A STUDY OF ADJACENCY PAIRS IN THE SHORT STORY, "BABYLON REVISITED" WIRTTEN BY F. SCOTT FITZGERALD

MA THESIS

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DEPARTMENT OF ENGLISH

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

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ABSTRACT

This paper studies the adjacency pairs in the dialogues of the short story, "Babylon Revisited" written by F. Scott Fitzgerald which conveys strong and painful feelings of Charlie, principally through the use of dialogue. Identifying the pairs of adjacency pairs in the dialogues of the short story is a key issue in this study. Based on the pairs of the dialogues this research tries to explain the main concept of the story. It is discussed how Fitzgerald portrayed father-daughter relationship is extremely memorable, vivid, and true to life, and it is accomplished largely through the use of dialogue.

ACKNOWLEDGEMENTS

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1. INTRODUCTION

"Babylon Revisited" is F. Scott Fitzgerald's most renowned and most considered work of short fiction. A work that intimates the times as well as revealing a personal tragedy, the short story is his most often anthologized. Fitzgerald wrote the story amidst the turmoil of his own life, and is in many ways drawn out in "Babylon Revisited" (Thomas A. Larson, 1995). In reading and researching the short story, "Babylon Revisited", by F. Scott Fitzgerald, the story can draw the interest of the readers with its dialogues though it is very slow. A key issue for this study is an attempt to identify the adjacency pairs through the dialogues of the short story because these dialogues can serve to reveal the characters' innermost feeling, and personality. In addition, this study will find out how these pairs can create the dialogues and how they support the plot and theme of the story with the use of adjacency pair.

1.1 Background of the Study

There are many ways to communicate, either in spoken or in written form. Borrowing Jack C. Richards and Richard W. Schmidt's words (1983), the writers of Language and Communication, human beings spend a large part of their lives engaging conversation and for most of them, conversation is among their most significant and engrossing activities. In conversing there must be at least two people who become the first part and the second part. A conversation consists of a series of exchanges between participants. Most conversations seem simple enough; they begin with "Hello", end with "Goodbye" and have a lot of talk in between. But in reality, the use of language in conversation is complex (Clark 1977). Actually there are many important things which are faced by speakers or participants in doing conversation. They are turn taking, adjacency pairs, opening conversation, and closing conversation.

In Longman Dictionary of Applied Linguists (1985), it is stated that Conversation Analysis is "the analysis of natural communication in order to discover what the linguistic characteristics of conversation are and how communication is used in ordinary life. Besides using the term conversation, the term dialogue is used. According to Hornby (1977), dialogues are spoken or written conversation or talk, or discussions between people in which opinion is exchanged. Different from

monologues, people have to plan the whole discourse without the intervention of other. In dialogues, people must coordinate their talk with the talk of others (Clark1977). This coordination needs what is called Adjacency pairs. People will be helped to open conversation, negotiate deal, relate facts, change topics, and close by using adjacency pairs.

1.2 Aims and Objectives

There are two main objectives for this research. The first one is to study the types of Adjacency Pairs in the written dialogue especially in the short story. The second is to find out how these pairs types convey the development of the plot of the story.

1.3 Scope and Limitation of the Study

Conversational analysis includes the study of Turn taking, Adjacency Pair, Conversational Maxim, Discourse Analysis, Ethno methodology, and Speech act. However the focus of the study is on Adjacency Pairs.

In this research, then, how the adjacency pairs convey the meaningful dialogues and support the short story "Babylon Revisited" written by F. Scott Fitzgerald are explored. This research will follow two-part division. First, I will explore the adjacency pairs and, in turn, which pairs are the most frequented pairs and how these work for what purposes. Second, I will find out why this story is regarded as one of the well known short stories.

1.4 Definition of Key Terms

Adjacency pairs: Many types of utterances, in terms of what is expected as a response and what certain responses presuppose. (McCarthy, 1991)

Conversation: Distribution of different types of speech in people's everyday lives (McCarthy, 1991)

First-pair part: Utterances in which creates an expectation of the hearer/second speaker's utterances. (Yule, 1996)

Second- pair part: Utterances in which responds the previous utterances done by the initiator to fill the slots in adjacency pairs (Yule, 1996)

2. LITERATURE REVIEW

2.1 "Babylon Revisited" written by F. Scott Fitzgerald

2.1.1 The Biography of F. Scott Fitzgerald

Francis Scott Key Fitzgerald was a Jazz Age novelist and short story writer who is considered to be among the greatest twentieth-century American writers. Born on September 24, 1896, he was the only son of an aristocratic father and a provincial, working-class mother. He was the product of two divergent traditions: while his father's family included the author of "The Star-Spangled Banner" (after whom Fitzgerald was named), his mother's family was, in Fitzgerald's own words, "straight 1850 potato-famine Irish." As a result of this contrast, he was exceedingly ambivalent toward the notion of the American dream: for him, it was at once vulgar and dazzlingly promising. (www.gradesaver.com)

Like the central character of The Great Gatsby,Fitzgerald had an intensely romantic imagination; he once called it "a heightened sensitivity to the promises of life." The events of Fitzgerald's own life can be seen as a struggle to realize those promises.He attended both St. Paul Academy (1908-10) and Newman School (1911-13), where his intensity and outsized enthusiasm made him unpopular with the other students. Later, at Princeton University, he came close to the brilliant success of which he dreamed. He became part of the influential Triangle Club, a dramatic organization whose members were taken from the cream of society. He also became a prominent figure in the literary life of the university and made lifelong friendships with Edmund Wilson and John Peale Bishop. Despite these social coups, Fitzgerald struggled academically, and he eventually flunked out of Princeton. In November 1917, he joined the army.

While stationed at Camp Sheridan (near Montgomery, Alabama), he met Zelda Sayre, the daughter of an Alabama Supreme Court judge, and the two fell deeply in love. Fitzgerald needed to improve his dismal financial circumstances, however, before he and Zelda could marry. At the first opportunity, he left for New York, determined to make his fortune in the great city. Instead, he was forced to take a menial advertising job at $90 per month. Zelda broke their engagement, and Fitzgerald retreated to St.

Paul, Minnesota. There, he rewrote a novel that he had begun at Princeton. In the spring of 1920 the novel, *This Side of Paradise*, was published.

