# MOTIVATING STUDENTS' SKILL THROUGH ADJACENCY PAIRS IN ORAL DISCOURSE

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## Abstract

Conversation is a kind of oral discourse. In a formal structure, it is governed by a set of implicit conventions including rules for taking turns, for maintaining and changing topics. Its settings shape conversational processes. Conversation can be analyzed linguistically and socially. There are several aspects we could use to analyze a conversation such as taking turns, sequence, adjacency pairs, and the like. Turn taking, firstly, refers to the cooperation in conversation managed by all participants. Conversation analysts claim that as speakers are mutually constructing and negotiating their conversation in time, certain sequences, which are stretches of utterances or turns, emerge. And the next is adjacency pairs. It refers to relation between acts, and that conversation contains frequently occurring patterns, in pairs of utterances known as adjacency pairs. Thus in a communication we need better constructing sentences between the speakers and the listeners, in this case the Adjacency Pairs.

**Keywords**: motivation, students' skill, adjecancy pairs, oral discourse.

## A. Introduction

Conversation is a kind of oral discourse. In a formal structure, it is governed by a set of implicit conventions including rules for taking turns, for maintaining and changing topics. Its settings shape conversational processes. According to Cutting J. (2002: 28) stated that conversation is discourse mutually constructed and negotiated in time between speakers; it is usually informal and unplanned. While Cook (1989: 51) says that conversation is identical to talk since it is not primarily necessitated by a practical task; any unequal power of participants is partially suspended; the number of the participants is small; turns are quite short and task is primarily for the participants not for an outside audience.

Conversation can be analyzed linguistically and socially. There are several aspects we could use to analyze a conversation such as taking turns, sequence, adjacency pairs, and the like. Turn taking, firstly, refers to the cooperation in conversation managed by all participants.

Note that in the orderly classroom, doctor-patient exchange and quiz show, there are neither overlaps nor interruptions. This is partly because of the power structure and the conversations: students are not supposed to interrupt the teacher but to wait until the turn is handed to them, and quiz contestants do not usually challenge the quizmaster but wait until they are asked to speak. The lack of overlaps and interruptions in the serials and shows can also be explained by the fact that they are scripted or semi-scripted: the language is more 'tidy' than real-life discourse, and the turns are pre-planned.

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utterances or turns, emerge. And the next is adjacency pairs. It refers to relation between acts, and that conversation contains frequently occurring patterns, in pairs of utterances known as adjacency pairs. They say that an utterance of one speaker makes a certain response very likely of the next speaker, (Cutting J. 2002: 28). This paper is mainly intended to analyze adjacency pairs in a play since it is rich of the interaction between the players to others.

This essay is intended to discuss the following issues dealing with adjacency pairs: the nature of adjacency pairs, the types of adjacency pairs, and the analysis of adjacency pairs in Betty Brydon Beecher's play "Indian Summer".

## B. Literature Review

The theories are related to adjacency pairs and the types of adjacency pairs and sample analysis in a dialog.

### 1. Adjacency Pairs

Widdowson (2007: 76) says that a greeting, whether following an introduction (as in our example) or not, conventionally requires a greeting in return. The two turns make up a minimal routine which has been called an adjacency pair. When A asks a question of B, it will be, more often that not, in order to elicit something that B knows about but A does not. If A is a teacher, however, and B a pupil the question is likely to be about something A already knows about, its purpose being to get the pupil to display their knowledge in an approved way. As every pupil knows, there are penalties for not conforming to this particular routine. Similarly, questions asked in a cross-examination in court are of a particular kind and are designed to elicit particular kinds of answer. In both

classrooms and courtrooms, the dependency between the question/answer adjacency pair is exploited to constrain and control.

While Yule (1996: 77) explains that most speakers seem to find a way to cope with the everyday business of social interaction. They are certainly helped in this process by the fact that there are many almost automatic patterns in the structure of conversation. Some clear examples are the greetings and goodbyes shown below.

Anna: Hello.          Bill: Hi.

Anna: How are you?      Bill: Fine.

Anna: See ya!          Bill: Bye.

