A STUDY OF ADJACENCY PAIRS IN THE NOVEL, "CHARLIE AND THE CHOCOLATE FACTORY" BY ROALD DAHL

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THIS THESIS IS SUBMITTED TO THE BOARD OF EXAMINERS IN ENGLISH, UNIVERSITY OF YANGON FOR THE DEGREE OF MASTER OF ARTS.
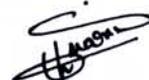
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ABSTRACT

Language is a system of communication by written or spoken words, which is used by the people of a particular country or area. Conversation is an informal talk in which people exchange news, feelings, and thoughts. Adjacency pair is one of the most basic forms of speech that is used to produce conversation. Adjacency pair is a sequence of two related utterances by two different speakers. This paper studies the adjacency pairs found in the novel 'Charlie and the Chocolate Factory'. The theory used in this study is based on Finegan's (1999). The purpose of this study is to analyze how the use of adjacency pairs supports the plot of the novel. Firstly, the adjacency pairs in the novel are classified chapter by chapter. Then, the dominant type of adjacency pair in the novel is identified. After that, how the adjacency pairs in the novel support the five elements of the plot of the novel proposed by Pickering and Hoeper (1986) are examined. The data analysis has shown that the total number of adjacency pairs in the novel is 250. Sixty one different types of adjacency pairs are found in the novel. Among the sixty one types, question and answer is the most dominant type. It is found out that the adjacency pairs in the novel support the plot of the novel.

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1. INTRODUCTION

Conversation plays a vital role in people's communication. Conversation is a form of interactive, spontaneous communication between two or more people. Participants take turn as they communicate. One useful mechanism in the covert organization of conversation is that certain turns have specific follow-up turns associated with them. Questions take answers. Greetings are returned by greetings, invitations by acceptances or refusals, and so on. (Finegan, 1999)

Conversation can also be seen in literary texts such as novels, short stories, fictions and plays. Literary texts reflect people's lives. The characters in the literary texts communicate with each other within a sequence of turns. Adjacency pairs are basic units in conversational sequences and it is interesting to study how the adjacency pairs support the plot of the novel.

"Charlie and the Chocolate Factory" is the most beloved children's book by British author Roald Dahl. The story is about the adventures of a young boy named Charlie Bucket inside the chocolate factory of the most amazing chocolate maker, Mr. Willy Wonka. This thesis analyzes the adjacency pairs found in the novel using the theory of Finegan (1999) and studies how the adjacency pairs support the plot of the novel.

1.1 Aim and Objectives

This thesis aims to analyze and study how the use of adjacency pairs supports the plot of the novel, "Charlie and the Chocolate Factory". Thus, the objectives of this study are:

1. to find out the different types of adjacency pairs in the novel, "Charlie and the Chocolate Factory"
2. to find out the dominant type of adjacency pair in the novel, "Charlie and the Chocolate Factory"
3. to analyze how the adjacency pairs support the plot of the novel

1.2 Scope of the study

This research studied adjacency pairs in the novel, "Charlie and the Chocolate Factory". Among many utterances in the novel, this study only intends to analyze successive adjacency pairs and their effects on the plot of the novel. Thus, utterances which are absent the second pair parts and adjacency pairs with many insertion sequences will be left out. This thesis attempts to explain how the adjacency pairs support the plot of the novel; exposition, complication, crisis, falling action and resolution.

1.3 Organization of the Study

There are altogether six chapters in this study. The first chapter, introduction, presents aim and objectives of the study, scope of the study and organization of the study. Theory of adjacency pairs, elements of plot, biography of Roald Dahl, summary of the novel, and previous works are mentioned in the second chapter, literature review. The third chapter is research methodology which explains the procedure of data analysis. The adjacency pairs found in the novel are analyzed in the fourth chapter. Then, findings and discussion of the research are presented in the fifth chapter. The conclusion of the research is presented in the last chapter.

2. LITERATUE REVIEW

The aim of this study is to describe the adjacency pairs in the novel, "Charlie and the Chocolate Factory" and to study how the adjacency pairs support the plot of the novel. In order to analyze the adjacency pairs in the novel, theory of adjacency pairs, elements of plot, biography of the author, summary of the novel, and previous researches done by other researchers are presented.

2.1 Theory of Adjacency Pairs

According to Longman Dictionary of Applied Linguistics (1992), conversational analysis is the analysis of natural conversation in order to discover what the linguistic characteristics of conversation are and how conversation is used in ordinary life. Conversational analysis includes the study of:

a. how speakers decide when to speak during a conversation (i.e. rules of TURN-TAKING)

b. how the sentences of two or more speakers are related (ADJACENCY PAIRS, CONVERSATIONAL MAXIM)

c. the different functions that conversation is used for (for example to establish ROLES, and to communicate politeness or intimacy)

Adjacency pairs are part of the structure of conversation and are studied in conversational analysis. Longman Dictionary of Applied Linguistics (1992) defines adjacency pair as a sequence of two related utterances by two different speakers. The second utterance is always a response to the first. In the following example, speaker A makes a complaint, and speaker B replies with a denial:

A: You left the light on.

B: It wasn't me!

The sequence of complaint – denial is an adjacency pair. Other examples of adjacency pairs are greeting-greeting, question-answer, invitation-acceptance/non-acceptance, offer-acceptance/non-acceptance, and complaint-apology.

McCarthy (1991) stated that pairs of utterances in talk are often mutually dependent; a most obvious example is that a question predicts an answer, and that an answer presupposes a question. It is possible to state the requirements, in a normal conversational sequence, for many types of utterances, in terms of what is expected as a response and what certain responses presuppose. Some examples might be:

Utterance function	*Expected response*
greeting	greeting
congratulation	thanks
apology	acceptance
inform	acknowledge
leave-taking	leave-taking

Pairs of utterances such as greeting – greeting and apology – acceptance are called adjacency pairs.

Nunan (1993) identified adjacency pairs as pairs of utterances that commonly co-occur. Examples of adjacency pairs include question-reply, introduction-greeting and so on.

A: *How much was it?* – QUESTION

B: *Pound fifty.* ANSWER

He also explained that the interaction from which this adjacency pair was taken is actually considerably more complicated than a simple question – answer sequence as in the following:

A: *How much was it?*

B: *Oh, you don't really want to know, do you?*

A: *Oh, tell me.*

A: *Wasn't cheap.*

A: *Was it a pound?*

B: *Pound fifty.* (Author's data)

The adjacency pair is separated by a number of intervening utterances which is known as an insertion sequence. Such insertion sequences are common in all forms of interaction, and make the specification of optional and obligatory elements within discourse extremely difficult.

According to Nunan (2007), the conversation can be broken down into a series of two-utterance pairings, called adjacency pairs. All languages have these pairings, in which one type of utterance calls forth an expected response, for example:

Greet:	*How are you Dave?*
Greet:	*Hi Chris.*
Offer:	*Would you like a coffee?*
Accept/Decline:	*Thanks. /No thanks.*
Apologize:	*I'm sorry.*
Acknowledge:	*That's OK.*
Assert:	*I love Oprah.*
Agree/Disagree:	*Yeah, she's great. /Oh, I can't stand her.*

These are 'default' or expected pairings. When we greet someone, we expect a greeting in return. When we make an offer, we expect the other person either to accept or decline our offer. In some ways, these pairings are similar to the grammatical ordering of words in sentences.

According to Schegloff and Sacks (1973), adjacency pairs consist of sequences which properly have the following features:

1. two utterance length
2. adjacent positioning of component utterances

3. different speakers producing each utterance

4. relative ordering of parts (i.e., first pair parts precede second pair parts) and

5. discriminative relations (i.e., the pair type of which a first pair part is a member is relevant to the selection among second pair parts)

According to Schegloff (2007), adjacency pairs can be characterized by certain features. It is:

a) composed of two turns

b) by different speakers

c) adjacency placed; that is, one after the other

d) These two turns are relatively ordered: that is, they are differentiated into "first pair parts" (FPPs, or Fs for short) and "second pair parts" (SPPs, or Ss for short). First pair parts are utterance types such as question, request, offer, invitation, announcement, etc.-types which initiate some exchange. Second pair parts are utterance types such as answer, grant, reject, accept, decline, agree/disagree, acknowledge etc.-types which are *responsive* to the action of a prior turn (though not everything which is responsive to something else is an S). Besides being differentiated into Fs and Ss, the components of an adjacency pair are

e) pair-type related; that is, not every second pair part can properly follow any first pair part. Adjacency pairs compose pair *types*; types are exchanges such as greeting-greeting, question-answer, offer-accept/decline, and the like. To compose an adjacency pair, the FPP and SPP come from the same pair type. Consider such FPPs as "Hello," or "Do you know what time it is?" or "Would you like a cup of coffee?" and such as SPPs as "Hi," or "Four o'clock," or "No, thanks." Parties to talk – in – interaction do not just pick some SPP to respond to an FPP; that would yield such absurdities as "hello," "No, thanks," or "Would you like a cup of coffee?" "Hi."

According to Thornbury and Slade (2006), one of the most significant contributions of Conversation Analysis (CA) is the concept of the adjacency pair. It is the basic unit of interaction in CA. An adjacency pairs is composed of two turns produced by different speakers which are placed adjacently and where the second

utterance is identified as related to the first. Adjacency pairs include such exchanges as question/answer; complaint/denial; offer/accept; request/grant; compliment/rejection; challenge/rejection, and instruct/receipt. Adjacency pairs typically have three characteristics:

- They consist of two utterances
- The utterances are adjacent, that is the first immediately follows the second; and
- Different speakers produce each utterance

Some examples of Adjacency Pairs are:

Question/answer:

> A: You don't like the fish?

> B: No, it's not that I don't like it, it's the way it is done;

Offer/accept

> A: Now who can I make an iced coffee for?

B: On I think you could make one for my fat stomach.

Request/grant

> A: Jerry hi, where's our cake?

> B: It's coming, it's coming. [laugh]

Compliment/response

> A: Great haircut.

> B: Do you think? The hair colour burnt my scalp!

Challenge/rejection

> A: Mmm, don't speak with your mouth half full, pull the bloody thing out.

> B: I will do what I bloody well like.

Instruct/receipt

A: Hand me the knife from the bench, will you?

B: Here you go.

Levinson (1983) defined adjacency pairs as one of local management organization in conversation. They are the kind of paired utterances of which question-answer, greeting-greeting, offer-acceptance, apology-minimization, etc., and are prototypical. These are deeply inter-related with the turn-taking system as techniques for selecting a next speaker.

According to Finegan (1999), one useful mechanism in the covert organization of conversation is that certain turns have specific follow-up turns associated with them. Questions take answers. Greetings are returned by greetings, invitations by acceptances or refusals, and so on. Certain sequences of turns go together, as in these adjacency pairs.

QUESTION AND ANSWER

Speaker 1: Where's the milk I bought this morning?

Speaker 2: On the counter.

INVITATION AND ACCEPTANCE

Speaker 1: I'm having some people to dinner Saturday, and I'd really like you to come.

Speaker 2: Sure!

ASSESSMENT AND DISAGREEMENT

Speaker 1: I don't think Harold would play such a dirty trick on you.

Speaker 2: Well, you obviously don't know Harold very well.

Such adjacency pairs comprise two turns, one of which directly follows the other. In a question/answer adjacency pair, the question is the first part, the answer the second part. Here are other examples of adjacency pairs.

REQUEST FOR A FAVOR AND GRANTING

Guest: Can I use your phone?

Host: Sure.

APOLOGY AND ACCEPTANCE

Speaker 1: Sorry to bother you this late at night.

Speaker 2: No, that's all right. What can I do for you?

SUMMONS AND ACKNOWLEDGEMENT

Mark: Bill!

Bill: Yeah?

Three characteristics of adjacency pairs can be noted. First, the two parts are contiguous and are uttered by different speakers. A speaker who makes a statement before answering a question sounds strange (and can provoke anger) because the parts of the adjacency pairs are not consecutive:

Speaker 1: Where's the milk I bought this morning?

Speaker 2: They said on the radio that the weather would clear up by noon. It is on the counter.

Second, the two parts are ordered. Except on TV game shows like "Jeopardy", the answer to a question cannot precede the question; in ordinary conversation, one can not accept an invitation before it has been offered; and an apology cannot be accepted before uttered (except sarcastically)

Third, the first and second parts must be appropriately matched to avoid such odd exchanges as the following:

Speaker 1: Do you want more coffee?

Speaker 2: That's all right, you're not bothering me in the least!

2.2 Elements of Plot

According to E. M. Forster, 'A plot is a narrative of events, the emphasis falling on causality. A plot demands intelligence and memory. Plot referred to the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a novel or a short story. Pickering and Hoper (1986) proposed five elements of plot: "exposition", "complication" or "rising action", "crisis" or "climax", "falling action" and "resolution".

Exposition: The exposition is the beginning section in which the author provides the necessary background information, sets the scene, establishes the situation, and dates the action. It may also introduce the characters and the conflict, or the potential for conflict. The exposition may be accomplished in a single sentence or paragraph, or, in the case of some novels, occupy an entire chapter or more. Some plots require more exposition than others. A historical novel set in a foreign country several centuries ago obviously needs to provide the reader with more background information than a novel with a contemporary setting.

Complication: The complication, which is sometimes referred to as the rising action, breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict (if they have not already been introduced by the exposition). The conflict is then developed gradually and intensified.

Crisis: The crisis (also referred to as the climax) is that moment at which the plot reaches its point of greatest emotional intensity; it is the turning point of the plot, directly precipitating its resolution.

Falling Action: Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion.

Resolution: The final section of the plot is its resolution; it records the outcome of the conflict and establishes some new equilibrium or stability (however tentative and

momentary). The resolution is also referred to as the conclusion or denouement, the latter a French word meaning "unknotting" or "untying."

2.3 Biography of Roald Dahl (1916-1930)

Roald Dahl was born on 13 September, 1916 in Llandaff, South Wales of Norwegian parents, Harald Dahl and Sofie Magdalene Dahl. He was a British novelist, short story writer, fighter pilot, poet and screenwriter. He was known as one of the greatest storytellers for children, he was in the list of 'The 50 greatest British writers since 1945"

His father died when Dahl was four years old. Dahl was educated in England. He received his earliest education at Llandaff Cathedral School where corporal punishment was common. When the principal gave him a harsh beating for playing a practical joke, his mother transferred him to St. Peter's, a British Boarding school. In 1929 Dahl was shifted to Repton School in Derbyshire. This is where his writing skills first became noticed by his English teacher who said: "I have never met anybody who so persistently writes words meaning the exact opposite of what is intended." While he was studying at Repton, the chocolate company 'Cardbury" would send boxes of chocolate to there to get tasted. Dahl took inspiration of it and published his most notable work, "Charlie and the Chocolate Factory" in 1964. Taking inspiration from his life incidence and people he met is very common in his writing. Another example is in his book "The Witches" published in 1983 in which the main character is a Norwegian boy.

