

Adjacency Pairs and Insertion Sequence in *Big Hero 6* Film

Annisa Fitri, Nita Maya Valiantien, dan Ririn Setyowati

English Department, Faculty of Cultural Sciences

Mulawarman University

Email: annisafitri296@gmail.com

ABSTRAK

Penelitian ini menganalisis percakapan para tokoh menggunakan teori pasangan berdampingan dan urutan sisipan. Tujuan dari penelitian ini adalah untuk mengidentifikasi jenis-jenis pasangan berdampingan dan untuk mengetahui jenis-jenis urutan sisipan di film *Big Hero 6*. Pendekatan yang digunakan dalam penelitian ini adalah analisis percakapan, khususnya menggunakan teori pasangan berdampingan dari Paltridge dan teori urutan sisipan dari Levinson. Penelitian ini tergolong dalam metode penelitian kualitatif, data berupa kata-kata dan kalimat dalam percakapan. Berdasarkan hasil dari analisis, peneliti menemukan tujuh jenis pasangan berdampingan dalam film. Ada tujuh jenis percakapan yaitu keluhan permintaan maaf, sapa-menyapa, penawaran-penerimaan, penilaian-persetujuan, menyalahkan-menolak, permintaan-perjanjian, dan urutan tanya-jawab. Penelitian ini menemukan dua jenis urutan penyisipan yaitu permintaan-tanya-jawab-penerimaan dan urutan perbaikan. Hasil dari penelitian ini menunjukkan bahwa Baymax mampu beradaptasi dengan lingkungan manusia dengan bahasa yang terbatas dengan mendengarkan penjelasan yang diberikan oleh karakter lain dalam film tersebut. Penelitian ini menjelaskan bahwa penggunaan pasangan berdampingan dapat membuat percakapan menjadi lebih jelas dan urutan penyisipan membantu untuk memahami makna ekspresi dalam kata-kata melalui penjelasan.

Kata kunci: Analisis percakapan, Pasangan berdampingan, Urutan penyisipan

ABSTRACT

This research analyzes the dialogue in the film *Big Hero 6* by examining adjacency pairs and insertion sequences. The aims of the study are to identify the types of adjacency pairs present and to categorize the types of insertion sequences used in the film's conversations. Employing conversation analysis, this study draws on Paltridge's theory of adjacency pairs and Levinson's theory of insertion sequences. As a descriptive qualitative study, the data consists of words and sentences within character dialogues. Analysis results reveal seven types of adjacency pairs: complaint-apology, greeting-greeting, offer-acceptance, assessment-agreement, blame-denial, request-agreement, and question-answer sequences. Additionally, two types of insertion sequences were identified: request-question-answer-acceptance and repair sequences. The findings suggest that Baymax adapts to human interactions using limited language skills, primarily by listening to and interpreting explanations from other characters. This study highlights how adjacency pairs can enhance conversational clarity and how insertion sequences aid in conveying meaning through contextual explanations.

Keywords: *Adjacency Pairs, Conversation Analysis, Insertion Sequences*

A. INTRODUCTION

Conversation is the way of using language socially with two or more people talking to transfer information and idea from the speaker to the listener. It becomes an important part of our lives as conversation is seen as the way to come together, exchange information, and

maintain social relationships (Paltridge 107). There is an analysis studying conversation called conversation analysis, it is used to investigate and analyze natural conversation to study social interaction and talk-in-interaction. The fundamental unit of conversational organization and a keyway in which meanings are communicated and interpreted in conversations is adjacency pairs.

Adjacency pairs are units of conversation analysis composed of two speakers that make a conversation in which the first speaker will provide a question and the second always responds to the first in a way that the second utterance is identified as related to the first one as an expected follow-up to that utterance (Paltridge 115). Every conversation has its orderly exchange, which is identified form of acts between first and second utterances with related topics in each part of the conversation, from the explanation it can be found that the accuracy in the conversation is achieved. Other than adjacency pairs, there is also insertion sequence. Insertion sequence is a sequence inserted between the parts of adjacency pair's first and second pair (Schegloff 368).