These automatic sequences are called adjacency pairs. They always consist of a first part and a second part, produced by different speakers. The utterance of a first part immediately creates an expectation of the utterance of a second part of the same pair.   From the three descriptions about adjacency pairs above, I could summarize that adjacency pairs is a logical relation between one's utterance of the speaker toward that of listener. The correspondence between both can be in either explicit or implicit forms.

## 2. Types of Adjacency Pairs and Sample Analysis in a Dialog

The acts are ordered with a first part and second part and categorized as question and answer, offer and accept, blame-deny, and so on with each part creating an expectation of a particular second part. This known as preference structure; each first part has a preferred and a non-preferred response. Look at the following examples:

[1] First Part | Second Part

   A: What's up?       B: Nothin' much.

   A: How's it goin'?    B: Jus' hangin' in there.

   A: How are things?   B: The usual.

   A: How ya doin'?    B: Can't complain.

The examples in [1] are typically found in the opening sequences of a conversation. Other types of adjacency pairs are illustrated in [2], including a question-answer sequence [2a.], a thanking-response [2b.], and a request-accept [2c].

[2] First Part       Second Part

   A: What time is it?   B: About eight-thirty.

   A: Thanks.         B: You're welcome.

   A: Could you help me with this?   B: Sure.

Not all first parts immediately receive their second parts, however. It often happens that a question-answer sequence will be delayed while another question-answer sequence intervenes. The sequence will then take the form of Q1-Q2-A1-A2, with the middle pair (Q2-A2) being called an insertion sequence. Although there appears to be a question (Q2) in response to a question (Q1), the assumption is that once the second part (A2) of the insertion sequence is provided, the second part (A1) of the initial question (Q1) will follow. This pattern is illustrated in [3].

[3] Agent  : Do you want the early flight? (=Q1)

   Client  : What time does it arrive?    (=Q2)

   Agent  : Nine forty-five.          (=A1)

   Client  : Yeah – that's great.      (=A2)

An insertion sequence is one adjacency pair within another. Although the expressions used may be question-answer sequences, other forms of social action are also accomplished within this pattern. As shown in [4], there is a pair which consists of making a request-accepting the request (Q1-A1), with an insertion to function as a condition on the acceptance (A1) is being provided.

[4] Jean : Could you mail this letter for me?

(Q1=Request)

Fred : Does it have a stamp on it? (Q2)

Jean : Yeah. (A2)

Fred : Okay. (A1=Acceptance)

The delay in acceptance in example [14], created by the insertion sequence, is one type of indication that not all first parts necessarily receive the kind of second parts the speaker might anticipate. Delay in response symbolically marks potential unavailability of the immediate (i.e. normally automatic) expected answer. Delay represents distance between what is expected and what is provided. Delay is always interpreted as meaningful. In order to see how delay is locally interpreted, we need some analytic terms for what is expected within certain types of adjacency pairs.

Finally, the relation of two utterances as adjacency pairs can be described as the followings:

a. A question has the preferred response of an answer.

b. An offer has the preferred response of an acceptance.

c. An invitation has the preferred response of an acceptance.

d. As assessment has the preferred response of an agreement.

e. A proposal has the preferred response of an agreement.

f. A greeting has the preferred response of a greeting.

g. A complaint has the preferred response of an apology.

h. A blame has the preferred response of a denial.

The non-preferred responses tend to be the refusals and disagreements. There are the more unusual responses, and they can be taken as meaningful or rude. An absence of response can be taken as the hearer not having heard, not paying attention, or simply refusing to cooperate. In simply terms, adjacency pairs are divided into two types; direct and indirect which are displayed explicitly and implicitly.

# C. Discussion

The discussion comprises the summary of the play and the analysis of adjacency pairs in the play.

## 1. Summary of "*Indian Summer*"

*"Indian Summer"* is a short play by Betty Brydon Beecher occured in a book of play collection entitled *"Ten One Act Plays"* by Robert Anderson published 1928.  There are four characters in the play ; *Larry Grant, Anna Grant, Sheila Bannister* and *Ken Manners.* This play has seeting in Grant's house in an afternoon on October. The play tells about a man named Larry Grant, a writer, crippled and confined to

a wheel chair. But he lived happily with his beloved wife, Anna, a remarkable nurse. Larry married her because of her strong struggle to make him buck up and find a new life after he suffered from an automobile accident which made him crippled. Hower, their happiness was suddenly bothered by a woman, Sheila Bannister, the wife of Senator, the one with Larry when he was still in his strength until they were separated due to the accident.