Though today's readers might find its ideas dated, *This Side of Paradise* was a revelation to Fitzgerald's contemporaries. It was regarded as a rare glimpse into the morality and immorality of America's youth, and it made Fitzgerald famous. Suddenly, the author could publish not only in prestigious literary magazines such as *Scribner's* but also high-paying, popular publications including *The Saturday Evening Post*.

Flush with his new wealth and fame, Fitzgerald finally married Zelda. The celebrated columnist Ring Lardner christened them "the prince and princess of their generation." Though the Fitzgeralds reveled in their notoriety, they also found it frightening, a fact which is perhaps represented in the ending of Fitzgerald's second novel. This novel, *The Beautiful and Damned*, was published two years later, and tells the story of a handsome young man and his beautiful wife, who gradually deteriorate into careworn middle age while they wait for the young man to inherit a large fortune. In a predictable ironic twist, they only receive their inheritance when it is too late.

To escape this grim fate, the Fitzgeralds (together with their daughter, Frances, who was born in 1921) moved in 1924 to the Riviera, where they became part of a group of wealthy American expatriates whose style was largely determined by Gerald and Sara Murphy. Fitzgerald described this society in his last completed novel, *Tender is the Night,* and modeled its hero on Gerald Murphy. Meanwhile, Fitzgerald's reputation as a heavy drinker tarnished his reputation in the literary world; he was viewed as an irresponsible writer despite his painstaking revisions numerous drafts of his work.

Shortly after their relocation to France, Fitzgerald completed his most famous and respected novel, *The Great Gatsby* (1925). Fitzgerald's own divided nature can be seen in the contrast between the novel's hero, Jay Gatsby, and its narrator, Nick Carraway. The former represents the naive Midwesterner dazzled by the possibilities of the American dream; the latter represents the compassionate Princeton gentleman who cannot help but regard that dream with suspicion. The Great Gatsby may be

described as the most profoundly American novel of its time; Fitzgerald connects Gatsby's dream, his "Platonic conception of himself," with the aspirations of the founders of America.

A year later, Fitzgerald published a collection of short stories, *All the Sad Young Men*. This book marks the end of the most productive period of Fitzgerald's life; the next decade was full of chaos and misery. Fitzgerald began to drink excessively, and Zelda began a slow descent into madness. In 1930, she suffered her first mental breakdown. Her second breakdown, from which she never fully recovered, came in 1932.

Throughout the 1930s the Fitzgeralds fought an ultimately unsuccessful battle to save their marriage. This struggle was tremendously debilitating for Fitzgerald; he later said that he "left [his] capacity for hoping on the little roads that led to Zelda's sanitarium." He did not finish his next novel, *Tender is the Night*, until 1934. It is the story of a psychiatrist who marries one of his patients, and, as she slowly recovers, she exhausts his vitality until he is "a man used up." This book, the last that Fitzgerald ever completed, was considered technically faulty and was commercially unsuccessful. It has since gained a reputation, however, as Fitzgerald's most moving work.

Crushed by the failure of *Tender is the Night* and his despair over Zelda, Fitzgerald became an incurable alcoholic. In 1937, however, he managed to acquire work as a script-writer in Hollywood. There he met and fell in love with Sheilah Graham, a famous Hollywood gossip columnist. For the rest of his life, though he frequently had drunken spells in which he became bitter and violent, Fitzgerald lived quietly with Ms. Graham. Occasionally he went to visit Zelda or his daughter Frances, who entered Vassar College in 1938.

In October 1939, Fitzgerald began a novel about Hollywood titled *The Last Tycoon*. The career of its hero, Monroe Stahr, is based on that of the renowned Hollywood producer Irving Thalberg. On December 21, 1940, Fitzgerald suffered a fatal heart attack, leaving the novel unfinished. Even in its half-completed state, *The Last Tycoon* is considered the equal of the rest of Fitzgerald's work for its intensity.

Many of his short stories allowed Fitzgerald to explore ideas and situations which were later reworked in to his longer fiction. Descriptions of setting which were devised in Fitzgerald's 1922 story "Winter Dreams" became part of the detail of Daisy's home in *The Great Gatsby*. Similarly, Fitzgerald also used inspirations from his 1927 story "Jacob's Ladder" as character ideas for *Tender Is the Night*.

Fitzgerald often rejected his short fiction as 'trash', saying that the stories he wrote were merely to fund the Fitzgerald's lavish lifestyle. His stories were indeed enough to sustain the Fitzgerald family - his highest single story fee was $4000. The stories were far from trash, however, and have been reproduced in collections many times. "The Curious Case of Benjamin Button" was made into a feature film in 2008.

2.1.2 Synopsis of the Story

"Babylon Revisited" begins with Charlie Wales, an American expatriate who has returned in 1930 to Paris, the site of much drinking and partying on his part during the 1920s. Since the stock market crash of 1929, Charlie has sobered up and now looks with a combination of amazement and disgust at the extravagant lifestyle helived.Charlie's first visit in Paris is to the Ritz bar he used to go frequently in his wild days. He asks after many of his former party-friends but finds that Paris is largely empty compared to several years earlier. He leaves an address with the barman to give to a friend named Duncan Schaeffer. Since Charlie hasn't settled on a hotel yet, he leaves the address of his brother-in-law's house. He then wanders through Paris and sees all the hotspots he used to frequent during the extravagant days of the twenties. Everything looks different to him now that he's sober and doesn't have the money he used to.

As the story progresses, we learn that Charlie is back in town to try to regain custody of his daughter Honoria, who is currently staying with his sister-in-law and her husband. Charlie's deceased wife Helen died a little over a year ago from heart trouble. At the time, Charlie was in a sanatorium having suffered a collapse. Now he only has one drink per day, so that the idea of alcohol doesn'tgettoobig inhismind.

Charlie has a pretty bad relationship with his sister-in-law, Marion Peters, who blames him for her sister Helen's death. She is resistant to the idea of allowing him to take Honoria home with him, but Charlie eventually wins her over with his patience and insistence that he is reformed. They make plans for him to leave shortly with Honoria.

