

**THE SEQUENCES OF ADJACENCY PAIRS IN “DISH AND
DISHONESTY” COMEDY MOVIE**

THESIS

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FACULTY OF HUMANITIES

MAULANA MALIK IBRAHIM

STATE ISLAMIC UNIVERSITY OF MALANG

2014

**THE SEQUENCES OF ADJACENCY PAIRS IN “DISH AND
DISHONESTY” COMEDY MOVIE**

THESIS

Presented to

Maulana Malik Ibrahim State Islamic University of Malang

in Fulfillment of Partial Requirements

For the Degree of *Sarjana Sastra* (S.S)

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2014

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This is to certify that Muhammad Afif Musthofa's thesis entitled *The Sequences of Adjacency Pairs in "Dish and Dishonesty" Comedy Movie* has been approved by the thesis advisor for further approval by the Board of Examiners.

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STATEMENT OF THESIS AUTHENTICITY

I declare that the thesis I wrote to fulfill the requirement for the Degree of *Sarjana Sastra* (S.S) entitled *The Sequences of Adjacency Pairs in “Dish and Dishonesty” Comedy Movie* is truly my original work. It does not incorporate any materials previously written or published by other persons, except those indicated in quotation and bibliography. Due to this fact, I am the only person responsible for the thesis if there is any objection or claim from others.

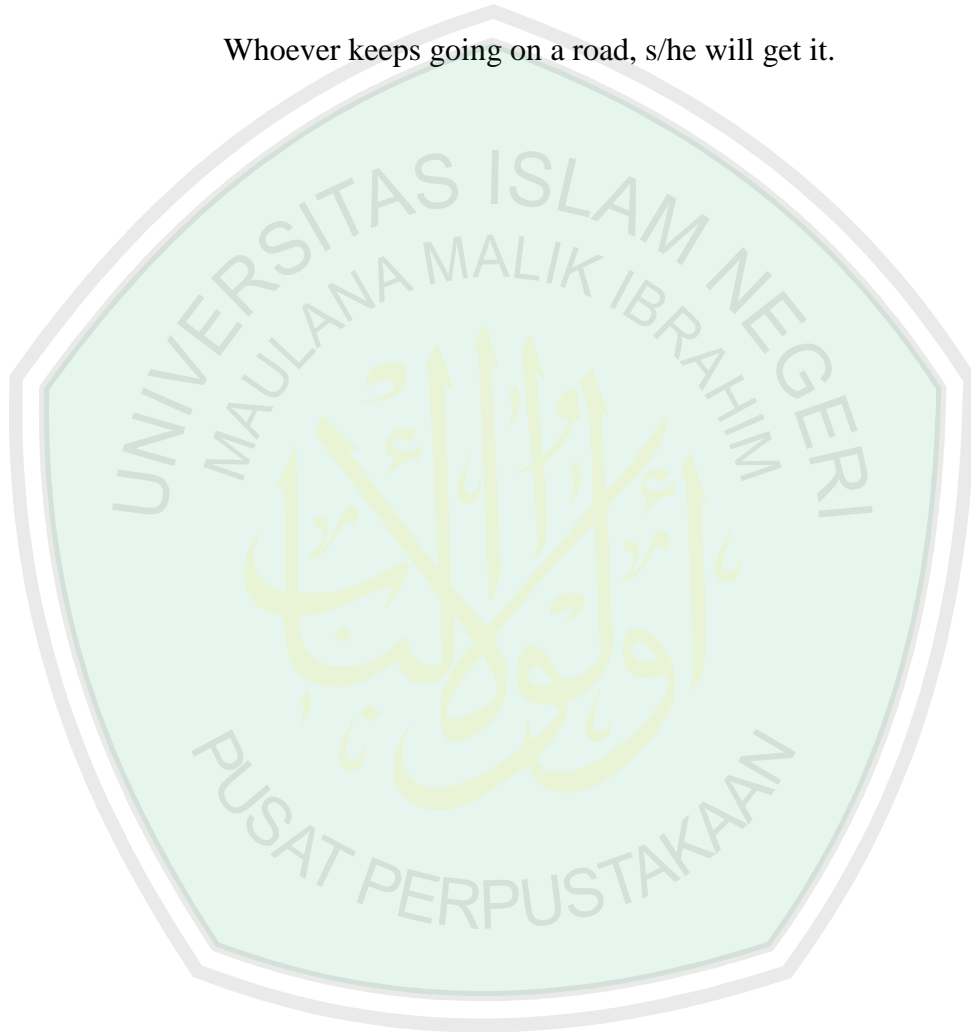
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MOTTO

مَنْ سَارَ عَلَى الدَّرْبِ وَصَلَ

Whoever keeps going on a road, s/he will get it.



DEDICATION

I dedicate this thesis to

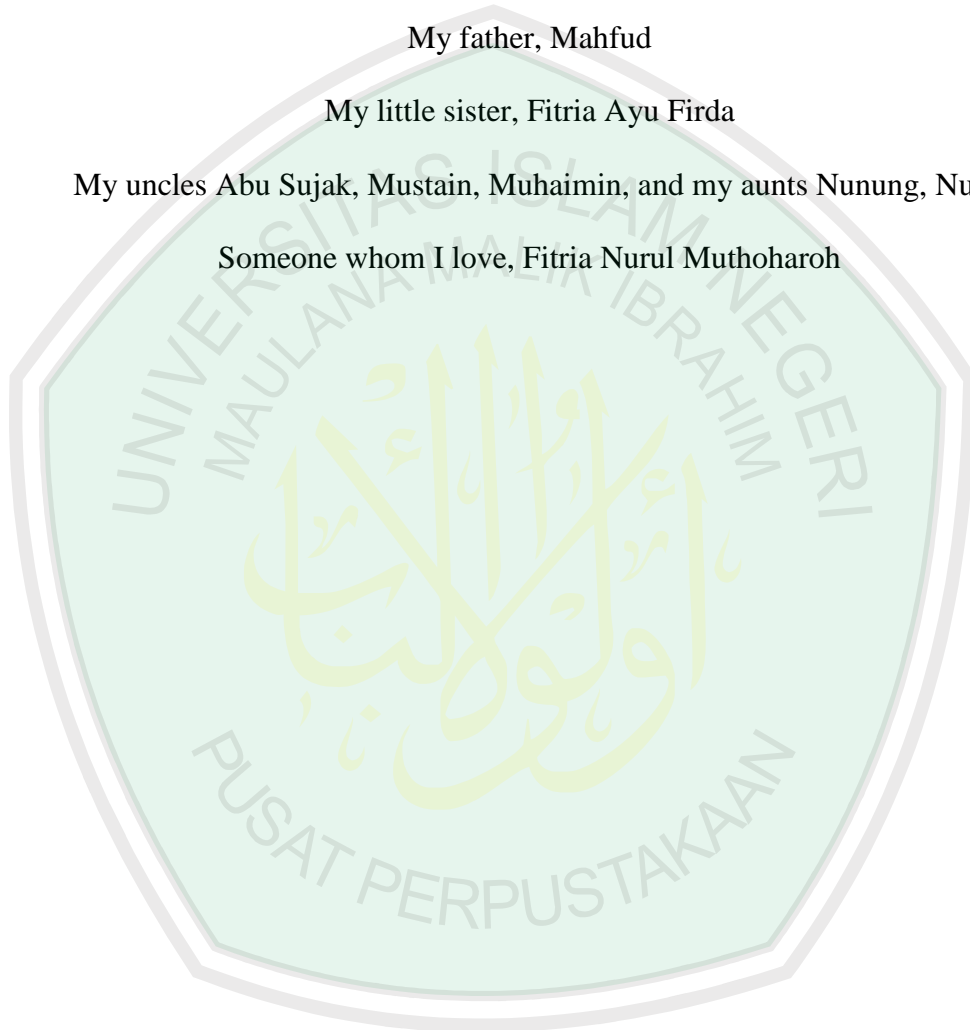
My mother, Yasri

My father, Mahfud

My little sister, Fitria Ayu Firda

My uncles Abu Sujak, Mustain, Muhaimin, and my aunts Nunung, Nur

Someone whom I love, Fitria Nurul Muthoharoh



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The last, if there are any error and inadequacies which remain in this study, of course, the responsibility is entirely my own. The correction and criticism are welcome.

Malang, September 17th, 2014

The Researcher



ABSTRACT

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Keywords: *Conversation Analysis, Adjacency Pairs, Dish and Dishonesty, BBC Comedy, Expansions, FPP, SPP.*

Adjacency pair becomes the basic unit of Conversation Analysis (CA) since the first time it is acknowledged. It consists of two basic units of turn that are the base First Pair Part (FPP) and the base Second Pair Part (SPP). As the development of CA in recent years, it is stated that there is something beyond the basic – called as the expansions of adjacency pair. These expansions are included in the base unit of adjacency pair but do not take place in both positions. They take place before, between and after the base unit of adjacency pair. Therefore, the expansions develop the topic being discussed and the turn of talk - at certain context of talk.

This study is aimed to describe the use of adjacency pair and its expansions in comedy context, especially in Dish and Dishonesty in BBC Comedy. The researcher selects Dish and Dishonesty movie comedy because it provides rich features of adjacency pair and its expansions through the conversations performed by the comedians. The data consists of 15 scenes and, then, are selected and divided into 16 excerpts. The script in each excerpt is classified and coded based on the subsidiaries of the expansion of adjacency pair (pre-expansion, insert expansion and post-expansion) and finally analyzed using Schegloff (2007) theory on adjacency pair and its expansions.

The result shows that all expansions (but not all sub-expansions) of adjacency pair are applied in this comedy and contribute to the development interactions in conversations. *Pre-expansion* is used to initiate the production of FPP, *insert expansion* is used to produce the base SPP, and *post-expansion* is used to develop the topic being discussed at FPP and SPP. Among the three expansions of adjacency pairs, the *post-expansion* is dominantly used in all excerpts. Moreover, there is an additional *sub-expansion* in *post-expansion*, that the researcher calls it as *multiple post-expansion*. As the result of the expansions, *Dish and Dishonesty* becomes more interesting and entertaining because the complete sequence of adjacency pair does not erase the amusing thing of comedy, but it makes the comedy more laughable.

Finally, it is counted on the next researchers, who are interested in analyzing adjacency pair and its expansions, to explore other contexts to provide other empirical data about the adjacency pair and its expansions.

TABLE OF CONTENTS

TITLE	ii
APPROVAL SHEET.....	iii
LEGITIMATION SHEET	iv
STATEMENT OF THESIS AUTHENTICITY	v
MOTTO	vi
DEDICATION	vii
ACKNOWLEDGEMENT.....	viii
ABSTRACT	x
TABLE OF CONTENTS.....	xi
CHAPTER I.....	Error! Bookmark not defined.
INTRODUCTION	Error! Bookmark not defined.
1.1 Background of Study	Error! Bookmark not defined.
1.2 Problems of the Study	Error! Bookmark not defined.
1.3 Objectives of the Study	Error! Bookmark not defined.
1.4 Significances of the Study	Error! Bookmark not defined.
1.5 Scope and Limitation of the Study	Error! Bookmark not defined.
1.6 Research Methods	Error! Bookmark not defined.
a. Research Design	Error! Bookmark not defined.
b. Research Subject	Error! Bookmark not defined.
c. Research Instrument	Error! Bookmark not defined.
d. Data Source	Error! Bookmark not defined.
e. Data Collection	Error! Bookmark not defined.
f. Data Analysis	Error! Bookmark not defined.
g. Definition of the Key Terms	Error! Bookmark not defined.
CHAPTER II.....	Error! Bookmark not defined.
REVIEW OF RELATED LITERATURE.....	Error! Bookmark not defined.
2.1 Conversation Analysis	Error! Bookmark not defined.
2.1.1 Turn-taking.....	Error! Bookmark not defined.

2.1.2.	Repair	Error! Bookmark not defined.
2.1.3.	Adjacency pairs	Error! Bookmark not defined.
2.2	Schegloff's Adjacency Pairs.....	Error! Bookmark not defined.
2.2.1	Pre-expansion	Error! Bookmark not defined.
2.2.2	Insert expansion	Error! Bookmark not defined.
2.2.3	Post-expansion	Error! Bookmark not defined.
2.3	Dish and Dishonesty.....	Error! Bookmark not defined.
2.4	Previous Studies	Error! Bookmark not defined.
CHAPTER III		Error! Bookmark not defined.
FINDINGS AND DISCUSSION		Error! Bookmark not defined.
3.1	Findings	Error! Bookmark not defined.
3.2	Discussion	Error! Bookmark not defined.
CHAPTER IV		Error! Bookmark not defined.
CONCLUSION AND SUGGESTION		Error! Bookmark not defined.
4.1	Conclusion	Error! Bookmark not defined.
4.2	Suggestion	Error! Bookmark not defined.
BIBLIOGRAPHY		Error! Bookmark not defined.
APPENDIX		Error! Bookmark not defined.
	Blackadder III, Episode 1 - Dish and Dishonesty - Script...	Error! Bookmark not defined.

CHAPTER I

INTRODUCTION

This chapter provides the description of background of study, problems of the study, objectives of the study, significances of the study, scope and limitation of the study and research methods as the following description.

1.1 Background of Study

Comedy has become a part of social culture since long time ago. Every country has different style of comedy, even though the purpose of which is to entertain the audiences. In Indonesia, there are *Ludruk* and *Ketoprak* which are very popular, especially in Java. The purpose is commonly to entertain the audience through folklore or other stories related to a society. Monologue/dialog performance served by comedian is always interesting and funny, it is not only about the gesture of comedian but also the language use. Those are the uniqueness of the comedy which makes them interesting to investigate.

Like in Indonesia, British has an interesting comedy program which is known as BBC Comedy. It shows the story of public. The characters are playing a part of story which sometimes is taken from a real story. In addition to entertain the audiences, the purpose often criticizes the social condition of the country, even though the context is in the form of comedy. The program is ironical because the comedians criticize social problem in society smoothly;

the criticism is sharp but does not hurt others. More importantly, the message is successfully delivered. Moreover, BBC Comedy is played in a dialog form. It means that the comedy is performed within the conversations of the comedians. Therefore, conversation analysis is used to explore the comedy movie.

Conversational analysis is a broad range of discipline perspectives, including pragmatics, speech act theory, interactional sociolinguistics, ethnomethodology, ethnography of communication, variation analysis, communication theory, and social psychology (Schiffrin, 1991 as cited in Markee, 2009). Moreover, conversational analysis is extending a particular language formatting in social action (Richards and Seedhouse, 2005). It is also described as “everyday spoken discourse” and the purpose of understanding, and how people execute their interaction (Paltridge, 2006). Conversation analysis is used to investigate the conversation in order to discover how the parties, involving in a conversation, understand and respond to each other in it. CA is considered as a specific analytic trajectory used to reach a more specific of systematic concept in the way the parties “do interact” in the conversation. Using CA, the detail and reality of conversation can be subjected to analysis that may produce the engine of conversation. It should be taken into account, even critical, that CA lets the researcher to find out the rules, procedures, techniques and methods with which some features in conversation being examined can be generated (Heritage & Atkinson, 1984).

There are some aspects that can be analyzed using conversation analysis, such as turn-taking, adjacency pairs, and repair. Those are the basic minimal sequence organization in conversation (Sack, et al, 1974; Liddicoat, 2007; Schegloff, 2007). However, I only research adjacency pairs as the focus analysis of this study.

Adjacency pairs are a class of units that are paired. They include question/answer, greeting/greeting, invitation/acceptance or decline, complaint/denial or request/grant, amongst others (Sacks et al, 1974). Moreover, Liddicoat (2007) stated that:

“Adjacency pairs have a number of core features which can be used by way of a preliminary definition. They (1) consist of two turns, (2) by different speakers, (3) which are placed next to each other in their basic minimal form, (4) which are ordered, and (5) which are differentiated into pair types” (p.106).

The basic minimal form of adjacency pairs are the first pair parts (FPPs) and the second pair parts (SPPs). FPP is described as the form of talk that initiates actions (Liddicoat, 2007), the utterance types such as *question, request, offer, invitation, announcement, etc* (Schegloff, 2007). SPP is described as the form of responsive to the prior action of turn, such as *answer, grant, accept, reject, decline, agree/disagree, etc*. Moreover, there are sequence expansions beyond the basic minimal form, as Schegloff describes. *Firstly*, pre-expansion - the first part at which a two part unit is expanded before its first base part. It is used to initiate the first base part of conversation. *Secondly*, insert expansion - positioning sequence between first base part and second base part. *Thirdly*, post-expansion - the sequence that is recognizably complete at the end of the

second base part. A conversation can be possibly completed with this expansion (post-expansion). Therefore, it is interesting when comedy movie is analyzed using conversation analysis to figure out the uniqueness of language phenomena and language use in interaction.

Some studies on Conversation Analysis have been conducted. Tsutsumi (2011) analyzes *Boke-tsukkomi* Exchange in Japanese Comedy. It is kind of battle comedy in which *Boke* produces a funny statement and *tsukkomi* challenge the statement. She found that the conversation is laughable even though it is translated into English. Tsui (1989) analyzes other things beyond the basic adjacency pair involved in a base adjacency pair. She argues that the basic form of conversation is not adjacency pair, but *three-part exchange* formed in a conversation. Khadem & Rasekh (2012) compare closing strategies in telephone between English and Persian. They found that Iranian speakers do not directly close the conversation by saying “goodbye”, but there is a *pre-* before closing the conversation, producing an ostensible speech. Even though the previous studies above have analyzed adjacency pair, but there is no research specifying a discussion of the expansion of adjacency pairs. Therefore, it is significant to conduct the study on the expansion of adjacency pairs on BBC Comedy.

1.2 Problems of the Study

Based on the background of study above, the study finds out the following problems:

1. What are the sequences of adjacency pairs in Dish and Dishonesty movie comedy?
2. How are the sequences of adjacency pairs used in Dish and Dishonesty movie comedy?

1.3 Objectives of the Study

Based on the problems of the study, the objectives to be achieved in this study are:

1. To find out the sequence of adjacency pairs in Dish and Dishonesty movie comedy.
2. To describe the use of sequences of adjacency pairs in Dish and Dishonesty.

1.4 Significances of the Study

This study is essential in the context of conversation analysis (CA) as a “methodological approaches” to the study of language in talk-in interaction and the role of discourse in communication. This research is expected to give, at least, the empirical data of adjacency pairs in BBC Comedy. Furthermore, this study gives theoretical contribution to the study of adjacency pair and its expansion because it contributes to the existing theory by adding the subsidiary of *post-expansion* – it is ‘multiple expansions’ – which never been explained previously in the existing theory from Schegloff (2007).. Therefore, this research shows its significance in this finding.

1.5 Scope and Limitation of the Study

This study focuses on the analysis of adjacency pair and its expansions as well as their functions in BBC Comedy by using a theory proposed by Schegloff (2007). However, this study only investigates BBC Comedy, Blackadder session three which is known as “Dish and Dishonesty”. Furthermore, this study limits the analysis on the expansions of adjacency pairs in a talk-in-interaction through language use.