Sheila was brought to meet Larry by Ken Manner, the publisher of larry's book since she insisted on after reading one of the Larry's popular writing "Locked gate". When they meet, she wanted Larry to come to her. Anna and Sheila squarelled for Larry. Finally, Sheila let them live happy, as Larry himself preferred living with Anna to Sheila.

## 2. Analysis of Adjacency Pairs in "Indian Summer"

There are seven kinds of analysis of adjacency pairs in the play, as follows:

### a. Adjacency Pairs: Greeting – Greeting

Adjacency pairs concerning with greeting in this play work on two ways. The following dialog quoted from the play when Ken greets Larry, is an example of regular greeting commonly used in conversation whose response is direct, preferred and explicit.

Ken    : How are you, old man?

Larry  : Pretty fit, thanks. Sit down.

(Anderson, 1928: 176)

Another example of greeting can be seen in the dialog below. Anna greets Sheila by addressing directly her name. But it leads a rejection from Sheila, therefore, the response seems to be

meaningless, she refuses the way Anna greets. The response in this dialog, is dispreferred.

Ana :     Mrs. Bannister?

Sheila :  Can't you call me, Sheila. I don't like to be called Mrs. Bannister. I should like to forget that it was my name.

(Anderson, 1928: 180)

b.  **Adjacency Pairs: Question – Answer**

There are several models of adjacency pairs in the play relating to questions and the answer. See the following dialog.

Anna :     Through work for today?

Larry :   Yes. Ken Manners will be here soon to look this over. (*indicates manuscript*). I Think I have the last chapter to suit him now. I hope so.

(Anderson, 1928: 176)

In the dialog above, Larry responds explicitlity to Anna about the job he is doing. Here, Anna's question contains locutionary act-asking explicitly without implicit meaning. The model of direct adjacency pairs here is direct with preferred response.

On the contrary to the dialog below, Larry's response contains illocutionary act-answering implicitly to Anna's question using another proposition ; *He wants him it for his spring list* , it means that yes Ken wants it soon since he wants to publish it in spring.   This act is informative. This model of adjacency pairs is direct-interpretive with preferred response.

Anna : Do you think he will publish it at once?

Larry : He said he wants it for his spring list.

(Anderson, 1928: 176)

The questions of this type of adjacency pairs also use tag-question in which the response is explicitly and directly stated as the preferred one as seen in the following dialog.

Anna : You loved her, Larry, didn't you? And she loved you?

Larry : Yes, if you can call the hectic,delirious insanity we experienced, love?

(Anderson, 1928: 177)

Referrring this type of question, the response is also frequently stated implicitly in the form of question but it contains a preferred answer since it is delivered in illocutionary act; questioning; informative as seen in the following dialog.

Anna : She was with you with you were hurt, didn't you?

Larry : Anna, how did you know?

Anna : You often spoke of her when you were out of your head

(Anderson, 1928: 176)

c. **Adjacency Pairs: Request – Acceptance**

The preference structure of adjacency pairs also refers to request and acceptance. See the following dialog.

Ken : Mrs. Grant, I don't want to seem abrupt or rude, but I'd like a few minutes alone with larry, if you don't mind. It's rather important.

Anna : Why, of course. I've got to go and make a cake for supper, anyway. Just call me if you need anything.

(Anderson, 1928: 176)

In the dialog above, the response is preferred. Ken asks Anna in a very polite way to let him talk to Larry for a few minutes. Anna accepts his request in a polite way, too. In the dialog, there is a direct relationshiop which is logical.

### d. Adjacency Pairs: Blame – Deny

Another type of adjacency pairs is a blame which has the preferred response of a denial as seen in the dialog below.

Larry : You were a beautiful thing that belonged with my strength, with activity, with full of living. Now, half a man, I have learned I have to live half a life. I have found, not happiness, for that is perhaps impossible. But a rare contentment, here in this seclusion, with Anna and my work. You should not have come to destroy it?