Meanwhile, two of Charlie's old party friends, Duncan Schaeffer and Lorraine Quarrles, who are still living the drunken lifestyle, have been trying to get him to go out drinking with them. Charlie resists, as he's left behind the wild days of running around Paris drunk. On the night when Charlie is at the Peters' finalizing plans to take Honoria home, Lorraine and Duncan show up, drunk, begging him to come out with them. Marion sees that Charlie is still associating with the party crowd, and so she goes back on her offer to let him take his daughter back. Charlie is baffled as to how Duncan and Lorraine found him, and neitherremembersnor refuses to acknowledge that he left the Peters' address for Duncan at the Ritz bar.

Charlie leaves the Peters' house and returns to the Ritz bar, where he has his one drink for the day and refuses to have a second one. He plans to try and get Honoria back again, perhaps six months from now when Marion has calmed down. He wonders how long he'll have to pay for the destructive lifestyle he used to live.

2.2 THEORETICAL FREAMEWORK

2.2.1 Conversation Analysis

Conversation analysis (commonly abbreviated as **CA**) is the study of talk in interaction (both verbal and non-verbal in situations of everyday life). CA generally attempts to describe the orderliness, structure and sequential patterns of interaction, whether institutional (in school, a doctor's surgery, court or elsewhere) or in casual conversation.

Inspired by ethnomethodology (e.g. Harold Garfinkel) and Erving Goffman, CA was developed in the late 1960s and early 1970s principally by the sociologist Harvey Sacks and his close associates Emanuel Schegloff and Gail Jefferson. Today CA is an established method used in sociology, anthropology, linguistics, speech-communication and psychology. It is particularly influential in interactional

sociolinguistics, discourse analysis and discursive psychology, as well as being a coherent discipline in its own right. Recently CA techniques of sequential analysis have been employed for instance by phoneticians to explore the fine phonetic detail of speech (Kelly and Local 1989).

The use of the term "conversation" to label this disciplinary movement is sometimes considered to be misleading. For instance, one of CA's principal practitioners, Emanuel Schegloff, has more recently identified "talk-in-interaction" as CA's topic. Perhaps for this same reason, others (e.g., Jonathan Potter) who use CA methods identify themselves as discourse analysts (DA), though that term was first used to identify researchers using methods different from CA (cf., Levinson, 1983), and still identifies a group of scholars larger than those who use only CA methods. The basic structures are turn-taking organization, turn constructional component, turn allocational organization, adjacency pairs, pre-sequences, preference organization and repair.

2.2.1.1 General Background and Theory of Adjacency Pairs

Adjacency Pairs are one of local management organizations in conversation. These are deeply inter-related with the turn-taking system as techniques for selecting a next speaker. Adjacency pairs are the basic structural units in conversation. They are used for opening and closing conversation.

McCarthy (1991) stated that "pairs of utterances in talk are often mutually dependent". It is possible to state the requirements, in normal conversational sequences, for many types of utterances, in terms of what is expected as a response and what certain responses presuppose.

Yule (1996) also stated that "adjacency pairs really helped in the process of conversation by the fact that there are many almost automatic patterns in the structure of conversation". Yet, many people do not realize about that. Actually, the existence of such paired utterances is obvious, but a precise specification of the underlying expectations upon which the regularities are based is not easy.

Sacks observes that "a conversation is a string of at least two turns" (Coulthard, 1985). Every turn is closely related to another to which it knits in sequence called adjacency pairs. He offers us a characterization of adjacency pairs. Adjacency pairs are sequences of two utterances that are adjacent, produced by different speaker, and ordered as a first pair part and a second part.

According to Edward Finnegan (1999), adjacency pairs are one useful mechanism in the convert organization of conversation in 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.

Greeting and Greeting.
Speaker1: Hi!
Speaker2: Hello!

Question and Answer
Speaker1: "Where's the milk I bought this morning?"
Speaker2: "On the counter."

Invitation and Acceptance
Speaker1: "I'm having some people to dinner Saturday, and I'd really like you
to come."
Speaker2: "Sure!"

Assessment and Disagreement
Speaker1: "I don't think Harold would play such dirty trick on you."
Speaker2: "Well, you obviously don't know Harold very well."

Request for favor and Granting
Speaker1: "Can I use your phone?"
Speaker2: "Sure."

Apology and Acceptance

Speaker1: "Sorry to bother you this late at night."

Speaker2: "No, that's all right. What can I do for you?"

Summons and acknowledgement

Speaker1: "Bill!"

Speaker2: "Yeah?"

Accusation and Denial

Speaker1: "Look. Look what you made me do."

Speaker2: "I made you do? I wasn't near you."

Congratulation and Thanks

Speaker 1: "Congratulation!"

Speaker 2: "Thanks"

Farewell and Farewell

Speaker1: "Bye!"

Speaker2: "Bye!"

There are also three characteristics of adjacency pairs owing to Finegan.

First, the two parts are contiguous and are uttered by different speakers. A speaker who makes a statement before answering a question sounds strange because the parts of the adjacency pair are not consecutive:

Speaker1: "Where's the milk I bought this morning?"

Speaker2: "They said on the radio that the weather would clear up by noon. It's on the counter."

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

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

Speaker1: "Do you want more coffee?"

Speaker2: "That's all right; you're not bothering me in the least!"

Finegan also stated that occasionally, the requirement that both parts of adjacency pair be contiguous is violated in a socially recognized way.

Ann: "Where's the milk I bought this morning?"

Pat: "The skim milk?"

In order to provide an accurate answer to Ann's question, Pat must first know the answer to another question and thus initiates an insertion sequence- another adjacency pair that interrupts the original adjacency pair and put it 'on hold' . The interaction thus consists of one adjacency pair embedded in another one, as in the following telephone conversation.

Speaker1: "Can I speak to Mr. Higgins?"

Speaker2: "May I ask who's calling?"

Speaker1: "Arthur Wilcox"

Speaker2: "Please Hold."

Finegan also expressed that certain kinds of adjacency pairs are marked by a preference for a particular type of second part. For example, requests, questions, and invitations have preferred and dispreferred answers. Compare the following interactions, in which the first one has a preferred (positive) second part and the second one has a dispreferred (negative) second part.

Speaker1: I really enjoyed the movie last night. Did you?