Related to the use of adjacency pairs, the researchers found a unique phenomenon in *Big Hero 6* film as it portrayed a robot, Baymax, who learns to adapt and communicate in a human environment despite a limited vocabulary. This ability to engage in meaningful interactions with humans highlights the broader potential for adjacency pairs and insertion sequences to extend beyond typical human conversation—even applying to artificial characters with constrained language skills. *Big Hero 6*, a 3D computer-animated superhero film produced by Walt Disney Animation Studios and directed by Don Hall and Chris Williams, tells the story of Hiro Hamada. The plot follows Hiro's journey, beginning with his everyday life, through the tragic loss of his brother, and ending with his determination to find his brother's killer. In many scenes, the film uses dialogues featuring adjacency pairs that showcase character dynamics and conversational flow. This research focuses on analyzing adjacency pairs and insertion sequences in the film, exploring how these conversational structures facilitate interactions between human and non-human characters, particularly in the unique context of human-robot dialogue.

B. LITERATURE REVIEW

The theories that support the researchers in analyzing the data include conversation analysis, adjacency pairs, and insertion sequence. They are explained in the following section.

1. Conversation Analysis

Conversation analysis is a part of pragmatics study which is concerned with the study of meaning as communicated by a speaker and interpreted by the listener. As humans need to organize and manage their daily conversation when interacting with someone, conversation analysis also considers that ordinary conversations construct social realities. It is an approach used to investigate and analyze naturally occurring conversation. Conversation analysis examines how speakers' conduct displays a sensitivity to the normative expectations associated with sequential organizations. This approach focuses on the analysis of the text for its argumentation and explanation, rather than consideration of psychological or other factors that might be involved in the production and interpretation of the discourse (Paltridge 108).

2. Adjacency Pairs

Adjacency pairs are the unit of conversation analysis that is composed of two speakers that make a conversation in which the first speaker will provide a question and the second speaker will respond to it (Yule 77). It is the fundamental unit of conversational organization and a keyway in which meanings are communicated and interpreted in conversations. Adjacency pairs are used to coordinate turns to arrange to open and closing of a conversation and negotiate deals. In each of the pairs of utterances in this interaction, the first speaker stops and allows the second speaker to produce the expected second part of the pair of utterances (Paltridge 115).

Adjacency pairs have no gap or overlap between the utterances. Therefore, adjacency pairs have a rule that if an utterance that is being produced is a first pair part, then on its first possible completion the speaker should stop and if somebody has been selected, then whoever has should speak (Sacks 527). Paltridge mentions that there are eleven types of adjacency pairs, each are shown below.

a. Greeting-greeting

A greeting is a sign or words of a welcome or to greet others and a way of saying hello or salutation

e.g.:

A: *"Hi!"*

B: *"Hello!"*

(Paltridge 91)

b. Question-answer

A question is a sentence, phrase or word that asks for information. It can be formed into information seeking, clarification seeking and more.

e.g.:

A: *"Where do you live?"*

B: *"I live in London."*

(Paltridge 91)

c. Requesting-agreement

The request is very common and produced by the speaker to another speaker to get them to do something.

e.g.:

A: *"Would you mind closing the door?"*

B: *"Of course."*

(Paltridge 92)

d. Offer-acceptance

Offers in conversation is an utterance that gives something to someone, it may be in the form of goods or services and acceptance is a response indicating that the offer is accepted.

e.g.:

A: *"Here is your book."*

B: *"Thanks a lot."*
(Paltridge 92)

e. Blame-denial

Blame is an act of accusation, condemnation, or reproof and a denial response is a statement to say that something is not true or deny when someone is blamed.

e.g.:
A: *"You lose the key, don't you?"*
B: *"No, I don't."*
(Paltridge 93)

f. Assessment-agreement

Assessment can be formed into opinion seeking or comment, which is asking another's opinion or agreement. Assessment is responded with an agreement, or the opinion is accepted.

e.g.:
A: *"What do you think about that kitten?"*
B: *"So cute."*
(Paltridge 93)

g. Compliment-acceptance

A compliment is an expression of appreciation, respect, affection, or congratulations. It is responded with approval or acknowledgment of the acceptance response.

e.g.:
A: *"What nice cloth?"*
B: *"Oh, thanks."*
(Paltridge 94)

h. Leave-taking adjacency pair

Leave-taking is the act of leaving, saying goodbye, or ending a conversation.

e.g.:
A: *"See you."*
B: *"See you."*
(Paltridge 95)

i. Complaint-apology

The complaint is utterances that indicate feelings of dissatisfaction about something, while an apology response is the act of saying sorry that expresses an acknowledgment of regret for the offense or failure.

e.g.:
A: *"This food is too salty."*
B: *"I'm sorry, sir. I'll give you another one."*
(Paltridge 95)

j. Warning-acknowledgement

A warning can be a statement or information that makes someone aware of possible danger or problem. While acknowledgment is a statement that indicates that the warning is true or acceptable.

