairs in ‘Sing’ Movie,” 2021, 22–30.

based on the theory of Levinson, 5 types of adjacency pairs were found on the conversation that happened inside the movie. Those were greeting 3 sentences, assessment 5 sentences, invitation 1 sentence, offering 3 sentences, and request 1 sentence.¹⁹

And lastly, study conducted by Yuliana and Sri which entitled “Adjacency Pairs Used in *Spending a Day with Faceless Youtuber: Corpse Husband* Interview: A Conversation Analysis”. This study aimed to analyse and identify the adjacency pairs patterns that used in the interview. The researcher utilized descriptive qualitative method as the design of research. Moreover, this study used the theory of adjacency pairs that according to theory of Paltridge. So that, the result of this study shown that were seven kinds of adjacency pairs used in the interview. Such as greeting-greeting, question-answer, question-unexpected answer, offer-acceptance, assessment-agreement, request-refusal and leave-taking.²⁰

From the discussed present studies above, here are the differences and similarities provided in each present studies in the table 2.1 below.

Table 2.1
The Similarities and Differences of the Research

No.	Author and Title	Similarities	Differences
1	2	3	4
1.	Nova Lina, Herman, and Dumaris E. “ <i>An Analysis Adjacency Pairs of Conversation in</i> ”	a. Both researchers used descriptive qualitative design.	a. The previous study used Yule theory to identify and analyse

¹⁹ Siti Nurfadila, “An Analysis Of Adjacency Pair In Home Movie Animation By Dreamworks Animation,” *Seminar Nasional Paedagoria* 1, no. September (2021): 40–45, <http://journal.ummat.ac.id/index.php/fkip>.

²⁰ Yuliana Rahma Fadhila and Sri Mulatsih, “Adjacency Pairs Used in ‘Spending a Day with Faceless Youtuber: Corpse Husband’ Interview: A Conversation Analysis,” *The 1st Undergraduate Conference on Applied Linguistics, Linguistics, and Literature*, 2021, 384–91, <https://www.youtube.com/watch?v=E1aheotQv9k>.

	<i>Black Panther Movie</i> ".	<p>b. Both researchers aimed to identify adjacency pairs in an occurred conversation.</p> <p>c. Both researchers used movie as an object of research.</p> <p>d. Both researchers used qualitative approach design.</p> <p>e. Both researchers focused on identify and analyse types of adjacency pairs.</p>	the adjacency pairs pattern, while this study uses Schegloff theory.
2.	Zakya Nur, Siti Musarobah, and Sukma Nur. "Adjacency Pairs in English Textbooks Entitled Bright: An English Course and When English Rings A Bell: A Comparative Study"	<p>a. Both researchers used descriptive qualitative design.</p> <p>b. Both researchers focused on analysing and identifying types of adjacency pairs.</p> <p>c. Both researchers used the same research design that is qualitative research design.</p>	<p>a. The previous study used 2 different English textbooks as the object of study, while this study use a movie as the object of study.</p> <p>b. The previous study not only focused on analysing</p>

			<p>types of adjacency pairs found in object of study, but also to compare between two English textbooks. While this study only on analysing the types of adjacency pairs.</p> <p>c. The previous study used the theory by Sacks, Schegloff, Levinson, and Paltridge. while this study only uses the theory by Schegloff in analysing types of</p>
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			adjacency pairs.
3.	Diana Rofi, Mukminatun, and Wahyuni. <i>“A Conversation Analysis of Adjacency Pairs in Sing Movie”</i>	<p>a. Both researchers used descriptive qualitative design.</p> <p>b. Both researchers focused in analysing the types of adjacency pairs and preference organization such as preferred and dispreferred.</p> <p>c. Both researchers use a movie as the object of the study.</p> <p>d. Both researchers used qualitative as the research design.</p>	<p>a. The previous study used the theory from Paltridge, Levinson, and Coulthard to identify and analyse the types of adjacency pairs. Also, the previous study used Schegloff theory to analyse the preference organization, while this study only uses Paltridge theory as the main theory to identify both types and</p>

			preference organization of adjacency pairs.
4.	Siti Nurfadila, Hidayati, and Irwandi. <i>“An Analysis of Adjacency Pairs in Home Movie Animation by Dreamworks Animation”</i> .	<p>a. Both researchers focused to analyse and identify types of adjacency pairs, preferred and dispreferred.</p> <p>b. Both researchers used qualitative as the design of the study.</p> <p>c. Both researchers used movie as the object of study.</p>	<p>a. The previous study used qualitative conversation analysis method, while this study uses descriptive qualitative method.</p> <p>b. The previous study used the theory from Levinson in analysing the adjacency pairs, while this study uses the theory from Schegloff to analyse and identify the adjacency pairs.</p>

5.	Yuliana Rahma. “Adjacency Pairs Used in Spending a Day with Faceless Youtuber: Corpse Husband Interview: A Conversation Analysis”.	a. Both researchers focused to identify and analyse the types of adjacency pairs. b. Both researchers used descriptive qualitative research design.	a. Previous researcher used Paltridge theory to analyse the types of adjacency pairs in the data. While this study uses Schegloff theory to analyse the data.
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Based on the explanation above, there were mentioned five different journals or articles which contain the same topic about adjacency pairs.

There are few similarities and a difference between those journals and this research. This research used similar design with most of the mentioned journals above which used descriptive qualitative design. Moreover, all the mentioned journals above and this research focused on adjacency pairs in differ media. However, the difference between this research and all the mentioned journals above were in the theory used inside the research. There is various theory that talked about adjacency pairs such as Paltridge, Yule, Sacks, Schegloff, Levinson, etc. But this research used only Schegloff theory as the main theory of adjacency pairs and preference organizations. While in one of the mentioned journals above it used various theory or not just one theory to help in the research.

B. Theoretical Framework

1. Conversation Analysis

Conversation occurred when there were two people or more interact and communicate to each other. Through conversation people can communicate and convey their idea, thought, and information about something. Yule defined conversation is an action that involve a pattern to make the communication between each other proper and suitable. Likewise, a conversation is the same with dancing that both are including a pattern or rhythm. Those rhythm would connect and coordinate each word by word to be an effective sentence for each speaker who want to convey or communicate something.²¹

Conversation analysis (CA) is a method within the field of sociology that focuses on the study of the structure and patterns of interaction in spoken communication. It involves the detailed examination of the sequences and organization of talk-in-interaction to understand how participants manage conversations and achieve mutual understanding. Conversation Analysis (CA) was started to develop in 1960s as a field of study. Harvey Sacks, Emanuel Schegloff, and Gail Jefferson conducted collaboration in developing conversation analysis as the field of study. In the field of CA take place in social and cultural terms to be emphasized, especially for the utterances or conversation that conducted. Moreover, conversation analysis aimed to describe and explain in part of social organization such as the rules of interaction, conventions and procedures that made in social interaction.²²

Moreover, the key of the issues in conversation analysis are based on the basic talk or conversation which inside those conversation people were talking each other, negotiate, exchanging information, and maintain social interaction between them. Although, Paltridge stated

²¹ Yule, *Pragmatics*, 1996.

²² Goodwin and Heritage, "Conversation Analysis."

that the analysed conversation didn't focus on how the speaker psychological or others that could maybe occurred in a conversation. The focus of conversation analysis is located on the explanation or argumentation in the conversation.²³ Thus, Paltridge also stated that conversation analysis is a part of analysis in a spoken discourse. This analysis examined in various aspects of spoken discourse such as the adjacency pairs, turn taking, and preference organization (preferred and dispreferred), and others.²⁴

1.1. Turn Taking

In occurred conversation, the interaction between both speakers will be a turn for each speaker to convey their information. According to Yule that each speaker has a chance to speak that named as turn. Yule also stated that in any kind of situation when it comes to a chance for both speakers communicate it is named as turn taking. Turn taking is a social action which involve local management system that known as members of social group.²⁵ Sacks and Schegloff noted that the system of local management have rule is to allocate and manage whether single or two transition of each speaker which still linked at the same time (conversation).²⁶ The allocation of the transition for example are pause, intonation, body language, and especially adjacency pairs pattern. A transition is a possible change for each speaker to do speaking action that is named as Transition Relevance Place (TRP).²⁷ For the example is

Arya : What did you do over the weekend

²³ Brian Paltridge, *Discourse Analysis: An Introduction*, 2nd Edition (Bloomsbury Publishing, 2012).

²⁴ Paltridge.

²⁵ Yule, *Pragmatics*, 1996.

²⁶ HARVEY SACKS, EMANUEL A. SCHEGLOFF, and GAIL JEFFERSON, *A Simplest Systematics for the Organization of Turn Taking for Conversation*, *Studies in the Organization of Conversational Interaction*, vol. 4 (ACADEMIC PRESS, INC., 1978), <https://doi.org/10.1016/b978-0-12-623550-0.50008-2>.

²⁷ Yule, *Pragmatics*, 1996.

Binu : I went hiking in the mountains.

Arya : Oh, that sounds exciting! Did you see any wildlife?

Binu : Yes, we saw some deer and a hawk.

In the given conversation, turn-taking is managed through single transitions, ensuring that each turn is handled one at a time. This approach allows the conversation to move smoothly from Alice to Bob and back to Alice. Each turn is directly linked to the preceding turn, such as Alice's question being followed by Bob's response, which helps maintain the coherence of the conversation. The system allocates one turn to Bob after Alice's question and then another turn back to Alice after Bob's response, illustrating the method of single turn allocation.

Moreover, the impact of turn taking in a field of study is give new perspective in social organization that involving language structures in details and put the language structures into the analysis of social process. Through the concept of turn taking in conversation analysis, there are a system made to predict about the placement and organization of language structure in utterances such as overlap, repair, and adjacency pairs.²⁸

1.2. Sequence Organization

Schegloff discussed in his book entitled "Sequence Organization in Interaction" that there are different concepts between sequential organization and sequence organization.²⁹ First, sequential organization discussed by Schegloff was concerned a lot with conversation analysis. Furthermore, sequential organization is settled as the general term for any kind of utterances or actions in a conversation that related to its relative position. The example of

²⁸ Goodwin and Heritage, "Conversation Analysis."

²⁹ Schegloff, *Sequence Organization in Interaction: A Primer in Conversation Analysis*, 2007.

sequential organization is turn-taking which it adjusts the position of the utterances, matters about turn-constructual units (TCU), and types of utterance can be organized or positioned in the beginning or the end of conversation. It means that any kind that discussed about structural organization or how to organize the position of the utterance in conversation can be classified in sequential organization.³⁰

However, sequence organization is also one of the types of sequential organization. But there are distinct aspects that must be highlighted, sequence organization focused on set of actions that completely sophisticated in conversation as turns-at-talk. Furthermore, the set of actions were succesfully meaningful, coherent or known as a “sequence” of actions.³¹ Thus, sequences are identified as the vehicles or bridges to accomplishedfully activity. Such as a greeting-greeting or farewell-farewell. When a conversation occurred between two speakers with set of actions or sequence that greeting-greeting sequence means that both speaker was successfully complete an action of greeting-greeting.

So that, the disticnt between sequential organization and sequence organization potrayed in the term that sequential is the general term. Meanwhile, sequence organization is one of the branches of sequential organization which is still talked about structural organization same as turn-taking. Sequence organization also discussed of various aspects such as adjacency pairs, pre-expansion, pre-sequence, multiple-pre-expansions, and others.³² But, the researcher focused on adjacency pairs which discussed below.

³⁰ Schegloff.

³¹ Schegloff.

³² Schegloff.

1.2.1. Adjacency Pairs

Adjacency pairs are classified as one of the sequence organizations in conversation analysis. According to the statement by Yule that adjacency pairs is an automatic pattern that consist in the structure of conversation.³³ It means that in a daily conversation or social interaction there are some patterns in their utterances that normally followed with the structure such as greeting-greeting, farewell-farewell, or like that. Yule also stated that in the structure of adjacency pairs there are always consist of First Pair Part (FPP) and Second Pair Part (SPP). Herbert explained these pairs would interact at each other which FPP proposes or initiate a joint project for the SPP, and the SPP joint or takes an action to the proposal from the FPP.³⁴ Moreover, the utterance spoken by FPP usually will create an expectation of the utterance spoken by SPP of the same pair. Furthermore, adjacency pairs according to the theory of Schegloff have several kinds of types that include:³⁵

1) Greeting-Greeting

Greeting-Greeting is utterances produces or spoken by a speaker in conversation. Usually, this pattern occurs when a person wants to introduce him/herself to create the conversation more polite and warm. Furthermore, greeting sequence occurs at the beginning of conversation. Thus, the SPP or recipient expected to

³³ Yule, *Pragmatics*, 1996.

³⁴ Laurence R Horn and Gregory L Ward, *The Handbook of Pragmatics* (Wiley Online Library, 2004).

³⁵ Emanuel A. Schegloff, *Sequence Organization in Interaction: A Primer in Conversation Analysis, Sequence Organization in Interaction: A Primer in Conversation Analysis* (Cambridge university press, 2007), <https://doi.org/10.1017/CBO9780511791208>.

make greeting exchange³⁶. The example of a greeting mentioned by Schegloff in his books was “*Hello*”, “*How are you doing?*”, “*Hi*”, etc.

X : Hello class, how are you today?

Y : Hello mam, I’m fine, thanks. How about you?

Based on the example above we can analyse that the speaker X as the FPP greeting to the speaker Y as the SPP. Speaker X greets Y with “*Hello*” and the conversation started becoming Just Prior Turn. Then, obviously speaker Y responded X with also say “*Hello*”

2) Question-Answer

Question-Answer is an utterance spoken and produced by a speaker in social interaction. This pattern usually occurs when FPP ask a question to the SPP. Then, automatically SPP will respond to FPP’s question. But the answer utter by SPP could be an expected or unexpected answer.

X : Hey, what time is it now?

Y : 3 PM.

Based on the example above X tries to ask an information to Y about “*what time is it now*” question. Then, Y responded X with “*3 PM*”. It means that the first expectation from the question produced or uttered by X to Y was already accomplished. Because the role of the

³⁶ Schegloff, *Sequence Organization in Interaction: A Primer in Conversation Analysis*, 2007.

question that uttered by FPP is to seek an information and the information provided by the SPP.

3) Offer-Accept/Decline

Offer-Accept/Decline occurs when FPP or the first speaker try to offer something to SPP. Schegloff stated that offer sequence usually being used to give or transfer something such as object, information, or service from one person to the other person.³⁷ This type of adjacency pairs requires a feedback or response of someone offers that might be an acceptance or decline.

X : Should I help you? You seem so struggle at it.

Y : Sure, thanks.

Based on the example above, X offers a help to Y. After that Y give positive response or an acceptance to the offer given from X through word “*Sure*”.

4) Farewell-Farewell

Farewell-Farewell is an utterance produced by a speaker in conversation of social interaction. This pattern usually occurs when a person started to close the conversation that happen with a farewell word such as “Bye bye” or such things.³⁸ So that, this sequence usually occurred in the closing part of conversation.

X : Bye then, see you tomorrow.

Y : See you too tomorrow.

³⁷ Schegloff.

³⁸ Schegloff.

Based on the example above we can analyse that from the conversation X as the FPP close their conversation with Y as the SPP used the farewell word “*Bye, see you tomorrow*”. Automatically, Y responded X with the same farewell word that is “*See you too*”.

5) Invitation-Accept/Refusal

According to Schegloff, invitation is similar with offer sequence in certain aspects.³⁹ Invitation sequence is type of adjacency pairs that started when first speaker (FPP) invites the second speaker (SPP) to an event or something similar. Schegloff also mentioned that invitation is an action to persuade someone such to visit.⁴⁰ Then, automatically SPP will response the FPP’s invitation with an acceptance or refusal.⁴¹

X : I have a birthday party tomorrow, would you come?

Y : When is the exact time?

X : at 9 PM

Y : Okay then.

From the example above shown that through the conversation, the first speaker (FPP) try to invite second speaker (SPP) to his event. After that, second speaker responded with an acceptance by saying “*Okay then*”.

6) Request-Grant/Refusal

³⁹ Schegloff.

⁴⁰ Schegloff.

⁴¹ Schegloff.

Request-Grant/Refusal is a type of adjacency pairs which FPP try to ask some request to someone and the SPP will response FPP's offer. Whether the response would be an acceptance or refusal.⁴² Schegloff in his book also defines that request sequence often appears to request physically realized action. A request sequence sometimes followed with utterances such as "*sure*" that marked the recipient do a compliance with the request.⁴³

X : Would you mind if you lend me some money?

Y : For sure, we're best friends, right?

From the example above which shown in the conversation by X as the FPP and Y as the SPP. X try to make a request to Y with using word "*would you mind if you lend me some money?*". Then, the respond come from Y was an acceptance by saying "*For sure*".

7) Complaint-Apology/Denial

Complaint-Apology/Denial is an utterance spoken or produced by a speaker in conversation of social interactions. Schegloff in his work mentioned that complaining about something is mean to take a stance negatively toward something whether object, event, etc.⁴⁴ This type of adjacency pairs usually occurs when FPP do a complaint act at SPP. Based on the pattern, automatically SPP will respond FPP with an excuse or could maybe a denial. Schegloff also mentioned the

⁴² Schegloff.

⁴³ Schegloff.

⁴⁴ Emanuel A Schegloff, "On Complainability," *Soc. Probs.* 52 (2005): 449.

response for a complaint sequence would be an apology, denial, counter-complaint, and remedy (such giving solution).⁴⁵

X : Fools! You are doing it in wrong way!

Y : I-I'm so sorry sir

Based on the example above which shown one of adjacency pairs in that conversation. This type of adjacency pairs occurs when FPP blaming or uttered a complaint to the SPP. Then, SPP accept the complaint uttered by X as the SPP's response.

8) Assessment-Agreement/Disagreement

This type of adjacency pairs usually occurs when first speaker (FPP) expressing their opinion, judgement, feeling, perspective, also evaluation about something whether it is an object, event, or person. The term assessment according to Pomerantz was a product of assessing to an event, object, or person based on own knowledge.⁴⁶ In that case, SPP as the second speaker is expected to respond with an agreement or disagreement with FPP's assessment.

X : Time sure goes fast huh? It feels a typhoon.

Y : Yeah, I think so. Like it wouldn't wait anyone.

Based on the conversation above, X make an assessment to Y about "*time goes fast*". Then, Y

⁴⁵ Schegloff, *Sequence Organization in Interaction: A Primer in Conversation Analysis*, 2007.

⁴⁶ Anita Pomerantz, "Agreeing and Disagreeing with Assessments: Some Features of Preferred/Dispreferred Turn Shaped," 1984.

responded to X with an agreement that Y agreed with the argument or idea spoken by X about time sure goes fast.

9) Announcement-Acknowledgement

Announcement-Acknowledgement is an utterance produced by a speaker in conversation of social interaction. This type of adjacency pairs usually occurs when FPP try to give some information to SPP by announcing or declaring which conveys news, information, or might be an update of something by own initiative. Usually, there are two responses for SPP in responding the announcement sequence. First response is by acknowledge the news whether not known news or already know. While the second response by acting or expressing reaction whether a good or bad news such gave a sympathy and congratulations.⁴⁷

X : H-Hey, that's our friend, right? Our friend!

Y : I know it, stay cool.

Based on the conversation above shown that FPP announcing an information they saw or felt to the SPP. After that, SPP respond it with a compliance "*I know it*" which also refers to an acknowledgement.

10) Summons-Answer

Summons-Answer is an utterance produced or uttered by speaker who was first pair part (FPP) and the second pair (SPP) in different place. According to the Schegloff theory, this type of adjacency pairs usually

⁴⁷ Schegloff, *Sequence Organization in Interaction: A Primer in Conversation Analysis*, 2007.

occurs in a telephone conversation. Schegloff also stated summons pair used to attract recipient's attention. Moreover, this types also occurred and built in order to establish the recipient or responder addressed or joined the occurred talk.⁴⁸ So that to secure the attention, summons pair usually employed by the name or anything that relates to the recipient, by courtesy term such as “*excuse me*”, or it could by physical contact.⁴⁹

X : (*Phone is ringing*)

Y : Hello?

Based on the example above, that conversation usually happens in the beginning while a person starts to phone someone. The ringing from the phone according to the theory of Schegloff can be identified as summons. Then, Y responded to X with an answer “Hello?”.

1.3. Preference Organization (Preferred and Dispreferred)

Preference organization, according to Emanuel Schegloff, refers to the systematic ways in which certain types of responses are preferred over others in conversation. This concept is not about individual likes or dislikes but about the social norms and structures that govern how people interact. Yule stated that along with adjacency pairs, preference organization is a sequence that represent social actions. The represented social action uttered from first part that might contains greeting, invitation, question, etc which expectation upon the second pair was an acceptance.

⁴⁸ Schegloff.

⁴⁹ Schegloff.

Unfortunately, the response might be refusal rather than acceptance.⁵⁰

In addition, there are some types of adjacency pairs which just had only one response for second pair part. Those types for examples were greeting-greeting and farewell-farewell. Schegloff explained those two types of adjacency pairs always do only have one response for SPP. Whether there are diverse in spoke the response, they are still responded to the FPP with same exchange response which is to return greeting or farewell back.⁵¹ According to Schegloff theory it means that the concept of greeting and farewell types was only just have one type of SPP's response. For example:

Andi: Hi Daniel!

Daniel: (*Shocked*) Ow, how are you?

From this example, we know that Andi is greeting to Daniel. Even though Daniel didn't respond to Andi with "Hi too Andi", in semiotic ways it still can be identified as a greeting. So that, Schegloff stated that greeting and farewell are only have one central response for SPP.

However, there are also some types of adjacency pairs which had two ways in responding to the FPP. One of those types were Offering and Invitation types. When FPP offering to the SPP, there are different responses to replied to the FPP's offer. The responses could be an acceptance or could be a rejection. This also called an act that included in preference organization are preferred and dispreferred social acts. Basically, as mentioned above, preferred commonly contains an expected response by second pairs (SPP)

⁵⁰ Yule, *Pragmatics*, 1996.

⁵¹ Schegloff, *Sequence Organization in Interaction: A Primer in Conversation Analysis*, 2007.

from a request, offer, greeting, etc. uttered by first pair (FPP). In other hand, dispreferred is an act that contains the unexpected response such as refusal, silence response uttered by SPP to FPP. Schegloff (2007) also stated this sequences terms SPP might not only respond FPP with just an expected respond which FPP may uttered their pairs such as question, invitation, greeting, and others.⁵²

Table 2.2
Preferred and Dispreferred

First pair part (FPP)	Second pair part (SPP)	
	Preferred	Dispreferred
Assessment	Agree	Disagree
Invitation	Accept	Decline
Request	Granted	Rejected

Moreover, the examples of preference organization can be shown in the conversation below:

Orange: Hey, would you come with me to the kitchen? I'm little bit scared of loneliness.

Blue: Oh okay.

In the conversation above shown that each speaker has request pair or sequence. As shown by the FPP (Orange) that state an action requesting to the SPP to come together to the kitchen. Finally, SPP took a response with "Oh okay" which indicates that SPP is agreed with the request come from FPP. The preference organization of the SPP is called preferred. Because of the response stated by SPP was positive and succesfully filled the FPP's expectation answer.

⁵² Schegloff, *Sequence Organization in Interaction: A Primer in Conversation Analysis*, 2007.

Orange: Hey, would you come with me to the kitchen? I'm little bit scared of loneliness.

Blue: Nah, can you see I'm busy right now?

Unless from this conversation, request sequence was also used in this conversation. But that made it different can be seen from the SPP response. Which respond it with "Nah" that indicates SPP in rejecting the request from FPP. In the term of preference organization, this response pattern was called dispreferred. Because of the SPP was took a negative response that made FPP's expectation answer was not fulfilled.

Though, there are some conditions which can be identified whether as preferred or dispreferred response based on Schegloff's theory. Those conditions are mitigation, elaboration, default, positioning, multiple preferences, and type conformity.⁵³ Schegloff stated that those features or conditions didn't appear in every conversation and occasion. Usually, these features or conditions happen when preferred responses from SPP have dispreferred characteristics and vice versa.⁵⁴ Thus, those conditions discussed below:⁵⁵

Table 2.3
Features of Conditions in Preference Organization

Features	Explanation	Example
Mitigation	Is a type of dispreferred response which might be mitigated or attenuated. In order to avoid and reduces the impact of the response.	L: Can you lend me a hand, please? K: I'm afraid that I won't be able to..."

⁵³ Schegloff, *Sequence Organization in Interaction: A Primer in Conversation Analysis*, 2007.

⁵⁴ Schegloff.

⁵⁵ Schegloff.

Elaboration	Despite preferred response are usually marked with short and to the point of response, dispreferred responses have a elaboration in the response. The SPP explains or elaborate their statement as a response. To show the reason why they can't do, accept, answer, etc.	O: I think you great! Would you like to join our club? R: Um...I think even though I was taller than anyone, doesn't mean that I'm greater than them.
Default	Is a features of dispreferred which the dispreferred where shaped as preferred instead to do a direct response. Moreover, this condition can be occurred when SPP had a incipient response. Thus, this response indicated that SPP didn't fully uncomitt or have a vague answer.	K: That where you live? Jakarta? J: That's where I born.
Positioning	Preferred usually done quickly. While dispreferred response which marked with a long silence of turn gap (<i>inter-turn gap</i>), there a delay called pre-pausals when taking turn/ response (<i>turn-initial delay</i>) such as "Uh", using hedges "I don't know", or discourse marker "Well" with or without further silence. Also, the turn accompanied with accounts, excuses, appreciations, etc. in the beginning of turn (<i>anticipatory accounts</i>). There is also a turn that have "agreement + disagreement" position in the turn (" <i>pro forma</i> " <i>agreementi</i>) e.g. "Yes, but..", and pre-	Ul: They haven't heard a word huh? Al: Not a word, uh-huh, Not-not a word. Not at all. ⁵⁶

⁵⁶ Schegloff.

	<i>emptive reformulation with preference reversal.</i>	
Multiple Preferences	This conditions occurs when the FPP can function for double action, whether being certain action or being a way for other actions.	Ann: You've lost so much weight. Pat: Uhh hmhh uh hmhh, well not that much. ⁵⁷
Type Conformity	This formatted on "yes/no" questions or interrogative question such as "who, when, where, etc". When the responses are relevant, it's called "Type conforming". Besides, if the responder still answers but didn't fit the relevant answer is called as "non-conforming".	Mar: Did you talk about your future? Bob: No. nothing so intricate. ⁵⁸

Additionally, Schegloff emphasized that preferred and dispreferred were not identified based on the psychological things such depends on speaker or recipient desires, likes, or even motives to something when the conversation occurred. But to identify from the structure of the utterance in the conversation.⁵⁹ Because based on the explanation above there are criteria for either preferred or dispreferred to classify.

So that from the explanation above, adjacency pairs is an automatic pattern that usually included inside a conversation. Moreover, adjacency pairs also have types according to the theory Schegloff which consist of greeting-greeting, question-answer, farewell-farewell, and the others. Additionally, inside adjacency pairs despite of the types of adjacency pairs. There is also systematic

⁵⁷ Schegloff.

⁵⁸ Schegloff.

⁵⁹ Schegloff.

response in adjacency pairs which known as “Preference Organization”. Preference organization refers to response used in every conversation that occurred. For example, in one of the types of adjacency pairs “invitation” type, there are preferred and dispreferred response. Such as invitation-acceptance and invitation-decline.

2. Context Of Situation by M.A.K. Halliday

In 1960s, there is a theory that developed by Halliday and his followers named as Systemic Functional Linguistic (SLF).⁶⁰ This approach was world-widely used especially in the field of language education and in a discourse analysis. Moreover, SFL is theory that focuses on human interaction to analyse the meaning in social context.⁶¹ Halliday also mentioned to do a register before entered certain field of linguistic such as analysing the phonology, lexicogrammatical, and others. One of the registers that Halliday mentioned was context of situation.

Halliday stated that a context of situation are refers to all the features that relevant where the interaction is taking place.⁶² According to the theory stated by Halliday, context of situation focuses on certain role in relationship, rather that focuses on individual that will take the role. In other words, situation related to a scenario, background, actions, and events where an interaction occurred. Thus, these elements are taking place on the situation involved in an interaction.

There are three aspects in analyzing the connext of situations. Those aspects are “field of discourse”, “tenor of discourse”, and

⁶⁰ Wael Abdulrahman Almurashi, “An Introduction to Halliday’s Systemic Functional Linguistics,” *Journal for the Study of English Linguistics* 4, no. 1 (2016): 70–80.

⁶¹ Michael Alexander Kirkwood Halliday, *Language as Social Semiotic: The Social Interpretation of Language and Meaning*, (No Title) (Edward Arnold, 1978).

⁶² Halliday.

“mode of discourse”.⁶³ Halliday emphasized to know these three aspects if we wanted to predict or know the context of situation.

- a. Field of discourse refers to the setting of interaction that occurred. It also refers to the topic that occurred in the interaction.⁶⁴
- b. Tenor of discourse refers to all the participants that being involved in the occurred interaction.
- c. Mode of discourse refers to form or channel of communication that being adopted. For example, it is through written or spoken discourse.

This theory was important to more comprehend about the context of a text. Schegloff also emphasized to start analysing the context of an occurred interaction.⁶⁵ Thus, the researcher added this additional in order to make the research more complex. Moreover, through analysing the context of situation, readers and researchers might be able to enlighten while analysing the specific theories from the data.

3. Soul Animation Movie

"Soul," an animated film produced by Pixar and Disney released in 2020, tells the story of Joe Gardner, a high school band teacher who dreams of becoming a renowned jazz pianist. Then, Joe gets a big break to perform at a prestigious jazz club.⁶⁶ However, an unexpected accident transports his soul to a mystical realm known as “The Great Before”. This enchanting place is where new souls develop their personalities, habits, and passions before heading to Earth. In The Great Before, Joe

⁶³ Halliday.

⁶⁴ Almurashi, “An Introduction to Halliday’s Systemic Functional Linguistics.”

⁶⁵ Schegloff, *Sequence Organization in Interaction: A Primer in Conversation Analysis*, 2007.

⁶⁶ “Soul,” PIXAR, accessed October 15, 2024, <https://www.pixar.com/soul>.

encounters other souls and embarks on a journey to discover the true meaning of life and his genuine purpose.

Because Joe feels that he is still not deserve to die. He still wants to chase his dreams and then Joe meets a soul named “22”, who has never lived on Earth and holds a cynical view of humanity. Together, they embark on an adventure through both the spiritual world and Earth, attempting to help Joe return to his body. Throughout their journey, Joe encounters various challenges and learns valuable lessons about life, happiness, and true achievement. He comes to understand that life isn't just about reaching specific dreams or goals but also about savoring small moments and appreciating life's inherent beauty. With its stunning animation, uplifting music, and profound message, "Soul" offers an inspiring story about discovering the meaning of life, following your passions, and cherishing the values that truly matter.⁶⁷

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⁶⁷ Laila Nuruzzahro, “Review Film ‘Soul,’” 2021, <https://pembangunansosial.fisipol.ugm.ac.id/review-film-soul/>.

CHAPTER III

RESEARCH METHOD

A. Research Design

This study used qualitative research as the design of research. Qualitative research is research that focuses on interpreting phenomenon, event, cases based on the researcher perspective.⁶⁸ According to Creswell qualitative study is an approach that analyzes the collected data through text analysis and interpreting the meaning of the data in order to describe the collected data or the central phenomenon.⁶⁹ So that, the researcher examined this research with qualitative design. Because it is appropriate for subjectively characterizing a problem or phenomena portrayed in the research object, this study employs a qualitative technique.

Furthermore, the researcher also used descriptive qualitative to support in describing the findings or the data portrayed in the object of research. As Kim, et al. stated that descriptive qualitative was a kind of approach that focused on describing and identifying particular phenomenon, issues, or data.⁷⁰ In addition, Wiwin also stated that descriptive qualitative aimed in making a general description from data or particular phenomenon.⁷¹

⁶⁸ Hsiu-Fang Hsieh and Sarah E Shannon, "Three Approaches to Qualitative Content Analysis," *Qualitative Health Research* 15, no. 9 (2005): 1277–88.

⁶⁹ John W Creswell, *Educational Research: Planning, Conducting, and Evaluating Quantitative and Qualitative Research* (pearson, 2015).

⁷⁰ Hyejin Kim, Justine S Sefcik, and Christine Bradway, "Characteristics of Qualitative Descriptive Studies: A Systematic Review," *Research in Nursing & Health* 40, no. 1 (2017): 23–42.

⁷¹ Wiwin Yuliani, "Metode Penelitian Deskriptif Kualitatif Dalam Perspektif Bimbingan Dan Konseling," *QUANTA: Jurnal Kajian Bimbingan Dan Konseling Dalam Pendidikan* 2, no. 2 (2018): 83–91.

B. Research Data

In order to analyze the data, the researcher used the movie entitled “Soul” animation movie as the subject of research. Moreover, the researcher analyzed the data through the movie transcript that was downloaded from a website entitled “Script slug”.

C. Data Collection Technique

The data collection technique utilized in this study conducted into following steps. First, the researcher searched the movie entitled “Soul” produced by Disney Pixar in 2020. Second, after the researcher has already found the movie and downloaded the movie, the researcher watched the film several times. Moreover, to support the data collection technique, the researcher also used the movie transcript. Third, the researcher identified and analyzed the types of adjacency pairs and preference organization found in the conversation of “Soul” animation movie.

D. Data Analysis Technique

After the researcher collected the data. The next step was to conduct the data analysis. Instead of using descriptive qualitative approach, the researcher also used content analysis as a method to support in analyzing the data. Content analysis method as the method of study. Content analysis is a method that focuses on the usage of language as a part of communication in a text and is a technique that used to make valid inferences from text.⁷² Also not only from a text, Krippendorff stated that the data can be taken from “*other meaningful matter*” that refers to the kind of media such as images, maps, sounds, signs, even numerical records.⁷³ According to the

⁷² Klaus Krippendorff, *Content Analysis: An Introduction to Its Methodology* (Sage publications, 2018).

⁷³ Krippendorff.

statement stated by Phillip that content analysis focused not only describing the content, but also focused on the meaning, structure, pattern, etc.⁷⁴

The researcher adopted Krippendorff theory in analysing through content analysis.⁷⁵ That the data analysis conducted in four steps. The first step is to choose the data instrument. As in data collection, the researcher used movie transcript as the research instrument to find the adjacency pairs and preferences organization found in the character conversation. The second step is to code or analyse the adjacency pairs and preferences in the movie. The third step is to classify the adjacency pairs and preferences organization found in the movie. Lastly, the fourth step is to describe the data found in the movie. The researcher would narrate or describe the found-out data.

E. Validity of Data

After finishing to conduct the data analysis, the data must be checked for its accuracy and validity. The importance of checking the validity of data is to measure accurateness, trustworthiness, credibility.⁷⁶ There are also validity strategies mentioned by Creswell. One of those strategies was triangulation. Triangulation is a strategy to validate a data that used multiple sources, investigators, methods, and theories in order to strengthen the findings of the data.⁷⁷

The researcher employed investigator triangulation to corroborate the findings. This type of triangulation engages two or more investigators to observe or analyse the same problem.⁷⁸ Thus, both researchers could bring

⁷⁴ Philipp Mayring, "Qualitative Content Analysis: Theoretical Background and Procedures," *Approaches to Qualitative Research in Mathematics Education: Examples of Methodology and Methods*, 2015, 365–80.

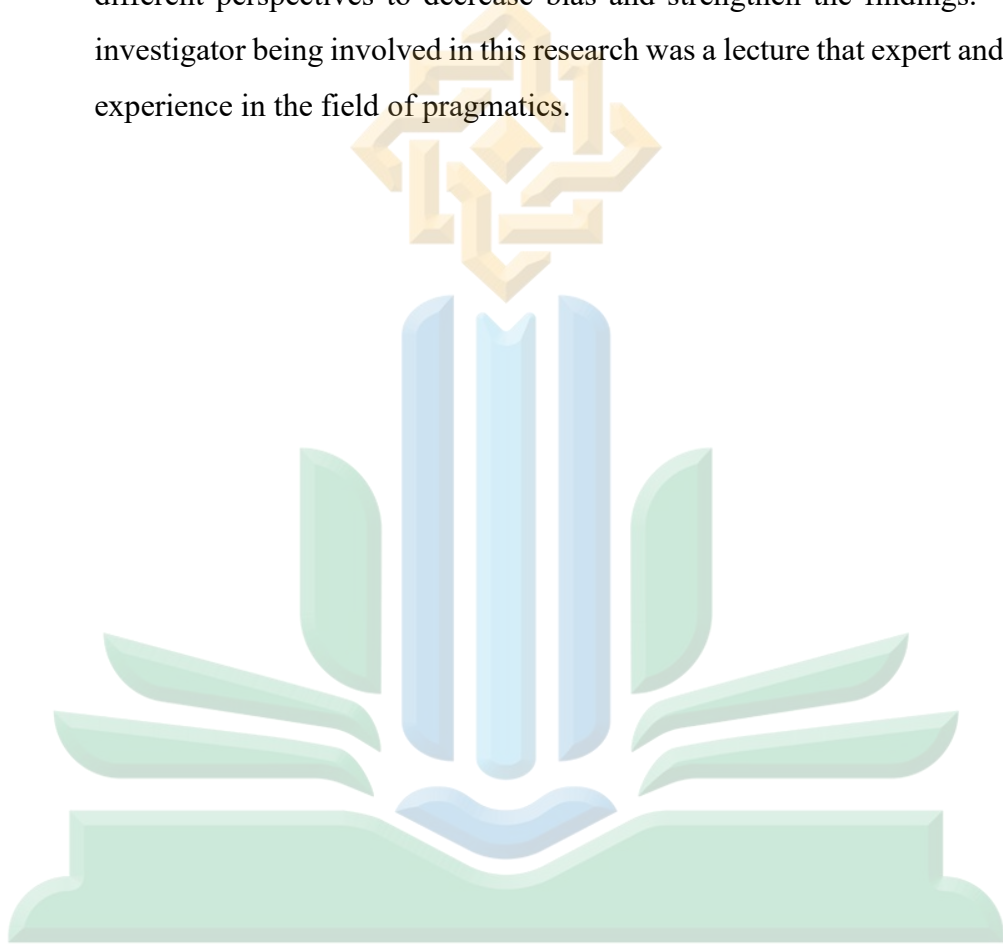
⁷⁵ Krippendorff, *Content Analysis: An Introduction to Its Methodology*.

⁷⁶ John W Creswell and J David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (Sage publications, 2017).

⁷⁷ John W Creswell and Cheryl N Poth, *Qualitative Inquiry and Research Design: Choosing among Five Approaches* (Sage publications, 2016).

⁷⁸ Nancy Carter, "The Use of Triangulation in Qualitative Research," *Number 5/September 2014* 41, no. 5 (2014): 545–47.

different perspectives to decrease bias and strengthen the findings.⁷⁹ The investigator being involved in this research was a lecturer that expert and had experience in the field of pragmatics.



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⁷⁹ Vicent N Anney, "Ensuring the Quality of the Findings of Qualitative Research: Looking at Trustworthiness Criteria," *Journal of Emerging Trends in Educational Research and Policy Studies (Jeteraps)* 5, no. 2 (2014): 272–81.

CHAPTER IV

FINDING AND DISCUSSION

A. Finding

In this chapter, the findings of data were collected and identified from the script and movie of Soul Animation movie. As the result, there are eight types of adjacency pairs found on “Soul” Animation movie. However, Schegloff in his theory discussed ten types of adjacency pairs. Thus, those types from findings would be discussed below as the researcher would also describe the findings.

1. Greeting-Greeting Sequence

1.1. Datum 1

Context:

In the movie’s context, the communication had occurred through phone call between Joe and Curley. Joe, who was a band teacher answering the call from his phone. The guy who phoned Joe was Curley who’s Joe’s ex-student. The conversation showed an interpersonal between both and started with the students first, named Curley greeting Joe.

Sentence	Time Stamps	Sequence	P/D
Curley : <u>How you been, Mr. G?</u> Uh, It’s Curley. Lamont, Lamont Baker. Joe : <u>Hey! Curley! Hey, good to hear your voicces, man.</u> Uh listen, you can call me Joe now, Curley. I’m not your teacher anymore.	00:04:34- 00:04:36	Greeting- Greeting	P

Analysis:

The conversation started with Curley calling Joe on the phone call. After that, Curley greeted Joe by saying “*How you been,*

Mr. G?”. This line was identified as a greeting sequence. Curley acted as the FPP and started an act of greeting. Same goes for the response from Joe who greets Curley by saying “*Hey! Curley!*”. So that, the response was identified as a preferred response. The researcher proven by the direct answer from Joe in replying to Curley’s greeting.

1.2. Datum 2

Context:

In the movie’s context. Terry found a problem that he found a died soul were lost which also make his count’s mess. Terry was an accountant that work to count every died soul who want to enter to The Great Beyond. Then, Terry quickly tried to tell Jerry A. Jerry A was also one of the caretakers, the same as Terry who was an accountant. But Jerry used to be an assistant or caretaker for a newborn soul. Before Terry told Jerry, he said his name first as a greeting through spoken dialogue form and made a dialog with Jerry A.

Sentence	Time Stamps	Sequence	P/D
Terry : <u>Jerry</u> , we’ve got a problem!	00:17:14-	Greeting-	P
Jerry A : <u>Oh, hello there, Terry.</u>	00:17:15	Greeting	

Analysis:

Terry was identified as the FPP that he greets Jerry by saying “*Jerry*,”. This line was identified as an act of greeting. Then, Jerry who heard someone saying his name obviously greeted him back by saying “*Oh, hello there, Terry*”. So that, the response from Jerry A was a preferred response. This response is also a direct answer and straightforward.

1.3. Datum 3

Context:

In the movie's context, Joe who's died suddenly became mentor with a fake name, and 22 who was a newborn soul and was under Joe's responsibility as a mentor, were suddenly chased by one of lost souls. They panicked and ran together. Until they faced a high cliff and made them not run away anymore. Fortunately, someone with a pirate ship came and saved them from the lost soul attack. After that, someone named Moonwind who was the captain of the ship went out and greeted 22 through spoken dialogue form. Thus, a dialogue had occurred.

Sentence	Time Stamps	Sequence	P/D
Moonwind : Ah! Ahoy there fellow Astral Traveler <u>Good to see you again, 22!</u>	00:31:08-	Greeting-	P
22 : <u>Moondwind!</u>	00:31:13	Greeting	

Analysis:

The conversation started with Moonwind greets 22 while he still in the ship by saying "*Good to see you again, 22!*". This line uttered by Moonwind was identified as a FPP who started the act of greeting to 22. 22 also greeted him back by saying "*Moonwind!*" as a response and it became preferred response. The reason is because the response was a direct and straightforward response. Moreover, it also meets the expectations of greeting sequence.