1.6 Research Methods

a. Research Design

This study uses descriptive method since the aim is to describe the utterances produced by actors of BBC Comedy. It is commonly used to describe the question “what” about the characteristic. This study describes the sequence of adjacency pairs in BBC Comedy, especially in “Dish & Dishonesty” section.

This study uses qualitative analysis because the data are in the forms of words, not in the forms of numeral or percentages. The analysis refers to quality or characteristic rather than quantity or measured value. This study is analyzing the utterances produced by comedians in BBC Comedy. The aim of this study is to gather an in-deep understanding about the sequences of adjacency pairs in this comedy. Therefore, it uses qualitative analysis.

This study uses conversation analysis approach because it analyzes the phenomena of talk-in-interaction among comedians. Because the analysis is

focusing on the conversation occurred, Conversation Analysis (CA) is the most suitable choice to analyze the utterances.

b. Research Subject

The researcher chooses utterances, which classified as part of the sequences of adjacency pairs, produced by all comedians within the conversation as the subject of this study. It does so because the analysis involves a group of people in talk-in-interaction, not individual. In ordinary conversation, there is an understanding of speaker and hearer about what they talk, that influences the dynamic conversation. However, in the context of comedy, there might be different to the ordinary conversation because it aims to entertain, and the result of conversation might be beyond the ordinary talk.

c. Research Instrument

Because this study is classified as qualitative research, the instrument of this research is the researcher himself, called as human instrument. The researcher is the sole instrument who obtains, collects, and analyzes the data. There are no other instrument can do this or involved

d. Data Source

The data used in this study are the utterances produced by the characters of BBC Comedy series entitled Blackadder the third, episode 1 “Dish and Dishonesty”. The video is taken from

(http://www.dailymotion.com/video/xv6tp3_blackadder-season-03-episode-01-dish-and-dishonesty_shortfilms) and the script is taken from (<http://allblackadderscripts.blogspot.com/2012/12/blackadder-iii-episode-1-dish-and.html>). Those are the official and accessible link.

e. Data Collection

The data about utterances of the comedians are collected with the involvement of the researcher through the following steps. Firstly, the researcher watches the video of “Dish and Dishonesty” several times in order to know and to understand context of the conversation. Secondly, the researcher searches the script in the internet. Thirdly, the researcher confirms the script with the video and identifies the selected dialogues. The last, coding the conversation based on the expansion of adjacency pairs in order to ease the process of analysis.

f. Data Analysis

After collecting the data from the video, the researcher analyzes the data as follows. Firstly, the researcher determines the settings of conversation between Edmund Blackadder and his colleagues which contain the sequence of adjacency pairs. Secondly, classifying the utterances based on the Schegloff’s theory on sequence of adjacency pairs. This includes pre-expansions, insert expansions and post-expansions. The last, describing the

sequences of adjacency pairs and their functions in this comedy movie with regard to the theory.

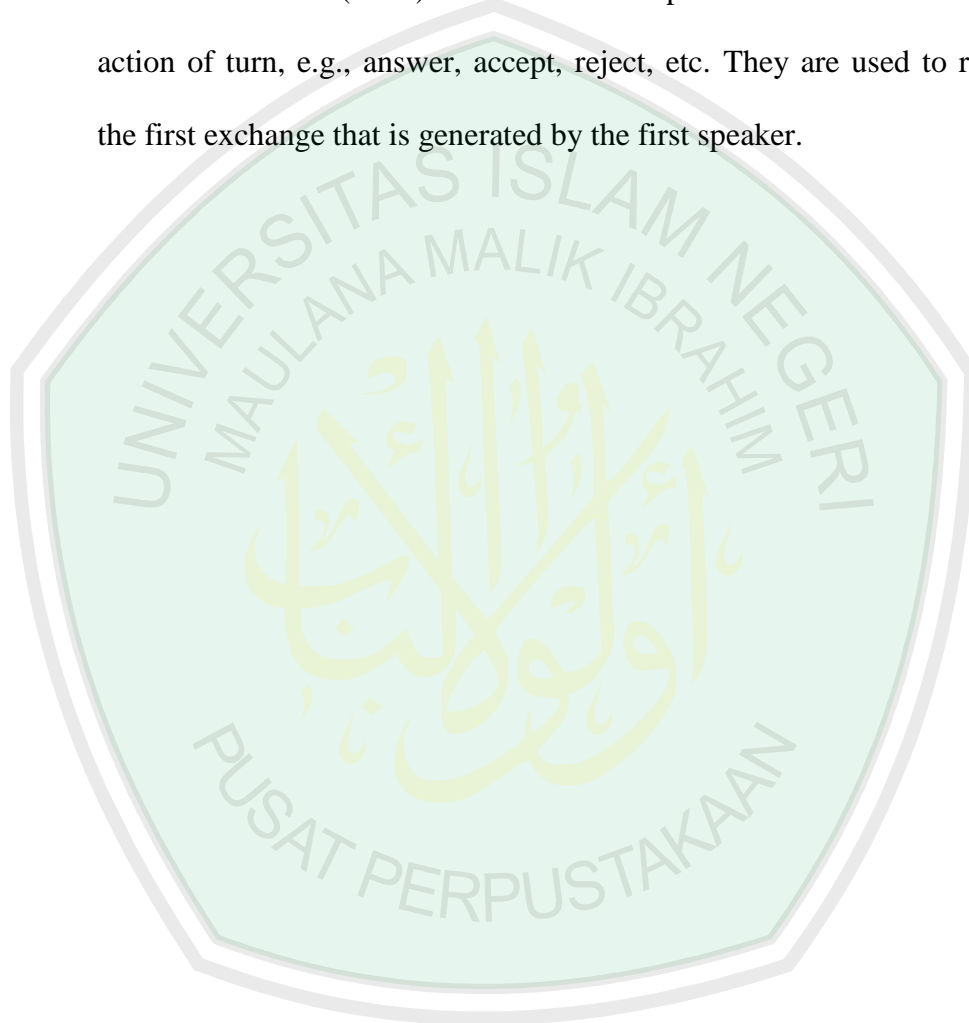
Based on the last stage of analysis, the description regards the Schegloff's theory of expansions. Pre-expansions have several concerns to be analyzed. The things that commonly appear in conversation are pre-invitation, pre-offer, pre-announcement, the pre-pre, and expansion of expansion. Those are covered and classified in pre-expansion sequences. In addition, insert expansions cover several concerns to be analyzed. Those are; post-first insert expansion and pre-second insert expansion. The last is post-expansions which consist of minimal post-expansion: sequence-closing thirds and non-minimal post-expansion. The detailed information of those is described in chapter 2.

g. Definition of the Key Terms

To avoid ambiguity and uncertainty in this study, the researcher provides the following key terms:

1. Adjacency pair: Class of units that are paired. This is the basic sequence organization in conversation. It is used to determine which expansions are expanded.
2. Expansions of Adjacency Pairs: The sequences of turns beyond the basic sequence of adjacency pairs. They cover the turns which are not called as the base first pair part and the base second pair part, but they take place and are included in one adjacency pair.

3. First Pair Parts (FPPs): The forms of talk that initiates actions in conversation, such as question, offer, etc. They are used to initiate some exchanges.
4. Second Pair Parts (SPPs): The forms of response of talk toward the prior action of turn, e.g., answer, accept, reject, etc. They are used to respond the first exchange that is generated by the first speaker.



CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter consists of theories related to this study. This includes theories of conversation analysis, adjacency pairs and the expansion of adjacency pairs.

2.1 Conversation Analysis

Conversation is the way every people create and develop their relationship to each other. This activity is commonly done by human for various purposes. Sometimes they are introducing their culture, making a daily conversation, or as a set of scenario to entertain other people. When people make a conversation, they engage in a form of linguistic communication. Also it involves the real context in which the communication is made (Liddicoat, 2007). The analysis of linguistic and non-linguistic factor in a conversation is described and figured out in conversation analysis, in which the study of talk-in-interaction (Nevile & Rendle-Short, 2007; Liddicoat, 2007; Schegloff, 2007).

Conversation analysis is an approach to the study of talk-in-interaction. It emphasizes the value of much more than linguistic aspect and the content of talk. It focuses on the sequential development of interaction by seeing what happens and what happens next (Nevile & Rendle-Short, 2007). In fact,

Conversation Analysis (CA) is not only interested in ordinary conversation, such as conversation between friends and family, but also addresses all social forms of interaction, including a conversation in a classroom, media, TV program, academic discourse and many others. It means that it does not see the distinction between formal and informal form of interaction. CA sees the social process in which linguistic and social context are involved in a conversation. In addition, “CA investigates all area of socially motivated talk” (Schegloff, 2007). Key focus areas of CA include turn-taking, adjacency pairs, and repairs in which are described briefly below.

2.1.1. Turn-taking

Turn-taking is the exchange of turn between speakers in conversations that there is transition from speaker to speaker which occurs with few gaps and little overlap (Liddicoat, 2007). In addition, turn-taking system is a system which is both context-free and context-sensitive (Sacks et al., 1974). It is context-free in the sense that it is not depended on characteristics of the talk, of the topic or of the participants. Furthermore, it applies in any conversation. At the same time, it is context-sensitive in that what counts as possible completion determining speaker change varies according to what has gone before in the interaction. Its mechanisms for turn allocation can be sensitive to the talk preceding the TRP. As Liddicoat (2007) stated that

“the turn-constructive and the turn-allocational components of the Sacks *et al.* model are themselves resources which speakers can draw upon in order to construct talk. The components, and the rules which relate them, are not static invariable constructs

for organizing talk, but rather are deployable resources which can be used to claim or demonstrate understanding and to organize participation” (p.78).

Turn-taking system provides a basis for the nature and organization of conversation. It links the construction of talk and the allocation of talk so that these two sides of talk can be integrated into a single set of procedures.

2.1.2. Repair

Repair is a basic part of conversation and reveals clearly the nature of conversation as a self-organizing and self-righting system based on rules which operate and are managed locally by participants (Liddicoat, 2007). The repair mechanism is a relatively simple device which can be employed by participants to deal with troubles as they turn up in talk. Repair is also an interactional sensitive mechanism which is constrained by social as well as linguistic considerations and is designed to deal with several types of trouble and allowing any participant to initiate repair once s/he has identified a trouble. (Schegloff, 2007).

Repair is aimed to combat the fail of hearing or understanding the context or language used in conversation. In this case, a single mechanism can be used to deal with a very broad range of troubles and the mechanism itself is independent of the nature of the problem as a speaker perceives it (Liddicoat, 2007). While repair is simple, the mechanism is also highly organized, providing multiple possibilities

for repair to be carried out on prior talk as interaction reveals a trouble at some earlier point (Schegloff *et al*, 1977). Thus, while repair is designed to deal with troubles as quickly as possible, it is also sensitive to the possibility that a trouble may not be realized to be problematic until talk has progressed (Liddicoat, 2007).

2.1.3. Adjacency pairs

Adjacency pairs provide the basis for sequence organization in conversation. The minimal sequence is composed of a base first pair part (FPP) and a base second pair part (SPP). However, sequences can be expanded beyond this basic two turn structures and the sequences can potentially become quite lengthy and involve a large number of turns (Liddicoat, 2007; Schegloff, 2007). There might be a long sequence in an adjacency pair when all of the expansions take place.

Regardless how long a sequence may become, adjacency pair remains based on an FPP and an SPP and the talk in a sequence is relevant to the performance of this base adjacency pair. Adjacency pairs can, therefore, be considered to be the basic building blocks or the basic unit from which sequences in conversation are built up (Liddicoat, 2007; Schegloff, 2007). However, something goes beyond the basic can appear in a talk-in-interaction as well as the way how it can happen, as discussed below.

2.2 Schegloff's Adjacency Pairs

Adjacency pairs are the fundamental units of sequences organization in a conversation. It is a formula to expand other sequences of conversation. This basic unit leads to interpretation of meaning and communicated meaning in conversations. It is form of utterances produced by at least two speakers involved in a conversation, which the second utterance is related to the first one (Paltridge, 2006). In addition, in understanding about adjacency pairs, there are five criteria which are divided by Sack & Schegloff (1973, as cited in Liddicoat, 2007) as a way of preliminary definition. Adjacency pairs (1) consist of two turns; (2) are produced by different speakers; (3) are placed next to each other in their basic minimal form; (4) are ordered, and (5) are differentiated into pair types, even though it can be understood even by at least the above first two criteria.

The basic minimal sequence of adjacency pairs is common and formed by opening and closing sections of the conversation and other form of talk-in-interaction. It consists of greeting/greeting, question/answer, etc. Furthermore, understanding and interpreting the sequence of adjacency pairs can be done by analyzing the two basic minimal forms. The first pair part consists of greeting, asking, requesting, inviting, etc., and the second pair part consists of greeting, answering, accepting/rejecting, etc. However, there are other forms beyond the basic unit proposed by Schegloff (2007). He realizes that those forms can influence the understanding of interpreter in analyzing the utterances in talk-

in-interaction. Those forms, beyond the basic, are analyzed in this study. The form is figured as below:

→(Pre-expansion)

A FPP (First pair part)

→(Insert expansion)

B SPP (Second pair part)

→(Post-expansion)

The structure above shows that there are three sequences involved in this basic unit of adjacency pair (FPP and SPP). These expansions occur in the three possible places which the basic minimal form permits, that is before the first part as pre-expansions, between the first and second pair part as insert-expansion, and after second pair part as post-expansions. Expansion in each position can be substantial and can occur in all of any given sequence. They can be understood as elaborated structures built around a single adjacency pair.

2.2.1 Pre-expansion

Pre-expansion is the first place which can be expanded before its first part. It is debatable on how to analyze and understand this form because it is like an utterance referring to something else which has not yet occurred (or sometimes *never* occur). However, Schegloff (2007, p.28) ensure that it is preceded in that way because “the parties to conversation seem to use these exchanges in producing them and in understanding them”. It is displayed to a base adjacency pair which may subsequently develop.

Schegloff (2007) proposes it in referring to Sack's idea (1992a) that this ambiguous term are relevant and important. It becomes the sequence involved and before sequences, because it is recognized as "*pre-*", that is before something else. The *pre* is preliminary to the first pair part of a particular pair type – an invitation, an offer, a request, an announcement. Because it is preliminary to such specific FPP, it is called *pre-sequence* - as pre-invitations, pre-offers, pre-requests, and pre-announcements. This *pre-sequence* can lead to two things: it projects the production of a base FPP (e.g., an invitation) and some do not, and it projects the possibility of FPP (e.g., an invitation) which will be produced.

Pre-expansion is closely related to preference organization, as it deals with the potential for different types of SPPs in response to a particular FPP. The role of pre-expansions is to measure the possibility of a particular FPP receiving a preferred or dispreferred SPP, even before it is produced. This means that pre-expansions are not just possible locations for talk relevant to a particular project, but are resources for the organization of that project, and even for determining whether a particular project gets done (Schegloff, 2007; Liddicoat, 2007).

a. Pre-invitation

Pre-invitation is the most recognizable pre-sequence in common. It can be showed by what a speaker or a caller asks

something like “Are you doing anything?” or “What are you doing?” (Schegloff, 2007). The recipient does not understand about what the asker means, because s/he directly asks a question about something implied. The question is understood as a preliminary to a possible invitation, even though it is not merely so. In addition, the unintended questions like above lead to various answer from recipient (e.g., “what are you doing?”, “sitting”, or “breathing”, or “talking to you”, etc.). Otherwise, the different answer can be showed (e.g., “what are you doing?”, “nothing”, or the like). Moreover, the recipient sometimes can ask back to the asker “why” in response to the above question. Therefore, the variety of responses differentiates response types of the second pair part to the pre-invitation. The first one is “go-ahead” response; “it promotes progress of the sequence by encouraging its recipient to go ahead with the base FPP which the “pre” was projecting (Schegloff, 2007), like in (extract 2.1).

(Nelson is the caller; Clara is called to the phone) [Schegloff, 1995a]

- 1 Cla: Hello
- 2 Nel: Hi.
- 3 Cla: Hi.
- 4 Nel: Fpre → What are you doing?
- 5 Cla: Spre → Not much.
- 6 Nel: Fb → You wanna drink?
- 7 Cla: Sb → Yeah.
- 8 Nel: Okay.

Nelson’s question at line 4 is a form which pre-invitation commonly takes. It takes place after the opening section of

conversation. Clara's response shows a go-ahead response to a pre-invitation and Nelson does go-ahead to issues the invitation (line 6) as his indication of pre-sequence (line 4). Then, Clara does the acceptance (line 7), with her response, to the pre-invitation that has indicated.

The second type is "blocking" response. It raises the possibility that the invitation, if offered, will be declined or rejected and thereby discourages the invitation to be offered (Liddicoat, 2007; Schegloff, 2007). It can be showed in extract 2.2 below that the answer is not what the asker's desire when s/he indicate a pre-invitation (line 6), but the response blocks the way of issuing an invitation (line 7).

(Extract 2.2 [Schegloff, 2007])

1 Jud: Hello,
 2 Joh: Judy?
 3 Jud: Yeah,
 4 Joh: John Smith.
 5 Jud: Hi John.
 6 Joh: Fpre→ Ha you doin-<say what 'r you doing.
 7 Jud: Spre→ Well, we're going out.

The third type of response is 'hedging'. The question does receive neither a go-ahead answer nor a blocking answer; in fact, the recipient gives an additional question "why" (Schegloff, 2007). It means that the question is contingent upon something else. The response "why" indicates that what the recipient is doing depends on what the projected invitation is (Liddicoat, 2007). The recipient does not indicate a go-ahead or a block response because s/he just

wants to know what the invitation is going to be. It can be showed in extract 2.3 below.

[Liddicoat, 2007]

- 1 Sally: aren't you doing anything this Friday?
 2 Jean: why?
 3 Sally: well, we were thinking a going to a movie.
 4 Jean: which one,
 5 Sally: I don't know, perhaps the new Tom Cruise one.
 6 Jean: yeah *I'd* like tub see that.

Here we see that Jean's answer is not a go-ahead or a blocking response. She asks back because expecting to know what the invitation is going to be. When Sally proceed to the invitation (line 3), Jean does an acceptance of the invitation (line 6).

b. Pre-offer

Pre-offer work quite similarly to pre-invitation, even though the utterances and the placement of the sequence type in social interaction may differ (Schegloff, 2007). It also happens to requests, offers, and invitation form which might be difficult or distinguish from one to another. Invitations often appear to be a part of offer and their similarity is not surprising. Like pre-invitation, this "pre" has also three types of response. An inviter may look for an evidence to indicate that his/her invitation will be accepted, if tendered. Then, s/he tries to assess whether his/her invitation will be welcomed or not. An offer may be preceded when a pre-offer is indicatee. See extract 2.4 below.