e.g.:

A: *“Beware of the hole in the street.”*

B: *“Okay, thank you.”*

(Paltridge 96)

k. Threat-counter-threat

Threat is utterances that indicate intentional harm or things that can cause trouble, loss, damage, and more. Counter-threat is utterances that express the defeat of someone's threat.

e.g.:

A: *“You got to get out of here or I’ll call the security.”*

B: *“No, I won’t”.*

(Paltridge 97)

3. Insertion Sequence

Insertion sequence is a part of adjacency pairs that consist of two adjacent utterances, with the second selected from some range of possibilities by the first. However, on some occasions, the two utterances of an adjacency pair are not, in fact, adjacent. In some cases, this is because a sequence has been inserted between parts of an adjacency pair's first and second pair (Schegloff 368).

Insertion sequence does not work in all the first parts by immediately receiving their second parts, however, it often happens that a question-answer sequence will be delayed while another question-answer sequence comes between them. An insertion sequence is one adjacency pair within another. Although the expressions used may be a question-answer sequence, other forms of social actions are also accomplished within this pattern (Yule 77). Levinson classifies insertion sequence into four types, each are shown below.

a. Question-Question-Answer (Q1(Q2(Q3(Q4-A4)A3)A2)A1)

Question-question-answer is the type that the most outstanding one that it is strictly a local system, operating by two turns narrowly the adjacency pairs or the accumulation of the first parts project a large sequence of expectable seconds, for the example is the conversation below:

A: May I have a bottle of Mich? (Q1)

B: Are you twenty-one? (Q2)

A: No (A2)

B: No (A1)

(Levinson 304)

b. Request-Question-Answer-Acceptance

The expressions in insertion sequences may be question-answer sequences, other forms of social action are also accomplished within this pattern because insertion is one adjacency pair within another. As shown in the following example,

Jean : Could you mail this letter for me? (Q1=request)
Fredd : Does it have stamp on it? (Q2)
Jean : Yeah. (A2)
Fredd : Okay.
(A1=acceptance)
(Yule 78)

c. Repair

Repair is the way speakers correct things they or someone else has said, and check what they have understood in a conversation. Sequences may be interrupted, or even stopped altogether. Whenever a speaker needs to repeat or reformulate part of their utterance to correct what they had previously said. For example, the conversation below.

K: 'E likes that waiter over there,
A: Wait-er?
K: Waitress, sorry,
A: Ats better,
(Levinson 342)

d. Delay

Delay in response symbolically marks the potential unavailability of the immediate expected answer. Delay characterizations are, a refusal in response to a request, offer, or invitation, a disagreement in response to an assessment, an unexpected answer in response to a question, and an admission in response to blame (Capell 34). For example, the conversation below.

A: Can you do it?
B: What?
A: Can you take care of it?
B: Now?
(Capell 34)

C. METHOD

This part explains the research method used in this research. It includes research design, data and source of data, research instrument, data collection technique, and data analysis.

1. Research Design

This study uses qualitative research methodology in investigating the problem (Cropley 10). Qualitative methods refer to several research methods that involve the collection or explanation of non-numeric data which includes conversation analysis (Baker and Ellece 108). The qualitative method concerns this research, which uses conversation analysis as a theory and focusses on the conversation or dialogue of each character in the *Big Hero 6* film, and the result of the research is presented in form of description and explanation to describe the types of adjacency pairs and insertion sequence.

2. Data and Source of Data

The data of this research are words and sentences in the conversation, stated by each character in *Big Hero 6* film related to adjacency pairs and insertion sequence types. The data source in this research is *Big Hero 6* film by Don Hall and the script of the film by Jordan Roberts.

3. Research Instrument

The key instrument of this research is the researchers using the qualitative methodology of collecting data to answer the questions of the study.

4. Data Collection Technique

There are several steps of data collection techniques in this research. The first step is watching comprehensively. The second step is reading the script of the film thoroughly, focusing on every dialogue and word used in the film. The third step is writing and highlighting the conversation between two characters in the dialogue of the film that can be classified as adjacency pairs and insertion sequences before conducting the data analysis.