Sheila : But I had to come, dear, having found you. How could you dream I'd stay away after hunting all these years?. You shoud never have run away as you did. It wasn't fair.

Larry : There was nothing else to do. This was the only spot I felt I could hold any peace for me.

(Anderson, 1928: 178)

The dialog shows how Larry doesn't expect Sheila's coming, from his statement we could see how Larry tries to make Sheila understand his condition and asks her not to disturb his life with Anna. But in the response, Sheila doesn't accept his reason.

e. **Adjacency Pairs: Assess – Agree**

Larry : Fellow gets himself battered to pieces in an automobile accident and thinks his life's all washed up. But his nurse, a very remarkable woman, shows him how to buck up and take it on the chin and he finally marries her and finds life very worthy while, after all. It might make an interesting study in psychological fundamentals, don't you think?

Anna : Well, I don't know anything about those things, but it sounds sort of trite to me.

Larry : Perhaps. Yes, perhaps it does. But living has not been trite, has it?

Anna : No, for me, it's been a heaven.

(Anderson, 1928: 176)

f. **Adjacency Pairs: Offer – Agree**

Sheila : Darling, I'm not that foolish. I know how much sshe's done for you. But I can do things, too. I am arich woman. Oh, everything will be so simple. You must come away with me at once. We will take

a long cruise. The Meditteranean, the South Seas. Somewhere warm where you will get well. She can name me in her suit. I don't care. I'm through forever caring what people say. We'll go around thw world and you can write and I'll take care of you. ...Larry, why do you look like that?

Larry : I can not leave this place, Sheila. You don't understand. Climate makes no difference. I'll be really well, never be able to walk. Oh, I'm not bitter about it. I'm past that-thanks to Anna. But I know my limitations, my endurance. Here it is restful, quiet.

(Anderson, 1928: 179)

Sheila : But if you love Larry that much you want him to be happy.

Anna : I do. I want him to find peace and contentment fo the rest of his life. But I don't think he'd find that with you.

Sheila : Why not?. You are not the only woman in the world willing to wait on her man.

(Anderson, 1928: 180)

Sheila : Larry?

Anna : That's the difference between you and me. You have had all those. I have just had Larry. I don't remember my father. I never had a brother. As a girl I was shy and not attractive to boys. At the hospitals, the doctors and internes paid no intention to me except to see that I did my work well. Oh, can't you see what Larry

means to me? He is not just my husband. He is the only man I have ever really known. The only person I ever had of my won to love and take care of. If I loose Larry, I loose everything.

Sheila : But, you may find someone else. ..

Anna : You don't really believe that. You know it isn't so and so do I. While you who are still beautiful who will always find men attracted to you . – Oh Can't you understand?

Sheila : Yes, I suppose so........

Anna : Then leave him to me?

Sheila : But what about Larry himself?. Is he to have no say?, Isn't it up to him to choose which of us he cares to live with?

Anna : No. He shoudn't have to choose.

(Anderson, 1928: 181)

Anna : Are you satisfied with the book now? The Endings?

Ken : Yes, indeed. It's great. I'm taking it in with me. I think it will be a bigger success than "Locked Gate". Larry says you are entirely responsible for his writing, Mrs. Grant, you should be proud of yourself.

Anna : Yes, and I think I am.

(Anderson, 1928: 181)

Ken : Well, I must say good bye, too. I'll be back again in a few days. Get busy on

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another book, Larry. You are going to make my fortune.

Larry : Good bye

Ken : Good bye, Mrs. Grant. Take care of him.

Anna : I will.

(Anderson, 1928: 181)


## D. Conclusion

Sometime the motivation for the students is not enough from the teacher. They will be more interested in the friends that they wanted to be, which means they should create the motivation based on their partners. The adjacency pair is one of the methods to explore the students' activities especially in the speaking class. Moreover, it can be held as the daily activities.

Making the conversation is not only about the discussion without any aims but also the considering the students' idea about the choosing topics. Discussing about the topic; we can get the recent topic to improve their opinion about anything. Make it sure that the ideas are not limited from the news only. We are able to enhance their ideas for exploring their ability and creativity.

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