1.4. Datum 4**Context:**

In the movie's context, Joe and 22 were discussing about 22's spark and about becoming a conflict between them. Suddenly Moonwind running toward them and cut their discussion. Moonwind greeted Joe. Then, Moonwind through spoken dialogue form greeted Joe.

Sentence	Time Stamps	Sequence	P/D
Moonwind : <u>Joe!</u> Who's ready to go home?	01:07:16-	Greeting-	P
Joe : <u>Moonwind!</u>	01:07:18	Greeting	

Analysis:

The conversation showed interaction between Moonwind and Joe. Moonwind was identified as a FPP because he started the action of greeting by saying “*Joe!*”. Then, Joe greeted him back as a response by saying “*Moonwind!*”. The response from Joe was a preferred response. The reason was because Joe’s response was align with the context. When someone greets, usually we have to greet back.

1.5. Datum 5

Context:

In the movie’s context, Joe remembered what he had said to 22 about her spark. Joe became depressed and really wanted to fix it. So, Joe decided to remember and learn once again the concept of spark. He put 22’s things on top of his piano while he also played at the same time. Joe tried to realize what spark was, until he entered the zone. Luckily, Moonwind found him in the zone. After that, Moonwind greeted Joe through spoken form and made an interpersonal dialogue.

Sentence	Time Stamps	Sequence	P/D
Moonwind : <u>Joe!</u> Good heavens, man! What are you doing in the zone?	01:21:23-	Greeting-	P
Joe : <u>Moonwind!</u>	01:21:29	Greeting	

Analysis:

The conversation above showed an interaction between Moonwind and Joe. Moonwind was identified as a FPP that started an act of greeting by saying “*Joe!*” to Joe. When Joe noticed and decided to greet him back by saying “*Moonwind!*” as his response. So that, the response from Joe was a preferred response. Because it align or meets the expectations of greeting.

2. Question-Answer Sequence

2.1. Datum 1

Context:

In the movie’s context, there was a student who started to play wildly in the middle of music class named Connie. The other students tried to mock her. Looking at that situation, Joe was about to try to intervene in the situation. Then, Joe has an initiative try to tell his past story. After that, the whole class listened to Joe’s story. After a while, Joe asked Connie through spoken dialogue form if she understood or not.

Sentence	Time Stamps	Sequence	P/D
Joe : Connie knows what I mean. Right Connie? Connie: I’m twelve.	00:02:40- 00:02:43	Question- Answer	D

Analysis:

The conversation showed Joe asked Connie if she understood what Joe explained. Joe as a FPP asked by saying “*Connie knows what I mean. Right Connie?*”. The student who pointed from Joe, name’s Connie responded it with “*I’m twelve*”. This response answered Joe’s question but didn’t align with context.

According to Schegloff's theory, this response was identified using "default" conditions. So that, the response from Connie was dispreferred.

2.2. Datum 2

Context:

In the movie's context, principal Arroyo, who was the headmaster of the music school where Joe works, interrupted Joe's music class. Then, Joe did an interpersonal dialogue through spoken dialogue form and talked to principal Arroyo outside the class. Principal Arroyo seems to say something. Joe considered that and tried to ask the principal.

Sentence	Time Stamps	Sequence	P/D
Joe : What can I do for you, Principal Arroyo?	00:02:58-	Question-	P
P. Arroyo : I wanted to deliver the good news personally!	00:02:59	Answer	

Analysis:

The conversation showed Joe wanted to seek information from principal Arroyo. Joe as a FPP asked by saying "*What can I do for you, Principal Arroyo?*". Then, the principal responded with an answer that align the context by saying "*I wanted to deliver the good news personally!*". Furthermore, the question from Joe was identified as *wh-question*. So that, the response from the principal was identified as a preferred response and categorized as type-conforming.

2.3. Datum 3

Context:

In the movie's context, Joe was already promoted into full-time band teacher. So, when Joe went home, he started to talk to her

mother about the news. His mom was so proud that Joe finally could get a full-time job. But Joe did not seem to be sure of accepting the promotion. Then, Joe's mom, named Libba, asked him to make sure he is ready for the choice he's got. Through spoken dialogue form, Libba conveyed her statement to Joe.

Sentence	Time Stamps	Sequence	P/D
Libba : You're going to tell them yes, right? Joe : Don't worry Mom, I got a plan.	00:03:41- 00:03:43	Question- Answer	D

Analysis:

The conversation showed Libba asked a re-assurance question to Joe. Libba asked by saying "*You're going to tell them yes, right?*". The action taken by Joe's mom was identified as a question sequence. After that, Joe responded to his mom with "*Don't worry Mom. I got a plan*". This response was vague and didn't yet answer the question. So that, the researcher identified it as a dispreferred response. According to Schegloff's theory this condition was analyzed and categorized as "default" features.

2.4. Datum 4

Context:

In the movie context, a small conversation were conveyed through spoken dialogue form between Joe and Libba. Joe and his mom's conversation about taking a full-time job was about to end. Then, his mom asked a yes-no question to Joe. After that, Joe was confused about how to respond to his mother's question.

Sentence	Time Stamps	Sequence	P/D

Libba : <u>So, you're going to tell them yes, right?</u>	00:04:16-	Question-	P
Customer: Please, say yes.	00:04:18	Answer	
Joe : <u>Yeah, definitely.</u>			

Analysis:

The conversation showed Libba tried to ask re-assurance question to Joe. Libba started an action of questioning by saying “*So, you’re going to tell them yes, right?*”. Joe answered Libba’s question by saying “*Yeah, definitely*”. Based on Schegloff’s theory on preference organization, this condition was analysed and identified as a preferred response. Joe’s response was a direct answer to the question.

2.5. Datum 5

Context:

In the movie’s context, Joe started playing music with a piano together with Dorothea William’s band for his trial. When the thing went well, Joe was little bit out of control of his music sense and became extremely good. Joe noticed that he went out when the performance had ended and suddenly wanted to apologize.

Dorothea didn’t want to reply to his apology but asked a question. Didn’t expect that, Joe responded with hesitation. So, a small interpersonal dialogue between Joe and Dorothea occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Dorothea : Joe Gardner, where have you been?	00:08:27-	Question-	D
Joe : I’ve been uh...teaching...middle school band, but on weekends I--	00:08:28	Answer	

Analysis:

The conversation showed Dorothea wanted to seek information from Joe by asking “*where have you been?*“. The researcher identified it as a question sequence. Then, Joe with hesitation trying to answer by saying “*I’ve been uh...teaching...middle school band, but on weekends I—*“. Because there is a feature of dispreferred response found in Joe’s response. That is the positioning feature which Joe hesitated in answering the question.

2.6. Datum 6

Context:

In the movie’s context, Joe is not on Earth. When Joe had a news that he had changed to be a member of Dorothea’s band, suddenly Joe died. When Joe opens his eyes, he sees a bridge that connects to some brighter place. Panicked, Joe asked somebody he found in the bridge. When Joe greeted them, one of them was surprised by Joe’s appearance and asked his name. The occurred communication was conveyed through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : Hello!			
Gerel : Oh, <u>what’s your name, honey?</u>	00:10:08-	Question-	P
Joe : <u>I’m Joe. Joe Gardner.</u>	00:10:09	Answer	

Analysis:

The conversation showed Gerel wanted to gain information from Joe by asking “*what’s your name?*”. The action that was initiated by Gerel was classified as a question sequence. Then, Joe replied with a relevant answer that align with the context by saying “*I’m Joe.*”. So that, the response from Joe was a preferred response.

2.7. Datum 7

Analysis:

In the movie's context, Joe died and was stranded in a weird place. When he realized his situation, he tried to approach someone near him and wanted to gather some information. Joe greeted a group of three people and one of those people was having a conversation with Joe. Her name is Gerel. Gerel shows her excitement to the place where they will belong. However, Joe was curious about that excitement from Gerel and tried to ask her. The conversation occurred between Joe and Gerel was conveyed through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : For what? Gerel : The Great Beyond.	00:10:22- 00:10:23	Question- Answer	P

Analysis:

The conversation showed Joe curious and wanted to gain information from Gerel by asking "*For what?*". This action taken by Joe was classified as a question sequence. Gerel responded to him also with a finger pointed to the bright place in front of him and said, "*The Great Beyond*". The response from Gerel was classified as a preferred response because it alligns with the context.

2.8. Datum 8

Context:

In the movie's context, Joe died and was stranded in a weird place. When he realized his situation, he tried to approach someone near him and wanted to gather information. Joe greeted a group of people and one of those people was having a conversation with Joe through spoken dialogue form. Her name is Gerel. Gerel started to

tell Joe information about her excitement of The Great Beyond. Joe was surprised heard the name of the place where they will belong, and about to seek clarity about “The Great Beyond”. Then, he asked a question to Gerel. Thus, the conversation between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : The Great Beyond!? As in, as in beyond... life!? Gerel : Yeah	00:10:29- 00:10:31	Question- Answer	P

Analysis:

The conversation showed Joe asked re-assurance question to Gerel by asking “*As in, as in beyond... life!?*”. The action taken by Joe was a question sequence. Gerel response with a positive answer “*Yeah*”. So that, the response from Gerel was identified as a preferred response. Because the response was straightforward and a direct response.

2.9. Datum 9

Context:

In the movie’s context, Joe died and was stranded in a weird place. When he realized his situation, he tried to approach someone near him and wanted to gather information. Joe greeted a group of people and one of those people was having a conversation with Joe through spoken dialogue form. Her name is Gerel. Gerel started to tell Joe information about her and the Great Beyond. Then at a certain point Gerel asked Joe about “The Great Beyond”.

Sentence	Time Stamps	Sequence	P/D

Gerel : Exciting, isn't it?			
Joe : No! No, no, no! Listen, I have a gig tonight! I can't die now!	00:10:36- 00:10:37	Question- Answer	D

Analysis:

The conversation showed Gerel wanted to know Joe's opinion by asking "*Exciting, isn't it?*". Gerel initiated a question sequence and was identified as a FPP. However, Joe answered rushly by saying "*No! No, no, no!*". The response from Joe was identified as a dispreferred response. The reason was because the response uttered by Joe was not meet Gerel's expectations.

2.10. Datum 10

Context:

In the movie's context, Joe was in the place that bridged into a place named "The Great Beyond". Gerel, someone who Joe asked before telling him that this is a place is the same to death. Knowing that, Joe panicked and ran away. When he went to run away, Joe asked and yelled at Gerel and all of people why they weren't running through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : Run! Why aren't you running!?			
Winston : I don't know.	00:11:15-	Question-	
Joe : What's wrong with you people?	00:11:17	Answer	D
Winston : I don't know.			

Analysis:

The conversation showed Joe panicked and yelling to the people by asking “*Why aren’t you running!?*”. Joe started a question sequence while running. So, he was identified as a FPP. Then, someone responded to Joe’s question and said, “*I don’t know*”. This response was identified as a dispreferred response. The response contained a Default feature also didn’t meet Joe’s expectation.

2.11. Datum 11

Context:

In the movie’s context, Joe accidentally fell off from the bridge and went to another place. After he opened his eyes, Joe looked at his surroundings and found someone to ask. Joe started to make an interpersonal dialogue with someone named Jerry A through spoken dialogue form. Jerry A is one of the caretakers for the unborn soul in a place called The Great Before or You Seminar. Joe first asked about the guy who appeared in front of Joe, wanting to know who this guy is.

Sentence	Time Stamps	Sequence	P/D
Joe : Who are you? Jerry A: I am the coming together of all quantized fields of the universe, appearing in a form your feeble human brain can comprehend.	00:13:27- 00:13:35	Question- Answer	P

Analysis:

The conversation showed Joe wanted to seek information from Jerry A by asking “*Who are you?*”. Joe was identified as the FPP that initiated a question sequence. It continued by Jerry that identified as the SPP responded to Joe’s question by saying “*I am the coming together ... human brain can comprehend*”. So that, the sequence analyzed based on the conversation was a question

sequence. Also, the response from Jerry was identified as a preferred response.

2.12. Datum 12

Context:

In the movie's context, Joe accidentally fell off from the bridge and went to another place. After he opened his eyes, Joe looked at his surroundings and found someone to ask. Joe started to make an interpersonal dialogue with someone named Jerry A through spoken dialogue form. Jerry A is one of the caretakers for the unborn soul in a place called The Great Before or You Seminar. Joe first asked about the guy who appeared in front of Joe, wanting to know who this guy is.

Sentence	Time Stamps	Sequence	P/D
Joe : Wha? Jerry A: You can call me Jerry.	00:13:35-00:13:36	Question-Answer	P

Analysis:

The conversation showed Joe re-asked with re-assurance question for Jerry A by asking "*Wha?*". Joe was identified as the FPP that started the question sequence. Jerry answered Joe's question as a response by saying "*You can call me Jerry*". So that, the response was identified as a preferred response. Because the response was direct response and meet Joe's expectation.

2.13. Datum 13

Context:

In the movie's context, Joe accidentally fell off from the bridge and went to another place. After he opened his eyes, Joe started to make an interpersonal dialogue with someone named Jerry A through spoken dialogue form. Joe curious about the place he stood and asked Jerry A for an information.

Sentence	Time Stamps	Sequence	P/D
Joe : Is this heaven? Jerry A: Ha ha, no.	00:13:39- 00:13:43	Question- Answer	D

Analysis:

The conversation showed Joe wanted to gain information about You Seminar by asking “*Is this heaven?*”. The action taken by Joe was identified as a question sequence. Then, the response from Jerry was identified as a dispreferred response. Because Jerry responded with “*Ha ha, no*” which means it doesn’t align with the context. The response also contains a Positioning feature that identified the delay while responding to the question proven by the laugh Jerry A made.

2.14. Datum 14

Context:

In the movie’s context, Joe accidentally fell off from the bridge and went to another place. After he opened his eyes, Joe started to make an interpersonal dialogue with someone named Jerry A through spoken dialogue form. Joe curious about the place he stood and asked Jerry A for an information.

Sentence	Time Stamps	Sequence	P/D
Joe : <u>Is it...H-E-double hockey stick?</u> New Soul : Hell! Jerry A : Shh, quiet Coyote. <u>It’s easy to get turned around. This isn’t the Great Beyond. It’s the Great Before.</u>	00:13:45- 00:13:57	Question- Answer	D

Analysis:

The conversation showed Joe asked re-assurance question to Jerry A by asking “*Is it...H-E-double hockey stick?*”. The action taken by Joe was identified as a question sequence. Then, the response from Jerry was identified as a dispreferred response. Because Jerry responded Joe question which it isn’t align with the context by saying “*This isn’t the Great Beyond. It’s the Great Before*”. Moreover, based on the theory of Schegloff there was a feature used in Jerry’s sentence. It is “Mitigation” which can be identified as a dispreferred response. The researcher also identified the use of positioning feature. This showed by the delay while responding Joe’s question.

2.15. Datum 15

Context:

In the movie’s context, Joe was confused because he leaped into a strange place. Someone named Jerry then told Joe the place was called “The Great Before”. Joe didn’t believe what he heard and wanted to re-ask to make sure he was not misheard. Joe uttered his question through spoken dialogue form to Jerry A.

Sentence	Time Stamps	Sequence	P/D
Joe : The Great Before?	00:13:48-	Question-	D
Jerry A : Oh, we call it the You Seminar now. Rebranding.	00:14:00	Answer	

Analysis:

The conversation showed Joe still asked with re-assurance question to Jerry A by saying “*The Great Before?*”. The action taken by the FPP as it was Joe was a question sequence. Jerry responded by saying “*Oh, we call it the You Seminar now. Rebranding*” that was identified as a dispreferred response. The researcher identified that the response used feature of “Mitigation”. The response was mitigated in order to avoid too overt disalignment.

2.16. Datum 16

Context:

In the movie’s context, Joe heard from Jerry that the place where Joe right now was “The Great Before”. Joe wondered and thought he already died. Then, he quickly asked to Jerry if he died or not. After that Jerry replied to him that did not die yet, just his soul which transferred. The occurred conversation was uttered through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : Does this mean I’m...dead? Jerry A: Not yet. Your body’s in a holding pattern.	00:14:15- 00:14:20	Question- Answer	P

Analysis:

The conversation showed Joe still asked to gain information from Jerry A by asking “*Does this mean I’m...dead?*”. Joe as the FPP started an act of question to Jerry. Then, Jerry A responded by saying “*Not yet. Your body’s in a holding pattern*“. The response from Jerry was identified as a preferred response because it allign with the context. Joe worried that he already died and Jerry A answer his worriedness with “*Not yet*”.

2.17. Datum 17

Context:

In the movie's context, there was a conversation occurred through spoken dialogue form between Terry and Jerry E (another Jerry). These two were a part of the employees or workers in the after life. When Joe was running and got displaced to a place where he is not supposed to belong, Terry found that the calculation of the died people was missed from his calculation. Noticing that Terry muttered and Jerry E, who vaguely listened tried to ask. Then, Terry responded to him.

Sentence	Time Stamps	Sequence	P/D
Terry : Hmm. That's weird. Jerry E : <u>What is it?</u> Terry : <u>The count's off.</u>	00:14:55- 00:14:57	Question- Answer	P

Analysis:

The conversation showed Jerry E wanted to know what Terry think by asking "*What is it?*". Jerry E was identified as the FPP that started a question sequence. Then, continued by the response from Terry that directly answered Jerry's question by saying "*The count's off*". Thus, the response identified as a preferred response.

2.18. Datum 18

Context:

In the movie's context, Jerry E asked Terry what was missing. Jerry E uttered his question through spoken dialogue form by using interpersonal dialogue. Then, because the response from Terry was not clear enough to hear, Jerry tried to ask Terry once more. Finally, Terry explained that one of the died soul was missing and made the count's messed up.

Sentence	Time Stamps	Sequence	P/D
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Terry : The count's off. Jerry E : <u>Excuse me?</u> Terry : <u>There's a soul missing.</u> <u>The count's off.</u>	00:14:57- 00:15:00	Question- Answer	P
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Analysis:

The conversation showed Jerry E asked a re-assurance question to Terry by asking “*Excuse me?*”. The action taken from Jerry was a question sequence. Then, Terry responded by saying “*There's a soul missing*” and was identified as preferred. Because the response align with the context is also a straightforward response.

2.19. Datum 19

Context:

In the movie's context, Joe tried to understand the concept of “The Great Before”. After Joe had realized a little about “The Great Before”, he tried to ask Jerry A about his opinion of “The Great Before” through spoken dialogue form. Jerry responded with “Of Course” and some re-asking to Joe.

Sentence	Time Stamps	Sequence	P/D
Joe : <u>W-wait a minute. This is where personalities come from?</u> Jerry A: <u>Of course!</u> Do you think people are just with them?	00:15:26- 00:15:31	Question- Answer	P

Analysis:

The conversation showed Joe wanted to gain information from Jerry by asking “*This is where personalities come from?*”. Joe as the FPP started the question sequence. Jerry responded with a

straightforward and direct answer by saying “*Of course!*”. Thus, the response was identified as a preferred response.

2.20. Datum 20

Context:

In the movie’s context, Joe still wants to gain information from Jerry about “The Great Before”. Joe understands that “The Great Before” is a place for an unborn soul before they going to earth. Joe seemed found a hint and asked about that to Jerry A through spoken dialogue form. Because Jerry A thinks that Joe is one of the mentors for unborn soul in “The Great Before”, Jerry A responded with a brief and clear explanation.

Sentence	Time Stamps	Sequence	P/D
Joe : So uh... how do they get to Earth?	00:15:37-	Question-	D
Jerry A: Well, they use the Earth Potral.	00:15:41	Answer	

Analysis:

The conversation showed Joe wanted to gain information from Jerry A by asking “*So uh... how do they get to Earth?*”. Joe started an act of questiong then identified as the FPP. Jerry, as the next turn responded briefly with “*Well, they use the Earth Potral*”. This response was identified as dispreferred response. The word “*Well*” in the beginning of the response indicated as a delay, especially as turn-initial delay.

2.21. Datum 21

Context:

In the movie’s context, all the mentors who attended the You Seminar was shown a profil from each mentor. Previously, Joe was picked at the random name of a mentor who is named Dr.

Borgensson. One of the brilliant doctors in the psychology field. When the memory from Dr. Borgensson was shown off, there was a conversation between a patient and the doctor about doing a treatment process. The doctor checked the patient with a unique method and asked his patient how she felt through direct spoken dialogue form. The patient responded that she saw a pretty butterfly that indicates the treatment was successful. Because in the previous check, the patient shown her feelings about a death and pain.

Sentence	Time Stamps	Sequence	P/D
Dr. Borgensson : Hmm. How about now? Greta : A pretty butterfly	00:20:39- 00:20:41	Question- Answer	P

Analysis:

The conversation showed the doctor wanted to check the patient's response by asking "*How about now?*". The patient answered by expressing her feelings toward what the doctor had shown to her. She said, "*A pretty butterfly*". So that, the researcher identified the response from the patient as a preferred response. Because the response met the doctor's expectation. As a doctor, he asked his patient about her feelings after taking the treatment. Thus, the response became preferred.

2.22. Datum 22

Context:

In the movie's context, Joe and 22 were having communication through spoken dialogue form. Joe told 22 that he wasn't a mentor or even Dr. Borgensson itself. But Joe was confused about how to prove his feelings. Then, 22 pressed a button and showed a different person's life. Joe's life. 22 slowly realized that he wasn't a real mentor. In the middle of that, there are some

collections from Joe about his own spray. Suddenly, Joe asked a question about his spray. 22 made a response by saying such as “it was you”.

Sentence	Time Stamps	Sequence	P/D
Joe : Man, who curated this exhibit? 22 : Heh, you did.	00:23:23- 00:23:25	Question- Answer	P

Analysis:

The conversation Joe wanted to seek information about himself by asking “*who curated this exhibit?*”. Joe started an act of question and was identified as the FPP. 22 responded to the question by saying “*Heh, you did*”. The researcher identified the response was a preferred response. Because the response was straightforward and had no delay in answering the question.

2.23. Datum 23

Context:

In the movie’s context, 22 agreed with Joe trying to fulfill her Earth Pass. Then, Joe showed his music gallery to 22 in purpose of finding out what 22’s spark. But 22 didn’t feel anything or interested in music. Joe didn’t expect 22’s reaction and tried to ask her feelings through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : Really? Nothing at all? 22 : Meh. It’s just...music. I don’t like music sounds. It feels like a little too much.	00:25:44- 00:25:54	Question- Answer	D

Analysis:

The conversation showed Joe wanted to check 22's reaction by asking "*Nothing at all?*". The action taken by Joe was a question sequence. 22 responded hesitantly by saying "*Meh. It's just...music. I don't like music sounds.*". So that, the researcher concluded after identifying the conversation as a question sequence with a dispreferred response. The response was using the positioning feature also the delays while answering the question.

2.24. Datum 24

Context:

In the movie's context, Joe and 22 walked around to find a spark. Suddenly in the middle of their conversation, 22 showed a unique trick in "The Great Before". A trick of changing own voice into someone elses voice. Joe was a little bit shocked about that and asked 22 how her voice can change. Joe uttered his question and made a conversation with 22 through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : By the way. Why do you sound like a middle-aged white lady?	00:26:05-	Question-Answer	P
22 : I don't. This is all an illusion.	00:26:08		

Analysis:

The conversation showed Joe curious and wanted to seek information from 22 by asking "*Why do you sound like a middle-aged white lady?*". Joe was identified as the FPP that started an act of question. 22 responded with negative but followed with clarification. The researcher identified the response as preferred response. Because according to Schegloff especially in type-conformity, the question from Joe was identified as *wh-question*

that required an information as answer. Thus, the response was identified as type-conforming answer.

2.25. Datum 25

Context:

In the movie's context, Joe and 22 still tried to find her spark. Until one moment Joe wanted 22 to try eating food and hope it could be 22's spark. Unfortunately, she showed Joe that a soul can't smell, taste, or even being touched. She uttered her statement that ended with a confirmation question to Joe by spoken dialogue form. Joe got a little mad but agreed slowly.

Sentence	Time Stamps	Sequence	P/D
22 : Or touch. See? J : Okay, I get it! Moving on.	00:27:25- 00:27:31	Question- Answer	P

Analysis:

The conversation showed 22 wanted to check Joe's reaction by asking "See?". 22 was identified as the FPP that started an act of questioning. Then, Joe responded by saying "Okay, I get it!". The response from Joe was identified as a preferred response because it align with the context or 22's expectation.

2.26. Datum 26

Context:

In the movie's context, Joe and 22 started running from Jerry after 22's request had been allowed by Jerry. 22 brings Joe to his special place in "The Great Before". Joe was wondering about a place where he would go and asked 22 what place they would be there. But 22 felt exhausted of him because of his personality and answered with a bit of mad feeling. The conversation occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : Where does it lead? 22 : Hey, you ask too many questions.	00:29:19- 00:29:21	Question- Answer	D

Analysis:

The conversation showed Joe wanted to seek information from 22 by asking “*Where does it lead?*”. Then, 22’s response which said, “*Hey, you ask too many questions*” was identified as a dispreferred response. The reason was because the response didn’t meet Joe’s expectation and was not align with the context.

2.27. Datum 27

Context:

In the movie’s context, 22 brought Joe to her usual and special place. Joe is still curious of where they want to go. However, Joe asked 22 the reason why she forced him to go with her. So, 22 answered his question. The conversation occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : And we’re going there why? 22 : Because I know a guy there. A guy who can help. A guy like you.	00:29:23- 00:29:25	Question- Answer	P

Analysis:

The conversation showed Joe wanted to seek information from 22 by asking “*And we’re going there why?*”. Joe started an act of question for 22 and was identified as the FPP. 22 as the SPP answered Joe’s question as the response by saying “*Because I know*

a guy there. A guy who can help.”. The response from 22 was identified as a preferred response because it alligns with the context.

2.28. Datum 28

Context:

In the movie’s context, 22 brought Joe to her usual place. Joe slowly realized that 22 was trying to help him. So, Joe started to ask 22 about that and got a reply from her. The conversation occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : Wait, are you helping me? 22 : Joe, I have been here for who knows how long, and I’ve never seen anything that’s made me want to live. And then you come along. Your life is sad and pathetic. And you’re working so hard to get back to it.	00:29:35- 00:29:43	Question- Answer	D

Analysis:

The conversation showed Joe curious by 22’s action and asked her with *“are you helping me?”*. Joe was identified as the FPP started an act of question. 22 answered by saying *“Joe, I have been here for who knows how long, ... working so hard to get back to it”*. Furthermore, the response was identified as a dispreferred response. Because there are two features of “Mitigation” and “Default” were analyzed and identified as a dispreferred response.

2.29. Datum 29

Context:

In the movie’s context, Joe finally arrived in a place where 22 tried to bring him. Joe who not familiar with kind of place such “The Great Before” and “The Great Beyond” tried to ask 22 what is the name of the place where they stood. Joe uttered his question

through spoken dialogue form and made a conversation with 22. Then, 22 answered his question.

Sentence	Time Stamps	Sequence	P/D
Joe : What is this place? 22 : You know how when you humans are really into something, and it feels like you're in another place? Feels like you're in the zone, right?	00:29:55- 00:30:02	Question- Answer	P

Analysis:

The conversation showed Joe wanted to know about something from 22 by asking “*What is this place?*”. Joe started a question-answer sequence with 22 in this conversation. 22 answered with an explanation as the response by saying “*You know how when you humans are really into something, ..., right?*”. The researcher identified the response as a preferred response. Because the response met Joe’s expectation about the place he asked.

2.30. Datum 30

Context:

In the movie’s context, Joe already getting bored with 22’s behaviour to the player she teased at the zone. Then, Joe started to ask 22 about the guy she promised who could help Joe solve his situation. 22 responded and answered calmly to his question. The conversation occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : <u>Alright, alright.</u> <u>Where’s this guy you know? I gotta get back to my body.</u> 22 : <u>Okay, He’s usually down here.</u>	00:30:31- 00:30:37	Question- Answer	P

Analysis:

The conversation showed a rush Joe asking a question to 22 by saying “*Where’s this guy you know?*“. Joe was identified as the FPP and started an act of question. 22 answered directly to Joe’s question and said, “*Okay, He’s usually down here*”. This response was a direct response and straightforward to Joe’s question. So that, the response was identified as a preferred response.

2.31. Datum 31**Context:**

In the movie’s context, Joe and 22 were saved by Moonwind from a lost soul attack. Moonwind is a captain from the group that saves lost soul at the zone also 22’s friend. When Moonwind got out from his ship, he greeted 22 and 22 continued to ask Moonwind’s condition. Moonwind answered greatly. The converssation occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : Moondwind! How are ya?	00:31:08-	Question-	P
Moonwind : On the brink of madness, thanks for asking!	00:31:13	Answer	

Analysis:

The conversation showed 22 asked a question to Moonwind by saying “*How are ya?*”. 22 as a FPP started an act of question. Moonwind answered 22’s question as the response by saying “*On the brink of madness*”. Moonwind answered with a straight answer and allign with the context. So that, the response from Moonwind was a preferred response.

2.32. Datum 32**Context:**

In the movie's context, Joe already found a group of people that can help him to get out of his condition. But at first sight, Joe doubted them. It is simply because that group look like weird people who hang around with no purpose. In order to convince himself, Joe tried to ask about his curiosity. 22 answered unclearly to his question. The conversation occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : These weirdos are going to help me get back? 22 : Just wait.	00:31:33- 00:31:35	Question- Answer	D

Analysis:

The conversation showed a rush Joe asked a question by saying "*These weirdos are going to help me get back?*". Joe initiated an act of question and was identified as the FPP. 22 answered with "*Just wait*" that seems not to be a full-commit answer as her response. So that, the researcher identified the response from 22 as a dispreferred response. It's because it contains the features of Default and Mitigation which made the response is a dispreferred response.

2.33. Datum 33

Context:

In the movie's context, Joe knew the steps to bring him back to Earth. Joe knew that because Moonwind's group showed him the steps when they went to bring back a lost soul. However, when it comes to his turn it becomes different. The lost soul who came back early is a definition of just a soul of being lost in a zone. In other words, the lost soul is still alive. Meanwhile when Joe opened the gate to bring him back, the place that showed to him is just a bridge that connects to "The Great Beyond". Moonwind was shocked and

suddenly closed the gate. Then, he continued to ask Joe if he died. Joe obviously rejected the prejudice. The conversation occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Moonwind : Joe! Are you...dead!?	00:32:34-	Question-	P
Joe : No! No, no. Well, not yet.	00:32:37	Answer	

Analysis:

The conversation showed Moonwind curious about Joe's condition by asking "*Are you...dead!?*". Moonwind was identified as the FPP that started an act of question. Joe answered by rejecting the question spoken by Moonwind as the response by saying "*No! No, no. Well, not yet*". This response indicated a rejection to the question. However, the question from Moonwind was yes-no question and categorized in type-conformity. Thus, the response from Joe was a type-conforming.

2.34. Datum 34

Context:

In the movie's context, Joe and 22 worked together with Moonwind's group to bring Joe's soul to his body back. In the middle of the journey into a place where Moonwind can bring Joe back, Joe asked Moonwind about his team. Joe's question was asking about where are the bodies of these souls. Moonwind answered the question. The conversation occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D

Joe : So, if your soul are here, where are your bodies?	00:32:59-00:33:03	Question-Answer	D
Moonwind : Well, on Earth of course!			

Analysis:

The conversation showed Joe wanted to seek information from Moonwind by asking “*where are your bodies?*”. Joe as the FPP started an act of question. Moonwind answered Joe’s question as the response by saying “*Well, on Earth of course!*”. But the researcher noticed that there is an inter-turn gap turn by the word of “*well*” before Moonwind continued to the real answer. This condition was identified as a “Positioning” feature which identified as a dispreferred response.

2.35. Datum 35

Context:

In the movie’s context, Joe had already worked together with Moonwind’s group. In the middle of the conversation among them, Joe was curious and asked them about how they could enter the zone. Joe asked and tried to guess what they were doing with their bodies. But, Moonwind answered pretty suspicious and unclear. The conversation occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : Mmhmm, Lemme guess, you’re drumming, chanting, and meditating?	00:33:13-00:33:14	Question-Answer	D
Moonwind : Yes...something like that.			

Analysis:

The conversation showed Joe wanted to seek information from Moonwind by asking “*you’re drumming, chanting, and*

meditating?”. Joe was analysed as the FPP and Moonwind as the SPP in the conversation. Then,, Moonwind answered with a delay by saying “*Yes...something like that*”. So, the response from Moonwind was a dispreferred response.

2.36. Datum 36

Context:

In the movie’s context, Joe and all the ship crew were talking to each other about themselves. Joe enjoys the conversation with all the members on the ship. Joe also noticed that 22 seemed to be happy and tried to ask her. Joe knew that 22 didn’t like to be sent on Earth. So in a moment 22 was listened to the conversation carefully, Joe was curious with her and asked but 22 answered ambiguely. The conversation between Joe and 22 occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : And what about you? I thought you hated Earth. 22 : I’m not stuck with a body, so I can go wherever I want.	00:33:24- 00:33:30	Question- Answer	D

Analysis:

The conversation showed Joe curious about 22’s opinion about Earth by asking “*And what about you*“. Joe was identified as the FPP and 22 as the SPP in the conversation. 22 answered with ambiguous answer as the response by saying “*I’m not stuck with a body, so I can go wherever I want*”. So that, the response from 22 was identified as a dispreferred response which 22 vaguely answered Joe’s question. Also, the response was a default response and used a delayed with “*I’m not stuck with a body,*”.

2.37. Datum 37

Context:

In the movie's context, Joe is still in a conversation with Moonwind. For a moment, they were looking at lost souls. Then, Joe wondering about someone souls an turn into lost soul. Moonwind explained about the phenomenon. But Joe still didn't get the point and asked Moonwind once again. The conversation occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : What? (muttering) Moonwind : The zone is enjoyable, but when that joy becomes an obsession, one become disconnected from life.	00:33:47- 00:33:53	Question- Answer	P

Analysis:

The conversation showed Joe asked a re-assurance question to Moonwind by saying "*What?*". Joe was identified as the FPP and Moonwind as the SPP in the conversation. Moonwind answered by explaining more detail and said, "*The zone is enjoyable, but when that joy becomes an obsession, one become disconnected from life*".

So that, the response from Moonwind was a preferred response. The response was allign with the context or expectations and it was a direct response.

2.38. Datum 38**Context:**

In the movie's context, after Moonwind had explained about the phenomenon of human soul could turn into a lost soul. Moonwind continued by telling Joe a story of himself once ever became a lost soul. Joe didn't believe it and asked Moonwind the

truth. Moonwind answered it briefly. The communication occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : Really? Moonwind : Tetris.	00:33:58- 00:34:01	Question- Answer	D

Analysis:

The conversation showed Joe asked re-assurance question to Moonwind by asking “*Really?*”. Joe was identified as the FPP and Moonwind as the SPP. Moonwind answered with a serious tone also not straightforward response by saying “*Tetris*”. So that, the researcher identified this response as a dispreferred response because of the “Default” condition.

2.39. Datum 39

Context:

In the movie’s context, Joe, 22, and Moonwind’s group arrived in the place where Moonwind could do a ritual to bring Joe back to Earth. Moonwind leads Joe how to do the ritual and gives him everything Joe needs to complete the ritual. But Joe asked Moonwind if all the things he gave Joe were necessary. Moonwind obviously said it with “Yes”. Thus, the communication occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : Do we need really all of this? Moonwind : Yes!	00:34:32- 00:34:34	Question- Answer	P

Analysis:

The conversation showed Joe confused to what Moonwind served for him by asking “*Do we need really all of this?*”. Joe as the FPP and Moonwind as the SPP were identified in the conversation. Joe asked a question to Moonwind, and he responded straightforwardly with “*Yes!*” as the response. So that, the response from Moowind was identified a preferred response.

2.40. Datum 40

Context:

In the movie’s context, Jerry A gave Joe a chance to live again. Jerry also opened the portal to the Earth. Joe thanked Jerry A for the chance. Lastly, Jerry A asked Joe about his plan for the next. Joe answered and said he was not sure about what he want to do. The communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Jerry A : So what do you think you’ll do? How are you going to spend your life?	01:29:49-	Question-	D
Joe : I’m not sure.	01:29:55	Answer	

Analysis:

The conversation showed Jerry A wanted to seek information from Joe by asking “*How are you going to spend your life?*”. Jerry A was identified as the FPP and Joe as the SPP in the conversation above. However, Joe seemed hesitated and didn’t fully commit to answer by saying “*I’m not sure*”. So, the response from Joe was identified as a dispreferred response. Because the response was delayed and continued to the real answer.

2.41. Datum 41

Context:

In the movie's context, Joe finally could see his body lying down on the bed at a hospital. However, Joe wanted to rush the moment. So, when Joe finally could see his body, he asked Moonwind to catch this moment. But, Moonwind stressed to not rush the moment. The communication occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : What are we waiting for!?	00:35:53-	Question-Answer	D
Moonwind : No! No! No! Don't rush this!	00:35:35		

Analysis:

The conversation showed a rush Joe can't wait for a moment. Then Joe asked Moonwind "*What are we waiting for!?*". The action taken from Joe was a question sequence occurred in the conversation. Moonwind answered Joe's question with disagreement by saying "*No! No! No!*". This response could be identified as a dispreferred response because it didn't meet Joe's expectation.

2.42. Datum 42

Context:

In the movie's context, Joe complained to 22 for what just happened to him. Even though Joe finally got back on Earth but accidentally he was landed on a cat body. While 22 who accidentally moved to Earth because of Joe, landed on Joe's real body. Joe understands the reason why 22 could land on his real body. Then Joe asked 22 why he could be landed in a cat body. 22 bluntly answered Joe's question. The communication occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : Then why am I in a cat?	00:37:07-	Question-	D
22 : I don't know.	00:37:09	Answer	

Analysis:

The conversation showed a rush Joe wondered and asked 22 for what happened by saying "*Then why am I in a cat?*". Joe asked a question to 22 and she said, "*I don't know*". The response was identified as a dispreferred response.

2.43. Datum 43

Context:

In the movie's context, the Doctor who felt grateful at the moment Joe had awoke from his nap, asked Joe's body (there is 22 inside Joe's real body) about someone she can call. 22 didn't know how to respond to the Doctor. Then Joe helped her to respond to the Doctor's question. Finally, 22 said that there is nobody to be called. The communication occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Doctor : <u>Is there anyone we can call, Mr. Gardner? A next of kin or friend?</u>	00:37:13-	Question-	D
Joe : Tell her no!	00:37:18	Answer	
22 : <u>Uh...no!</u>			

Analysis:

The conversation showed the doctor wanted to seek information from 22 by asking "*Is there anyone we can call, Mr. Gardner?*". The doctor at this conversation was identified as the FPP. The doctor asked a question to 22. 22 responded by saying "*Uh...no*" with a delay also hesitated. So that the response was a

dispreferred response. Because the response was also using the feature of positioning.

2.44. Datum 44

Context:

In the movie's context, Joe finally awakes from this long-nap and the doctor gratefully asked 22 few questions. The question from the doctor was to tell what day is today. This question was asked by the doctor to check her patient's last memory. However, 22 bluntly answered with another answer that was confusing. The communication occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Doctor : Can you tell me what day it is?	00:37:19-	Question-	P
22 : It's the worst day of my life!	00:37:22	Answer	

Analysis:

The conversation showed the doctor wanted to check 22's opinion by asking "*Can you tell me what day it is?*". The doctor was identified as the FPP. The doctor asked a question for 22 and answered directly by saying "*It's the worst day of my life!*". Because 22 was new on Earth, she didn't know much about Earth. Then, the response was direct and straightforward, so the researcher analysed and considered that the response was preferred response. Additionally, the response was also type-conforming response to the *wh-question*.

2.45. Datum 45

Context:

In the movie's context, Joe and 22 was given 10 minutes for them to still hang together. Joe wanted to get to the outside of the

hospital but 22 refused. So, Joe explained the reason if they didn't go outside, Joe would be captured and would leave her alone. 22 started to worry and asked Joe with a high tone if he would leave her alone. Joe answered directly and said no to her. The communication occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : Take you away? You're gonna leave me?!	00:38:00-	Question-	P
Joe : No way. That's my body you're in!	00:38:02	Answer	

Analysis:

The conversation showed 22 started to shock that she know Joe would leave her. Then, 22 as the FPP asked by saying "*You're gonna leave me?!?*". Joe responded by saying "*No way*". The response from Joe was a preferred response. It was because the response met 22's expectation answer and he answered with a straightforward response.

2.46. Datum 46

Context:

In the movie's context, Joe and 22 finally came on Earth. After some moments, Joe and 22 decided to get out from the hospital where they awoke. Joe asked 22 if she could walk with his body or not. Unfortunately, 22 answered bluntly that she was anxious with her skill. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : Do you think you can walk?	00:38:04-	Question-	D
22 : I don't know! I failed Body Test Drive 436 times.	00:38:08	Answer	

Analysis:

The conversation showed Joe wanted to gain information from 22 by asking “*Do you think you can walk?*”. Joe asked to 22 and she responded by saying “*I don’t know!*”. 22’s response was directly but it didn’t meet the expectation. So that, the response from 22 was identified as a dispreferred response.

2.47. Datum 47**Context:**

In the movie’s context, Joe and 22 were inside an elevator. They discussed the location they will meet Moonwind. Joe tried to make sure his information was correct and asked 22 for a correct answer. 22 answered the expectation from Joe about his question. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : Okay. What’d Moonwind say? Corner of 14th and 7th?	00:39:25-	Question-	P
22 : Yeah, that’s Chelsea. Near Jackson Square Park.	00:39:30	Answer	

Analysis:

The conversation showed Joe wanted to check information to 22 by asking “*Okay. What’d Moonwind say? Corner of 14th and 7th?* “. Joe was identified as the FPP that started an act of question. 22 answered also adding additional information by saying “*Yeah, that’s Chelsea. Near Jackson Square Park*”. The response from 22 upon Joe’s question was identified as a preferred response. Because it was a direct response and meet the Joe’s expectation.

2.48. Datum 48**Context:**

In the movie's context, Joe and 22 were still inside an elevator. They discussed Moonwind's location. Surprisingly, 22 certainly knew the place. Joe was surprised because he knew that 22 is an unborn soul. Then, he asked 22 how does she know that. However, 22 bluntly answered with a mock tone to Joe's question. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : Exactly. Wait. How do you know all that? 22 : It's all in this stupid brain of yours.	00:39:31- 00:39:33	Question- Answer	P

Analysis:

The conversation showed Joe curious about 22 and started to asked question by saying "*How do you know all that?*". Joe was identified as the FPP and 22 as the SPP in the conversation. 22 responded by saying "*It's all in this stupid brain of yours*". The response from 22 was a preferred response. Instead of that direct response, it is also allign with context. Even though 22 answered with humour.