Speaker2: Yeah, it was pretty good.

Speaker A: I really enjoyed the movie last night. Did you?

Speaker B: No, I thought it was pretty crummy, though I can see how youcould've liked certain parts of it.

To an assessment also, the preferred second part is agreement

Speaker A: I think Ralph's a pretty good writer.

Speaker B: I think so too.

> *Speaker A: I think Ralph's a pretty good writer.*
>
> *Speaker B: Well, his imagery's interesting, but apart from that I don't think he writes well at all.*

Dispreferred second parts tend to be preceded by a pause and to begin hesitation particle such as "well" or "uh". Preferred second parts tend to follow the part without a pause and to consist of structurally simple utterances.

> *Speaker A: Would you like to meet for lunch tomorrow?*
>
> *Speaker B: Sure!*

> *Speaker A: Would you like to meet for lunch tomorrow?*
>
> *Speaker B: Well, hmm, let's see...Tomorrow's Tuesday, right? I told Harry.I'd have lunch with him. And I told him so long ago that I'd feel bad canceling. Maybe another time, okay?*

In addition, dispreferred second parts often begin with a token agreement or acceptance or with an expression of appreciation or apology, and usually include an explanation.

> *Speaker A: Can I use your phone?*
>
> *Speaker B: Oh, I'm sorry, but I'm expecting an important long-distance call. Could you wait a bit?*

Some first pair parts allow for alternative second; however some options are preferred and some are dispreferred. From a pragmatic perspective, the expression of a preferred (in response to an offer or invitation) clearly represents closeness and quick connection. The expression of a dispreferred would represent distance and lack of connection (Yule, 1993).

Levinson (Coulthard, 1985) observed that dispreferred seconds are distinguished by incorporating substantial number of the following features:

Delays	: by pause before delivery; by the use of a preface; by displacement over a number of turns
Prefaces	: the use of markers or announcers of dispreferred like "uhh", and etcetera; the use of appreciation if relevant (for

invitations, offers etcetera); the use of apologies if relevant (for requests, etcetera); the use of qualifiers; hesitation in various forms

Accounts : carefully formulated explanations for why the dispreferred act is being done.

Declination component : of a form suited to the nature of the first part of the pair.

2.2.2 Review on Previous Studies

Farchah (2006) studied the identification and description of Adjacency Pairs in the short play The Show Must Go On. This refers to categorization of dialogues, which dialogue that will belongs to Greeting, Offer, Request, Common, Summons, etc. Firstly, Farchah compiled many types of adjacency pairs from many sources. From the categorization, then she also discussed about what the most frequently used of adjacency pairs and some sequence, pre- or insertion by using Jack C. Richards and Richard W. Schmidt's words (1983). She also identified the types of adjacency pairs that do not have sequences and that have sequences. Here, Farchah only discussed about adjacency pairs and sequences. Her aim is through this study, she hopes to give some input for English Students, to be able to identify adjacency pairs, especially in written dialogues and describe them into many types.

Moreover, Mariana discussed types of Adjacency Pairs in opening and closing conversations among Petra Christian University sutdents in 2006. She also discussed about what the most is frequently used of Adjacency Pairs. For guidance, she used Sacks-Schegloff (1985) to discuss about first-pair part and second-pair part. Next, she used Coulthard (1985) and Stenstrom, (1994) to discuss about opening and closing. According to Stenstrom, opening is important in conversation, if not all will be meaningless. Here, Mariana discussed about Adjacency pairs only to show some adjacency pairs which have not been mentioned by Sacks and also differentiated adjacency pairs into opening and closing expression. She wanted to show to the readers that adjacency pairs explained by Sacks could not be applied in practice. Next, Mariana differentiated Adjacency Pairs into Opening and Closing expression.

Nancy Hiandinata (2008) studied "The Adjacency Pairs and the Reason of Disjointed Adjacency Pairs of Marlin and Dory in "Finding Nemo" deals with the adjacency pairs and disjointed adjacency pairs. In this research, the writer found out what adjacency pairs and disjointed adjacency pairs occurred in "Finding Nemo". The writer used Adjacency Pairs theory explained by Sacks (1967) and Speech Acts theory explained by Austin and Searle as supporting theory. The writer took the conversation between Marlin and Dory in Finding Nemo's script. In this study, the writer divided the adjacency pairs into two parts, that is, the well-responded adjacency pairs and not well-responded (disjointed) adjacency pairs. Because the writer only analyzed the disjointed adjacency pairs, she found out that there are some reasons from Dory for her not-well response (disjointed) action toward the first pair, like short term memory loss, stubbornness. Also, there are some reasons for Marlin not to respond well, like negative thinking, focuses on other thing. The writer concluded that disjointed adjacency pairs are still acceptable as long as it can be understood.

3. RESEARCH METHODOLOGY

This study will be based on the theory of Edward Finegan (1999), the approach of the study is descriptive-qualitative. According to Edward Finegan, there are ten types of adjacency pairs, greeting and greeting, question and answer, invitation and acceptance, assessment and disagreement, request for favor and granting, apology and acceptance, and summons and acknowledge, accusation and acceptance, congratulation and thanks and farewell and farewell.

Firstly, all the utterances produced by the characters in the short story "Babylon Revisited", will be collected and put it according to the types of adjacency pairs in the table.

The types of adjacency pairs will be classified according the table below.

No.	Chapter	Dialogue	Exchange	Character	Sample	V1	V2	V3	V4	V5	V6	V7	V8	V9	V10	Remark
1	I	D1	E1	C1	A:	1										
2	I	D1	E1	C2	B:	1										

Table of Code for Characters in the story

No.	Code	List of Characters
1.	C1	Charles J. Wales
2.	C2	Alex
3.	C3	Honoria Wales
4.	C4	Marion Peter
5.	C5	Lincoln Peter
6.	C6	Lorraine Quarrels
7.	C7	Duncan Schaeffer
8.	C8	Paul

Table of Key terms for Adjacency Pairs types (Edward Finnegan)

No.	Key Term	Types of Adjacency Pairs
1.	V1	Question and Answer
2.	V2	Greeting and Greeting
3.	V3	Invitation and Acceptance/ Denial
4.	V4	Assessment and Disagreement
5.	V5	Request and Granting
6.	V6	Apology and Acceptance
7.	V7	Summons and Acknowledge
8.	V8	Accusation and Acceptance/ Denial
9.	V9	Congratulation and Thanks
10.	V10	Farewell and Farewell

After classifying all adjacency pairs into the table, this study will go onto count the adjacency pairs and find out which are the most frequent pairs chapter by chapter.

