

CHAPTER I

INTRODUCTION

1.1 Background of the Study

The diverse human communication systems, studied socially through the interactions among individuals, possess rules and can generate unlimited ideas over time (Yule, 1985). Language is one of the tools for exchanging ideas or conveying meanings that can be received by the listener. In conversation, both the speaker and the hearer engage in language in a structured sequence that brings about a shared social action (Ewing, 2018).

Conversation is a cooperative accomplishment that is constructed step by step through the coordinated actions of the participants. Any conversation is organized into identifiable units or sequences, which gives the speaker the ability to control the flow of interaction and meaning. Schegloff & Sacks (1973) point out that the base unit of conversation is the adjacency pair.

In this case, they perceive adjacency pairs as a sequence of two utterances that are more than two utterances in length, which are produced by different speakers and positioned adjacently (Schegloff & Sacks, 1973). In this way, the first utterance (first pair part) requires a specific second utterance (second pair part) of the same type of pair. For case in point, we can see in the question-answer or greeting-greeting.

Another opinion is expressed by Verbiest (1989), who points out that adjacency pairs also functioned to regulate turn-taking. After a question or main statement is answered appropriately, the conversation sequence is perceived as complete. So, the other speaker can embark on a new topic or question. When people analyze conversations, they notice that after a question is answered, the first speaker will provide another response. Others may wait or feel that the conversation is not yet complete without this third utterance. This pattern forms the basis for criticism of the adjacency pair model and strengthens the proposition that the basic unit of conversational interaction is probably a three-part exchange (Ventola, 1987). For example:

A : Can you close the door please? (1st pair part - Request)

B : Sure. (2nd pair part - Acceptance)

A : Thanks.

(Tsui, 1989)

If we look at the example data above, indeed, the adjacency pair is seen in “request-acceptance” forms in the first two required parts. However, if we look at the third utterance, we can see “Thanks,” is not a component of the adjacency pair which consists of a request and an acceptance, but instead of that, it is a necessary element for the completion of the social interaction unit. In this case, “Thanks” functions more pragmatically to close the sequence socially, to convey appreciation, and to acknowledge that the favour has been granted.

The utilization of adjacency pairs is also a powerful characterization tool (Chepinchikj & Thompson, 2016). The characters in films are constructed not only from what they say, but also from how they participate in conversational sequences. Their observance or deviation from what is expected in adjacency pairs exchange can convey personality traits, emotional state, and so on (Darta et al., 2025). Based on this perspective, this research focuses on the characters of Stella Grant and Will Newman in the film '*Five Feet Apart*'.

'*Five Feet Apart*' is a romantic American film that was released in 2019. The film tells the story of teenagers affected by cystic fibrosis who must live by strict rules regarding distance from each other to reduce the risk of bacterial transmission. Therefore, the author is interested in studying the film *Five Feet Apart*, especially from a pragmatic perspective through conversational analysis. The research that was conducted by Latifah & Gunawan (2023) points out that a person's closeness can affect how they communicate. Based on this, the author wants to see how the use of conversation analysis in the film *Five Feet Apart* can depict the closeness between Stella Grant and Will Newman.

Conversation analysis is necessary to assess closeness because emotional intimacy arises from the way individuals take turns-taking and respond to each other (Hengst, 2006). These interactional choices capture the development of a relationship. Previous studies such as Janusz & Peräkylä (2021) and Duan et al. (2025) did use conversation analysis to observe

relationships. However, their research had a limited focus on interactions in real life, not on the development of closeness. Therefore, research on closeness in the film *Five Feet Apart* is important. The relationship between Stella Grant and Will Newman in this film is built amid a ban on physical contact. Hence, their intimacy can only be established through conversation.

1.2 Research Questions

1. What are the structures of adjacency pairs and turn-taking in the conversation between Will Newman and Stella Grant?
2. How is the social relationship between Will and Stella constructed through adjacency pairs and turn-taking?

1.3 Objectives of the Study

1. To identify adjacency pairs and turn-taking used in the conversation between Will and Stella in the film *Five Feet Apart*.
2. To analyze and identify Will and Stella's social relationship development using the adjacency pairs findings in *Five Feet Apart* text dialogue.

1.4 Previous Study

This research uses concept of Adjacency Pairs and Turn-Taking as explained by Yule (1996) where he explained how adjacency pairs and turn-taking are used in everyday conversations. This study differs from previous research as it focuses solely on the two main characters, Will and Stella, in the film *Five Feet Apart*. Furthermore, this research integrates the analysis of adjacency pairs and turn-taking concurrently to examine how the structure of

the conversation shapes emotional dynamics and interpersonal relationships in the film.