Dahl's first published work, inspired by a meeting with author C.S. Forster was "A Piece of Cake" on 1 August 1942. The story, about his wartime adventures, was bought by the *Saturday Evening Post* and published under the title "Shot Down Over Libya". He went on to write stories and articles for other magazines, including "The New Yorker". His first children's book was "The Gremlins", published in 1943, about mischievous little creatures that were part of RAF folklore. In 1945, his first book of short stories appeared in the US. Dahl married American actress Patricia Neal on 2 July 1953 at Trinity Church in New York City.

Dahl first established himself as a children's writer in 1961, when he published the book "James and the Giant Peach". The book met with wide critical and

commercial acclaim. Three years later, Dahl published another notable work, "Charlie and the Chocolate Factory". Both books were eventually made into popular movies. A film adaptation of "Charlie and the Chocolate Factory" was released as "Willy Wonka and the Chocolate Factory" in 1971, and an originally titled remake of the film was released in 2005. In addition to "James and the Giant Peach", and "Charlie and the Chocolate Factory", Dahl's most popular kids' books include "Fantastic fox" (1970), "The Witches"(1983), "Matilda" (1988), and "The BFG" (1982).

After suffering an unspecified infection, on November 12, 1990, Roald Dahl was admitted to the John Radcliffe Hospital in Oxford, England. He died there on November 23, 1990, at the age of 74. Over his decades- long writing career, Dahl composed 19 children's book and nine short story collections. He also wrote several television and movie scripts. (http://www.biography.com/people/roald-dahl-9264648)

2.4 Summary of the Novel

Mr. Willy Wonka's Chocolate Factory will reopen to five children and their parents. The five golden tickets are hidden beneath the wrappers of candy bars. Only the five lucky finders of golden tickets will be allowed to visit the factory and they will get a lifetime supply of chocolates and sweets at the end of the tour.

The first golden ticket is found by a boy called Augustus Gloop who is very fat and eating is his hobby. A small girl called Veruca Salt who is spoiled by her parents receives the second golden ticket from her father. The third ticket finder is Violet Beauregarde. She is a world record holder in chewing gum. The fourth golden ticket is found by a boy called Mike Teavee. He is a nine-year-old boy who loves watching television very much. Charlie Bucket, a poor boy, finds the last golden ticket in time.

The tour is guided by Mr. Willy Wonka. In the factory, Mr. Willy Wonka shows his secret recipes and secret workers, Oompa-Loompas. One by one, the four children except Charlie make mistakes and they cannot participate in the journey anymore. Firstly, the greedy boy, Augustus falls into the chocolate river as he tries to drink the chocolate. He is sucked into the glass pipe and reaches to the fudge room. Secondly, Violet eats a chewing-gum meal which is not yet quite right although Mr. Wonka's warns her not to eat. She turns into blue and swells up and reaches to the

juicing room. Thirdly, Veruca tries to get a squirrel and reaches the rubbish chute. Then, Mike Teavee is shrunken down when he tries to send himself through television. Finally, only Charlie remains and Mr. Willy Wonka congratulates and gives him the Factory. As Mr. Wonka has no children, he looks for a child to run the factory when he gets too old. The entire day has been another contest and the prize is the entire chocolate factory. The winner of the Factory is Charlie who remains until the end of the tour. Charlie, Grandpa Joe, and Mr. Wonka take the elevator to Charlie's house to bring the rest of the Bucket family. They live happily in the factory and they will never go hungry again.

2.5 Previous Works

Many scholars and researchers have done research concerning adjacency pairs. Ghea Aprilia Fitriana (2013) did a research on "Adjacency Pairs Analysis in Red Riding Hood's Movie". The researcher described the way characters in Red Riding Hood movie shows pattern of adjacency pairs and the language function of the utterances forming adjacency pairs in the dialogue. The theory used is Levinson's (1983). In analyzing the conversations to get the pattern of adjacency pairs, the steps are: selecting the movie, download the manuscript of the movie, watching the movie and take a note the dialogues that content directive utterance, identifying the directives utterances that show a pair of statement and response into one data or group. The researcher had found out that the patterns of adjacency pairs used in Red Riding Hood movie are: automatic pattern and mix of different sequence, and the language functions used in the dialogue of Red Riding Hood Movie are: request, question, complain, offer, threat, and hold.

In Thet Thet Phyo Wai's M.A Thesis (2012), she studied the adjacency pairs in the dialogues of the short story, 'Babylon Revisited' written by F.Scott Fitzgerald. This story conveys strong and painful feelings of the main character, Charlie, principally through the use of dialogue. The researcher tried to find out how the adjacency pairs types convey the development of the plot of the story. She used the theory of Finegan (1999), and the approach of the study is descriptive-qualitative. She concluded that the dialogues in the short story are mostly based on Adjacency Pairs types and the development of the plot of the story is supported by adjacency pairs.

In May Kyi Than's M.A Thesis (2013), she studied adjacency pairs in the short story 'The Sign of Four' by Sir Arthur Conan Doyle. She analyzed what effect these adjacency pairs have on the characters and the plot of the story. She used the theory of Finegan (1999). The candidate had found out 234 adjacency pairs. She stated that among these types, the most frequent types are question-answer (50.42%) and assessment/disagreement (39.3%). The main characters, Sherlock Holmes and Dr. Watson, mostly used adjacency pairs as they play the important role in the story. She concluded that adjacency pairs can help reach the solution of the crime in the story and the readers can guess the type of short story and the characters' complete picture from the adjacency pairs that are found in the story.

Ghea Aprilia Fitrianan (2013) did a research on "Adjacency Pairs analysis in Red Riding Hood's Movie". He tried to describe the way characters in Red Riding Hood's Movie shows pattern of adjacency pairs and the language function of the utterances forming adjacency pairs in the dialogue based on the theory of Levinson (1983). Thet Thet Phyo Wai (2013) studied adjacency pairs in the short story "Babylon Revisited" written by F. Scott Fitzgerald. She tried to study the types of adjacency pairs in the written dialogue especially in the short story and to find out how these adjacency pairs convey the development of the plot of the story. May Kyi Than (2013) studied adjacency pairs in the detective short story "The Sign of Four" by Sir Arthur Conan Doyle. She tried to find out the total number of adjacency pairs used in the story and studied how many times each type of adjacency pairs appears in the story. Then, she tried to analyze what effect these adjacency pairs have on the characters and the plot of the story. Both of the researchers, Thet Thet Phyo Wai (2012) and May Kyi Than (2013) used the theory of Finegan (1999)

Literary works are used to study adjacency pairs. The plot of literary works is studied from different points of view. Thet Thet Phyo Wai (2012) used the short story "Babylon Revisited" and discussed how the adjacency pairs convey the plot of the story. May Kyi Than (2013) used detective short story, "The Sign of Four" and discussed how the adjacency pairs have effects on the characters and plot of the short story. Children literature is used in this research in order to study adjacency pairs. "Charlie and the Chocolate Factory" is one of Roald Dahl's best-known books. Roald Dahl is known as one of the greatest storytellers for children. The theory used in this

study is Finegan's (1999). This thesis aims to find out the different types of adjacency pairs and the dominant type of adjacency pair in the novel. Moreover, this research aims to analyze how the adjacency pairs support the plot of the novel.

3. RESEARCH METHODOLOGY

This thesis attempts to explore the use of adjacency pairs in the children literature, Charlie and the Chocolate Factory by Roald Dahl. In addition, the researcher wants to know more about the effect of adjacency pairs in the novel.

The theory used in this study is Finegan's (1999). According to him, one useful mechanism in the covert organization of conversation is that certain turns have specific follow-up turns associated with them. Questions take answers. Greetings are returned by greetings, invitations by acceptances or refusals, and so on. Certain sequences of turns go together, as in these adjacency pairs: question and answer, invitation and acceptance/refusal, assessment and agreement/disagreement, request for favor and granting, apology and acceptance, summons and acknowledgement, and so on. There are three characteristics of adjacency pairs. First, the two parts are contiguous and are uttered by different speakers. Second, the two parts are ordered. Third, the first and second parts must be appropriately matched to avoid odd exchanges.

The adjacency pairs in the novel, Charlie and the Chocolate Factory are identified chapter by chapter by using the theory of Finegan (1999). Next, the total number of different types of adjacency pairs in the novel will be worked out. The most frequent and dominant type of adjacency pair in the novel is identified. Finally, how the adjacency pairs support the development of the plot is analyzed by using the elements of plot proposed by Pickering and Hoeper (1986).

4. DATA ANALYSIS

Based on the theory of Finegan (1999), the adjacency pairs used by the characters are analyzed and identified chapter by chapter. The novel is made up of thirty chapters. There are eighteen characters in this novel.

The types of adjacency pairs are classified according to the table, with eight columns; number, chapter, plot, speaker 1, first pair part, speaker 2, second pair part and types of adjacency pairs. From this analysis, 250 adjacency pairs are found in the novel. Detail analyses are shown in Appendix. And then, the different types of adjacency pairs found in each chapter of the novel is calculated and shown in table 1. There is no conversation in the first chapter. Among the twenty nine chapters, sixty one different types of adjacency pairs are found. Among the sixty one different types, question and answer is the most dominant type.

4. DATA ANALYSIS

Table 1: Different types of Adjacency Pairs found in each Chapter of the Novel

No	Types of Adjacency Pairs	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	Total
1	Announcement/Assessment							1																							1
2	Announcement/Confirmation																												1		1
3	Announcement/Question										1																1			1	3
4	Assertion/Agreement												1				1				1			1						1	5
5	Assertion/Assessment												1																		1
6	Assertion/Confirmation											1																			1
7	Assertion/Disagreement		1														1				1		1	1	1						7
8	Assertion/Encouragement																											1			1
9	Assertion/Explanation															1															1
10	Assertion/Question												1									1						1			3
11	Assertion/Stating Feeling																				2										2
12	Assessment/Agreement	1					1	1	1			1		1			3			1			2				1		2	2	17
13	Assessment/Assessment	1				2		1										1													5
14	Assessment/Disagreement											1			1		5	2	2		2		1			2	1	1	2	1	19
15	Assessment/Encouragement				1																										1
16	Assessment/Explanation																	1													1
17	Assessment/Question																				2										2
18	Assessment/Statement																				1										1
19	Assessment/Warning																				1										1
20	Command/Refusal		1																												1
21	Complaint/Denial																		1				1								2
22	Complaint/Excuse															1															1
23	Compliment/Agreement																				1										1
24	Confirmation/Agreement	1							1																						2
25	Confirmation/Confirmation								1																						1
26	Confirmation/Suspect																1														1

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4. DATA ANALYSIS

Table 1: Different types of Adjacency Pairs found in each Chapter of the Novel

No	Types of Adjacency Pairs	Chapters																													Total
		2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	
27	Congratulation/Thanks										1																				1
28	Demanding/Postpone															1															1
29	Demanding/Refusal																							1							1
30	Explanation/Complaint																				1										1
31	Explanation/Question													2					1			2		1							6
32	Explanation/Suggestion																					1									1
33	Giving information/Agreement											1																			1
34	Giving opinion/Disagreement				1																										1
35	Giving opinion/Giving opinion									2																					2
36	Greeting/Greeting													3																	3
37	Instruct/Compliance																		1												1
38	Offer/Refusal						1																	1							2
39	Order/Complaint																									1					1
40	Order/Incompliance																								1						1
41	Order/Refusal								2								1														3
42	Order/Response																1														1
43	Question/Answer	4	7	6	1	3		2	6		1	3	6	2	2		5	7	1	2	5	7	1	9	4	1	12	4	5	9	115
44	Question/Retort																										1				1
45	Remark/Denial																													1	1
46	Request/Acceptance	1			1						1	1																			4
47	Request/Comfort																1													1	2
48	Request/Refusal																						1	1							2
49	Statement/Assessment	1																													1
50	Statement/Consolation																													1	1
51	Statement/Disagreement															1							1							1	3
52	Statement/Question																													1	1

4. DATA ANALYSIS

Table 1: Different types of Adjacency Pairs found in each Chapter of the Novel

No	Types of Adjacency Pairs	Chapters																													Total
		2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	
53	Statement/Suggestion																								1						1
54	Statement/Support	1																													1
55	Stating Opinion/Agreement																													1	1
56	Stating Opinion/Stating Opinion																									1					1
57	Suggestion/Agreement																					1			1						2
58	Suggestion/Disagreement											1																			1
59	Suggestion/Question																					1									1
60	Warning/Complaint																				1										1
61	Warning/Mocking																						1								1
	Total	10	9	7	4	5	2	5	11	2	4	9	9	8	3	4	19	8	7	3	18	13	9	15	8	5	16	7	10	20	250

As one of the objectives of this study is to analyze how the adjacency pairs in the novel support the plot of the novel, the plot development of the novel is studied using five elements of plot: exposition, complication, crisis, falling action and resolution proposed by Pickering and Hoper (1986).

Table 2: Adjacency Pairs found in the Exposition of the Novel

No	Types of Adjacency Pairs	Exposition Chapters			Total
		2	3	4	
1	Assertion/Disagreement		1	1	2
2	Assessment/Agreement	1			1
3	Assessment/Assessment	1			1
4	Command/Refusal		1		1
5	Confirmation/Agreement	1			1
6	Question/Answer	4	7	6	17
7	Request/Acceptance	1			1
8	Statement/Assessment	1			1
9	Statement/Support	1			1
	Total	10	9	7	26

Table 2 shows the types of adjacency pairs found in exposition of the novel Exposition can be seen in chapter 2, 3, and 4. Nine types of adjacency pairs are found in exposition. The total number of adjacency pairs in the exposition is 26. Out of 26 adjacency pairs, 17 pairs of question and answer type are found. The adjacency pairs found in complication of the novel is shown in table 3.