Table. ( ) No. of Total Adjacency Pairs throughout the Story

No.	Chapter	V1	V2	V3	V4	V5	V6	V7	V8	V9	V10
1.	I										
2.	II										
3.	III										
4.	IV										
5.	V										
	Total										

By seeing this result, this study will go to find out how these pairs support the story.

4. DATA ANALYSIS

4.1 Analysis of Data

This study is based on the identification of adjacency pairs that are the basic structural units in conversation. According to Edward Finnegan (1999), adjacency pairs are one useful mechanism in the convert organization of conversation is that certain turns have specific follow up turns associated with them.

Question takes answers. Greetings are returned by greetings, invitations by acceptances or refusals, assessments are returned by disagreement or agreement, request for favour are returned by granting, apologies are returned by acceptances, summons are returned by acknowledgement, accusations are returned by denial, congratulations are returned by thanks and farewells are returned by farewells. There are all together (10) types of pairs according Edward Finnegan.

This analysis will find out what pairs types are found in the short story. Firstly Question and Answer Pairs are found,

> *Charlie: "And where's Mr. Campbell?" (Question)*
> *Alix: "Gone to Switzerland. Mr. Campbell's a pretty sick man, Mr. Whales". (Answer) (see page 1 of Appendix)*

The second pair part of Greeting and greeting are also provided in the short story, when Charlie first time meets with his daughter. Here we may see that Greeting is followed by greeting.

> *Charlie: "My old pie". (Greeting)*
> *Honoria: "Oh, daddy, daddy, daddy, daddy, dads, dads, dads!" (Greeting)*
> *(see page 3 of Appendix)*

In the story, the pairs of Invitation and Acceptance/Denial are happened when Lorraine and Duncan invite dinner to Charlie.

> Duncan: *"What about coming back and sitting down?" (Invitation)*
> Charlie: *"Can't do it." (Denial) (Dispreferred second)*
> *(see page 9 of Appendix)*

Duncan's invitation is returned by denial (dispreferred second).

Other types of Adjacency Pair, Assessment and Disagreement/Agreement is also in the short story, when Marion's make judgment about Charlie whether he has changed or not. In these dialogues, it can be seen that Assessments are followed by Disagreement. One of the example dialogues,

> Marion: *"I suppose you can give her more luxuries than we can".*
> *"When you were throwing away money we were living along watching every ten francs...I suppose you'll start doing it again." (Assessment)*
> Charlie: *"Oh, no." "I've learned. I worked hard for ten years, you know-until I got lucky in the market, like so many people, terribly luckily. It didn't seem any use working anymore, so I quit. It won't happen again". (Disagreement)*
> *(see page18 of Appendix)*

In the story, Requests are responded by Refusal. It happened, when Charlie request Lincoln to explain that he did not invite Lorraine and Duncan to come to Peters' house to Marion. But Lincoln rejected,

> Charlie: *"I wish you'd explain to her I never dreamed these people would come here. I'm just as sore as you are." (Request)*
> Lincoln: *"I couldn't explain anything to her now." (Denial)*
> *(see page 24 of Appendix)*

Farewell is responded by farewell without insertion sequence. Here we can see when Lorraine and Duncan farewell Charlie.

Charlie: "Good Night". (Farewell)

Lorraine: "Good Night." (Farewell) (see page23 of Appendix)

Finally, by identifying these pair types it cannot be denied that this short story is based on the different types of Adjacency Pairs. The observation of adjacency pairs are the fundamental organization structure in conversation, a structure that also plays a fundamental role in this short story. Detail analyses are shown in Appendix.

5. FINDINGS AND DISCUSSION

After the analysis, the study finds out that there are many adjacency pairs occurring in the short story, Babylon Revisited. Babylon revisited is told mostly in dialogues. These can convey strong and painful feelings of the main character, Charlie. Most of the fraught exchanges in the story occur between Charlie and Marion. Charlie's words make it clear that he is desperate to get Honoria back, enough to plan almost every phrase he utters and pause he takes which are created based on the characteristic of adjacency pairs. There are five chapters in the short story, Babylon Revisited, written by F. Scott Fitzgerald. Data analysis is carried out chapter by chapter to find out how many types of adjacency pairs can be found in the short story and how they support the story according to the Edward Finnegan's theory.

In Chapter (I), Question and Answer, Greeting and Greeting and Assessment and Disagreement are found. The short story is started with the Question and Answer pairs. Throughout the chapter, Question and Answer pairs are the most frequent pairs and they can also show that Charlie is far away from Paris and now he is inquiring about his old fellows and about the city. For example,

> Charlie: "And where's Mr. Campbell?" (Question)
> Alix: "Gone to Switzerland. Mr. Campbell's a pretty sick man, Mr. Whales"
> (Answer) (See page- 1 of appendix)

Through the Question and Answer pair types, the goal of the protagonist to get back his daughter may find out. That is,

> Alix: "Here for long, Mr. Wale?" (Question)
> Charlie: "I'm here for four or five days to see my little girl". (Answer)
> (See page-1 of Appendix)

Moreover, parental love which is one part of the theme of the story based on the adjacency pairs type, Greeting and Greeting. When they first meet, Honoria calls out the word "Daddy" for seven times. It can be assumed that she misses her father very much and shows how she loves him.

Charlie: "My old pie". (Greeting)
Honoria: "Oh, daddy, daddy, daddy, daddy, dads, dads, dads!" (Greeting)
(see page 3 of Appendix)

Even a pair of Assessment and Agreement pairs shows Charlie's reformation.

Alix: "You were going pretty strong a couple of years ago."(Assessment)
Charlie: "I'll stick to it all right; I've stuck to it for over a year and a half now" (Agreement) (see page 1 of Appendix)

As he talks with the barman, it provides the hint about his past life; but the central conflict has not been introduced yet.