[Schegloff, 2007]

- 1 Cat: I'm gonna buy a thermometer though [because I=
 2 Les: [But-

3 Cat: = think she's [(got a temperature).
 4 Gar: Fpre→ [We have a thermometer.
 5 Cat: Spre→ (You do?)
 6 Gar: Fb→ Wanna use it?
 7 Cat: Sb→ Yeah.
 8 (3.0)

It is noted here that Gary *not* simply offers the thermometer after Cathy indicates the need for it. The offer is going after pre-offer by mentioning its availability (line 4). Noted that Gary actually does not intend to mention it before Cathy declares to purchase one. When Garry offers it (line 6), Cathy accepts it. It means that it is a go-ahead response. However, it will be a blocking response when Cathy needs a new one. It can appear, for example in line 7, in which Cathy's response in "yeah, but I need a new one". Therefore, the offer is preceded by the pre-offer before it is mentioned.

c. Pre-announcement

Pre-announcement is a state that speakers aim to convey "news" on their own initiative. Commonly, there are two response types for announcement. The first is to register news, e.g., that previously was not known by the recipient. Another one is taking up a stance toward the news or asses it, whether it is, e.g., good or bad news, etc. The important thing is there is a feature of "recipient design" of talk that speakers should not tell recipient what they already know in order to avoid rejection of what is to be told (Schegloff, 2007).

Commonly, pre-announcements are presented in one of a few recurrent turn formats. The basic element of this can be showed as follows:

[Liddicoat 2007; Schegloff, 2007]

Guess You know Remember	What Who When Where	+ more or less detailed information
-------------------------------	------------------------------	--

A minimal pre-announcement basically is formed from the phrase “guess what.” See the excerpt (2.5) below.

[Terasaki (1967) in Levinson (1983) as cited in Liddicoat (2007)]

D: .lh Oh guess what.
R: What.
D: Professor Deelies came in, ‘n he- put another book on ’is order.

The excerpt above shows that D initiate the conversation with “guess what” before telling R about Professor Deelies. In the former researches, it is defined as the basic form of pre-announcement. The statement is also supported by Liddicoat (2007) and Schegloff (2007) stating that it is the basic form of pre-announcement. Then, pre-announcements are extended to common elements in variant forms as in the table above.

d. Multiple Pre-expansions

In this pre-expansion, it is possible to have several pre-expansions before the base FPP comes. There is no limitation about the number of the “pre”. This tends to occur as the initial pre-expansion. See the extract (2.6) below.

[Liddicoat, 2007]

- 1 Jim: Sarah?
 2 Sarah: Uh-yeah,
 3 Jim: Yih god a moment,
 4 Sarah: Yeah.
 5 Jim: *Can I* ask yuh a big favour?
 6 Sarah: Sure
 7 Jim: Yih know how I have tuh go tuh this meetin' out at
 8 Cra:nbourne on Wensday?
 9 Sarah: Mm hm.
 10 Jim: Well my car has broken down an they don' know
 11 if it will be fixed by then an' I w7 z wondering
 12 if I c' d borrow your car.
 13 Sarah: U:h so when do yih need it? all day?
 14 Jim: No just from twelve until abou' three^
 15 Sarah: We11, I don't need it then so I guess it' 11 be okay.

The extract above shows that there is two pre-sequences before pre-asking comes at line 5. At line 1, Jim begins with a summon-answer sequence to initiate the conversation with Sarah. Sarah shows 'go ahead' response to this. Jim then produces a next talk, pre-request, to seek Sarah's establishment to grant the projected request, at 11-12. Sarah's SPP is 'go ahead' response. The result of the three pre-expansions serves a further purpose in establishing the trajectory of the talk.

This extract shows not only the base sequence (request) expanded, but also the pre-sequences expanded. The summon answer is a pre-expansion of the pre-request, the pre-request is a pre-expansion of the pre-pre, and the whole is pre-expansion of the base request. Here noted that a single base adjacency pair can provide substantial amount of talk, even before it is produced.

2.2.2 Insert expansion

Like pre-expansion, insert expansions is the type or which prospective second speaker can initiate. It is constructed out of the base adjacency pairs and takes the *insert* sequences. As “*pre*” in *pre-sequences* registers its placement before the first pair part, “*insert*” in *insert expansions* registers its positioning between the two base adjacency pairs, that is after the base first pair part and before the base second pair part. For further description, it can be seen below.

Extract (2.7). [Schegloff et al., 1977]

- 1 Bet: Fb ->was last night the first time you met Missiz Kelly?
- 2 (1.0)
- 3 Mar: Fins->Met whom?
- 4 Bet: Sins->Missiz Kelly.
- 5 Mar: Sb ->Yes

The excerpt shows that Betty initiates the conversation with question. The question is for Maria. However, Maria does not directly answer Betty’s question. She clarifies first before answering the question by what we call it as “repair”. This commonly happens when the speakers deal with a problem of hearing (Liddicoat, 2007; Schegloff, 2007), just like what Maria did (clarifying the question). Then, at line 5 Maria has answered the question. The conversation in line 3-4 indicates the insert expansion, because it takes place between the base first pair part (line 1) and the base second pair part (line 5).

It must be understood that the first pair part of insert expansion comes after the base first pair part at which the speaker is obligated to produce a response to the base first pair part. The initiation of the

insert sequence leads to the base second pair part. The discussion, then, is divided into two types of insert expansions, based on the problems they addressed to. The two are “post-first” and “pre-second” which described below.

a. Post-first Insert Expansion

Although there are various types of pre-second insert sequences, there seems to be only one type of “post-first” insert sequence. It can be called that the “post-first” insert sequence is “repair” sequences, the sequences addressed to the problem of hearing or understanding the preceding talk (Schegloff et al., 1977 as cited in Schegloff, 2007). Because “repair” is discussed separately as the sequence organization in conversation analysis, it is needed to understand it and put it in a position to deal with its involvement in a sequence expansion.

Parties involving in talk-in-interaction occasionally find themselves facing problem in speaking, hearing, or understanding the talk. Sometimes it is related to “errors” of grammar, pronunciations, word meaning, etc. - it happens in official, formal, or informal situation – without addressing them and wish to “correct” the talk which is apparently unblemished (Liddicoat 2007). Recipient might fail to hear the utterances which are crystal-clear to others and understand the preceded talk (Schegloff, 2007).

The effort to deal with the repairable thing to make an ongoing talk is called as “repair.”

The “action” of repair takes place into two term of solving. The first is called as “self-repair” in which the initiation of correcting a problem of talk is coming from the speakers of trouble-source because they realize for having problem of talk. The other one happened when the initiation of correcting the problem is coming from other speaker by clarifying the problem to the prior speaker. The second one is, then, called as “other-repair” which commonly happens in talk-in-interaction – they leave it to the speaker of trouble-source to accomplish the actual repair (Schegloff, 2007).

The form of other-initiated repair are utterances which might take the form of queries such as “Huh?” or “What?” or “Pardon me” or other forms that the purpose is to make a confirmation for the formulation of hearing or understanding produced by the trouble-source speaker. The other-repair places it to the first pair part and takes the trouble-source speaker into the next speaker. Then, wishing the speaker to supply a repair, other repair sequences are organized by adjacency pairs and included in sequences. Other-initiated repair can take place in *any* turn at talk. When it occurs after a turn containing a base first pair part and displace the second pair part, it will create a first in insert

expansion. Therefore, it is understood as “post-first” because it is “follow-ups” to the base first pair part, addressed to clearing up problems in hearing or understanding of talk disrupting the production of response to it. In observing the case, see the extract below.

(2.8) [Schegloff et al., 1977:367]

1 A: Were you uh you were in therapy with a private doctor?

2 B: Yah.

3 A: Fb ->Have you ever tried a clinic?

4 B: Fins ->What?

5 A: Sins ->Have you ever tried a clinic?

6 B: Sb ->((sigh)) No, I don't want to go to a clinic.

(2.9) [Schegloff et al., 1977:368]

1 Sta: That's all. But you know what happened that night

2 Fb -> we went to camp. Forget it. She wouldn't behave for

3 -> anything.

4 Ala: Fins ->W-when.

5 Sta: Sins ->When we went to camp.

6 Ala: Sb ->She behaved okay.

In each case, the base first pair part (Fb) is followed by other-initiated repair (Fins, as “insert first pair part”) to clarify the problem in hearing the utterance. Then, the dispreferred response is confirmed in the base second pair part (Sb) as a rejection of an assessment.

b. Pre-second Insert Expansions

Pre-second insert expansions look like similar to post-first insert expansion, even though they are different. The “pre-second” is type-specific of insert expansions. They are “preliminary to some particular type of second pair part which has been made relevant next by the type of first pair part to which it is responding”

(Schegloff, 2007). Whereas post-first inserts are supposed to clarify the talk of the first pair part, the post-second inserts are supposed to establish the resources necessary to apply the second pair part which is pending. These sequences are common in service encounters, especially in institutionalized, bureaucratized setting. The purpose of the post-second inserts is not clarifying the base first pair part's problem because of failing in hearing or understanding, but launching other utterances related to the base first pair part. See the extract (3.0) below.

[Schegloff, 2007:108]

1 Cal: Fb -> Send 'n emergency to fourteen forty eight Lillian Lane,
 2 Pol: Fins1 Fourteen forty eight- [what sir?
 3 Cal: Sins1 [Yeah.
 4 Pol: Fins2 Li[lilian Lane?
 5 Cal: Sins2 [Forteen forty eight Lillian.
 6 Pol: Fins3 Lillian,
 7 Cal: Sins3 Yeah.
 8 Pol: Fins4 -> What'sth' trouble sir.
 9 Cal: Sins4 -> Well, I had the police out here once, Now my wife's
 10 got cut.
 11 Pol: Sb -> Alright sir, We'll have 'em out there.
 12 Cal: Right away?
 13 Pol: Alright sir,

(3.1) [From Merritt (1976:333), in Levinson (1983:304)].

1 Cus: Fb ->May I have a bottle of Mich?
 2 Ser: Fi ->Are you twenty one?
 3 Cus: Si ->No
 4 Ser: Sb ->No

The first excerpt shows that the caller directly makes a request (at line 1, as base FPP) and the police respond it with an agreement to send a police car (base SPP, at line 11). However, there are several insert sequences between them. Post-first inserts

are showed at line 2, 4 and 6 in which clarify the base FPP, confirmation for problem of hearing the request. Then, the pre-second insert sequence is launched at line 8, which is not clarification of problem, but this is one specific request to the police. It is directed to establishing the conditions on granting the request have been met (Zimmerman, 1984 as cited in Schegloff, 2007). It also happens to the second excerpt that at line 2, pre-second sequence is launched to establish whether the condition is met to be fulfilled.

This can be considered a pre-second invitation, as it appears to be designed to determine which of the possible SPP types that occur in invitations will be produced (Schegloff, 2007). The pre-second insert sequence functions in a similar way to a pre-invitation sequence. In both cases, the sequence is being used to determine the likely outcome of the sequence. The pre-invitation provides a location for the inviter to presume whether or not the invitation FPP will receive a preferred or dispreferred SPP. The pre-second invitation allows a structural position for the person being invited to do work to determine whether the SPP will be preferred or dispreferred (Liddicoat, 2007).

c. The Extent of Expansions

In the discussion above it was seen that post-first insert expansions could be repeated if repair was not achieved by the first

try and that pre-second insert expansions could occur where multiple pieces of information were relevant to the accomplishment of the SPP (Liddicoat, 2007). It is also possible for both types of insert expansion to occur within the same sequence. This can be seen in extract below.

(3.2) [Schegloff, 1995]

Caller: [F_b] send 'n emergency to fourteen forty eight Lillian Lane,
 Dispatch: [1F_{inst}] fourteen forty eight- [what sir?
 Caller: [yeah.
 Dispatch: Li[lilian Lane?
 Caller: [1S_{inst}] [fourteen forty eight Lillian
 Dispatch: [2F_{inst}] Lillian,
 Caller: [2S_{inst}] yeah
 Dispatch: [3F_{inst}] what' s th' trouble sir.
 Caller: [3S_{inst}] well, I had the police out here once, now my wife' s got cut.
 Dispatch: [S_b] alright sir, we' ll have ' em out there
 Caller: right away?
 Dispatch: alright sir,

The extract above, from a call to an emergency service, involves a request for assistance *send 'n emergency to fourteen forty eight Lillian Lane*, which is only responded by the dispatcher after three insert sequences have been accomplished. The first two insert sequences involve problems in hearing and understanding of the street name in the FPP initiated by the dispatcher: that is, they are post-first insert expansions. Once this has been resolved the dispatcher then initiates a question-answer adjacency pair dealing with the reason for the call. This sequence is directed at establishing whether or not the request for assistance warrants granting of the request (Liddicoat, 2007). If the conditions

prompting the request for assistance are appropriate, then it is likely a preferred SPP; if not, it is likely a dispreferred SPP. This then is a case of pre-second insert expansion (Schegloff, 2007).

The order of post-first insert expansions and pre-second insert expansions is not random. The sequence found in extract (33), post-first insert then pre-second insert, is normative. Post-first insert expansions deal with problems of hearing and understanding in FPPs, or repair, and these must be dealt with as soon as possible after they have occurred (Schegloff *et al*, 1977). Moreover, the FPP needs to have been heard and understood before the form of the SPP can be considered. This means that work relating to the FPP needs to be done before work relating to the SPP is done (Schegloff, 2007; Liddicoat, 2007).

2.2.3 Post-expansion

Sequences are also potentially expandable after the completion of the base SPP. Once an SPP has been completed, the sequence is potentially complete: the action launched by the FPP has run its course and a new action could appropriately be begun (Liddicoat, 2007). However, it is also possible for a talk to occur after the SPP which is recognizably associated with the preceding sequences. Furthermore, it is possible for sequences to be expanded after SPP. Therefore, this phenomenon is known as *post-expansion* (Schegloff, 1990; 2007).

In some circumstances, the parties may treat the occurrence of a second pair part as the end of the sequence, and insert this by going on to a new sequence or allowing the talk to lapse. For example, in a “continuing state of incipient talk” a sequence such as a question/answer sequence may be over with the answer and a lapse may set in thereafter, a lapse which is ended with the start of a new sequence, one distinct from what preceded the lapse (Schegloff, 2007). Moreover, one sequence type that is regularly (though far from invariably) taken by participants to be closed after its second pair part is an other-initiated repair sequence. For example, Extract (3.1) is taken from a telephone call whose participants are located in a major urban center and a nearby beach community, respectively (Schegloff, 2007).

(3.3) NB II:1, 2:40-3:18 (simplified) [Schegloff, 2007]

1 Fra: What are you doing at the beach?
 2 Ted: Nothing
 3 (.)
 4 Fra: NO: the [n,
 5 Ted: [No,
 6 (0.2)
 7 Fra: Oh: good he[av'n.]
 8 Ted: [Get'n] pi:nk,
 9 (.)
 10 Ted: hh[h_n,h_n-h_n]=
 11 Fra: F -> [H u : h?]=
 12 Ted: S -> =.hhGitt'n↑pi:nk,
 13 Fra: wah thought you were not going don't tell next see you
 14 on the weekend:- I mean the end of the month.
 15 (0.4)
 16 Ted: No:, We were done here fortwo weeks,
 17 Fra: Oh, well you are lucky guy[s.
 18 Ted: [Neah::[::::
 19 Fra: [Oh:::.....=

When Fra initiates repair at line 11 on Ted's preceding talk, his repeat at line 12 ends that adjacency pair, and Fran takes up a different tack in the larger sequence in progress. Although, to be sure, this is not a *base* adjacency pair, it is a common type of adjacency pair sequence, and can be treated by the participants – and here *is* treated – as completed by its second pair part. As sequences can be expanded before their first pair part (pre-expansion) and between their first pair part and second pair part (insert expansion), they can also be expanded after their second pair part (post-expansion).

Preferred responses tend to lead to closing the sequence, while dispreferred responses regularly lead to expansion of the sequence. We have already seen that much (though not all) pre-expansion and insert expansion is oriented to (the possibility of) dispreferred responses, and we shall see that the same holds true for post-expansion. Not only does this hold for the occurrence of any expansion at all, but also for the degree of expansion which may come to be involved (Schegloff, 2007).

a. Minimal Post-expansion: Sequence-closing Third

Minimal post-expansion is minimal in several senses. Firstly, these post-expansions consist of the addition of only a single turn after the SPP. Secondly, these turns may be made up of a single item such as *oh* or *okay*, although combinations of these and other longer turns are also possible. Thirdly, these turns do not

project any further talk beyond their turn. This means that ending the sequence is a possibility after the completion of such turn. Minimal post-expansion is not in itself a sequence. Rather, minimal post-expansions are designed to propose closing of a sequence and can be referred to as *sequence-closing thirds* (SCT) (Liddicoat, 2007). Sequence-closing thirds are found after both preferred and dispreferred second pair parts (though they have differing interactional import in the two contexts). This minimal post-expansion, then, is less sensitive than others to the earlier-mentioned linkage of sequence closure and expansion to preferred and dispreferred responses (Schegloff, 2007). Furthermore, sequence-closing thirds take a number of forms or combinations of them, three of the most common of which will be briefly examined here: “oh,” “okay,” and assessments.

a) Oh

The token ‘oh’ is used to register that a recipient has received information and that the recipient as a result of this has moved from a state of not knowing to a state of knowing (Heritage, 1984a). Heritage demonstrates that *oh* can be found in a range of sequential positions; however, one very common position is following the completion of an adjacency pair (that is as an SCT), especially a question-answer adjacency pair (Liddicoat, 2007).

“Oh” can be deployed after a wide variety of utterances, positioned variously within sequences. For our purposes here, however, the position of interest is after the first and second pair part (with or without pre- and/or insert expansions), where a change-of-state token can mark or propose the possible end of the sequence. By registering a state-changing receipt of information, free-standing “oh” can serve as a possible sequence-closing, third position turn (Schegloff, 2007). This is most straightforward when the sequence in progress is directly addressed to securing information – whether through a base sequence requesting information or its confirmation – as in the two sequences as in Extract (3.4) [Schegloff, 2007;119] below.

(3.4) HG, 16:25-33

1 Nan: F -> =`hhh Does she has this own apart[ment?]

2 Hyl: S -> [`h h h h] Yeah,=

3 Nan: SCT-> = Oh:,

4 (1.0)

5 Nan: F -> How did you get this number,

6 (.)

7 Hyl: S -> I (.) called information of San

8 Francissco [uh!

9 Nan: SCT-> [Oh::::.

10 (.)

Here Nancy and Hyla are discussing one of the latter’s current romantic interests, whose home in another city she has just described calling. Here two consecutive request-for-information sequences, each of which has as its second pair part the delivery of information, followed by a sequence-closing third.

b) Okay

Okay, like *oh*, can occur in a range of different positions (Rendle-Short, 1999; Schiffrin, 1987); however, this discussion considers only its function as an SCT. While *oh* as an SCT claims receipt of information, *okay* usually claims acceptance of an SPP and what the SPP has done in the sequence (Beach, 1993 as cited in Liddicoat, 2007). *Okay* is, therefore, relevant for sequences such as invitations, requests, offers, etc., where information is not the central concern and where it is possible for the SPP to indicate more than one possible outcome of the sequence (that is a preferred or dispreferred SPP). In addition, *Okay* commonly works to propose closure for a sequence which has received a preferred SPP (Liddicoat, 2007).