5. Data Analysis

The researchers analyzed the data using three steps analysis by Miles and Huberman in qualitative data analysis which is related to the method in this research.

a. Data Reduction

Data reduction refers to the process of selecting, focusing, simplifying, abstracting, and transforming the data that appear in written-up field notes or transcription (Miles and Huberman 10). In this research, the data is in the form of words or sentences in the conversation or dialogue of characters in the *Big Hero 6* film. The researchers selected or classified the conversation which contains the types of adjacency pairs or insertion sequences.

b. Data Display

Data display is an organized, compressed assembly of information that permits conclusion drawing in action (Miles and Huberman 11). After the dialogues that have been displayed are arranged according to the types of adjacency pairs, the researchers describe the data which includes the categorization of adjacency pairs to answer the research questions.

c. Conclusion Drawing/Verification

Conclusion drawing is the process of concluding the data (Miles and Huberman 11). In this last step, after the data has been analyzed the researchers conclude the result of the research based on the purpose of the research.

D. FINDINGS AND DISCUSSION

The finding and discussion of this research are separated into two parts based on the research questions of the research. In the first part, the researchers explains the types of

adjacency pairs using Paltridge theory, and in the second part, the researchers explains the types of insertion sequences in *Big Hero 6* film.

1. The Types of Adjacency Pairs in *Big Hero 6* Film

There are seven types of adjacency pairs found in the film *Big Hero 6*. These types—complaint-apology, greeting-greeting, offer-acceptance, assessment-agreement, blame-denial, request-agreement, and question-answer—reflect common structures in everyday conversation that facilitate clear, orderly communication. The use of these adjacency pairs in the film serves several purposes: they allow the first speaker to obtain information, seek clarification, and address issues effectively, thereby enhancing the flow and coherence of interactions. Additionally, the consistent application of these patterns supports character development, as each pair type can reveal relationships, power dynamics, and emotional undertones in conversations. The following table summarizes the findings of adjacency pairs in the film, highlighting how each type contributes to the overall communicative effectiveness and realism of the dialogue.

Table 1 Types of adjacency pairs found in *Big Hero 6* film

| No. | Types of adjacency pairs | Number of data |
|-----|--------------------------|----------------|
| 1 | Greeting-greeting | 2 |
| 2 | Question-answer | 25 |
| 3 | Request-agreement | 9 |
| 4 | Offer-acceptance | 1 |
| 5 | Blame-denial | 5 |
| 6 | Assessment-agreement | 3 |
| 7 | Complaint-apology | 1 |

a. Greeting-greeting

Greetings are commonly used in the opening of conversations. The forms of greeting are 'hello', 'hi' when meeting someone, and the phrase to congratulate in respect of time. There are two data found as greeting-greeting types. As an example below, the conversation happen when Tadashi meets Wasabi and they greets each other.

Data 1

TADASHI. Hey, Wasabi.
WASABI. Hello. (5.6)

The first participant greets the second participant by saying, "Hey, Wasabi." The second participant replies to the first participant by saying "Hello." the type of adjacency pair happens automatically as a common system in conversation.

b. Question-answer

Question-answer is a type of adjacency pair as the activity of asking and answering. In the data, the first participant does the confirmation to have clarification or information. Furthermore, the second participant, who responds to this question, gives an answer,

information, or clarification that is the answer to the question. There are 24 data found as question-answer types and one of the data happened when Tadashi sees his brother being ganged up by Yama's gang. Tadashi about asks Hiro's condition.

Data 2

TADASHI. (driving fast the motorbike) Are you hurt?

HIRO. No. (looking at the back) (3.2)

From the conversation, Tadashi as the first participant, asks about Hiro's condition after escaping from the bot fighting. Hiro answers the question by saying "No" to give Tadashi's question that he is fine.

c. Request-agreement

A request is an act of asking another participant to do something or asking a permission to do something and expecting to be accepted. Requesting has two categories to analyze in specific, which are action request and permission request. Both action requests and permission requests are realized by interrogative, declarative and imperatives utterances. There are 9 data found as a requesting-agreement types and the first data happened when Tadashi arrives just as Yama's gang is ganging up on Hiro. In the second scene, Hiro wins the robot match against Yama, and Yama does not accept it, tries to gang up on Hiro, and steals Hiro's bot fighter.

Data 3

TADASHI. Hiro! Get on!

HIRO. (get on the motorbike) Tadashi! Good timing! Oh, mama! (2.2)

From the data above, Tadashi tells Hiro to avoid the gamblers by saying, "Get on!" As the second participant in this dialogue, Hiro agrees to Tadashi's request by quickly getting on the motorbike and saying "Good timing!" as an agreement to Tadashi's request. Tadashi's request shows an imperative action request, and it seems when Tadashi requests Hiro to move quickly to the motorbike.

d. Offer-acceptance

An offer is something that someone tells to give or do, an acceptance is a response that indicates the offer is accepted. There is one data found as offer-acceptance type. It happened when Baymax offers a lollipop to Hiro because Hiro is a good boy.