2.49. Datum 49

Context:

In the movie's context, Joe and 22 were in the middle of conversation also they were still inside an elevator. When 22 told Joe that she could access his brain, Joe asked her to stay out of his memory but 22 didn't listen. After digging some memories, 22 asked Joe for a person named Lisa. Because that was private information, Joe chose to avoid answering the question. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : Oh and someone named Lisa. <u>Who's that?</u> Joe : <u>Nevermind.</u>	00:39:37- 00:39:41	Question- Answer	D

Analysis:

The conversation showed 22 wondered about someone named “Lisa” and started to ask Joe by saying “*Who's that?*”. 22 was identified as the FPP that started an act of question. Joe as the SPP had a turn to answer the question by saying “*Nevermind*”. As the response, Joe answered by avoiding the real answer. So that, the response from Joe was a dispreferred response. Because the response didn't meet expectation also used default feature.

2.50. Datum 50

Context:

In the movie's context, 22 was in anger at Joe because of hurting her with his claws. Joe was confused for a bit to think a plan that could make up between them. Then, he tried to bring pizza to 22 so he could repair their friendship. 22 who is the first time to try a smell was surprised of the smell. 22 tried to ask Joe what tasty thing she felt in her nose. Joe answered 22's question with confidence. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : What is that in my nose? Joe : That's smell	00:41:14- 00:41:16	Question- Answer	P

Analysis:

The conversation showed 22 curious about something and started to ask Joe by saying “*What is that in my nose?*”. 22 was

identified as the FPP and Joe as the SPP. 22 asked a question to Joe and he directly answered 22's question by saying "*That's smell*". So that, the response from Joe was a preferred response.

2.51. Datum 51

Context:

In the movie's context, 22 was in anger at Joe but Joe had an initiative to bring a slice of pizza. Joe's plan worked and 22's anger was about to disappear. After 22 finished her eatings, Joe asked 22 once again to find Moonwind. Finally, they could make up and 22 agreed to continue in searching for Moonwind. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : Ready to find Moonwind? 22 : Maybe.	00:41:53- 00:41:54	Question- Answer	D

Analysis:

The conversation showed Joe asked a question to 22 by saying "*Ready to find Moonwind?*". Joe was identified as the FPP and 22 as the SPP in the conversation. 22 hesitantly answered and didn't fully commit to Joe's question by saying "*Maybe*". So that, the researcher identified the response from 22 as a dispreferred response.

2.52. Datum 52

Context:

In the movie's context, Joe and 22 discussed the pronunciation of "Gyro". When Joe corrected 22's information which she said that it pronounced "YEE-ROW". That was a knowledge she gained from one of her mentor named Archimedes.

Archimedes Archimedes is one of the historical figures of ancient Greece also one of 22's mentor in You Seminar. 22 remember the moment when she learnt the pronunciation. In that moment, 22 in a mocking tone tried to pronounce the word "Gyro" and asked Archimedes if it was correct. Archimedes corrected. The communication between them occurred through spoken dialogue form.

Sentence		Time Stamps	Sequence	P/D
22	: YO-YO?	00:42:04-	Question-	P
Archimedes	: YEE-row.	00:42:05	Answer	

Analysis:

The conversation showed 22 asked re-assurance question to Archimedes by saying "YO-YO?". 22 was identified as the FPP and Archimedes as the SPP in the conversation. 22 asked Archimedes if her pronunciation was correct or not. Archimedes answered by correcting her pronunciation and said, "YEE-row". So, the response was identified as a preferred response. Because it simply align with context.

2.53. Datum 53

Context:

In the movie's context, 22 still debating the pronunciation of "Gyro" in Greece with Archimedes. In that moment, 22 in a mocking tone tried to pronounce the word "Gyro" and asked Archimedes if it was correct. Archimedes corrected her pronunciation. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : YO-LO? Archimedes : Yee-ROW!	00:42:05- 00:42:05	Question- Answer	P

Analysis:

The conversation showed 22 asked re-assurance question to Archimedes by saying “YO-LO?”. 22 was identified as the FPP and Archimedes as the SPP in the conversation. 22 asked Archimedes if her pronunciation was correct or not. Archimedes answered by correcting her pronunciation and said, “Yee-ROW!”. So, the response was identified as a preferred response. Because it simply align with context.

2.54. Datum 54

In the movie’s context, 22 still debating the pronunciation of “Gyro” in Greece with Archimedes. In that moment, 22 in a mocking tone tried to pronounce the word “Gyro” and asked Archimedes if it was correct. Archimedes corrected her pronunciation. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : Sergio? Archimedes : YEE-ROW!	00:42:06- 00:42:07	Question- Answer	P

Analysis:

The conversation showed 22 asked re-assurance question to Archimedes by saying “Sergio?”. 22 was identified as the FPP and Archimedes as the SPP in the conversation. 22 asked Archimedes if her pronunciation was correct or not. Archimedes answered by

correcting her pronunciation and said, “YEE-ROW!”. So, the response was identified as a preferred response. Because it simply align with context.

2.55. Datum 55

Context:

In the movie’s context, Joe complained to Moonwind, and he wanted to get back to his real body. It is because Joe’s soul landed in a cat body meanwhile his body was possessed by 22’s soul. Then, Moonwind explained they need to do a certain ritual again. Joe who couldn’t catch the information asked once again to Moonwind. Moonwind answered simply to Joe’s question. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : A what?			
Moonwind : It’s simply a way to get your souls back where they belong!	00:42:51- 00:42:57	Question- Answer	P

Analysis:

The conversation showed Joe asked re-assurance question to Moonwind by saying “*A what*”. Joe was identified as the FPP and Moonwind as the FPP in the conversation. Moonwind agreed to re-explain the ritual more simple by saying “*It’s simply a way to get your souls back where they belong!*”. So, the response from Moonwind was a preferred response because it align with the context.

2.56. Datum 56

Context:

In the movie's context, Joe was told by Moonwind that he could get back on his body with a ritual. But Moonwind also explained that the ritual could only be held at certain times. Then, Joe asked about the times. Moonwind answered clearly. Thus, the communication between them through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : When is that? Moonwind : Well, the government calls it 6:30.	00:43:11- 00:43:15	Question- Answer	D

Analysis:

The conversation showed Joe wanted to gain information from Moonwind by asking "*When is that?*". Joe was identified as the FPP that started an act of question to Moonwind. Moonwind hesitantly answered and said, "*Well, the government calls it 6:30*". The response from Moonwind was identified as a dispreferred response. Because Moonwind's response hesitated in responding to Joe question. Also, there is a inter-turn gap in the response.

2.57. Datum 57

Context:

In the movie's context, Joe asked Moonwind to bring him back in his real body. After Joe knew the ritual and the times when the ritual could be held, Joe argued surprisingly which indicated that he didn't have time at that moment. So, Joe asked Moonwind once again if it was not misheard. However, Moonwind answered with a different topic that makes Joe can't bare with the condition. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : 6:30? You're serious? Moonwind : I'll even gather all of the necessary provisions--	00:43:16- 00:43:17	Question- Answer	D

Analysis:

The conversation showed Joe asked a re-assurance question to Moonwind by saying “*You’re serious?*”. However, Moonwind answered with didn’t fully comitted and told Joe by saying “*I’ll even gather all of the necessary provisions—*”. So that, the response from Moonwind was identified as a dispreferred response. This response also could be identified that used the Default feature.

2.58. Datum 58

Context:

In the movie’s context, Joe and 22 were hailed for some cab. Then, there was an incident in which Joe and 22 met Dorothea and her band. Dorothea froze for a second and looked at Joe’s body, wearing a stained hospital gown also ate a slice of pizza standing in front of her. Dorothea, who froze and did not believe she could meet Joe in that situation, tried to call his name. However, 22 who was inside Joe’s body answered with different topic that wasn’t match the question. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Dorothea : Is that...Teach!? 22 : No, it's pepperoni.	00:44:13- 00:44:16	Question- Answer	P

Analysis:

The conversations showed Dorothea curious about 22 and tried to ask her by saying “*Is that...Teach!?*”. Dorothea was identified as the FPP and 22 as the SPP. Dorothea asked a question for 22. 22 answered with another topic by saying “*No, it's pepperoni*”. The response from 22 was preferred response. This is because the response indicated as type-conforming to the yes/no question.

2.59. Datum 59

Context:

In the movie's context, Joe and 22 arrived at Joe's apartment. Joe was thinking about the way to get back in his body while 22 was thinking about another thing. 22 wondered about a smell in Joe body which smelt different in a various spot. So, 22 asked Joe about the stinky smell she felt. But Joe avoided to explain the answer. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : How come this part is stinky, but this part smells fine?	00:44:45-	Question-	D
Joe : Nevermind, just put those pants on!	00:44:51	Answer	

Analysis:

The conversation showed 22 curious about a smell in her body and tried to ask Joe by saying “*How come this part is stinky, but this part smells fine?*”. 22 was identified as the FPP and Joe was the SPP in the conversation. However, Joe avoid the question and the response disalligned with the topic by saying “*Nevermind, just put those pants on!*”. So that, the response from Joe was identified as a dispreferred response. Because the response was also used default feature.

2.60. Datum 60

Context:

In the movie's context, Joe and 22 were complaining at each other about the problem they had previously. Joe complained that he didn't want 22 to follow him on Earth. 22 also complained that she didn't want to go to Earth either. In the middle of the moment, Joe was distracted by the sun which came across his windows. As a cat, Joe could feel warmth and sleepy. 22 wondered and asked Joe about what happened to him. Joe, with sleepy condition answered 22's question. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : What's the matter with you?	00:45:02-	Question-	D
Joe : I...don't know. It's the sun...It's just so...	00:45:05	Answer	

Analysis:

The conversation showed 22 wondered about Joe's behaviour and asked, "*What's the matter with you?*". 22 was identified as the FPP and Joe as the SPP. But Joe answered by saying "*I...don't know.*". So that, the response from Joe was identified as a dispreferred response. This response also had a delay.

2.61. Datum 61

Context:

In the movie's context, one of Joe's students at his band class came to his apartment and wanted to meet Joe. 22, who inside Joe's body was confused and asked Joe what to do. Then, Joe told

22 to tell Connie if Joe still couldn't meet up with her. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : <u>What do I do?</u> Connie: I can hear you! J : <u>Just tell her you can't do it today.</u>	00:46:11- 00:46:14	Question- Answer	P

Analysis:

The conversation showed 22 that panicked and wondered how to do. So, she tried to ask Joe by saying "*What do I do?*". 22 was identified as the FPP and Joe as the SPP in the conversation. Joe directly gave 22 a direction by saying "*Just tell her you can't do it today.*". The response from Joe was identified as a preferred response.

2.62. Datum 62

Context:

In the movie's context, 22 and Connie were talking to each other about a boring class and school based on their opinion. When Connie uttered her statement, 22 was really amazed with the statement that Connie gave. So, 22 asked Connie a random question. Connie seemed don't have an idea of 22's question, but she tried to answer the question. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : You know, you seem really smart. What is your position on pizza? Connie: Uh...I like it?	00:47:02- 00:47:07	Question- Answer	D

Analysis:

The conversation showed 22 wanted to seek information from Connie by asking “*What is your position on pizza?*”. 22 was identified as the FPP and Connie as the SPP. Connie answered hesitantly by saying “*Uh...I like it?*”. The response from Connie was identified as a dispreferred response. Connie answered with hesitation which it used Positioning feature.

2.63. Datum 63**Context:**

In the movie’s context, 22 listened to the melody that was created from Connie’s trombone. When 22 listened, she knew how much Connie loves her trombone and played with it. Connie admitted it and asked Joe’s body if she had better not to give up with her trombone. 22 who inside Joe’s body agreed with Connie. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Connie: So maybe I’d better stick with it? 22 : Yeah!	00:48:25- 00:48:29	Question- Answer	P

Analysis:

The conversation showed Connie asked a question by saying “*So maybe I’d better stick with it?*”. Connie wanted to convince her choice by asking the question to 22. Then, 22 answered Connie’s question directly with “*Yeah!*” as her response. The response from 22 was identified as a preferred response.

2.64. Datum 64**Context:**

In the movie’s context, Connie already left Joe’s apartment and decided to stick with her trombone. 22 seemed confused by the

reaction of Connie and tried to ask Joe what happened. Joe clearly said that Connie always loved to play trombone. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : I need to know this, Joe. <u>Why didn't she quit?</u> Joe : <u>Because she loves to play.</u> She might say she hates everything, but trombone is her thing.	00:48:40- 00:48:50	Question- Answer	P

Analysis:

The conversation showed 22 wanted to seek information from Joe by asking "*Why didn't she quit?*". 22 was identified as the FPP and Joe as the SPP in the conversation. Joe answered directly about her question by saying "*Because she loves to play*". So, the response from Joe was a preferred response. It's because the response was a straightforward response.

2.65. Datum 65

Context:

In the movie's context, Joe and 22 discussed Connie who wanted to leave music class. After discussing the topic, Joe requested 22 to help him get back to his concert with Dorothea. Fortunately, 22 accepted it. Joe, who did not expect it tried to ask 22 once more. Then, 22 gave Joe a request while 22 offered her hand to Joe. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D

Joe : Really? 22 : I'll help you. But I... wanna try a few things. Some of it's not as boring as it is at the You Seminar.	00:48:56- 00:49:00	Question- Answer	D
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Analysis:

The conversation showed Joe asked re-assurance question to 22 by saying “*Really?*”. 22 answered and explained her answer by saying “*I'll help you. But I... wanna try a few things*”. The response from 22 was a dispreferred. The researcher identified that the positioning feature was found in 22's response.

2.66. Datum 66

Context:

In the movie's context, Terry finally found the problem who caused the error for the count of died people. Jerry B (another Jerry) asked Terry the name of the person he found. Then, Terry tried to find Joe's name by switching pages to pages on paper he grabbed. The communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Jerry B: Well, who is it? Terry : Right. Ehh... Joe Gardner is his name.	00:49:52- 00:49:59	Question- Answer	D

Analysis:

The conversation showed Jerry B wanted to know information from Terry by asking “*Well, who is it?*”. Jerry B was identified as the FPP that initiated an act of question. Terry answered the question as the response by saying “*Right. Joe Gardner is his name*”. The response from Terry to Jerry B's question was a dispreferred response. It can be identified by

knowing the delay between the end of question and the time in answering it.

2.67. Datum 67

Context:

In the movie's context, Terry found the problem who caused his count's to be error or miscalculated. Terry suddenly informed both Jerry that he would like to handle the problem alone. But Jerry B wondered and asked the way Terry would handle the problem. Suddenly Terry opened the gate to Earth and told both Jerry that he would find Joe by himself. The communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Jerry B: How? Terry : I'll go down there and get him. Set the count right, lickety-split.	00:50:08- 00:50:11	Question- Answer	P

Analysis:

The conversation showed Jerry B wondered about Terry's plan and asked, "*How?*" to him. Then, Terry explained his plan by saying "*I'll go down there and get him*". This conversation was a question-answer. The response was a preferred response that could be seen was a straightforward response toward Jerry's question.

2.68. Datum 68

Context:

In the movie's context, Terry spoiled his plan to find and bring Joe back from Earth. In that plan. Terry would like to go to Earth and catch Joe by himself. Jerry B who heard that worried about if the plan was safe or not for him. Unfortunately, Terry in anger answered the question with different topic. Thus, the

communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Jerry B: Okay, whoa, <u>are you sure that's a good idea?</u> Terry : <u>Look, you all are the ones who beefed it.</u> I'm trying to un-beef it.	00:50:12- 00:50:17	Question- Answer	D

Analysis:

The conversation showed Jerry B asked Terry about his plan by saying “*are you sure that's a good idea?*”. Then, Terry angrily answered the question with another topic by saying “*Look, you all are the ones who beefed it. I'm trying to un-beef it*”. So, the response from Terry was identified as a dispreferred response.

2.69. Datum 69

Context:

In the movie's context, Joe body's hair became mess and totally disaster because of Joe who slipped when he tried to shave the hair. Joe was frustrated and asked to fix the hair problem. But 22 asked Joe how they could fix the hair problem. Joe suddenly gave a direct solution to the problem. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : Okay! How? Joe : We gotta go see Dez.	00:51:23- 00:51:25	Question- Answer	P

Analysis:

The conversation showed 22 wanted to seek information from Joe by asking “*How?*”. 22 was identified as the FPP and Joe as the SPP in the conversation. Joe answered directly and

straightforwardly by saying “*We gotta go see Dez*”. So, the response from Joe was a preferred response.

2.70. Datum 70

Context:

In the movie’s context, Joe and 22 decided to fix the hair problem and visited Dez. When they arrived, it showed two people were having a conversation. The conversation showed one customer, and one barber were having a discussion with each other. In that conversation, the barber tried to ask the customer how he got a head condition that shaped like a peanut. The customer was mad because that was a sensitive topic for him and said it. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Barber : How’d you get that big peanut head?	00:51:28-	Question-	D
Customer : Man shut up. You know I’m sensitive about that.	00:51:33	Answer	

Analysis:

The conversation showed an interaction between barber and customer. The barber was identified as the FPP and the customer as the SPP. The barber asked something for the customer by saying “*How’d you get that big peanut head?*”. But the customer avoided the question and changed to another topic by saying “*Man shut up*”. So, the response from another person was a dispreferred response.

2.71. Datum 71

Context:

In the movie’s context, Joe’s hair was being a total disaster for his haircut. It was because of an accident which made the haircut

to be only middle-side hair that got cut. Dez, who let Joe be the first customer to be served, felt sympathized. He even asked Joe if he should ask 22 (Joe's body) for what happened. 22 immediately give Dez the answer. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Dez : Should I even ask you how this happened? 22 : The cat did it.	00:51:28- 00:51:33	Question- Answer	P

Analysis:

The conversation showed Dez wanted to seek information from 22 by asking "*Should I even ask you how this happened?*". 22 answered directly by saying "*The cat did it*". The response from 22 was identified as a preferred response. It was because the response meet Dez's expectation and align with the context.

2.72. Datum 72

Context:

In the movie's context, Joe finally got back on Earth. However, Joe accidentally brought 22 with him. Moreover, Joe also landed inside a cat body while 22 was the soul who landed into Joe's real body. Joe really got shocked at first and complained to 22. Then, 22 explained the incident to Joe. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
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Joe : Ugh. How did this happen!?	00:37:04-	Question-	P
22 : I fell into your body because it doesn't have a soul.	00:37:06	Answer	

Analysis:

The conversation showed Joe complained that shaped as question at 22 with “*Ugh. How did this happen!?*”. Joe was disappointed that his soul landed on a cat body. So Joe asked 22 for an explanation because her soul landed on his body. 22 immediately gave a response by explaining Joe in detail and clear explanation. 22 explained with “*I fell into your body because it doesn't have a soul*” to Joe. Thus, the response from 22 was a preferred response. Because the question from Joe was an interrogative question that referred to type-conformity. Moreover, 22's response fulfilled Joe's expectation.

2.73. Datum 73

Context:

In the movie's context, Dez let Joe's body be the first customer he would like to be served. So, Dez asked 22 to sit in the chair he provided. Dez also asked 22 if she wanted to bring the cat with her or not. 22's responded hesitately and re-asking Dez if that allowed. Dez obviously answered Joe's question. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : Is it okay that I do that?	00:52:36-	Question-	D
Dez : Suit yourself. You're the boss.	00:52:38	Answer	

Analysis:

The conversation showed 22 wanted to seek information from Dez by asking “*Is it okay that I do that?*”. Dez answered by “*Suit yourself*” instead of using word “that’s okay”. The researcher considered that the response used Default feature. So, the response from Dez was identified as a dispreferred response.

2.74. Datum 74

Context:

In the movie’s context, 22 was sitting in barber chair and ready to be served by Dez. But she wondered if it would be okay to bring the cat with her, and Dez said to suit herself. 22 didn’t believe to Dez’s answer and tried to re-ask Dez once more about his answer. Dez gave 22 the answer clearly. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : I am? Dez : When you’re in the chair, yeah, you are.	00:52:37- 00:52:41	Question- Answer	P

Analysis:

The conversation showed 22 wondered by Dez’s statement and asked Dez by saying “*I am?*”. 22 asked a reassurance question to Dez. Dez answered and said, “*When you’re in the chair, yeah, you are*”. The response from Dez was identified as a preferred response. It is because the response meets 22’s expectation of being a boss.

2.75. Datum 75

Context:

In the movie’s context, 22 was about to being shaved by Dez but she was surprised by the hair clipper’s sound. Joe, who was inside the cat’s body tried to calm her down. However, at Dez point of view, he looked at a cat who was yowling at 22. So Dez touched

22's shoulder and told her if the cat did not want to be silent, the cat would be kicked from the shop. Then, 22 asked Joe to accept the condition. Fortunately, Joe still wanted to accept the condition. The communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : Well, what's it gonna be, kitty?	00:53:06-	Question-	D
Joe : Meow.	00:53:09	Answer	

Analysis:

The conversation showed 22 asked Joe about something by saying “*what's it gonna be, kitty?*”. 22 started a question act for Joe. Joe answered but with animal language by saying “*Meow*”. This response was indicated as an agreement toward the question. Though, the researcher decided to identify the response as a dispreferred response. Because the researcher claimed that response used “Default” feature.

2.76. Datum 76

Context:

In the movie's context, 22 was still in the middle of shaving process. At first, Dez talked to 22 that she should try a new hair style, and a conversation was made. In the middle of the conversation, 22 told Dez that her life has changed. Dez showed curious expression and wanted to ask 22 about the changes she made. Then, 22 explained it and soon it became like a story. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
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Dez : Oh yeah? What happened?			
22 : I was existing as a theoretical construct in a hypothetical waystation between life and death.	00:53:22- 00:53:28	Question- Answer	P

Analysis:

The conversation showed Dez excited to 22's story and asked for more by saying "*What happened?*". Dez was identified as the FPP that started an act of question. 22 answered and explained her answer by saying "*I was existing as a theoretical construct in a hypothetical waystation between life and death*". The response from 22 was a preferred response because it directly answered Dez's question.

2.77. Datum 77

Context:

In the movie's context, 22 started to tell everyone about her stories while she was still on You Seminar. She also said that if somebody chooses the wrong things, it could cause somebody to be stuck. Then, Dez tried to tell 22 that being a barber is not what he wanted. 22 was surprised and asked Dez if he was born to be a barber. Dez disagreed with the statement and said he wanted to be a veterinarian. The communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : Wait, but... you were born to be a barber. Weren't you?	00:54:04-	Question-	D
Dez : I wanted to be a veterinarian.	00:54:07	Answer	

Analysis:

The conversation showed 22 wanted to seek information from Dez by asking “*you were born to be a barber. Weren’t you?*”. 22 was identified as the FPP that started an act of question. Dez as the SPP answered and disagreed with 22’s question by saying “*I wanted to be a veterinarian*”. So, the response from Dez was a dispreferred response because the response didn’t meet 22’s expectation and non-conforming response.

2.78. Datum 78

Context:

In the movie’s context, Dez told 22 that he wanted to be veterinarian, but he couldn’t. 22 asked Dez for the reason why he couldn’t do that. Then, Dez explained the reason why he couldn’t be a veterinarian. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : So why didn’t you do that?			
Dez : I was planning to. When I got out of the Navy. And then my daughter got sick, and... barber school is a lot cheaper than veterinarian school.	00:54:08-00:54:16	Question-Answer	P

Analysis:

The conversation showed 22 wondered to Dez’s statement and tried to ask by saying “*So why didn’t you do that?*”. 22 started a question sequence. Dez answered the question by saying “*I was planning to.*”. The response from Dez was identified as a preferred because it was align with context and met 22’s expectation.

2.79. Datum 80

Context:

In the movie's context, 22 finished her shaving process. Then, 22 and Joe stepped out to the outside of the barbershop followed by Dez. When they wanted to leave, they talked for a second. 22 wondered why she never talked about Dez's life before. Then, Dez gave straight answer to 22's question. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : Huh. How come we, uh, never talked about your life before?	00:55:15-	Question-	P
Dez : You never asked. But I'm glad you did this time.	00:55:20	Answer	

Analysis:

The conversation showed 22 wanted to seek information from Dez by asking "*How come we, uh, never talked about your life before?*". 22 initiated a question sequence. Dez answered the question by saying "*You never asked*". Dez answered directly and said Joe never asked him before. This response was a preferred response. It simply because the response was straightforward and align with the context.

2.80. Datum 80

Context:

In the movie's context, Joe and 22 met Paul in a snack store. Then, in the middle of going to the place where they made a promise with Moonwind. Joe asked 22 about how he could overcome Paul's mocking words. 22 answered calmly to the question. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : How do you know how deal with Paul? 22 : I didn't. I just let out the ME.	00:58:01- 00:58:08	Question- Answer	D

Analysis:

The conversation showed Joe wanted to know something from 22 by asking "*How do you know how deal with Paul?*". Joe started a question sequence. 22 answered by saying "*I didn't*". 22 directly answered and said that she didn't know. So, the response from 22 was a dispreferred response because the response didn't meet Joe's expectation.

2.81. Datum 81

Context:

In the movie's context, Joe and 22 were walking down to the subway station platform. Joe told 22 to keep the gig a secret from his mother. 22 agreed and said bad things about Joe. Joe was surprised and wanted to ask 22 what was the meaning of her statement. But 22 argued that it wasn't from her who said that. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : What? 22 : I didn't say that! You did. Up here.	00:58:39- 00:58:42	Question- Answer	D

Analysis:

The conversation showed Joe asked re-assurance question to 22 by saying “*What?*”. This conversation was a question-answer sequence. However, 22 answered by disagreeing and said, “*I didn’t say that!*”. So, the response from 22 was a dispreferred response. It was because the response didn’t meet Joe’s expectation.

2.82. Datum 82

Context:

In the movie’s context, 22 and Joe were inside a train. Then, 22 bumped a man and the man complained. 22 apologized and went sit next to Joe. Joe explained the phenomenon happened to 22 usually happened in the subway. 22 asked for the detail to Joe. Joe responded and answered by explaining. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : Does what? Joe : It wears you down. It stinks. It’s hot. It’s crowded. Everyday the same thing, day in and day out.	01:00:08- 01:00:15	Question- Answer	P

Analysis:

The conversation showed 22 wanted to seek information from Joe by asking “*Does what?*”. 22 was identified as the FPP and Joe as the SPP. Joe answered and explained by saying “*It wears you down. It stinks. It’s hot. It’s crowded*”. The response from Joe was a preferred response because it allign with the context.

2.83. Datum 83

Context:

In the movie’s context, Joe and 22 were inside a train and sat next to each other. While Joe explained to 22 about life in subway, 22 was picking a drink under her seat and drank it. Joe

asked 22 where she got the drinks. So 22 explained it. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : Where'd you get that? 22 : Under the seat. Can believe it? Still half full!	01:00:27- 01:00:31	Question- Answer	P

Analysis:

The conversation showed Joe wanted to seek information from 22 by asking “*Where'd you get that?*”. Joe was identified as the FPP and 22 as the SPP. 22 answered directly by saying “*Under the seat*”. The response from 22 was a preferred response. Because the response was straightforward and direct answer.

2.84. Datum 84

Context:

In the movie's context, 22 and Joe bravely stepped and went to Joe's mother room. But Melba, who is one of the employees at Libba's store stopped them and told them there was a thing that Joe had forgotten. 22 asked Joe the thing and Joe answered by giving directions. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 ; What? Joe : Kiss her I always kiss Melba when I see her.	01:00:58- 01:01:02	Question- Answer	P

Analysis:

The conversation showed 22 wanted to know what happened from Joe by asking “*What?*”. 22 asked a reassurance question to

Joe. Joe answered and explained by saying “*Kiss her*”. The response from Joe was allign with the context and was identified as a preferred response.

2.85. Datum 85

Context:

In the movie’s context, Joe and 22 met Joe’s mom, Libba, in her room. Previously, they were having a conversation and silenced for a second. Joe told 22 to ask Libba nicely if she could fix her pants. 22 understood and told Libba as Joe wanted. But 22 added an additional move by showing the torn part in her pants that also showed her pants. Obviously, Libba surprised and didn’t gave a straight answer. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : So, Mom...is there any way you can fix this? Libba : Whoa! I don’t need to see that!	01:01:46- 01:01:49	Question- Answer	D

Analysis:

The conversation showed 22 asked for a help to Libba by saying “*is there any way you can fix this?*”. 22 was identified as the FPP and Libba as the SPP of the conversation. Because 22 showed an unexpected thing to Libba, she was surprised and complained with “*I don’t need to see that!*”. The response from Libba was identified as a dispreferred because it didn’t allign with the context. Libba’s response was an answer that shaped as a complaint.

2.86. Datum 86

Context:

In the movie's context, Joe complained to Libba because she wouldn't let Joe pursue his dreams like his father. Libba was a person who wouldn't let Joe become a musician like his father. Then, Libba said that his father could become a musician because there is Libba who always paid the bill. So Libba tried to ask Joe if she was gone who wanted to pay the bill. But, Joe argued Libba. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Libba : So when I'm gone, who's gonna pay yours? Joe : Music is all I think about. From the moment I wake up in the morning to the moment I fall asleep at night.	01:03:03- 01:03:09	Question- Answer	D

Analysis:

The conversation showed Libba wanted to convince Joe for his choice by asking "*who's gonna pay yours?*". Libba was identified as the FPP and Joe as the SPP in the conversation above. But Joe answered with a different topic by saying "*Music is all I think about.*". The response from Joe didn't allign with context. So that, the response from Joe was a dispreferred response.

2.87. Datum 87

Context:

In the movie's context, Joe and 22 finally arrived at the place where they were supposed to meet Moonwind at 06.30. Joe was amazed with the looks of his body. So, Joe told 22 to do a pose and 22 did it. 22 asked Joe if her pose was correct or not. Joe add some correction as his answer. The communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
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22 : Like this? Joe : Angle the shoulders. Yeah!	01:05:24- 01:05:28	Question- Answer	P
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Analysis:

The conversation showed 22 asked Joe for a correction by saying “*Like this?*”. 22 started a question sequence. Joe directly answered by saying “*Angle the shoulders*”. So, the response from Joe on 22’s question was a preferred response because it was allign with the context.

2.88. Datum 88

Context:

In the movie’s context, Joe and 22 were sitting in front of a building’s door. 22 was looking around her and saw warm things. Then, Joe asked 22 if she already wanted to go to You Seminar or not. 22 was blanked for a milisecond and asked Joe what his question was. Joe answered again and said to go home. The communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : So, you ready? 22 : <u>Huh?</u> Joe : <u>To go home.</u>	01:06:06- 01:06:08	Question- Answer	P

Analysis:

The conversation showed 22 asked a re-assurance question to Joe by saying “*Huh?*”. 22 was identified as the FPP and Joe was the SPP in the conversation. Previously there was Joe who was asking something to 22 but the researcher kept analyse 22 as the FPP. Because 22 wasn’t ready to discuss something. Then, Joe answered directly about the topic by saying “*To go home*”. So, the

response from Joe on 22's question was a preferred response because it was align with the context.

2.89. Datum 89

Context:

In the movie's context, Joe and 22 were sitting and having a conversation. Joe asked a question for 22 about his opinion about Earth. 22 answered hesitately and said she thought Earth was bored. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : What'd you think of Earth anyway?	01:06:13-	Question-	D
22 : I...always said it was dumb.	01:06:19	Answer	

Analysis:

The conversation showed Joe want to know 22's opinion about Earth by asking "*What'd you think of Earth anyway?*". Joe was identified as the FPP and 22 as the SPP. However, 22 made a delay when answering then she said, "*I...always said it was dumb*". So that, the response from 22 was a dispreferred response. The researcher identified the delay from 22's response.

2.90. Datum 90

Context:

In the movie's context, 22 and Joe were brought to the Jerrys by Terry. When Jerrys welcomed them back, Jerry A saw the Earth Pass from 22 was filled. 22 immediately looked at her pass and wondered what things filled her pass. Joe in a high tone answered 22's question. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
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22 : But... what filled in the last box?			
Joe : I'll tell you what filled it in...I did! It was my Spark that changed that badge!	01:10:03- 01:10:09	Question- Answer	P

Analysis:

The conversation showed a conflict between 22 and Joe. 22 as the FPP started to ask about her spark that already filled by saying “*what filled in the last box?*”. The next turn was taken by Joe and he answered by saying “*I'll tell you what filled it in...I did*”. The response from Joe was a preferred response. The researcher identified that the response was a direct response and straightforward response.

2.91. Datum 91

Context:

In the movie's context, Joe and 22 were fighting at each other. After debating about what filled 22's spark, they become enemy from friends. When Joe wanted to leave 22 on the edge of Earth Portal, suddenly 22's threw her Pass to Joe. Joe seemed to be mad and wanted to throw it back to 22 but she disappeared. However, suddenly Jerry B appeared in front of Joe and asked him about how he could fill 22's Earth Pass. Because there is no mentor that can fill the spark. But Joe answered hesitately to the question. Thus, the communication between Jerry B and Joe occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Jerry B: How the Dickens did you do it? Get that Earth Pass to change? Joe : Oh...uh. I just...let her walk a mile in my shoes, you could say.	01:11:25- 01:11:32	Question- Answer	D

Analysis:

The conversation showed Jerry B wanted to seek information from Joe by asking “*How the Dickens did you do it?*”. Jerry B was identified as the FPP and Joe as the SPP. Joe panicked and hid the Pass behind his body also answered with hesitated by saying “*Oh...uh. I just...let her walk a mile in my shoes*”. The response used a delay. So, the response from Joe was identified as a dispreferred response because of the delay he did.

2.92. Datum 92**Context:**

In the movie’s context, Jerry B was about to leave Joe alone. Joe stopped Jerry and wanted to discuss with him about 22’s spark. Joe told Jerry B his opinion about a spark that is a soul purpose and about discussing what thing could become 22’s spark. Jerry B asked Joe how he got the concept of the spark. Joe answered with confidence. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Jerry B: Where did you get that idea?	01:11:49-	Question-	P
Joe : Because I have my piano.	01:11:52	Answer	

Analysis:

The conversation showed Jerry B curious to Joe’s statement by asking “*Where did you get that idea?*”. Jerry B was identified as the FPP and Joe as the SPP. Joe answered by saying “*Because I have my piano*”. Joe’s response was identified as a preferred response. Because the response was straightforward and without hesitation.

2.93. Datum 93**Context:**

In the movie's context, Joe and Dorothea finally perform together on a stage. After the stage ended, Joe and Dorothea discussed their performance, especially for Joe. After that, Joe tried to ask about what would happen next for him in Dorothea's band. Fortunately, Dorothea answered that he has the position. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : So, what happens next? Dorothea : We come back tomorrow night and do it all again.	01:15:54- 01:15:59	Question- Answer	P

Analysis:

The conversation showed Joe wanted to seek information from Dorothea by asking "*what happens next?*". Dorothea, which taken the next turn or SPP, answered directly and said, "*We come back tomorrow night and do it all again*". So, the response from Dorothea was identified as a preferred response.

2.94. Datum 94

Context:

In the movie's context, Joe and Dorothea discussed their performance after the stage was ended. When Joe arrived first at the Half Note and met Dorothea, he seemed to be excited to play together with her. But after the night stage he played with Dorothea, Joe feels nothing surprised. Dorothea was curious about Joe and asked Joe about what happened. Then, Joe decided to tell Dorothea his feelings. The communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Dorothea : What's wrong, Teach?			
Joe : It's just...I've been waiting on this day for my entire life. I thought I'd feel...different.	01:16:02- 01:16:13	Question- Answer	D

Analysis:

The conversation showed Dorothea was curious about Joe and wanted to seek information from him by asking “*What's wrong, Teach?*”. Dorothea was identified as the FPP and Joe as the SPP in the conversation. Joe answered with a bit hesitated by saying “*It's just...I've been waiting on this day for my entire life. I thought I'd feel...different*”. However, Joe hesitantly answered as the response. So, the response from Joe was identified as a dispreferred response. Because Joe had delayed when he tried to answer.

2.95. Datum 95

Context:

In the movie's context, Joe and Moonwind accidentally met at the zone. Joe told Moonwind that he needed Moonwind's help to find 22 because he had a fight with her. When Joe said the problem, Moonwind was afraid that 22 had already become a lost soul. Joe, who couldn't follow the topic, tried to ask Moonwind for an explanation. But Moonwind hold the answer for a second. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : What? How is that possible?!	01:21:34-	Question-	
Moonwind : I'll explain on the way	01:21:35	Answer	D

Analysis:

The conversation showed Joe wanted to seek information from Moonwind by asking “*How is that possible?!?*”. Joe was identified as the FPP and Moonwind as the SPP. However, Moonwind avoided and didn’t fully commit to answer by saying “*I’ll explain on the way*”. So, the response from Moonwind was identified as a dispreferred response. Because it wasn’t meet the context and used Default feature. Joe wanted an explanation, but Moonwind did not directly give him what he needs.

2.96. Datum 96**Context:**

In the movie’s context, Joe was eaten by 22 and showed 22’s whole life in You Seminar. But Joe successfully gave the Earth Pass to 22 and made up as a friend again with her. In a moment, Joe and 22 could talk together again and Joe asked 22. 22 didn’t listen clearly and asked him back. Joe answered her question. The communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : You ready?	01:25:50-01:25:51	Question- Answer	P
22 : <u>Huh?</u>			
Joe : <u>To come live!</u>			

Analysis:

The conversation showed 22 asked re-assurance question to Joe by asking “*Huh?*”. Although Joe was asked 22 before, the researcher kept identifying 22 as the FPP because she wasn’t ready to discuss a topic. Then, Joe’s response from Joe to 22’s question by saying “*To come live!*”. This response was identified as a preferred response. Because it was a direct response.

2.97. Datum 97

Context:

In the movie's context, the Jerrys that represented by Jerry A thanked Joe for his work to find 22's spark. Then, Jerry A gave Joe another chance for him to live once again. Heard that news made Joe happy also worried. So, he asked about Terry that was supposed to bring Joe to The Great Beyond. However, Jerry A explained that he had a plan for it. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : But what about Terry?	01:29:23-	Question-	P
Jerry A: We worked it out with Terry.	01:29:26	Answer	

Analysis:

The conversation showed Joe wondered about Terry and wanted to ask from Jerry by saying "*But what about Terry?*". Joe was identified as the FPP and Jerry B as the SPP in the conversation. Joe was asking a question for Jerry about a topic. Then, Jerry directly gave an answer to Joe's question by saying "*We worked it out with Terry*". So that, the response from Jerry to Joe's question was identified as a preferred response. Because the response was align with the context.

2.98. Datum 98**Context:**

In the movie's context, Jerry B tried to distract Terry so he could change the counts. Fortunately, the distraction was succeeded, and Jerry B had changed the counts. The distraction was Jerry B pointed at something and ask Terry to see. When Terry asked Jerry

B what he had he talked to before and turned around to him. Jerry B avoided answering. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Terry : What? What are you talking about? Jerry B: Oh, nothing.	01:29:34- 01:29:34	Question- Answer	D

Analysis:

The conversation showed Terry was doing a compliance toward Jerry A's direction. Then, Terry was wondered for what happened and tried to ask Jerry by asking "*What are you talking about?*". Terry initiated an act of question. Jerry, as the responder, gave an answer by saying "*Oh, nothing*". So, the response from Jerry B was identified as dispreferred response. Because it was not align with the context or didn't meet Terry's expectation. Moreover, the response used an inter-turn gap.

2.99. Datum 99

Context:

In the movie's context, Jerry had succesfully made Terry distracted and changed his counts. When Jerry told Terry to look at something, Terry was distracted and soon he asked what Jerry had said before. Jerry avoided his question and asked him back. Terry was exhausted with his behaviour and decided not to discuss the topic. The communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Jerry A: You were saying? Terry : Nevermind.	01:29:36- 01:29:38	Question- Answer	P

Analysis:

The conversation showed Jerry A asked re-assurance question to Terry by saying “*You were saying?*”. Jerry A was identified as the FPP and Terry as the SPP in the conversation. However, Terry avoided answering and said, “*Nevermind*”. So, the response from Terry was identified as a dispreferred response. Because the response was not align with the context.

2.100. Datum 100**Context:**

In the movie’s context, we are provided with 22’s past memory with her mentor, Abraham Lincoln. Abraham Lincoln is the first president of United States and acted as one of the mentors for 22. In certain moment, 22 was curious about Abraham feelings that his face was put on a penny. Abraham answered 22 with honest answers. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : You’re really okay being on a penny? Lincoln : Of course! It’s an honor.	00:28:16- 00:28:18	Question- Answer	P

Analysis:

The conversation showed 22 who asked Abraham through a question by saying “*You’re really okay being on a penny?*”. 22 was identified as the FPP and Lincoln as the SPP in the conversation. Abraham answered politely and said, “*Of course!*”. Because the question was *wh-question* that required to seek information, the answer from Abraham was identified as preferred response.

3. Offer-Accept/ Decline Sequence**3.1. Datum 1****Context:**

In the movie's context, Joe complained to Jerry A about his condition that he still didn't want to be dead. Fortunately, Jerry A gives option for Joe. That is to be a mentor for an unborn soul or go to the "The Great Beyond". When Joe heard the offer, he pulled back words he said to Jerry A and immediately accepted his condition. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Jerry A: I understand. Mentoring isn't for everyone. <u>You're more than welcome to opt out.</u> Joe : Ah! Actually, on second thought, you know, the mentoring sounds like fun.	00:16:57- 00:17:02	Offer- Decline	D

Analysis:

The conversation showed Jerry A offering an option for Joe by saying "*You're more than welcome to opt out*". The action taken by Jerry was an offer sequence. Then, Joe had a second thought and refuse his complaint by saying "*Actually, on second thought, you know, the mentoring sounds like fun*". Thus, the response from Joe was identified as a dispreferred response. Because the response from Joe wasn't met or didn't align with the context or Jerry's expectation.

3.2. Datum 2

Context:

In the movie's context, Jerry A already heard about Terry's problem of the missing count. So that Jerry A started to offer a solution to Terry's problem. Fortunately, Terry accepted the solution gave by Jerry A. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Jerry A : Since accounting is your job, <u>why don't you figure out the problem?</u> Terry : <u>Maybe I will.</u>	00:17:50- 00:17:54	Offer- Accept	P

Analysis:

The conversation showed Jerry tried to solve a problem. Jerry A as the FPP started to offer an idea to Terry by saying “*why don't you figure out the problem?*”. Terry directly answered and accepted the offer by saying “*Maybe I will*”. It means that the response from Terry was a preferred response.