Here we are focused on its use in the turn after a second pair part in the types of adjacency pair based a sequence for which it is appropriate (e.g., requests, offers, invitations, etc.), with or without pre- and insert expansions (Schegloff, 2007).

Please see the Extract (3.5 [Liddicoat, 2007:155] below.

(3.5) (Mike and Ben)

- 1 Mike: an I wannid to know if you could give me a hand?
 2 Ben: on Saturday? u:h I' m not sure I couldn't make it. We
 3 were supposed to be going out with Fran' s mum.
 a—> 4 Mike: okay.
 5 Ben: and it' s a while since she' s seen your kids you see.
 6 Mike: yeah.
 7 Ben: and so I don' t see how I cannot get there,
 b—> 8 Mike: okay.
 9 Ben: but I'll see what I can do.

c—> 10 Mike: okay. I think I cannot get Dave in any case, so it's not a
11 big problem.

In this extract, Mike proposes closure (line 4) indicating that he has accepted the dispreferred SPP produced by Ben. However, Ben continues with an expansion of his SPP turn that gives additional warrants for his inability to accede the request. Mike again accepts this with *okay* (line 8), proposing closure but this is again followed by further expansion of the dispreferred SPP, with a further *okay* from Mike (line 10), followed by further talk proposing an alternative arrangement and cutting down the impact of the rejected invitation (Liddicoat, 2007). Another example can be seen in the extract (3.6) [Davidson, 1984:127] below.

1 Ali: F -> You want me bring you anything?
2 (0.4)
3 Bet: S -> No: no: nothing.
4 Ali: SCT -> Okay.

Here the offer is rejected after the slight gap common to such dispreferred responses, and the rejection is itself accepted. As “oh” can serve as possible closure to a sequence in which informing and information figure centrally, then so can “okay” and its variants serve for sequences in which various other actions (in the text above featuring exchanges of various sorts) figure centrally (Schegloff, 2007).

c) Assessment

As “oh” claims that information has led to a change of state in knowing for the recipient and “okay” registers and accepts a responsive action, an assessment in third position articulates a stance taken up – ordinarily by the first pair part speaker – toward what the second pair part speaker has said or done in the prior turn. Such assessments are routine parts of “personal state inquiry” sequences (Sacks, 1975, as cited Schegloff, 2007).

Assessments may also be used as SCTs and in this case they display a stance which is taken towards what an SPP speaker has said or done in the prior turn. Assessments, then, are evaluations by the next speaker of some aspect of the prior speaker's turn (Liddicoat, 2007). See the example below.

(3.7) [Schegloff, 1986:263]
 1 Hyla: How are you? =
 2 Nancy: =Fine how are you.
 3 Hyla: Okay:[y
 —>4 Nancy: [Goo:d.
 5 (0 . 4)
 6 Hyla: mkhhh[hhh
 7 Nancy: [What' s doin.

In the extract above, the *how are you* sequence launched by Nancy is closed with the receipt of the SPP by an assessment *Goo:d*. The assessment here is an assessment of Nancy's answer turn and displays an affective evaluation of it. By providing an evaluation of the action launched by the

question, Nancy proposes that the action is complete - only a completed project can be evaluated in such a way. After the assessment, and a pause, Nancy launches a new sequence. However, assessments are not limited to personal state enquiries, but may be used as receipts for other types of sequences (Liddicoat, 2007).

d) Composite

As discussed above that SCTs as the form of single-token types occurring after an SPP. However, it is possible also that the composites consist of a combination of these types to be found in a third position turn. It can be *oh + okay*, *okay + assessment*, etc. But, one very common composite is *oh + okay*.

See the extract (3.8) [Liddicoat, 2007:157] below.

(Lunch)

- 1 Harry: I don' have much tub do on We:nsday.
 2 (.)
 3 w' d yuh like tub get together then.
 4 (0 . 3)
 5 Joy: huh we: : llhh you see things a bit hectic for me We:nsday
 6 you know I don' really know
 —> 7 Harry: oh okay

Joy's SPP turn here is performing a number of actions which are working simultaneously to achieve an effect. At one side, her turn is a telling *things a bit hectic for me We:nsday you know*, it conveys an information to Harry, while at another level it is declining an invitation. Telling such as this are particularly common ways of refusing an invitation (Drew,

1984 as cited in Liddicoat, 2007). Also, Harry's third turn response is composed of two elements which respond to the dual project being done preceded. The “oh” registers what is said as new information, while the *okay* accepts what Joy has done through the telling. So in Harry's turn one element of his talk (*oh*) responds to the form of the preceding talk as a telling and the other element (*okay*) responds to action which has been performed.

b. Non-minimal Post-expansion

Non-minimal post-expansions are designed to project other turns after second pair part and are made up of sequences with FPPs and SPPs of their own, while still being part of the same sequence. A non-minimal post-expansion is designed to project at least one further turn beyond itself (Schegloff, 2007; Liddicoat, 2007). These non-minimal expansions have a number of different forms which undertakes a different interactional project following the SPP.

a) Other-initiated Repair

We have discussed about other-initiated repair in insert expansion sequence. What make both different is, when the repair comes after the first pair part it is included in insert-expansion. Then, when the repair comes after the second pair part, it is included in post-expansion. See the extract (3.9) [Liddicoat, 2007: 159] below.

(Car conversation)

- 1 Nick: on- [which] day' s your anniversary?
 2 Sasha: sixth. June.
 3 Nick: the sixth,
 4 Elvis: yeah,

Here, where Sasha answers Nick's question, the answer provides a trouble, which is resolved by Nick launching a repair sequence (a repetition) after the SPP, providing a candidate answer for the repair. Sasha confirms the candidate hearing, completing the repair sequence. Unlike in insert expansion, the repair comes after SPP. That makes them different.

b) Disagreement-implicated other-initiated repair

Other-initiated response provides a location for challenging an SPP, for expressing disagreement or rejection of it without initiating a repair sequence. Disagreement in this case is done immediately, without allowing a possible location for a prior speaker to redo a contested turn, and involves overt rather than projected disagreement. See the extract (4.0)

[Schegloff et al., 1977:368] below.

- 1 Sta: That's all. But you know what happened that night
 2 Fb -> we went to camp. Forget it. She wouldn't behave for
 3 anything.
 4 Ala: Fins -> W-when.
 5 Sta: Sins -> When we went to camp.
 6 Ala: Sb -> She behaved okay.
 7 Sta: Fpost-> She did?
 8 Ala: Spost-> Yeah. She could've been a lot worse.

After the base second pair part, the sequence is expanded: the disagreeing second pair part is itself questioned (line 7). Here, the second pair part speaker, after initially confirming his stand (line 8, “yeah”), then backs down from it – “could’ve been a lot worse” being considerably weaker than “behaved okay.”

c) **Topicalization**

While the expansions discussed so far have dealt with issues arising from SPPs in which there has been some problem which needs to be resolved, not all post-expansions do this. What called as “newsmarks” (Jefferson, 1981) is type of turn which can be used for other-initiated repair to mark some utterance or utterance part as of special interest. It includes devices such as repeats (full repeats, partial repeats or pro-form repeats) of the previous talk and tokens such as *really*, *oh*, or questions such as *Did you'?*, etc. (Liddicoat, 2007; Schegloff, 2007). See the extract (4.1) [Jefferson, 1981] below.

- 1 M: How many cigarettes yih had.
 2 (0.8)
 3 E: NO_:NE.
 4 -> M: Oh really?
 5 -> E: No: .
 6 M: Very good.

In this extract, the telling is done as the answer to a question and the topicalization is an expansion after this SPP. E's *no:*, reconfirms the prior *NO:NE*. and this in turn receives the assessment *very good*. *Oh really* topicalizations, therefore, may

not typically engender a large amount of talk following the news. While expansions after *oh really?* are often limited, Schegloff (1995b) has indicated that quite lengthy expansions may occur in post-expansions launched by *oh really?* (Liddicoat, 2007).

d) Rejecting/challenging/disagreeing with the SPP

One disagreement-implicated form of post-expansion of other-initiated repair can serve as a way of conveying a disagreement toward the SPP speaker. It leads to the opportunity for the other to back away from that which is to be disagreed with (Schegloff, 2007). Sometimes the disagreement influences the previous idea as provided in extract (4.0) above. It is showed that in line 2, the discussion begins about someone's behavior. The speaker invites another speaker to agree with her, but the rejection conveyed in line 6 *She behaved okay*. However, the first speaker rejects it by post-expansion *she did?*, then it changes the previous idea of the behavior.

e) FPP reworkings post-expansion

SPP reworking is a way of the FPP speaker to redo his or her offer after a dispreferred response is conveyed by SPP speaker (Schegloff, 2007; Liddicoat, 2007). The purpose is to give other explanations about the invitation or offer, etc., to ensure the SPP speaker involved on his idea or accept it. In

addition, there are other turns come after the first turn of adjacency pair. It is noted that, however, it is not a new adjacency pair or topic because it is included in the previous adjacency pairs. The FPP speakers just convey it with different way of talk and the SPP speaker has choice whether repeating the rejection or accepting the invitation or offer. See the extract (4.2) [Davidson, 1984, in Liddicoat 2007:173] below.

- 1 P: Wul lissid- (.) uh:: d'you wah me uh come down' n getche
 2 t' [morrow er anythi] ng^
 3 A: [No:dear:r.]
 4 (-)
 5 A: No:, [I/ m fine.]
 → 6 P: [To the store] er any[thing,
 7 A: [.hh I' ve got evrything bought dear,

In extract above, A rejects P's offer to come down and get her, and after this rejection P reworks the offer in a different way in line 6. Davidson (1984) argues that in such reworking of FPPs, the speakers attempt to deal with the shortcomings of the original FPP. They constitute a form of repair after the SPP (Jackson and Jacobs, 1980). These FPP reworkings are also FPPs and they make an SPP a relevant next: the rejecter is provided with a place in which s/he can either reject again or 'repair' the rejection. In this extract, the reworking also receives a dispreferred SPP, although this time with a warrant for the rejection which orients to the reformulated version of the FPP *.hh I've got evrything bought dear,.*

2.3 Dish and Dishonesty

As the first episode of the third series of BBC sitcom *Blackadder*, the original airdates of *dish and dishonesty* is on September 17th of 1987. It raised up after *Blackadder I & II*. It is a parody of the convention of a British electoral declaration. Because of the interesting story about politic in British and funny, it is presented again with different characters. The last airdate is on 2013 in British country only. It has been shown several times in a real General Election for Member of Parliament. It is about the competition in political election between the appointed Prime Minister, Pitt the Younger, and Prince George (<http://www.bbc.co.uk/programmes/b0078w78>).

As this comedy is presented in conversational setting, the use of language becomes one of the important aspects which determine the successful of its delivery to audiences. In addition, to deliver the comedy aspect successfully to audiences, the topic of each scene has been developed with which it produces utterances which support the topic in each scene. Then, this linguistic aspect is explored and is analyzed in this study.

2.4 Previous Studies

In conducting this study, the researcher uses some studies on Conversation Analysis which have been conducted. Tsui (1989) investigates the basic structure of conversation. As commonly used, according to Sack and Schegloff (1973), the basic form of conversation is adjacency pair which consists of two different turns. But Tsui found another term of the basic

structure. With taking data of daily and formal conversation, she argues that there are other things beyond the adjacency pair. She concludes that the basic form of conversation is not adjacency pair, but *three-part exchange* that is formed in a conversation.

Tsutsumi (2011) analyzes *Boke-tsukkomi* Exchange in Japanese Comedy. It is a kind of battle comedy in which *Boke* produces a funny statement and *tsukkomi* challenge the statement. She found that the battle argument makes the comedy looks funny and laughable. Then, she tries to compare it when translated into English. She found that the conversation is still laughable even though it is translated in English. According to the result, Tsutsumi only analyzes the use of adjacency pair with which the comedians use a certain language to entertain the audience. However, this study focuses on the analysis of the expansion of adjacency pair with which the comedian build a conversational comedy.

Khadem & Rasekh (2012) compare closing strategies in telephone between English and Persian. They found that Iranian speakers do not directly close the conversation by saying “goodbye”, but there is a pre before closing the conversation, producing an ostensible speech. Moreover, they analyze the “pre” before the end of conversation. This concept is similar to *post-expansion* discussed in this study. However, this study analyzes not only “goodbye”, but also several expansions involved in the *post-expansion*.

Those three previous studies are similar to this study as they analyze the use of adjacency pairs in conversation. However, this study goes further

with the analysis on the sequence of adjacency pairs and its expansions in Dish and Dishonesty comedy movie. As Tsui (1989) find that there is one term beyond the basic unit of adjacency pair which involved in the conversation, this study proves that there are many terms – not only on term - involved in an adjacency pair in which they are called as pre-, insert and post-expansions of adjacency pair. This study also prove that producing the “pre” before the end of conversation in Persian (Khadem & Rasekh, 2012) is one of the ways to conclude or to end the conversation, just like the concept of *post-expansion* discussed in this study – Even though the context is different, the use of post-expansion is similar. Furthermore, as long as the information received, there is no research specifying a discussion on the expansion of adjacency pairs, even in comedy movie. Therefore, it is significant to conduct this study in order to know what are the *beyond* of adjacency pair which is not specified by Tsui, and the importance and the use of the expansions in a conversation, especially in comedy movie.

CHAPTER III

FINDINGS AND DISCUSSION

This chapter discusses the finding and discussion. The first is the presentation of the data in finding and the analysis of the data based on the sequence of adjacency pairs. The second part deals with the result of analysis.

3.1 Findings

Adjacency pair is minimal form of sequence organization in conversation which consist of the basic minimal forms; question/answer, greeting/greeting, invitation/acceptance or decline, complaint/denial or request/grant, amongst others (Sacks et al, 1974). The basic minimal forms are called as First Pair Part (FPP) and Second Pair Part (SPP), as discussed earlier. Then, there are other forms, beyond the basic, involved in an adjacency pair (Schegloff, 2007). Those forms are called the expansions of adjacency pairs, which may influence how the adjacency pairs are running and formed.

In this study, the researcher analyzes the utterances produced by the comedians in “Dish and Dishonesty” of BBC Comedy. Since the comedy movie consists of 15 scenes, they are selected and are divided into 16 excerpts. Each excerpt consists of one adjacency pair and its expansion, even though it might be more adjacency pairs remain in it. It means that there is data reduction in which the purpose is to provide more relevant data analysis of adjacency pairs in the conversations and avoid the unintentional repetition of

the data being analyzed. In addition, in providing the utterances in dialog, there might be omission of irrelevant utterances which were produced by the comedians or so called data reduction in order to simplify the presentation of the utterances displayed in this chapter.

Then, to make it systematic, each comedian has their own name codes based on the script as follows: Edmund Blackadder (E), Baldrick (B), Mrs. Miggins (M), Pitt the Younger (P), Ivor Biggun (I), Vincent Hanna (H), Sir Talbot Buxomly (T), and Prince George (G). Then, numbering is placed in each line of paragraph. To avoid the ambiguity of data being analyzed, there are also other codes: the base First Pair Part as (Fb), the base Second Pair Part as (Sb), the first pre-expansion as (Fp), the second pre-expansion as (Sp), the first insert expansion as (Fin), the second insert expansion as (Sin), the first post-expansion as (Fpo) and the second post-expansion as (Spo).

1. Scene 1

In this scene, the conversation is between Blackadder, Mrs. Miggins, and Baldrick at Miggins' home. They are discussing about general election of Prime Minister. See the excerpt (6.0) below.

1 E: Well, Mrs. Miggins, at last we can return to sanity.
 2 The hustings are over, the bunting is down, the mad
 3 hysteria is at an end. After the chaos of a general
 4 election, we can return to normal.
 5 M: Fb Oh, has there been a general election, then, Mr. Blackadder?
 6 E: Sb Indeed there has, Mrs. Miggins.
 8 M: Fpo Oh, well, I never heard about it.
 9 E: Spo Well of course you didn't; you're not eligible to vote.
 10 M: Fpo Well, why not?
 11 E: Spo Because virtually no-one is: women, peasants,...
 12 (erased, see the appendix)
 14 B: Spo That's not true -- Lord Nelson's got a vote!
 15 E: He's got a *boat*, Baldrick. Marvelous thing, democracy. Look at
 16 Manchester: population, 60,000; electoral roll,3.
 17 M: Well, I may have the brain the size of a sultana (sp?)..

- 18 E: Correct...
- 19 M: ...but it hardly seems fair to me.
- 20 E: Of course it's not fair -- and a damn good thing too. Give the like o f
21 Baldrick the vote and we'll be back to cavorting druids, death by stoning,
22 and dung for dinner.
- 23 B: Oh, I'm having dung for dinner tonight.

It is noted that the basic unit of adjacency pairs is formed by two turns, FPP and SPP (lines 5 – 7) when Mrs. Miggins asks a question about the election. Then, it is followed by Blackadder's response (line 7). The data above shows that there is an introduction before FPP has come, called as the initial turn to involve SPP speaker to information, called as pre-announcement, the turn that initials the producing of announcement.

The turn, *pre*, stands individually, but involves in the next turn. Then, there is a turn after SPP that Miggins' response *oh* (line 8), as the minimal post-expansion: sequence-closing third – the turn which do not need to be responded. It is called so because this token receives the above information about general election and followed by other statement, *I never heard about it*, indicating that the speaker did not know about the election. The remaining turns come individually, but still involved in preceded adjacency pair. They are called as *post-expansion sequences* because the sequences are coming after SPP. At line 14, Baldrick rejected the clarification of Blackadder about anyone who cannot vote on that election (line 11). It is called “rejecting SPP,” as classified in non-minimal post expansion. The function is rejecting the Blackadder's idea. However, Blackadder reworks his idea by adding other information to ensure Baldrick (line 15). The *reworking* is accepted by Baldrick which

indicates the silence which means that Baldrick accepts what Blackadder says.

In this conversation, there are other sequences involved in one adjacency pair. Another post-expansion is found at line 10. The question “*why not?*” indicates that there is special interest to certain topic in which here is about “not eligible to vote” (line 9). This turn is called topicalization, focusing an interest to certain topic. It means that all speakers concern about the certain topic being discussed at a turn of talk. Those sequences are expansions of the adjacency pair in which Schegloff (2007) calls them as *beyond the minimal* of the adjacency pairs. The *beyond* here makes the conversation dynamic and flowing because the expansions develop the topic of discussion. It also happens at line 25 and the entire lines that there are an adjacency pair and its expansions.

2. Scene 2

In this scene, Pitt is welcomed to deliver his coronation as a new Prime Minister at the House of Common. He drives his talk to a group of people which has been waiting for. See the excerpt (6.1) below.