Data 4

BAYMAX. You have been a good boy. Have a lollipop. (gives the lollipop)

HIRO. Nice. (takes the lollipop) (8.6)

From the data above, Baymax offered a lollipop by saying, "You have been a good boy. Have a lollipop." Hiro accepts a lollipop that Baymax gave and says "Nice" as a response that he is amazed at Baymax's works and takes Baymax's offering.

e. Blame-denial

Blame expresses that someone is responsible for the mistake. Denial is a response to self-justification or denial of blame. There are 5 data found as blame-denial types and here is the example of blame-denial pair. As an example is when Tadashi and Hiro argue about bot fighting at the end of second scene.

Data 5

TADASHI. Bot fighting is illegal. You're going to get yourself arrested.

HIRO. (deny) Bot fighting is not illegal. Betting on bot fighting, that's... that's illegal. But so lucrative! I'm on a roll, big brother! And there is no stopping me! (3.2)

From the data above, Tadashi blames Hiro for the effects of bot fighting. Tadashi says that bot fighting has terrible consequences, it can be seen from Tadashi's statement that "Bot fighting is illegal. You're going to get yourself arrested". Hiro's response is a rejection of Tadashi's argument. Hiro says that bot fighting is not unlawful. The conversation shows that Hiro's rejection of Tadashi is to blame. **Assessment-agreement**

Assessment can be formed into opinion seek or comment and responded with an agreement. There are 3 data found as assessment-agreement types and one of the data is. One of the data happened when Baymax argues that Tadashi should have a long life because he was in excellent health.

Data 6

BAYMAX. Tadashi was in excellent health. With a proper diet and exercise, he should have lived a long life.

HIRO. Yeah, he should have. (looks down sadly) (19.15)

From the data above, Baymax explains Tadashi's health by saying, "Tadashi was in excellent health. With a proper diet and exercise, he should have lived a long life." Baymax's opinion. Hiro answers by saying, "Yeah, he should have." Hiro's answer indicates an agreement with Baymax's assessment.

f. Complaint-apology

Complaint is utterances that indicate feeling unsatisfied about something and responded with an apology to express regret. There is one data found as a complaint-apology type. It happened when Tadashi and Hiro are picked up by Aunt Cass after being detained in prison for being involved in bot fighting.

Data 7

AUNTY CASS. (while driving the car) Oh, good. Then what were you two knuckleheads thinking? For 10 years, I have done the best I could to raise you. Have I been perfect? No. Do I know anything about children? No. Should I have picked up a book on parenting? Probably! Where was I going with this? I had a point.

TADASHI. Sorry. (3.4)

From the conversation, Aunt Cass gets angry with Tadashi and Hiro. Aunt Cass is disappointed and thinks that she has educated and cared for Tadashi and Hiro for ten years, but then Tadashi and Hiro get arrested because of bot fighting. Aunt Cass' statement in the conversation indicates a complaint to Tadashi and Hiro. Tadashi admits that it was his fault; Tadashi apologizes to Aunt Cass by saying, "Sorry" which indicates an apology.

2. The Types of Insertion Sequences in *Big Hero 6* Film

After collecting the data, the researchers classified the data based on the types of insertion sequences according to Levinson's theory. The researchers found two classifications of insertion sequences in this research. The types of insertion sequences found in the script of *Big Hero 6* are request-question-acceptance and repair. These insertion sequences contribute to the film's realistic and engaging dialogue by mirroring the way people navigate misunderstandings and seek clarity in real-life interactions. In *Big Hero 6*, the presence of these sequences emphasizes the film's attention to conversational authenticity, helping to bring out character dynamics and ensuring that even complex interactions are accessible to the audience. The following table shows the findings of insertion sequence in the film.

Table 2 Insertion sequences found in *Big Hero 6* film

| No. | Types of insertion sequences | Number of data |
|-----|------------------------------------|----------------|
| 1 | Request-question-answer-acceptance | 1 |
| 2 | Repair | 4 |

a. Request-question-answer-acceptance

Request-question-answer-acceptance is a pair that consists of making a request-accepting the request (Q1-A1), with an insertion sequence of a question-answer pair (Q2-A2) which seems to function as a condition on the acceptance (A1). There is a data found as a request-question-answer-acceptance. It happened when Baymax and Hiro enter a warehouse filled with many microbots. They enter through a small window. Baymax's size is huge, Baymax tries to fit in the window by letting out some air in Baymax's body.

