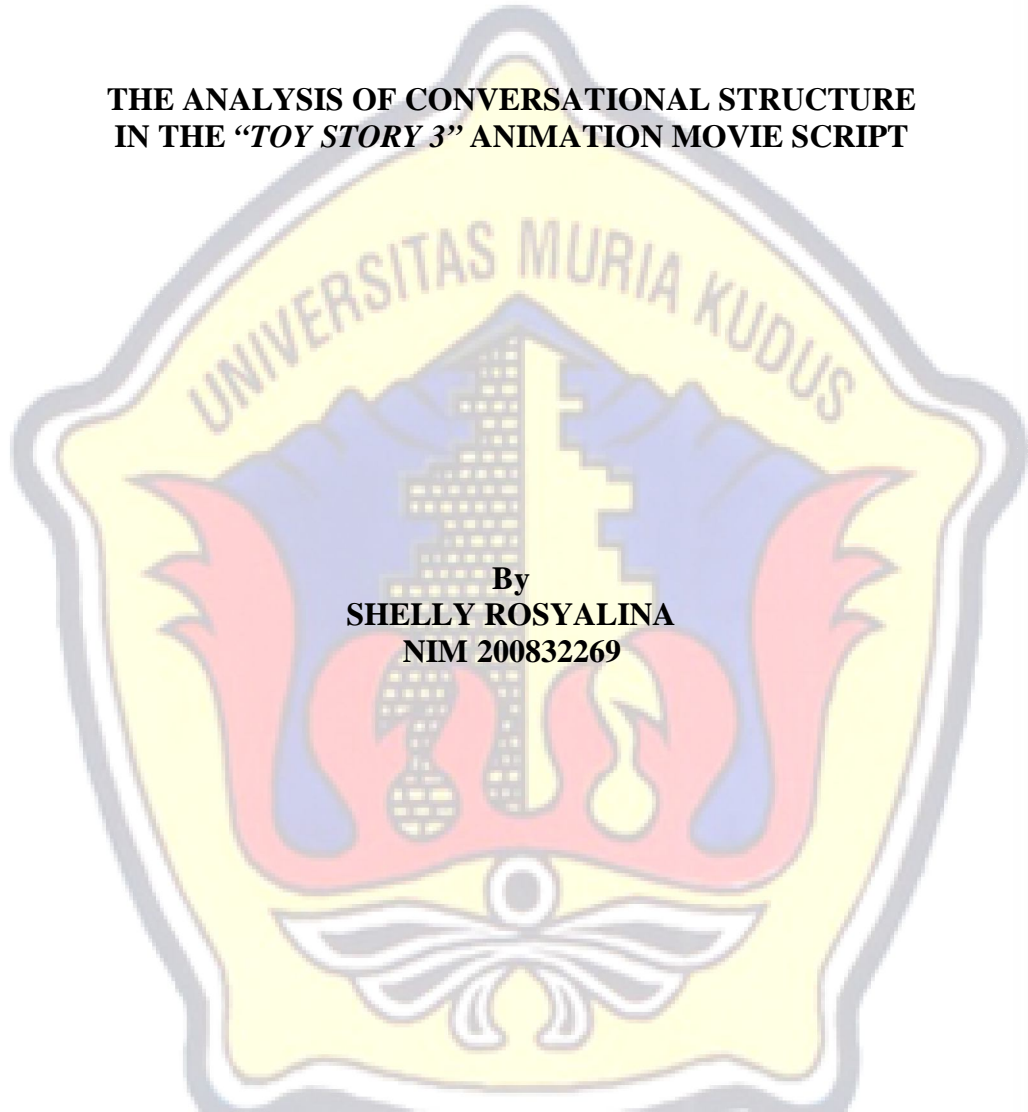




**THE ANALYSIS OF CONVERSATIONAL STRUCTURE
IN THE “TOY STORY 3” ANIMATION MOVIE SCRIPT**



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**THE DEPARTMENT OF ENGLISH EDUCATION
THE FACULTY OF TEACHER TRAINING AND EDUCATION
THE UNIVERSITY OF MURIA KUDUS
2012**