Table 3: Adjacency Pairs found in the Complication of the Novel

No	Types of Adjacency Pairs	Complication Chapters						Total
		5	6	7	8	9	10	
1	Announcement/Assessment				1			1
2	Assessment/Agreement			1	1	1		3
3	Assessment/Assessment		2		1			3
4	Assessment/Encouragement	1						1
5	Confirmation/Agreement					1		1
6	Confirmation/Confirmation					1		1
7	Giving opinion/Disagreement	1						1
8	Giving opinion/Giving opinion						2	2
9	Offer/Refusal			1				1
10	Order/Refusal					2		2
11	Question/Answer	1	3		2	6		12
12	Request/Acceptance	1						1
	Total	4	5	2	5	11	2	29

As seen in table 3, complication of the novel is found in chapter 5, 6,7,8,9 and 10. Among the twelve types of adjacency pairs in the complication, the most frequent pair is question and answer.

Table 4: Adjacency Pairs found in the Crisis of the Novel

No	Types of Adjacency Pairs	Crisis Chapters						Total
		11	12	13	14	15	16	
1	Announcement/Question	1						1
2	Assertion/Agreement			1				1
3	Assertion/Assessment			1				1
4	Assertion/Confirmation		1					1
5	Assertion/Explanation						1	1
6	Assertion/Question			1				1
7	Assessment/Agreement		1		1			2
8	Assessment/Disagreement		1			1		2
9	Complaint/Excuse						1	1
10	Congratulation/Thanks	1						1
11	Demanding/Postpone						1	1
12	Explanation/Question				2			2
13	Giving information/Agreement		1					1
14	Greeting/Greeting				3			3
15	Question/Answer	1	3	6	2	2		14
16	Request/Acceptance	1	1					2
17	Statement/Disagreement						1	1
18	Suggestion/Disagreement		1					1
	Total	4	9	9	8	3	4	37

Table 4 shows the types of adjacency pairs found in the crisis of the novel. The crisis starts in chapter 11 and ends in chapter 16. In the crisis, eighteen types of adjacency pairs are found and question and answer pair is the most frequent type.

Table 5: Adjacency Pairs found in the Falling Action of the Novel

No	Types of Adjacency Pairs	Falling Action Chapters											Total
		17	18	19	20	21	22	23	24	25	26	27	
1	Announcement/Question											1	1
2	Assertion/Agreement	1				1			1				3
3	Assertion/Disagreement	1				1		1	1	1			5
4	Assertion/Question						1						1
5	Assertion/Stating Feeling					2							2
6	Assessment/Agreement	3			1			2				1	7
7	Assessment/Assessment		1										1
8	Assessment/Disagreement	5		2		2		1			2	1	13
9	Assessment/Explanation		1										1
10	Assessment/Question					2							2
11	Assessment/Statement					1							1
12	Assessment/Warning					1							1
13	Complaint/Denial			1				1					2
14	Compliment/Agreement					1							1
15	Confirmation/Suspect	1											1
16	Demanding/Refusal								1				1
17	Explanation/Complaint					1							1
18	Explanation/Question			1			2		1				4
19	Explanation/Suggestion						1						1
20	Instruct/Compliance			1									1
21	Offer/Refusal								1				1
22	Order/Complaint										1		1
23	Order/Incompliance									1			1
24	Order/Refusal	1											1
25	Order/Response	1											1
26	Question/Answer	5	7	1	2	5	7	1	9	4	1	12	54
27	Question/Retort											1	1
28	Request/Comfort	1											1
29	Request/Refusal							1	1				2
30	Statement/Disagreement							1					1
31	Statement/Suggestion									1			1
32	Stating Opinion/Stating Opinion										1		1
33	Suggestion/Agreement						1			1			2
34	Suggestion/Question						1						1
35	Warning/Complaint					1							1
36	Warning/Mocking							1					1
	Total	19	8	7	3	18	13	9	15	8	5	16	121

Table 5 shows the types of adjacency pairs found in the falling action of the novel. The tension of the plot subsides in chapter 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, and 27. In the falling action of the novel, thirty six adjacency pairs are found. Among 121 pairs, 54 pairs are question and answer.

Table 6: Adjacency Pairs found in the Resolution of the novel

No	Types of Adjacency Pairs	Resolution Chapters			Total
		28	29	30	
1	Announcement/Confirmation		1		1
2	Announcement/Question			1	1
3	Assertion/Agreement			1	1
4	Assertion/Encouragement	1			1
5	Assertion/Question	1			1
6	Assessment/Agreement		2	2	4
7	Assessment/Disagreement	1	2	1	4
8	Question/Answer	4	5	9	18
9	Remark/Denial			1	1
10	Request/Comfort			1	1
11	Statement/Consolation			1	1
12	Statement/Disagreement			1	1
13	Statement/Question			1	1
14	Stating Opinion/Agreement			1	1
	Total	7	10	20	37

The plot of the novel reaches its resolution in chapter 28, 29 and 30. As seen in table 6, question and answer adjacency pair type is dominant in the resolution of novel.

5. FINDINGS AND DISCUSSION

In this chapter, the findings obtained from analyzing the adjacency pairs in the novel are presented. And then, how the adjacency pairs in the novel support the plot of the novel is discussed. First of all, the adjacency pairs in the novel are identified chapter by chapter using the theory of Finegan (1999). 250 adjacency pairs are found in twenty nine chapters. Among 250 adjacency pairs, sixty one different types of adjacency pairs are found. They are:

1. Announcement/Assessment,
2. Announcement/Confirmation,
3. Announcement/Question,
4. Assertion/Agreement,
5. Assertion/Assessment,
6. Assertion/Confirmation,
7. Assertion/Disagreement,
8. Assertion/Encouragement,
9. Assertion/Explanation,
10. Assertion/Question,
11. Assertion/Stating feeling,
12. Assessment/Agreement,
13. Assessment/Assessment,
14. Assessment/Disagreement,
15. Assessment/Encouragement,
16. Assessment/Explanation,
17. Assessment/Question,
18. Assessment/Statement,
19. Assessment/Warning,
20. Command/Refusal,
21. Complaint/Denial,
22. Complaint/Excuse,
23. Compliment/Agreement,
24. Confirmation/Agreement,
25. Confirmation/Confirmation,

26. Confirmation/Suspect,

27. Congratulation/Thanks,

28. Demanding/ Postpone,

29. Demanding/Refusal,

30. Explanation/Complaint,

31. Explanation/Question,

32. Explanation/ Suggestion,

33. Giving information/Agreement,

34. Giving opinion/ Disagreement,

35. Giving opinion/Giving opinion,

36. Greeting/Greeting,

37. Instruct/Compliance,

38. Offer/Refusal,

39. Order/Complaint,

40. Order/Incompliance,

41. Order/ Refusal,

42. Order/Response,

43. Question/Answer,

44. Question/Retort,

45. Remark/Denial,

46. Request/Acceptance,

47. Request/Comfort,

48. Request/Refusal,

49. Statement/Assessment,

50. Statement/ Consolation,

51. Statement/Disagreement,

52. Statement/Question,

53. Statement/Suggestion,

54. Statement/Support,

55. Stating opinion/Agreement,

56. Stating opinion/Stating opinion,

57. Suggestion/Agreement,

58. Suggestion/Disagreement,

59. Suggestion/Question,

60. Warning/Complaint and

61. Warning/ Mocking.

Among the sixty one types of adjacency pairs, question and answer is the most dominant pair type. Characters ask questions to get information as they visit new place.

Moreover, the adjacency pairs in the novel support the plot development of the novel. According to E. M. Forster (1927), 'A plot is a narrative of events, the emphasis falling on causality. A plot demands intelligence and memory. The plot development of the novel, "Charlie and the Chocolate Factory" is studied and described in terms of "Elements of Plot" (Pickering & Hoeper, 1986), such as "exposition", "complication" or "rising action", "crisis" or "climax", "falling action" and "resolution". It is found out that the adjacency pairs in the novel can support the plot of the novel.

There are thirty chapters in the novel. There is no conversation in the first chapter. The first element of plot, the exposition is the beginning section in which the author provides the necessary background information, sets the scene, establishes the situation, and dates the action. It may also introduce the characters and the conflict, or the potential for conflict.

The exposition of the novel can be seen in the first four chapters in which the author provides the necessary background information, introduces the characters and the setting is also established.

The novel is set in a town. Charlie Bucket lives poorly with his parents and grandparents. There is an enormous chocolate factory in the town owned by the genius chocolate maker, Mr. Willy Wonka and the factory is closed down because of the spies from other factories. However, the factory is running again but no signs of workers. Thus, people are interested in the factory and they want to know about the workers inside the factory.

The following question and answer adjacency pairs provide the background information and also introduce the character of Mr. Wonka. Charlie is very interested in Wonka's Chocolate factory. Thus, he asks his grandparents about Mr. Willy

Wonka and the factory. Grandpa Joe's answer provides the necessary background information. Thus, it can be said that this question and answer adjacency pairs support the exposition of the novel.

1. *Charlie: 'Is it really true that Wonka's Chocolate Factory is the biggest in the world?' (Question)*
   Four Grandparents: 'True?' 'Of course it's true! Good heavens, didn't you know that? It's about fifty times as big as any other!' (Answer)

2. *Charlie: 'And is Mr. Willy Wonka really the cleverest chocolate maker in the world?'(Question)*
   Grandpa Joe: 'My dear boy, Mr. Willy Wonka is the most amazing, the most fantastic, the most extraordinary chocolate maker the world has ever seen! I thought everybody knew that!' (Answer)

It can be seen that the number 3 question and answer adjacency pair provides more information about Mr. Willy Wonka, and his inventions. Grandma Josephine asks the following question to confirm her words. Grandpa Joe confirms her words by answering her question and he also mentions Mr. Wonka's fantastic invention of chocolate ice-cream which does not melt even in the hottest sun. From this pair, the reader comes to know how creative Mr. Willy Wonka is. This pair supports the exposition by providing the necessary background about Mr. Willy Wonka.

3. *Grandma Josephine: 'And he sends them to all the four corners of the earth! Isn't that so, Grandpa Joe?' (Question)*
   Grandpa Joe: 'It is, my dear, it is. And to all the kings and presidents of the world as well. But it isn't only candy bars that he makes. Oh, dear me, no! He has some really fantastic inventions up his sleeve, Mr. Willy Wonka has! Did you know that he's invented a way of making chocolate ice cream so that it stays cold for hours and hours without being in the icebox? You can even leave it lying in the sun all morning on a hot day and it won't go runny!'(Answer)

The following adjacency pair is question and answer. From this pair, the reader can know that Mr. Willy Wonka is amazing as he even builds a chocolate palace for the Indian Prince.

4. *Charlie: 'Did Mr. Wonka do it, Grandpa? (Question)*

   Grandpa Joe: 'He did, indeed. And what a palace it was! It had one hundred rooms, and everything was made of either dark or light chocolate! The bricks were chocolate, and the cement holding them together was chocolate, and the windows were chocolate, and all the walls and ceilings were made of chocolate, so were the carpets and the pictures and the furniture and the beds; and when you turned on the taps in the bathroom, hot chocolate came pouring out.' (Answer)

The number 5 question and answer adjacency pair sets the scene of the Factory. According to Grandpa Joe, there is nobody going in or coming out of the factory but the only things that coming out of the factory are the delicious chocolates and candies through a special trap door in the wall. This pair supports the exposition of the novel as it not only sets the scene of the factory but also provides the information.

5. *Grandpa Joe: 'Have you ever seen a single person going into that place – or coming out?' 'Well? Have you? (Question)*

   Charlie: 'I...I really don't know, Grandpa' 'Whenever I walk past the factory, the gates seem to be closed.' (Answer)

The following adjacency pairs provide the information why Mr. Willy Wonka closes his factory. From these pairs, the reader learns that the factory is closed downed because of the spies from other factories.

6. *Charlie: 'But why?' (Question)*

   Grandpa Joe: 'Because of Spies' (Answer)

7. *Charlie: 'Spies?' (Question)*

   Grandpa Joe: 'Yes. All the other chocolate makers, you see, had begun to grow jealous of the wonderful candies that Mr. Wonka was making, and they started sending in spies to steal his secret recipes. The spies took jobs in the Wonka factory, pretending that they were ordinary workers, and while they

were there, each one of them found out exactly how a certain special thing was made.' (Answer)

8. *Charlie: 'And did they go back to their own factories and tell?' (Question)*
   Grandpa Joe: 'They must have, because soon after that, Fickelgruber's factory started making an ice cream that would never melt, even in the hottest sun. Then Mr. Prodnose's factory came out with a chewing-gum that never lost its flavor however much you chewed it. And then Mr. Slugworth's factory began making candy balloons that you could blow up to huge sizes before you popped them with a pin and gobbled them up. And so on, and so on. And Mr. Willy Wonka tore his beard and shouted, "This is terrible! I shall be ruined! There are spies everywhere! I shall have to close the factory!" (Answer)

Charlie is more and more interested in Mr. Willy Wonka's Factory and he wants to know about the workers in the factory. From the following question and answer adjacency pairs, the reader can know that the workers in the factory cannot be ordinary people.

9. *Charlie: 'But Grandpa, who, who is Mr. Wonka using to do all the work in the factory?' (Question)*
   Grandpa Joe: 'Nobody knows, Charlie' (Answer)

10. *Charlie: 'But Grandpa, what sort of people are they that work in there?' (Question)*
    Grandpa Joe: 'My dear boy, that is one of the great mysteries of the chocolate-making world. We know only one thing about them. They are very small. The faint shadows that sometimes appear behind the windows, especially late at night when the lights are on, are those of tiny people, people no taller than my knee...' (Answer)

The second element of plot is complication. It is sometimes referred to as the rising action, breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict. Complication is found in chapter 5, 6,7,8,9, and 10. In these chapters, more characters are introduced.

Complication of the novel can be seen when the newspaper announces that Mr. Wonka's Chocolate Factory will reopen to five children. In order to decide who will be allowed to visit the factory, Mr. Wonka hides the five golden tickets underneath the chocolate bars. The lucky finders of the golden tickets will also get a lifetime supply of chocolates and sweets. The whole world is excited to find the golden tickets. The first golden ticket goes to Augustus Gloop. Veruca Salt receives the second ticket from her father. Charlie who only gets one chocolate bar a year also hopes to find the golden ticket but there is no golden ticket in his birthday chocolate bar. The third ticket is found by Violet Beauregarde. Mike Teavee finds the fourth golden ticket. Grandpa Joe even spends his secret hoard to find the golden ticket for Charlie. The Bucket family begins to starve because Mr. Bucket loses his job when the toothpaste factory closes down.