In Chapter (II), adjacency pairs of Question and Answer pairs, Invitation and Acceptance/Denial, Greeting and Greeting and Assessment and Disagreementwhich are made by the characters and are also found out.It obviously seems that most of the dialogues are based on the Adjacency pairs. Here, Question and Answer pairs are the most repeated pairs.

These Question and Answer pairs not only represent the relation between Charlie and his daughter and relation between Marion and Lincoln but also economic situation of Charlie. For example,

Honoria: "Well, you brought me this doll. And I've got lots of things. And we're not rich anymore, are we?" (Question)
Charlie: "We never were. But today you are to have anything you want." (Answer) (see page 6 of Appendix)

From studying this,it comes to know that Honoria cares about her family's finance and how much she loves his father. Moreover, it shows her desire to live with her father by studying Question and Answer pairs.

Charlie: "Aren't you perfectly happy?" (Question)

Honoria: "Yes, but I love you better than anybody. And you love me better than anybody, don't you, now that mummy's dead? (Answer) (Question)

Charlie: "Of course I do. But you won't always like me best, honey. You'll grow up and meet somebody your own age and go marry him and forget you ever had a daddy." (Assessment)

Honoria: "Yes, that's true." (Agreement) (see page 11 of Appendix)

Another example pair which can convey the relationship between the Charlie and his daughter Honoria is as follows. This dialogue occurs when Charlie introduces himself to be more familiar with his daughter.

Charlie: "And who are you, please?" (Question)

Honoria: "Honoria Wales, Rue Palatine, Paris." (Answer) (see page 7 of Appendix)

Their dialogues are very authentic and they also reveal the characteristics of their relationship. They don't know each other well, but they like and respect each other and enjoy spending time together. Fitzgerald's portrayal of this father-daughter relationship is extremely memorable, vivid, and true to life, and it is accomplished largely through the use of Question and Answer pair type.

The hint that is based on the study of adjacency pairs is that Honoria prefers Uncle Lincoln to Aunt Marion.

Charlie: "And Aunt Marion and Uncle Lincoln- which do you like best?" (Question)

Honoria: "Oh, Uncle Lincoln, I guess". (Answer) (see page 8 of Appendix)

Later, the two pairs of Invitation and Acceptance/ Denial, represents the reformation of Charlie.

> *Duncan: "What about coming back and sitting down?" (Invitation)*
> *Charlie: "Can't do it." (Denial) (see page 9 of Appendix)*

He refuses to go out party with his old fellows, Duncan and Lorraine. He wants nothing to do with them. As for his relationship with Honoria, it provides the sense that Charlie would make a good father; his understanding of his daughter and the goodness of his intention.

By studying Adjacency Pairs, the relation between Charlie and his daughter, Honoria, Honoria and her aunt Marion and her Uncle Lincoln and the reformation of Charlie can be seen clearly.

In chapter (III), Question and Answer pairs and Assessment and Disagreement pairs are found which represent the restructuring of Charlie through the dialogues. Here also Question and Answer pairs are the most frequent types.

Charlie shows many evidences of his reformation and we come to know his mistake of the past that are derived from the pair types in this chapter.

> *Charlie: "I suppose you know what I want to see you about why I really came to Paris. I'm awfully anxious to have a home and I'm awfully anxious to have Honoria in it. I appreciate your taking in Honoria in it. I appreciate your taking Honoria for her mother's sake, but thing have changed now-changed radically with me, and I want to ask you to reconsider the matter. It would be silly for me to deny that about three years ago I was acting badly – but all that's over. As I told you. I haven't had more than a drink a day for over a year, and I take that drink deliberately, so that the idea of alcohol won't get too big in my imagination you see the idea?" (Question)*
> *Marion: "No" (Answer). (see page 12 of Appendix)*

This pair shows a careful choice of lexical item to show parental love. However, these conversations are not one-sided. Through Marion's curt and cutting responses, we

know that she loved her sister, Helen, very much, strongly dislikes Charlie, but only wants the best for Honoria.

> Marion: *"Why didn't you think of all this before?"* (Question)
>
> Charlie: *"I suppose I did, from time to time, but Helen and I were getting along badly. When I consented to the guardianship. I was that on my back in a sanitarium and the market had cleaned me out. I knew I'd acted badly, and I thought if it would bring any peace to Helen, I'd agree to anything. But now it's different. I'm functioning, I'm behaving damn well, so far as-"* (Answer) (see page 17 of Appendix)

The above Question and Answer Pairs provide why he gave up his guardianship for his daughter. And he is now trying to be functioning again to reform his mistake and to get his daughter back.

In Chapter (IV), Question and Answer Pairs, Request and Granting, Invitation and Acceptance/ Denial Pairs and Farewell and Farewell Pairs types are provided. Here Marion's decision to give his daughter back represented by the use of Question and Answer Pair type.

> Marion: *"When do you propose to take her?"* (Question)
>
> Charlie: *"As soon as I can get a governess. I hoped the day after tomorrow."* (Answer) (see page 21 of Appendix)

A terrible situation happens due to the invitation of Lorraine and Duncan when they came to the Peters' house.

> Lorraine: *"We come to invite you out to dinner. Lorraine and I insist that all this shishi, cagy business 'bout your address got to stop".* (Invitation)
>
> Charlie: *"Sorry, but I can't. Tell me where you'll be and I'll phone you in half an hour."* (Denial) (see page 22 of Appendix)

At that moment, all his effort that shows that he has changed is gone. We may know that Marion feels very disappointed and shocked due to the invitation of Charlie's old buddies to join party. From these pairs, the result of Charlie can be guessed.

Charlie: "You mean she's changed her mind about Honoria?" (Question)

Lincoln: "She's is pretty bitter right now. I don't know. You phone me at the bank tomorrow."(Answer) (see page 24 of Appendix)

Chapter (V) consists of Question and Answer Pair type. The result of Charlie is made sure by studying Adjacency Pairs,

Charlie: "I called up because this thing is on my mind. Has Marion said anything definite?" (Question)

Lincoln: "Marion's sick, I know this thing isn't altogether your fault, but I can't have her go to pieces about it. I'm afraid we'll have to let it slide for six months; I can't take the chance of working her up to this state again." (Answer) (see page 26 of Appendix)

The whole story can be understood only by studying the dialogues. Most of the dialogues are based on the adjacency pairs. The frequency table of adjacency pairs in the short story is expressed as follows.