- 1 (a voice, the Speaker)
 2 S: Honorable members of the House of Commons, I call upon the new Prime
 3 Minister of Great Britain and Her Empires: Mr. William Pitt, the Younger.
 4 P: Fp Mr. Speaker, members of the House: (omitted, see the appendix)
 5 I shall introduce legislation to utterly destroy three enemies of the State.
 6 The first is that evil dictator, Napoleon Bonaparte.
 7 Sp (Members shout `Here, here!!')
 8 P: Fp The second is my old Geography master, (omitted, see the appendix)
 9 Therefore, my three main policy priorities are: 1) War with France; 2) Tougher
 10 sentences for geography teachers; and 3) A right royal kick of the Prince's
 11 backside!!
 12 Sp (all members shout affirmatively)
 13 P: Fb I now put upon the leader of the Opposition to test me on my Latin vocab.

In the extract above, the responses from the audiences make the context clear. In the starting position, Pitt speaks to the group of people. He explains lengthy about his plan after being selected as Prime Minister. Then, at line 7, the members respond the talk with “here here!!”. This response indicates that they agree with Pitt. This is classified as “go ahead” response, because it accepts the preceded talk or does not reject it. This response allows Pitt to produce other statements. It might be different when the members choose dispreferred response; Pitt might not continue his statement or makes a rejection. In this extract, the pre-expansion comes before the base FPP is conveyed, what the Speaker said (line 2) is not pre-expansion, it is just an introduction to invite Pitt to speak. In line 13, Pitt offers a challenge to the leader of Opposition. It will make sense that the utterances produced by Pitt (lines 4-12) are pre-expansion, that is pre-offer, in order to produce the base FPP. Even though there is no base SPP discovered, because this conversation in this scene is ended like above, the *pre* Pitt is trying to convey is successfully done, because there is no dispreferred response from the members. Therefore, the purpose of pre-expansion is to project the possibility of the base FPP that will be produced.

3. Scene 3

In this scene, there is conversation between Blackadder and Prince George at Prince’s House. Blackadder is a George’s ally who helps him against Pitt the Younger. See the excerpt (6.2) below.

- 1 E: Fp Sir, if I may make so bold, a major crisis has arisen in your affairs.
 2 G: Sp Yes, I know, Blackadder. I've been pondering it all morning.
 3 E: You have, sir?
 4 G: Yes -- socks! Run out again!! Why is it that no matter how many millions of
 5 pairs of socks I buy, I never seem to have any?
 6 E: Fp Sir, with your forgiveness, there is another, even weightier, problem.
 7 G: Sp They just...disappear! Honestly, you'd think someone was coming in here,
 8 stealing the damn things and then selling them off.
 9 E: (laughs) Impossible, sir. Only you and I have access to your socks.
 10 G: Yes, yes, you're right. Still; for me, socks are like sex: tons of it about, and I
 11 never seem to get any.
 12 E: Fp Now, if I may return to this very urgent matter... I read fearful news in this
 13 morning's paper.
 14 G: Sp Oh no... Not another little cat caught up in a tree...
 15 E: Fb No, sir. There's a vote afoot in the new Parliament to strike you from
 16 the Civil List.
 17 G: Fin Oh, yes, yes, yes, but what are they going to do about my socks!
 18 E: Sin Sir, if this bill goes through, you won't have any socks.
 19 G: Fin Well, I haven't got any socks at the moment!
 20 E: Sin ...or trousers, shirts, waistcoats, or pantaloons. They're going to bankrupt you.
 21 G: Sb Well, they can't do that. Why, the public love me!
 22 Only the other day, I was out in the street and they sang,
 23 'We hail Prince George! We hail Prince George!'
 24 E: 'We *hate* Prince George', sir. 'We *hate* Prince George!'
 25 G: Fpo Was it?
 26 E: Spo I fear so, sir.
 (Skipped)
 30 G: Well,

In the extract above, Blackadder initiates telling about a major crisis by making *pre-announcement* (line 1). It is followed by George's dispreferred response (rejection) of the *pre* by saying *I have been pondering it all morning*. The pre-telling or pre-announcement is aimed to know whether the *try* is accepted or rejected by SPP speaker. Here, his try is rejected (line 2). Rejection or dispreferred response is indicated by disagreement or the speaker knows the topic to be produced. However, to know the George's idea, Blackadder makes "a reworking" in order to retell him with another explanation (line 6) which also happens at line 12. In this case, Blackadder produces three pre-announcements to ensure that his announcement is important, before producing the final announcement.

Then, the base FPP, announcement, comes at line 15 with a threat toward Prince George. Blackadder announces that someone threaten George. Even though this *pre* is followed by dispreferred response, the announcement is conveyed. This rarely happens like what Schegloff stated that most of successful *pre* is followed by “go-ahead” response.

In addition, an insert expansion is also found (line 17). This *insert* is not a type of repair. The turn is individual, but related to the base adjacency pair. This is classified as pre-second insert expansion, because the sequence establishes the resource to implement the base second pair part (line 21). The utterance “well, they can’t do that” is produced because Prince George gets information in advance. Moreover, the conversation is not ended in that turn. After George produced the SPP “we hail Prince George”, Blackadder challenges it with his statement “we hate Prince George” (line 24). Then, it is followed by special interest from George “was it?”. The interest here is called *topicalization* as discussed above. These *challenging SPP* and *topicalization* are classified as post-expansions because they challenge the SPP and focus on a certain topic. Therefore, in this conversation, one adjacency pair can be expanded to several expansions – they are pre-expansions, insert-expansions and post-expansions.

When the *pre* and *insert* can be multiple, the *post* shall have to be. This impression is regarded as the number of post-expansion that are involved. The researcher calls it as multiple post-expansions, even though

it has never been explained by Schegloff (2007). The data proves that *multiple post-expansion* can be included in the theory of *post-expansion* as the development of the theory, because it complements the *post-expansion* instead of standing independently.

4. Scene 4

This scene consists of a long conversation between Blackadder, Prince George, and Talbot at Prince's House. This conversation is a channel from the discussion in excerpt 3. The researcher found some expansions which are expanded from an adjacency pair in the excerpt (6.3) below.

- 1 G: Anti-distinctly-minty-(???)...
 2 E: (returns with Buxomly, who staggers)
 3 Your Highness: Sir Talbot Buxomly, MP.
 4 G: Ah, Buxomly! Roaringly splendid to have you here. How are you, sir?
 5 T: Heartily well, Your Highness. I dined hugely off of servants before I come
 6 into town.
 7 G: Um, you eat your servants?
 8 T: No, sir -- I eat *off* them. Why should I spend good money on tables when I
 9 have men standing idle?
 10 G: Fp Why, indeed! Now; I dare say you've heard of Mr. Pitt's intentions...
 11 T: Sp Young scallywag!
 12 G: Fb Ah, so you don't approve of his plans to abolish me, then.
 13 T: Sb I do not, sir. Damn his eyes! Damn his britches! Damn his duck pond!
 14 G: po Well, hurrah for that!

The extract above shows that there are two pre-sequences before George making pre-asking. The analysis comes (line 4) with “how are you” sequence between George and Talbot. It commonly happens when people meet others. Then, there is an interesting thing that the repair comes at *pre-expansion* (line 7). Commonly, a repair comes at insert expansion and post-expansion. This condition rarely happens at pre-expansion. Therefore, it should be included in pre-expansion.

George makes pre-asking (line 10) by saying “I dare say you’ve heard of Mr. Pitt’s intention”. This is aimed to acknowledge a response from Talbot, because George hates Pitt. It is also used to know whether his response is type of preferred or dispreferred response. Then, Talbot shows “go ahead” response with showing his aversion to Pitt (line 11). After knowing Pitt’s answer, George directly asks a question (line 12) which, then, becomes a base FPP. What happens the next is met what George intended, because Talbot gives countenance to him. This shows that the *pre* is successful. Then, the post-expansion comes with “well, hurrah for that”. This sentence is equalized by the researcher as “okay” which have a function to receive the preceded action and serve as possible closure after preferred base second pair part. The acceptance is then supported by the word *hurrah* with which George does receive Talbot’s previous statement.

5. Scene 5

This scene consists of the conversation between Blackadder and Baldrick at Baldrick’s quarters. They are discussing about Baldrick’s candidacy for Member of Parliament (MP). See the extract (6.4) below.

- | | | |
|----|---------|--|
| 1 | E: Pre | Right. Now all we have to do is fill in this MP application form. |
| 2 | Fb | Name: `Baldrick'. First name...? |
| 3 | B: Fin | Er, I'm not sure. |
| 4 | E: Sin | Well, you must have some idea... |
| 5 | B: Sb | Well, it might be `Sod off'. |
| 6 | E: Fpo | What? |
| 7 | B: Spo | Well, when I used to play in the gutter, I used to say to the other snipes, |
| 8 | | "Hello, my name's Baldrick," and they'd say, "Yes, we know. Sod off, |
| 9 | | Baldrick." |
| 10 | E: post | All right, right right right right, `Mr. S. Baldrick'. |
| 11 | Fb | Now; distinguishing features... `None'. |
| 12 | B: Sb | Well, I've got this big growth in the middle of my face. |
| 13 | E: post | That's your nose, Baldrick. |
| 14 | Fb | Now; any history of insanity in the family? |
| 15 | | Tell you what, I'll cross out the `in'. Any history of *sanity* in the family? |

16 `None whatsoever'. Now then; criminal record...
 17 B: Sb Absolutely not.
 18 E: post Oh, come on, Baldrick, you're going to be an MP, for God's sake!
 19 I'll just put `fraud and sexual deviancy'.
 20 Fb Now; minimum bribe level...
 21 B: Sb One turnip. Oh, hang on, I don't want to price myself out of the market.
 22 E: Fb Baldrick, I've always been meaning to ask: Do you have any ambitions in
 23 life apart from the acquisition of turnips?
 24 B: Sb Er, no.
 25 E: Fpo1 So what would you do if I gave you a thousand pounds?
 26 B: Spo1 I'd get a little turnip of my own.
 27 E: Fpo2 So what would you do if I gave you a million pounds?
 28 B: Spo2 Oh, that's different. I'd get a great big turnip in the country.
 29 (someone knocks at the door)
 30 E: Post Oh God, I'll get that. Here (pushes paper to Baldrick), sign here.
 31 (motions where with his hand; Baldrick marks an `X' on Edmund's palm;
 32 Edmund presses his palm against the application.)

It is noted that this conversation can possibly leads the adjacency pairs to multiple expansions. The *pre* - filling the MP application form - can lead the production of many adjacency pairs. The first base FPP comes (line 2) when Blackadder asks Baldrick about his first name. Then, the answer comes at line 5. However, *insert-expansion* comes between them. The *insert* coming is *pre-second insert* which has function as a resource to convey the base SPP. Then, *repair* comes after the base SPP (line 6). Then, *okay* comes at line 10, with *alright right right*, which registers the information. The base adjacency pair appears as well as other post-expansion like *oh* (line 18) and another *oh* (line 28). Both “oh” have function to receive the information stated in each adjacency pair. It is interesting to note that the *pre* in line 1 is the *pre-expansion*, while the *post* in line 30 is the *post-expansion* for the whole adjacency pairs in this conversation. Based on the structure of the expansions, it can be noted that the *expansions* has important role, because they develop the topic being discussed and/or expand the discussion which complete the conversation.

6. Scene 6

In this scene, there is a conversation between Pitt the Younger, Blackadder, and Prince George at Prince's House. The hostility between them is showed at the beginning of the conversation. See the extract (6.5) below.

1 E: Your Highness; Pitt the Younger.
 2 G: Why, hello there, young sabre, m' lad! I say, here's one: I've a shiny
 3 sixpence here and for the clever fellow who can tell me which hand it's in.
 4 (Pitt just stares.)
 5 G: Hmm? Oh, school, school! On half hols, is it? Yeah, I bet you can't wait to
 6 get back and get that bat in your hand and give those balls a good
 7 walloping, eh?
 8 E: Fb Mr. Pitt is the Prime Minister, sir.
 9 G: Fin Oh, go on! Is he? What, young Snotty here?
 10 P: Sin I'd rather have a runny nose than a runny brain.
 11 G: Eh?
 12 E: Fin Umm, excuse me, Prime Minister, but we do have some lovely jelly in the
 13 pantry, I don't know if you'd be interested at all...?
 14 P: Sin Don't patronize me, you lower middle class yobbo!
 15 (aside) What flavor is it?
 16 E: Blackcurrant.
 17 P: eeeeeuuuuuaaghhhh!
 18 G: Sb I say, Blackadder, are you sure this is the PM? Seems like a bit of an oily
 19 tick to me. When I was at school, we used to line up four or five of his sort,
 20 make them bend over, and use them as a toast rack.
 21 P: You don't surprise me, sir -- I know your sort.

The extract above is complex because it involves three people with different character. The conversation begins when Pitt visits Prince's house. He is welcomed by Blackadder by saying "your highness", a common greeting in kingdom environment when underling people meet a kingdom official, or "your majesty" in greeting with a king. This greeting is classified as "summon-answer" sequence, a pair that has common initiation and response. Moreover, when Blackadder begins with greeting "summon-answer", George responds it with sarcastic statement. It is not intended to Blackadder, but it is a satire to Pitt as a young Prime Minister.

Then, the base FPP comes at line 8 from Blackadder. This is classified as a telling. Blackadder does not try to make pre-telling, but the summon-answer above can be classified as pre-expansion (lines 1-7) because it happens before the base FPP is conveyed and give an opportunity to produce the FPP.

After preceding the long pre-expansion, the researcher found that the base SPP comes at line 18, even though it is a form of question, it is a response of line 7. Between the FPP and the SPP, there is multiple insert expansion. At line 8, George's statement is not a repair, even if it sounds like repair. His intention is to ensure what Blackadder said. The researcher classifies it as *pre-second Insert Expansion* which is supposed to establish the necessary resource to apply the base SPP at line 18. This *pre-second* is followed Pitt's response. It clearly shows that this is a response to the *pre-second*. Because of consisting of several "insert" expansion, this excerpt has multiple insert expansions or the extent of expansion.

The post-expansion is also showed at line 21 that is an assessment responding to George's statement about himself. Even though there are many turns, there is only one adjacency pair expanded to several pairs of expansion. It is showed that one adjacency pair can be expanded into several turn of talks. Therefore, it can be noted that the expansions develop the topic being discussed, as adjacency pair, and provide complete information about the hostility between the speakers – Prince George, Blackadder and Pitt the Younger.

7. Scene 7

This scene consists of conversation at the election poll – in the House of Common - between Hanna and Blackadder. See the extract (6.6) below.

1 H: Fb (Fitting?) words from the Prince Regent.
 2 And now let's have a word from the Adder Party candidate, Mr. S.
 3 Baldrick, who so far has not (Baldrick enters with a turnip in his mouth, the
 4 leaves sticking out) commented on his policies in this campaign,
 5 but with him is his election agent, Mr. E. Blackadder.
 6 E: Sb Well, we in the Adder Party are going to fight this campaign on issues, not
 7 personalities.
 8 H: Fpo Why is that?
 9 E: Spo Because our candidate doesn't have a personality.
 10 H: Fpo He doesn't say much about the issues, either.
 11 E: Spo No; he's got something wrong with his throat.
 12 H: Well, perhaps he could answer one question:
 13 What doesthe `S' in his name stand for?
 14 E: `Sod off'. (leaves)
 15 H: Fair enough, er, none of my business, really. And now it's time, I think,
 16 for a result, and tension is running very high here.

At the extract above, Hanna tries to interview the candidate, Mr. S Baldrick, which is not so far commenting on his policies in the campaign. Then, Hanna comes to his election agent, Mr. E. Blackadder. What Hanna talked before is indirect question to Blackadder concerning Baldrick himself. Blackadder's response is indicated at line 6. The two turns are classified as the base adjacency pair - question/answer - at line 1-6. The answer, base SPP, gives an effect to special interest of topic from Hanna. Then, he continues with a question "what is that?." This question is based on his special interest about the topic of personalities which stated before. This turn is called as "topicalization", which has an aim to mark an utterances or statement – focusing the discussion of such topic or giving an intention to such topic.

The base adjacency pair (line 13 and 14) has the pre-pre, as pre expansion comes before Hanna asking a question, “Perhaps he could answer one question”. This pre-pre is a prefix statement to produce a question (line 13) and it commonly happens in ordinary conversation. Then, the statement “*fair enough, er, none of my business*” is an assessment from Hanna toward the preceded action. This turn is classified as post-expansion, because it comes after the base SPP. Therefore, this excerpt consists of two turns which each of it having adjacency pair and its expansion. This data show that adjacency pairs consist of two turns, not three or more turns. When there are other turns involved in an adjacency pair, they are called as its expansions - not the basic structure of adjacency pair.

8. Scene 8

This scene consists of a conversation between Blackadder (E) and Baldrick (B). This conversation is conducted after Baldrick has pointed as a member of parliament who has a right to vote. See the excerpt (6.7) below.

- 1 E: Fb Your reprieve (puts something on table). It is a triumph for stupidity
 2 over common sense.
 3 B: Sb Thank you very much.
 4 E: As a reward, Baldrick, take a short holiday... Did you enjoy it?
 5 Right; on your way.

The excerpt above shows that it consists of an adjacency pair; that is FPP (line 1) and SPP (line 3). Blackadder (line 1) is telling about his loss in election because of the stupidity of Baldrick. Then, Baldrick receives the information by saying *thank you very much* (line 3) as his

response to Blackadder's previous statement. His answer is an indication of the end of this adjacency pair. What stated at lines 4-5 are not involved in previous turn and stand independently. Therefore, there is no expansion of adjacency pairs in this excerpt.

9. Scene 9

In this scene, there is conversation between Baldrick and Pitt the younger at House of Common. This is the context when Baldrick has his right to vote. See the extract (6.8) below.

1 (Baldrick is wearing a powdered wig, with his natural hair sticking out from
2 beneath)
3 Speaker: Will the honourable Members please cast their votes, 'aye' or 'nay',
4 for the striking of the Prince Regent off the Civil List.
5 B: (perplexed) Er, excuse me, excuse me (all others walk away to vote), er...
6 EXCUSE ME!
7 P: Fp (appears from behind Baldrick's pew) Hello, chappie... You a new bug?
8 B: Sp Yeah, I don't know anyone here, and I support the Prince
9 and I don't know how to vote!
10 P: Fb Well, we can soon change all of that, can't we? Come along with me...
11 B: Sb Oh, thanks.

The conversation begins when Baldrick tries to ask Mr. Speaker and other members of parliament. Suddenly, Pitt appears from behind and responds the Baldrick's question by asking him. Even though lines 3-5 do not seem as an adjacency pair, they lead to the production of adjacency pairs at the next turn. Therefore, it can be called as pre-expansion, because these turns are coming before the base FPP, at line 10.