The types of adjacency pairs such as request and acceptance, giving opinion and disagreement, question and answer, assessment and agreement, giving opinion and giving opinion pair, and assessment and encouragement are found in the complication of the novel. These adjacency pairs help the reader to understand the complication better.

> *11. Grandpa Joe: 'You mean people are actually going to be allowed to go inside the factory? Read us what it says – quickly!' (Request)*
> *Mr. Bucket: 'All right' 'Listen' (Acceptance)*

Mr. Bucket brings the news that Mr. Willy Wonka's Chocolate Factory will reopen to lucky few. At this point, Grandpa Joe requests Mr. Bucket to read the newspaper. This request and acceptance pair helps the reader to know that people are allowed to go inside the factory.

As Mr. Bucket finishes reading the newspaper, Grandma Josephine gives her opinion on Mr. Willy Wonka's ideas about hiding the golden ticket under the candy bars. Grandpa Joe thinks Mr. Wonka is brilliant and he is excited to find a golden ticket. The news makes the world excited and everybody is looking for the tickets. The existing equilibrium is broken and it supports the complication of the novel.

12. *Grandma Josephine: 'The man's dotty!' (Giving opinion)*

   Grandpa Joe: 'He's brilliant!' 'He's a magician! Just imagine what will happen now! The whole world will be searching for those Golden Tickets! Everyone will be buying Wonka's candy bars in the hope of finding one! He'll sell more then ever before! Oh, how exciting it would be to find one!' (Disagreement)

13. *Grandpa Joe: 'Wouldn't it be something, Charlie, to open a bar of candy and see a Golden Ticket glistening inside!' (Question)*

   Charlie: 'It certainly would, Grandpa. But there isn't a hope, I only get one bar a year.' (Answer)

From this question and answer adjacency pair, the reader knows that Charlie also hopes to find the golden ticket even though he has a little chance.

The following assessment and assessment pairs show that more characters are introduced as the tickets are found by the other children. The first golden ticket goes to Augustus Gloop. Veruca Salt receives the second ticket.

14. *Grandma Josephine: 'What a revolting woman' (Assessment)*
   Grandma Georgina: 'And what a repulsive boy' (Assessment)

15. *Grandma Josephine: 'That's even worse than the fat boy' (Assessment)*
   Grandma Georgina: 'She needs a really good spanking' (Assessment)

16. *Charlie: 'I don't think the girl's father played it quite fair, Grandpa, do you? (Question)*
   Grandpa Joe: 'He spoils her' 'And no good can ever come from spoiling a child like that, Charlie, you mark my words' (Answer)

The above question and answer adjacency pair shows that Veruca does not find the ticket herself and she receives the ticket from her father.

17. *Charlie: 'Oh, wouldn't it be wonderful if I found the third Golden Ticket inside it?' (Question)*

Grandpa Joe: 'Bring it in here when you get it' 'Then we can all watch you taking off the wrapper,' (Answer) (indirect answer)

Charlie expects to find the third golden ticket but Grandpa Joe answers him indirectly as there is very little chance to find the golden ticket.

18. *Grandma Josephine: 'Beastly girl' (Assessment)*

Grandma Georgina: 'Despicable' 'She'll come to a sticky end one day, chewing all that gum, you see if she doesn't.' (Agreement)

This assessment and agreement adjacency pair lets the reader know that the third golden ticket finder, Violet, a world-record gum chewer is rude and her bad behaviour will lead her to bad future.

19. *Charlie: 'And who got the fourth Golden Ticket?' (Question)*

Mr. Bucket: 'Now, let me see' 'Ah yes here we are. The fourth Golden Ticket was found by a boy called Mike Teavee.' (Answer)

The reader knows that the fourth golden ticket finder is Mike Teavee through the above question and answer adjacency pair.

20. *Grandma Georgina: 'Do all children behave like this nowadays – like these brats we've been hearing about?' (Question)*

Mr. Bucket: 'Of course not' 'Some do, of course. In fact, quite a lot of them do. But not all.' (Answer)

Grandma Georgina wants to know whether all the children are naughty like the four golden ticket finders. Mr. Bucket answers that some are naughty but not all are naughty.

21. *Charlie: 'Are you sure you want to spend your money on that, Grandpa?' (Question)*

Grandpa Joe: 'Of course I'm sure!' 'Don't stand there arguing! I'm as keen as you are to find that ticket! Here – take the money and run down the street to

the nearest shop and buy the first Wonka bar you see and bring it straight back to me, and we'll open it together.' (Answer)

Grandpa Joe spends his secret hoard to find golden ticket for Charlie. From the above adjacency pair, it can be seen that everyone likes to find the golden ticket and wants to get the chance to visit the factory.

22. *Grandpa Joe: 'That child, that child has got to have more food. It doesn't matter about us. We're too old to bother with. But a growing boy! He can't go on like this! He's beginning to look like a skeleton!' (Giving opinion)*
    Grandma Josephine: 'What can one do?' 'He refuses to take any of ours. I hear his mother tried to slip her own piece of bread on to his plate at breakfast this morning, but he wouldn't touch it. He made her take it back' (Giving opinion)

The whole family is starving as Mr. Bucket loses his job. The grandparents worry about Charlie who is considerate to his parents. This leads to the crisis of the plot.

The crisis (also referred to as the climax) is that moment at which the plot reaches its point of greatest emotional intensity; it is the turning point of the plot, directly precipitating its resolution.

The crisis of the novel is seen when Charlie finds a dollar in the street and spends the money on the chocolate bars. Luckily, Charlie finds the fifth and last golden ticket in the second chocolate bar. Grandpa Joe goes along with Charlie and they are very excited to see Mr. Willy Wonka and his secret recipes and the secret workers, Oompa-Loompas. Charlie's finding of the last golden ticket can be seen in the following announcement and question adjacency pair. This pair supports the crisis of the novel as the greatest emotional intensity of the plot is found in it.

23. *The Shopkeeper: 'It's a Golden Ticket!' 'You've got a Golden Ticket! You've found the last Golden Ticket! Hey, would you believe it! Come and look at this, everybody! The kid's found Wonka's last Golden Ticket! There it is! It's right here in his hands!' 'In my shop, too! 'He found it right here in my own little shop! Somebody call the newspapers quick and let them know! Watch out*

now, sonny! Don't tear it as you unwrap it! That thing's precious!'
(Announcement)

Somebody: 'Where is it?' 'Hold it up so all of us can see it!'(Question)

24. *Mrs. Bucket: 'Now don't overexcite yourself, Grandpa' 'And don't fluster poor Charlie. We must all try to keep very calm. Now the first thing to decide is this – who is going to go with Charlie to the factory?' (Question)*
    Grandpa Joe: 'I will!' 'I'll take him! I'll look after him! You leave it to me!' (Answer)

From the above question and answer adjacency pair, the reader can sense the excitement of the family members. It is the turning point of the plot. This pair supports the plot to reach its crisis.

25. *Mr. Wonka: 'Here we are!' 'Through this big red door, please! That's right! It's nice and warm inside! I have to keep it warm inside the factory because of the workers! My workers are used to an extremely hot climate! They can't stand the cold! They'd perish if they went outdoors in this weather! They'd freeze to death!' (Assessment)*
    Augustus Gloop: 'But who are these workers?' (Question)

In the above assessment and question adjacency pair, Mr. Willy Wonka explains the visitor about his factory and the workers. This pair arouses the curiosity of the readers.

26. *Charlie: 'She's right, Grandpa!' 'It is a little man! Can you see him?' (Question)*
    Grandpa Joe: 'I see him, Charlie!' (Answer)

The secret workers are exposed in the above question and answer adjacency pair. People are curious about the secret workers and this pair shows that the workers are little man.

The fourth element of plot is falling action. Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion. In the novel, the four children are eliminated from the tour one by one

because they make mistakes. They do not listen to what the elder says. Although Mr. Wonka and his parents warn him not to drink the chocolate from the chocolate river, Augustus Gloop does not listen to them and get sucked up by the pipe which goes to the shrawberry-flavoured chocolate-coated fudge room. Violet, the gum-chewer eats the gum which is not yet right and turns into blue and swells up. Veruca, the insufferable brat, demands the training squirrel and she tries herself to get one but unfortunately she is sent to the garbage chute as the squirrel thinks she is a bad nut. Mike Teavee who is obsessed with television is shrunken as he tries to send him through television.

The following pairs support the falling action of the plot. From these pairs, the reader can see the four children are eliminated from the tour one by one as they make mistakes.

27. *Mrs. Gloop: 'How can he possibly come out just fine!' 'he'll be made into marshmallows in five seconds!' (Assessment)*
Mr. Wonka: 'Impossible!' 'Unthinkable! Inconceivable! Absurd! He could never be made into marshmallows!' (Disagreement)

28. *Mrs. Gloop: 'And why not, may I ask?' (Question)*
Mr. Wonka: 'Because that pipe doesn't go anywhere near it! That pipe – the one Augustus went up – happens to lead directly to the room where I make a most delicious kind of strawberry-flavoured chocolate-coated fudge...' (Answer)

29. *Violet Beauregarde: 'What do you mean, it's tomato soup, roast beef, and blueberry pie? (Question)*
Mr. Wonka: 'If you were to start chewing it, then that is exactly what you would get on the menu. It's absolutely amazing! You can actually feel the food going down your throat and into your tummy! And you can taste it perfectly! And it fills up! It satisfies you! It's terrific!' (Answer)

30. *Mrs. Beauregarde: 'It's turning blue!' 'Your nose is turning blue as a blueberry!' (Assessment)*

Mr. Beauregarde: 'Your mother is right!' 'Your whole nose has gone purple!' (Agreement)

31. Violet Beauregarde: 'What do you mean?' (Question)

Mrs. Beauregarde: 'Your cheeks!' 'They're turning blue as well! So is your chin! Your whole face is turning blue!' (Answer)

32. Mr. Salt: 'Very well, Wonka,, how much d'you want for one of these squirrels? Name your price' (Question)

Mr. Wonka: 'They're not for sale' 'She can't have one.' (Answer)

33. Mrs. Salt: 'Save her!' 'Veruca! Come back! What are they doing to her?' (Question)

Mr. Wonka: 'They're testing her to see if she's a bad nut' 'You watch.' (Answer)

34. Mrs. Salt: 'Where are they taking her?' (Question)

Mr. Wonka: 'She's going where all the other bad nuts go' 'Down the rubbish chute.' (Answer)

35. Mike Teavee: 'And what about people?' 'Could you send a real live person form one place ot another in the same way?' (Question)

Mr. Wonka: 'A person!' 'Are you off your rocker?' (Retort)

36. Mike Teavee: 'But could it be done?' (Question)

Mr. Wonka: 'Good heavens, child, I really don't know . . . I suppose it could . . . yes. I'm pretty sure it could . . . of course it could . . . I wouldn't like to risk it, though...it might have some very nasty results...' (Answer)

37. Mrs. Teavee: 'Is he all in one piece?' (Question)

Mr. Wonka: 'I'm not sure,' 'It's too early to tell.' (Answer)

38. Mr. Teavee: 'How far d'you think he'll stretch?' (Question)

Mr. Wonka: 'Maybe miles,' 'Who knows? But he's going to be awfully thin.

Everything gets thinner when you stretch it.' (Answer)

The final section of the plot is its resolution; it records the outcome of the conflict and establishes some new equilibrium or stability (however tentative and momentary). The resolution is also referred to as the conclusion or denouement. In the novel, only Charlie is left in the factory and Mr. Willy Wonka congratulates him that he has won. Charlie is excited to hear that but he does not know what he has won. From the lift, they saw other children, Augustus Gloop, Violet Beauregarde, Veruca Salt and Mike Teavee went home with a lifetime supply of sweets. At last, Mr. Willy Wonka tells Charlie that when Charlie is old enough to run the factory, the entire factory will become his. Mr. Wonka explains that he has got no children or family. Thus, he puts the golden tickets and lets the five children visit the factory in order to find an heir, a child who loves the factory and who will learn the precious sweet-making secrets of Mr. Wonka. They take the other family members to live with them in the factory where they will never go hungry, and cold. The following question and answer pairs support the plot to reach the resolution.

39. *Mr. Willy Wonka: 'How many children are there left now? (Question)*
    Grandpa Joe: 'But Mr. Wonka, there's...there's only Charlie left now.(Answer)

40. *Mr. Willy Wonka: 'You mean you're the only one left?' (Question)*
    Charlie: 'Why, yes,' 'Yes' (Answer)

41. *Charlie: 'What are they for?' (Question)*
    Mr. Wonka: 'Don't you remember what it said on the Golden Tickets? Every child goes home with a lifetime's supply of candy. (Answer)

42. *Mr. Wonka: 'How I love my chocolate factory' 'Do you love it too, Charlie?(Question)*
    Charlie: 'Oh, yes' 'I think it's the most wonderful place in the whole world!'

43. *Grandpa Joe: 'But...but...why should you want to give your factory to little Charlie? (Question)*

Mr. Wonka: 'Listen, I'm an old man. I'm much older than you think. I can't go on for ever. I've got no children of my own, no family at all. So who is going to run the factory when I get too old to do it myself? Someone's got to keep it going – if only for the sake of the Oompa-Loompas. Mind you, there are thousands of clever men who would give anything for the chance to come in and take over from me, but I don't want that sort of person. I don't want a grown-up person at all. A grown-up won't listen to me; he won't learn. He will try to do things his own way and not mine. So I have to have a child. I want a good sensible loving child, one to whom I can tell all my most precious sweet-making secrets – while I am still alive.'

The above adjacency pairs support the resolution of the novel. From these pairs, it is found out that Charlie is the only child left in the factory and he wins the chocolate factory. The other children go home with a life time supply of chocolates and sweets. Finally, the whole family moves to the factory and they live happily in the factory.

6. CONCLUSION

Pairs of utterances in talk are often mutually dependent; a most obvious example is that a question predicts an answer, and that an answer presupposes a question. Adjacency pair plays a vital role in conversation. The analysis of the utterances shows that there are 250 adjacency pairs which are made up of sixty one different types. Among the sixty one different types of adjacency pairs, question and answer is the most dominant type. The characters ask questions to get more information about the factory. The author describes the factory through the interaction between the characters. The readers can visualize the factory in their mind eyes because of the adjacency pairs. Moreover, the adjacency pairs used by the characters can support the plot development of the novel. From the conversation between the characters, the plot of the novel is revealed. Thus, the study of adjacency pairs in literary texts not only gives insights about the structure of conversation but also enhances the students' abilities to appreciate literature better.