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SKRIPSI

**Presented to the University of Muria Kudus
in Partial Fulfillment for Completing the Sarjana Program
in English Education**

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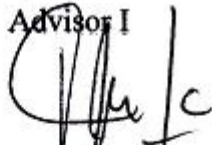
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THE FACULTY OF TEACHER TRAINING AND EDUCATION
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2012**

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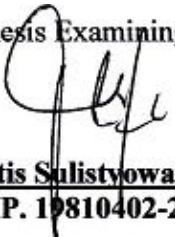
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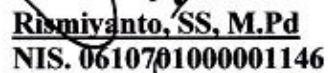
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MOTTO AND DEDICATION

MOTTO

✚ (٥) إِنَّ مَعَ الْعُسْرِ يُسْرًا (٦)

So, verily, with every difficulty, there is relief. Verily, with every difficulty, there is relief.

✚ The price of human goodness is measured by what has been done / done.

✚ Be patient and thankful

DEDICATION

This skripsi dedicated to:

✚ The writer's beloved parents and sister. Thanks for your advice and your love is my spirit.

✚ The writer's grandfather in heaven who always make her proud and spirit. My pray and my pride are always for him.

✚ The writer's beloved "Ahmad Shodiqin" who always be there when need him.

✚ The writer's friends Istiqomah, Mbak Sujinah, Wafa, Yeci, Kukuh, Mamah, Inu, Nyi Musdha, Budhe, Sederek PPL TANSARO 2011 and others who cannot be mentioned one by one who always spend the time with laugh, joke, sad, and smile together.

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Praise and invocation are also given to our prophet, Muhammad SAW, who is always his intercession in the end of the world. Therefore, the writer would express the writer appreciation to those who have helped the writer, namely:

1. Drs. Susilo Raharjo M.Pd. as the Dean of Teacher Training and Education Faculty of Muria University.
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4. Rismiyanto, SS, M.Pd. as the Second Advisor for his valuable help, guidance, correction and suggestion for the completion of this final project.
5. The writer's beloved parents who always make proud and spirit.
6. The writer's beloved grandfather in heaven who always make spirit and proud
7. The writer's beloved "Ahmad Shodiqin" who always gives support, motivation and moral encouragement to finish the study.
8. The writer's lovely friends thank for your help, support and affection.

Kudus, July 2012

The Writer

ABSTRACT

Rosyalina, Shelly. 2012. *The Analysis Of Conversational Structure In The "Toy Story 3" Animation Movie Script. Skripsi.* English Education Department, Teacher Training and Education Faculty. Advisor: (i) Titis Sulistyowati, SS, M.Pd. (ii) Rismiyanto, SS, M.Pd.

Keywords: Conversational Structure, Turn Taking, Adjacency Pairs

Language is used for communication. Conversations are examples of real communication in real social context. Conversations happen at least two or more than people. There must be turns among speaker's conversation. The utterance of the first and the second speaker are related. Patterns are attributed to the fact that conversations have identical structure which are created and used by interacting participants who have reasons for participating in the way they do. Those are reasons for believing that conversational patterns can be described in terms of sub goal structure.

The objective of the research is to describe the Conversational Structure of the script of "Toy Story 3" Animation Movie." The main aim is then elaborated to: (1) to describe the allocation of turn taking in the script of "Toy Story 3" Animation Movie and (2) to describe the adjacency pairs appeared in the dialogue of the script of "Toy Story 3" Animation Movie.

The writer uses qualitative research in form of descriptive method. It means that the method is intended to make a systematic and accurate description concerning the fact and the feature of research data.