In addition, Pitt produces a question to Baldrick (line 7). This question is a *pre*, aiming to initiate the base first pair part. Pitt's *pre* is followed by Baldrick's "go-ahead" response. This is called so because Baldrick does not decline the previous turn or, another way, produces a

preferred response (line 8). This “go-ahead” response leads to the production of a base pair part – offering – with which Pitt offers an assistance on “how to vote” to Baldrick (line 10). Moreover, this extract can be analyzed as “pre-offer”, line 7, with the action to ask something to Baldrick. Then, Baldrick’s response is a go-ahead response which can lead it to the production of an offer, like at line 10, *come along with me*. Then, there is a positive response showed by Baldrick. Therefore, it is noted that even though *oh*, here, has a function to receive information; the condition is different with the token *oh* in post-expansion. Both can be differentiated by acknowledging the positions, which common *oh* is involved in *post-expansion*, while *oh*, here, positions itself as the base SPP.

10. Scene 10

This scene consists of conversation between Pitt the Younger and Blackadder at Prince’s House. The competition in the election for member of parliaments leads to the warming situation out of the forum, like the extract (6.9) below.

1 (a knock at the door; Edmund opens it to find Pitt the Younger.)
 2 E: pre Well, well, well: if it isn't the Lord Privy Toast rack! Pull up a muffin;
 3 sit yourself down.
 4 P: Fb You don't like me, do you, Mr. Blackadder?
 5 E: Sb Well, nobody likes a loser.
 6 P: Fpo1 Oh, then that's why nobody likes *you*.
 7 E: Spo1 (serious) What?
 8 P: Fpo2 You lost the vote. Your monkey obligingly voted for us.
 9 E: Spo2 Oh God, no...
 10 If you want something done properly, kill Baldrick before you start.
 11 P: You're beaten, Oik!
 12 And you and your disgusting master have twenty-four hours to get out.
 13 E: Twenty-four hours is a long time in politics. Good day.
 14 P: There is just one thing before I go... (confidentially) I've got this sort of
 15 downy hair developing on my chest -- is that normal? Also, I get so lonely
 16 and confused. I've written a poem about it; maybe you'll understand.
 17 "Why do nice girls hate me? Why—

18 E: Get out, you nauseating adolescent! (Shoos him out the door) Piss off!

It is showed that when Pitt enters Prince's house, Blackadder greets him with a sarcastic statement. Regardless the context of the conversation, the opening is different with daily or telephone conversation which commonly start with "hi" or "hello". It is directly going to the point of refusal of the attendance of the Pitt. This is what researcher clarifies as dissimilarity between daily conversation and designed conversation - here is conversation in comedy context.

The refusal of attendance is placed as the *pre* to initiate the base FPP to be produced at line 4 as a question. It is followed by the basic SPP (line 5). However, this sequence is expanded after the base adjacency pairs. The token "oh" receives the information is informed at line 5. The next turn is Pitt's assessment concerning the answer (line 6). The combination of "oh and assessment" is called as "composite" sequence (see *Sequence Closing Third*). While "oh" receives the information, the "assessment" comments the preceded statement which is conveyed by Blackadder. It is, then, followed by *repair* concerning on the failing of hearing. This *repair* is classified as *post-expansion* because it takes place after the base SPP. The expansion above makes the discussion clear or run well, because when the conversation got stuck and closed at line 6, it makes sense even though it seems like there is something missing in the discussion. When it happens so, it does not show the competition between

them (speakers). Therefore, the expansion – especially *post-expansion* – has a function to develop the topic into a complete discussion.

11. Scene 11

There is conversation between Blackadder, Mrs. Miggins and Baldrick at Mrs. Miggins' home. This conversation is talking about Blackadder's shellacking against Pitt the Younger at the election pole. See the extract (7.0) below.

1 (Baldrick is tied to a spit; Mrs. Miggins turns it.)
 2 E: pre How could I have been so stupid? Goodbye, Millionaire's Row; Hello,
 3 Room 12 of the (Budley-Sortiton?) Twilight Rest Home for the
 4 Terminally Short of Cash!
 5 M: Fb ...and to think you once dreamed you'd end up in the House of Lords.
 6 E: Fin What?
 7 M: Sin The House of Lords.
 8 E: Sb Of course! I'd forgotten about the House of Lords! The Lords will never
 9 let the bill through. Every man-jack of them will be behind the Prince.
 10 M: post Oh, hurrah!
 11 E: Right, take Baldrick off the spit.
 12 B: Hurrah...
 13 E: I've got a plan so cunning you could put a tail on it and call it a weasel.

The conversation begins when Blackadder is telling story about his failing in election because his plane has been knocked out by Pitt the Younger (line 2). But it is not considered as an FPP, because it is just an introduction, instead of the topic is discussed. Moreover, this turn leads the production of the base FPP (line 5). Therefore, it can be called *pre-expansion* as the initial turn to produce the base FPP. When the base FPP comes, it is not followed by the base SPP. It is followed by *repair*, which have problem in hearing. The turn, *repair*, displaces the position of the base FPP. This is called as *post-first insert-expansion*, which leads to the appearance of *other-initiated repair*. Because the base SPP comes at line

8, the conversation seems to be closed at that turn. However, it is followed by the acceptance of the information, *oh*, that is positioned as *post-expansion*. This is the differentiation between *oh* here and *oh* at the excerpt 6.8. In this case, SCT is not individual turn but involved in previous turn, because it does not discuss different topic. Then, the “hurrah” here is equalized with the token “okay” as the expression to register the last Blackadder’s statement (line 9). Even though it looks like a sense of happiness, the function is not so. It takes place at the position of “okay” which has function to receive and register the previous turn in the conversation.

12. Scene 12

In this scene, there is conversation between Blackadder and Prince George at Prince’s House. The expansion of adjacency pair can be seen in the extract (7.1) below.

- 1 E: Da-daa!
 2 G: (looking through a telescope) Oi, tallyho, Blackadder! You look as happy
 3 as a man who thought a cat had done its business on his pie, but it turned
 4 out to be an extra big blackberry.
 5 Fb Did our plan go well?
 6 E: Sb Excellently, sir. Order a thousand pairs of finest cotton socks;
 7 take out the drawings for that beach hut at Brighton...
 8 G: post Hurrah!

In the extract above, George’s reaction is triggered by Blackadder’s expression in which he looks very happy. This pair is classified as a *pre*, because it takes place before the base FPP coming at line 4. The type of this adjacency pair is question/answer sequence. In the above extract, Blackadder produces a preferred response because the answer is positive, which is called as SPP (line 6). Then, George responds

it with “hurrah”. Its position is equal with the Sequence Closing Third, “okay” which claims the acceptance of SPP. The extract (7.2) below will show another type of adjacency pair sequence.

- 1 E: Fb There was, however, one slight -- ahem -- hiccup.
 2 G: Fin No... `cough', I think you mean.
 3 E: Sin No, sir... `Hiccup'. The motion about your impoverishment has now
 4 moved onto the House of Lords.
 5 G: Oh, bravo!
 6 Sb Well, no worry there, then. Every man-jack of them will be behind me.
 7 E: Fpo Ah, would that were so, Your Highness. These are treacherous times.
 8 G: Are they?
 9 E: Yes. It might be wise to appoint a *new* Lord, to make sure the old
 10 Lords vote the right way.
 11 G: Good thought... (ponders) New Lord...any idea who?
 12 E: Well, sir, one name does leap to mind.
 13 G: Does it?
 14 E: Yes, sir.
 15 G: You couldn't make it leap any higher, could you?
 16 E: A young man in your service, sir, who has done sterling work matching
 17 the political machinations of the evil Pitt.
 18 G: Ah, of course! Blackadder,

When Blackadder produces the base FPP at line 1, it is followed with repair produced by George. This repair encourages Blackadder to explain the additional information. Then, George agrees with Blackadder (line 6) which is positioned as the base SPP. Moreover, this adjacency pair is expanded again in the *post-expansion*, lines 7-18. Those turns are the expansions of the topic “hiccup”, so they are involved in the topic, not another topic of discussion. The *post-expansion* consists of *topicalization* at line 8 and 13. Each of them shows the special interest of a certain topic. Then the token “ah” (like “oh) registers the information being received. As the result, the complete structure of adjacency pairs makes this conversation dynamic. Also, it makes the conversation successfully conveyed.

13. Scene 13

This scene consists of a conversation between Blackadder and Mrs. Miggins at Baldrick/Blackadder's Quarters. See the extract (7.3) below.

1 (Edmund comes in with his `Lords' robe)
 2 E: Voila, Mrs. Miggins. My robes of State.
 3 My thousand pounds well spent, I think.
 4 M: Oooohhh, very nice!
 5 Fb Oooohhhhhh, it's real cat, isn't it?
 6 E: Sb This is not cat, Mrs. Miggins. This is finest, leather trimmed ermine
 7 with gold medallion accessories.
 8 M: Fpo Oh go on, Mr. Blackadder -- it's cat.
 9 Oooh, look, they've left the little collars on!
 10 E: (reads a collar) `Mr. Frisky. If found, please return to Emma Hamilton,
 11 Marine Parade, Portsmouth'? oh God!
 12 Spo Ah, well, who cares about a dead cat now that I'm a fat cat.
 13 M: Oooh, you're full of yourself today, Mr. B!
 14 E: ...which is more than can be said for Mr. Frisky.

The extract above shows that this conversation does not begin with a greeting. Blackadder starts with an expression of disappointment because he lost thousand pounds in election. Then, it is followed by Miggins' response. However, this pair is just an introduction, not considered as the base SPP. Furthermore, the base FPP comes at line 5 when Miggins asking about a cat. However, the Blackadder's response is not similar with Miggins' idea. He declines her assumption, line 6, which is considered as the SPP. His rejection is supported by his explanation in order to challenge her idea. Is this discussion ended in this turn? No, it is not. When this pair is ended here, the conversation does not make sense. Therefore, it is followed by other pairs in which called as "post-expansion" to build a complete discussion. This is what Schegloff (2007) calls "beyond the basic". The function is to build a clear discussion. Then, Miggins tries to challenge the SPP with her statement "Oh go on Mr. Blackadder, it's cat".

She also redoes her idea with reworking FPP using different explanation (line 9) which is intended to ensure the Blackadder. As the result, it seems like Blackadder is involved into her idea (line 12).

In this conversation, an adjacency pair is expanded into several turns of talk. This excerpt shows that there is more than one *post-expansion*. There are *rejecting SPP* (line 7) and *reworking FPP* (line 8). This can be said that there is “multiple expansions” involved in this excerpt which has never been explained by Schegloff (2007).

14. Scene 14

In this scene, there is conversation between Blackadder, Prince George and Baldrick at the Prince’s House. In this context, Blackadder looks blank after he knows that Baldrick become a lord. See the extract (7.4) below.

1 (Prince has on his robe of state; Edmund enters)
 2 E: My Lord...
 3 G: Fp My Lord*sz*.
 4 E: Sp I'm sorry, sir?
 5 G: Fp My Lord*sz*. There is more than one Lord in the vicinity.
 6 E: Sp (chuckles) Oh, well, yes...
 7 G: Fb Will you please welcome His Grace, The Lord Baldrick!
 8 (Baldrick enters wearing robe and hat of state; Edmund is not at all
 9 happy.)
 10 E: Sb You made...
 11 Fpo Baldrick a Lord?
 12 G: Sp Well, yes. `One who has recently done sterling work, matching the
 13 political machinations of the evil Pitt' –good ol' Lord Baldrick.
 14 B: Sp It's alright, Blackadder -- you don't have to curtsy or anything.
 15 E: Sir, might I let loose a short, violent exclamation?
 16 G: Well, why certainly.
 17 E: **DAMN**!!!!!!!!!!!!!! Thank you, sir.

This conversation begins with greeting/greeting. However, the response at line 3 is different with greeting at line 3. George adds “s” when he responds back to Blackadder. It immediately triggers the different

understanding from Blackadder. This condition triggers Blackadder to make a repair, because of failing of hearing. However, because this repair comes before the base FPP (line 7), this is not classified in the *insert-expansion* as stated in chapter II. It takes place in the position of *pre-expansion* which leads the base FPP to be conveyed. When the base SPP comes at line 10, there is a question from Blackadder hereafter. It means that the conversation is not ended when the base SPP takes place. “*Baldrick a Lord?*”, it seems that Blackadder is interested with this statement. This is what Schegloff calls “*topicalization*”, leading a speaker to focus on a certain topic. This “*term*” has two responses from George and Baldrick, at line 12 and 14. It seems like there is three turns in a pair, but when it is analyzed then, the two responses are intended to the “*topicalization*”. Therefore, one adjacency pair above is expanded into multiple pre-expansions - the sequences come before the base FPP – and post-expansions – the sequences come after the base SPP in which there is more than one turn.

15. Scene 15

This scene consists of a conversation between Blackadder and Baldrick at Baldrick/Blackadder’s Quarters. They are debating on 400,000 pounds spent up by Baldrick and Blackadder is intended to take it back and return it to Prince George. See the extract (7.5) below.

- | | | |
|---|--------|---|
| 1 | | (Edmund is holding Baldrick and thrusting his head against the table. |
| 2 | | Sitting on the table is a three foot wide turnip.) |
| 3 | E: Fb | Give me the bloody money, Baldrick, or you're dead! (stops thumping) |
| 4 | B: Fin | `Give me the bloody money, Baldrick, or you're dead, *My Lord*! |
| 5 | E: Sin | (one more thump) Just do it, Baldrick! Otherwise, I shall further ennoble |

6 you by knighting you rather clumsily with this meat cleaver.
 7 B: Sb I haven't got it.
 8 E: Fpo1 What?
 9 B: Spo1 I spent it.
 10 E: Fpo2 You spent it? What could *you* possibly spend 400,000 pounds on?
 11 Spo2 (Baldrick slowly looks toward the turnip, smiling. Edmund finally notices
 12 it.)
 13 E: Fpo3 Oh, no... Oh, God, don't tell me...
 14 B: Spo3 ...my Dream Turnip.
 15 E: Fpo4 Baldrick, how did you manage to find a turnip that cost 400,000 pounds?
 16 B: Spo4 Well, I had to haggle...
 17 (Edmund takes the turnip and forces it down over Baldrick's head)
 18 E: This is the worst moment of my entire life. I spent my last penny on a
 19 catskin windcheater, and I've just broken a priceless turnip.
 20 (There's a knock at the door, and some non-English shouting from behind
 21 it)
 20 E: ...and now I'm about to be viciously slaughtered by a naked Tunisian sock
 21 merchant. And all I can say, Baldrick, is this: it's the last time I dabble in
 22 politics!
 23 (Baldrick shrugs; end credits begin)

In the extract above, there is no greeting at the initial position of the conversation. It leads directly to the point of discussion. Blackadder directly starts the conversation with an order. This is where the base FPP takes place (line 3). When it is analyzed properly, it shows that the base SPP comes at line 7 when Baldrick answered Blackadder's order, *I haven't got it*. However, between the base FPP and SPP, there is a pair available in which Baldrick repeats the order (line 4). He does so because he cannot fulfill this order. This repetition is classified as "rejection" to the invitation. This rejection leads to further response involved in the preceded talk. Blackadder says it again to ensure Baldrick that his order is very important (lines 5-6) and then Baldrick gives his answer (line 7). Furthermore, the repair comes at line 8 and is classified as *non-minimal post-expansion*, because it takes place after the base FPP. Then, *topicalization* comes at line 10, *you spent it?*, which is called "newsmarks" which is used for other-initiated repair to mark some utterances of special

interest. Moreover, this leads other turns to be conveyed. As the result, it can be seen that there are many *post-expansion* following the base SPP in this excerpt. It means that *post-expansion* has significant role to build up a good interaction in conversation, especially in this movie comedy showing the expansion of the base adjacency pair which is essential for the story line.

3.2 Discussion

The findings above shows that the adjacency pair and its expansion have important roles in build up the conversation which is previously designed. While this study is focusing the analysis of adjacency pairs applied in the conversation between comedians in “Dish and Dishonesty” comedy movie, the researcher uses the 15 scenes which consist of 16 excerpts in investigating the sequences of adjacency pairs which are involved.

The basic minimal form of adjacency pairs is opening and closing sequence in which, then, said to be First Pair Part (SPP); the form of talk initiating actions, and Second Pair Part (SPP); responses to the prior action of turn (Schegloff, 2007; Liddicoat, 2007). In addition, adjacency pairs commonly consist of opening and closing. In this context, the opening is represented by the pre-sequences “summon-answer” and “how are you” (see extract 6.3, 6.5, 7.1, 7.3 and 7.4). The opening can be classified as pre-expansion. However, unlike an ordinary conversation with a greeting like “hi” or “hello”, this comedy conversation (a designed conversation) is not showing

them. The condition concludes that ordinary conversation is different from the “designed” conversation, because the “designed” has been previously made. This similar condition also exists in closing sequence in which each conversation in each excerpt does not contain what is commonly said as closing sequence like “goodbye” or “see you”. The researcher concludes it as the different or dissimilarity between the ordinary conversation and the “designed” conversation - the ordinary conversation comes naturally without pre-designed action, while the designed conversation tends to be more direct to the topic of discussion.

In Dish and Dishonesty, not all expansions of adjacency pairs above stated at chapter II are used. As pre-expansion comes before the base FPP, it is preliminary to the base. It is intended to project the production of a base FPP, even though some do not (Liddicoat, 2007; Schegloff, 2007). This expansion – pre-expansion – exists rarely in the conversation, because it tends to be going to the point, rather projecting an introduction. The researcher concludes that it happens because the conversation is designed previously and used to entertain the audience by the context. Therefore, the *pre* just come as an introduction to a certain condition to initiate the talk.

Unlike pre-expansion, the amount of insert expansion conveyed is greater. This happens because the speaker intends to make a repair on failing of hearing and understanding, while others are producing a new topic related to the base SPP. In this context, what Schegloff (2007) called a part of insert expansion is totally used and give maximum contribution in the running

conversation, because it determines what is produced in the base SPP and sometimes it has effect resulting in changing the idea.

According to the data described above, the post-expansion is the most expansion that is used among the other two expansions of adjacency pairs. It happens because the topic in the excerpt is linked to each other. Not as an ordinary conversation which is commonly ended in one session and closed by “bye”, “see you” or “goodbye”, the post-expansion gives a contribution to develop the idea being discussed by adding a certain talk about the related idea, just like what Schegloff (2007) stated that post-expansion has a purpose of responding the base SPP and delaying a conversation directly ended. The sequence is regularly taken by participants to be closed after its second pair part. It can happen when the response in the base SPP is a type of dispreferred response, with which the conversation is ended directly. This post commonly happens in ordinary conversation and formal conversation. However, the post-expansion leads to the production of a new turn which is involved in the preceded topic.

Like Tsui (1989) stated that the basic sequence organization of talk consist of three-exchange because of the response for the basic SPP, the finding shows that the basic sequence organization of talk is adjacency pairs which consist of two turns of talk. When there are other statements after the base SPP, they are called as post-expansion and are involved in the adjacency pairs.