The result of the findings may be different according to the type of literary texts and also its length. If the material chosen were lengthy, there may be more adjacency pairs and more different types of adjacency pairs. It is obvious that the detective story may include more question and answer adjacency pairs than the other short story because the detective may ask question in order to find out the solution of the crime. As the chosen novel is children's literature which is about a visit to the chocolate factory, the main characters are five children. By nature, children are curious. They ask questions in order to learn new things. Moreover, the five children in the novel ask questions to get the information about the factory. Thus, question and answer is the most dominant type of adjacency pair in the novel. In addition, it will also be interesting to study adjacency pairs in other types of literary texts such as plays, cartoons, and movies.

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APPENDIX   The Analysis of Adjacency Pairs found in the Novel, "Charlie and the Chocolate Factory" by Roald Dahl

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
1	2	Exposition	Charlie	'Is it really true that Wonka's Chocolate Factory is the biggest in the world?'	Grandparents	'True?' 'Of course it's true! Good heavens, didn't you know that? It's about fifty times as big as any other!'	Question/Answer
2	2		Charlie	'And is Mr Willy Wonka really the cleverest chocolate maker in the world?'	Grandpa Joe	' My dear boy, Mr Willy Wonka is the most amazing, the most fantastic, the most extraditionary chocolate maker the world has ever seen! I thought everybody knew that!'	Question/Answer
3	2		Charlie	'I knew he was famous, Grandpa Joe, and I knew he was very clever...'	Grandpa Joe	'Clever!' 'He's more than that! He's a magician with chocolate!	Assessment/Assessment
4	2		Grandpa Joe	'He's a magician with chocolate! He can make anything – anything he wants! Isn't that a fact, my dears?'	Grandma Josephine, Grandpa George and Grandpa Georgina	'Absolutely true. Just as true as can be'	Confirmation/Agreement
5	2		Grandpa Joe	'You mean to say I've never told you about Mr Willy Wonka and his factory?'	Charlie	'Never'	Question/Answer
6	2		Charlie	Will you tell me now, Grandpa Joe, please?'	Grandpa Joe	'I certainly will. Sit down beside me on the bed, my dear, and listen carefully'	Request/Acceptance

The Analysis of Adjacency Pairs found in the Novel, "Charlie and the Chocolate Factory" by Roald Dahl

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
7	2	Exposition	Grandma Josephine	'And he sends them to all the four corners of the earth! Isn't that so, Grandpa Joe?	Grandpa Joe	'It is my dear, it is. And to all the kings and presidents of the world as well.	Question/Answer
8	2		Grandpa Joe	Did you know that he's invented a way of making chocolate ice cream so that it stays cold for hours and hours without being in the refrigerator? You can even leave it lying in the sun all morning on a hot day and it won't go runny!'	Charlie	'But that's impossible!'	Statement/Assessment
9	2		Charlie	'But that's impossible!'	Grandpa Joe	'Of course it's impossible!' 'It's completely absurd! But Mr Willy Wonka has done it!'	Assessment/Agreement
10	2		Grandpa Joe	'It makes my mouth water just thinking about it'	Charlie	"Mine, too" "But please go on"	Statement/Support
11	3	Exposition	Charlie	'Did Mr. Wonka do it, Grandpa?	Grandpa Joe	'He did, indeed. And what a palace it was!....'	Question/Answer
12	3		Charlie	'Is all this really true? 'Or are you pulling my leg?'	Grandparents	'It's true!' 'Of course it's true! Ask anyone you like!'	Question/Answer
13	3		Charlie	'In where?'	Grandpa Joe	'Wonka's factory, of course!'	Question/Answer
14	3		Charlie	'Grandpa, what do you mean?'	Grandpa Joe	'I mean workers, Charlie.'	Question/Answer
15	3		Charlie	'Workers?'	Grandpa Joe	'All factories, have workers streaming in and out of the gates in the mornings and evenings —except Wonka's !	Question/Answer

APPENDIX   The Analysis of Adjacency Pairs found in the Novel, "Charlie and the Chocolate Factory" by Roald Dahl

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
16	3	Exposition	Grandpa Joe	Have you ever seen a single person going into that place – or coming out? ' Well? Have you?'	Charlie	'I… I really don't know, Grandpa, whenever I walk past the factory, the gates seem to be closed.'	Question/Answer
17	3		Charlie	'But there must be people working there…'	Grandpa Joe	'Not people, Charlie. Not ordinary people, anyway.'	Assertion/Disagreement
18	3		Charlie	'Then who?'	Grandpa Joe	Ah-ha…That's it, you see…That's another of Mr. Willy Wonka's clevernesses.'	Question/Answer
19	3		Mrs Bucket	'Charlie, dear, it's time for bed. That's enough for tonight'	Charlie	'But, Mother, I must hear…'	Command/Refusal
20	4	Exposition	Charlie	' But why?'	Grandpa Joe	'Because of spies'	Question/Answer
21	4		Charlie	'Spies ?'	Grandpa Joe	'Yes. All the other chocolate makers, you see, had begun to grow jealous of the wonderful sweets that Mr Wonka was making, and they started sending in spies to steal his secret recipes.	Question/Answer
22	4		Charlie	'And did they go back to their own factories and tell?	Grandpa Joe	'They must have, because soon after that, fickelgruber's factory started making an ice cream that would never melt, even in the hottest sun. ………'	Question/Answer

APPENDIX   The Analysis of Adjacency Pairs found in the Novel, "Charlie and the Chocolate Factory" by Roald Dahl

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
23	4	Exposition	Charlie	'But he didn't do that'	Grandpa Joe	'Oh, yes he did. He told that he was sorry, but they would have to go home. Then, he shut the main gates and fastened them with a chain……'	Assertion/Disagreement
24	4		Charlie	'Shadows of whom?	Grandpa Joe	'That's exactly what everybody else wanted to know.'	Question/Answer
25	4		Charlie	'But that's absurd! Hasn't someone asked Mr Wonka?'	Grandpa Joe	'Nobody sees him any more. He never comes out. The only things that come out of that place are chocolates and sweets.	Question/Answer
26	4		Charlie	'But Grandpa, what sort of people are they that work in there?	Grandpa Joe	'My dear boy, that is one of the great mysteries of the chocolate-making world. We know only one thing about them. They are very small. The faint shadows that sometimes appear behind the windows, especially late at night when the lights are on, are those of tiny people, people no taller than my knee…'	Question/Answer
27	5		Grandpa Joe	'You mean people are actually going to be allowed to go inside the factory? Read us what it says – quickly!'	Mr. Bucket	'All right' 'Listen'	Request/Acceptance

The Analysis of Adjacency Pairs found in the Novel, "Charlie and the Chocolate Factory" by Roald Dahl

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
28	5	Complication	Grandma Josephine	'The man's dotty!'	Grandpa Joe	'He's brilliant!' 'He's a magician! Just imagine what will happen now! The whole world will be searching for those Golden Tickets! Everyone will be buying Wonka's candy bars in the hope of finding one! He'll sell more then ever before! Oh, how exciting it would be to find one!'	Giving opinion/Disagreement
29	5		Grandpa Joe	'Wouldn't it be something, Charlie, to open a bar of candy and see a Golden Ticket glistening inside!	Charlie	'It certainly would, Grandpa. But there isn't a hope, I only get one bar a year.'	Question/Answer
30	5		Charlie	'It certainly would, Grandpa. But there isn't a hope, I only get one bar a year.'	Grandma Georgina	'You never know' 'It's your birthday next week. You have as much chance as anybody else.'	Assessment/Encouragement
31	6		Grandma Josephine	What a revolting woman'	Grandma Georgina	'And what a repulsive boy'	Assessment/Assessment
32	6		Grandma Josephine	'That's even worse than the fat boy'	Grandma Georgina	'She needs a really good spanking'	Assessment/Assessment
33	6	Complication	Charlie	'I don't think the girl's father played it quite fair, Grandpa, do you?	Grandpa Joe	'He spoils her' 'And no good can ever come from spoiling a child like that, Charlie, you mark my words'	Question/Answer
34	6		Charlie	'A Wonka candy bar!' 'It is a Wonka candy bar, isn't it?'	Mrs. Bucket	'Yes, my love' 'Of course it is.'	Question/Answer

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
35	6		Charlie	Oh, wouldn't it be wonderful if I found the third Golden Ticket inside it?'	Grandpa Joe	'Bring it in here when you get it' 'Then we can all watch you taking off the wrapper,'	Question/Answer
36	7	Complication	Grandpa George	'Wonka's Whipple-Scrumptious Fudgemallow Delight!' 'It's the best of them all! You'll just love it!'	Charlie	'Yes, I know'	Assessment/Agreement
37	7		Charlie	'Here, Mother, have a bit. We'll share it. I want everybody to taste it.'	Mrs. Bucket	'Certainly not!'	Offer/Refusal
38	8		Grandma Josephine	'Beastly girl'	Grandma Georgina	'Despicable' 'She'll come to a sticky end one day, chewing all that gum, you see if she doesn't.'	Assessment/Assessment
39	8	Complication	Charlie	'And who got the fourth Golden Ticket?'	Mr. Bucket	'Now, let me see' 'Ah yes here we are. The fourth Golden Ticket was found by a boy called Mike Teavee.'	Question/Answer
40	8		Grandma Josephine	'That's quite enough!' 'I can't bear to listen to it!'	Grandma Georgina	'Nor me'	Assessment/Agreement
41	8		Grandma Georgina	'Do all children behave like this nowadays – like these brats we've been hearing about?'	Mr. Bucket	'Of course not' 'Some do, of course. In fact, quite a lot of them do. But not all.'	Question/Answer

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
42	8		Grandpa George	'And now there's only one ticket left!'	Grandma Georgina	'Quite so' 'And just as sure as I'll be having cabbage soup for supper tomorrow that ticket'll go to some nasty little beast who doesn't deserve it!'	Announcement/Assessment
43	9		Charlie	'Are you sure you want to spend your money on that, Grandpa?'	Grandpa Joe	'Of course I'm sure!' 'Don't stand there arguing! I'm as keen as you are to find that ticket!	Confirmation/Confirmation
44	9		Grandpa Joe	'Now – come over here and sit close to me and we'll open it together. Are you ready?	Charlie	'Yes, I'm ready'	Question/Answer
45	9		Grandpa Joe	'All right. You tear off the first bit'	Charlie	'No, you paid for it. You do it all'	Order/Refusal
46	9	Complication	Grandpa Joe	'We don't have a hope, really, You do know we don't have a hope, don't you?	Charlie	'Yes, I know that'	Question/Answer
47	9		Grandpa Joe	'Mind you, there is just that tiny chance that it might be the one, don't you agree?	Charlie	'Yes, Of course'	Question/Answer
48	9		Charlie	'Why don't you open it, Grandpa?'	Grandpa Joe	'All in good time, my boy, all in good time'	Question/Answer
49	9		Grandpa Joe	Which end do you think I ought to open first?'	Charlie	'That corner. The one furthest from you. Just tear off a tiny bit, but not quite enough for us to see anything.'	Question/Answer
50	9		Grandpa Joe	'Like that?'	Charlie	'Yes. Now a little bit more.'	Confirmation/Agreement

APPENDIX   The Analysis of Adjacency Pairs found in the Novel, "Charlie and the Chocolate Factory" by Roald Dahl

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
51	9	Complication	Grandpa Joe	'You finish it' 'I'm too nervous.'	Charlie	'No, Grandpa. You must do it yourself.'	Order/Refusal
52	9		Charlie	'No, Grandpa. You must do it yourself.'	Grandpa Joe	'Very well, then. Here goes.'	Assessment/Agreement
53	9		Grandma Josephine	'What on earth's going on!'	Grandpa Joe	'Nothing' 'You go on back to sleep.'	Question/Answer
54	10		Grandpa Joe	'That child, that child has got to have more food. It doesn't matter about us. We're too old to bother with. But a growing boy! He can't go on like this! He's beginning to look like a skeleton!'	Grandma Josephine	'What can one do?' 'He refuses to take any of ours. I hear his mother tried to slip her own piece of bread on to his plate at breakfast this morning, but he wouldn't touch it. He made her take it back'	Giving opinion/Giving opinion
55	10	Complication	Grandma Josephine	'What can one do?' 'He refuses to take any of ours. I hear his mother tried to slip her own piece of bread on to his plate at breakfast this morning, but he wouldn't touch it. He made her take it back'	Grandpa George	'He's a fine little fellow' 'He deserves better than this'	Giving opinion/Giving opinion
56	11	Crisis	Charlie	'I think, I think…I'll have just one more of those candy bars. The same kind as before, please.'	Shopkeeper	'Why not?'	Request/Acceptance

APPENDIX   The Analysis of Adjacency Pairs found in the Novel, "Charlie and the Chocolate Factory" by Roald Dahl

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
57	11		Shopkeeper	'It's a Golden Ticket!' 'You've got a Golden Ticket! You've found the last Golden Ticket! Hey, would you believe it! ………'	Somebody	'Where is it?' 'Hold it up so all of us can see it!'	Announcement/Question
58	11	Crisis	Somebody	'Where is it?' 'Hold it up so all of us can see it!'	Someone	'There it is, there!' 'He's holding it in his hands! See the gold shining!'	Question/Answer
59	11		Shopkeeper	You know something, I have a feeling you needed a break like this. I'm awfully glad you got it. Good luck to you, sonny.'	Charlie	'Thank you'	Congratulation/Thanks
60	12		Grandpa Joe	'You're pulling our legs, Charlie, aren't you? You're having a little joke?'	Charlie	'I am not!'	Question/Answer
61	12	Crisis	Mr. Bucket	'I don't believe it!' 'It's not possible'	Grandpa Joe	'Show him the ticket, Charlie!' 'Show your father the fifth and last Golden Ticket in the world!'	Assertion/Confirmation
62	12		Grandpa Joe	'Read it aloud' 'Let's all hear exactly what it says'	Mr. Bucket	'All right, I'll read it. Here we go:'	Request/Acceptance
63	12		Mrs. Bucket	'The first day of February!' 'But that's tomorrow! Today is the last day of January. I know it is!'	Mr. Bucket	'Cripes!' 'I think you're right!'	Giving information/Agreement