3.3. Datum 3

Context:

In the movie's context, 22 felt exhausted because of being forced by Jerry to attend You Seminar event thousand times. She had spent her time with a bunch of mentors but didn't make 22 find her spark. 22 then became more bored of what they called “Earth”. Then, Joe tried to act by offering to 22 if she wanted to fill her spark or not. 22 obviously declined the offer. Thus, the communication between Joe and 22 occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : Come on, don't you want to fill out your pass? 22 : Ehh, you know, I'm comfortable up here. I have my routine.	00:22:24- 00:22:34	Offer- Decline	D

Analysis:

The conversation showed a little debate between Joe and 22. Joe as the FPP started to offer an option for 22 by saying “*don't you want to fill out your pass?*”. However, 22 refused to use Joe's solution by saying “*Ehh, you know, I'm comfortable up here*”. So that, it means the response from 22 was a dispreferred response.

3.4. Datum 4

Context:

In the movie's context, 22 refused to go to Earth as an unborn soul even though she had been forced by Jerry. Then, Joe offered an idea to give the Earth Pass to Joe after it was fulfilled. When 22 heard the solution gave by Joe, she was amazed and undoubtedly agreed with Joe. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : Well, <u>what if I help you turn that into an Earth Pass?</u> Will you give it to me then?	00:25:11-	Offer-	D
22 : <u>Wait! I've never thought of that!</u> I'd get to skip my life. So yes!	00:25:28	Accept	

Analysis:

The conversation showed Joe who offered a solution to 22 by saying “*what if I help you turn that into an Earth Pass? Will you give it to me then?*”. Joe as the FPP started an action of offer sequence. Continued with 22 responded with “*Wait! I've never thought of that! I'd get to skip my life. So yes!*” was identified as a dispreferred response. Even though 22 responded with a “Yes” at the end, there is still a “Positioning” feature used in the sentence. So that, the researcher identified and classified the response from 22 as a dispreferred.

3.5. Datum 5

Context:

In the movie's context, Joe and 22 are still in the middle of finding her spark. In a moment, Joe and 22 try to do fire force activity which is to extinguish a fire. After a few seconds, Joe

confirms to 22 if she liked the activity or not. Unfortunately, 22 seems to have had a lot of fun in seeing the fire not the activity. 22 hoped the fire would get bigger. The communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : Isn't this exciting? 22 : The fire is so pretty. I kinda wanna let it spread--	00:27:32- 00:27:36	Offer- Response	D

Analysis:

The conversation showed Joe and 22 doing fire fighter things. Joe as the FPP started to offer by saying "*Isn't this exciting?*". Joe started an offer sequence and 22 responded by saying "*The fire is so pretty*". So, the response was identified a dispreferred response. It also supported that "Default" feature had been used in the sentence.

3.6. Datum 6

Context:

In the movie's context, Joe and 22 are still in the middle of finding her spark. Joe and 22 have already tried many things to find her spark. However, Joe didn't give up and offered 22 to be a librarian. Unfortunately, 22 rejected it politely also with a sarcastic word. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : How 'bout a librarian? They're cool! 22 : Yes, amazing! Who wouldn't like working in a thankless job you're always in danger of losing due to budget cuts?	00:27:40- 00:27:49	Offer- Decline	D

Analysis:

The conversation showed a little discussion between Joe and 22 about finding 22's spark. Joe as the FPP offered a solution by saying *"How 'bout a librarian?"*. 22 responded initially with an agreement but followed with decline at the end. She said, *"Yes, amazing! ... you're always in danger of losing due to budget cuts?"*. This response from 22 was identified as dispreferred response. Initially 22 responded with a "Yes" but she wasn't fully committing that she wanted to do it. Based on Schegloff's theory, the 22's response can be classified as a "Default" feature.

3.7. Datum 7

Context:

In the movie's context, Dez let Joe become the first customer to be served by him. Another customer who is supposed to be his next turn complained to Dez. Dez offered a quick solution to him to be served by the Old Man Harold who sits next to door. The customer stayed back and rejected the offer from Dez. Thus, the communication between the customer and Dez occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Dez : You could always let Harold cut your hair. His chair's wide open.	00:52:04-	Offer-	D
Customer : Nah. I can wait.	00:52:09	Decline	

Analysis:

The conversation showed Dez gave a solution for his customer. Dez as the FPP started to offer a solution by saying *"You could always let Harold cut your hair"*. Dez offered a solution for another customer but got rejected. The customer rejected and said, *"Nah. I can wait "*. So, the response from the customer was identified as a dispreferred response.

3.8. Datum 8

Context:

In the movie's context, Joe and 22 met Paul who had just come out from a snack shop. 22 decided to greet him and Paul greeted her back. Then, 22 continued offering one of her lollipops to Paul. Paul took it and said thanks to her. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : Hey, Paul! <u>Here, have a lollipop.</u>	00:56:01-	Offer-	P
Paul : Oh. <u>Thanks, man.</u>	00:56:06	Accept	

Analysis:

The conversation showed 22 started offering a lollipop for Paul. 22 as the FPP offered by saying "*Here, have a lollipop*". Paul accepted and thanked by saying "*Thanks, man*". So, the response from Paul's response was identified as a preferred response.

3.9. Datum 9

Context:

In the movie's context, Joe and 22 were going to the place where they made a promise with Moonwind. In the middle of that, 22 told Joe that he should try to call his first love, Lisa. But Joe refused and said he had no time for a relationship. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : I'm telling you, Joe. You really should call Lisa again.	01:04:48- 01:04:53	Offer- Decline	D

Joe : I don't really have time for a relationship right now, 22.			
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Analysis:

The conversation showed an interaction between 22 and Joe. 22 as the FPP suddenly started to offer some solution by saying “*You really should call Lisa again* “. The action taken by 22 was an offer sequence because 22 offered an advice for Joe to call Lisa. However, Joe declined the offer and said, “*I don't really have time for a relationship right now, 22*”. So, the response from Joe was a dispreferred response.

4. Request-Grant/ Refusal Sequence

4.1. Datum 1

Context:

In the movie's context, Jerry gives every mentor time to make the mentored soul fill their Earth Pass. Joe is the one who cannot finish his mission on time. So, Jerry B came and tried to pull Joe out from being a mentor. But 22 stopped Jerry B and started making a request for him that she still wanted to try one thing first. Jerry B who always knew 22's behaviour, amazed for 22's interest and granted directly. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : <u>Can we have one more minute to go back and try breakdancing?</u> Please, Jerry? You look good today, Jerry. Jerry B: <u>Oh, ok. I've never seen 22 this enthused.</u> Good for you, Dr. Borgenson.	00:28:40- 00:28:57	Request-Grant	P

Analysis:

The conversation showed 22 who made a request of permission to Jerry B by saying “*Can we have one more minute to*

go back and try breakdancing?”. Jerry granted her request by saying “*Oh, ok*”. So, the response from Jerry was identified as a preferred response.

4.2. Datum 2

Context:

In the movie’s context, Joe finally met with someone who could help bring him back to Earth. Joe directly asked a request to Moonwind after he had been introduced by 22. The question from Joe was to check his availability and capability to help bring Joe back. Obviously Moonwind answered Joe’s request with a grant permission. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : Uh yeah. I’m trying to get back to my body. <u>Can you help me?</u>	00:31:16-	Request-	P
Moonwind : <u>That’s what we do!</u>	00:31:31	Grant	

Analysis:

The conversation showed Joe as the FPP started to make a request by to Moonwind by saying “*Can you help me?*”. Moonwind granted the request by saying “*That’s what we do!*”. This response could be identified as a dispreferred response because of the use default. However, the researcher analyzed it still allign with the expectations or the context. So that, the response was identified as a preferred response.

4.3. Datum 3

Context:

In the movie’s context, Joe and Moonwind’s group were still shocked. Moonwind still not believed the fact that Joe was a died soul. Joe argued that and tried to request Moonwind once again to

bring him back. After had a long discuss, Moonwind finally accepted the request. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : Can you help me get back? Moonwind : We've never connected an utethered soul back to its body before. But perhaps if we travel to a thin spot...Yes! All aboard!	00:32:38- 00:32:47	Request- Grant	D

Analysis:

The conversation showed Joe made a request to Moonwind by saying "*Can you help get back?*". However, Moonwind answered by explaining and finally said, "*Yes! All aboard!*". Based on the response from Moonwind it was identified as a dispreferred response. Hesitation and delay were found in the lines. Even though Moonwind finally answered with full comitted that he can bring Joe back on Earth.

4.4. Datum 4

Context:

In the movie's context, Joe was at the beginning of his ritual of bringing him back to Earth. When Joe asked Moonwind if the things Moonwind gave to Joe were necessary, he also made a request to Moonwind that he wanted a piano. In the ritual, Joe needs to be focused so the result will be successful. That's the reason Joe requested a piano in order to make him more focused. But Moonwind declined it. Thus, the communication between Joe and Moonwind occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
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Joe : <u>Do you have a piano on board?</u> I could focus with that!	00:34:37-	Request-	D
Moonwind : <u>No pianos, Joe! You must focus!</u>	00:34:41	Refuse	

Analysis:

The conversatin showed Joe little request to Moonwind. Joe as the FPP made a request to Moonwind by saying “*Do you have a piano on board?*”. Moonwind as the SPP answered by refusing the request by saying “*No pianos, Joe!*”. In conclusion, the response from Moonwind toward Joe’s request was a dispreferred response.

4.5. Datum 5

Context:

In the movie’s context, Joe landed into a cat body and he asked Moonwind to bring him into his real body not in a cat body. Joe being told by Moonwind a ritual that could bring him back. Then, he suddenly requested Moonwind to do the ritual immediately. However, Moonwind stated that the ritual couldn’t do anytime. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : I need to be at The Half Note by 7, <u>so this need to happen right now!</u> Moonwind : <u>Woah woah woah. Not so fast! You must wait for another thin spot to open between Earth and the Astral Plane.</u>	00:43:00- 00:43:09	Request- Refuse	D

Analysis:

The conversation Joe rushly wanted to make a request to Moonwind by saying “*this need to happen right now!*”. Joe made an offer to Moonwind. Then, Moonwind refused Joe’s request by

saying “*Woah woah woah. Not so fast!*”. So, the response was identified as a dispreferred response.

4.6. Datum 6

Context:

In the movie’s context, Joe wanted to answer a call from his phone, but he couldn't. Soon as he wanted to give up, a voice note appeared on his phone, and it started to announce something. It was an announcement from Curley that Dorothea got a new member to change Joe because of his sickness. Joe didn’t expect that but Curley gave him a chance to meet Dorothea earlier so they could have a talk. Heard the news, Joe immediately asked 22 for help. However, 22 gave a direct rejection to Joe’s request. Thus, the communication between Joe and 22 occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : 22, I need your help! I have the suit. I’m gonna need you to try it on. And then I can line up my hair a little bit and I can— 22 : No no no, Nope. Nope. Nope. No way! No way, no how.	00:45:53- 00:46:02	Request- Refuse	D

Analysis:

The conversation showed an interaction between Joe and 22. Joe as the FPP started to make a request to 22 by saying “22, *I need your help!*”. However, 22 refused Joe’s request and said, “*No no no, Nope. Nope. Nope. No way!*”. So that, the response from 22 was a dispreferred response.

4.7. Datum 7

Context:

In the movie's context, Connie had a deep talk with 22. They discussed music school and classroom which Connie said those things only just wasting a time. When Connie thought that it was the right time to get out from music class, Connie suddenly asked one chance to 22 to listen on her music which she spent practicing on yesterday. 22 who felt forced agreed with Connie. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Connie: Uh, you know what Mr. G? I was practicing this one thing yesterday and... <u>maybe you can listen to it and tell me to quit after, okay?</u> 22 : <u>Uh, okay.</u>	00:47:37- 00:47:47	Request- Grant	P

Analysis:

The conversations showed Connie hesitated of her choice. So she decided to make a request to 22 by saying “*maybe you can listen to it and tell me to quit after, okay?*”. The action taken by Connie was identified as a request sequence. Then, 22 accepted her request to listen on her performance by saying “*Uh, okay*”. So that, the response was identified as a preferred response.

4.8. Datum 8

Context:

In the movie's context, Joe and 22 discussed Connie who wanted to leave music class. After they finished discussing the topic, Joe requested 22 to help him get his concert with Dorothea back. Surprisingly, 22 accepted the request. The communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
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Joe : Please. If I'm going to get this gig back, <u>I need your help.</u> 22 : <u>Okay.</u>	00:48:52- 00:48:55	Request- Grant	P
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Analysis:

The conversation showed depressed Joe started to make a request to 22 by saying “*I need your help* “. 22 directly accepted the request by saying “*Okay*”. So, the response from 22 was a preferred response.

4.9. Datum 9

Context:

In the movie's context, Joe and 22 discussed Connie who wanted to leave music class. After discussing the topic, Joe requested 22 to help him get his concert with Dorothea back. Fortunately, 22 accepted it. Joe, who did not expect 22 would accept tried to ask 22 once more. Then 22 said she would like to help if she could try many things to find her spark. 22 made a request instead of helping Joe and he agreed. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : <u>I'll help you. But I... wanna try a few things. Some of it's not as boring as it is at the You Seminar.</u> If Connie can find something she loves here, maybe I can too. Joe : <u>Great</u>	00:48:58- 00:49:01	Request- Grant	D

Analysis:

The conversation showed 22 started to make a request to Joe by saying “*But I... wanna try a few things*” 22 was identified as the FPP and Joe as the SPP in the conversation. Joe accepted 22's request and said, “*Great*”. But the response from Joe was identified

as a dispreferred response. Because Joe didn't fully commit through his answer.

4.10. Datum 10

Context:

In the movie's context, 22 was being told by Dez that she is the boss while being served and sat in the barber's chair by the barber. 22 who heard the "boss" word tried to request a candy. Dez, who did not expect the response, thought for a second and ended up agreeing to bring her candy. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : So...can I have one of those?	00:52:41-	Request-	D
Dez : Uhhh, Sure, Joe.	00:52:46	Grant	

Analysis:

The conversation showed 22 who felt happy wanted to try sweet things. So, 22 as the FPP made a request to Dez by saying "*can I have one of those?*". Then, Dez answered by saying "*Uhhh. Sure, Joe*". However, the response from Dez was a dispreferred response. It is because the response used a delay before the response was completely uttered. This response could be identified as dispreferred because of the positioning feature.

4.11. Datum 11

Context:

In the movie's context, 22 asked Libba nicely if she could fix her pants. But 22 adds a move by showing the torn part from her pants which located in her butt. Libba was surprised and 22 asked her for a help once again if she could fix the pants. Libba directly gave her a respond by rejecting her request. Thus, the

communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : I know. Embarrassing right? <u>So, you'll fix it?</u> Libba : No.	00:52:41- 00:52:46	Request- Refuse	D

Analysis:

The conversation showed an interaction between 22 and Libba. 22 as the FPP started to make a request to Libba by saying “*So, you'll fix it?*”. 22 made a request to Libba to fix her pants. Unfortunately, Libba refused her request and said, “*No*”. So, the response from Libba was a dispreferred response.

4.12. Datum 12

Context:

In the movie's context, 22 accidentally slipped a word that she wasn't supposed to say to Libba. She got those words from imitating Joe's words. The atmosphere suddenly became tense as 22 said those words to Libba. Then, 22 requested to Joe if she couldn't run like he always does. But Joe won't let 22 run away. Thus, the communication between Joe and 22 occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : Can I run away now, like you usually do? Joe : No. Not this time. Repeat after me.	01:02:23- 01:02:28	Request- Refuse	D

Analysis:

The conversation showed 22 who scared and started to make a request to Joe by saying “*Can I run away now, like you usually do?*”. 22 and Joe was arguing Libba's statement that made the

situation became highly tense. Joe as the SPP refused 22's request by saying "*No. Not this time.*". So, the response from Joe was identified as a dispreferred response.

4.13. Datum 13

Context:

In the movie's context, Joe and Libba were debated. After they had a long debate, both got to know each other and finally made up peacefully. Then, Libba decided to make Joe a suit from his father's suit for Joe's performance. In the middle of that, 22 pointed at handkerchief square and told Libba that she wanted to try it. Because they had made up peacefully, Libba granted her request. Thus, the communication between Libba and 22 occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : Can I try on that?	01:04:15-	Request-	P
Libba : Of course you can.	01:04:16	Grant	

Analysis:

The conversation showed 22 made a request to Libba by saying "*Can I try on that?*". Libba as the SPP accepted and said, "*Of course you can*". Then, she brought the handkerchief to 22's pocket-suit. So, the response from Libba was a preferred response.

4.14. Datum 14

Context:

In the movie's context, Joe finally came back to his body. After that, he arrived at The Half Note and met Dorothea with force. Dorothea didn't like Joe's arrival, but Joe once again requested a chance to Dorothea. The chance was to let Joe play with Dorothea's band. However, Dorothea didn't give the permission easily and

rejected Joe. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : Listen, you've gotta give me another chance! Dorothea : This is my band. I decide who plays.	01:13:13- 01:13:18	Request- Response	D

Analysis:

The conversation showed a little debate between Joe and Dorothea. Joe as the FPP started to make a request by saying “*you've gotta give me another chance!*”. But Dorothea rejected and said, “*This is my band. I decide who plays*”. So that, the response from Dorothea was identified as a dispreferred response. The mitigation feature also used in the response.

5. Complaint-Apology/ Denial Sequence

5.1. Datum 1

Context:

In the movie's context, Joe knew the concept of “The Great Before”. But Joe tried to complain that he is not supposed to be in “The Great Before”. Because Joe had something to do on Earth yet accidentally transferred to that place. Jerry A understood his problem and opened the gate into “The Great Beyond”. The place when a soul already died. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : Uh look, <u>I'm not sure I'm supposed to be here.</u> Jerry A: <u>I understand. Mentoring isn't for everyone.</u>	00:16:52- 00:16:59	Complaint- Remedy	P

<u>You're more than welcome to opt out.</u>			
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Analysis:

The conversation showed Joe started to complain about his condition to Jerry A by saying "*I'm not sure I'm supposed to be here*". In this conversation a complaint sequence occurred by Joe and responded by Jerry. The response from Jerry to Joe was a preferred response. Because Jerry gave a solution for Joe's complaint by saying "*You're more than welcome to opt out*".

5.2. Datum 2

Context:

In the movie's context, there is one soul from all unborn souls that seriously didn't want to take a chance to go to Earth. This soul is named 22. Jerry B was always faced with the 22's rebellion to not go to Earth. Even at that time Joe entered the You Seminar as mentor for her, Jerry B was so upset to 22's motivation and forcibly asked 22 to go to Earth. Because 22 is being forced by Jerry B, she tried to complain and tell him many times that she didn't want to go to Earth. However, Jerry B also denied her wish to stay in You Seminar and keep his force. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : How many times do I have to tell you, I don't wanna go to Earth! Jerry B: Stop fighting this, 22. You will go to Earth and have a life!	00:20:56- 00:21:00	Complaint- Co- complaint	D

Analysis:

The conversation showed a little fight between 22 and Jerry B when they were on a stage. 22 as the FPP started to complain at Jerry by saying "*I don't wanna go to Earth!*". Unfortunately, Jerry

denied 22's complaint by saying "*You will go to Earth and have a life!*". So that the response from Jerry was categorized as a dispreferred response. Because the response didn't meet or align with the expectations.

5.3. Datum 3

Context:

In the movie's context, Joe and 22 have had tried all the things in "The Great Before" to find her spark. But it didn't get a good result. Joe, who was a mentor for 22, complained about her behaviour. Because in every moment Joe told 22 to find her spark, she still couldn't get her spark. In the other side, 22 denied Joe's complaint and said that she had give her best. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : You told me you'd try!	00:28:07- 00:28:09	Complaint-	D
22 : I did! I'm telling the truth. If there's one thing I'm not. It's a liar.		Denial	

Analysis:

The conversation showed a discussion between Joe and 22 about 22's spark. Joe as the FPP started to complain to 22 by saying "*You told me you'd try!*". However, 22 responded by denying Joe's complaint and said, "*I did! I'm telling the truth*". So that, the response from 22 was identified as a dispreferred response.

5.4. Datum 4

Context:

In the movie's context, Joe finally saw his body lying down in a hospital bed. Joe harshly wanted to rush over the moment. He wanted to be inside his body immediately. So, Joe rushly wanted to

get into his body but Moonwind tried to stop him. Moonwind complained that it wasn't the right time for Joe to get into his body. But Joe didn't care to the complaint and keep going to jump over to his body. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Moonwind : No! No! Joe! Don't rush this! It's not the right time!	00:35:53-	Complaint-	D
Joe : No! It's my time!	00:35:55	Denial	

Analysis:

The conversation showed a little fight between Moonwind and Joe. Moonwind as the FPP complained at Joe behavior by saying "*It's not the right time!*". But Joe didn't listen and deny the complaint by saying "*No!*". So, the response from Joe was identified as a dispreferred response. Because it didn't meet Moonwind's expectation.

5.5. Datum 5

Context:

In the movie's context, Joe and Libba still debating about Joe who wanted to pursue his dream. His mother, Libba was forced Joe to stop pursue his dream to become musician. So, Joe complained to her mom, Libba, and show his dissatisfaction. Then, Libba also joined to complain Joe and said he didn't know the journey to become musician was though. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
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Joe : Then how come except for church, you're happiest when I don't? I <u>finally land the gig of my life and you're upset.</u>	01:02:45-	Complaint-Co-complaint	D
Libba : <u>You didn't see how though being a musician was on your father.</u> I don't want to see you struggle like that!	01:03:04		

Analysis:

The conversation showed Joe complained to Libba about her decision to stop Joe pursuing his dream. Joe as FPP took an act of complaint by saying “*I finally land the gig of my life and you're upset*”. The complaint was responded by Libba with co-complaining the complaint. Libba complained back by saying “*You didn't see how though being a musician was on your father*”. The response was identified as dispreferred response. Because the response wasn't align with the context and used elaboration feature. This proven by Libba elaborate her response.

5.6. Datum 6

Context:

In the movie's context, Joe and 22 arrived at Joe's apartment. When Joe arrived at his apartment, Joe immediately asked 22 to wear pants. He didn't believe that not long ago they two were walking in a city without pants. While Joe explained his thought, 22 didn't agree with Joe's argument and complained to him about her condition. Unexpectedly, Joe also complained back at 22 about his condition. The communication between through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
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22 : I don't even want to be here, remember!?	00:44:53-	Complaint-	
Joe : I don't want you here, either...	00:44:55	Co-complaint	D

Analysis:

The conversation showed a little debate between 22 and Joe. 22 as the FPP started to complain about her condition by saying “*I don't even want to be here, remember!?*”. However, Joe complaining back that shaped as a response by saying “*I don't want you here, either*”. So that, the response from Joe toward 22's response was a dispreferred response.

5.7. Datum 7

Context:

In the movie's context, Joe and 22 already made a deal to help each other. After that, Joe asked 22 to take a bath first. When 22 take a bath, she complained that the water is hot. But, Joe calmly gave a response and solution to 22. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : This water hurts!	00:49:12-	Complaint-	
Joe : It's okay. You just have to turn the other nob.	00:49:17	Remedy	P

Analysis:

The conversation showed 22's complaint while taking a shower. 22 as the FPP complained by saying “*This water hurts!*”. However, Joe responded by saying “*It's okay. You just have to turn the other nob*”. The response was neither an apology nor denial, but Joe was responded by giving a solution to 22. The response was not a denial but its preferred response. Because Joe directly gives 22 the solution that also align with the context.

5.8. Datum 8

Context:

In the movie's context, 22 followed Joe's plan to get his gig back. After 22 finished her bath, Joe asked 22 to wear a suit. When 22 wore the suit, she complained the jeans she wore were tight. Joe directly gave a response to the complaint. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : It's a little tight in the backhere part.	00:50:44-	Complaint-	P
Joe : It'll loosen. Sit down.	00:50:47	Remedy	

Analysis:

The conversation showed an interaction between 22 and Joe. 22 as the FPP started to complain about wearing tight pants by saying "*It's a little tight in the backhere part*". The response from Joe was a preferred response by saying "*It'll loosen.*". It is not an apology or denial, but it is still a response toward the complaint sequence. Furthermore, the response was a direct response and straightforward.

5.9. Datum 9

Context:

In the movie's context, Joe and 22 planned to see Joe's mom to sew his pants. 22 who didn't know anything about Joe's condition just said "Ok" with the plan uttered by Joe. However, Joe complained to 22 and said she didn't know anything about his mother. Because Joe's mother is a person who not let Joe to be a musician as his career. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
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Joe : <u>No, you don't understand!</u> Mom doesn't know about this gig and she's not gonna like it. 22 : <u>Okay.</u>	00:58:15- 00:58:23	Complaint- Response	P
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Analysis:

The conversation showed Joe complained at 22 about his condition. Joe as the FPP started to complain by saying “*No, you don't understand!* “. 22 made a response indicated as an apology by saying “*Okay*”. This response was identified as a preferred response. Because the response was a direct response.

5.10. Datum 10

Context:

In the movie's context, Joe and 22 finally got on a train and went to Joe's mother place. Joe was sitting next to a woman while 22 still stand and grabbed at train's handrail. 22 still not accustomed with the speed of the train, so she bumped a man with suit. The man with a suit like an office employee complained and 22 apologized. The communication between the commuter and 22 occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Commuter : Hey! Take it easy, eh?	01:00:02-	Complaint-	P
22 : I'm sorry.	01:00:03	Apology	

Analysis:

The conversation showed a commuter complained at 22 who bumped him in a train. The commuter as the FPP complained by saying “*Hey! Take it easy, eh?*”. Then, 22 apologized for her mistake by saying “*I'm sorry*”. So, the response from 22 to the man's complaint was a preferred response.

5.11. Datum 11

Context:

In the movie's context, Joe and 22 were talking with Libba. Because Joe was a cat, he tried to communicate to Libba through 22 as a mediator. In a moment, Libba complained to Joe who didn't accept the full-time position as band teacher beside he decided to a gig. Previously, Libba was known as a mother who keep her son to stay away from becoming a musician. When Libba's know that Joe has a gig, she tried to complain. 22 as the representative for Joe answered Libba's complaint. Thus, the communication between 22 and Libba occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Libba : <u>How long are you going to keep doing this, Joey? You tell me you're going to accept the full-time position... Then instead I hear you've taken another gig.</u>	01:01:53-	Complaint-Denial	D
Joe : Tell her that this one's different!	01:02:03		
22 : <u>This one's different!</u>			

Analysis:

The conversation showed Libba complained at Joe behavior by saying "*How long are you going to keep doing this, Joey?*". This conversation was a complaint-denial sequence. As 22 told Libba by saying "*This one's different*". So, the response from 22 was a denial and identified as a dispreferred response. The researcher considered that the response could be indicated as a denial as a response.

5.12. Datum 12**Context:**

In the movie's context, Joe and 22 were having a conversation with Libba. Libba complained at Joe for what he hidden from Libba if he has another gig. Libba complained that Joe

can not be truthful to her as she now was mad. 22 who imitated Joe word before. Accidentally imitates the word that Joe didn't want Libba to hear.

Sentence	Time Stamps	Sequence	P/D
Libba : Does this “gig” have a pension? Health insurance? No? Then it’s the same as the other ones. <u>It’s like you can’t even be truthful with me anymore!</u> 22 : <u>Fine, we’ll get the suit off the rack somewhere. My mom has never understood what I’m trying to do with my life.</u>	01:02:05- 01:02:20	Complaint- Co- complaint	D

Analysis:

The conversation showed Libba started to complain at Joe about his dream job by saying “*It’s like you can’t even be truthful with me anymore!*”. Libba was identified as the FPP and 22 as the SPP. 22 answered directly at Libba’s complaint by saying “*Fine, we’ll get the suit the rack somewhere*”. 22 was complaining back to Libba as her response. So, the response was identified as a dispreferred response.

5.13. Datum 13

Context:

In the movie’s context, Joe and Libba were talking about Joe’s dreams. Libba said she didn’t want to see her daughter struggle like his father did. But Joe complained that why he couldn’t chase his dreams like his father. So Libba explained to Joe her reason. The communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
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Joe : So Dad can pursue his dreams, and I can't? Libba : Your father had me. Most times this shop was what paid the bills. So, when I'm gone, who's gonna pay yours?	01:02:54- 01:03:04	Complaint- Co- complaint	D
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Analysis:

The conversation showed a debate between Joe and his mother. Joe as the FPP complained at Libba by saying “*So Dad can pursue his dreams, and I can't?*”. Then, Libba continued to deny Joe's complaint by saying “*Your father had me*”. The response from 22 to Libba was a denial toward the complaint uttered from Libba. So, the response was identified as a dispreferred response.

5.14. Datum 14**Context:**

In the movie's context, Joe was about to be sent to The Great Beyond by Terry. Suddenly, Jerry B stopped him and told Terry that he would like to take care of Joe by himself. Terry obviously complained to Jerry because Joe was a problem for Terry. Terry also said that he needs Joe to fix the count. Jerry B responded by praising Terry's work to his complaint. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Terry : Just hold on a minute! I get to set the count right! Jerry B: Terry, you've done a super job! We'll take it from here. You're amazing.	01:10:22- 01:10:28	Complaint- Remedy	D

Analysis:

The conversation showed Terry complained at Jerry who taking off his job. Terry as the FPP complained by saying “*I get to set the count right!*”. The action took by Terry was a complaint

sequence. Jerry B gave a response by saying “*Terry, you’ve done a super job!*”. The response from Jerry was identified as a dispreferred because shaped as a denial response. Even though the response seems might look alike a statement, indeed the response was a denial but not directly uttered.

5.15. Datum 15

Context:

In the movie’s context, Joe was on the train and felt gloomy. When he felt gloomy, he became unfocused to his surroundings. So, Joe bumped a man with a suit that stand next to him. The commuter got mad and complained Joe for the bump. Joe immediately apologized to him. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Commuter : Hey man! Joe : Sorry.	01:16:53- 01:16:54	Complaint- Apology	P

Analysis:

The conversation showed an interaction between a commuter and Joe. The commuter as the FPP started to complain at Joe by saying “*Hey man!*”. Then, Joe directly apologized and said, “*Sorry*”. So that, the response from Joe was identified as a preferred response.

5.16. Datum 16

Context:

In the movie’s context, Moonwind responded to Joe and 22 which made he decided to stop his job. Moonwind’s job is to attract customers in the street. When Moonwind’s manager, Marge saw he stopped doing his job was made her angry and complained

Moonwind. However, Moonwind tried to defend himself and said to the manager what he has done. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Marge : Hey Moonwimp! That sign won't spin by itself, hear me? Moonwind : But Marge! Look! I put this man's soul in a cat!	00:42:30- 00:42:35	Complaint- Response	D

Analysis:

The conversation showed Marge complained at Moonwind because he stopped his work. Marge was identified as the FPP that complained by saying "*That sign won't spin by itself, hear me?*". Marge complained Moonwind for his bad deed at working. But Moonwind seems didn't care and he responded to the complaint with an explanation of Joe succeed by saying "*But Marge! Look!*". So that, the response from Moonwind was a dispreferred response.

6. Assessment-Agreement/ Disagreement Sequence

6.1. Datum 1

Context:

In the movie's context, Joe and 22 walked around and tried an illusion of voice changer trick. 22 showed this trick to Joe and explained the reason for the usage of this voice changer to her. Then, Joe reacted and realized that he agrees with 22's statement if the trick was so annoying. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : I just use this voice <u>because it annoys people.</u> Joe : <u>It's very effective.</u>	00:26:21- 00:26:24	Assessment- Agreement	P

Analysis:

The conversation showed 22 stated her evaluation to Joe by saying “*I just use this voice because it annoys people*”. 22 was identified as the FPP and Joe as the SPP. Joe agreed with the statement and said, “*It’s very effective*”. The response from Joe was identified as a preferred response.

6.2. Datum 2

Context:

In the movie’s context, Joe and 22 are in the middle on finding 22’s spark. Joe and 22 looked for an option served in “The Great Before” and tried to do all of them. In a moment, Joe found a baking activity and tried to tell 22 if that could be her spark or not. However, 22 disagreed with the idea after had a second thought. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : Baking could be your Spark!	00:27:10-	Assessment-	D
22 : Yeah! Butt um, I don’t get it.	00:27:12	Agreement	

Analysis:

The conversation showed an interaction between Joe and 22. Joe as the FPP started to express his opinion by saying “*Baking could be your Spark!*”. However, 22 disagreed as the response and said, “*Yeah! Butt um, I don’t get it*”. She might be responded with “*Yeah*” at the first. But the response continued with a statement of disagreement. Thus, the response from 22 was a dispreferred response. The simple reason is because 22 had a hesitation in replying to Joe’s assessment. Moreover, the response had used Default feature.

6.3. Datum 3

Context:

In the movie's context, Joe and 22 finally found Moonwind on Earth. Then, they came to him and asked for a help. When Moonwind noticed the man who stands in front of him, he was amazed and said, "You did it!". But 22 cuts of the conversation also said that it did not work well. Thus, the communication between 22 and Moonwind occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Moonwind : Joe! You made it into your body!	00:42:21-	Assessment-	D
22 : No, he didn't!	00:42:25	Disagreement	

Analysis:

The conversation above showed an interaction between Moonwind and 22. Moonwind as the FPP greeted Joe and immediately told his judgement toward Joe by saying "*Joe! You made it into your body!*". Because Moonwind knew that Joe wanted to get back in his body again. So, he was surprised and thought that Joe was succeed. Unfortunately, 22 interrupted the conversation and responded to Moonwind with disagreement by saying "*No, he didn't!*". Thus, the response from 22 was identified as dispreferred response. The response was a disagreement and not aligned with the context.

6.4. Datum 4**Context:**

In the movie's context, Joe and 22 already tried all things in "The Great Before" to find her spark but it didn't work well. 22 felt so bored with Earth and went to show her feelings to Joe. Then, Joe replied her feelings that he was also frustrated upon 22 because she could not find any interesting thing in all activities. Thus, the

communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : What can I say, Joe? Earth is so boring. Joe : Well what else can we do then? Because we're running out of time!	00:28:21- 00:28:26	Assessment- Response	D

Analysis:

The conversation showed 22 about Earth. 22 as the FPP told her evaluation by saying "*Earth is so boring*". 22 was started an assessment sequence and followed by dispreferred response from Joe. Joe responded by saying "*Well what else can we do then?*". This response didn't align with 22's expectations or the context.

6.5. Datum 5

Context:

In the movie's context, 22 showed Joe her place. The place is called a zone which is a condition when someone really had focused on a thing they do and started to feel like they were in a different world. Joe slowly learned the concept of zone and started to speak up his experience that he was once visiting zone to 22. 22 replied to his statement and corrected it for consideration. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : Wait a minute! I was here! This must be where musicians come when they get into a flew. 22 : Not just musicians. Watch this.	00:30:09- 00:30:15	Assessment- Disagreement	D

Analysis:

The conversation showed Joe's opinion toward the place called as "Zone". Joe as the FPP stated his opinion by saying "*This must be where musicians come when they get into a flew*". However, 22 disagreed and corrected Joe's opinion by saying "*Not just musicians*". So that, the conversation used a assessment sequence with a dispreferred response. The response was dispreferred because it disagreed with Joe's argument. The response also used mitigation. It is mitigated to reduce overt disalignment.

6.6. Datum 6

Context:

In the movie's context, Connie who came to Joe's apartment suddenly announced that she wanted to quit Joe's band class. After she announced that, she shared her thought of jazz with anger. 22 who heard amazed with the statement uttered from Connie and immediately agreed with her opinion. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Connie: Here, I quit! <u>I think jazz is pointless!</u> 22 : <u>Oh yeah, jazz is definitely pointless.</u>	00:46:36- 00:46:40	Assessment- Agreement	P

Analysis:

The conversation showed Connie evaluation to be quit from jazz class. Connie as the FPP stated her evaluation by saying "*I think jazz is pointless!*". 22 agreed her feeling and said, "*jazz is definitely pointless*". This response from 22 was identified as a preferred response because it align with the context or expectation.

6.7. Datum 7

Context:

In the movie's context, Connie who came to Joe's apartment suddenly announced that she wanted to quit Joe's band class. Then, she expressed her feelings that were full of anger about school topic. She said that school was a waste of time. 22 was amazed and excited with Connie. So she agreed with her opinion without doubt and explain his thought too. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Connie: In fact, all of school is a waste of time. 22 : Of course. Like my mentor George Orwell used to say state sponsored education is like the rattling of a stick inside a swill bucket.	00:46:41- 00:46:50	Assessment- Agreement	P

Analysis:

The conversation showed Connie expression of madness toward school. Connie as the FPP stated her judgement by saying "*all of school is a waste of time.*" 22 also agreed with Connie's feeling by saying "*Of course*". The response from 22 was identified as a preferred response. Because it showed an agreement that also align with the context.

6.8. Datum 8

Context:

In the movie's context, 22 and Connie discussed together in apartment's stairs. They discussed Connie who wanted to quit Joe's band class. In the middle of the conversation, Connie expressed her judgement and said that the trombone he brought to Joe's apartment needed to be returned to its original place in school. 22 gave a agreement response immediately. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Connie: I'd better give this back. It belongs to the school. 22 : Sure.	00:47:28- 00:47:31	Assessment- Agreement	P

Analysis:

The conversation showed a discussion between Connie and 22 about giving up being a musician. Connie as the FPP expressed her feeling by saying "*I'd better give this backs*". 22 directly agreed with the statement and said, "*Sure*". So, the response from 22 was a preferred response because the response was a direct response.

6.9. Datum 9

Context:

In the movie's context, 22 who inside Joe's body listened to Connie's performance. Connie played a melody with her trombone. At first, 22 seemed to be bored. As she listened to Connie's melody, she was excited. 22 could see how much Connie loves to play with her trombone and said it to her. Because not long from this, Connie said to 22 that she hates attending jazz class especially Joe's class.

When Connie heard the praise, she was proud and agreed. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : Wow. You really love this! Connie: Yeah.	00:48:21- 00:48:24	Assessment- Agreement	P

Analysis:

The conversation showed 22 expressed her evaluation by saying "*You really love this!*". 22 took an act of assessment. As the next turn, Connie agreed 22's statement and said, "*Yeah*". So, the response from Connie was a preferred response.

6.10. Datum 10

Context:

In the movie's context, Joe wanted to shave Joe's body hair. Because 22 could not hold or even touch elevator button, Joe who inside the cat body that hold the hair clipper. Accidentally, Joe's feet slipped and made the hair clipper fly across Joe body's hair. That moment truly made a disaster for the hair also made Joe frustrated. 22 know that Joe worried about something and suddenly told him that she was okay from that incident. However, Joe disagreed with her and said that the thing he worried about was his hair at his body. The communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : Don't worry. I'm okay.	00:51:14-	Assessment-	D
Joe : No, no, no! My HAIR! My hair is not okay!	00:51:22	Disagreement	

Analysis:

The conversation showed an interaction between 22 and Joe after an incident. 22 as the FPP told her condition by saying "*I'm okay*". The action taken by 22 was an assessment sequence. But Joe disagreed by saying "*My hair is not okay!*". So, the response from Joe was a dispreferred response.

6.11. Datum 11

Context:

In the movie's context, Dez told his story of why he couldn't be a veterinarian to 22. 22 heard that and expressed her judgment toward Dez's story. She told Dez that if he couldn't reach his dream, it means he was stuck in unhappiness. But suddenly, Dez disagreed

with her judgement. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : That's too bad. You're stuck as a barber and now you're unhappy. Dez : Whoah, whoa, slow your roll there, Joe. I'm happy as a clam, my man.	00:54:18- 00:54:26	Assessment- Disagreement	D

Analysis:

The conversation showed Joe and Dez discussed about life. 22 as the FPP expressed her perspective on Dez's life by saying "*You're stuck as a barber and now you're unhappy.*". 22 started an act of assessment to Dez. However, Dez hurriedly and directly disagreed with 22's statement by saying "*I'm happy as a clam, my man.*". So, the response from Dez was identified as a dispreferred response. This response also used mitigation because it mitigated the response to be not overt at disalignment.

6.12. Datum 12

Context:

In the movie's context, 22 was still in the middle of the conversation with Dez. Suddenly, Paul, who is also a customer in the barbershop interrupted their conversation and implied 22 roughly. Paul with his bad mouthing wanted to make 22 feel down. But 22 understood it was a trick played by Paul to make people feel like they were under Paul. So she uttered her judgement toward Paul's behaviour that made everyone laugh at Paul. Paul implied her statement with an agreement and left the store. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : Oh, I get it. He's just criticizing me to cover up the pain of his own failed dreams. Paul : You cut deep, Joe...	00:54:39- 00:54:46	Assessment- Agreement	P

Analysis:

The conversation showed 22 replied Paul's mockery by saying "*He's just criticizing me to cover up the pain of his own failed dreams*". 22 replied and expressed her judgement toward Paul statement. Paul vaguely answered by saying "*You cut deep, Joe*" and suddenly left the barbershop. Thus, the response from Paul was identified as a preferred response.

6.13. Datum 13

Context:

In the movie's context, 22 had told her story and argued to Paul's mocking word. When those moment swas over, 22 immediately felt wondered upon her behaviour that she could say many things and what she wanted to Dez. Dez implied her feelings and said the magic of the chair she was sat. thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : I wonder why sitting in this chair makes me to tell you things, Dez. Dez : That's the magic of the chair. That's why I love this job.	00:54:47- 00:54:55	Assessment- Response	D

Analysis:

The conversation showed 22 amazed by herself that could explain amazing thing. 22 as the FPP expressed her feeling by saying "*I wonder why sitting in this chair makes me to tell you*

things, Dez.”. Dez directly answered 22’s wonder by saying “*That’s the magic of the chair*”. The response from Dez was identified as a dispreferred response. It’s because the response was not fully committed to 22’s feelings.

6.14. Datum 14

Context:

In the movie’s context, Joe and 22 were walking together to the place where they made a promise with Moonwind. Joe and 22 made a conversation and discussed about Paul behaviour she had overcome. Then 22 suddenly discuss about “Jazzing”. Joe directly gave a disagreement toward the statement of “Jaazing” and gave his reason. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : Hey, like you said about jazz! I was jazzing.	00:57:08- 00:57:15	Assessment-	D
Joe : First of all, “jazzing” is not a word. And second, music and life operate by very different rules.		Disagreement	

Analysis:

The conversation showed an interaction between Joe and 22. 22 as the FPP expressed her feeling and said, “*I was jazzing*”. Then, Joe corrected 22 and said “*First of all, “jazzing” is not a word*”. So, the response from Joe was a dispreferred response.