Since pre-expansion and insert expansion can be multiple expansions when they consist of more than one expansion. The post-expansion can also be multiple, because it consists of more than one *post*. Based on the findings above, it is showed that *post-expansion* can be multiple when it consists of more than one post. It is found at excerpts 6.0, 6.4, 6.6, 6.9 and 7.5 that consist of several *post-expansions* involved in one adjacency pair. This condition has never been told by Schegloff - multiple expansions are classified in *pre* and *insert*, not in *post-expansion*. In his sub-description of expansions (pre-expansion and insert expansion), *multiple expansions* is involved and stated as part of them. However, *multiple expansions* have never been stated as the part of *post-expansion*. Therefore, based on the data have been provided, it is showed that *post-expansion* consists of more than one form; which the researcher classified them as *multiple expansion* which involved in *post-expansion*.

Because this analysis takes place in comedy context, we cannot ignore the context anyway. Even though the analysis focuses on the language based the structure of adjacency pair, it shall be understood that it has a role in comedy. In common comedy conversation there is overlapping during the conversation which makes the event laughable. However, there is no overlapping in this comedy movie which still makes the conversation laughable. Even though this conversation is structured and designed previously, the sense of humor in this conversation is not escaped from the context.

As the result, the analysis shows that the existence of the expansions of adjacency pairs makes the conversation more laughable. And because of their existence, the conversation becomes dynamic and interesting. Moreover, the result shows that the sequences of adjacency pairs are not only applied in formal conversation or telephone conversation, but also they are applied in comedy context, even it is previously designed. The last, this research contributes to the existing theory by adding the subsidiary of *post-expansion* – it is ‘multiple expansions’ – which never been explained previously in the existing theory using the data. Therefore, this research shows its development of the existing theory with this significant finding.

CHAPTER IV

CONCLUSION AND SUGGESTION

After doing an analysis on the data of Dish and Dishonesty movie comedy, the researcher provides conclusion and suggestion. The conclusion is obtained based on the analysis to answer the problem of the study as stated in chapter one. Then, the researcher encloses the suggestion. This suggestion is intended, at least, to provide information for the academic readers, particularly the next researchers who want to conduct the similar study or to continue this study.

4.1 Conclusion

After analyzing the data of Dish and Dishonesty, the researcher found that the expansions of adjacency pair are applied in this context, even though not all sub-expansions are used.

The pre-expansion commonly used to initiate the interaction between comedians. However, the *pre* sometimes is different with the theory. The *pre* in this context tends to be an introduction only, not as the initiation to produce an invitation, offer or announcement, even if it is applied in several scenes. Then, the *insert expansion* is applied, in this context, in the form of *repair* as the *post-first insert*. In other hand, the *pre-second insert* is used in several scenes. Moreover, among the three expansions, the *post* mostly contributes to the development of the idea of certain topics. In addition, most scenes in this script use the *post* to develop the interaction in discussing a certain topic. It

may happen to make the interaction more natural. Furthermore, when the *pre* and *insert* can be multiple, it has never been stated that the *post* can also be multiple. As the result of the analysis, the data show that the *post* can also be multiple because the *post* consists of more than one turn which is expanded from the base adjacency pair.

Even though not all sub-expansions of the expansions (pre-, insert and post) of adjacency pairs are used, most scenes have complete expansions (pre-, insert and post) involved in the conversation. Furthermore, the existence of the expansions not only complements the conversation, but also contributes to the development of the idea in the conversation. Therefore, they play significant roles in the talk streaming and the plot when the conversation on the go without essentially reducing the sense of humor in the movie.

4.2 Suggestion

After conducting this study, the researcher states that this study is useful, at least for giving the information for the researcher himself. The researcher hopes that the future or other researchers use different contexts in analyzing the expansions of adjacency pairs, such as academic context to find more empirical data of the use of the expansions of adjacency pair. As an option, the next researchers can use the comedy context with different setting of comedy or other context which focus on the analysis of pre-expansion: finding out why there should be *pre-* before talking about what is exactly intended to; or insert-expansion: finding out the importance of the *insert* when

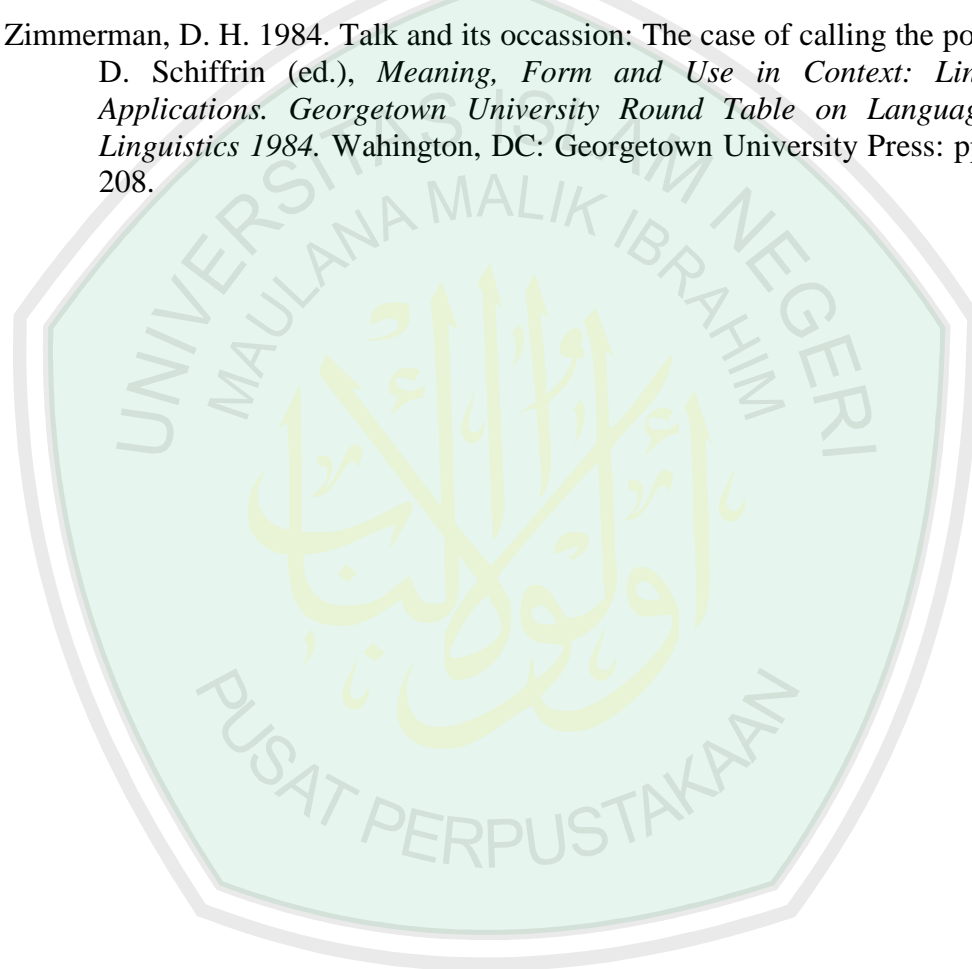
a conversation on the go and how the *insert* influences the second speaker in responding the previous talk; or post-expansion: finding out the importance of the existence of the *post* in a conversation, or to provide a comparative analysis between two different conversation in which one conversation involves the *post* and another conversation does not involves the *post*.



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APPENDIX

Blackadder III, Episode 1 - Dish and Dishonesty - Script

Black Adder III, Episode 1
Dish and Dishonesty

M: Mrs. Miggins

B: Baldrick

E: Edmund Blackadder

P: Pitt the Younger (and the Even Younger)

I: Ivor Biggun

H: Vincent Hanna

T: Sir Talbot Buxomly

G: Prince George

Excerpt 1: At Mrs. Miggins' home

1. E: Well, Mrs. Miggins, at last we can return to sanity. The
2. hustings are over, the bunting is down, the mad
3. hysteria is at an end. After the chaos of a general
4. election, we can return to normal.
5. M: Oh, has there been a general election, then,
6. Mr. Blackadder?
7. E: Indeed there has, Mrs. Miggins.
8. M: Oh, well, I never heard about it.
9. E: Well of course you didn't; you're not eligible to vote.
10. M: Well, why not?
11. E: Because virtually no-one is: women, peasants, (looks
12. at Baldrick) chimpanzees (Baldrick looks behind himself,
13. trying to see the animal), lunatics, Lords...
14. B: That's not true -- Lord Nelson's got a vote!
15. E: He's got a *boat*, Baldrick. Marvelous thing, democracy.
16. Look at Manchester: population, 60,000; electoral roll, 3.
17. M: Well, I may have the brain the size of a
18. sultana(sp?)...
19. E: Correct...
20. M: ...but it hardly seems fair to me.
21. E: Of course it's not fair -- and a damn good thing too.
22. Give the like of Baldrick the vote and we'll be back to
23. cavorting druids, death by stoning, and dung for
24. dinner.
25. B: Oh, I'm having dung for dinner tonight.
26. M: So, who are they electing when they have these
27. elections?
28. E: Ah, the same old (?): fat tory landowners who get made
29. MPs when they reach a certain weight; raving
30. revolutionaries who think that just because they do a
31. day's work that somehow gives them the right to get
32. paid...
33. Basically, it's a right old mess. Toffs at the top,
34. Plebs at the bottom, and me in the middle making a fat
35. pile of cash out of both of them.

36. M: Oh, you'd better watch out, Mr. Blackadder; things are
 37. bound to change.
 38. E: Not while Pitt the Elder's Prime Minister they aren't.
 39. He's about as effective as a catflap in an elephant
 40. house. As long as his feet are war and he gets a nice
 41. cup of milky tea in the sun before his morning nap, he
 42. doesn't bother anyone until his potty needs emptying.

Excerpt 2: In the House of Commons (occasionally, sheep are heard in the background)

1. (a voice, the Speaker)
 2. S: Honourable members of the House of Commons, I call upon
 3. the new Prime Minister of Great Britain and Her Empires:
 4. Mr. William Pitt, the Younger.
 5. P: Mr. Speaker, members of the House: I shall be brief,
 6. as I have, rather unfortunately, become Prime Minister
 7. right in the middle of my exams. I look forward to
 8. fulfilling my duty in a manner of which Nanny would be
 9. proud. I shall introduce legislation to utterly destory
 10. three enemies of the State. The first is that evil
 11. dictator, Napoleon Bonaparte.
 12. (Members shout `Here here!!')
 13. P: The second is my old Geography master, (Benonabreast
 14. Switchanks?). But most of all, sirs, I intend to pursue
 15. that utter slob, The Prince of Wales! Why, this year
 16. alone, he has spent 15,000 pounds on banqueting (shouts
 17. of `boo! boo!'), 20,000 pounds on perfume (members all
 18. hold their noses), and -- most astonishing of all -- an
 19. astonishing 59,000 pounds on socks! Therefore, my three
 20. main policy priorities are: 1) War with France; 2)
 21. Tougher sentences for geography teachers; and 3) A right
 22. royal kick of the Prince's backside!!
 23. (all members shout affirmatively)
 24. P: I now put upon the leader of the Opposition to test me
 25. on my Latin vocab.

Excerpt 3: At Prince's House

1. E: Sir, if I may make so bold, a major crisis has arisen in
 2. your affairs.
 3. G: Yes, I know, Blackadder. I've been pondering it all
 4. morning.
 5. E: You have, sir?
 6. G: Yes -- socks! Run out again!! Why is it that no matter
 7. how many millions of pairs of socks I buy, I never seem
 8. to have any?
 9. E: Sir, with your forgiveness, there is another, even
 10. weightier, problem.
 11. G: They just...disappear! Honestly, you'd think someone was
 12. coming in here, stealing the damn things and then
 13. selling them off.
 14. E:(laughs) Impossible, sir. Only you and I have access to
 15. your socks.
 16. G: Yes, yes, you're right. Still; for me, socks are like
 17. sex: tons of it about, and I never seem to get any.
 18. E: Now, if I may return to this very urgent matter... I

19. read fearful news in this morning's paper.
20. G: Oh no... Not another little cat caught up in a tree...
21. E: No, sir. There's a vote afoot in the new Parliament to
22. strike you from the Civil List.
23. G: Oh, yes, yes, yes, but what are they going to do about
24. my socks!
25. E: Sir, if this bill goes through, you won't have any
26. socks.
27. G: Well, I haven't got any socks at the moment!
28. E: ...or trousers, shirts, waistcoats, or pantaloons.
29. They're going to bankrupt you.
30. G: Well, they can't do that. Why, the public love me! Only
31. the other day, I was out in the street and they sang,
32. `We hail Prince George! We hail Prince George!'
33. E: `We *hate* Prince George', sir. `We *hate* Prince
34. George!'
35. G: Was it?
36. E: I fear so, sir.
37. However, all is not lost. Fortunately, the numbers in the
38. Commons are exactly equal. If we can get one more MP to
39. support us, then you're safe.
40. G: Well, hurrah! Any ideas?
41. E: Well, yes, sir. There is one man who might be the ace up
42. our sleeve. A rather crusty, loudmouthed ace named Sir
43. Talbot Buxomly.
44. G: Never heard of him.
45. E: That's hardly surprising, sir. Sir Talbot has the worst
46. attendance record of any member of Parliament. On the
47. one occasion he did enter the House of Commons, he
48. passed water in the Great Hall, and then passed *out* in
49. the Speaker's Chair. But if we can get him to support
50. us, then we are safe.
51. G: Well, what's he like?
52. E: Well, according to `Who's Who', his interests include
53. flogging servants, shooting poor people, and the
54. extension of slavery to anyone who hasn't got a
55. knighthood.
56. G: Excellent! Sensible policies for a happier Britain!
57. E: However, if we are to get him to support us, he will
58. need some sort of incentive.
59. G: Hmm. Anything in mind?
60. E: Well, you could appoint him a High Court judge...
61. G: Is he qualified?
62. E: He's a violent, bigoted, mindless old fool.
63. G: Sounds a bit *over*qualified... Well, send him here at
64. once!
65. E: Certainly, sir. I will return before you can say `anti
66. disestablishment-arianism'.
67. G: Well, I wouldn't be too sure about that!
68. `Antidistibblincemin...'`Antimistilinstid...'
69. `Antistits...'

Excerpt 4: (Caption: Two Days Later)

1. G: Anti-distinctly-minty-(???)...
2. E: (returns with Buxomly, who staggers) Your Highness: Sir
3. Talbot Buxomly, MP.

4. G: Ah, Buxomly! Roaringly splendid to have you here. How
5. are you, sir?
6. T: Heartily well, Your Highness. I dined hugely off of
7. servants before I come into town.
8. G: Um, you eat your servants?
9. T: No, sir -- I eat *off* them. Why should I spend good
10. money on tables when I have men standing idle?
11. G: Why, indeed! Now; I dare say you've heard of Mr. Pitt's
12. intentions...
13. T: Young scallywag!
14. G: Ah, so you don't approve of his plans to abolish me,
15. then.
16. T: I do not, sir. Damn his eyes! Damn his britches! Damn
17. his duck pond!
18. G: Well, hurrah for that!
19. T: I care not a jot that you are the son of a certified
20. sauerkraut-sucking loon!
21. G: Ah, thank you, sir.
22. T: It minds not me that you dress like a mad parrot and
23. talk like a plate of beans negotiating their way out of
24. a cow's digestive system. It is no skin off my rosy nose
25. that there are bits of lemon peel floating down the
26. Thames that would make better Regents than you.
27. G: Well, bravo!
28. T: The fact is, you *are* Regent...
29. G: Yes, I am...
30. T: ...appointed by God, and I shall stick by you forever,
31. though infirmity lay me waste and ill health curse my
32. every waking moment. (falls into the chair)
33. G: Ah, good on you, sir. And don't talk to me about
34. infirmity. Why, sir, you are the hardy stock that is the
35. core of Britain's greatness. You have the physique of a
36. demigod. Purple of cheek, and plump of fatlock, the
37. shapely ankle and the well-filled trouser that tells of
38. a human body in perfect working order.
39. E: (who has found T's stillness rather odd and is checking
40. for a pulse) He's dead, sir.
41. G: Dead?
42. E: Yes, Your Highness.
43. G: Oh, what bad luck; we were rather getting on.
44. E: We must move at once.
45. G: In which direction?
46. E: Sir Talbot represented the constituency of Dunny-on-the
47. Wold, and, by an extraordinary stroke of luck, it is a
48. rotten borough.
49. G: Really! Is it! Well, lucky-lucky us. Lucky-lucky-luck.
50. (as a chicken) Luck-luck-LAKK-LAKK-LAKK-LAKK-cluck
51. cluck-cluck-cluck-cluck-LAKK-LAKK-LAKK.
52. E: You don't know what a rotten borough is, do you, sir.
53. G: No.
54. E: So what was the chicken impression in aid of?
55. G: Well, I just didn't want to hurt your feelings. Erm, so,
56. what is a robber button?
57. E: *Rotten borough*.
58. G: Oh, yes, you're right.
59. E: A rotten borough, sir, is a constituency where the owner

60. of the land corruptly controls the both the voters and
61. the MP.
62. G: Good, yes...and a robber button is...?
63. E: Could we leave that for a moment? Dunny-on-the-Wold is a
64. tuppenny-ha'penny place. Half an acre of sodden
65. marshland in the Suffolk Fens with an empty town hall on
66. it. Population: three rather mangy cows, a dachshund
67. named `Colin', and a small hen in its late forties.
68. G: So, no people at all, then? apart from Colin...
69. E: Colin is a dog, sir.
70. G: Well, yes, yes, yes...
71. E: Only one actual person lives there, and he is the voter.
72. G: Well, right! So, what's the plan?
73. E: We must buy Dunny-on-the-Wold at once and thus control
74. the voter. I shall need a thousand pounds.
75. G: A thousand pounds? I thought you said it was
76. a...`tuppenny ha'penny' place.
77. E: Well, yes, sir, the land will cost tuppence-ha'penny,
78. but there are many other factors to be considered:
79. (stamp?) duty, window tax, swamp insurance, hen food,
80. dog biscuits, cow (ointment?) -- the expenses are
81. endless.
82. G: Fine. Well, the money's in my desk.
83. E: No, sir -- it's in my wallet.
84. G: Oh, splendid! No time to lose, eh?
85. E: My thoughts presicely, sir. The only question is who to
86. choose as MP.
87. G: Yeah, tricky.
88. E: What we need is an utter unknown yet someone over whom
89. we have complete power. A man with no mind, with no
90. ideas of his own. One might almost say a man with no
91. brain. (he rings the servant bell)
92. G: Well...any thoughts?
93. E: Yes, Your Highness. (Baldrick enters)
94. B: You rang, My Lord?
95. E: (to George) Meet the new member of Parliament for Dunny
96. on-the-Wold.
97. G: But he's an absolute arsehead!
98. E: Precisely, sir. Our slogan shall be: "A rotten candidate
99. for a rotten borough." Baldrick, I want you to go back
100. to your kitchen sink, you see, and prepare for
101. government.

Excerpt 5: At Baldrick's/Blackadder's Quarters

1. E: Right. Now all we have to do is fill in this MP
2. application form. Name: `Baldrick'. First name...?
3. B: Er, I'm not sure.
4. E: Well, you must have some idea...
5. B: Well, it might be `Sod off'.
6. E: What?
7. B: Well, when I used to play in the gutter, I used to say
8. to the other snipes, "Hello, my name's Baldrick," and
9. they'd say, "Yes, we know. Sod off, Baldrick."
10. E: All right, right right right right, `Mr. S. Baldrick'.
11. Now; distinguishing features... `None'.
12. B: Well, I've got this big growth in the middle of my face.