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
64	12	Crisis	Grandpa Joe	'You're just in time!' 'There's not a moment to lose. You must start making preparations at once! Wash your face, comb your hair, scrub your hands, brush your teeth, blow your nose, cut your nails, polish your shoes, iron your shirt, and for heaven's sake, get all that mud off your pants! You must get ready, my boy! You must get ready for the biggest day of your life!'	Mrs. Bucket	'Now don't over-excite yourself, Grandpa.' 'And don't fluster poor Charlie. We must all try to keep very calm.. Now the first thing to decide is this – who is going to go with Charlie to the factory?'	Suggestion/Disagreement
65	12		Mrs. Bucket	Now the first thing to decide is this – who is going to go with Charlie to the factory?	Grandpa Joe	'I will!' 'I'll take him! I'll look after him! You leave it to me!'	Question/Answer
66	12		Mrs. Bucket	'How about you, dear? Don't you think you ought to go?	Mr. Bucket	'Well…, no…I'm not so sure that I should.'	Question/Answer

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
67	12	Crisis	Mrs. Bucket	'But you must.'	Mr. Bucket	'There's no must about it, my dear' 'Mind you, I'd love to go. It'll be tremendously exciting. But on the other hand…I believe that the person who really deserves to go most of all is Grandpa Joe himself. He seems to know more about it than we do. Provided, of course, that he feels well enough…'	Assessment/Disagreement
68	12		Mr. Bucket	'There's no must about it, my dear' 'Mind you, I'd love to go. It'll be tremendously exciting. But on the other hand…I believe that the person who really deserves to go most of all is Grandpa Joe himself. He seems to know more about it than we do. Provided, of course, that he feels well enough…'	Mrs. Bucket	'He certainly seems well enough' 'Yes… perhaps you're right after all. Perhaps Grandpa Joe should be the one to go with him. I certainly can't go myself and leave the other three old people all alone in bed for a whole day.'	Assessment/Agreement
69	13	Crisis	someone	'There's Violet Beauregarde!' 'That's her all right! I can remember her face from the newspapers!'	somebody	'And you know what?' 'She's still chewing that dreadful old piece of gum she's had for three months! You look at her jaws! They're still working on it!'	Assertion/Agreement

The Analysis of Adjacency Pairs found in the Novel, "Charlie and the Chocolate Factory" by Roald Dahl

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
70	13	Crisis	Voice in the crowd	'Who's the big fat boy?'	Voice in the crowd	'That's Augustus Gloop!'	Question/Answer
71	13		Voice in the crowd	'Who's the kid with a picture of The Lone Ranger stencilled on his windcheater?'	Voice in the crowd	'That's Mike Teavee! He's the television fiend!'	Question/Answer
72	13		Voice in the crowd	'That's Mike Teavee! He's the television fiend!'	Voice in the crowd	'He must be crazy! Look at all those toy pistols he's got hanging all over him!'	Assertion/Assessment
73	13		Voice in the crowd	'The one I want to see is Veruca Salt!' 'She's the girl whose father bought up half a million chocolate bars and then made the workers in his peanut factory unwrap every one of them until they found a Golden Ticket! He gives her anything she wants! Absolutely anything! She only has to start screaming for it and she gets it!'	Voice in the crowd	'Dreadful, isn't it?'	Assertion/Question
74	13		Voice in the crowd	'Dreadful, isn't it?'	Voice in the crowd	'Shocking, I call it!'	Question/Answer
75	13		Voice in the crowd	'Which do you think is her?'	Voice in the crowd	'That one! Over there on the left! The little girl in the silver mink coat!'	Question/Answer

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
76	13	Crisis	Voice in the crowd	'Which one is Charlie Bucket?'	Voice in the crowd	'Charlie Bucket? He must be that skinny little shrimp standing beside the old fellow who looks like a skeleton. Very close to us. Just there! See him?'	Question/Answer
77	13		Voice in the crowd	'Why hasn't he got a coat on in this cold weather?'	Voice in the crowd	'Don't ask me. Maybe he can't afford to buy one.'	Question/Answer
78	14	Crisis	Augustus Gloop	'I'm Augustus Gloop'	Mr. Wonka	'Augustus!' 'My dear boy, how good to see you! Delighted! Charmed! Overjoyed to have you with us! And these are your parents? How nice! Come in! Come in! That's right! Step through the gates!'	Greeting/Greeting
79	14		Veruca Salt	'My name is Veruca Salt.'	Mr. Wonka	'My dear Veruca! How do you do? What a pleasure this is! You do have an interesting name, don't you? I always thought that a veruca was a sort of wart that you got on the sole of your foot! But I must be wrong, mustn't I?'	Greeting/Greeting

The Analysis of Adjacency Pairs found in the Novel, "Charlie and the Chocolate Factory" by Roald Dahl

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
80	14		Charlie	'Charlie Bucket.'	Mr. Wonka	'Charlie!' 'Well, well, well! So there you are! You're the one who found your ticket only yesterday, aren't you? Yes, yes. I read all about it in this morning's papers! Just in time, my dear boy! I'm so glad! So happy for you! And this? Your grandfather? Delighted to meet you, sir! Overjoyed! Enraptured! Enchanted!	Greeting/Greeting
81	14	Crisis	Mr. Wonka	'Here we are!' 'Through this big red door, please! That's right! It's nice and warm inside! I have to keep it warm inside the factory because of the workers! My workers are used to an extremely hot climate! They can't stand the cold! They'd perish if they went outdoors in this weather! They'd freeze to death!'	Augustus Gloop	'But who are these workers?'	Explanation/Question
82	14		Augustus Gloop	'But who are these workers?'	Mr. Wonka	'All in good time, my dear boy!' 'Be patient! You shall see everything as we go along!'	Question/Answer
83	14		Charlie	'How lovely and warm!'	Grandpa Joe	'I know. And what a marvellous smell!'	Assessment/Agreement

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No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
84	14	Crisis	Mr. Wonka	'Notice how all these passages are sloping downwards!' 'We are now going underground! All the most important rooms in my factory are deep down below the surface!'	Somebody	'Why is that?'	Explanation/Question
85	14		Somebody	'Why is that?'	Mr. Wonka	'There wouldn't be nearly enough space for them up on top!' 'These rooms we are going to see are enormous!........'	Question/Answer
86	15	Crisis	Charlie	'Isn't it wonderful!' 'Hasn't it got a wonderful taste, Grandpa?'	Grandpa Joe	'I could eat the whole field!' 'I could go around on all fours like a cow and eat every blade of grass in the field!'	Question/Answer
87	15		Charlie	'She's right, Grandpa!' 'It is a little man! Can you see him?'	Grandpa Joe	'I see him, Charlie!'	Question/Answer
88	15		Charlie	'But they can't be real people'	Mr. Wonka	'Of course they're real people' 'They're Oompa-Loompas'	Assessment/Disagreement
89	16		Mr. Wonka	'Imported direct from Loompaland'	Mrs. Salt	'There's no such place'	Statement/Disagreement

The Analysis of Adjacency Pairs found in the Novel, "Charlie and the Chocolate Factory" by Roald Dahl

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
90	16	Crisis	Mrs. Salt	'Mr Wonka, I'm a teacher of geography'	Mr. Wonka	'Then you'll know all about it' 'And oh, what a terrible country it is! Nothing but thick jungles infested by the most dangerous beasts in the world — hornswogglers and snozzwangers and those terrible wicked whangdoodles. …'	Assertion/Explanation
91	16		Veruca Salt	'Daddy!' 'Daddy! I want an Oompa-Loompa! I want you to get me an Oompa-Loompa! I want an Oompa-Loompa right away! I want to take it home with me! Go on, Daddy! Get me an Oompa-Loompa!'	Mr. Salt	'Now, now, my pet!' 'we mustn't interrupt Mr Wonka.' …. 'All right Veruca, all right. But I can't get it for you this second. Please be patient. I'll see you have one before the day is out'	Demanding/Postpone
92	16		Veruca Salt	'But I want an Oompa-Loompa!'	Mr. Salt	'All right, Veruca, all right. But I can't get it for you this second. Please be patient. I'll see you have one before the day is out.'	Complaint/Excuse
93	17	Falling Action	Mrs. Gloop	'Save him!' 'He'll drown! He can't swim a yard! Save him! Save him!'	Mr. Gloop	'Good heavens, woman, I'm not diving in there! I've got my best suit on!'	Order/Refusal
94	17		Mrs. Gloop	'Don't just stand there!' 'Do something!'	Mr. Gloop	'I am doing something!' (who was now taking off his jaceket)	Order/Response

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
95	17		Mr Gloop	'It's a wonder to me,' 'how that pipe is big enough for him to go through it.'	Charlie	'It isn't big enough!' 'Oh dear, look! He's slowing down!'	Assertion/Disagreement
96	17		Charlie	'It isn't big enough!' 'Oh dear, look! He's slowing down!'	Grandpa Joe	'So he is!'	Assessment/Agreement
97	17	Falling Action	Charlie	'He's going to stick!'	Grandpa Joe	'I think he is!'	Assessment/Agreement
98	17		Mrs. Gloop	'He's disappeared!' 'Where does that pipe go to? Quick! Call the fire brigade!'	Mr. Wonka	'Keep calm!' 'Keep calm, my dear lady, keep calm. There is no danger! No danger whatsoever! Augustus has gone on a little journey, that's all. A most interesting little journey. But he'll come out of it just fine, you wait and see.'	Request/Comfort
99	17		Mrs. Gloop	'How can he possibly come out just fine!' 'he'll be made into marshmallows in five seconds!'	Mr. Wonka	'Impossible!' 'Unthinkable! Inconceivable! Absurd! He could never be made into marshmallows!'	Assessment/Disagreement
100	17		Mrs. Gloop	'And why not, may I ask?'	Mr. Wonka	'Because that pipe doesn't go anywhere near it! That pipe – the one Augustus went up – happens to lead directly to the room where I make a most delicious kind of strawberry-flavoured chocolate-coated fudge....'	Question/Answer

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
101	17		Mrs. Gloop	'Then he'll be made into strawberry-flavoured chocolate-coated fudge! 'My poor Augustus! They'll be selling him by the pound all over the country tomorrow morning!'	Mr. Gloop	'Quite right'	Assessment/Agreement
102	17		Mr. Gloop	'It's beyond a joke'	Mrs. Gloop	'Mr Wonka doesn't seem to think so!' 'Just look at him! He's laughing his head off! How dare you laugh like that when my boy's just gone up the pipe! You monster!'	Assessment/Disagreement
103	17	Falling Action	Mrs. Gloop	'You think it's a joke, do you? You think that sucking my boy up into your Fudge Room like that is just one great big colossal joke?'	Mr. Wonka	'He'll be perfectly safe'	Question/Answer
104	17		Mrs. Gloop	'He'll be chocolate fudge!'	Mr. Wonka	'Never'	Assessment/Disagreement
105	17		Mrs. Gloop	'Of course he will!'	Mr. Wonka	'I wouldn't allow it!'	Assessment/Disagreement
106	17		Mrs. Gloop	'And why not?'	Mr. Wonka	'Because the taste would be terrible' 'Just imagine it! Augustus-flavoured chocolate-coated Gloop! No one would buy it.'	Question/Answer
107	17		Mr. Wonka	'Because the taste would be terrible' 'Just imagine it! Augustus-flavoured chocolate-coated Gloop! No one would buy it.'	Mr. Gloop	'They most certainly would!'	Assessment/Disagreement

The Analysis of Adjacency Pairs found in the Novel, "Charlie and the Chocolate Factory" by Roald Dahl

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
108	17	Falling Action	Mrs. Gloop	'I don't want to think about it'	Mr. Wonka	'Nor do I' 'And I do promise you, madam, that your darling boy is perfectly safe.'	Assertion/Agreement
109	17		Mr. Wonka	'And I do promise you, madam, that your darling boy is perfectly safe.'	Mrs. Gloop	'if he's perfectly safe, then where is he?' 'Lead me to him this instant!'	Confirmation/Suspect
110	17		Charlie	'Grandpa!' 'Listen to them, Grandpa! What are they doing?'	Grandpa Joe	'Ssshh!' 'I think they're going to sing us a song!'	Question/Answer
111	17		Charlie	'Are the Oompa-Loompas really joking, Grandpa?'	Grandpa Joe	'They must be joking. At least, I hope they're joking. Don't you?'	Question/Answer
112	18		Violet Beauredarge	'What's so funny?'	Mr. Wonka	'Oh, don't worry about them!' 'They're always laughing! They think everything's a colossal joke! Jump into the boat, all of you! Come on! Hurry up!'	Question/Answer
113	18	Falling Action	Mr. Wonka	'You look like a skeleton! What's the matter? Hasn't there been anything to eat in your house lately?'	Grandpa Joe	'Not much'	Question/Answer
114	18		Mr. Wonka	'You like it?'	Charlie	'Oh, it's wonderful!'	Question/Answer
115	18		Grandpa Joe	'The creamiest loveliest chocolate I've ever tasted!'	Mr. Wonka	'That's because it's been mixed by waterfall'	Assessment/Explanation
116	18		Violet Beauredarge	'How can they see where they're going?'	Mr. Wonka	'There's no knowing where they're going!'	Question/Answer
117	18		Mike Teavee	'Hair cream?' 'You don't use hair cream?'	Mr. Wonka	'Row on!' 'There's no time to answer silly questions!'	Question/Answer

APPENDIX   The Analysis of Adjacency Pairs found in the Novel, "Charlie and the Chocolate Factory" by Roald Dahl

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
118	18	Falling Action	Veruca Salt	'Whips!' 'What on earth do you use whips for?'	Mr. Wonka	'For whipping cream, of course,'	Question/Answer
119	18		Violet Beauregarde	'Has beans?'	Mr. Wonka	'You're one yourself!' 'There's no time for arguing! Press on, press on!	Question/Answer
120	19	Falling Action	Mr. Wonka	But now, listen to me! I want no messing about when you go in! No touching, no meddling, and no tasting! Is that agreed?'	Children	'Yes, yes!' 'We won't touch a thing!'	Instruct/Compliance
121	19		Mr. Wonka	You can put an Everlasting Gobstopper in your mouth and you can suck it and suck it and suck it and it will never get any smaller!'	Violet Beauregarde	'It's like gum!'	Assessment/Assessment
122	19		Violet Beauregarde	'It's like gum!'	Mr. Wonka	'It is not like gum' 'Gum is for chewing, and if you tried chewing one of these Gobstoppers here you'd break your teeth off! And they never get any smaller! They never disappear! NEVER!	Assessment/Disagreement