6.15. Datum 15

Context:

In the movie’s context, 22’s pants were ripped. It made the pedestrians behind her shocked and laughed. Joe told her to cover her pants, so no one could see her butt. Surprisingly 22 disagreed

with Joe and said that it was his butt. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : Oh no no no, don't let people see your butt! 22 : It's your butt.	00:58:04- 00:58:11	Assessment- Disagreement	D

Analysis:

The conversation showed an interaction between Joe and 22. Joe as the FPP expressed his judgement by saying “*don't let people see your butt!*”. This action was an assessment sequence. 22 didn't agree with Joe who said that it was her butt but its his butt and said, “*It's your butt*”. So, the response from 22 was identified as a dispreferred response.

6.16. Datum 16

Context:

In the movie's context, Joe hid his accomplishments of being accepted in a gig with Dorothea Williams. Because Joe's mother wanted Joe to be a band class teacher, and the occupation was stable rather than becoming a musician. So, Joe told 22 that he wanted to keep it hid from his mother. 22 agreed with the plan and suddenly mocked him. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : My mom doesn't know about the gig and I want to keep it that way, okay? 22 : Right, because she thinks you're failure.	00:58:34- 00:58:39	Assessment- Agreement	D

Analysis:

The conversation showed Joe that told 22 about his condition with his mom. Joe as the FPP expressed his feeling by saying *“My mom doesn’t know about the gig and I want to keep it that way, okay?”*. 22 directly answered and said, *“Right, because she thinks you’re failure”*. The response was an agreement but identified as a dispreferred response. It’s because the response contained two different responses that is positive and negative that combined as one response. Thus, the Positioning feature was used in the response.

6.17. Datum 17

Context:

In the movie’s context, Joe and 22 were in a subway station platform. 22 was distracted by a music performance shown in the subway station. 22 felt amazed by the performance and said her feelings that she never listened to music like the performance he was listening to at the subway. Joe agreed and corrected 22’s feelings for consideration. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : He’s good. I’ve heard music before. But I’ve never felt like this inside.	00:59:27-	Assessment-	P
Joe : Of course you love music now. Because you’re me.	00:59:33	Agreement	

Analysis:

The conversation showed 22 was attracted by a subway music performance. 22 as the FPP started to express her feeling by saying *“But I’ve never felt like this inside”*. Joe agreed and said, *“Of course you love music now”*. So, the response from Joe was a

preferred response. It was because the response from Joe align with the context.

6.18. Datum 18

Context:

In the movie's context, Joe and 22 entered Joe's mother room. When Libba saw them in a mirror where she did her job, Libba saw Joe's body bring a cat with her. So Libba said her feelings toward what she saw about the cat. Joe directly gave instructions to 22. Then, 22 gave Libba a response that she disagreed with Libba's statement. Thus, the communication between Libba and 22 occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Libba : <u>I hope that cat isn't supposed to some kind of peace offering.</u>	01:01:29- 01:01:36	Assessment- Disagreement	D
Joe : Just say you rescued it.			
22: <u>Um, no. it's mine. I rescued it.</u>			

Analysis:

The conversation showed Libba expressed her feeling about Joe. Libba as the FPP stated her judgement by saying "*I hope that cat isn't supposed to some kind of peace offering*". 22 answered "*Um, no. it's mine*". So that, the response from 22 was a dispreferred response. The response also used delay and hesitation when argued Libba's statement.

6.19. Datum 19

Context:

In the movie's context, Libba and Joe were having a deep conversation about their family. Libba expressed her feelings and said that she always knows Joe loves playing music. But Joe

disagreed with Libba's feelings and said that she only loves when Joe plays for church. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Libba : Look, I know you love playing... Joe : Then how come except for church, you're the happiest when I don't?	01:02:41- 01:02:50	Assessment- Response	D

Analysis:

The conversation showed Libba and Joe started to argue at each other. Libba told Joe her perspective by saying "*Look, I know you love playing...*". Libba tried to express her perspective about Joe but got cut by Joe. Joe cut Libba's statement and directly disagreed by saying "*Then how come except for church, you're the happiest when I don't?*". So, the response from Joe was a dispreferred response.

6.20. Datum 20

Context:

In the movie's context, Joe and Libba debated about Joe who wanted to pursue his dreams. When Libba asked Joe who's going to pay the bill later, Joe answered that the important thing is to do what he loves. Suddenly Libba implied and said that human can't eat dreams for a living. Joe directly disagreed with her statement. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Libba : You can't eat dreams for breakfast, Joey. Joe : Then I don't want to eat!	01:03:11- 01:03:12	Assessment- Response	D

Analysis:

The conversation showed Libba and Joe arguing at each other. Libba as the FPP stated an argument by saying “*You can’t eat dreams for breakfast, Joey*”. Joe immediately disagreed and said, “*Then I don’t want to eat!*”. The response from Joe was denied response toward Libba’s feelings. So, the response from Joe was identified as a dispreferred response.

6.21. Datum 21**Context:**

In the movie’s context, 22 and Joe finally got a new suit to wear for the gig. The suit was Joe’s father’s suit that Libba set the size for him. Finally, 22 went out and ready to wear a cool blue suit. When Joe looked to his body, he amazed for himself and said about “Jazzing” again. 22 agreed with Joe. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : Wow, that was amazing! Know what that felt like? That felt like jazz!	01:04:41-	Assessment-Agreement	P
22 : Yeah! You were jazzing!	01:04:44		

Analysis:

The conversation showed Joe expressed his emotions by saying “*Know what that felt like? That felt like jazz!*”. Joe was identified as the FPP and 22 as the SPP. 22 agreed with his feelings by saying “*Yeah! You were jazzing!*”. So, the response from 22 was a preferred response.

6.22. Datum 22**Context:**

In the movie’s context, Joe and 22 were sitting together and discussing 22’s opinion about Earth. But 22 changed the topic to

22's wanted to find her spark. She said that she wants to do many things that could be her spark. At the moment, Joe disagreed with her opinion and bluntly stopped her imagination. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : Maybe sky watching can be my Spark. Or walking! I'm really good at walking! Joe : Those really aren't purpose, 22.	01:07:00- 01:07:06	Assessment- Disagreement	D

Analysis:

The conversation showed a discussion between 22 and Joe. 22 as the FPP expressed her feelings by saying "*Maybe sky watching can be my Spark. Or walking!*". The researcher identified this action as an assessment sequence. Joe who heard that disagreed with 22's opinion about her spark and said, "*Those really aren't purpose, 22*". So that, the response from Joe was a dispreferred response.

6.23. Datum 23

Context:

In the movie's context, Joe and 22 were walking and going to Earth Portal. When they were on the edge of the portal, 22 immediately told Joe that her spark maybe was not filled because she was living in Joe's body. But Joe still defended his opinion and disagreed with 22's opinion. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
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22 : You don't know. You can't be sure why my pass changed. Joe : Come on, 22 think about it. You hated music until you were in my body.	01:10:45- 01:10:58	Assessment- Disagreement	D
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Analysis:

The conversation showed 22's disagreement by expressing her feelings toward Joe's statement. 22 as the FPP said "*You can't be sure why my pass changed*". Joe tensely disagreed with 22 by saying "*Come on, 22 think about it. You hated music until you were in my body*". So, the response from Joe was a dispreferred response.

6.24. Datum 24

Context:

In the movie's context, Jerry B had asked Joe about what he had done to fill 22's Earth Pass. But Joe randomly answered Jerry B's question. Fortunately, Jerry B just agreed as he also expressed his feelings. Joe also agreed with Jerry B. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Jerry B: Well, it worked. Joe : Heh...yeah.	01:11:33- 01:11:36	Assessment- Agreement	D

Analysis:

The conversation showed Jerry B praised Joe's work as a mentor. Jerry as the FPP uttered his judgement by saying "*Well, it worked*". Then, Joe hesitantly agreeing as the response and said, "*Heh...yeah*". So, the response from Joe was a dispreferred response even though Joe agreed. The reason was from the delay shown by Joe.

6.25. Datum 25

Context:

In the movie's context, Joe and Jerry B discussed about spark. Joe told Jerry about a spark based on his perspective. Jerry immediately disagreed with Joe's perspective and corrected him. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : It's what I was born to do. That's my Spark.	01:11:53-	Assessment-Disagreement	D
Jerry B: A Spark isn't soul's purpose.	01:11:57		

Analysis:

The conversation showed Joe stated his perspective by saying "*It's what I was born to do*" Joe told Jerry about his perspective of spark. Jerry argued as he also disagreed with Joe's statement by saying "*A Spark isn't soul's purpose*". So, the response from Jerry B was identified as a dispreferred response.

6.26. Datum 26**Context:**

In the movie's context, Joe finally met Dorothea. But Joe was too late to make Dorothea's heart open. However, Joe didn't give up and told Dorothea to let him play and Dorothea refused. Joe blew up and expressed his judgement toward Dorothea's choice. Dorothea replied to his judgement with a question. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
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Joe : And if you don't go with me, you'll be making the biggest mistake of your career. Dorothea : Oh yeah? Why's that?	01:13:19- 01:13:25	Assessment- Response	D
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Analysis:

The conversation showed Joe expressed his judgement toward Dorothea decision for him. Joe said, “*And if you don't go with me, you'll be making the biggest mistake of your career*”. Dorothea argued his opinion by questioning as she said, “*Oh yeah? Why's that?*”. The expression shown by Dorothea was a question. So, the response from Dorothea was identified as a dispreferred response.

6.27. Datum 27**Context:**

In the movie's context, Joe and Dorothea finally perform together on a stage. Dorothea acknowledged Joe that he deserved to join and play with Dorothea's band. After the stage ended, in front of The Half Note they discussed that Joe might not get much stage that fire. Joe agreed with Dorothea about getting a big stage. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Dorothea : You play a hundred shows, and one of them is killer. You don't get many like tonight. Joe : Yeah!	01:15:47- 01:15:52	Assessment- Agreement	P

Analysis:

The conversation showed an interaction between Dorothea and Joe after the end of the show. Dorothea expressed her

judgement toward the show by saying “*You don’t get many like tonight*”. Joe agreed with Dorothea’s statement and said, “*Yeah!*”.

So that, the response from Joe was identified as a preferred response.

6.28. Datum 28

Context:

In the movie’s context, Joe and 22 finally met again. When Joe asked 22 if she is ready live, 22 responded. She expressed her worryment and said she would never find her spark. but Joe immediately disagreed and said that she accomplished the spark. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : I’m scared, Joe. I’m not good enough. And anyway I never got my Spark.	01:25:55- 01:26:03	Assessment- Agreement	D
Joe : Yes you did.			

Analysis:

The conversation showed 22’s expression that she scared to start her life. 22 as the FPP expressed her feeling by saying “*And anyway I never got my Spark*”. However, Joe disagreed with 22’s statement and said, “*Yes you did*”. So, the response from Joe was identified as a preferred response. It is because Joe’s response was contradicted with 22’s feelings and didn’t meet with 22’s expectation.

6.29. Datum 29

Context:

In the movie’s context, Joe stopped Jerry B to discuss with him about 22’s spark. Previously, Joe said that a spark has the same concept as purpose. Jerry B wondered what Joe was talking about and asked him. Joe continued telling his perspective about a spark

also what 22's spark might be. However, Jerry B argued that and disagreed with Joe's opinion. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : <u>You know, her Spark. Her purpose. Was it music? Biology? Walking?</u> Jerry B: <u>We don't assign purposes.</u>	01:11:44- 01:11:50	Assessment- Disagreement	D

Analysis:

The conversation showed a discussion between Joe and Jerry B. Joe as the FPP started to state an argument by saying "*You know, her Spark. Her purpose. Was it music? Biology? Walking?*". Joe shared his judgement to Jerry about a spark. Then, Jerry B disagreed with Joe's statement and said, "*We don't assign purposes*". This response was identified as a dispreferred response.

6.30. Datum 30

Context:

In the movie's context, Joe and 22 finally found Moonwind on Earth. Then, they came to him and asked for a help. When Moonwind noticed the man who stands in front of him, he was amazed and said, "You did it!". But 22 cuts of the conversation also said that it did not work well. Thus, the communication between 22 and Moonwind occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Moonwind : Joe! You made it into your body! 22 : No, he didn't!	00:42:21- 00:42:25	Assessment- Disagreement	D

Analysis:

The conversation above showed an interaction between Moonwind and 22. Moonwind as the FPP greeted Joe and immediately told his judgement toward Joe. Because Moonwind knew that Joe wanted to get back in his body again. So, he was surprised and thought that Joe was succeed. Unfortunately, 22 interrupted the conversation and responded to Moonwind with disagreement by saying “*No, he didn't!*”. Thus, the response from 22 was identified as dispreferred response. The response was a disagreement and not alligned with the context.

7. Announcement-Acknowledgment Sequence

7.1. Datum 1

Context:

In the movie's context, principal Arroyo interrupted Joe's music class. At that time, Joe occupied position as part-time teacher. Surprisingly, principal Arroyo wanted to announce something to Joe. The principal announced that Joe was hired as full-time band teacher. Joe responded hesitately with acknowledgement to the news he heard. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
P. Arroyo : No more part-time for you. You're now our full-time band teacher! Job security. Medical insurance. Pension. Joe : That's...great.	00:03:03- 00:03:13	Announcement- Acknowledgment	D

Analysis:

The conversation started with Principal Arroyo want to announce something to Joe. The principal was identified as the FPP by saying “*You're now our full-time band teacher! Job security.*

Medical insurance. Pension.”. Joe responded to the announcement uttered by the principal by saying “*That’s...great.*”. The response from Joe that align with the context. But according to Schegloff’s theory, there are one conditions or features named “positioning” which happened when there was a gap in the turn such as “*Uhh*” or something similar. So that, the response from Joe was identified as a dispreferred response.

7.2. Datum 2

Context:

In the movie’s context, principal Arroyo interrupted Joe’s music class. When principal Arroyo finished her announcement that Joe was officially hired as full-time band teacher. The principal started to welcome Joe by announcing her welcome to him. Joe immediately thanked her for the welcome as his response. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
P. Arroyo : Welcome to the M.S. 70 family, Joe. Permanently.	00:03:13-	Announcement-	P
Joe : Thanks.	00:03:14	Acknowledgment	

Analysis:

The conversation showed Principal Arroyo that announced something to Joe. The principal was identified as the FPP and Joe as the SPP in the conversation above. This conversation was identified as announcement-acknowledgment. Started by the principal announcement by saying “*Welcome to the M.S. 70 family, Joe.*”. Then, Joe continued to respond to her welcome by saying “*Thanks*” to her. The response from Joe was identified as a preferred response.

because the response from Joe was aligned to the expected response of an announcement sequence.

7.3. Datum 3

Context:

In the movie's context, Joe noticed his phone was ringing. Then, Joe was about to answer the call. In the middle of the conversation, one of Joe's students, Curley announced that he's now has been chosen as the new drummer in Dorothea Williams' band. Dorothea is a famous band that Joe also dreamed to play together. So, Joe was amazed and congratulated Curley for his accomplishment. Thus, the communication between them occurred through spoken synchronous dialogue form.

Sentence	Time Stamps	Sequence	P/D
Curley : Okay Mr. Gardner. <u>Hey, look, I'm the new drummer in the Dorothea Williams Quartet and we're kicking off our tour with a show at The Half Note tonight.</u>	00:04:39-00:04:48	Announcement-Acknowledgment	P
Joe : <u>Dorothea Williams?! Are you kidding me? Congratulations, man!</u>			

Analysis:

The conversation showed Curley announced his position as Dorothea band's drummer to Joe at the phone call. Curley as the FPP started an announcement sequence by saying "*I'm the new drummer in the Dorothea Williams Quartet...*". Then, Joe congratulated Curley by saying "*Dorothea Williams?! Are you kidding me? Congratulations, man*". However, the response from Joe was identified as a dispreferred response. Based on Schegloff's theory,

the feature of positioning was found in the response that it had a delay while responding.

7.4. Datum 4

Context:

In the movie's context, Joe was picking up his phone because it rang. Then, Joe had a conversation with Curley, his ex-student. In the middle of the conversation, Curley was about to inform Joe about Joe's performance that Curley heard from his acquaintance. Joe was ashamed to hear his news and acknowledged the news as a response. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Curley : I'm glad you made it. <u>My boy Bishop said he sat in on with you on a set last year in Brooklyn. Said you were great.</u> Joe : <u>Well...you know, for a coffee shop.</u>	00:05:35- 00:05:37	Announcement- Acknowledgment	D

Analysis:

The conversation showed Curley praised Joe at the phone call. Curley as the FPP started to announce by saying "*I'm glad you made it. ... Said you were great.*". The action taken by Curley was identified as an announcement sequence. After that, Joe responded with some hesitation about his performance which Curley's announced by saying "*Well...you know, for a coffee shop*". So that, the response from Joe was identified and classified as a dispreferred response. Because there are two features that were used in there which is "position" and "default".

7.5. Datum 5

Context:

In the movie's context, Joe already wants to become a mentor for an unborn soul. Jerry D, who's also one of the worker at You Seminar gathered all the mentors in the field to enter the You Seminar. Jerry A, who found Joe lost again brought Joe to Jerry A. Jerry A greeted Jerry D and announced a news for her. Jerry A told Jerry D that he had found and brought a lost mentor. Jerry D took a stance at Jerry A for his work and praised her. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Jerry A: Hello Jerry! <u>Get a lost mentor for you.</u>	00:16:49- 00:16:51	Announcement- Acknowledgment	P
Jerry D: <u>Thanks, Jerry.</u>			

Analysis:

The conversation showed an interaction between the Jerrys. Jerry A as the FPP started to announce a news by saying “*Get a lost mentor for you*” to Jerry D. The response from Jerry D was an acknowledgment by saying “*Thanks*”. So that, the researcher identified this conversation with a announcement sequence occurred also had a preferred response.

7.6. Datum 6

Context:

In the movie's context, Terry told Jerry A about the missing count. But Jerry didn't believe that it could happen. Terry agreed with Jerry and started to talk about his duty. After Terry finished his words, Jerry A acknowledged him and thought that Terry was great. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
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Terry : It's my job to keep track of this stuff, Jerry. I'm the accountant.	00:17:35-	Announcement-Acknowledgment	P
Jerry A: <u>And we all think you're doing a wonderful job, don't we everyone?</u>	00:17:42		

Analysis:

The conversation showed Terry expressed his feeling toward his job to Jerrys. Terry as the FPP started to announce and explain his job by saying “*It's my job to keep track of this stuff, Jerry. I'm the accountant*”. The researcher identified the action taken from Terry was started an announcement sequence. Because Terry talked like he wants to announce how important his job. Jerry responded with an acknowledgment by saying “*And we all think you're doing a wonderful job*” which means it was a preferred response.

7.7. Datum 7

Context:

In the movie's context, Terry still didn't believe that he could lose sight of a missing count. Terry then continued to talk about his job to Jerry A and showed Jerry A his ability. Jerry A, who's well-known about Terry's job, praised him and acknowledged him. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Terry : I'm always counting. I'm counting right now. <u>You blinked five times since I started talking. ...six.</u> Jerry A: <u>Right!</u>	00:17:46- 00:17:50	Announcement-Acknowledgment	P

Analysis:

The conversation showed Terry explaining his job. Terry as the FPP started to announce his finding of Jerry by saying “*You blinked five times since I started talking. ...six*”. The action taken by Terry was identified as an announcement sequence because of Terry willingness to tell his job as he wants to prove the importance. Jerry, who always knew his job was important, acknowledged by saying “*Right!*”. So that means the response from Jerry was a preferred response.

7.8. Datum 8

Context:

In the movie’s context, Joe is interested in all the Moonwind’s group member about their identity. In the middle of the conversation, Moonwind revealed and announced his location on Earth to Joe. Surprisingly, Joe recognized the place which Moonwind mentioned. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Moonwind : <u>I’m in New York City, on the corner of 14th and 7th.</u>	00:33:20-	Announcement-	P
Joe : <u>Oh, that’s just up from Tony Tony Tonios!</u>	00:33:24	Acknowledgment	
Moonwind : Yes, precisely.			

Analysis:

The conversation showed an interaction between Joe and Moonwind discussing a certain place. Moonwind as the FPP started to announce the accurate position of the place they discussed by saying “*I’m in New York City, on the corner of 14th and 7th*”. The action taken in this conversation was an announcement sequence. Continued with the response from Joe was an acknowledgement by

saying “*that’s just up from Tony Tony Tonios!*”. So that, the response from Joe was identified as a preferred response.

7.9. Datum 9

Context:

In the movie’s context, 22 was in mood again and ready to help Joe to find Moonwind. On the way, 22 was eating a gyro and tried to inform Joe that the word gyro was pronounced as “YEE-ROW”. Joe agreed with 22’s information but he corrected her that pronunciation is for Greek. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
22 : I’m telling you, Joe, it’s pronounced Yee-row!	00:41:56-	Announcement-	D
Joe : Yeah, but in New York, we call ‘em Gyros. It’s Greek.	00:42:00	Acknowledgment	

Analysis:

The conversation showed an interaction between 22 and Joe. 22 as the FPP started to announce topic about a pronunciation by saying “*it’s pronounced Yee-row!*”. Joe directly agreed but ended with correcting 22’s announcement and said, “*Yeah, but in New York, we call ‘em Gyros’*”. Based on Schegloff’s theory, the response from Joe was categorized as a positioning feature. So that, the response from Joe was identified as a dispreferred response.

7.10. Datum 10

Context:

In the movie’s context, Jerry A and another Jerry were in the middle of their job to lead the unborn soul. Suddenly, Terry interrupted them and announced that he successfully found the problem which caused Jerry’s count. Jerry A praised Terry for his

good work of finding the problem. Thus, the communication between Terry and Jerry A occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Terry : See that, everybody? Who figured out why the count's off? <u>That's right, Terry did!</u> <u>It's Terrytime.</u>	00:42:21- 00:42:25	Announcement- Acknowledgment	P
Jerry A: <u>Wow.</u> <u>Nice</u> <u>work!</u>			

Analysis:

The conversation showed Terry who succeeded for bringing Joe and 22 back to You Seminar. Terry as the FPP started to announce his accomplishment by himself and said “*That's right, Terry did! It's Terrytime.*”. The response from Jerry towards Terry's announcement was a preferred response by saying “*Wow, nice work!*”. Because the response acknowledged the announcement and it align with the context.

7.11. Datum 11

Context:

In the movie's context, Joe was sitting in a barber chair and ready to be shaved. Before that happened, Dez asked about what happened to his hair and 22 told Dez the reason. When she said it was caused by a cat, Joe stopped her from saying another reason. 22 followed Joe's instructions and said about being invited to play with Dorothea Williams. Dez immediately congratulated Joe for what happened to Joe. Thus, the conversation between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
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22 : I mean, <u>I was distracted getting ready to play with Dorothea Williams tonight.</u>	00:52:21-	Announcement-Acknowledgment	D
Dez : <u>Dorothea Williams?! That's big time, Joe! Congratulations!</u>	00:52:30		

Analysis:

The conversation showed 22 hesitantly trying to explain what happened to her. Then, 22 as the FPP started to announce and say “*I was distracted getting ready to play with Dorothea Williams tonight*”. Dez, who heard that was surprised and congratulated him by saying “*Dorothea Williams?! That's big time, Joe! Congratulations!*”. So that, the response from Dez was an acknowledgement which it identified as a dispreferred response. The researcher considered that the response had a delay with a question before he finally congratulated.

7.12. Datum 12

Context:

In the movie's context, Joe and 22 were sent back to The Great Before by Terry. Then, Terry brought them to Jerry's. Jerry A was so proud of Terry that he could find Joe and 22. So, Jerry A praised for his work in finding both of them. But Terry calmly and arrogantly said he doesn't need to be praised. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Jerry A : Joe Gardner? You're back! <u>Terry, you found them! Didn't expect that one.</u>	01:09:43-	Announcement-Acknowledgment	D
Terry : <u>No need to thank me!</u>	01:09:45		

Analysis:

The conversation showed an interaction between Jerry and Terry who brought Joe and 22 back to the You Seminar. Jerry as the FPP started to announce Terry's accomplishment by saying "*Terry, you found them!*". Terry, who was being praised by Jerry directly responded and said, "*No need to thank me*". The response from Terry was identified as a dispreferred response. Because based on Schegloff's theory, the features of Default and Mitigation can be used to identify the response as a dispreferred response.

7.13. Datum 13**Context:**

In the movie's context, Joe and Moonwind together tried to find 22. When Moonwind was still explaining to Joe about how an ordinary soul could be turned into a lost soul, Joe suddenly pointed to a black moving object. Joe noticed the object was 22 that they tried to find. Then, Joe continued to announce to Moonwind. Moonwind recognize what Joe wanted to show and praise him. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Joe : There!	01:21:56-	Announcement-	P
Moonwind : Good show!	01:21:57	Acknowledgment	

Analysis:

The conversation showed Joe found 22 became lost soul in the zone. Joe as the FPP started to announce by saying "*There!*" to Moonwind. Moonwind acknowledged Joe's work and said, "*Good show!*". So, the response from Moonwind was identified as a preferred response.

7.14. Datum 14

Context:

In the movie's context, Terry was applaudable that he had brought Joe and 22 back to the You Seminar. In a moment, Jerrys and Terry were about to celebrate Terry's achievement. Jerry B announced Terry's achievement and was about to give him a trophy. Terry proudly thanked himself for bringing Joe and 22 back and fix the misscount problem. Thus, the communication between Jerry B and Terry occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Jerry B: And for correcting our absentminded mistakes and setting the count right, we are awarding you, Terry, this trophy. As you requested. Terry : I am happy to accept this very special award I requested, but that I absolutely deserve.	01:23:01- 01:23:15	Announcement- Acknowledgment	P

Analysis:

The conversation showed an announcement session held by the Jerrys. Jerry B was identified as the FPP that announced Terry's achievement by saying "*we are awarding you, Terry, this trophy*". Terry acknowledges the announcement announced by Jerry and said, "*I am happy to accept this very special award I requested*". So, the response from Terry was identified as an acknowledgment toward Jerry B announcement of him. It was also identified as a preferred response.

8. Summons-Answer Sequence**8.1. Datum 1**

Context:

In the movie's context, the conversation between Joe and his mother ended. Suddenly Joe's phone rang at the same time. Joe noticed his phone was ringing and tried to answer the call. So, he tried to answer the call. The answered call was from Curley. Thus, the communication between them occurred through spoken synchronous dialogue form.

Sentence	Time Stamps	Sequence	P/D
(phone is ringing)			
Joe : Hello?	00:04:26-	Summons-	P
Curley : How you been, Mr. G?	00:04:27	Answer	

Analysis:

The conversation showed a condition where Joe had a call in his phone that ringing for just a second. In this condition, the phone rings could be identified as a summons sequence or the FPP. Then, continued with Joe answering the call by saying "Hello?". So, the response from Joe was identified as a preferred response. Because it is aligned with the context.

8.2. Datum 2**Context:**

In the movie's context, Jerry B was about to leave Joe alone. Joe suddenly stopped Jerry and asked Jerry for 22's spark. When he stopped Jerry, Joe tried to get Jerry B attention and said "Hey" to Jerry B. Jerry B didn't expect for the call and asked Joe. Thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
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Joe : <u>Hey</u> , we never found out what 22's purpose was.	01:11:40- 01:11:43	Summons- Answer	D
Jerry B: Excuse me			

Analysis:

The conversation showed an interaction between Joe and Jerry B. Joe wanted to get Jerry attention in the moment by saying “Hey”. Joe was identified as the FPP and Jerry B as the SPP in the conversation. Joe started a summons sequence. Then, Jerry responded by saying “Excuse me?” which could be identified as a dispreferred response. Because the response was not directly answered or align with the context of the question.

8.3. Datum 3

Context:

In the movie’s context, Joe accompanied 22 to go to Earth. When it was fulfilled, Joe came back to the first place he had died. The place was a bridge that connected to The Great Beyond. Joe decided to accept his fate, but Jerry A stopped him and told him something. Jerry A tried to get Joe’s attention and decided by calling Joe. Joe was attracted and answer the call from Jerry A. thus, the communication between them occurred through spoken dialogue form.

Sentence	Time Stamps	Sequence	P/D
Jerry A: Mr. Gardner? Joe : Yes?	01:28:53- 01:28:56	Summons- Answer	P

Analysis:

The conversation showed Jerry that wanted to talk with Joe for a moment. In this conversation, Jerry A was identified as the FPP and Joe as the SPP. Jerry called Joe’s name by saying “Mr.

Gardner?”. Joe noticed it and turned around to the voice also by saying “*Yes?*”. The response indicated that Joe was up ready to discuss something. So, the response from Joe was a turnededederred response.

8.4. Datum 4

Context:

In the movie’s context, Joe is not on Earth but in a strange place. When Joe finally had a change to be a member of Dorothea’s band, suddenly Joe died. When Joe opens his eyes, he sees a bridge that connects to some brighter place. Panicked, Joe started to ran away and called a group of three people he found in the bridge. When Joe called them, the old woman soul was surprised and asked about Joe’s identity. The communication occurred through spoken dialogue form and interpersonal between the speakers.

Sentence	Time Stamps	Sequence	P/D
Joe : <u>Hello!</u>			
Gerel : <u>Oh</u> , what’s your name, honey?	00:10:08- 00:10:09	Summons- Answer	P
Joe : I’m Joe. Joe Gardner.			

Analysis:

The conversation started with Joe calling a group of three people. Joe ran away toward them and called by “*Hello*” while approaching them. Joe tried to get attention from the group. After that, the group noticed Joe appearance and about talking with them. One soul from that group named Gerel responded to Joe’s call. She noticed him and said “*Oh*” as the first word. This response indicates an answer to the call which Gerel noticed Joe for calling them. Thus, the response from Gerel was identified as preferred response

because it align with the expected response from a summons sequence.

B. Discussion

In this section, the researcher would like to discuss the findings to answer the research questions. Adjacency pairs have several types that formatted as a pair or sequence usually occurred in conversation. The researcher analysed the adjacency pairs' occurrence caused by the characters inside the Soul movie and found there are 192 data. After that, the researcher continued to analyse and identify the data that there are 8 types of adjacency pairs found in the movie. Those types are including Greeting-Greeting, Question-Answer, Offer-Accept/Decline, Request-Grant/Refusal, Complaint-Apology/Denial, Assessment-Agreement/Disagreement, Announcement-Acknowledgement, and Summons-Answer. In order to simplify the data, the researcher summarized the data and put it on table 4.1 below.

Table 4.1
Table of Frequency

No.	Types of Adjacency Pairs	Frequency	Percentage
1	Greeting-Greeting	5	3%
2	Question-Answer	100	52%
3	Offer-Accept/Decline	9	5%
4	Farewell-Farewell	-	-
5	Invitation-Accept/Refusal	-	-
6	Request-Grant/Refusal	14	7%
7	Complaint-Apology/Denial	16	8%
8	Assessment-Agreement/Disagreement	30	16%
9	Announcement-Acknowledgment	14	7%
10	Summons-Answer	4	2%
Total		192	100%

Based on the table above, the most appeared types of adjacency pairs found in the movie were Question-Answer sequence. The frequency of the data showed that among all the sequences, the Question-Answer sequence has the highest data with 100 data had been found and analysed. This sequence was found with the most dominant appearance because the characters inside the movie oftenly used the sequence to gain information from another speaker. The information could be to know the knowledge, plots, or sometimes problems at the story. Similar as the research conducted by Diana Rofi, dkk. that also investigated about types of adjacency pairs in a movie shown that the Question pair had the most dominant appearance.⁸⁰ Diana, dkk. also found that the question sequence used in a movie basically used to provide information, plot, and problem of the story.

Furthermore, the researcher also focused on analyzing the preference organization in the data. Preference organizations are divided into two categories which is preferred and dispreferred response. The data showed that from 192 data, there are found 94 data for the preferred response and 98 data for the dispreferred response. The researcher also summarized the data in table 4.2 below.

Table 4.2
Preference Organization

No	Types of Adjacency Pair	Preferred	Dispreferred
1	Greeting-Greeting	5	-
2	Question-Answer	55	45
3	Offer-Accept/Decline	2	7
4	Farewell-Farewell	-	-
5	Invitation-Accept/Refusal	-	-
6	Request-Grant/Refusal	5	9
7	Complaint-Apology/Denial	6	10
8	Assessment-Agreement/Disagreement	9	21
9	Announcement-Acknowledgment	9	5
10	Summons-Answer	3	1

⁸⁰ Hamidah, Mukminatun, and Floriasti, "A Conversation Analysis of Adjacency Pairs in 'Sing' Movie."

Total	94	98
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Based on the data provided above, it showed that dispreferred response has the most appearance than preferred response. The researcher found that based on the theory of Schegloff, a dispreferred response automatically analyzed as a dispreferred response. For example, we might see the datum 5.3 at the finding. There was a conversation that Joe complained to 22. It continued by 22 denied Joe's complaint that it could be identified as a dispreferred response. So basically, a dispreferred response could be shaped or occur if SPP's response didn't meet FPP's expectation or not align with the context. The research conducted by Nurfadila, dkk. also discussed that a dispreferred response could be identified or occurred based on the context. Similar as based on Schegloff's theory that dispreferred responses also occurred based on the context.

Moreover, Schegloff also stated in his theory that dispreferred response could also be identified based on several features. The data provided at table 4.2 showed that there are 98 data confirmed as a dispreferred response. Inside those data there are several features found and used in the conversation of the movie. The researcher identified and found that the features used in the conversation usually were Mitigation, Default, Position, and Elaboration. Diana, dkk. also discussed in their research that they identified the response based on Schegloff's theory. They found that a dispreferred response produced from mitigation, elaboration, and default.

As provided at datum 5.5 above that complaint sequence occurred. In the data, it showed that Joe complained to Libba because of his dissatisfaction with Libba to not let Joe become a musician. Libba responded and used the features of Elaboration in her response. She explained and elaborated her reason why she couldn't let Joe become a musician.

The other features such as mitigation and default might be used in the conversation. For example, the finding showed that from datum 4.14 the response from SPP was identified as a dispreferred response. As the researcher also mentioned in the finding, the response was identified because of the use of Mitigation feature. Based on the context, Joe made a request to Dorothea to hire him as one of the band members. but Dorothea responded by mitigating her answer to Joe's request. This response showed that Dorothea soften the impact to denied Joe's request. So that, the response was identified as dispreferred response because of the use of mitigation.

Another feature is Positioning as provided in datum 2.5 above which Question sequence occurred. The conversation takes place also in the context of a trial concert where Joe had a trial to enter Dorothea's band. Dorothea asked Joe and he responded hesitately to Dorothea. Based on Schegloff's theory, this condition might be identified as a dispreferred. It was because Joe's response had a delay in responding to Dorothea's question. Moreover, it is also part from Positioning feature which Schegloff stated that a gap or delay could be identified as a dispreferred response.

There is also type-conformity feature of preference organization which covers *wh-question* and yes/no question. This type only can be found in question sequence. As in the datum 2.2 showed an interaction between Joe and principal Arroyo. Joe asked with *wh-question* and the principal answered that aligned with the expected answer or type-conforming. Furthermore, it is shown in datum 2.58 by the interaction between Dorothea and 22. Dorothea asked a yes/no question to her. Obviously, 22 with no hesitation answered with "No". Even though the response was negative, but it was a preferred response because it identified as type-conforming response to the yes/no question.

So based on the finding above, the researcher already found 196 conversations that analysed had a several types of adjacency pairs. Moreover, the researcher also conducted an analysis toward the preference organization of the movie. It found that the most dominant response was a dispreferred response. The dispreferred response could be produced if the response was not allign with the context, delay, or even based on the several features stated by Schegloff.



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CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

This section is to summarize all the findings and to answer the following research questions that provided at Chapter I. Based on the research finding conducted by the researcher, there are two primary research questions that the researcher wanted to discuss. The first question is to know the types of adjacency pairs used in the conversation on “Soul” Movie. The researcher found that there are 192 data that contained or used adjacency pairs in the movie. After that, the researcher analyzed and found there are 8 types of pairs in the movie. Those pairs divided into greeting, question, offer, request, complaint, assessment, announcement, and summons pairs. Furthermore, the researcher also found that the most dominant types used in the movie was Question-Answer sequence with 52% usage of frequency among all the types. However, in chapter II the researcher also discussed about the types of invitation and farewell yet found it was not being used in the movie.

Besides, the second question provided by the researcher to describe the preference organization of the pairs. Based on Schegloff's theory, there are two mains of preference that is preferred and dispreferred. The researcher found that there are 94 of preferred responses on the pairs. Usually, most of the aspects of a response could be identified as a preferred if the response was a direct and straightforward answer. Moreover, the response also preferred if the response was meet the FPP's expectation or allign with the context. However, there are 98 responses which identified as a dispreferred response. The researcher identified based on the Schegloff's framework of preference organization. That the response could be identified as a dispreferred response if the response was not a direct or straightforward

response. Furthermore, there are some features that could affect the response to be identified as a dispreferred response. Those features was mitigation, elaboration, default, positioning, type conformity, and multiple preference.

B. Suggestion

After conducting this research, the researcher was convinced through this research might be useful to enlarge and gain more knowledge according to the topic, especially for the researcher himself. Moreover, the researcher also hopes this research could be useful in giving information about adjacency pairs mostly at the types and preference organization.

Additionally, for future researchers who might be interested in conducting research which talked about adjacency pairs. This research might be helpful for further knowledge or a reference for future researchers even if it is not that much. Furthermore, for future researchers who might be interested in conducting their research in this field. Future researchers can conduct an analysis with the different research objects such as from movies, books, or maybe tv shows. Also, future researchers maybe can conduct the same object with different contexts such from the expansion or else that still talked about adjacency pairs.

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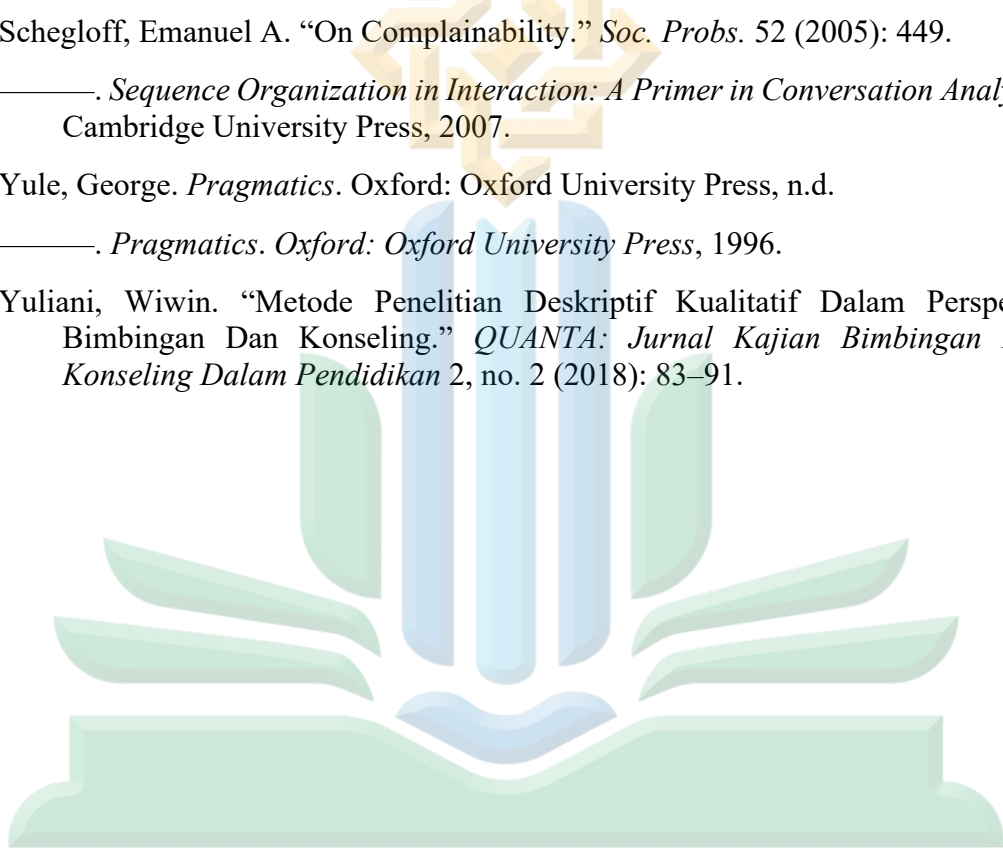
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Hereby declares that the Analysis of the thesis entitled "*An Analysis of Adjacency Pairs on Soul Animation Movie*" is the result of my Analysis, except in part of referred by theory, sources, and data. I take references from experts.

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Jember, 05 May 2025

Stated by



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Appendix 1: Matrix of the Research

Ttile	Variable	Indicator	Data Sources	Research Method	Research Qustion
An Analysis of Adjacency Pairs on “Soul” Animation Movie.	1. Conversation Analysis 2. Context of Situation 3. Soul Movie	1. Turn-taking 2. Adjacency Pairs 3. Sequence Organization 4. Preference Organization 1. Field 2. Tenor 3. Mode	Soul Animation Movie’s script collected from Scriptslug website: https://www.scriptslug.com/script/soul-2020 .	1. Research approach: Qualitative 2. Research design: Descriptive Qualitative 3. Data collecion: Movie Transcript 4. Data analysis: Content Analysis based Krippendorf <ol style="list-style-type: none"> Choose the data Coding Classifying the theme 	1. What are the types and sequences of adjacency pairs conversation in Soul Animation movie? 2. How are preferred and dispreferred adjacency

		1. Description of the Movie		d. Describe the data 5. Validity of data: Investigator Triangulation	pairs sequence used in the conversation in Soul Animation movie?
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A BAD MIDDLE SCHOOL BAND PLAYS THE DISNEY LOGO THEME.

ONCE IT ENDS...

JOE (O.S.)

Alright! Let's try something else.
Uh...from the top. Ready? One, two,
three...

INT. MIDDLE SCHOOL BAND ROOM.

JOE GARDNER, a passionate, well-dressed middle-aged man, conducts an off-key middle school band. It's painfully bad.

JOE

One, two, three, four! Stay on the
beat! Two, three four--that's a C
Sharp, horns!

A TROMBONIST loses his trombone end, which lands on the floor with a CLANK.

A TRUMPETER uses his horn to vacuum up M&Ms from the floor.

CALEB, a saxophonist, pretends to play while actually on his iPhone.

JOE

Two, three, I see you, Caleb!

Startled, Caleb tosses the phone into a neighboring student's sax.

JOE

(to another student)

Rachel, now you!

But Rachel lies across a few chairs.

RACHEL

Forgot my sax, Mr. G.

JOE

Okay, she forgot her sax! Aaand now--
- aaaaall you, Connie. Go for it!

Joe then motions to CONNIE, a Chinese American girl holding a trombone. She's his last hope.

Connie plays her solo, strong and passionate. Joe smiles.

But some of the other kids start giggling, and Connie's confidence (and playing) suddenly wilts.

CALEB

Way to go!

Joe taps his music stand.