Table 1. No. of Total Adjacency Pairs throughout the Story

No.	Chapter	V1	V2	V3	V4	V5	V6	V7	V8	V9	V10
1.	I	9	1	-	3	-	-	-	-	-	-
2.	II	18	-	2	4	-	-	-	-	-	-
3.	III	6	-	-	5	-	-	-	-	-	-
4.	IV	3	1	1	2	-	-	-	-	-	1
5.	V	2	-	-	2	-	-	-	-	-	-
	Total	38	2	3	16	-	-	-	-	-	1

Throughout the story (60) pairs of Adjacency Pairs are found out among (183) utterances. In other words, (60) pairs of Adjacency Pairs are made up of (120) utterances.

Figure 1. A Figure of Total utterances and Adjacency Pairs
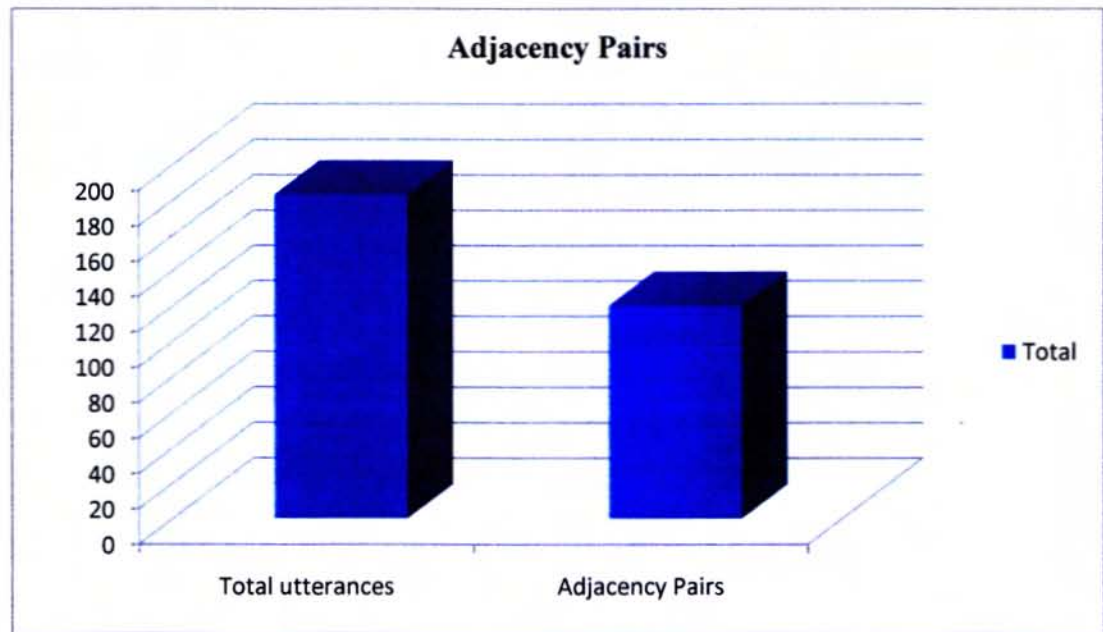
Adjacency Pairs

Therefore,"Babylon Revisited" is the short story which has many dialogues. Besides, itis based on the dialogues used in the story.

Figure 2. Different Types of Adjacency Pairs in "Babylon Revisited"
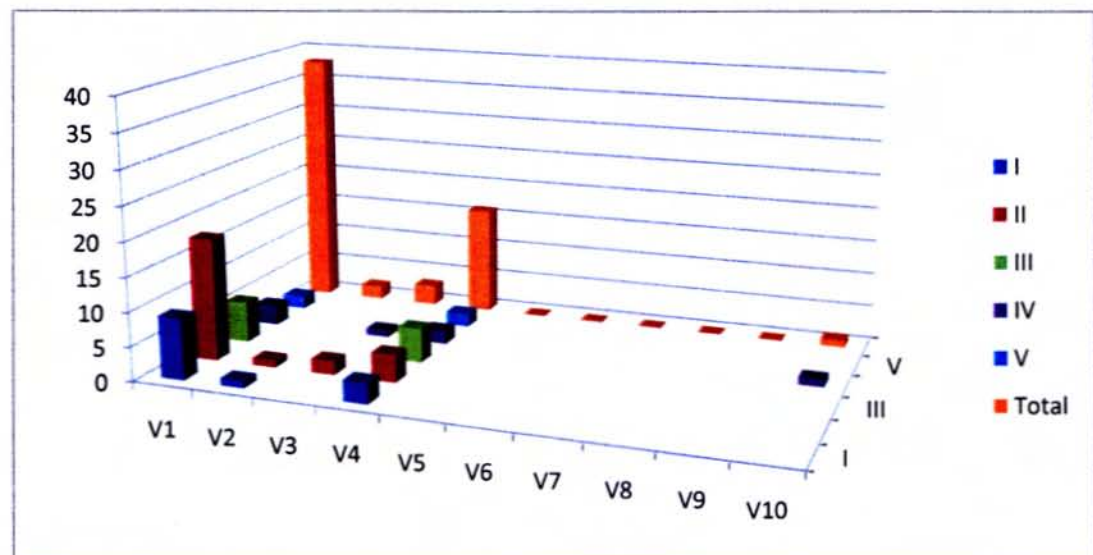
The above graph shows the frequency of adjacency pairs in the short story. The most dominant pairs in the short story are Question and Answering pairs and Assessment and Agreement and Disagreement pairs because the story is based on questioning and assessing to reveal the entire feeling and past life of protagonist. Therefore, other

pairs of Request and Granting, Apology and Acceptance, Summons and Acknowledge, Accusation and Acceptance/Denial, Congratulations and Thanks cannot be found. Charlie does not apologize for his mistake because he wants to confirm his reformation.