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
123	19	Falling Action	Mr. Wonka	'That's Hair Toffee!' 'You eat just one tiny bit of that, and in exactly half an hour a brand-new luscious thick silky beautiful crop of hair will start growing out all over the top of your head! And a moustache! And a beard!'	Veruca Salt	'A beard!' 'Who wants a beard, for heaven's sake?'	Explanation/Question
124	19		Veruca Salt	'A beard!' 'Who wants a beard, for heaven's sake?'	Mr. Wonka	'It would suit you very well, but unfortunately the mixture is not quite right yet.	Question/Answer
125	19		Mr. Wonka	But I'll get the mixture right soon! And when I do, then there'll be no excuse any more for little boys and girls going about with bald heads!'	Mike Teavee	'But Mr. Wonka, little boys and girls never do go about with…'	Assessment/Disagreement
126	19		Mike Teavee	'But Mr. Wonka, little boys and girls never do go about with…'	Mr. Wonka	'Don't argue, my dear child, please don't argue!' 'It's such a waste of precious time! Now, over here, it you all will step this way, I will show you something that I am terrifically proud of. Oh, do be careful! Don't knock anything over there! Stand back!'	Complaint/Denial
127	20		Mike Teavee	'You mean that's all?'	Mr. Wonka	'That's all'	Question/Answer
128	20		Mr. Wonka	'Don't you know what it is?'	Violet Beauregarde	'By gum, it's gum!' 'It's a stick of chewing-gum!'	Question/Answer

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No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
129	20	Falling Actio	Violet Beauregarde	'By gum, it's gum!' 'It's a stick of chewing-gum!'	Mr. Wonka	'Right you are!' 'It's a stick of gum! It's a stick of the most amazing and fabulous and sensational gum in the world!'	Assessment/Agreement
130	21		Mr. Wonka	'This gum is my latest, my greatest, my most fascinating invention! It's a chewing-gum meal! It's …it's …it's … That tiny little strip of gum lying there is a whole three-course dinner all by itself!'	One of the Fathers	'What sort of nonsense is this?'	Assessment/Question
131	21	Falling Action	One of the Fathers	'What sort of nonsense is this?'	Mr. Wonka	'My dear sir!' 'When I start selling this gum in the shops it will change everything! It will be the end of all kitchens and all cooking!'	Question/Answer
132	21		Mr. Wonka	This piece of gum I've just made happens to be tomato soup, roast beef, and blueberry pie, but you can have almost anything you want!'	Violet Beauregarde	'What do you mean, it's tomato soup, roast beef, and blueberry pie?	Assessment/Question

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
133	21	Falling Action	Violet Beauregarde	'What do you mean, it's tomato soup, roast beef, and blueberry pie?	Mr. Wonka	'If you were to start chewing it, then that is exactly what you would get on the menu. It's absolutely amazing! You can actually feel the food going down your throat and into your tummy!......'	Question/Answer
134	21		Mr. Wonka	'If you were to start chewing it, then that is exactly what you would get on the menu. It's absolutely amazing! You can actually feel the food going down your throat and into your tummy! And you can taste it perfectly! And it fills up! It satisfies you! It's	Veruca Salt	'It's utterly impossible'	Assessment/Disagreement
135	21		Mrs. Beauregarde	'Now, Violet, don't let's do anything silly, Violet.'	Violet Beauregarde	'I want that gum!' 'What's so silly?'	Warning/Complaint
136	21		Violet Beauregarde	'Fabulous!' 'It's tomato soup! It's hot and creamy and delicious! I can feel it running down my throat!'	Mr. Wonka	'Stop!' 'The gum isn't ready yet! It's not right!'	Assessment/Warning
137	21		Mr. Wonka	'Stop!' 'The gum isn't ready yet! It's not right!'	Violet Beauregarde	Of course it's right! 'It's working beautifully! Oh my, what lovely soup this is!'	Assessment/Disagreement

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No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
138	21	Falling Action	Mrs. Beauregarde	'But how in-teresting, Violet' 'You are a clever girl'	Mr. Beauregarde	'keep chewing, baby!' 'Keep right on chewing! This is a great day for the Beauregardes! Our little girl is the first person in the world to have a chewing- gum meal!'	Compliment/Agreement
139	21		Mrs. Beauregarde	'Good heavens, girl!' 'What's happening to your nose!'	Violet Beauregarde	' Oh, be quiet, mother, and let me finish!'	Question/Answer
140	21		Mrs. Beauregarde	'It's turning blue!' 'Your nose is turning blue as a blueberry!'	Mr. Beauregarde	'Your mother is right!' 'Your whole nose has gone purple!'	Assessment/Statement
141	21		Violet Beauregarde	'What do you mean?'	Mrs. Beauregarde	'Your cheeks!' 'They're turning blue as well! So is your chin! Your whole face is turning blue!'	Question/Answer
142	21		Mr. Wonka	'I told you I hadn't got it quite right'	Mrs. Beauregarde	'I'll say you haven't!' 'Just look at the girl right now!'	Assertion/Disagreement
143	21		Mrs. Beauregarde	'Violet, you're swelling up!'	Violet Beauregarde	'I feel sick'	Assertion/Stating feeling
144	21		Mrs. Beauregarde	'You're swelling up'	Violet Beauregarde	'I feel most peculiar!'	Assertion/Stating feeling
145	21		Mrs. Beauregarde	'Great heavens, girl!' 'You're blowing up like a balloon!'	Mr. Wonka	'Like a blueberry'	Assertion/Agreement

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No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
146	21	Falling Action	Mr. Wonka	'It always happens like that' 'I've tried it twenty times in the Testing Room on twenty Oompa-Loompas, and every one of them finished up as a blueberry. It's most annoying. I just can't understand it.'	Mrs. Beauregarde	'But I don't want a blueberry for a daughter!' 'Put her back to what she was this instant!'	Explanation/Complaint
147	21		Mrs. Beauregarde	'The Juicing Room?' 'What are they going to do to her there?'	Mr. Wonka	'Squeeze her' 'We've got to squeeze the juice out of her immediately. After that, we'll just have to see how she comes out.	Question/Answer
148	22	Falling Action	Mr. Wonka	'Well, well, well, two naughty little children gone. Three good little children left. I think we'd better get out of this room quickly before we lose anyone else!'	Charlie:	'But Mr. Wonka, will Violet Beauregarde ever be all right again of will she always be a blueberry?'	Suggestion/Question
149	22		Charlie:	'But Mr. Wonka, will Violet Beauregarde ever be all right again of will she always be a blueberry?'	Mr. Wonka	They'll de-juice her in no time flat!' 'They'll roll her into the de-juicing machine, and she'll come out just as thin as a whistle!'	Question/Answer
150	22		Charlie:	'But will she still be blue all over?'	Mr. Wonka	'She'll be purple?' 'A fine rich purple from head to toe! But there you are! That's what comes from chewing disgusting gum all day long!'	Question/Answer

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No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
151	22		Mike Teavee	'It you think gum is so disgusting, then why do you makes it in your factory?'	Mr. Wonka	I do wish you wouldn't mumble' 'I can't hear a word you're saying. Come on! Off we go! Hurry up! Follow me! We're going into the corridors again!'	Question/Answer
152	22		Mr. Wonka	'Lovely stuff, lickable wallpaper! 'It has pictures of fruits on it – bananas, apples, oranges, grapes, pineapples, strawberries, and snozzberries…'	Mike Teavee	'Snozzberries?'	Explanation/Question
153	22	Falling Action	Mike Teavee:	'Snozzberries?'	Mr. Wonka	'Don't interrupt!' 'The wallpaper has pictures of all these fruits printed on it, and when you lick the picture of a banana, it tastes of banana. Snozzberry, it tastes just exactly like a snozzberry…'	Question/Answer
154	22		Mike Teavee:	'But what does a snozzberry taste like?'	Mr. Wonka	'You're mumbling again' 'Speak louder next time. On we go! 'Hurry up!'	Question/Answer
155	22		Mr. Wonka	'Ah, my pretty little cows!' 'How I love those cows!'	Veruca Salt	'But why can't we see them?' 'Why do we have to go rushing on past all tehse lovely rooms?'	Assertion/Question
156	22		Veruca Salt	'But why can't we see them?' 'Why do we have to go rushing on past all tehse lovely rooms?'	Mr. Wonka	'We shall stop in time!' 'Don't be so madly impatient!'	Question/Answer

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
157	22	Falling Action	Mr. Wonka	'Oh, those are fabulous!' 'They fill you with bubbles, and the bubbles are full of a special kind of gas, and this gas is so terrifically lifting that it lifts you right off the ground just like a balloon, and up you go until your head hits the ceiling – and there you stay.'	Charlie	'But how do you come down again?'	Explanation/Question
158	22		Charlie	'But how do you come down again?'	Mr. Wonka	'You do a burp, of course' 'You do a great big long rude burp, and up comes the gas and down comes you! But don't drink it outdoors. There's no knowing how high up you'll be carried if you do that.	Question/Answer
159	22		Mr. Wonka	I gave some to an old Oompa-Loompa once out in the back yard and he went up and up and disappeared out of the sight! It was very sad. I never saw him again'	Charlie	'He should have burped'	Explanation/Suggestion
160	22		Charlie	'He should have burped'	Mr. Wonka	'Of course he should have burped'	Suggestion/Agreement
161	23		Mr. Wonka	'There you are!' 'Square sweets that look round!'	Mike Teavee	They don't look round to me'	Statement/Disagreement

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
162	23	Falling Action	Veruca Salt	'They look square' 'They look completely square.'	Mr. Wonka	'But they are square' 'I never said they weren't.'	Assessment/Agreement
163	23		Veruca Salt	'You said they were round!'	Mr. Wonka	'I never said anything of the sort' 'I said they looked round.'	Complaint/Denial
164	23		Veruca Salt	'But they don't look round!' 'They look square!'	Mr. Wonka	They look round'	Assessment/Disagreement
165	23		Mr. Wonka	They look round'	Veruca Salt	'They most certainly do not look round!'	Assertion/Disagreement
166	23		Mrs. Salt	'Veruca, darling, pay no attention to Mr. Wonka! He's lying to you!'	Mr. Wonka	My dear old fish, go and boil your head!'	Warning/Mocking
167	23		Mr. Wonka	'There you are!' 'They're looking round! There's no argument about it! They are square sweets that look round!'	Grandpa Joe	'By golly, he's right!'	Assessment/Agreement
168	23		Mrs. Salt	'Go slower!'	Mr. Wonka	Impossible' 'We should never get there in time if I did.'	Request/Refusal
169	23		Veruca Salt	'Get where?'	Mr. Wonka	'Never you mind' 'You just wait and see.'	Question/Answer
170	24		Mr. Wonka	'These squirrels are specially trained for getting the nuts out of walnuts'	Mike Teavee	'Why use squirrels? 'Why not use Oompa-Loompas?'	Explanation/Question

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
171	24		Mike Teavee	'Why use squirrels? 'Why not use Oompa-Loompas?'	Mr. Wonka	'Because Oompa-Loompas can't get walnuts out of walnut shells in one piece. They always break them in two. Nobody except squirrels can get walnuts whole out of walnut shells every time.	Question/Answer
172	24		Veruca Salt	'Hey, Mummy!' 'I've decided I want a squirrel! Get me one of those squirrels!'	Mrs. Salt	'Don't be silly, sweetheart' 'These all belong to Mr Wonka.'	Demanding/Refusal
173	24	Falling Action	Mrs. Salt	'Don't be silly, sweetheart' 'These all belong to Mr Wonka.'	Veruca Salt	'I don't care about that!' 'I want one. All I've got at home is two dogs and four cats and six bunny rabbits and two parakeets and three canaries and a green parrot and a turtle and a bowl of goldfish and a cage of white mice and a silly old hamster! I want a squirrel!'	Assertion/Disagreement
174	24		Mrs. Salt	'All right, my pet' 'Mummy'll get you a squirrel just as soon as she possibly can.'	Veruca Salt	'But I don't want any old squirrel!' 'I want a trained squirrel!'	Offer/Refusal
175	24		Mr. Salt	'Very well, Wonka,, how much d'you want for one of these squirrels?Name your price'	Mr. Wonka	'They're not for sale' 'She can't have one.'	Question/Answer

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
176	24		Mrs. Salt	'Save her!' 'Veruca! Come back! What are they doing to her?'	Mr. Wonka	'They're testing her to see if she's a bad nut' 'You watch.'	Question/Answer
177	24		Mrs. Salt	'Where are they taking her?'	Mr. Wonka	'She's going where all the other bad nuts go' 'Down the rubbish chute.'	Question/Answer
178	24		Mrs. Salt	'Then save her!'	Mr. Wonka	'Too late' 'She's gone!'	Request/Refusal
179	24	Falling Action	Mrs. Salt	'But where?' 'What happens to the bad nuts? Where does the chute go to?'	Mr. Wonka	'That particular chute, runs directly into the great big main rubbish pipe which carries away all the rubbish from every part of the factory — all the floor sweepings and potato peelings and rotten cabbages and fish heads and stuff like that.'	Question/Answer
180	24		Mike Teavee	Who eats fish and cabbage and potatoes in this factory, I'd like to know?'	Mr. Wonka	'I do, of course,' 'You don't think I live on cacao beans, do you?'	Question/Answer
181	24		Mrs. Salt	'But . . . but . . . but . . . ' 'where does the great big pipe go to in the end?'	Mr. Wonka	'Why, to the furnace, of course' 'To the incinerator.'	Question/Answer
182	24		Mrs. Salt	'A chance!' 'My darling Veruca! She'll . . . she'll . . . she'll be sizzled like a sausage!'	Mr.Salt	'Quite right, my dear'	Assertion/Agreement
183	24		Charlie	'Oh dear, what on earth's going to happen to them now?'	Mr. Wonka	'I expect someone will catch them at the bottom of the chute'	Question/Answer