Data 8

BAYMAX. Excuse me while I let out some air. (pinched in the window) (Q1)

HIRO. Are you done? (Q2)

BAYMAX. Yes. It will take me a moment to re-inflate. (A2)

HIRO. Fine, just keep it down. (pulls Baymax) (A1) (16.13)

Baymax asks Hiro to wait for him to let some air in his body (Q1). Hiro is waiting and asking (Q2). Baymax answers Hiro's questions (A2). Hiro answers that it is fine to wait for Baymax to let some air and take him to re-inflate (A1). The sequence begins with a question of a request (Q1), followed by a question (Q2). There is an acceptance in the middle of the conversation as the answer to the second question (A2). Finally, the answer to the first

question is followed by the acceptance of the starting request (A1). The conversation shows (R-Q-A-ACC) with insertion (Q2-A2) in the middle of conversations.

b. Repair

Repair is how the speakers correct things they or someone else has said and check what they have understood in a conversation. The researchers found four data in the script and one of the data is happened when Baymax and Hiro find a lot of microbots in the warehouse, and it turns out that there is a masked man who makes a lot of them. Baymax and Hiro run to avoid the masked man, then Hiro hides in the wall. Baymax comes and surprises Hiro.

Data 9

BAYMAX. Hiro?

HIRO. You gave me a heart attack! (shocked)

BAYMAX. My hands are equipped with defibrillators. Clear.

HIRO. Stop, stop, stop! It's just an expression. (16.13)

Baymax begins his turns by saying, “Hiro?” making Hiro shocked. Hiro answers, “You gave me a heart attack,” which means Hiro is very shocked. Baymax thinks that ‘heart attack’ means the literal meaning, which indicates that Hiro is in pain. Baymax responds to Hiro’s statement, saying, “My hands are equipped with defibrillators. Clear” Baymax checks Hiro’s body because he thinks Hiro’s statement happened. Hiro corrects by saying, “It’s just an expression,” Hiro means that he gets shocked, not really in pain. This conversation indicates the type of repair because of a misunderstanding in the conversation.

E. CONCLUSION

This research found seven adjacency pairs and two insertion sequences. The researchers found forty-four conversations in seven kinds of adjacency pairs and five conversations in two types of insertion sequences in the *Big Hero 6* film. Based on the analysis, the researchers found Baymax as the main character, and a nurse robot indicates the most character that used adjacency pairs in the conversation. There are twenty-five conversations of Baymax with other characters with the dominant turn question-answer, which aims to ask for information from the interlocutor. As for the insertion sequence, there are two insertion sequences in five conversations in the *Big Hero 6* film. The types of insertion sequence are two conversations of request-question-answer-acceptance and four conversations of repair sequence. Most of the insertion sequences are categorized by Baymax and Hiro, specifically in repair types. This pattern underscores Baymax's role as an information-seeker, reflecting his adaptive, learning-oriented nature in human interactions. Additionally, insertion sequences, though less frequent, play a critical role in the film, especially in conversations between Baymax and Hiro. These findings underscore how adjacency pairs and insertion sequences contribute to meaningful communication and character development in *Big Hero 6*, particularly within human-robot interactions.

REFERENCES

- Baker, P., & Ellece, S. (2011). *Key terms in discourse analysis*. Continuum.
- Capell, G. (2006). *Conversation analysis and the structure of spoken English*. University of Pisa.
- Cropley, A. (2019). *Introduction to qualitative research methods*. University of Hamburg.
- Levinson, S. C. (2008). *Pragmatics*. Cambridge University Press.
- Miles, M. B., & Huberman, A. M. (1994). *An expanded sourcebook: Qualitative data analysis* (2nd ed.). Sage Publications.
- Paltridge, B. (2006). *Discourse analysis: An introduction*. Continuum.
- Paltridge, B. (2000). *Making sense of discourse analysis*. Antipodean Educational Enterprises.
- Sacks, H. (1992). *Lectures on conversation*. Blackwell Publishing.
- Schegloff, E. A. (2007). *Sequence organization in interaction*. Cambridge University Press.
- Yule, G. (1996). *Pragmatics*. Oxford University Press.

Ilmu Budaya

Jurnal Bahasa, Sastra, Seni, dan Budaya

e-ISSN 2549-7715 | Volume 8 | Nomor 4 | Oktober 2024 | Halaman 451— 464
Terakreditasi Sinta 4