The writer found 1144 turns in the script of Toy Story 3. There are 42 characters in this movie. The turn allocation component dominated by the 1 rule. The percentage of turn rules are 59.20 % of rule 1, 26.53 % of rule 2, and 14.26 % of rule 3. The form of repair found 3 times, and 9 times of overlapping. The dominant character who takes the turn are Woody, Buzz, Jessie, Lotso and Mr. Potato Head/ One Eyed Bart. There are 10 pairs of adjacency pairs appeared. There are blame- denial 1 pair, complain- excuse 1 pair, request- grant/ acceptance 1, greeting- greeting 2 pairs, request- challenge 1 pair, request- refusal 2, summons- answer 18 pairs, and question- answer 133 pairs. The new findings of adjacency pairs assessment- agreement 5 pairs, assessment- disagreement 8 pairs are assessment- question 3 pairs, assessment- statement 1 pair, command- undertake 8 pairs, command- challenge 1 pair, command- refusal 3 pairs, command- question 1 pair, command- assessment 3 pairs, command- prohibition 2 pairs, complaint- command 1 pair, complaint- question 1 pair, greeting- suggestion 1 pair, introduction- introduction 1 pair, report- praise 1 pair, statement- statement 1 pair, statement- question 2 pairs, summons- question 1 pair.

Therefore, to be better in analyzing conversational structure, the students should investigate more material of conversational structure; so we will better in

understanding language in conversation. The writer suggests that it will be better if we should learn about conversational structure especially the speaker transition and pairs of adjacency to disclose something positive or avoid conveying face-threatening information, because it is important in order to build successful communication.



ABSTRAKSI

Rosyalina, Shelly. 2012. *Analisis Struktur Percakapan Dalam Script Film Animasi "Toy Story 3"*. Skripsi. Progam Studi Pendidikan Bahasa Inggris Fakultas Keguruan dan Ilmu Pendidikan Universitas Muria Kudus. Pembimbing: (i) Titis Sulistyowati, SS, M.Pd. (ii) Rismiyanto, SS, M.Pd.

Kata kunci: Struktur Percakapan, Giliran bicara, Pasangan Pola Percakapan

Bahasa digunakan untuk komunikasi. Percakapan adalah contoh komunikasi nyata dalam konteks sosial yang nyata. Percakapan terjadi setidaknya antara dua orang atau lebih. Harus ada pergantian antar percakapan pembicara. Ucapan pertama dan kedua pembicara saling terkait. Pola yang dikaitkan dengan fakta bahwa percakapan memiliki struktur yang identik yang dibuat dan digunakan oleh peserta berinteraksi yang memiliki alasan untuk berpartisipasi dalam cara yang mereka lakukan. Itulah alasan untuk mempercayai bahwa pola percakapan dapat digambarkan dalam struktur yang memiliki tujuan tertentu.

Tujuan dari penelitian ini adalah untuk menggambarkan struktur percakapan dari naskah Film Animasi "Toy Story 3". Tujuan utama kemudian dijabarkan: (1) untuk menggambarkan organisasi gilirannya bicara dalam naskah Film Animasi "Toy Story 3" dan (2) untuk menggambarkan pasangan adjacency yang muncul dalam dialog Film Animasi "Toy Story 3".

Penulis menggunakan penelitian kualitatif dalam bentuk metode deskriptif. Ini berarti metode ini dimaksudkan untuk memberikan gambaran secara sistematis dan akurat mengenai fakta dan fitur data penelitian.

Penulis menemukan 1144 di dalam naskah "Toy Story 3". Ada 42 karakter dalam film ini. Alokasi komponen giliran bicaranya didominasi oleh aturan 1. Persentase peraturan giliran bicaranya 59. 20% dari aturan 1, 26. 53% dari aturan 2, dan 14. 26% dari aturan 3. Bentuk perbaikan ditemukan 3 kali, dan 9 kali tumpang tindih. Karakter dominan yang mengambil giliran bicara adalah Woody, Buzz, Jessie, Lotso dan Mr Potato Head / Satu Bart Eyed. Ada 10 pasang pasang pola percakapan yang muncul. Ada kesalahan- penyangkalan 1 pasang, mengeluh-maafkan 1 pasang, permintaan-hibah / penerimaan 1, ucapan-ucapan 2 pasang, permintaan-tantangan 1 pasang, permintaan-penolakan 2, panggilan-jawab 18 pasang, dan tanya jawab 133 pasang. Temuan baru dari pasangan pola percakapan penilaian-perjanjian 5 pasang, penilaian-perselisihan 8 pasang adalah penilaian-pertanyaan 3 pasang, penilaian-pernyataan 1 pasangan, melakukan perintah-8 pasang, perintah-tantangan 1 pasang, perintah-penolakan 3 pasang, perintah-pertanyaan 1 pasang, perintah-penilaian 3 pasang, perintah-larangan 2 pasang, keluhan-perintah 1 pasang, keluhan-pertanyaan 1 pasangan, ucapan-saran 1 pasang, pengenalan-pengenalan 1 pasang, laporan-pujian 1 pasang, pernyataan-pernyataan 1 pasangan, pernyataan-pertanyaan 2 pasang, panggilan-pertanyaan 1 pasang.