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
184	24		Charlie	'But what about the great fiery incinerator?'	Mr. Wonka	'They only light it every other day' 'Perhaps this is one of the days when they let it go out. You never know . . . they might be lucky . . . '	Question/Answer
185	25		Mr. Wonka	'Shall we move on?'	Charlie/Grand pa Joe	'Oh, yes!'	Suggestion/Agreement
186	25		Mike Teavee	'My feet are getting tired' 'I want to watch television'	Mr. Wonka	'If you're tired then we'd better take the lift' 'It's over here. Come on! In we go!'	Statement/Suggestion
187	25		Mr. Wonka	'The whole elevator is made of thick, clear glass!' 'Walls, doors, ceiling, floor, everything is made of glass so that you can see out!'	Mike Teavee	'But there's nothing to see'	Assertion/Disagreement
188	25		Mike Teavee	'Isn't there a Television Room in all this lot?'	Mr. Wonka	'Certainly there's a television room' 'That button over there.'	Question/Answer
189	25		Grandpa Joe	'Are you all right, Charlie?'	Charlie	'I love it! It's like being on a roller coaster!'	Question/Answer
190	25		Mr. Teavee	'Make this awful thing stop!'	Mr. Wonka	'Can't do that' 'It won't stop till we get there. I only hope no one's using the other elevator at this moment.'	Order/Incompliance
191	25		Mrs. Teavee	'What other elevator?'	Mr. Wonka	'The one that goes the opposite way on the same track as this one'	Question/Answer

Falling Action

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No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
192	25		Mr. Teavee	'Holy mackerel!' 'You mean we might have a collision?'	Mr. Wonka	'I've always been lucky so far'	Question/Answer (indirect)
193	26		Mike Teavee	'But what is Television Chocolate?'	Mr. Wonka	'Good heavens, child, stop interrupting me!' 'It works by television.	Question/Answer
194	26		Mr.Wonka	'Thank you' 'I shall now tell you how this amazing television set of mine works. But first of all, do you know how ordinary television works? It is very simple. .... — the photograph appears on the screen . .'	Mike Teavee	'That isn't exactly how it works'	Assessment/Disagreement
195	26		Mr.Wonka	'You're a nice boy, but you talk too much..... Why can't I send a real bar of chocolate whizzing through the air in tiny pieces and then put the pieces together at the other end, all ready to be eaten?'"	Mike Teavee	'Impossible!'	Assessment/Disagreement
196	26		Mr.Wonka	'Take it!'	Mike Teavee	'How can you take it?' 'It's just a picture on a television screen!'	Order/Complaint

Falling Action

The Analysis of Adjacency Pairs found in the Novel, "Charlie and the Chocolate Factory" by Roald Dahl

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
197	26	Falling Action	Mr.Wonka	'Just imagine, when I start using this across the country . . . you'll be sitting at home watching television and suddenly a commercial will flash on to the screen and a voice will say, "EAT WONKA'S CHOCOLATES! THEY'RE THE BEST IN THE WORLD! IF YOU DON'T BELIEVE US, TRY ONE FOR YOURSELF — NOW!" And you simply reach out and take one! **How about that, eh?'**	Grandpa Joe	'Terrific!' 'It will change the world!'	Stating Opinion/Stating Opinion
198	27	Falling Action	Mike Teavee	'But Mr Wonka, can you send other things through the air in the same way? Breakfast cereal, for instance?'	Mr. Wonka	'Oh, my sainted aunt!' 'Don't mention that disgusting stuff in front of me! Do you know what breakfast cereal is made of? It's made of all those little curly wooden shavings you find in pencil sharpeners!'	Question/Answer
199	27		Mike Teavee	'But could you send it by television if you wanted to, as you do chocolate?'	Mr. Wonka	'Of course I could!'	Question/Answer

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
200	27	Falling Action	Mike Teavee	'And what about people?' 'Could you send a real live person from one place to another in the same way?'	Mr. Wonka	'A person!' 'Are you off your rocker?'	Question/Retort
201	27		Mike Teavee	'But could it be done?'	Mr. Wonka	'Good heavens, child, I really don't know . . . I suppose it could . . . . yes. I'm pretty sure it could . . . of course it could . . . I wouldn't like to risk it, though. . .it might have some very nasty results. . .'	Question/Answer
202	27		Mrs. Teavee	'Mike!' 'Where are you?'	Mr. Wonka	'I'll tell you where he is,' 'he's whizzing around above our heads in a million tiny pieces!'	Question/Answer
203	27		Mrs. Teavee	'What on earth do you mean?'	Mr. Wonka	'I don't wish to alarm you,' , 'but it does sometimes happen that only about half the little pieces find their way into the television set. It happened last week. I don't know why, but the result was that only half a bar of chocolate came through.'	Question/Answer
204	27		Mrs. Teavee	'Is he all in one piece?'	Mr. Wonka	'I'm not sure,' 'It's too early to tell.'	Question/Answer
205	27		Mr. Teavee	"He's shrunk!"	Mr. Wonka	"Of course he's shrunk" "What did you expect"	Assessment/Agreement

The Analysis of Adjacency Pairs found in the Novel, "Charlie and the Chocolate Factory" by Roald Dahl

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
206	27		Mrs. Teavee	"He's shrunk!" said Mr. Teavee. …. 'This is terrible!' 'What are we going to do?'	Mr. Teavee	'We can't send him back to school like this! He'll get trodden on! He'll get squashed!'	Question/Answer
207	27		Mr. Wonka	'Hooray!' 'He's all in one piece! He's completely unharmed!'	Mrs. Teavee	'You call that unharmed?'	Announcement/Question
208	27		Mrs. Teavee	'He won't be able to do anything!'	Mike Teavee	'Oh, yes I will!' 'I'll still be able to watch television!'	Assessment/Disagreement
209	27	Falling Action	Mrs. Teavee	'Oh, Mr. Wonka, how can we make him grow?'	Mr. Wonka	'Well,' 'I must say that's a wee bit tricky. But small boys are extremely springy and elastic. They stretch like mad. So what we'll do, we'll put him in a special machine I have for testing the stretchiness of chewing-gum! Maybe that will bring him back to what he was.'	Question/Answer
210	27		Mr. Teavee	'How far d'you think he'll stretch?'	Mr. Wonka	'Maybe miles,' 'Who knows? But he's going to be awfully thin. Everything gets thinner when you stretch it.'	Question/Answer
211	27		Mr. Teavee	'You mean like chewing-gum?'	Mr. Wonka	'Exactly.'	Question/Answer

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
212	27	Falling Action	Mrs. Teavee	'How thin will he be?'	Mr. Wonka	'I haven't the foggiest idea,' 'And it doesn't really matter, anyway, because we'll soon fatten him up again. All we'll have to do is give him a triple overdose of my wonderful Supervitamin Chocolate.	Question/Answer
213	27		Mr. Teavee	'And what will that do to him?'	Mr. Wonka	'It'll make his toes grow out until they're as long as his fingers . . .'	Question/Answer
214	28	Resolution	Mr. Wonka	'Which room shall it be next?' 'Come on! Hurry up! We must get going! And **how many children are there left now?**'	Grandpa Joe	'But Mr. Wonka, there's…there's only Charlie left now.'	Question/Answer
215	28		Mr. Wonka	'You mean you're the only one left?'	Charlie	'Why,yes,' 'Yes'	Question/Answer
216	28		Mr. Wonka	'Faster! Faster! Faster! If we don't go any faster than this, we shall never get through!'	Grandpa Joe	'Through what?' 'What have we got to get through?	Assertion/Question
217	28		Grandpa Joe	'Through what?' 'What have we got to get through?	Mr. Wonka	'Ah-ha!' 'you wait and see! I've been longing to press this button for years! But I've never done it until now! I was tempted many times! ……'	Question/Answer
218	28		Grandpa Joe	'But…but..but..it's made of glass!' 'It'll break into a million pieces!'	Mr. Wonka	'I suppose it might!' 'but it's pretty thick glass, all the time.'	Assessment/Disagreement

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
219	28	Resolution	Grandpa Joe	'The elevator's gone mad!'	Mr. Wonka	'Have no fear, my dear sir'	Assertion/Encouragement
220	28		Grandpa Joe	'Are we all right?' 'How does this thing stay up?'	Mr. Wonka	'Candy power!' 'One million candy power! Oh, look, there go the other children! They're returning home!'	Question/Answer
221	29		Charlie	'I can only see three,' 'Who's missing?'	Mr. Wonka	'I expect it's Mike Teavee,' 'But he'll be coming along soon.	Question/Answer
222	29		Mr. Wonka	'Do you see the trucks?'	Charlie	'Yes' 'What are they for?'	Question/Answer
223	29	Resolution	Charlie	'Yes' 'What are they for?'	Mr. Wonka	'Don't you remember what it said on the Golden Tickets? Every child goes home with a lifetime's supply of sweets.....'	Question/Answer
224	29		Mr. Wonka	'there goes our friend Augustus Gloop! D'you see him? He's getting into the first truck with his mother and father!'	Charlie	'You mean he's really all right?' 'Even after going up that awful pipe?'	Announcement/Confirmation
225	29		Charlie	'You mean he's really all right?' 'Even after going up that awful pipe?'	Mr. Wonka	'He's very much all right,'	Question/Answer
226	29		Grandpa Joe	'He's changed!' 'He used to be fat! Now he's thin as a straw!'	Mr. Wonka	'Of course he's changed,' 'He got squeezed in the pipe. Don't you remember?'	Assessment/Agreement

The Analysis of Adjacency Pairs found in the Novel, "Charlie and the Chocolate Factory" by Roald Dahl

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
227	29	Resolution	Mr. Wonka	'And look! There goes Miss Violet Beauregarde, the great gum-chewer! It seems as though they managed to de-juice her after all. I'm so glad. And how healthy she looks! Much better than before!'	Grandpa Joe	'But she's purple in the face!'	Assessment/Disagreement
228	29		Grandpa Joe	'But she's purple in the face!'	Mr. Wonka	'So she is,' 'Ah, well, there's nothing we can do about that.'	Assessment/Agreement
229	29		Grandpa Joe	'And here comes Mike Teavee!' said Grandpa Joe. 'Good heavens! What have they done to him? He's about ten feet tall and thin as a wire!'	Mr. Wonka	'They've overstretched him on the gum-stretching machine' 'How very careless.'	Question/Answer
230	29		Charlie	'But how dreadful for him!'	Mr. Wonka	'Nonsense,' 'he's very lucky. Every basketball team in the country will be trying to get him. But now,' 'it is time we left these four silly children. I have something very important to talk to you about, my dear Charlie.'	Assessment/Disagreement
231	30		Mr. Wonka	'How I love my chocolate factory' 'Do you love it too, Charlie?	Charlie	'Oh, yes, I think it's the most wonderful place in the whole world!'	Question/Answer

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No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
232	30	Resolution	Charlie	'Oh, yes, I think it's the most wonderful place in the whole world!'	Mr. Wonka	'I am very pleased to hear you say that,' 'Yes, I am very pleased indeed to hear you say that. And now I shall tell you why' 'You see, my dear boy, I have decided to make you a present of the whole place. As soon as you are old enough to run it, the entire factory will become yours.'	Assessment/Agreement
233	30		Grandpa Joe	'Giving it to him?' 'You must be joking'	Mr. Wonka	'I'm not joking, sir. I'm deadly serious.'	Remark/Denial
234	30		Grandpa Joe	'But…but…why should you want to give your factory to little Charlie?'	Mr. Wonka	'Listen, I'm an old man. I'm much older than you think. I can't go on for ever. I've got no children of my own, no family at all………. So I have to have a child. I want a good sensible loving child, one to whom I can tell all my most precious sweet-making secrets – while I am still alive.	Question/Answer
235	30		Charlie	'So that is why you sent out the Golden Tickets!'	Mr. Wonka	'Exactly! I decided to invite five children to the factory, and the one I liked best at the end of the day would be the winner!'	Assessment/Agreement

No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
236	30	Resolution	Grandpa Joe	'But Mr. Wonka, do you really and truly mean that you are giving the whole of this enormous factory to little Charlie? After all...'	Mr. Wonka	'There's no time for arguments!' 'We must go at once and fetch the rest of the family – Charlie's father and his mother and anyone else that's around! They can all live in the factory from now on! They can all help to run it until Charlie is old enough to do it by himself!	Question/Answer
237	30		Mr. Wonka	Where do you live, Charlie?'	Charlie	'It's over there, it's that little cottage right on the edge of the town, the tiny little one...'	Question/Answer
238	30		Charlie	'I'm afraid my mother won't come with us'	Mr. Wonka	'Why ever not?'	Statement/Question
239	30		Mr. Wonka	'Why ever not?'	Charlie	'Because she won't leave Grandma Josephine and Grandma Georgina and Grandpa George.'	Question/Answer
240	30		Mr. Wonka	'But they must come too.'	Charlie	'They can't, they're very old and they haven't been out of bed for twenty years.'	Assessment/Disagreement
241	30		Mr. Wonka	'Then we'll take the bed along as well, with them in it, there's plenty of room in this lift for a bed.	Grandpa Joe	'You couldn't get the bed out of the house, it won't go through the door.'	Statement/Disagreement

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No	Ch.	Plot	Speaker 1	First Pair Part	Speaker 2	Second Pair Part	Types of adjacency pairs
242	30	Resolution	Grandpa Joe	'You couldn't get the bed out of the house, it won't go through the door.'	Mr. Wonka	'You mustn't despair!' 'Nothing is impossible! You watch!'	Statement/Consolation
243	30		Charlie	'What are you going to do?'	Mr. Wonka	'I'm going right on in to fetch them	Question/Answer
244	30		Grandpa Joe	'How?'	Mr. Wonka	'Through the roof'	Question/Answer
245	30		Grandma Josephine	'Save us!'	Grandpa Joe	'Calm yourself, my darling wife' 'it's only us'	Request/Comfort
246	30		Charlie	'Mother! Mother! Mother! Listen to what's happened! We're all going back to live in Mr. Wonka's factory and we're going to help him to run it and he's given it all to me… and … and … and …and…'	Mrs. Bucket	'What are you talking about?'	Announcement/Question (question for clarification)
247	30		Grandma Josephine	'Who is this crazy man?' 'He could have killed us all.'	Grandpa Joe	'This is Mr. Willy Wonka himself.'	Question/Answer
248	30		Grandma Josephine	'I'd rather die in my bed'	Grandma Georgina	'So would I!'	Stating Opinion/Agreement
249	30		Charlie	'Please don't be frightened' 'It's quite safe. And we're going to the most wonderful place in the world!'	Grandpa Joe	'Charlie's right'	Assertion/Agreement
250	30		Grandma Josephine	'Will there be anything to eat when we get there?' 'I'm starving! The whole family is starving!'	Charlie	'Anything to eat?' 'Oh, you just wait and see!'	Question/Answer