13. E: That's your nose, Baldrick. Now; any history of insanity
 14. in the family? Tell you what, I'll cross out the `in'.
 15. Any history of *sanity* in the family? `None
 16. whatsoever'. Now then; criminal record...
 17. B: Absolutely not.
 18. E: Oh, come on, Baldrick, you're going to be an MP, for
 19. God's sake! I'll just put `fraud and sexual deviancy'.
 20. Now; minimum bribe level...
 21. B: One turnip. Oh, hang on, I don't want to price myself
 22. out of the market.
 23. E: Baldrick, I've always been meaning to ask: Do you have
 24. any ambitions in life apart from the aquisition of
 25. turnips?
 26. B: Er, no.
 27. E: So what would you do if I gave you a thousand pounds?
 28. B: I'd get a little turnip of my own.
 29. E: So what would you do if I gave you a million pounds?
 30. B: Oh, that's different. I'd get a great big turnip in the
 31. country.
 32. (someone knocks at the door)
 33. E: Oh God, I'll get that. Here (pushes paper to Baldrick),
 34. sign here.
 35. (motions where with his hand; Baldrick marks an `X' on
 36. Edmund's palm; Edmund presses his palm against the
 37. application.)

Excerpt 6: At Prince's House

1. E: Your Highness; Pitt the Younger.
 2. G: Why, hello there, young sabre, m'lad! I say, here's one:
 3. I've a shiny sixpence here and for the clever fellow who
 4. can tell me which hand it's in.
 5. **(Pitt just stares.)**
 6. G: Hmm? Oh, school, school! On half hols, is it? Yeah, I
 7. bet you can't wait to get back and get that bat in your
 8. hand and give those balls a good wallop, eh?
 9. E: Mr. Pitt is the Prime Minister, sir.
 10. G: Oh, go on! Is he? What, young Snotty here?
 11. P: I'd rather have a runny nose than a runny brain.
 12. G: Eh?
 13. E: Umm, excuse me, Prime Minister, but we do have some
 14. lovely jelly in the pantry, I don't know if you'd be
 15. interested at all...?
 16. P: Don't patronise me, you lower middle class yobbo!
 17. (aside) What flavor is it?
 18. E: Blackcurrant.
 19. P: eeeeeuuuuuaaghhhh!
 20. G: I say, Blackadder, are you sure this is the PM? Seems
 21. like a bit of an oily tick to me. When I was at school,
 22. we used to line up four or five of his sort, make them
 23. bend over, and use them as a toastrack.
 24. P: You don't surprise me, sir -- I know your sort. Once, it
 25. was I who stood in the big, cold schoolroom, a hot
 26. crumpet burning my cheeks with shame. Since that day, I
 27. have been busy, every hour God sends, working to become
 28. Prime Minister and fight sloth and privilege wherever I
 29. found it.

30. E: I trust you weren't too busy to remove the crumpet...
 31. P: You will regret this, gentlemen. You think you can
 32. thwart my plans to bankrupt the Prince by fixing the
 33. Dunny-on-the-Wold bye-election, but you will be
 34. thrashed! I intend to put up my own brother as a
 35. candidate against you.
 36. E: Oh, and which Pitt would this be: Pitt the Toddler? Pitt
 37. the Embryo? Pitt the Glint in the Milkman's Eye?
 38. P: Sirs, as I said to Chancellor (Messene?) at the
 39. Congress of Strasbourg: 'Pooh to you with knobs on!' We
 40. shall meet, sirs, on the hustings. (exits)
 41. G: I say, Blackadder, what a ghastly (squit?)! He's not
 42. going to win, is he?
 43. E: No, sir, because, firstly, we shall fight this campaign
 44. on issues, not personalities. Secondly, we shall be the
 45. only fresh thing on the menu. And thirdly, of course,
 46. we'll cheat.

Excerpt 7: At the Election Polls

1. (announcer, Vincent Hanna, speaks)

2. H: Good evening and welcome to the Dunny-on-the-Wold bye
 3. election. The first thing I must tell you is that the
 4. turnout has been very good. As a matter of fact, the
 5. voter turned out before breakfast. And I can bring you
 6. the result of our exclusive exit poll, which produced a
 7. 100-percent result for "Mind-Your-Own-Business-You-Nosy
 8. Bastard."
 9. (a voice shouts out): Mr. Hanna, are you going to talk to
 10. any of the candidates?
 11. H: I certainly am, and I can see Prince George, who is
 12. leader of what has become known as the 'Adder Party';
 13. Prince George, who is described in his party news sheet
 14. as a "great moral and spiritual leader of the nation,"
 15. but is described by almost everyone else as a "fat,
 16. flatulent git." (to George)
 17. Prince George, hello.
 18. G: (holding a dachshund) Good evening.
 19. H: ...and good evening, Colin. Er, how do you see your
 20. prospects in this campaign?
 21. G: Well, er, first, I'd like a word about the disgraceful
 22. circumstances in which this election arose. We paid for
 23. this seat, and I think it's a damn liberty that we
 24. should have to stand for it as well. And another thing,
 25. why is it that no matter how many pairs of socks a man
 26. buys, he never seems to have enough? (leaves)
 27. H: (Fitting?) words from the Prince Regent. And now let's
 28. have a word from the Adder Party candidate, Mr. S.
 29. Baldrick, who so far has not (Baldrick enters with a
 30. turnip in his mouth, the leaves sticking out) commented
 31. on his policies in this campaign, but with him is his
 32. election agent, Mr. E. Blackadder.
 33. E: Well, we in the Adder Party are going to fight this
 34. campaign on issues, not personalities.
 35. H: Why is that?
 36. E: Because our candidate doesn't have a personality.
 37. H: He doesn't say much about the issues, either.

38. E: No; he's got something wrong with his throat.

39. H: Well, perhaps he could answer one question: What does

40. the `S' in his name stand for?

41. E: `Sod off'. (leaves)

42. H: Fair enough, er, none of my business, really. And now

43. it's time, I think, for a result, and tension is running

44. very high here. Mr. Blackadder assures me that this will

45. be the first honest vote ever in a rotten borough. And I

46. think we all hope for a result which reflects the real

47. needs of the constituency. And behind me...yes, I can

48. just see the Returning Officer moving to the front of

49. the platform.

50. E: As the Acting Returning Officer of Dunny-on-the-Wold...

51. H: (cuts in) Er, the Acting Returning Officer, Mr. E.

52. Blackadder, of course. And we're all very grateful,

53. indeed, that he stepped in at the last minute, when the

54. previous Returning Officer accidentally brutally stabbed

55. himself in the stomach while shaving.

56. E: I now announce the number of votes cast as follows:

57. Brigadier General Horace Bolsom...

58. H: (cuts) Cheap-Royalty-White-Rat-Catching-And-Safe-Sewage

59. Residents Party...

60. E: No votes.

61. (Bolsom pushes his way off platform)

62. E: Ivor `Jest-ye-not-madam' Biggun...

63. H: (cuts) Standing-At-The-Back-Dressed-Stupidly-And

64. Looking-Stupid Party...

65. E: No votes.

66. (Ivor laughs, plays a bazooka (kazoo) in E's ear, laughs

67. more and waves)

68. E: Pitt, the Even Younger...

69. H: (cuts) Whig...

70. E: No votes.

71. H: Oh, there's a shock.

72. (Pitt the Even Younger turns to his mum and cries)

73. E: Mr. S. Baldrick...

74. H: (cuts) Adder Party...

75. E: Sixteen thousand, four hundred, and seventy-two.

76. (Cheers are heard.)

77. H: And there you have it: victory for the Adder Party - a

78. sensational swing against the Whigs. I'll just try to

79. get a final word from some of the candidates as they

80. come up from the stage. Master William Pitt the Even

81. Younger, are you disappointed?

82. P (the Even Younger): (stomps on) Yes! I'm horrified! I

83. smeared my opponent, bribed the press to be on my side,

84. and threatened to torture the electorate if we lost. I

85. fail to see what more a decent politician could have

86. done.

87. (stomps off)

88. H: Quite. Now; Ivor Biggun, no votes at all for the

89. Standing-At-The-Back-Dressed-Stupidly-And-Looking-Stupid

90. Party. Are you disappointed?

91. I: Ah, no, not really, no... I always say, "If you can't

92. laugh, what *can* you do?" Ha-ha-ha-ha (squirts Hanna

93. with flower).

94. H: ...take up politics, perhaps. Has your party got any
 95. policies?
 96. I: Oh yes, certainly! We're for the compulsory serving of
 97. asparagus at breakfast, free corsets for the under
 98. fives, and the abolition of slavery.
 99. H: Now, you see, many moderate people would respect your
 100. stand on asparagus, but what about this extremist
 101. nonsense about abolishing slavery?
 102. I: Oh, we just put that in for a joke! See you next year!
 103. H: And now, finally, a word with the man who is at the
 104. centre of this bye-election mystery: the voter himself.
 105. And his name is Mr. E. Bla--Mr. Blackadder, *you* are
 106. the only voter in this rotten borough...?
 107. E: Yes, that's right.
 108. H: How long have you lived in this constituency?
 109. E: Since Wednesday morning. I took over the previous
 110. electorate when he, very sadly, accidentally brutally cut
 111. his head off while combing his hair.
 112. H: One voter, 16,472 votes -- a slight anomaly...?
 113. E: Not really, Mr. Hanna. You see, Baldrick may look like a
 114. monkey who's been put in a suit and then strategically
 115. shaved, but he is a brilliant politician. The number of
 116. votes I cast is simply a reflection of how firmly I
 117. believe in his policies.
 118. H: Well, that's excellent. Er, well, that's all for me -
 119. another great day for democracy in our country. Vincent
 120. Hanna; Country Gentleman's Pig Fertilizer Gazette;
 121. Dunny-on-the-Wold.

Excerpt 8: At Baldrick/Blackadder's Quarters

1. E: Your reprieve (puts something on table). It is a triumph
2. for stupidity over common sense.
3. B: Thank you very much.
4. E: As a reward, Baldrick, take a short holiday... Did you
5. enjoy it? Right; on your way.

Excerpt 9: At House of Commons

1. (Baldrick is wearing a powdered wig, with his natural
2. hair sticking out from beneath)
3. Speaker: Will the honourable Members please cast their votes,
4. 'aye' or 'nay', for the striking of the Prince Regent
5. off the Civil List.
6. B: (perplexed) Er, excuse me, excuse me (all others walk
7. away to vote), er... EXCUSE ME!
8. P: (appears from behind Baldrick's pew) Hello, chappie...
9. You a new bug?
10. B: Yeah, I don't know anyone here, and I support the
11. Prince and I don't know how to vote!
12. P: Well, we can soon change all of that, can't we? Come
13. along with me...
14. B: Oh, thanks.

Excerpt 10: At Prince's House

1. (a knock at the door; Edmund opens it to find Pitt the
2. Younger.)

3. E: Well, well, well: if it isn't the Lord Privy Toastrack!
4. Pull up a muffin; sit yourself down.
5. P: You don't like me, do you, Mr. Blackadder?
6. E: Well, nobody likes a loser.
7. P: Oh, then that's why nobody likes *you*.
8. E: (serious) What?
9. P: You lost the vote. Your monkey obligingly voted for us.
10. E: Oh God, no... If you want something done properly, kill
11. Baldrick before you start.
12. P: You're beaten, Oik! And you and your disgusting master
13. have twenty-four hours to get out.
14. E: Twenty-four hours is a long time in politics. Good day.
15. P: There is just one thing before I go... (confidentially)
16. I've got this sort of downy hair developing on my chest
17. -- is that normal? Also, I get so lonely and confused.
18. I've written a poem about it; maybe you'll understand.
19. "Why do nice girls hate me? Why-
20. E: Get out, you nauseating adolescent! (shoos him out the
21. door) Piss off!

Excerpt 11: At Mrs. Miggins' home

1. (Baldrick is tied to a spit; Mrs. Miggins turns it.)
2. E: How could I have been so stupid? Goodbye, Millionaire's
3. Row; Hello, Room 12 of the (Budley-Sortiton?) Twilight
4. Rest Home for the Terminally Short of Cash!
5. M: ...and to think you once dreamed you'd end up in the
6. House of Lords.
7. E: What?
8. M: The House of Lords.
9. E: Of course! I'd forgotten about the House of Lords! The
10. Lords will never let the bill through. Every man-jack of
11. them will be behind the Prince.
12. M: Oh, hurrah!
13. E: Right, take Baldrick off the spit.
14. B: Hurrah...
15. E: I've got a plan so cunning you could put a tail on it and
- call it a weasel.

Excerpt 12: Sometime later, in Prince's House

1. E: Da-daa!
2. G: (looking through a telescope) Oi, tallyho, Blackadder!
3. You look as happy as a man who thought a cat had done
4. its business on his pie, but it turned out to be an
5. extra big blackberry. Did our plan go well?
6. E: Excellently, sir. Order a thousand pairs of finest
7. cotton socks; take out the drawings for that beach hut
8. at Brighton...
9. G: Hurrah!
10. E: There was, however, one slight -- ahem -- hiccup.
11. G: No... `cough', I think you mean.
12. E: No, sir... `Hiccup'. The motion about your
13. improverishment has now moved on to the House of Lords.
14. G: Oh, bravo! Well, no worry there, then. Every man-jack of
15. them will be behind me.
16. E: Ah, would that were so, Your Highness. These are
17. treacherous times.

18. G: Are they?
 19. E: Yes. It might be wise to appoint a *new* Lord, to make
 20. sure the old Lords vote the right way.
 21. G: Good thought... (ponders) New Lord...any idea who?
 22. E: Well, sir, one name does leap to mind.
 23. G: Does it?
 24. E: Yes, sir.
 25. G: You couldn't make it leap any higher, could you?
 26. E: A young man in your service, sir, who has done sterling
 27. work matching the political machinations of the evil
 28. Pitt.
 29. G: Ah, of course! Blackadder, oh, how can I ever thank you
 30. enough?
 31. E: And it might also be worth bribing a few Lords, just to
 32. make sure they vote the way their consciences tell them.
 33. G: Oh, well, how many should we should bribe, do you think?
 34. E: Oh, I think three hundred, to be sure...at a thousand
 35. pounds each.
 36. G: Three hundred thousand pounds?
 37. E: *Four* hundred thousand, I think you'll find, sir.
 38. (Prince tries to calculate this)
 39. G: Yes, yes, you're right. Well, thank God I've got you to
 40. advise me, Bladder. Just remind me, what do I have to do
 41. to appoint this Lord chappie?
 42. E: Oh, it's very simple, sir. You put on your robes of
 43. State, he puts on his, then you sign the Document of
 44. Ennoblement and dispatch him at once to the House of
 45. Lords.
 46. G: Excellent! I shall change immediately. (leaves)
 47. E: And so, sir, shall I.

Excerpt 13: At Baldrick/Blackadder's Quarters

1. (Edmund comes in with his `Lords' robe)
 2. E: Voila, Mrs. Miggins. My robes of State. My thousand
 3. pounds well spent, I think.
 4. M: Oooohhh, very nice! Oooohhhhhh, it's real cat, isn't
 5. it?
 6. E: This is not cat, Mrs. Miggins. This is finest, leather
 7. trimmed ermine with gold medallion accessories.
 8. M: Oh go on, Mr. Blackadder -- it's cat. Oooh, look,
 9. they've left the little collars on!
 10. E: (reads a collar) `Mr. Frisky. If found, please return
 11. to Emma Hamilton, Marine Parade, Portsmouth'? oh God!
 12. Ah, well, who cares about a dead cat now that I'm a fat
 13. cat.
 14. M: Oooh, you're full of yourself today, Mr. B!
 15. E: ...which is more than can be said for Mr. Frisky.

Excerpt 14: At the Prince's House

1. (Prince has on his robe of state; Edmund enters)
 2. E: My Lord...
 3. G: My Lord*sz*.
 4. E: I'm sorry, sir?

5. G: My Lord*sz*. There is more than one Lord in the
6. vicinity.
7. E: (chuckles) Oh, well, yes...
8. G: Will you please welcome His Grace, The Lord Baldrick!
9. (Baldrick enters wearing robe and hat of state; Edmund is
10. not at all happy.)
11. E: You made...Baldrick a Lord?
12. G: Well, yes. `One who has recently done sterling work,
13. matching the political machinations of the evil Pitt' -
14. good ol' Lord Baldrick.
15. B: It's alright, Blackadder -- you don't have to curtsy or
16. anything.
17. E: Sir, might I let loose a short, violent exclamation?
18. G: Well, why certainly.
19. E: **DAMN**!!!!!!!!!!!!!! Thank you, sir.
20. G: I say, that's a bit of a strange getup you've got there,
21. isn't it, Blackadder?
22. E: Yes, I'm just off to a fancy dress party -- I'm going as
23. Lady Hamilton's pussy. There's just one question, sir.
24. About the four hundred thousand to influence the
25. Lords...
26. G: Ah yes, I gave that to Lord Baldrick.
27. E: Aaaaah! Sir, might I be permitted to take Lord Baldrick
28. downstairs to give him some instruction on his Lordly
29. duties?
30. G: I think that's a splendid idea.
31. E: (to Baldrick) This way...My Lord... (As he walks behind
32. Baldrick, he lifts his robe up on both ends, a la
33. Dracula)

Excerpt 15: At Baldrick/Blackadder's Quarters

1. (Edmund is holding Baldrick and thrusting his head against
2. the table. Sitting on the table is a three foot wide
3. turnip.)
4. E: Give me the bloody money, Baldrick, or you're dead!
5. (stops thumping)
6. B: `Give me the bloody money, Baldrick, or you're dead, *My
7. Lord*'
8. E: (one more thump) Just do it, Baldrick! Otherwise, I
9. shall further ennoble you by knighting you rather
10. clumsily with this meat cleaver.
11. B: I haven't got it.
12. E: What?
13. B: I spent it.
14. E: You spent it? What could *you* possibly spend 400,000
15. pounds on?
16. (Baldrick slowly looks toward the turnip, smiling. Edmund
17. finally notices it.)
18. E: Oh, no... Oh, God, don't tell me...
19. B: ...my Dream Turnip.
20. E: Baldrick, how did you manage to find a turnip that cost
21. 400,000 pounds?
22. B: Well, I had to haggle...
23. (Edmund takes the turnip and forces it down over

24. Baldrick's head)
25. E: This is the worst moment of my entire life. I spent my
26. last penny on a catskin windcheater, and I've just
27. broken a priceless turnip.
28. (There's a knock at the door, and some non-English
29. shouting from behind it)
30. E: ...and now I'm about to be viciously slaughtered by a
31. naked Tunisian sock merchant. And all I can say,
32. Baldrick, is this: it's the last time I dabble in
33. politics!
34. (Baldrick shrugs; end credits begin)