JOE

Hang on, hang on. What are y'all laughing at?

The kids quiet down.

JOE

So Connie got lost in it. That's a good thing!

Connie stews in her seat, embarrassed, as Joe addresses the class.

JOE

Look, I remember one time... my dad took me to this jazz club, and that's the last place that I wanted to be.

Joe walks to the piano and starts playing while he explains:

JOE

But then I see this guy. And he's playing these chords with fourths on it and then, with the minor. Whooo! Then he adds the inner voices, and it's like he's... it's like he's singing. And I swear, the next thing I know... it's like he floats off the stage. That guy was lost in the music. He was in it, and he took the rest of us with him.

Joe finishes with a beautiful, dreamy flourish. The class is captivated with his music.

JOE

And I wanted to learn how to talk like that. That's when I knew. I was born to play.

(beat)

Connie knows what I mean. Right, Connie?

CONNIE

I'm twelve.

A KNOCK on the classroom door interrupts.

JOE
I'll be right back. Practice your
scales.

INT. SCHOOL HALLWAY - MOMENTS LATER

Joe pops into the hall to speak with PRINCIPAL ARROYO as bad
scales emanate from the classroom behind him.

PRINCIPAL ARROYO
Sorry to interrupt, Mr. Gardner.

JOE
Heh heh, you're doing my ears a
favor.

A STUDENT exits the class doorway behind Joe:

CALEB
Hey!

JOE
Not you, though. You're good.

When the student leaves:

JOE
(whispering)
He's not.

The Principal CHUCKLES.

JOE
What can I do for you, Principal
Arroyo?

PRINCIPAL ARROYO
I wanted to deliver the good news
personally!

She hands Joe a letter:

PRINCIPAL ARROYO
No more part-time for you. You're
now our full-time band teacher! Job
security. Medical insurance.
Pension.

JOE
Wow. That's...great.

PRINCIPAL ARROYO
Welcome to the M.S. 70 family, Joe.
Permanently.

JOE
Thanks.

Joe forces a smile.

He reenters the classroom and sadly looks at the wall,
covered with photos of jazz greats.

INT. LIBBA'S TAILOR SHOP.

A busy tailor shop bustling with activity. LIBBA, Joe's
mother, hems a dress on a CUSTOMER.

Libba's assistants, MELBA and LULU, work away at sewing
machines.

Joe is folding his laundry, poorly.

LIBBA
After all these years, my prayers
have been answered! A full-time
job!

LULU
Wonderful, wonderful!

MELBA
Workin' man, comin' through!

JOE
Yeah. But mom I...

Joe rolls each piece of clothing and places it in the basket.

LIBBA
You're going to tell them yes,
right?

JOE
Don't worry Mom, I got a plan.

LIBBA
You always got a plan.

She begins poking the customer with pins as she talks.

CUSTOMER
Ow!

LIBBA
Maybe you need to have a backup
plan too...

CUSTOMER

Ow-ow!

LIBBA

...for when your plan falls through.

MELBA

A back up plan never hurt.

LULU

Mmmhmm.

JOE

Hm.

LIBBA

Joey. We didn't struggle giving you an education so you could be a middle-aged man washing your underwear in my shop.

Libba holds up an pair embarrassing underwear from Joe's laundry basket.

MELBA

Mm, Mmm, Mmm.

LULU

(at sight of underwear)
walkin' around with a hole in his pants... *

Lulu grabs the undies and checks them out, shaking her head.

JOE

Yeah, but-

Joe snatches the underwear and throws them back into his basket.

LIBBA

With this job, you'll be able to put that dead-end gigging behind you. And Lord knows, we need more teachers in this world. And just think, playing music will finally be your real career!

Joe can see this is a losing battle.

LIBBA

So, you're going to tell them yes, right?

Joe is about to protest...

CUSTOMER
(pleading)
Please, say yes.

...but instead closes his mouth.

JOE
Yeah. Definitely.

LIBBA
Good.

BZZZ! Joe's phone rings. He fishes it out and answers.

JOE
Hello?

CURLEY (O.S.)
How you been, Mr. G? Uh, It's
Curley. Lamont, Lamont Baker.

Joe turns away from Libba as she tends to the customer.

JOE
Hey! Curley! Hey, good to hear your
voice, man. Uh listen, you can call
me Joe now, Curley. I'm not your
teacher anymore.

CURLEY (O.S.)
Okay Mr. Gardner. Hey, look, I'm
the new drummer in the Dorothea
Williams Quartet and we're kicking
off our tour with a show at The
Half Note tonight.

JOE
Dorothea Williams?! Are you kidding
me? Congratulations, man! Wow, I
would die a happy man if I could
perform with Dorothea Williams.

CURLEY (O.S.)
Well, this could be your lucky day!

EXT. NEW YORK STREET. DAY.

Joe SPRINTS DOWN THE STREET, weaving between NEW YORKERS. He comes up to a brick building -- the renowned HALF NOTE jazz club.

INT. HALF NOTE -- ENTRY HALL.

Joe catches his breath as he walks down the stairs. Photos of jazz greats line the wall. He gazes at them, taking off his hat in reverence.

Deep in the club we hear a jazz band WARMING UP.

CURLEY BAKER, a burley drummer in his 20s, meets Joe.

CURLEY

Woo, there he is!

JOE

Hey, Curley.

CURLEY

Leon skipping town really put us in a bind, man.

JOE

I'll bet.

CURLEY

I'm glad you made it. My boy Bishop said he sat in on with you on a set last year in Brooklyn. Said you were great.

JOE

Well... you know, for a coffee shop.

They enter the small club -- a low-lit New York treasure filled with mood and history.

Warming up on stage with her sax is DOROTHEA WILLIAMS, the regal, no-nonsense leader of the Dorothea Williams Quartet.

Joe looks on in amazement as she plays. It's effortless and tight. They respectfully wait for an opening.

CURLEY

Hey Dorothea, this is the cat I was telling you about. My old middle school band teacher, Mr. Gardner!

JOE

Call me Joe, Dorothea. I mean, um... Ms. Williams. It's a pleasure. Wow. This is amazing.

She's not impressed.

CURLEY

Joe is Ray Gardner's son.

Still not impressed.

DOROTHEA

So we're down to middle school band teachers now.

Joe doesn't know what to say. Finally, Dorothea rises from her chair.

DOROTHEA (CONT'D)

Get on up here, Teach. We ain't got all day.

Joe barely sits down at the piano when Dorothea starts playing.

The bassist, MIHO AKAGI, and drummer (Curley) join without missing a beat.

JOE

(confused)

What...what are we playing--?

Dorothea doesn't answer.

Joe misses a few beats but jumps into the music, trying to keep up and figure out where the music is going.

He finally eases into the tune when Dorothea stops playing and points to him -- a signal for Joe to solo. She looks off stage and listens.

Joe takes a deep breath, closes his eyes, and concentrates on the keys.

The music flows into an incredible solo. The room slips away as Joe goes into the zone, a place we'll come to know as the Astral Plane.

He finally comes out of his trance, and looks up to see the band has stopped playing. Everyone is staring at him.

JOE

Uh, sorry. I zoned out a little back there. Heh.

Joe thinks he's doomed. Dorothea just stares. Finally:

DOROTHEA

Joe Gardner, where have you been?

JOE
I've been uh...teaching...middle
school band, but on weekends I--

DOROTHEA
You got a suit?

JOE
I...!

DOROTHEA
Get a suit, Teach. A good suit.
Back here tonight. First show's at
9. Soundcheck's at 7. We'll see how
you do.

She walks offstage.

EXT. THE HALF NOTE.

Joe explodes out of the club.

JOE
YES! WHOO HOO!
(at the sky)
You see that, Dad! That's what I'm
talking about!

A MAN passes by with a stroller. Joe runs up to him, pointing
up at the Half Note marquee.

JOE
Look up, look up! You know what
that's gonna say? Joe Gardner! HA
HA!

Joe dances around him and heads down the street.

CUT TO:

Joe turns the corner, still on his cell phone:

JOE
You're never gonna believe what
just happened! I did it. I got the
gig! Yes!

EXT. NEW YORK STREETS - CONTINUOUS.

Joe is on his phone, spreading the good news, oblivious to
the city around him.

JOE
I know! I know! Dorothea Williams!
Can you believe it!?

CUT TO:

CONSTRUCTION SITE.

Joe walks right under a huge pallet of bricks as it's lifted into the air. A bunch of bricks fall, just missing him.

CONSTRUCTION WORKER
Hey, pal! You're gonna get hurt!

But Joe doesn't hear her.

CUT TO:

BUSY INTERSECTION.

Joe absently steps into traffic.

JOE
Just don't tell my mom about this,
okay?

A huge bus misses him by inches. He doesn't notice.

CUT TO:

OUTSIDE VARIOUS STOREFRONTS.

Still oblivious, Joe walks through a sidewalk littered with split banana peels, then through a pile of overturned nails. Amazingly, he avoids disaster while on his phone:

JOE
Forget class. I'm in a different
class. I'm in a Dorothea Williams
class buddy. You know what I'm
saying?

CUT TO:

STREET CORNER.

Joe turns a corner, phone still to his ear. He nearly runs into an old man with an ANGRY DOG. The dog lunges at Joe, BARKING:

JOE
Whoa, whoa, sorry!

Joe turns on his heel to avoid the dog. He starts walking into the middle of the street. A motorcycle narrowly misses him. **WHEW!** That was close. Confident he missed death, he takes a step forward... and falls right into a manhole.

JOE
AAHHHHH!

EXT. LIMBO -- SLIDEWALK.

OOF! Joe lands with a **THUD** on a moving slidewalk, akin to those in airports.

He's now a LUMINOUS SOUL.

Joe looks into the darkness, then notices his hands and feet are different, glowing.

JOE
What the--?

He looks around, confused.

JOE
Hello? Hello!

He looks to where the slidewalk is headed: A **GIANT WHITE LIGHT** in the near distance -- **THE GREAT BEYOND!**

JOE
What the--?

He turns and walks the other way.

But the sliding walkway counteracts Joe, causing him to walk in place. He looks behind him.

The Great Beyond is still there.

Joe **GASPS**, turns and runs.

JOE
Hey, hey, hey! Hello!

In the distance he sees three figures standing on the slidewalk. Joe runs to them.

JOE
Hello!

GEREL
Oh, what's your name, honey?

JOE

I'm Joe. Joe Gardner. Look, I'm not supposed to be here!

The others look at each other.

GEREL

Ah, it must have been sudden for you.

(approaching Joe)

You see Joe, I'm 106 years old. Been waiting a long time for this.

JOE

For what?

She points ahead.

GEREL

The Great Beyond.

JOE

The Great Beyond!? As in, as in beyond... *life*!?

AMIR

Yeah.

JOE

That's DEATH right there!

MIALI

(subtitled)

This beats my dream about the walrus.

GEREL

Exciting, isn't it!?

JOE

No! No, no, no! Listen, I have a gig tonight! I can't die now!

AMIR

Well, I really don't think you have a lot to say about this.

JOE

Yes! Yes, I do. I'm not dying the VERY day I got my shot. I'm due! Heck, I'm OVER-due! Nah ah. I'm outta here.

Joe walks away from them.

GEREL

I don't think you're supposed to go
that way.

But Joe keeps walking, against the slidewalk's flow.

JOE

(to himself)

This can't happen. I'm NOT dying
today. Not when my life just
started!

He turns to see where the three other souls went.

The slidewalk climbs up into the distance, into the white maw
of the Great Beyond. The trio of souls ascend into it, then
disappear with a crackle -- FLZZZT!

Joe freaks:

JOE

What was that! Wait!

He bolts, running desperately against the slidewalk's flow.

JOE

I'm not finished! I GOTTA GET BACK!
I DON'T WANNA DIE!!! I'M NOT DONE!
I'M NOT DONE!

He comes to another soul, WINSTON, strangely disinterested.

JOE

RUN!!! WHY AREN'T YOU RUNNING??

WINSTON

Idonknow...

JOE

What is wrong with you people?!

WINSTON

(shrugs)

Idonknow...

Joe keeps running. He passes another soul, JANG-MI:

JANG-MI

(in Korean)

Where are my pants?

Joe runs into a crowd of souls. Some are blissfully aware and
unaware, some freaking out in their own way, and in other
languages.

JOE
I'M NOT DONE!

Panicked, Joe tries PUSHING through them.

JOE
Ahh!! Oh my goodness, oh my
goodness. Sorry! Sorry! Excuse me!
Help! I'm not done! I gotta get
back!

Finally, Joe jumps onto their heads and runs. But the Great Beyond grows even closer. Finally he tries launching himself off the sidewalk completely. But he SMACKS against a cellophane-like barrier.

Just in front, souls are being zapped into the Great Beyond by the handfuls. It's nearly his turn!

Joe CLAWS at the barrier, screaming, desperate!

Finally he RIPS through it and falls...

EXT. THE GREAT BEFORE.

A portal opens, dropping Joe in what appears to be tall grass. He watches as the portal closes above him.

He slowly gets up and looks around another world. Beautiful buildings, Elysian fields and glowing crowds of strange, fuzzy beings -- NEW SOULS.

A rambunctious group of them are gathered around a COUNSELOR, a taller, ethereal being that looks vaguely human.

The Counselor spots Joe. He quickly ducks down.

But too late.

One of the new souls finds him and pokes his face, laughing. Joe pushes it away, but other new souls arrive, surrounding him. One BITES him.

JOE
Ow!

The Counselor, JERRY, appears as the new souls toss Joe into the air happily.

COUNSELOR JERRY
Now, now, everyone let's give the
Mentor some room.
(MORE)

COUNSELOR JERRY (CONT'D)
(to Joe)
Sorry -- new souls.

But the souls continue to crowd Joe. One pulls at his mouth.

COUNSELOR JERRY
37, that's enough. Hey everyone,
look here! Quiet coyote! Shh! Quiet
coyote!

Like a kindergarten teacher, Counselor Jerry holds up two fingers. Immediately the other souls mimic her and quiet down.

JOE
Who are you?

COUNSELOR JERRY A
I am the coming together of all
quantized fields of the universe,
appearing in a form your feeble
human brain can comprehend.

JOE
Wha?

COUNSELOR JERRY A
You can call me Jerry.

JOE
Jerry. Okay. Hey, is this heaven?

COUNSELOR JERRY A
Ha ha, no!

JOE
(cautious)
Is it... H-E-double hockey sticks?

A new soul pops up over Joe's shoulder.

NEW SOUL
Hell!

NEW SOULS
Hell! Hell! Hell!

COUNSELOR JERRY A
Shhh. Quiet coyote!
(to Joe)
It's easy to get turned around.
This isn't the Great Beyond. It's
the Great Before!

JOE
The Great Before?

COUNSELOR JERRY A
Oh, we call it the You Seminar now.
Rebranding.

Joe takes in the odd surroundings, filled with playful new souls.

JOE
Does this mean I'm... dead?

COUNSELOR JERRY A
Not yet. Your body's in a holding
pattern. It's complicated. I'll get
you back to your group.

Jerry mutates into a bizarre, four-legged bus. The Counselor scoops up Joe with a giant hand, setting him in a chair on top.

COUNSELOR JERRY A
Come on, little souls! Get on up
here!

The Counselor gathers the other souls and carries them through the strange campus. The impressionable new souls are still infatuated with Joe even as he tries to process his surroundings.

COUNSELOR JERRY A
Welcome to the You Seminar! You are
in for a treat!

EXT. LIMBO -- ABOVE THE SLIDEWALK.

Meanwhile, a pair of Counselors are watching the deceased souls pour from the slidewalk into The Great Beyond.

While one Counselor is another Jerry, the other is shorter, angrier, and holds a huge ABACUS. The Counselor uses it with lightening precision to count every soul that enters the white light. This is TERRY, the accountant.

Suddenly, Terry stops counting.

TERRY
Hmm. That's weird.

COUNSELOR JERRY E
What is it?

TERRY
The count's off.

COUNSELOR JERRY E
Excuse me?

TERRY
There's a soul missing. The count's OFF.

COUNSELOR JERRY E
Huh.

EXT. THE YOU SEMINAR.

Jerry (in bus form) continues to walk Joe and the new souls across campus.

COUNSELOR JERRY A
Okay, first stop is the Excitable Pavilion. You four. In you go!

The new souls zoom into a glistening Personality Pavilion. They emerge from the other side, now excited.

NEW SOULS
Woohooo!

COUNSELOR JERRY A
You five, you'll be aloof. And you two, why not.

The new souls enter another pavilion, emerging aloof.

JOE
W-wait a minute. This is where personalities come from?

COUNSELOR JERRY A
Of course! Do you think people are just born with them?

JOE
So uh... how do they get to Earth then?

COUNSELOR JERRY A
Well, they use the Earth Portal.

Jerry points. In the distance Joe sees a large, circular hole in the ground. Through it, Earth beckons!

At the portal's edge new souls jump to Earth.

COUNSELOR JERRY A
Once they get a complete
personality of course...

But Joe is gone.

COUNSELOR JERRY A
Hello? Hello?

ELSEWHERE -- Joe sprints towards the portal. All around him
new souls jump to Earth below as Mentors cheer them on.

MENTORS
Congratulations! You're going to
have a great life!

Joe JUMPS! He free-falls along with several new souls toward
the beautiful globe below, LAUGHING and CHEERING at the
thrill ride.

But as the new souls continue down towards the Earth and
disappear, Joe bounces off a weird, invisible barrier. He
careens through space and is delivered right back to the You
Seminar.

Joe tries to jump again. And again! Frustrated, he grabs a
new soul and jumps with them, hoping to sneak into Earth
behind it. But Joe is again spit back into the You Seminar.

Finally, he just stares down at the Earth, frustrated.

Counselor Jerry finds him.

COUNSELOR JERRY A
You sure get lost a lot!

EXT. MENTOR ORIENTATION TABLE.

Jerry brings Joe to where a group of older souls like him are
gathered around a table, looking for their pre-printed name
tag. These are MENTORS.

Another Counselor Jerry gives instructions:

COUNSELOR JERRY D
All righty, mentors. Just find your
name here...

The Counselor ushering Joe steps forward.

COUNSELOR JERRY A
Hello Jerry! Got a lost mentor for
you.

COUNSELOR JERRY D
Thanks, Jerry.

JOE
Uh look, I'm not sure I'm supposed
to be here.

COUNSELOR JERRY A
I understand. Mentoring isn't for
everyone. You're more than welcome
to opt out.

The Counselor opens a portal straight to The Great Beyond!

JOE
Ah! Actually, on second thought,
you know, the mentoring sounds like
fun.

Joe quickly grabs any name tag from the table and follows the
group.

COUNSELOR JERRY A
I'm glad to hear it. Jerry will
take it from here.

COUNSELOR JERRY D
Thanks, Jerry.
(to Joe)
Head right on over there to Jerry.

The Counselor points to *another* Jerry, this one in the form
of a large theater.

COUNSELOR JERRY F
Thank you, Jerry.

JOE
Is everyone here named Jerry?
The first Counselor watches Joe leave.

COUNSELOR JERRY A
Good luck!

Terry the Accountant appears out of a portal.

TERRY
Jerry, we've got a problem!

COUNSELOR JERRY A
Oh hello there, Terry.

TERRY
The count's off!

COUNSELOR JERRY A
(chuckling)
I seriously doubt that. The count
hasn't been off in centuries.

Terry produces the large abacus, using it to make her point:

TERRY
151,000 souls go into the Great
Beyond every day. That's 105.2
souls per minute, Jerry. 1.75 souls
per second. And I count every
single one of 'em.

COUNSELOR JERRY A
Yep. I'm aware.

TERRY
It's my job to keep track of this
stuff, Jerry. I'm the accountant.

COUNSELOR JERRY A
And we all think you're doing a
wonderful job, don't we everyone?

The other Counselors somewhat agree.

TERRY
I'm always counting. I'm counting
right now. You blinked five times
since I started talking.
(the Counselor blinks)
Six.

COUNSELOR JERRY A
Right! Since accounting is your
job, why don't you figure out the
problem.

TERRY
Maybe I will.

COUNSELOR JERRY A
Wonderful!

The Counselor vanishes. Terry angrily stalks off to:

INT. THE HALL OF RECORDS.

Terry arrives in the Hall of Records. She's greeted by another Jerry.

COUNSELOR JERRY
Hello again, Terry!

TERRY
Don't play dumb with me.

IN A LARGE FILE ROOM --

Terry opens the first file cabinet, cracks her fingers and gets ready.

TERRY
Okay. Here we go. "A."

Terry flips through the files, her fingers almost moving too fast for the eye to see. At this rate, it seems like it won't take her very long.

However, an epic PULL OUT reveals that the file cabinets stretch on endlessly, vanishing into the horizon. This is going to take a while.

INT. MENTOR ORIENTATION THEATER.

Joe steps into the theater as an instructional video begins. Other Mentors watch from stadium seats.

ON THE SCREEN --

In a scratchy, well-worn corporate video, a Counselor explains:

COUNSELOR JERRY C
Hello there, Mentors! I'm Jerry, a Counselor here at the You Seminar. You don't remember it, but you've been here before! But don't worry, forgetting the trauma of childbirth is one of the great gifts of the universe.

Joe finds a seat and watches:

COUNSELOR JERRY C
Here at the You Seminar, all new souls are given unique and individual personalities.

NEW SOULS testify to the camera, while holding up their Personality Profiles - a badge filled with circular icons identifying which Personality Pavilions they've visited.

On each badge one circle is still empty.

NEW SOUL 1

I'm an agreeable skeptic who's cautious yet flamboyant.

NEW SOUL 2

I'm an irritable wall flower who's dangerously curious.

NEW SOUL 3

I'm a manipulative megalomaniac who's intensely opportunistic.

COUNSELOR JERRY

Oh ho! This one might be a handful! But that's Earth's problem.

Joe takes this all in.

COUNSELOR JERRY

You'll notice these souls are all missing something.

The Counselor points to the last empty circle on a soul's unfinished badge.

COUNSELOR JERRY

What goes in this spot? Well, these souls need their **Spark**. And that's where YOU come in!

CUT TO:

THE HALL OF EVERYTHING.

The video continues by showcasing an immense space filled with everything on Earth.

COUNSELOR JERRY (O.S.)

Maybe you will find their Spark in the Hall of Everything, where literally anything on Earth could inspire!

We see a NEW SOUL shoot an arrow from a bow and become inspired. Their last box fills in with their Spark and the badge turns into an Earth Pass.

CUT TO:

THE HALL OF YOU.

A MENTOR ushers a NEW SOUL around a museum featuring moments from the mentor's extraordinary life.

COUNSELOR JERRY (O.S.)
Or perhaps you'll prefer the "Hall of You," featuring a selection of moments from your own inspiring life!

The new soul's badge becomes an Earth Pass.

CUT TO:

BACK IN THE THEATER:

Joe's eyes go wide as he gets an idea.

COUNSELOR JERRY
And just what is this Spark? Well as mentors, you've already learned that...

But Joe isn't listening. Instead, he imagines his plan:

CUT TO:

JOE'S DAYDREAM.

In the HALL OF EVERYTHING, Joe plays a lively tune on a piano for a new soul. In no time, the soul is inspired and its badge turns into an Earth Pass! Joe smiles, not surprised.

Without a thought, Joe YANKS the Earth Pass away, tosses the new soul into the piano, and jumps straight to Earth.

BACK IN NEW YORK, he lands back in his stricken body. It jolts back to life. Joe launches out of the manhole, runs straight to his performance with Dorothea Williams, and receives the applause of the entire city.

BACK IN THE THEATER:

As the video ends, Joe smiles assuredly.

COUNSELOR JERRY B
I know you're all excited to get to work, so good luck finding the Spark!

JOE
(to himself)
Find the Spark!

The lights come on. Another Counselor steps onto the stage.

COUNSELOR JERRY B
Wow, that was informative. Now it's
time for my favorite part of the
program: matching you Mentors with
your Soul Mates!

A group of giggling NEW SOULS make their way towards the stage as the Counselor looks into the audience of Mentors.

COUNSELOR JERRY B
Our first Mentor is Maria Martinez!
Maria, come on down!

Polite applause as MARIA steps on stage.

COUNSELOR JERRY B
Maria was a rare disease specialist
from the University of Mexico.

ON THE SCREEN --

In a DOCTOR'S OFFICE -- The human form of DR. MARIA MARTINEZ
successfully treats a PATIENT.

PATIENT
I'm cured!

The other Mentors APPLAUD, impressed.

COUNSELOR JERRY B
She'll be matched with, one of my
favorites, soul number 108 billion,
210 million, 121 thousand, four
hundred and 15.

The adorable and cute NEW SOUL steps on stage. The new soul
and Maria embrace, giggle, and walk off hand in hand.

COUNSELOR JERRY B
Congratulations! Off you go! Our
next mentor is Bjorn T. Börgensson!

Immediate APPLAUSE. Everyone looks at Joe. He's confused,
until he reads his name tag: Dr. Börgensson. Joe rushes up on
stage.

COUNSELOR JERRY B
Dr. Börgensson is a world renown
child psychologist who was recently
awarded a Nobel Prize!

ON THE SCREEN --

In a PSYCHOLOGIST'S OFFICE, GRETA, a troubled teenager, looks
at a Rorschach blot held up by a very different looking DR.
BÖRGENSSON.

GRETA
I see pain, death, destruction!

DR. BÖRGENSSON
Hmmm. How about now?

He flips it the other way.

GRETA
A pretty butterfly.

The audience of Mentors are extremely impressed. Joe forces a
smile.

COUNSELOR JERRY B
Dr. Börgensson will be matched with
soul number...22!

A spotlight shines on an empty spot.

COUNSELOR JERRY B
(annoyed)
Oh we're gonna get into this now.
Excuse me.

Impossibly, the Counselor descends into the floor, into
another dimension. As Joe watches the empty stage he hears:

COUNSELOR JERRY B (O.S.)
22, you come out of this dimension
right now!

22 (O.S.)
How many times do I have to tell
you, I don't wanna go to Earth!

COUNSELOR JERRY B (O.S.)
Stop fighting this, 22. You will go
to Earth and have a life!

22 (O.S.)
Make me!

OFF-SCREEN we hear the sounds of RUNNING and GRABBING.
Something BREAKS.

Finally, Jerry's upper half emerges from the other dimension,
wrestling with a soul who doesn't want to come out.

COUNSELOR JERRY B

22 has been at the You Seminar for
quite some time and has had such
notable mentors as Gandhi, Abraham
Lincoln and Mother Theresa.

Finally, Jerry yanks 22 out of the dimension. 22 struggles in
the Counselor's arms like a wildcat.

22

HA HA! I made her cry!

COUNSELOR JERRY B

Ignore that.

22

Put me down! Hey! Quit it!

COUNSELOR JERRY B

We're TRULY glad to have you here,
Dr. Börgensson. It is an honor
having you prepare 22 for Earth.

The Counselor struggles to hold 22 who melts in his arms like
a belligerent toddler. 22 glares at Joe:

22

I'm gonna make you wish you'd never
died.

COUNSELOR JERRY B

Most people wish that, 22.

The Counselor "drapes" 22 over Joe. Before he can protest,
the Counselor opens a portal and quickly pushes them out.

COUNSELOR JERRY B

Off you go! Bye! Bye!

INT. THE HALL OF YOU.

Joe tosses 22 off.

JOE

Where are we?

Joe gawks at the room they are now in -- it's the Hall of Dr. Börgensson!

The museum-like displays are filled with pop-up moments of Dr. Börgensson's illustrious life. Glass-encased exhibits hold artifacts and awards while holograms recreating his greatest successes play on an endless loop.

22

Okay, look I'm sure your life was a-mayzing and you did a-mayzing things but here's what we're gonna do. We're gonna stand in here in silence for a little bit, then we go back out, you say you tried, I go back to not-living my non-life and you go to the Great Beyond.

JOE

No, look-

22

Talk all you want, Bjorn. It's not gonna work, anyway. I've had thousands of mentors who failed and now hate me.

CUT TO:

A SERIES OF FLASHBACKS:

In THE YOU SEMINAR, 22 drives the soul of MOTHER TERESA crazy:

SOUL MOTHER TERESA

I have compassion for every soul.
Except you. I don't like you.

CUT TO:

In the HALL OF EVERYTHING, COPERNICUS is furious at 22:

SOUL COPERNICUS

The world doesn't revolve around
YOU, 22!

CUT TO:

MUHAMMAD ALI has also had it with 22:

SOUL MUHAMMAD ALI
You are the greatest... pain in the
BUTT!

CUT TO:

In the HALL OF EVERYTHING, the disembodied head of MARIE
ANTIONETTE yells at 22:

SOUL MARIE ANTOINETTE
Nobody can help you! NOBODY!

CUT TO:

BACK IN THE HALL OF DR. BÖRGENSSON -- 22 continues, to Joe:

22
Thanks but no thanks, Doc. I
already know everything about
Earth, and it's not worth the
trouble.

JOE
Come on, don't you want to fill out
your pass?

22
Ehh, you know, I'm comfortable up
here. I have my routine. I float in
mist, I do my Sudoku puzzles, and
then, like, once a week, they make
me come to one of these You
Seminars. It's not great but I know
what to expect.

JOE
Look kid. Can I just be honest with
you? I'm not Bjorn Borgenstein or
whatever his name is. I'm not even
a mentor.

22
Not a mentor? Ah, ha ha! Reverse
psychology! You really are a good
shrink doctor. Carl Jung already
tried that.

CUT TO:

FLASHBACK:

At THE YOU SEMINAR, CARL JUNG fights with 22:

SOUL CARL JUNG
Stop talking! My unconscious mind
hates you!

CUT TO:

BACK IN THE HALL OF DR. BÖRGENSSON --

JOE
Is there any way to show a
different life in this place?

A look of suspicion comes over 22's face. 22 brings up a control panel from the ground, takes Joe's hand, and places it flat onto a scanner.

All around them, the Dr. Börgensson exhibits vanish.

After a flourish of light and sound, 22 and Joe find themselves standing in THE HALL OF JOE. It dawns on 22:

22
Wait, you're really not Bjorn
Börgensson?

Joe looks around at the space. Dr. Börgensson's awards, citations, and victorious moments have all been replaced with elements of Joe's life.

JOE
It's... my life!

The museum displays are comprised of much less inspiring, more underwhelming exhibits.

22
...umm excuse me. What's going on
here?

22 points to a display of Binaca Breath Spray and a bottle of cheap Drakkar Noir cologne.

22
Binaca breath spray? Cheap cologne?

JOE
Man, who curated this exhibit?

22
Heh. YOU did.

22 walks over to a PHOTO of a TEENAGE JOE, awkwardly standing behind a keyboard, next to a much hipper THREE-MAN HIP HOP GROUP.

22
Hahahahahahah!

Joe is mortified.

JOE
Oh my goodness, it's Cedric's rap group. Noooo!

Joe pulls 22 away.

JOE
No, don't look at that stuff, let's look over here!

Joe leads 22 to a HOLOGRAM -- a YOUNG JOE is being dragged into the HALF NOTE JAZZ CLUB by his dad, RAY GARDNER.

YOUNG JOE
Dad, I don't wanna go! I don't like jazz!

RAY
Black improvisational music. It's one of our great contributions to American culture. At least give it a chance, Joey!

Joe and 22 watch as Ray brings Young Joe into the club, where a PIANIST is jamming with his BAND. Young Joe locks in on the pianist as Joe explains to 22:

JOE
This is where it all started. This is the moment where I fell in love with jazz.

We see Young Joe enthralled by the pianist's playing.

JOE
Listen to that! See the tune is just the starting point, y'get me? The music is just an excuse to bring out the YOU.

Joe leads 22 through more of his life.

JOE
THAT's why I became a jazz musician!

But they walk up to a HOLOGRAM of Joe auditioning for an unimpressed CLUB OWNER.

CLUB OWNER 1
It's not what we're looking for.

Confused, Joe walks away as 22 trails him.

JOE
Wait. That's not how I remember it
going down. I mean I...

But they come across more rejection holograms from other CLUB OWNERS:

CLUB OWNER 2
Come back when you have something.

CLUB OWNER 3
Sorry, Joe.

CLUB OWNER 4
We're looking for something
different.

They keep walking through Joe's life, past holograms of Joe teaching middle school kids, sitting alone in a diner, waiting for a subway.

A pathetic monument depicts him washing clothes at the laundromat. Joe is stunned.

JOE
My life was meaningless.

Finally, they come to a hologram of Joe in a hospital bed, unconscious after the fall. This is the current state of his body -- still alive, but soulless. It's a sad end to what appears to be a depressing life.

But as Joe regards this, he becomes determined:

JOE
No. No no no! I will not accept
this!

(to 22)
Kid, give me that badge. I'm going
back to my body.

22
Oh yeah. Sure. Here.

22 removes the badge and hands it to Joe. But it vanishes and returns onto 22.

The soul removes it again and tosses it into the distance. Again, it returns.

22 shreds it into pieces, even lights it on fire. But it always materializes back onto the soul.

22

Unless it becomes an Earth Pass,
I'm stuck with it.

JOE

Well what if I help you turn that
into an Earth Pass? Will you give
it to me then?

22

Wait! I've never thought of that!
I'd get to skip life. So yes! But
we've gotta get this thing to
change first, and I've never been
able to get it to change.

JOE

Come on! I know all about Sparks,
because mine is piano!

22 follows Joe through the Hall. They find what he's looking
for: a HOLOGRAM of Joe's playing piano for Dorothea Williams -
- the moment that was supposed to change his life.

Joe looks at 22's badge, assured it will work. But still no
Spark, the circle remains empty.

JOE

Really? Nothing at all?

22

Meh. It's just... music. I don't
like music sounds. It feels like a
little too much.

JOE

Well I am not going out like this.
Where's that Hall of Everything?

EXT. THE YOU SEMINAR.

The HALL OF EVERYTHING looms in the distance. Joe and 22 walk
toward it, passing the Earth Portal. Joe leans to Earth:

JOE

I'll be right back.

22

Don't get ahead of yourself, pal.

JOE

By the way, why do you sound like a middle aged white lady?

22

I don't. This is all an illusion.

JOE

Huh?

22

This whole place is a hypothetical.

22's voice changes:

OLD MAN

I could sound like THIS if I wanted to...

YOUNG GIRL

Or sound like THIS instead.

22

I could even sound like YOU.

22 changes into an exact replica of Joe:

22

(in Joe's voice)

Life is so unfair! I don't wanna die! Somebody call the wahhhhhh-
mbulance! Wahhhhhh!

22 switches back:

22

I just use this voice because it annoys people.

JOE

It's very effective.

A ball of new souls rolls past and smacks into a pavilion, which tips over and CRASHES on top of them.

22

Don't worry, they're fine. You can't crush a soul here. That's what life on Earth is for.

Joe shoots her a look.

JOE

Mm hm. Very witty.

INT. HALL OF EVERYTHING

The Hall is gigantic. Everything on Earth is in here!

22

Ok. Here we are. This is the Hall
of Everything.

Amazed, Joe looks around at all of the activity.

New souls are everywhere trying out different tasks from
fishing to soccer to photography to basketball. We see some
badges turn into Earth Passes.

A SOCCER BALL rolls up to Joe's feet. He kicks it, and it
flies over to a new soul standing next to its Mentor. The
ball hits it's head and the new soul's badge changes to an
Earth Pass.

22

So where do you wanna start?

Joe looks around the enormous room, filled with literally
everything on Earth.

He grabs 22 and pulls the soul towards a French bakery.

JOE

Come on!

INT. FRENCH BAKERY.

Joe and 22 tour the aisles, loaded with every sort of
delicious, baked item imaginable.

JOE

Croissants, cakes!

Joe pulls out a steamy slice of pizza.

JOE

Baking could be your Spark!

22

Yeah! But um, I don't get it.

JOE

Just smell it!

22

Can't. And neither can you.

JOE

Wha--?

Joe sniffs it, gets nothing.

JOE

(confused)

You're right, I can't smell--

Joe eats the pizza, but it comes out his bottom end, still fully formed.

JOE

We can't taste, either!?

22

All that stuff is in your body.

22 eats a whole slice of pizza. It comes out the other end, still perfect.

JOE

No smell, no taste.

22

Or touch.

22 slaps him.

22

See?

22 slaps him a second time. And a third. And a fourth, etc. Finally, Joe stops it.

JOE

Okay, I get it! Moving on.

INT. HALL OF INTERESTS -- FIRE FIGHTING AREA.

22 tries putting out a burning building as a fire fighter.

JOE

Isn't this exciting?

22

(entranced)

The fire is so pretty. I kinda wanna let it spread--

Joe quickly cancels the idea:

JOE

Nope!

INT. HALL OF INTERESTS -- ART STUDIO.

22 tries painting a portrait of Joe, but gives up:

22

Hands are hard!

INT. HALL OF INTERESTS -- LIBRARY.

22 and Joe walk through the stacks.

JOE

How 'bout a librarian? They're cool!

22

Yes, amazing! Who wouldn't like working in a thankless job you're always in danger of losing due to budget cuts? Though I do like the idea of randomly shushing people.

JOE

Look, obviously this isn't--

22

Shhhh!! Oh yeah, that's good.

CUT TO:

IN A LABORATORY --

22 tries to be a scientist. The experiment explodes but 22 shrugs, uninterested.

22

Meh.

CUT TO:

IN A GYMNASIUM --

22 tries being an Olympic gymnast, completing an impressive dismount off the beam. But no Spark:

22

Meh.

CUT TO:

IN THE OVAL OFFICE --

As President, 22 signs a bill into law. But is still unimpressed:

22

Meh.

CUT TO:

IN THE AIR-AND-SPACE DEPARTMENT --

An massive rocket lifts off with 22 and Joe inside, filling the Hall with smoke. But yet again:

22 (O.S.)

Meh.

JOE (O.S.)

Ughh!!

EXT. THE YOU SEMINAR -- OUTSIDE THE HALL OF EVERYTHING.

22 and Joe leave the Hall. Joe is more annoyed than ever. 22 is simply bored.

JOE

Well, I think that's... everything.

22

Sorry.

JOE

You told me you'd try!

22

I did! I'm telling the truth. If there's one thing I'm not, it's a liar. Unlike Abraham Lincoln...

CUT TO:

FLASHBACK -- to 22 talking to her mentor, ABRAHAM LINCOLN:

22
You're really okay being on a penny?

LINCOLN
Of course! It's an honor.

22
Okay, but... they put Andrew Jackson on the twenty.

Lincoln angrily explodes, throwing his hat on the ground:

LINCOLN
JACKSON?!

CUT TO:

BACK TO SCENE:

22
What can I say, Joe? Earth is boring.

JOE
Well what else can we do then? Because we're running out of time!

22
You know time's really not a thing here.

COUNSELOR JERRY B (O.S.)
Time's up!

A Counselor appears.

COUNSELOR JERRY B
Nice try, Bjorn. But no need to feel bad. 22 can be a bit of a challenge.

Jerry pats 22 on the head.

22
Even though I can't feel it please don't touch me.

Ignoring 22, the Counselor opens a portal to the Great Beyond for Joe:

COUNSELOR JERRY B
So let's get you to the Great
Beyond.

22
Umm, wait! We forgot to try...uh
breakdancer! Yeah, I think that's
gonna be my thing. Popping and
locking. Windmills. Settling my
disputes with dance. Can we have
one more minute to go back and try
breakdancing? Please, Jerry? You
look really good today, Jerry.

COUNSELOR JERRY B
Oh, ok. I've never seen 22 this
enthused. Good for you, Dr.
Börgennson!

22 waits for the Counselor to disappear before saying:

22
Run!

22 takes off! Joe follows. She runs to an opened cardboard
box.

22
In here!

INT. CLUBHOUSE.

They emerge inside 22's secret clubhouse, filled with a
collection of random items from Earth. Joe looks around in
amazement at all the stuff.

Against one wall are thousands of name tags -- all former
Mentors of 22.

22 opens a cabinet under a bathroom sink, revealing a
mysterious shaft.

22
Here it is!

JOE
Where does it lead?

22
Hey, you ask too many questions.
How 'bout you zip it for a minute,
m'kay?

JOE

And we're going there why?

22

Because I know a guy there. A guy who can help. A guy like YOU.

JOE

Like me? As in, *alive*?

22 nods.

JOE

Wait. Are you actually helping me?

22

Joe. I have been here for who knows how long, and I've never seen anything that's made me want to live. And then you come along. Your life is sad and pathetic. And you're working so hard to get back to it. Why? I mean this I gotta see!

JOE

Okay, let's go.

They crawl inside the shaft.

EXT. ASTRAL PLANE.

Joe and 22 step onto the Astral Plane. Joe looks around at the bizarre, amazing landscape.

The glitter-like dust below their feet rises and lowers gently, like waves on an ocean.

Suspended above them are countless SOULS engrossed in tasks like playing an instrument, writing, swimming, etc. All are in the zone.

Joe is in awe.

JOE

What IS this place?

22

You know how when you humans are really into something and it feels like you're in another place? Feels like you're in the zone, right?

JOE

Yeah.

22

Well, THIS is the zone! It's the space between the physical and spiritual.

Joe gets closer to a soul -- a MUSICIAN deep in the music.

JOE

Wait a minute! I was here! Today during my audition! This must be where musicians come when they get into a flow.

22

Not just musicians. Watch this.

22 picks up some astral dust, packs it into a snowball, and chunks it at an ACTRESS performing Shakespeare, hitting her square in the face.

The soul "wakes up."

SMASH CUT TO:

IN A THEATER -- the same ACTRESS, playing Juliet, orates from a balcony.

JULIET

Ay me! O' Romeo, Romeo, where for art thou...

She suddenly "wakes up" from the zone, confused:

JULIET

Line!

CUT TO:

IN A TATTOO PARLOR -- an ARTIST is working on a CLIENT when 22 also "wakes" her from the zone. This causes a unfortunate SCRATCH across the client's back with the tattoo needle:

TATTOO ARTIST

Oops.

CUT TO:

BACK ON THE ASTRAL PLANE:

22 stands near a NEW YORK KNICKS BASKETBALL PLAYER in the zone, dribbling in for the dunk.

22

Check this out. I've been messing
with this team for decades.

22 throws another snowball, hitting the player just as he
sails through the air.

SMASH CUT TO:

INT. BASKETBALL ARENA.

The KNICKS PLAYER "wakes up" in mid-dunk. The ball slams onto
the rim as he crumbles to the hardwood. The crowd BOOS.

ANNOUNCER (O.S.)

And the Knicks lose ANOTHER one!

BACK TO SCENE:

JOE

Alright, alright. Where's this guy
you know? I gotta get back to my
gig.

22

Okay, okay. He's usually down here.

In the distance they see STRANGE, MONSTROUS BEASTS mumbling
unintelligibly. These are LOST SOULS.

JOE

What is that!?

22

SHHH!

But too late. One CREATURE spots Joe and 22 and runs at them.