A number of previous studies have examined adjacency pairs as a central element of conversational structure in various interactional contexts. Pardede et al. (2021) analyzed adjacency pairs in the film *Black Panther* and identified 13 types from 71 conversational data involving five main characters, with question–answer pairs occurring most frequently. However, the study was limited by a narrow scope and insufficient explanation of data selection and analytical criteria.

Hamidah et al. (2021) investigated adjacency pairs and preference organization in the movie *Sing*, identifying 12 types of adjacency pairs from 212 dialogues, with question–answer sequences dominating the interactions. Similarly, Trihartanti and Septiyan (2021) explored adjacency pairs and politeness strategies in classroom conversations among English students, revealing seven types of adjacency pairs that mainly served phatic functions and reflected positive and negative politeness strategies. Latifah and Gunawan (2023) focused on adjacency pair patterns in a talk show conversation between Eric Nam and Jackson Wang, identifying five major adjacency pair patterns and a dominance of preferred responses, indicating cooperative interaction.

Maulidia and Rosyidah (2024) analyzed adjacency pairs and preference structures in *The Croods: A New Age*, finding six major types of

adjacency pairs with a higher number of dispreferred responses. In addition, Darta et al. (2025) examined gender differences in adjacency pair patterns in the film *Barbie*, showing that female characters employed a wider range and higher frequency of adjacency pairs than male characters. Although these studies provide extensive classifications of adjacency pair types, they tend to emphasize frequency and form rather than the emotional significance of adjacency pairs within specific interpersonal relationships.

Turn-taking has been widely discussed within the framework proposed by Sacks, Schegloff, and Jefferson (1974). Hanifa and Imperiani (2019) examined turn-taking patterns among characters from different social backgrounds and identified three dominant mechanisms: self-selection, current speaker selection, and speaker continuation. Their findings indicate that social status and conversational topics influence the emergence of turn-taking patterns. Aisyah (2021) investigated turn-taking in the film *Ever After* and identified several turn-taking phenomena, including interruption and overlap, but did not apply Turn Constructional Unit (TCU) analysis to examine how turns are internally constructed. These studies demonstrate the relevance of turn-taking analysis in understanding conversational management, yet they do not integrate turn-taking with adjacency pair analysis or focus on emotional interaction between two specific characters.

Research on *Five Feet Apart* has previously employed speech act theory to examine character dialogues. Rismayanti et al. (2021) applied Austin's and Yule's speech act frameworks to identify various types of

speech acts used by Will Newman and Stella Grant. The findings reveal that the characters employ a range of speech acts to express intentions and responses. However, the study does not address the structural organization of conversations, adjacency pairs, or turn-taking mechanisms, thus leaving the interactional dimension of the dialogues unexplored.

This research is related to previous studies, where all of them depart from the framework of Conversation Analysis with a focus on adjacency pairs to comprehend how conversations occur between the speakers. The similarity is also seen in the use of descriptive qualitative methods and the use of Sacks, Schegloff, Jefferson's theory (1974). The difference in the researcher's research can be seen from the use of different film and the focus on examines the structure of conversations and the turn-taking system. Also, the researcher employs the Jefferson Transcript System (in Lockey, 2013).

Besides, the researcher's analysis puts more emphasis on the emotional connection of the interpersonal changes between two teenagers who live with their illnesses. Therefore, the adjacency pairs pattern in this research is seen as a reflection of the closeness, anxiety, and initiative pattern of each character. In this case, researcher can fill the gaps by brings a new perspective, where speech acts can affect the personal relationship between the two main characters.

1.5 Scope of the Study

This research only analyzes the conversations between the two main characters in the film *Five Feet Apart*, namely Will and Stella, using a Conversation Analysis (CA). The main focus of this study is on the patterns of adjacency pairs and turn-taking in their interactions. The data analyzed consists solely of direct dialogues between the characters Will and Stella, encompassing everyday conversations, emotional exchanges, and discussions that contain conflicts. This study is limited to types of adjacency pairs such as question-answer, greeting-response, offer-acceptance, request-agreement, and other forms present in the dialogues.

This research examines the mechanics of turn-taking, such as who initiates the conversation, who dominates the speaking turns, instances of interruptions or overlaps, and how the flow of conversation is controlled by both characters. This study does not discuss the entire plot or the conversations of other characters outside the interactions between Will and Stella.