Oleh karena itu, untuk menjadi lebih baik dalam menganalisis struktur percakapan, kita harus menyelidiki lebih banyak materi struktur percakapan, maka kita akan lebih baik dalam memahami bahasa dalam percakapan. Penulis menyarankan bahwa akan lebih baik jika kita harus belajar tentang struktur percakapan terutama pola pergantian pembicara dan pasang pola percakapan untuk mengungkapkan sesuatu yang positif atau menghindari menyampaikan maksud yang mengancam informasi yang akan disampaikan, hal ini penting untuk membangun komunikasi yang sukses.



TABLE OF CONTENT

	Page
COVER	i
LOGO	ii
TITLE	iii
ADVISOR'S APPROVAL	vi
EXAMINERS' APPROVAL	v
MOTTO AND DEDICATION	vi
ACKNOWLEDGMENT	vii
ABSTRACT	viii
ABSTRAKSI	x
TABLE OF CONTENT	xii
LIST OF TABLES	xiv
LIST OF APPENDICES	xv
CHAPTER I INTRODUCTION	
1.1. Background of the Study	1
1.2. Statement of the Problem	5
1.3. Objective of the Research	5
1.4. Significance of the Research	5
1.5. Significant of the Research	6
1.6. Operational Definition	7
CHAPTER II REVIEW OF RELATED LITERATURE	
2.1 Language	8
2.1.1 Spoken Language	10
2.1.2 Written Language	11
2.2 Pragmatics	12
2.3 Conversation	14
2.4 Conversational Structure	15
2.4.1 Turn Taking	15
2.4.2 Overlapping	18
2.4.3 Adjacency Pairs	19
2.5 Script of Toy Story Animation Movie.....	22

2.6	Review of Previous Research	23
2.7	Theoretical Framework.....	24

CHAPTER III RESEARCH METHOD

3.1	Research Design.....	25
3.2	Data and Data Source	26
3.3	Data Collection	26
3.3	Data Analysis	27

CHAPTER IV FINDING OF THE RESEARCH

4.1	Conversational Structure of the script of “ <i>Toy Story 3</i> ” Animation Movie	29
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CHAPTER V DISCUSSION

5.1	Conversational Structure Found in The “ <i>Toy Story 3</i> ” Animation Movie Script	127
5.1.1	Turn Taking	127
5.1.2	Adjacency Pairs.....	132