JOE

Ahhh!

22

Run!

The creature is nearly on them when suddenly a long LASSO
twirls around the beast, bringing it to the ground.

Joe and 22 stand frozen, unsure what to make of this.

DING DING! They see the rope is attached to a massive GALLEY
SHIP with TYE-DIED SAILS blaring Bob Dylan music. It "sails"
towards them through the astral dust.

An anchor is flung over the side, nearly hitting them.

Aboard the ship a long-haired, eccentric captain looks down at them. This is MOONWIND. A gangplank is dropped. He bounds down it to greet them:

MOONWIND

Ah! Ahoy there fellow Astral Travelers! Good to see you again, 22!

22

Moonwind! How are ya?

MOONWIND

On the brink of madness, thanks for asking!

22

Hey, got a request for ya.

22 nudges Joe forward.

JOE

Uh yeah. I'm trying to get back to my body. Can you help me?

MOONWIND

That's what we do! We are the Mystics Without Borders, devoted to helping the Lost Souls of Earth find their way! I'm Moonwind Stardancer at your service.

He introduces his MYSTIC CREW, now coming down the gangplank:

MOONWIND

That's Windstar Dreamermoon, Dancerstar Windmoon, and that's Dreamerwind Dreamerdreamer.

JOE

These weirdos are going to help me get back?

22

Just wait.

Dancerstar unwraps the now calm Lost Soul from the net.

DANCERSTAR

Let's get this lost soul back home.

The Mystics seat the Lost Soul down and begin dancing and chanting around it. The Lost Soul continues to MUMBLE in incoherently.

MOONWIND

Poor fellow. Some people just can't let go of their own anxieties and obsessions, leaving them lost and disconnected from life. And this is the result.

(beat)

Looks like another Hedge Fund Manager.

As the Mystics continue the ceremony, the monstrous Lost Soul transforms into the soul of a HEDGE FUND MANAGER. The mumbling turns out to be:

HEDGE FUND MANAGER

Make a trade... Make a trade...

He looks around as if woken from a nightmare.

DANCERSTAR

Now to reconnect to your body on Earth.

Dreamerwind takes a walking stick and draws a circle in the dust. The dust falls away, revealing a portal to a trading floor. Through it they see the Hedge Fund Manager's human form surrounded by computers, working a soulless job.

The soul recognizes himself:

HEDGE FUND MANAGER

Whoa! That's me. Thank you!

The soul jumps through it, landing straight back into his body.

INT. HEDGE FUND MANAGERS'S CORNER OFFICE.

The Hedge Fund Manager, surrounded by screens dripping with numbers and graphs, "wakes up."

HEDGE FUND MANAGER

What am I doing with my life!?

Suddenly, he THROWS the screens off his desk and stands up.

HEDGE FUND MANAGER

I'm alive! I'm alive! Free yourselves! HA HA! It's BEAUTIFUL!

He happily runs out of the office, knocking away the screens and flipping over the desks of his (former) COLLEAGUES.

CUT TO:

BACK TO SCENE:

Seeing this excites Joe:

JOE

He got back just like that!?

Joe grabs the walking stick from Dreamerwind and draws another circle.

JOE

So this is all I have to do to get back to my body?

But instead of his human body, the Great Beyond appears!

JOE

AAAHHH!

MOONWIND

Ahh! Egads, man!

Moonwind quickly cover up the hole.

MOONWIND

Joe! Are you...dead!?

JOE

No! No, no. Well, not yet. Can you help me get back?

MOONWIND

We've never connected an untethered soul back to its body before. But perhaps if we travel to a thin spot... Yes! All aboard!

He leads them up the gangplank.

MOONWIND

Anchors away!

EXT. ASTRAL PLANE.

The ship sails through the sands. Moonwind is at the wheel, as 22 and Joe look on.

The other Mystics enjoy tea-time on the main deck.

JOE

So, if your souls are here, where
are your bodies?

MOONWIND

Well, on Earth of course!

WINDSTAR

My body is in a trance in Palawan.

DANCERSTAR

I'm playing the saraswati veena in
Tibet.

DREAMERWIND

I'm a shamanic healer meditating in
Berkeley, California.

JOE

(to Moonwind)

Mhmm. Lemme guess, you're
drumming, chanting, and meditating?

MOONWIND

Yes... something like that.

CUT TO:

EXT. NEW YORK STREET CORNER.

Moonwind's human body expertly spins a "HOT DEALS" sign on a
street corner.

BACK TO SCENE:

MOONWIND

I'm in New York City, on the corner
of 14th and 7th.

JOE

Oh, that's just up from Tony Tony
Tonios!

MOONWIND

X Yes precisely!

JOE

(to 22)

And what about you? I thought you
hated Earth.

22

I'm not stuck with a body, so I can go whereeeever I want. I'm a No-body. Get it?

MOONWIND

We Mystics meet in this glorious landscape every Tuesday.

They sail past high mountains, deep valleys, and HERDS OF LOST SOULS. Joe looks down at them.

JOE

So many of them. Sad.

MOONWIND

Lost Souls are not that different from those in the zone.

Moonwind points at the souls floating above them.

JOE

What?

We see a floating SOUL WITH A METAL DETECTOR, obsessed in the hunt.

METAL DETECTOR SOUL

(muttering)

Gottafindit, gottafindit, gottafindit, gottafindit...

MOONWIND

The zone is enjoyable, but when that joy becomes an obsession, one become disconnected from life.

They watch as the soul becomes ENCASED IN ASTRAL DUST, transforming into a Lost Soul. It's muttering becomes garbled and scary.

MOONWIND

For a time I was a Lost Soul myself.

JOE

Really?

MOONWIND

(nods)

Tetris.

EXT. ASTRAL PLANE -- THIN SPOT.

The ship sails into a sunken spot on the Astral Plane and drops anchor.

MOONWIND

There you are! We'll have you back
in no time.

Everyone walks down the gangplank onto the astral sand.

MOONWIND

Now, since you don't have a
connection to your body, you will
have to tune back into your
physical surroundings.

Moonwind uses the walking stick to draw a large circle in the dust. Dreamerwind hands 22 a tambourine and they start playing various instruments as Moonwind kneels down next to Joe.

MOONWIND

Close your eyes. Breathe into your
crown chakra.

Joe tries to focus, but can't concentrate with the bad music.

JOE

Do we really need all this?

MOONWIND

Yes!

JOE

Do you have a piano on board? I
could focus with that!

MOONWIND

No pianos, Joe! You must focus!

(beat)

Imagine silence...

(beat)

SHHHHHHHHHHHHHHHHHHHHH....

Joe rolls his eyes and gives in.

MOONWIND

Now concentrate on where your body
is. Listen for cues.

Joe concentrates. The dust in the circle swirls away,
revealing an overhead panorama of New York.

MOONWIND

That's it! You're doing it!

Joe peeks. The overhead view begins to fall away. Moonwind quickly covers Joe's eyes:

MOONWIND

No peeking! Maintain your meditative state or you'll break the connection. Now, see if you can smell and feel where your body is!

Joe focuses again. We hear the BEEPING OF A HEART MONITOR.

JOE

I hear...a heart monitor. I can smell... hand sanitizer!

MOONWIND

Yes! Yes! Good!

JOE

I think I can feel my feet!

(beat)

Hmm. I feel fur...?

CUT TO:

INT. HOSPITAL -- JOE'S ROOM.

Joe's body lies in bed. His toes wiggle. His hand is on a THERAPY CAT as a THERAPY CAT LADY and NURSE talk nearby.

THERAPY CAT LADY

Did you find a next of kin?

JOE'S BODY

(semi-conscious)

I... feel... fur...

NURSE

Did you hear that!?

THERAPY CAT LADY

Oh! The therapy cat is working!

CUT TO:

BACK TO THE ASTRAL PLANE:

Joe is getting impatient:

JOE
Am I close? When can I jump in?

Joe opens his eyes.

JOE
Look! There I am!

CUT TO:

IN THE HOSPITAL --

Joe's body mumbles:

JOE
(semi-conscious)
There... I... am...

NURSE
His heart rate is increasing. I'll
get the doctor.

CAT LADY
Mr. Mittens, you stay right there!

CUT TO:

BACK ON THE ASTRAL PLANE:

Joe is on his feet!

JOE
What are we waiting for!?

But the portal begins to drop away.

MOONWIND
No! No! Joe! Don't rush this! It's
not the right time!

JOE
No! It's my time!

Moonwind tries to stop Joe, but Joe runs forward. In his
haste he plows into 22, knocking them both into the hole.

22
Wait! Not me!

JOE
AHHHH!

22 and Joe disappear through the portal as astral dust swirls back up, covering it. Moonwind and the others stare at the thin spot.

Then Moonwind turns and walks away, whistling.

INT. HOSPITAL -- JOE'S ROOM.

POV from Joe, as he opens his eyes and looks around the hospital room.

JOE
I did it. I'm back. I'm back! HA
HA!

But he looks to see his own body in front of him, lying in the hospital bed.

He looks at his hands. They are cat paws.

JOE
What the--? No! No! No! NO! I'm in the cat? Wait a minute! If I'm in here, then, then who...

Joe's body wakes up, sounding like 22:

22
uhhh..oh..wha...

JOE
You're in my body! No no no!

22
You're in the cat!?

JOE
That's MY body!

22
I'm in a body!! NOOO!

JOE
Why are you in my body?!

22
Blech! It's disgusting!

JOE
I don't wanna be in a cat! I hate cats! That Moonwind guy messed this up!

A DOCTOR, the Nurse and the Therapy Cat Lady enter. JoeCat turns to the Doctor, pleading with her:

JOE
Doc, you gotta help me! That's my
body but I'm trapped--!

CUT TO:

But as the Doctor, Nurse and the Cat Lady watch, they only hear the cat YOWLING at them:

CAT
Meow! MEOW! MEOW!

CUT TO:

BACK TO JOE'S POV as he realizes:

JOE
Oh no! They can't understand me!
They think you're me! You gotta
try.

22
Uh, Ms. Doctor, we have a problem.
I'm an unborn soul and I wanna stay
at the You Seminar!

But the Doctor hears Joe's voice.

DOCTOR
(confused, to the nurse)
Yes, well that drug doesn't seem to
be working at all

22
No, you don't understand, I'm not
Mr. Gardner--

JOE
SHHH! They're going to think you're
nuts! I mean... that I'm nuts! Ugh.
How did this happen!?

22
I fell into your body because it
doesn't have a soul!

JOE
Then why am I in a cat?

22
I don't know!

CUT TO:

ON THE SLIDEWALK -- the CAT'S SOUL rides the escalator toward the Great Beyond, alongside an assortment of other animals.

CAT
Meow?

CUT TO:

BACK TO SCENE:

The Doctor comes close to 22:

DOCTOR
Is there anyone we can call, Mr. Gardner? A next of kin or friend?

JOE
Tell her no!

22
Uh... no!

DOCTOR
Can you tell me what day it is?

22
It's the worst day of my life! I don't want to be here! I hate Earth!

DOCTOR
Tell you what, we're going to keep you here for observation. Just for a bit. Perhaps our therapy cat can go to his next appointment--

The Doctor starts to pick up Joe. But he HISSES at her. The Doctor pulls back.

DOCTOR
Okay! Okay!

JOE
(to 22)
You gotta talk to her!

22
Umm... Ms. Doctor, this body's soul is in this cat--

JOE
Stop talking!

22
So naturally he wants to stay
close.

DOCTOR
Uhhh, keep the cat. Just get some
rest. A lot of it, okay?

As the leave, the Therapy Cat Lady says:

CAT LADY
I'll come get Mr. Mittens in ten
minutes.

22 and Joe are now alone.

JOE
Ten minutes! We gotta get outta
here!

22
No way! I am NOT moving! I can't
believe I'm in a body! On this
hellish planet! I have bendy
meatsticks! I can feel myself
feeling myself. AH!

Joe SLAPS 22's face with his paws.

JOE
Hey! Focus! Listen to me! We gotta
get out of here before they take me
away!

22
Take you away? You're gonna leave
me!?

JOE
No way. That's my body you're in!
Do you think you can walk?

22
I don't know! I failed Body Test
Drive like 436 times.

JOE
But will you try?

22 finally nods.

JOE

Okay. Gotta find Moonwind. He can fix this.

Joe gets up on his feet, looks down at the floor. It seems like a long way down.

JOE (CONT'D)

I'm a cat. I can make this.

He jumps, belly-flopping on the linoleum.

INT. HOSPITAL -- HALLWAY.

Joe peeks out from the door and down the hall. The coast is clear. He stumbles into the hall, struggling to control his new cat body.

JOE

Okay come on. You're doing great.
Keep going. Keep going.

22 staggers after him, doing even worse in Joe's body. The two fumble and lurch, banging into everything.

JOE

Come on! They'll be back any minute!

They finally turn a corner. Joe sees the elevator. But the Doctor approaches, looking at a file, unaware. Before she sees them, Joe pushes 22 into another room.

JOE

(whispers)

In here!

The Doctor passes by outside, oblivious.

They rush out and head towards the elevator.

JOE

Now push the down button.

22 tries, but lacks fine motor control, pressing everything but the elevator call button.

JOE

Careful! Those fingers are my livelihood!

Frustrated, Joe jumps into her arms and pushes the elevator button. The doors open.

JOE
Now get in.

The rush in.

INT. HOSPITAL -- ELEVATOR.

The two collapse in the elevator. 22 inspects Joe's glasses, causing a bright spot on the floor. Joe can't stop his cat instincts and tries to pounce on it. He catches himself and sits back down.

JOE
Okay. What'd Moonwind say? Corner of 14th and 7th?

22
Yeah, that's Chelsea. Near Jackson Square Park.

JOE
Exactly. Wait. How do you know all that?

22
It's all in this stupid brain of yours.

JOE
Hey! Stay out of there!

22
Oh, relax, there's not much here. Jazz, jazz, jazz, more jazz. Oh and someone named Lisa. Who's that?

JOE
Never mind!

EXT. HOSPITAL -- LOBBY.

22 holds Joe as they emerge from the elevator and into the lobby. They walk toward the frosted glass EXIT doors.

22 stands in front of the doors. They can hear the MUFFLED SOUNDS of the busy city behind them. 22 tries to gather courage.

22
I ummm... This is all happening too fast. Let's just take a minute and--

JOE
Come on, let's go! They could be
here any second!

The doors open and 22 steps out into:

EXT. NEW YORK STREETS. DAY.

The CACOPHONY of New York is overwhelming to 22 -- a barrage of sight and sound. 22 freezes in fear, but is swept up in a passing CROWD OF PEOPLE.

22
Ahh!

JOE
Don't worry, it's okay. Just keep
walking.

But it's too much -- A JACKHAMMER! A POLICE WHISTLE! A FIRE
TRUCK!

22 panics and freezes.

JOE
No no! Don't stop! What are you
doing!? This is New York City! You
don't stop in the middle of the
street. Go GO GO!!!

Insistent, Joe inadvertently SCRATCHES 22.

22
AAHHHHHH!

22 drops Joe and runs across the street! Joe rushes after
her, nearly getting hit by traffic. But 22 is gone.

JOE
Oh no. 22! 22!

He runs up and down the block, panicking.

JOE
22!!! Oh no! Oh no! 22! 22!

EXT. NEW YORK -- DOOR STOOP. DAY.

Joe finally finds 22 hiding in the corner of a sub-level
stoop.

JOE

22! I didn't know I had claws,
okay? Look, I'm sorry, but come on,
let's go.

But 22 is overwhelmed.

22

Mm mm. No way. I am staying right
here until your stupid body dies!
Which will happen any minute now,
because your stomach is
earthquaking.

Joe is confused for a beat, then understands. He gets an
idea.

INT. PIZZERIA.

Steaming slices of pizza sit under heat lamps. A cat paw
grabs one.

EXT. NEW YORK -- SIDEWALK. DAY.

Joe carries the slice. He passes a RAT walking in the
opposite direction, also carrying its own slice of pizza.
They both stop, regard one another, shrug, then continue on.

EXT. NEW YORK -- DOOR STOOP. DAY.

22 watches Joe approach with the slice.

22

This place is worse than I thought.
It's loud and bright and--
(sniff sniff)
What is that in my nose?

JOE

That's *smell*.

22's eyes widen slightly.

JOE

And if you think that's good, just
imagine what it tastes like.

He walks forward to give it to 22.

JOE

Go on.

22 takes the pizza and bites, eyes widening instantly.

WE ZIP INSIDE JOE'S BODY -- to see 22, as a soul, careen joyfully around inside Joe:

22
It's soooooo good!!!! Ahhhhhhh!!!!

CUT TO:

BACK OUTSIDE:

22
It's not... horrible.

JOE
Good! You can eat on the way, let's go.

But 22 chows down, completely enthralled by pizza.

JOE
Or you just take a few minutes.
Sure.

22 finishes, licking her fingers.

22
Strange. I don't feel so angry anymore.

JOE
That's great. Ready to find Moonwind?

22
Maybe.

EXT. NEW YORK STREET

Calmer, 22 now gnaws on a gyro, making slow progress. Joe Cat rides impatiently on her shoulders.

22
I'm telling you, Joe, it's pronounced Yee-row!

JOE
Yeah, but in New York, we call 'em Gyros. It's Greek.

22
Nah, I got in a fight with
Archimedes about this. He said it's-

SMASH CUT TO:

FLASHBACK -- AT THE YOU SEMINAR, 22 and ARCHIMEDES argue:

ARCHIMEDES
Yee-row.

22
YO-YO?

ARCHIMEDES
YEE-row.

22
YO-LO?

ARCHIMEDES
Yee-ROW!

22
Sergio?

ARCHIMEDES
YEE-ROW!

CUT TO:

BACK TO SCENE:

22
(reminiscing)
I miss that guy.

They come to an intersection.

JOE
This is 14th and 7th.

Across the street, they spot Moonwind twirling his sign,
headphones in his ears, eyes closed and in the zone.

JOE
That's gotta be him.

22 drops her gyro and bolts across traffic to Moonwind. She
grabs him.

22
Moonwind! You gotta help me!

CUT TO:

EXT. ASTRAL PLANE -- MOONWIND'S SHIP.

Soul-Moonwind is sailing his ship when he's suddenly YANKED from deck and pulled back down to Earth.

MOONWIND
Whoaaa!

CUT TO:

BACK TO SCENE:

Moonwind's eyes open as he "wakes up" from the zone. He looks at 22.

MOONWIND
Joe! You made it into your body!

22
No, he didn't!

JOE
THAT is my body!

JoeCat points to 22. Moonwind can understand him.

MOONWIND
You're in a cat?! That's marvelous!

MARGE (O.S.)
Hey Moonwimp!

Behind them an angry STORE OWNER emerges from the store.

MARGE
That sign won't spin by itself,
hear me?

MOONWIND
But Marge! Look! I put this man's
soul in a cat!

MARGE
Who cares?
(to 22)
And you. We only have room for one
weirdo here, so scram!

The Store Owner goes back inside. Moonwind picks up his sign.

MOONWIND
(grumbles to himself)
No one understands my art...

Moonwind gets back to spinning as Joe gestures:

JOE
Moonwind, listen! I gotta get out
of HERE and back in THERE!

MOONWIND
Oh! Well we'll have to perform an
old fashioned astral transmigration
displacement.

JOE
A what?

MOONWIND
It's simply a way to get your souls
back where they belong! And it's a
glorious ritual indeed, full of
chanting, dancing, and best of all,
bongos!

JOE
I need to be at The Half Note by 7,
so this needs to happen right now!

MOONWIND
Woah woah woah. Not so fast! You
must wait for another thin spot to
open between Earth and the Astral
Plane. And that won't occur until
Orcus moves into the House of
Gemini!

JOE
When is that?

MOONWIND
Well, the government calls it 6:30.
Look, I'll meet you at The Half
Note.

JOE
6:30? You're serious?

MOONWIND
I'll even gather all of the
necessary provisions--

The angry Store Owner suddenly comes at them.

MARGE

I said get out of here! Go!

Scared, 22 runs off with Joe on her shoulders.

22

AAHHHH!

MOONWIND

See you at The Half Note at 6:30!
I'll take care of everything!

MARGE

And stay away!

INT. HALL OF RECORDS.

Terry the Accountant continues to rifle through the endless file drawers.

TERRY

(muttering to herself)

Sure are a lot of Garcias in here.

Terry slams shut a drawer and looks into the distance, at the millions of files still to go.

TERRY

You're out there somewhere, little soul. And I'm going to find you.

EXT. NEW YORK STREET -- LATER

22 turns the corner, nibbling on another slice. Joe still on her shoulders.

JOE

All right, this is the last snack!
I can barely fit into my pants as it is. 6:30 is cutting it close.
Too close. We gotta get back to my place and get you cleaned up and ready to go.

Joe instinctively tries cleaning himself, but catches himself:

JOE

BLECK! Ugh. We gotta hail a cab.
Hold your hand out. Hold it *up* and
out.

22 tries hailing a cab. But they speed by, not stopping.

JOE

This would be hard even if I wasn't
wearing a hospital gown.

A cab finally stops a few yards away, about to let out
passengers.

JOE

Go! Go go go! Just run to that one!

22 hobbles over to the cab door just as it opens. They
suddenly come face to face with Dorothea Williams, the cab's
departing passenger.

JOE

AHH!

Curley and Miho get out on the other side and GASP at 22.
Dorothea looks over 22, in stained hospital gown and gnawing
on a slice without a care.

DOROTHEA

Is that...Teach!?

22

(mouth full)

No, it's pepperoni.

Horrificed, Joe **SHOVES** 22 inside the cab, pushing 22's head
down. The cab takes off.

Dorothea, Curley and Miho watch the cab drive off. Dorothea
turns to Curley, angry.

EXT. QUEENS SIDEWALK. DAY.

22 and Joe come out of the cab, walking up to an apartment
building Queens.

JOE

Ugh! Dorothea Williams saw me! What
am I going to do!? She's gonna
think I'm crazy!

(MORE)

JOE (CONT'D)

Maybe you should call her up and
tell her that we're not crazy!

22

I've only been a person for an hour
and even I know that's a bad idea.

They walk into the building.

INT. JOE'S APARTMENT.

22 and Joe step inside his small apartment. Floor-to-ceiling
shelves against a wall are lined with vinyl, surrounding an
upright piano. Next to it, an upright bass. Classic jazz
posters hang on other walls.

JOE

I just gotta get back in my body
and really bring it tonight.

22 smells the body's armpit, then forearm.

22

How come this part is stinky, but
this part smells fine?

Joe points to a laundry pile.

JOE

Never mind, just put those pants
on! Sheesh, I can't believe I've
been walking round in this city
with no pants on.

22

I don't even want to be here,
remember!?

Joe walks into a sunbeam.

JOE

I don't want you here, either.

(yawn)

I just want to get back in my...

(yawn)

body and get back to...

(yawn)

the club.

He flops down and starts purring.

22

What's the matter with you?

JOE
(sleepy)
I... don't know. It's the sun...
It's just so...

Joe's cell phone in 22's hospital gown pocket RINGS. Joe bolts up!

22
Your clothes are rumbling again.
22 pulls out Joe's phone. Joe sees it's Curley.

JOE
Curley!
Joe tries to grab it but can't. Instead he fumbles the phone all over the floor, like a cat with a toy.
Finally, the phone goes silent.

JOE
Augh!
Joe sees a "voicemail" pop up. He pushes play.

CURLEY (O.S.)
Hey, Mr. G. It's Curley. Um... I hope you're doing okay. Dorothea freaked out when she saw you. And she called this other guy, Robert. He's got the gig now. I'm sorry.

JOE
No no no!

CURLEY (O.S.)
Look. Honestly, your class was the only reason I went to school at all. Like, I owe you a lot. So...
Joe stares nervously at the phone as Curley finishes:

CURLEY (O.S.)
Here's the plan. Clean yourself up, put on a killer suit, and get to the club early. I'm going to try to talk to her.

Joe gasps, spirits lifting.

CURLEY (O.S.)
Just make sure you show up looking like a million bucks, alright?
(MORE)

CURLEY (O.S.) (CONT'D)

I hope I see you, man. Alright,
Peace.

JOE

Ohhh! I can get the gig back! 22, I
need your help! I have a suit. I'm
gonna need you to try it on. And
then I can line up my hair a little
bit and I can--

22

No no no. Nope. Nope. Nope. Nope.
No way! No way, no how.

JOE

22!

KNOCK KNOCK KNOCK!

22 and Joe freeze, staring at the front door.

CONNIE (O.S.)

Mr. Gardner?

JOE

Bah! It's Connie. She's here for
her lesson.

22

What do I do!?

CONNIE (O.S.)

I can hear you!

JOE

Just tell her you can't do it
today.

22 goes to the door, talking through it:

22

Hi, Connie. Sorry, but Joe can't do
it today. I mean me... me can't do
it today.

JOE

Good. Now, let's go check out that
suit--

CONNIE (O.S.)

I came to tell you that I quit!

22
(mildly intrigued)
Quit?

JOE
Ugh. We don't have time for this.
The suit is in the closet...

CONNIE (O.S.)
Band is a stupid waste of time!

22
(more intrigued)
This kid is talking sense.

22 opens the door.

JOE
What are you doing!?

INT. JOE'S APARTMENT -- HALLWAY.

22 and Joe peek out behind the chained apartment door.

Outside is Connie, the trombonist from Joe's middle school band class. She holds out her trombone to 22, angry.

CONNIE
Here, I quit! I think jazz is pointless!

22
Oh yeah, jazz is definitely pointless.

JOE
Hey!

CONNIE
In fact, all of school is a waste of time.

22
Of course. Like my mentor George Orwell used to say: state sponsored education is like the rattling of a stick inside a swill bucket.

Connie's eyes go wide:

CONNIE
Yeah!

22

The ruling class's core curriculum stifles dissent. It's the oldest trick in the book.

JOE

What are you talking about!? She doesn't care about any of that--!

CONNIE

I've been saying that since the third grade!

JOE

Ugh.

22

You know, you seem really smart. What is your position on pizza?

CONNIE

Uh... I like it?

22

Me. TOO!

22 unchains the door and swings it open, tossing Joe off her shoulder.

JOE

What are you doing?

22

I'd rather hang with Connie.

22 shuts the door, leaving Joe alone in the apartment.

JOE

What! Come back here!

Connie and 22 watch Joe's paws reach for them from under the apartment door.

JOE (O.S.)

You open this--!

But from Connie's POV, we hear Joe YOWLING.

CONNIE

Um, I think your cat wants to get out.

22
Ugh, he thinks he knows everything.

CUT TO:

INSIDE JOE'S APARTMENT.

Joe looks under the door, frantic, YELLING at 22:

JOE
22! Don't you walk away from me!
Come here right now! I'm gonna
scratch up the sofa!
(catching himself)
Wait a minute, that's my sofa.

CUT TO:

BACK IN THE STAIRWAY.

22 and Connie sit on the stairs.

22
You really got things figured out,
Connie.

CONNIE
I'd better give this back. It
belongs to the school.

22
Sure.

Connie passes 22 her trombone. 22 quickly takes it. But as 22 talks Connie looks as if she's just given up her dog.

22
You know, I really am glad there's
someone else who sees how
ridiculous this place is. You're
right to quit, I learned about
quitting just-

But Connie starts to have second thoughts. She takes back the trombone case, opens it and pulls out the trombone:

CONNIE
(interrupting)
Uh, you know what Mr. G? I was
practicing this one thing yesterday
and... maybe you can listen to it
and tell me to quit after, okay?

Connie starts playing.

22

Uh, okay.

22 listens politely, not expecting much. But Connie is good. 22 becomes inspired while watching Connie get lost in the music.

CUT TO:

INSIDE JOE'S APARTMENT.

Joe keeps trying and failing to get the door open.

CUT TO:

BACK IN THE STAIRWAY.

Connie finishes her solo. 22 is awestruck.

22

Wow. You really love this!

CONNIE

Yeah. So maybe I'd better stick with it?

22

Yeah!

INSIDE JOE'S APARTMENT.

Panicked, Joe has nearly given up when he hears:

CONNIE (O.S.)

Bye, Mr. G. See you next week!

He looks under the door to see Connie walk away. Joe jumps on the doorknob, determined, hanging there desperately:

JOE

22!

The door swings open, tossing him off. 22 walks in, trying to figure something out:

22

So, Connie came here to quit, but then she didn't?

JOE
22, forget about that, listen--

22
I need to know this, Joe. Why
didn't she quit?

JOE
Because she loves to play. She
might say she hates everything, but
trombone is her thing. She's good
at it. Maybe trombone is her Spark,
I don't know.

22 ponders this.

JOE
Please. If I'm going to get this
gig back, I need your help.

Beat.

22
Okay.

JOE
(surprised)
Really?

22
I'll help you. But I... wanna try a
few things. Some of it's not as
boring as it is at the You Seminar.
If Connie can find something she
loves here, maybe I can too.

JOE
Great!

22
So...what do we do first?!

CUT TO:

Joe paces outside the bathroom as 22 takes a shower:

22 (O.S.)
WOEOWEOWEOEWOWEEE! This water
hurts!

JOE
(calling through the
door)
(MORE)

JOE (CONT'D)

It's okay. You just have to turn the other nob.

22 (O.S.)

Oh okay, that's better.

JOE

And I wouldn't be mad if you put a little lotion on me when you're done.

22 (O.S.)

I washed your butt for you.

CUT TO:

IN THE BATHROOM.

22 spits toothpaste into the sink:

22

BLECK! Spicy! Spicy!

CUT TO:

IN THE LIVING ROOM.

As Joe tends to his suit jacket, 22 tries to put on socks but FALLS.

EXT. THE YOU SEMINAR.

A pair of Counselors is directing a flock of new souls into several Pavilions.

COUNSELOR JERRY A

You five will be insecure. And you twelve will be self-absorbed.

COUNSELOR JERRY B

We really should stop sending so many through that pavilion--

TERRY (O.S.)

Found him!

They runs up with file.

TERRY

See that, everybody? Who figured out why the count's off? That's right, Terry did! It's Terrytime!

COUNSELOR JERRY A
Wow. Nice work!

COUNSELOR JERRY B
Well, who is it?

Terry flips through the file:

TERRY
Right. Joe Gardner is his name. It
looks like he's back down on Earth.

COUNSELOR JERRY A
That's not good.

COUNSELOR JERRY B
That's the mentor we set up with
22.

TERRY
All right, all right. Easy on the
hysterics. Terry's got this under
control. I'll handle it.

COUNSELOR JERRY B
How?

Terry opens a portal down to Earth.

TERRY
I'll go down there and get him. Set
the count right, lickety-split.

COUNSELOR JERRY B
Okay, whoa, are you sure that's a
good idea?

TERRY
Look, you all are the ones who
beefed it. I'm trying to un-beef
it.

COUNSELOR JERRY A
But you cannot be seen.

COUNSELOR JERRY B
By ANYone!

TERRY
Don't worry. I'll make sure no one
else sees me. I'll move among the
shadows, like a ninja.

COUNSELOR JERRY A
Please, just do it quickly and quietly.

COUNSELOR JERRY B
And also quickly. And quietly as well.

Terry salutes, then jumps down towards Earth.

The Counselors look down after Terry.

COUNSELOR JERRY B
This won't be a disaster, that's for sure.

INT. JOE'S APARTMENT.

Joe admires 22, now wearing his ill-fitting brown suit.

JOE
Mmm. Trusty old brown suit. Still a perfect fit!

22
It's a little tight in the back-here part.

22 points to the rear.

JOE
It'll loosen. Sit down.

22 sits on the floor.

Joe pushes over a tall stack of records in front of 22, to use as a stool. He picks up electric clippers.

22
I'll do it.

JOE
You couldn't call an elevator, remember? No way. I just need to line me up. Now be still.

Joe turns on the clippers. His entire cat body vibrates unsteadily. He shakes as he reaches the clipper forward to 22's hairline. 22 looks at him, leery.

22
Ahhhh... it's like a little tiny chainsaw!

JOE
Don't move!

22
I'm not moving! You're moving!

Joe loses his footing on the stack of records. They shoot out from under him. The clippers sail out of his paws and take a big, long divot of hair out of 22's scalp.

They hit the floor across the room, shattering.

Joe looks at the reverse-mohawk on 22's scalp, horrified:

JOE
AAHHHHH! OH NO!

22
Don't worry. I'm okay.

JOE
No, no, no! My HAIR! MY HAIR IS NOT
OKAY! THIS IS A DISASTER! We gotta
fix this! Right now!

22
Okay! How?

JOE
We gotta go see Dez!

22
Great. Who's Dez?

INT. BARBER SHOP.

Inside the neighborhood barber shop, hair gently falls to the ground as the loud buzzing sound of multiple hair clippers fills the shop. BARBERS are cutting and trimming the hair of MEN and BOYS while razzing each other:

BARBER
How'd you get that big peanut head?

CUSTOMER
Man shut up. You know I'm sensitive
about that. I lost my hair at an
early age.

EXT. BARBER SHOP. DAY.

Joe and 22 peer through the window. The hair disaster is hidden under a hat.

JOE

Dez is that guy in the back. He can fix this. Talk about having a Spark! This guy was born to be a barber.

22

But I can't pass for you in front of all your friends!

JOE

Dez is the only one I that talk to. We usually talk about jazz, but this time just sit there, get the cut and get out.

INT. BARBER SHOP.

22 carries Joe into the shop. The customers and barbers all give a synchronized silent "nod," then go back to their conversations.

Joe's barber, DEZ, is about to take on a CUSTOMER.

DEZ

Hey, Joe! What're you doing here on a weekday? You didn't call for an appointment, man. It's gonna be a while.

JOE

(to 22)

Aw, I was afraid of this. Go ahead and sit down.

22 looks for a seat. Unthinking, she takes off her hat, revealing the AWFUL CLIPPER DISASTER.

Everyone reacts:

CUSTOMERS/BARBERS

Daaaaaaaaaaaaaaaaaaaaaang!

DEZ

OhmyLAWD!!

Dez pushes away his customer:

DEZ

You gotta wait, son. This is an emergency!

CUSTOMER

What?! That ain't cool, Dez!

DEZ

You could always let Harold cut your hair. His chair's wide open.

HAROLD, another barber, looks up from the newspaper he's reading while sitting in his empty barber chair. Through his bottle-thick EYEGLASSES, he silently blinks and smiles, too eager for a customer.

CUSTOMER

Nah. I can wait.

The customer takes a seat in the waiting area.

DEZ

Joe, get your butt in this chair. NOW.

22 sits, still holding Joe. PAUL, the customer next to Dez, scowls at Joe. They have a history.

DEZ

Should I even ask you how this happened?

22

The cat did it.

JOE

(to 22)

Stop sounding insane.

22

I mean, I was distracted getting ready to play with Dorothea Williams tonight.

DEZ

Dorothea Williams?! That's big time, Joe! Congratulations!

PAUL

Joe ain't getting no gig, Dez. You know he's Mr. Close-But-No-Cigar.

JOE

Psh. This guy.

DEZ

Joe, ignore him. Now, let's fix you up.

DEZ

You keeping that cat on your lap?

22

Is it okay that I do that?

Dez throws an apron around 22 and Joe. Joe quickly pushes out of it, staying on 22's lap.

DEZ

Suit yourself. You're the boss.

22

I am?

DEZ

When you're in this chair, yeah, you are.

22

So... can I have one of those?

22 points to a jar full of lollipops.

DEZ

Uhhh, Sure, Joe.

Dez hands one to her. She quickly unwraps it and pops it into her mouth, smiling.

22

Cool. I like being in the chair.

Everyone stares at 22. Joecat chides her.

JOE

Hey, get your head in the game!

Dez fires up his hair clippers, startling 22.

22

Ah! Little chainsaw!

JOE

You need to settle down! If you keep this--

But FROM DEZ'S POV -- he sees a car YOWLING at Joe. He puts a hand on 22's shoulder:

DEZ

Look, I can deal with some freaky stuff, but if this cat don't chill, we're gonna have to put it outside.

22

(smug)

Well, what's it gonna be, kitty?

JOE

Meow.

Dez regards 22's reverse mohawk and gets to work.

DEZ

Sometimes change is good. You have been rocking that same style for a while.

22

Well Dez, for hundreds of years, I've had no style at all.

PAUL

You can say that again!

The others start LAUGHING. 22 looks around, misreading it.

22

But then my life changed.

DEZ

Oh yeah? What happened?

22

I was existing as a theoretical construct in a hypothetical way-station between life and death.

FEMALE BARBER

I heard that.

DISSOLVE TO:

LATER.

22 is relaxed now, happily sucking on the lolly as Dez finishes.

Everyone in the store has pulled up a chair, now listening intently to 22's story.

22

And by the time I got to mentor number 266, I was seriously asking what is all the fuss about. Like is all this living really worth dying for? You know what I mean?

CUSTOMERS

Word. Mhmmm.

DEZ

I never knew you had such an interesting education, Joe. I just thought you went to music school.

22

And another thing... They say you're born to do something, but how do you figure out what that thing is? And what if you pick up the wrong thing. Or somebody else's thing, you know? Then you're stuck!

The others nod in agreement.

One of the customers motions to the lolly jar.

CUSTOMER

(whispers)

I'll take one of those.

DEZ

(chuckles)

I wouldn't call myself stuck but I never planned on cuttin' heads for a living.

22

Wait, but... you were born to be a barber. Weren't you?

DEZ

I wanted to be a veterinarian.

Joe looks at Dez, surprised by this.

22

So why didn't you do that?

DEZ

I was planning to. When I got out of the Navy. And then my daughter got sick, and...

(MORE)

DEZ (CONT'D)

barber school is a lot cheaper than
veterinarian school.

22

That's too bad. You're stuck as a
barber and now you're unhappy.

DEZ

Whoah, whoa, slow your roll there,
Joe. I'm happy as a clam, my man.
Not everyone can be Charles Drew
inventing blood transfusions.

22

...or me, playing piano with
Dorothea Williams. I know.

PAUL guffaws sarcastically.

PAUL

Haha. You are not all that. Anyone
could play in a band if they wanted
to.

JOE

(to 22)

Don't pay Paul any mind. People
like him just bring other people
down so they can make themselves
feel better.

22

Oh, I get it. He's just criticizing
me to cover up the pain of his own
failed dreams.

The others ERUPT with a collective "DANG!" Everyone in the
shop LAUGHS at 22's inadvertent, razor-sharp comeback.

Humbled, Paul sniffs on his way out:

PAUL

You cut deep, Joe...

22

I wonder why sitting in this chair
makes me want to tell you things,
Dez.

DEZ

That's the magic of the chair.
That's why I love this job. I get
to meet interesting folks like you.
Make them happy...

Dez picks up a small hand mirror and shows 22 his work.

DEZ

And make them handsome.

22 looks at the excellent cut in the mirror and smiles. Joe is impressed.

22

Wow! Am I crazy or do I look younger?

DEZ

I may not have invented blood transfusions, but I am most definitely saving lives.

EXT. BARBER SHOP. DAY.

Dez shows 22 and Joe out.

DEZ

I don't know about this crazy cat guy thing man, but it is nice to finally talk to you about something other than jazz, Joe.

22

Huh. How come we, uh, never talked about your life before?

DEZ

You never asked. But I'm glad you did this time.

The other customers call out:

CUSTOMERS

Looking good, brother. Have a great show!

Dez heads back inside. 22 pulls out a handful of lollipops, showing them proudly to Joe.

22

I grabbed a couple road lollies.

22 pops one into her mouth and walks off. Joe follows, impressed with how 22 handled it all.

INT. HOSPITAL -- JOE'S ROOM.

Inside Joe's former hospital room, a HEART MONITOR beeps, suddenly FLATLINES -- then becomes Terry.

Terry leaps from the monitor and looks around the room for clues.

Terry examines Joe's empty hospital bed, ducking out of sight just as a DOCTOR enters the room.

EXT. NEW YORK -- DOOR STOOP. DAY.

Terry moves, snake-like, up to the sunken alcove where 22 had been hiding earlier. Terry examines the spot where 22 had been sitting.

INT. JOE'S APARTMENT.

Terry slithers among Joe's things, over his album collection and onto his piano, searching.

EXT. NEIGHBORHOOD BODEGA. DAY.

Paul comes out of the small grocery store near the barber shop. He opens a bag of chips, still stung by 22's insult:

PAUL
(muttering to himself)
You know, Julia Child didn't
succeed till she was 49.

22 and Joe approach. 22 holds out a lolly as a peace offering:

22
Hey, Paul! Here, have a lolliipop.

PAUL
Oh. Thanks, man.

ACROSS THE STREET -- Terry spots 22 as she comes out of a crosswalk light.

TERRY
There you are!

Terry jumps down and snakes around the corner. The accountant draws a portal in the ground, like a lion trap.

As 22 finishes making amends with Paul, Terry readies the trap:

TERRY
Come to Terry!

A body falls into the trap. Terry follows, jumping in.

TERRY
Gotcha!

INT. LIMBO.

Surrounded by the eerie darkness of Limbo, Terry let's "Joe" have it:

TERRY
Thought you could cheat the
universe?! Well you thought wrong!
I'm the Accountant, and I'm here to
bring you in!

Terry PULLS THE SOUL FROM THE BODY. But it's not Joe.

It's Paul!

TERRY
Oh ooh! You're not Joe Gardner.
HaHa! My mistake.

Paul is petrified.

TERRY
We'll just get you back into your
meat suit.

Terry shoves Paul's soul back into his body and tosses him back up.

EXT. NEW YORK STREET CORNER. DAY.

Paul emerges through the portal, back onto the street. He's shivering, clutching his bag of chips, horrified. Terry tries to make things right:

TERRY
There ya go. No harm, no foul.

But Paul is trembling and stammering.

TERRY
Oh, boy.

Terry puts an arm around him.

TERRY

Look, fella. I'm thinking there's no reason we can't keep this little incident between us, eh? Mistakes happen. And uh, it's not your time. Unless you keep eating those processed foods, am I right? Ha!

Terry vanishes. Paul looks around fearfully. Suddenly, Terry's stern face appears in his bag of chips.

TERRY

But seriously, stay away from those processed foods.

Paul SCREAMS and throws the bag, running away.

EXT. NEW YORK -- SIDEWALK. DAY.

22 and Joe keep walking. 22 happily sucks on a lollipop as they talk.

JOE

You know what, you did all right back there. How did you know how to deal with Paul?

22

I didn't. I just let out the ME. Hey, like you said about jazz! I was jazzing!

JOE

First of all, "jazzing" is not a word. And second, music and life operate by very different rules.

22 looks at a flyer on a pole, about to pull off one of the contact slips.

22

It says take one!

JOE

Don't--

But 22 takes more than one.

JOE

Or do. Okay fine.

22 jogs back over like a little kid, reading it.

22

Man with a Van. I got a few in case we need a lot of vans.

Joe rolls his eyes.

JOE

Uh huh. Now let's get back to the plan. We go the Half Note and wait there for Moonwind. It's around 4PM now...

But he see 22 LAUGHING, playing with the reflection in a window.

JOE

You know what, you are really getting good at using those legs. Why don't you try running?

22's hands run along a metal fence, making music.

22

Hey! I made a song! I'm jazzing!

JOE

Okay, enough of the jazzing and everything like that. We need to get somewhere. Now I suggest that-

But 22 stops over a subway grate. The blast of air from below whooshes up.

22

Woohoo! Ha ha!

JOE

What are you doing?

22

That tickles!

22 lies on her stomach on the grate, letting the wind ruffle the suit.

22

Hoooooooohohohohoooo!

22's hat blows off and flies down the street.

22

Whoops. I got it.

22 runs over to the hat, bends over to pick it up. But stops, unable to bend out any more.

JOE
Would you hurry up!

22
Okay.

22 forces it. RIIIIIP!

22
(smiling)
You were right! These pants are loosening!

But PEDESTRIANS behind 22 look at the pants IN SHOCK.

A BIKE MESSENGER LAUGHS.

Joe SCREAMS:

JOE
AAAAAAHHHH!

He runs over and looks at 22's rear, his polka dot underwear hangs out. Joe tries to cover it up.

JOE
Oh no no no, don't let people see your butt!

22
It's your butt.

JOE
It doesn't matter whose butt! Take off the jacket! Tie it around your waist! Quick! Cover the butt!

22 does.

JOE
Oh! What are we gonna do!? Can't find a tailor this late!

A thought hits him. A bad thought:

JOE
(dread)
Oh no. We're gonna have to go to mom's.

22

Okay!

JOE

No, you don't understand! Mom
doesn't know about this gig. And
she's not gonna like it.

22

Okay.

JOE

But we don't have any other choice!

22

Okay.

JOE

She's the only one that can fix
this!

22

Okay!

JOE

Stop saying okay! We gotta catch
the subway across town. Come on.

22

Oook-
(stops herself)
Got it.

INT. SUBWAY STATION PLATFORM.

22 eats a bagel while carrying Joe down onto a subway station platform.

JOE

My mom doesn't know about the gig,
and I want to keep it that way,
okay?

22

Right, because she thinks you're a
failure.

JOE

What?!

22

I didn't say that! YOU did. Up
here.

22 points to Joe's head.

JOE

Look, my mom has her own definition of what success is and being a professional musician isn't it.

Joe jumps to the ground and starts pacing, thinking this through.

JOE

(muttering to self)

So lemme see... I need the suit fixed for a school band recital. Ugh, I'm not looking forward to this. But there's no reason she needs to know.

Meanwhile, 22 notices a BUSKER playing his guitar and SINGING, guitar case open to receive loose change. Intrigued, 22 approaches.

Joe still stews:

JOE

All the times I've been so close to getting to my dreams... something always gets in the way. You know what I mean?

Joe spots 22, drawn to the music. He walks over.

22

He's good. I've heard music before. But I've never felt like this inside.

JOE

Of course you love music now. Because you're ME. Let's go. Let's go!

22 clocks this as the train arrives. It makes sense, yet doesn't feel right.

JOE

Let's go!

22 watches a PASSERBY toss change into the busker's guitar case. Inspired, 22 breaks her bagel in half and drops it in, too. As 22 walks away, the busker looks at the bagel, slightly annoyed.

Joe and 22 walk onto the train.

INT. SUBWAY TRAIN.

Joe finds a seat and sits, like a person -- on his butt, cat-feet outstretched. He folds his paws across his cat-chest and settles in for the ride like any New Yorker.

A NEW YORKER next to him looks at this, decides to scoot over, not wanting any part of this weirdness.

22 remains standing as the doors close. The car is nearly full. The train starts moving. 22 stumbles.

22

Whoah! AHH!

As the train moves, 22 has fun "surfing" it like a wave.

22

Woahahaho! Ha ha!

22 bumps into a COMMUTER.

COMMUTER

Hey! Take it easy, eh?

22

I'm sorry!

22 quickly sits next to Joe, feeling self-conscious.

JOE

Don't worry about it. It's the subway. It does that to some people.

22

Does what?

JOE

It wears you down. It stinks. It's hot. It's crowded. Every day the same thing, day in and day out.

(to self)

But once I get on that stage tonight, all my troubles are going to be fixed. You're gonna see a brand new Joe Gardner.

Joe hears a SLURPING sound. He turns to see 22 listening to him, but now drinking a Big Gulp from a straw.

JOE

Where'd you get that?

22

Under the seat. Can you believe it?
Still half full!

Joe SLAPS it out of her hands.

EXT. LIBBA'S CUSTOM TAILORING. DAY.

22 and Joe walk up to his mom's tailoring shop.

JOE

Alright, remember, I need the suit
fixed for a band recital. Got it?

22 nods. They enter.

INT. LIBBA'S CUSTOM TAILORING.

Melba and Lulu are busy behind sewing machines.

22 enters. Joe is on 22's shoulders.

MELBA AND LULU

Joey! I'm so proud of you! Baby
boy, we heard the news!

But from the back room they hear a pointed:

LIBBA (O.S.)

Ahem!

Melba and Lulu freeze.

JOE

Oh, crap. She knows!

Melba gestures, cautiously:

LULU

Your momma's in the back.

JOE

You gotta go in there.

22

No, I don't want to.

JOE

You have to! We need the suit
fixed!

22 gulps and starts walking. As they pass Melba:

MELBA

You forgetting something, Joey?

Melba holds out her cheek, waiting.

22

What?

JOE

Kiss her. I always kiss Melba when I see her.

Melba leans her cheek out.

JOE

Just do it.

22 looks at Melba's cheek, then grabs her face and goes in, kissing her right on the lips. The women GASP.

JOE

No, no, no! Not on the lips.

LULU

(in horror)

Joey! What has gotten into you, boy?

22 quickly releases Melba.

MELBA

(catching her breath)

Let him finish!

LULU

Cougar! I knew it.

22 and Joe walk into the back room as Melba calls after them:

MELBA

I'll take another kiss when you get back, Joey!

CUT TO:

LIBBA'S ALTERATIONS ROOM.

22 and Joe slowly step in. Libba is working on a dress.

She's not happy.

LIBBA
So much for being done chasing
after gigs, huh?

Libba spots the cat on 22's shoulder.

LIBBA
I hope that cat isn't supposed to
be some kind of peace offering.

CUT TO:

IN THE TAILOR SHOP.

Lulu and Melba press themselves against the door, trying to
hear what's going on.

CUT TO:

BACK TO SCENE:

Joe whispers in 22's ear, coaching:

JOE
Just say you rescued it.

22
(to Libba)
Um, no. It's mine. I rescued it.

LIBBA
Hm. Too bad you can't rescue your
career.
Joe sighs, not surprised.

JOE
Just ask her nicely if she can fix
my suit.

22
So, Mom... is there any way you can
fix this?

22 removes the jacket and reveals the large tear and polka-
dot underwear to Libba.

LIBBA
Whoah! I don't need to see that!

22

I know. Embarrassing right? So,
you'll fix it?

LIBBA

No.

JOE AND 22

What?

LIBBA

How long are you going to keep
doing this, Joey? You tell me
you're going to accept the full-
time position...

JOE

Here it comes.

LIBBA

Then instead I hear you've taken on
another gig.

JOE

Tell her that this one's different!

22

This one's different!

LIBBA

Does this "gig" have a pension?
Health insurance? No? Then it's the
same as the other ones. It's like
you can't even be truthful with me
anymore!

JOE

Fine, we'll get the suit off the
rack somewhere. My mom has never
understood what I'm trying to do
with my life.

22

(repeating, to Libba)

Fine, we'll get a suit off the rack
somewhere. My mom has never
understood what I'm trying to do
with my life.

JOE

22!

LIBBA

What did you just say?!?

22

(to Joe)

Can I run away now, like you usually do?

Mom stares, waiting for a response from Joe.

Joe considers his options.

JOE

No. Not this time. Repeat after me.

Joe whispers into 22's ear.

We SHIFT TO LIBBA'S POV -- to hear Joe talk to his mom in his own voice:

JOE

Mom, I know we've had some rough times. But you're right. I can't be truthful with you. Because no matter what I do, you disapprove.

LIBBA

Look, I know you love playing...

JOE

Then how come except for church, you're happiest when I don't? I finally land the gig of my life and you're upset.

LIBBA

You didn't see how tough being a musician was on your father. I don't want to see you struggle like that!

JOE

So Dad can pursue his dreams, and I can't?

LIBBA

Your father had me. Most times this shop was what paid the bills. So when I'm gone, who's gonna pay yours?

JOE

Music is all I think about. From the moment I wake up in the morning to the moment I fall asleep at night.

LIBBA

You can't eat dreams for breakfast,
Joey.

JOE

Then I don't want to eat! This
isn't about my career, Mom. It's my
reason for living. And I know Dad
felt the same way.

Libba thinks about this.

JOE

And... I'm just afraid that if I
died today, that my life would've
amounted to nothing.

LIBBA

Joey...!

Libba looks into her son's eyes, moved and slightly scared.
She breaks down a little, but then finally smiles.

She goes to a drawer and pulls out a large garment box.

LIBBA

Let's make *this* work instead.

She opens it to reveal a tight, crisp BLUE SUIT.

We COME OUT OF LIBBA'S POV as:

Joe immediately recognizes the suit, stunned:

JOE

That's... my dad's suit.

LIBBA

(calls out)

Lulu! Melba! Bring your good
scissors in here. We got work to
do!

The eavesdropping Melba and Lulu almost tip over and fall
into the room as they try to cover their spying.

They get to work as Joe sits on a table, touched.

DISSOLVE TO:

LATER.

22 surveys the NEW SUIT in a full-length MIRROR while Libba, Melba and Lulu make adjustments.

Joe watches from the side, amazed.

22
Wow. This feels really nice!

Libba chuckles. Joe watches his mom lovingly make a few adjustments, admiring the way her son looks in the mirror.

LULU AND MELBA
You look marvelous! This fits perfectly! Just handsome! Mhmm.

LIBBA
That is one fine wool suit, if I do say so myself.

22 points to a pocket-square.

22
Can I try on that?

LIBBA
Of course you can.

She puts the handkerchief square against the suit's breast pocket.

22
Thank you... um... Mom.

LIBBA
Ray woulda been so proud of you, baby. Like I've always been.

Moved, Joe watches as Libba embraces 22; as Libba embraces him. He's awestruck at his mom's turn.

Libba pushes 22 toward the door.

LIBBA
You heard me, right? The suit is wool, not polyester.

22 picks up Joe.

LIBBA
So don't go putting that cat on your shoulders again!

22 drops Joe on the floor as they both say:

22 AND JOE
Yes, ma'am!

22 walks to the door as Joe looks back at his mom, lovingly:

JOE
Thanks, mom.

EXT. LIBBA'S TAILOR SHOP.

Joe catches up to 22, now looking sharp in the blue suit.

JOE
Wow, that was amazing! Know what
that felt like? That felt like
jazz!

22
Yeah! You were jazzing!

JOE
Ha ha! Okay, jazzing!

EXT. NEW YORK - SUBWAY STAIRS. DUSK.

Joe and 22 emerge from the subway station in another part of town, in the midst of conversation:

22
I'm telling you, Joe. You really
should call Lisa again.

JOE
I don't really have time for a
relationship right now, 22.

22
Oh, busy right now? Want to wait
until you die a second time? Cool,
cool.

JOE
Heh heh. I can't believe I'm
getting romantic advice from an
unborn soul.

22
I could think of worse.

They both laugh as they turn the corner. Ahead is the Half Note Jazz Club.

They run up to the club.

JOE
There it is! Ahh! We made it! This
is going to work!

Joe admires 22 in his dad's suit.

JOE
Woah, I can't believe how good I
look! The suit! The cut! Just look
at me! Heehee! Boodie-be-da!

As he looks at himself against the Half Note marquee, he gets more excited:

JOE
Oh, just turn a little bit! Right
there!

22
Like this?

22 tries a few poses in front of the Half Note, getting into it.

JOE
Angle the shoulders. Yeah!

22
Ha ha! Who's that? And from this
side. Uh huh! Who's back here?
Still me!

JOE
That's a winner!

22
Right?

They sit. Joe admires the jazz club as he thinks on his future:

JOE
(to himself)
This can't be happening now! The
Half Note! Look at that lineup...

But as Joe talk, 22's attention drifts to the world around them:

A FATHER plays with his DAUGHTER.

TWO CLOSE FRIENDS at a cafe LAUGH together.

A soft breeze lifts some fallen leaves, dancing them across the sidewalk.

Sunlight falls across the buildings around them. 22 looks up to see propellor seeds fall from a tree above.

One falls into 22's hand.

22 stares at the seed. Something changes.

JOE (O.S.)

So, you ready?

22 comes out of it.

22

Huh?

JOE

To go home. Bet you're ready to get off this stinky rock, huh? What'd you think of Earth anyway?

22 considers this.

22

I... always said it was dumb.
But... I mean... just look at what I found!

22 brings out a bunch of OBJECTS from the suit pocket -- a spool of thread, part of a bagel, a half-eaten lolly, etc.

22

Your mom sewed your suit from this cute spool. When I was nervous, Dez gave me this. A guy on the subway yelled at me. It was scary... but I kind of liked that too.

Joe regards 22, surprised.

22

The truth is I've always worried that maybe there's something wrong with me, you know? That I'm not good enough for living. But then you showed me about purpose, and passion and...

Excited, 22 looks out hopefully at the world.

22

Maybe sky watching can be my Spark.
Or walking! I'm really good at
walking!

JOE

Those really aren't purposes, 22.
That's just regular ol' living. But
when you get back to the You
Seminar, you can give it an honest
try.

22

But I've been at the You Seminar
for thousands of years! And I have
never felt this close!

MOONWIND (O.S.)

Joe!

They look to see Moonwind approaching, carrying an armload of
stuff, including his bongos.

MOONWIND (CONT'D)

(running up)

Who's ready to go home?

JOE

Moonwind!

MOONWIND

The stars are almost in alignment!
I'll have you back in your bodies
in no time.

22

No! I've gotta find it here. On
Earth. This is my only chance to
find my Spark.

JOE

22, you're only loving this stuff
because you're in MY BODY. You can
find your OWN thing to love when
you get back to the You Seminar.
Now come on, I need my body back.
Now!

22's face hardens.

22

No.

22 stands, defiant.

22
I'm in the chair!

22 runs!

JOE
22!

22
Leave me alone! I'm trying to find
my purpose!

Joe takes off after 22.

JOE
22, you come back here!

EXT. MANHATTAN STREET. DUSK.

Joe tries to keep up. 22 turns a corner and disappears down
the subway stairs.

JOE
22!

But as Joe pursues, the THERAPY CAT LADY comes up from the
same stairway, happy to see him.

She grabs Joe and tries forcing him into her cat carrier. But
Joe goes feral on her, a spinning ball of fur and claws.

The Therapy Cat Lady SCREAMS and drops Joe. He speeds down
into the subway station after 22.

The pass an advertisement against the subway station wall.
Suddenly, the linear form of Terry appears in the ad's
outlines.

TERRY
There they are.

Terry takes off after them.

INT. SUBWAY STATION.

Joe pursues 22 through the busy subway station.

JOE
You come back here right now!

They dodge COMMUTERS left and right until they finally come upon an empty hallway.

JOE
You stole my body!

22 runs towards the exit at the far end. Joe close behind. But suddenly they are surrounded by darkness and they both fall into Terry's portal trap.

EXT. LIMBO.

As 22 and Joe float through the inky darkness, their soul forms emerge out from their respective bodies.

As Joe's human body and the cat body float away, the souls of Joe and 22 float upwards, to another portal leading back into the You Seminar. Terry looks down on them, triumphant.

TERRY
It's your time to go, Joe Gardner.

Joe sees his body far below. He frantically swims toward it, making headway. He's almost able to get into his own body.

TERRY
Oh no you don't.

Terry stops him.

TERRY
Gotcha!

Though inches away, Joe is yanked away from his body and pulled toward the You Seminar.

JOE
No, no, no, no, no, no!

INT. THE YOU SEMINAR.

Joe lands in the grass of the You Seminar. Above him the Portal closes.

JOE
NO!

Furious, Joe storms over to 22.

JOE
I was gonna play with Dorothea Williams!

22

And I was about to find my Spark!

JOE

Find your Spark?!

22

You promised but you wouldn't even give me five minutes!

JOE

My life was finally going to change! I lost *everything* because of you!

TERRY

JOE!

Joe stops shouting.

TERRY

You cheated.

Joe looks defeated. Terry escorts them to a group of Counselors.

TERRY

Found him!

COUNSELORS

Joe Gardner? You're back! Terry, you found them! Didn't expect that one.

TERRY

(proudly)

No need to thank me!

COUNSELOR JERRY A

It's nice to have everything back in order. And...

The Counselor looks at 22's badge, stunned.

COUNSELOR JERRY A

22 got her pass?

22 looks down to see her Personality Profile has finally changed into an Earth Pass.

The other Counselors happily surround her.

COUNSELORS

Oh my goodness, this is amazing
Shut the fridge, 22 has got an
Earth Pass?! This is cray cray!
This is a great day! After all
these years!

22 can't believe it.

22

But... what filled in the last box?

Joe seethes, lashing out:

JOE

I'll tell you what filled it in...
I did! It was *my* Spark that changed
that badge!

(to Counselors)

She only got that because she was
living MY life! In MY body!

22 starts to protest, but Terry interrupts.

TERRY

Come on, Mr. Gardner.

Terry opens a portal to the Great Beyond.

But a Counselor leans to Joe:

COUNSELOR JERRY A

Joe, it's time for you to accompany
22 to the Earth Portal. Give you a
chance to say goodbye.

COUNSELOR JERRY B

Of course! It's standard procedure.

The Counselors gently usher Joe and 22 toward the Earth
Portal.

TERRY

Just hold on a minute! I get to set
the count right!

COUNSELOR JERRY B

Terry, you've done a super job!
We'll take it from here. You're
amazing.

TERRY

(flattered)

Well thank you.

Terry exits into the Portal.

TERRY
(proudly)
Terry time.

The Counselors encourage 22 and Joe to the Earth Portal.

COUNSELOR JERRY B
Go ahead you two.

EXT. THE YOU SEMINAR -- EARTH PORTAL.

Joe and 22 approach the edge of the Portal, both angry. 22 looks holds the Earth Pass.

22
You don't know. You can't be sure
why my pass changed.

JOE
Come on, 22. Think about it. You
hated music until you were in my
body. You hated everything until
you were me!

22 stews. Joe turns to walk away.

JOE
Hmph, I hope you enjoy it.

As Joe walks something hits him on the back of his head.

He sees 22's Earth Pass lying on the ground.

He locks eyes with 22, who stares angrily at him.

Joe picks up the pass and makes to throw it back at 22. But when he looks, the soul is gone. Joe looks around, confused.

COUNSELOR JERRY B (O.S.)
I have to ask...

Startled, Joe hides the Earth Pass behind his back.

COUNSELOR JERRY B
How the Dickens did you do it? Get
that Earth Pass to change?

JOE
Oh... uh. I just... let her walk a
mile in my shoes, you could say.

COUNSELOR JERRY B
Well, it worked.

JOE
Heh... yeah.

COUNSELOR JERRY B
You should probably get going to
the Great Beyond.

The Counselor turns to walk away. Joe stops him:

JOE
Hey, we never found out what 22's
purpose was.

COUNSELOR JERRY B
Excuse me?

JOE
You know, her Spark. Her purpose.
Was it music? Biology? Walking?

COUNSELOR JERRY B
We don't assign purposes. Where did
you get that idea?

JOE
Because I have piano. It's what I
was born to do. That's my Spark.

COUNSELOR JERRY B
A Spark isn't a soul's purpose.

The Counselor walks off, chuckling:

COUNSELOR JERRY B
Oh, you mentors and your passions!
Your purposes! Your meanings of
life! So basic.

Joe is confused.

JOE
No... No!

He walks to the edge of the Earth Portal, watching the other
new souls jump to Earth.

JOE
It is music. My Spark is music. I
know it is!

Determined, Joe jumps down into the portal to Earth.

INT. 22'S CLUBHOUSE

22 crawls inside her clubhouse, distraught.

22
(muttering)
I'm no good. I got no purpose.

She leaves under the sink, onto the Astral Plane.

22
No purpose... No purpose...

INT. SUBWAY STATION.

Joe comes to in his own body, a sea of anxious PASSERBYS staring down at him. He rubs his aching head, realizing he's back.

Mr. Mittens looks on, until the Therapy Cat Lady approaches. The cat runs into her arms.

Joe checks his watch and rushes out of the station.

INT. HALF NOTE.

Joe runs down the stairs, into the club. He runs into Curley, looking good in his own gig suit.

CURLEY
(surprised)
Mr. G?

JOE
Curley, I made it! I'm ready to go!

CURLEY
You're too late, man.

JOE
Let me talk to Dorothea.

CURLEY
No, no, no, man! She don't play that!

But Joe blows past Curley and into Dorothea's dressing room.

INT. HALF NOTE -- DRESSING ROOM.

DOROTHEA talks to Miho while finishing her makeup. Joe bursts in.

DOROTHEA
Who let this lunatic in here?

JOE
Listen, you've gotta give me
another chance!

DOROTHEA
This is my band. I decide who
plays.

JOE
And if you don't go with me, you'll
be making the biggest mistake of
your career.

Dorothea approaches him, unconvinced.

DOROTHEA
Oh yeah? Why's that?

Joe stands his ground as Curley listens from the doorway.

JOE
My only purpose on this planet is
to play. It's what I was meant to
do. And nothing's gonna stop me.

Dorothea is intrigued. She thinks for a moment, then--

DOROTHEA
Well aren't you an arrogant one. I
guess you really are a jazz player.

(to Curley)

Tell Robert he's out. For now.

(to Joe)

Nice suit.

Dorothea exits, saying over her shoulder:

DOROTHEA
Nice suit.

Curley gives Joe a thumbs up and rushes off.

Joe looks in the mirror, relieved. As he straightens his tie, Joe notices a photograph of Duke Ellington straightening his tie. Joe smiles:

MELBA AND LULU
You did great! We love you!

LIBBA
I'm so proud of you Joey!
She hugs her son, then climbs into the cab.

LIBBA
Gotta get to bed. We old!
Joe waves as Dorothea exits the club.

DOROTHEA
You play a hundred shows, and one
of them is killer. You don't get
many like tonight.

JOE
Yeah!
(beat)
So, what happens next?

DOROTHEA
We come back tomorrow night and do
it all again.
Joe looks confused, slightly disheartened.

DOROTHEA
What's wrong, Teach?

JOE
It's just... I've been waiting on
this day for my entire life. I
thought I'd feel... different.
Dorothea studies him knowingly. Finally:

DOROTHEA
I heard this story about a fish. He
swims up to this older fish and
says "I'm trying to find this thing
they call the ocean." "The ocean?"
says the older fish, "That's what
you're in right now." "This?" says
the young fish, "This is water.
What I want is the ocean."

She hails a cab.

DOROTHEA
See you tomorrow.

Dorothea leaves.

Joe watches her go, alone and confused. The marquee behind him flicks off.

INT. SUBWAY.

Joe ponders Dorothea's words as he rides the train. It lurches. He bumps into someone.

COMMUTER

Hey man!

JOE

Sorry.

Joe looks into the train. SUBWAY RIDERS stand motionless, looking at their phones. He looks at his reflection in the window, feeling alone and empty.

INT. JOE'S APARTMENT. NIGHT.

Joe closes the door behind him and stares at his all-too-familiar apartment.

Around him, nothing has changed. He walks into the empty silence.

He turns on a dim lamp and sits down at the piano.

A CRUNCH of stuff in his pocket gets his attention. He pulls out the things 22 "found": a pizza crust, a bagel, a lollipop, a spool of thread, and a helicopter seed.

He absently dumps it on an end-table and puts his head in his hand, mournfully fingering the piano keys.

Joe's eyes fall back onto 22's mementos. It triggers something in Joe.

JOE REMEMBERS:

OUTSIDE THE HALF NOTE, the helicopter seed twirls into his hand. But it is 22's memory.

BACK AT HIS PIANO, Joe is startled. He looks at the pizza crust.

JOE REMEMBERS:

AT THE DOOR STOOP, Joe thoroughly enjoys the pizza slice moments after leaving the hospital. Again, this is 22's memory.

BACK AT HIS PIANO, Joe scoops the objects and places them on the music ledge of the piano, studying them.

After a moment, he begins to play. Each item triggers other specific MEMORIES:

- The BAGEL falling to the Busker's guitar case.
- The LOLLIPOP segues into Dez's sharp haircut.
- The THREAD SPOOL reminds him of his mother, Libba, passing his dad's suit onto him.

Joe smiles as other MEMORIES start to flow, inspiring the music:

- Joe lies on the subway grate, feeling the wind beneath his back.
- Watching Connie go into the zone while playing her trombone.

Then deeper MEMORIES of Joe's life emerge:

- A younger Libba gives her toddler-aged son Joe a bath.
- His father, Ray, drops a needle onto a jazz record, while 10-year-old Joe watches. They enjoy the music together.
- A teenaged Joe pedals a bike through the park, feeling the freedom of summer.
- The morning light fills the streets of his Queens neighborhood.

- Teenaged Joe watches a Mets game from a rooftop with his parents. Fireworks explode against the city skyline.

The memories bring tears to Joe as he plays. More recent ones start to come:

- In a diner, Joe sits alone eating a piece of pie, deeply satisfied.
- Joe gives a young Curley his first pair of drumsticks, inspiring him with a Max Roach record.
- Joe plays his piano for his ill father. Ray smiles as he listens, lost in his son's music.

- Joe and his mother are alone at the beach, letting the water wash over their bare feet.

The memories overwhelm Joe as he continues to play. He smiles as tears fall. Slowly his perspective alters, lifting out of himself, out of the city, off the Earth, and into the cosmos.

Suddenly another memory comes, as just voices:

22 (O.S.)

Maybe sky watching could be my
Spark. Or walking! I'm really good
at walking.

JOE (O.S.)

Those aren't Sparks, 22. That's
just regular ol' living.

This snaps Joe back to Earth.

A disturbing thought takes hold. He picks up the helicopter seed, gazing at it as he thinks about 22.

Joe makes a decision, puts the seed in his pocket, closes his eyes, and begins playing again.

The room fades away as the music takes him into the zone.

EXT. THE ASTRAL PLANE.

Joe opens his eyes, now in the zone. He plays an astral piano in his soul form, floating above the plane. Other souls in the zone float on the horizon.

MOONWIND (O.S.)

Joe!?

Joe looks to see Moonwind aboard his ship, sailing toward him.

MOONWIND

Joe! Good heavens, man! What are
you doing in the zone!

JOE

Moonwind!

Joe jumps onto the deck.

JOE

I messed up. I need to find 22.

MOONWIND

I'm afraid she's become a Lost Soul.

JOE

What? How is that possible?!

MOONWIND

I'll explain on the way.

Moonwind speeds the ship across the Astral Plane.

MOONWIND

When neither of you returned to the Half Note, I suspected something had gone wrong.

CUT TO:

EXT. ASTRAL PLANE - FLASHBACK.

Moonwind steers the ship.

MOONWIND (V.O.)

I came back here, and that's when I spotted her.

Moonwind spots 22, now covered in astral dust -- DARK 22. He waves at 22. But the Lost Soul runs off.

CUT TO:

BACK TO SCENE:

Joe scans a field of Lost Souls with a telescope as Moonwind continues:

MOONWIND

Lost Souls are obsessed by something that disconnects them from life. And now that 22 has technically lived, she's become one of them.

Joe finds Dark 22 in the distance.

JOE

There she is!

MOONWIND

Good show!

Moonwind steers the ship and pursues.

JOE

22!

Dark 22 HISSES at Joe and rockets off.

MOONWIND

Ready the net!

JOE

I'm on it!

Joe cocks the harpoon net and FIRES. The net wraps around Dark 22 like a lasso. They try to reel 22 in.

But Dark 22 dives below the surface, forcing the bow of the ship straight down into the dust.

MOONWIND

Oh no! She's got us!

As the ship sinks, Joe jumps off.

JOE

Moonwind!

MOONWIND

(salutes)

A captain always goes down with the ship. It has been a pleasure serving with you--

Moonwind and the entire ship is pulled down, vanishing into the dust.

CUT TO:

EXT. NEW YORK -- 14TH & 7TH. DAY.

Moonwind is spinning his sign. He is suddenly jolted out of his trance.

CUT TO:

BACK TO SCENE:

Dark 22 pops up in the distance, HISSING at Joe. The soul runs off again.

JOE

22!

Joe chases 22.

JOE
Come back, 22! It's me, Joe!

Joe corners 22 between some astral rocks. 22 paces, animal-like, cornered and scared.

JOE
Easy, 22! Easy. I just came back to give you this.

Joe holds up the Earth Pass. But 22 panics, growing more monstrous.

JOE
Easy...

Suddenly, 22 dives back into the sink cabinet and scrambles through the shaft into the soul's clubhouse.

Joe rushes after her.

JOE
22, listen! Come back!

INT. MENTOR ORIENTATION THEATER.

On stage, a Counselor presents a trophy to Terry, who beams with pride.

COUNSELOR JERRY B
And for correcting our absent-minded mistakes and setting the count right, we are awarding you, Terry, this trophy.
(beat)
As you requested.

A few Counselors in the audience APPLAUD with varying levels of enthusiasm.

TERRY
I am happy to accept this very special award I requested, but that I absolutely deserve.

Suddenly, Dark 22 CRASHES THROUGH THE SCREEN and runs into the audience HISSING and SHRIEKING. Joe runs after 22 as everyone scatters.

The Counselor quickly takes back Terry's trophy.

COUNSELOR JERRY B
And I'll just take that back...

TERRY
Hey!

Angry, Terry pushes through the Counselors, stopping 22 before the soul can escape the theater.

TERRY
Oi, Noob! You're not where you belong!

But Dark 22 grows even more, towering above Terry. 22 pounces on the accountant, tying Terry's limbs into knots.

22 bolts out the door.

EXT. THE YOU SEMINAR.

Dark 22 runs through campus, Joe close behind. New Souls look up at the Lost Soul in wonder.

JOE
22, stop! I have something to tell you!

22 throws a New Soul at Joe. The New Soul LAUGHS as it bounces off Joe's face.

JOE
Ahh! Stop that! NO!

Joe is pelted by more New Souls before 22 runs off again.

Counselors keep the New Souls away from 22 while also trying to calm the Lost Soul down.

COUNSELORS
There, there, calm down. Don't worry, You have to stop running. Please.

22 ends up at the edge of the Earth Portal. The Lost Soul looks down, scared and trapped.

Dark 22 runs away from Joe and ends up trapped at the edge of the Earth Portal. She looks down, scared. She's trapped!

JOE
22, stop!

22 looks at Joe as he slowly approaches. He holds out the Earth Pass.

JOE

I was wrong! Please, will you
listen? You ARE ready to live, 22!

22 seems to calm. But suddenly the Lost Soul's mouth opens.
It leaps and CONSUMES JOE!

INT. DARK 22.

Joe opens his eyes. He's in total darkness. Black dust swirls
around him. He hears CRYING in the distance.

He sees 22 weeping and muttering in the middle of the storm.

22

(murmuring)

Not good enough. Nope. No point. I
just need to fill out that last
box. I give up.

Joe goes towards her, but 22 runs away.

JOE

22!

Joe follows.

Suddenly a huge, dark version of 22's mentor, ABRAHAM
LINCOLN, appears in front of Joe, blocking him. Lincoln
appears to scold Joe, but in 22's voice:

ABRAHAM LINCOLN

You're dishonest! All you make are
bad decisions! You are unwise, and
you won't make it in the world!

Joe tries to get around Lincoln. Mentor MOTHER THERESA
appears, blocking him again.

MOTHER THERESA

You're so selfish! No one would
ever want to be around you!

Joe struggles forward but is suddenly surrounded by other
mentors of 22 -- Copernicus, Carl Jung, Muhammad Ali, etc.

All bend down to Joe, reciting their negative opinions of 22:

22'S MENTORS

The world needs remarkable people,
and you're the least remarkable
soul I've ever met! The world is
better off without you in it!
You're a nitwit! Mentally unfit! An
imbecile! I cannot help you!

Joe breaks through the crowd, again finding 22 in the distance. He runs to her as she mutters to herself:

22

There's no point in anything I try.
Why couldn't I fill out that last
box? I'm not good. Nothing I do is
right. I'm a loser. I don't do
anything right. I'm not good enough
at all.

Joe nearly reaches 22, until --

A final figure blocks Joe's path: a massive version of JOE HIMSELF.

NIGHTMARE JOE

You will never find your spark.
There's no point. Those aren't
purposes, you IDIOT! That's just
regular ol' living. This is a waste
of time. You only got that badge
because you were in MY body. That's
why you ruin everything! Because
you. Have. No. Purpose!!

Nightmare Joe SPEWS BLACK DUST from his mouth. Joe tumbles away, the Earth Pass is knocked out of his hands. He desperately searches for it.

JOE

Ahhh! No no no no!

All seems lost, until Joe remembers -- the helicopter seed in his pocket. He pulls it out and walks forward, holding out the seed to his nightmare self.

NIGHTMARE JOE

There's no point. You'll never find
your Spark Because you. Have. No.
Purpose!!

Nightmare Joe looks at the seed, startled. He melts away, defeated.

Joe finally reaches 22. He puts the seed in her hand, closing her fingers around it, holding it there. 22 appears to calm.

SMASH CUT TO:

EXT. HALF NOTE. DAY.

Suddenly, 22 is back in Joe's body, sitting on the stoop and looking at the seed, scared.

Joe, back in the cat, looks up at her, smiling.

JOE
You ready?

22
Huh?

JOE
To come live!

22
I'm scared, Joe. I'm not good enough. And anyway I never got my Spark.

JOE
Yes you did.

Joe motions to the world around them.

JOE
Your Spark isn't your purpose. That last box fills in when you're ready to come live.

22 looks around, taking in the beautiful, simple moments on Earth.

JOE
And the thing is... you're pretty great at jazzing.

22 looks at Joe and smiles.

MATCH CUT TO:

EXT. THE YOU SEMINAR.

Dark 22 smiles at Joe. The black dust surrounding the Lost Soul melts away.

Joe finds the Earth Pass and places it on 22. 22 smiles, but then realizes:

22
But Joe... This mean you won't get to--

JOE
It's okay. I already did. Now it's your turn.

Joe motions to the Earth below.

22 steps closer to the edge, but gets cold feet and darts behind Joe.

JOE
I'll go with you.

22
You know you can't do that.

JOE
I know. But I'll go as far as I can.

22 steps closer to the edge. Joe holds out his hand. 22 takes it and holds tight as they both jump.

INTO THE EARTH PORTAL.

Eyes shut tight, 22 clutches Joe's arm as they free-fall toward Earth.

JOE
Hey! Take a look!

22 slowly opens one eye, then both.

The Earth slowly gets bigger as they fall toward it. The view is spectacular.

22
Wow!

22 starts to enjoy the ride. The soul builds enough courage to let go of Joe's arm and hold his hand.

Hand-in-hand, 22 and Joe skydive to Earth, enjoying the ride.

22's Earth Pass starts to glow, slowly drawing the soul away from Joe.

22 looks at Joe reluctantly, unsure.

But Joe smiles back, as if to say "it'll be okay."

Then he gently lets go.

22 pulls away from Joe. He watches the soul fall the entire way, and then vanish.

Tears well in Joe's eyes. He is pulled away from Earth and back up as we:

FADE TO WHITE.

EXT. LIMBO -- SLIDEWALK.

Joe opens his eyes to find he is on the slidewalk, heading towards the Great Beyond.

He smiles, at peace. Ready. Until:

COUNSELOR JERRY A (O.S.)
Mr. Gardner?

Joe turns to see a Counselor on the slidewalk with him.

JOE
Yes?

COUNSELOR JERRY A
Do you have a moment?

Joe walks over to Jerry.

COUNSELOR JERRY A
I think I'm speaking for all the
Jerrys when I say... thank you.

JOE
For what?

COUNSELOR JERRY A
We're in the business of
inspiration, Joe, but it's not
often we find ourselves inspired.

JOE
Oh, really.

COUNSELOR JERRY A
So, we all decided to give you
another chance.

The Counselor opens a Portal. On the other side is Earth.

COUNSELOR JERRY A
Hopefully you will watch where you
walk from now on.

JOE
But what about Terry?

COUNSELOR JERRY A
We worked it out with Terry.

SMASH CUT TO:

EXT. LIMBO -- ABOVE THE SLIDEWALK.

Again, Terry is counting souls on the abacus. Suddenly, one
of the beads draws her attention.

TERRY
Hmmm. That's weird.

A Counselor comes running up:

COUNSELOR JERRY B
Hey Terry, what's that over there?
Look immediately!

TERRY
What? What are you talking about?

Terry looks the other way. The Counselor's arm stretches
behind Terry and slides the single bead on the abacus into
position, covering up the discrepancy.

COUNSELOR JERRY B
Oh, nothing. You were saying?

TERRY
Hmm.

COUNSELOR JERRY B
Were you even talking? I can't
remember.

Terry once again examines the abacus.

TERRY
Nevermind.

Terry goes back to counting.

BACK TO THE SLIDEWALK:

The Counselor motions to Earth as Joe hesitates.

COUNSELOR JERRY A

Well?

Joe considers as he looks to Earth, then smiles to the Counselor warmly:

JOE

Thanks.

COUNSELOR JERRY A

So what do you think you'll do? How are you going to spend your life?

He thinks for a moment.

JOE

I'm not sure...

He steps into the Portal.

MATCH CUT TO:

EXT. JOE'S APARTMENT. DAY

Joe's feet step out of his apartment building. He smiles as he looks around, taking in the glorious chaos of it all.

JOE (O.S.)

... but I do know I'm going to live every minute of it.

END.

UNIVERSITAS ISLAM NEGERI
KIAI HAJI ACHMAD SIDDIQ
J E M B E R

Appendix 2b: Validator

SURAT PERNYATAAN

Yang bertanda tangan di bawah ini:

Nama : Ihyak Mustofa S.S., M.Li

NIP : 199403032022031004

Jabatan : Dosen UIN Kiai Haji Ahmad Siddiq Jember

Menyatakan telah melakukan validasi dan sehubungan dengan analisis data yang dilakukan oleh Agift Akmal Maulana dalam penelitian yang berjudul: *"An Analysis Of Adjacency Pairs On "Soul" Animation Movie"*

Demikian surat keterangan ini dibuat untuk dapat digunakan sesuai keperluan.

Jember, 24 April 2025
Yang membuat pernyataan


Ihyak Mustofa S.S., M. Li
NIP: 199403032022031004

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KIAI HAJI ACHMAD SIDDIQ
J E M B E R

Appendix 3: Statement letter of plagiarism check completion

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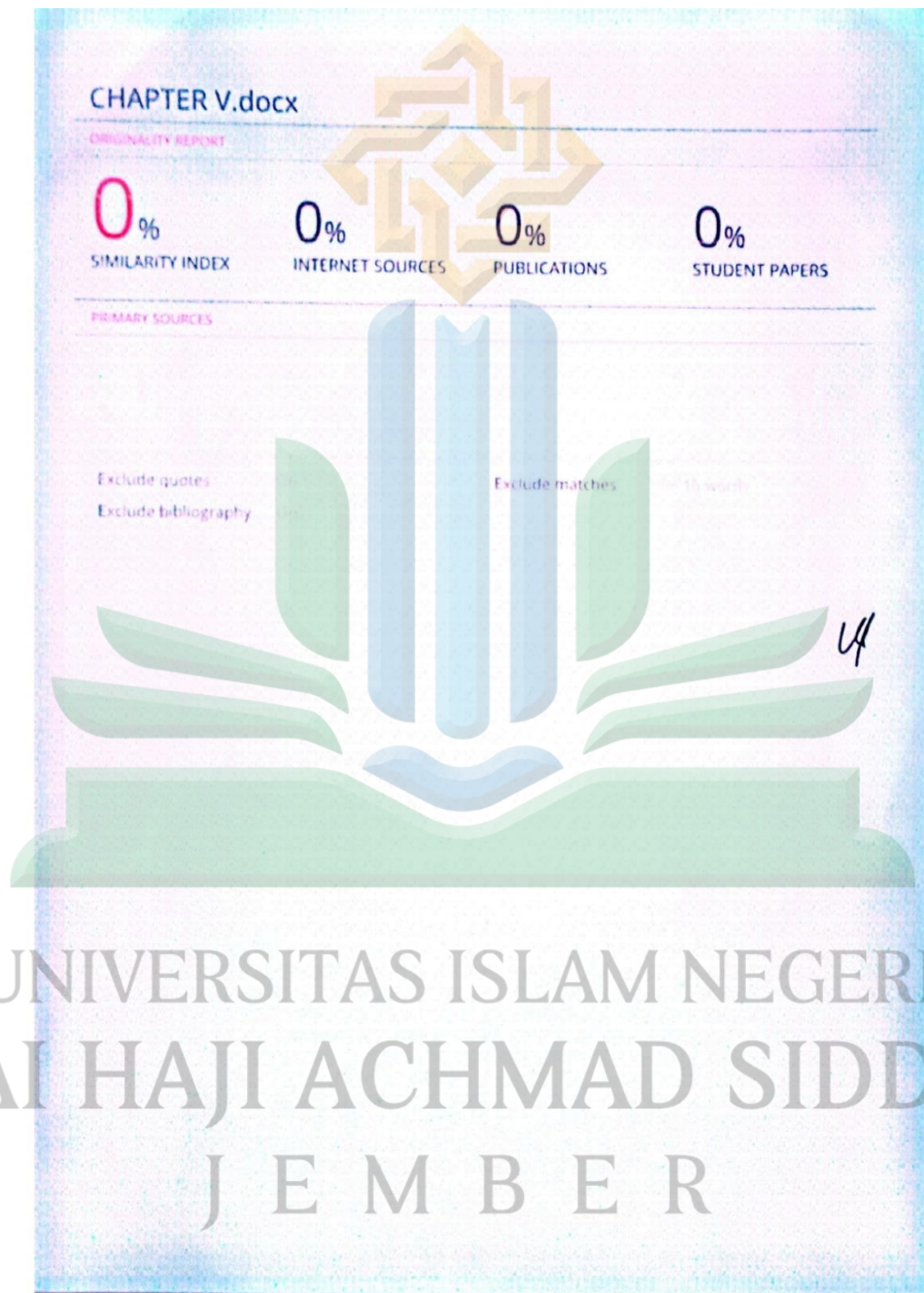
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Researcher's Biography



Personal Information:

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- MAN 1 BANYUWANGI