CHAPTER VI CONCLUSION AND SUGGESTION

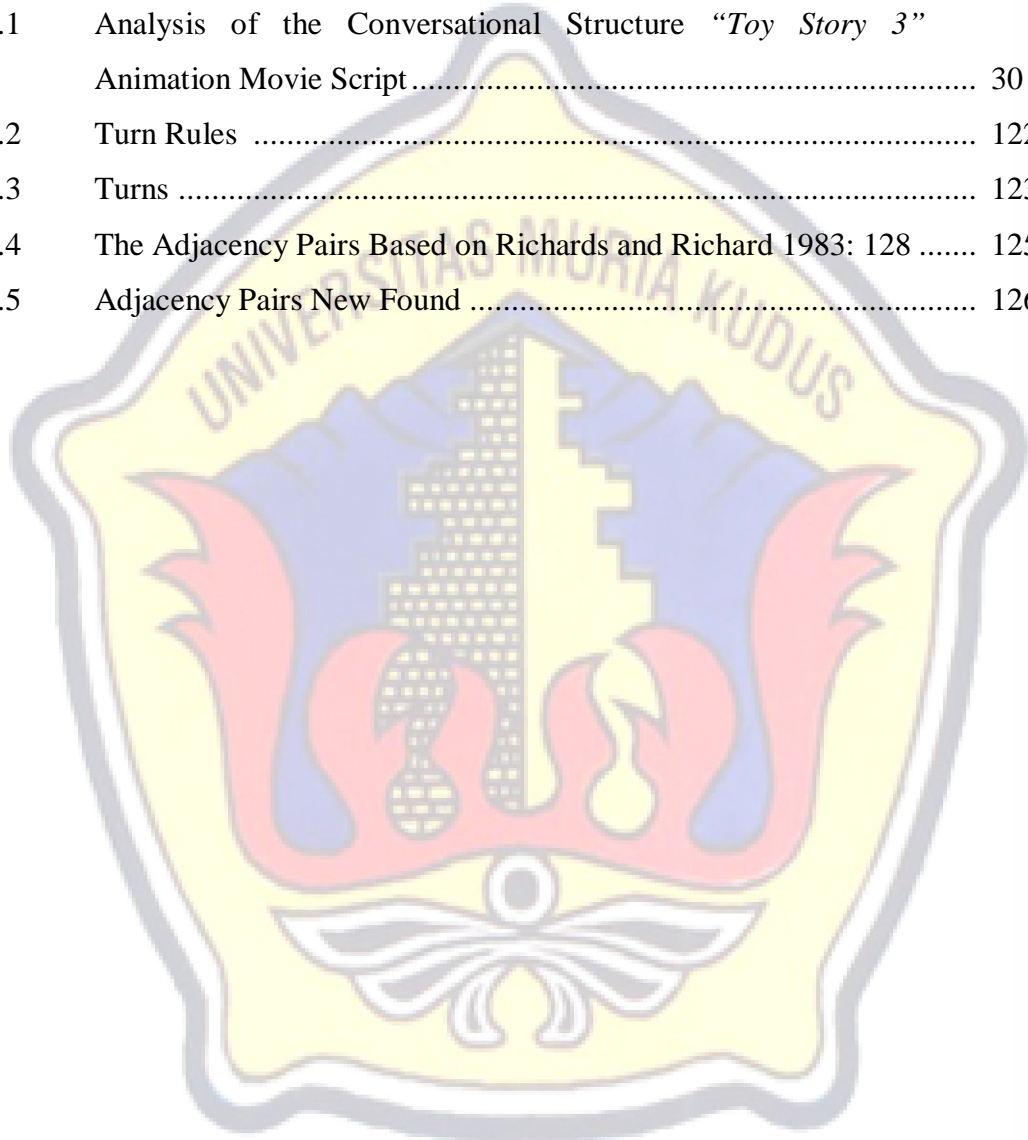
6.1	Conclusion	142
6.2	Suggestion.....	143

BIBLIOGRAPHY	144
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APPENDICES	146
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LIST OF TABLES

Table	Page
3.1 Sample of Analysis of the Conversational Structure “ <i>Toy Story 3</i> ” Animation Movie Script	28
4.1 Analysis of the Conversational Structure “ <i>Toy Story 3</i> ” Animation Movie Script	30
4.2 Turn Rules	122
4.3 Turns	123
4.4 The Adjacency Pairs Based on Richards and Richard 1983: 128	125
4.5 Adjacency Pairs New Found	126



LIST OF APPENDIX

Appendix	Page
1. Script of “ <i>Toy Story 3</i> ” Animation Movie	146
2. Keterangan Selesai Bimbingan.....	277
3. Statement	278
4. Lembar Konsultasi Penulisan Skripsi.....	279
5. Curriculum Vitae.....	281