Figure3. Frequencyof Question and Answer Pairs
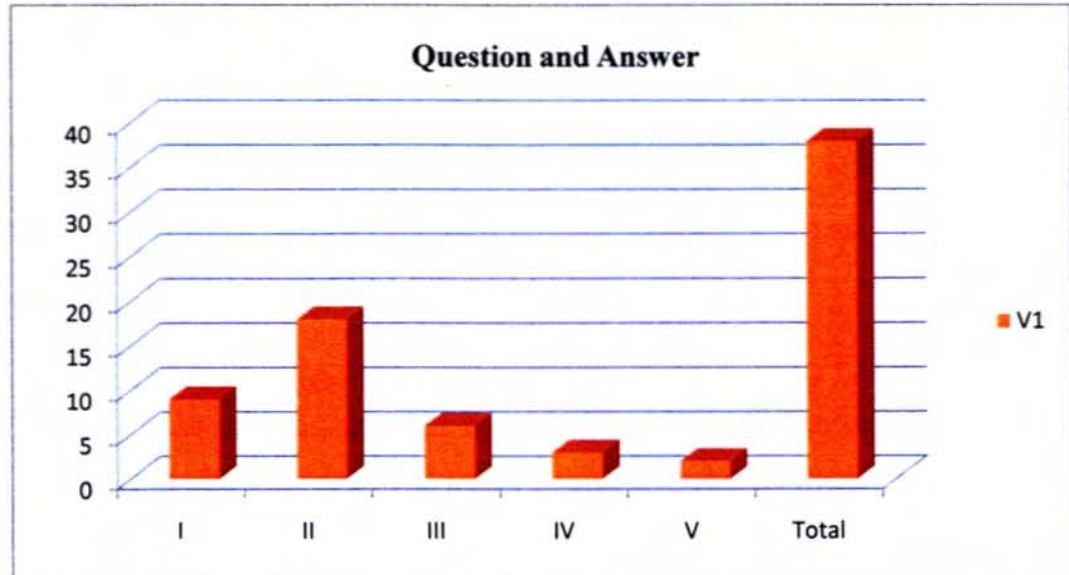
In the first chapter, the story is carried out by questioning and answering among Charlie and barman Alix to reveal his past life to the readers. And also in the following chapters Question and Answer pair types represent the reformation of the Charlie and Marion's suspect to Charlie's reformation. Therefore, some pairs of Assessment and Agreement/Disagreement pairs are provided to assess Charlie's reformation Therefore, few pairs are overlapped and it can be assumed as Question and Assessment.

Figure 4. The Frequency of Assessment and Agreement/Disagreement Pairs
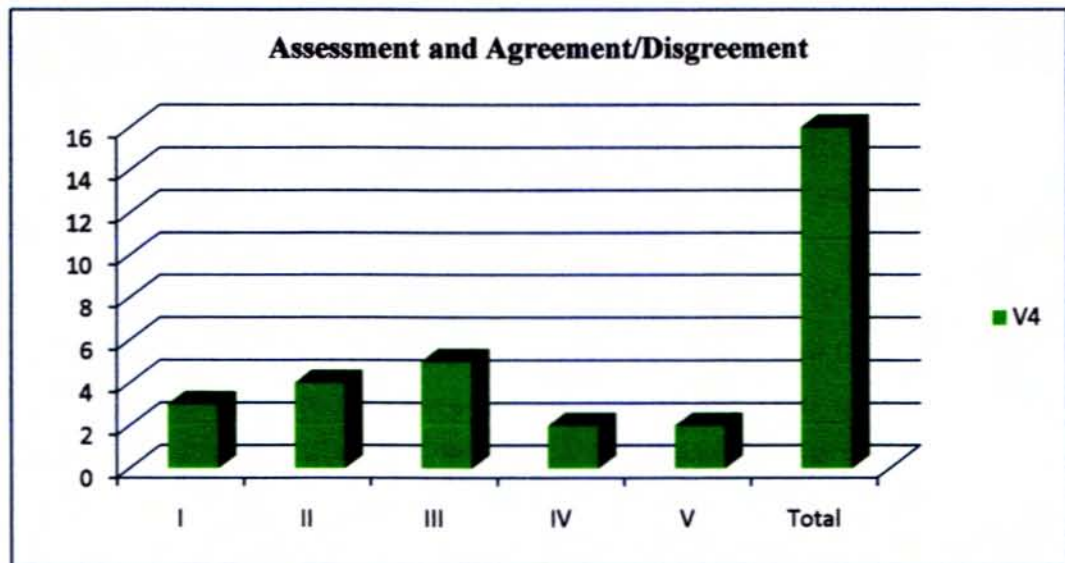
For the first chapter the direct answer is used in the example "when Charlie asked Alix about the information of his old buddies", so we can see that Charlie gets the direct answer from it.

> Charlie: "And where's Mr. Campbell?" (Question)
> Alix: "Gone to Switzerland. Mr. Campbell's a pretty sick man, Mr. Whales" (Answer) (see page 1 of Appendix)

But in the following, it can be seen that question seems to be a kind of confirmation and indirect answers.

> Charlie: "You mean she's changed her mind about Honoria?" (Question)
> Lincoln: "She's pretty bitter now. I don't know. You phone me at the bank tomorrow." (Answer) (see page 24 of Appendix)

Charlie knows that visiting Lorraine and Duncan to Peter's house is just a bit disturbance for his plan. The words that Lorraine told to Charlie express their past relationship and make Marion's decisions more clearly. But Charlie wants to grab his last chance to make sure by asking the above question to Lincoln.

It is evident that adjacency pairs occur in the characters' dialogues given in the direct speech. Moreover, the omitted first pair part can be found, in the form of reported consequences. The omitted parts, however, can be reconstructed from information provided elsewhere in the text. For example, though Lincoln's question is omitted, it can be guessed what he is asking about by studying the Charlie's answer.

> Charlie: *"Really extremely well," "There's a lot of business there that isn't moving at all, but we're doing even better than ever. In fact, damn well. I'm bringing my sister over from America next month to keep hose money. You see, the Czechs-"* (Answer) (see page 3 of Appendix)

In addition, this analysis of identifying the types of adjacency pairs can also contribute to the development of the different narrative elements of plot. The plot of Babylon Revisited can be summarized by indentifying the Adjacency Pairs involved. In fact, very few of the events in the plot cannot be understood as a part of adjacency pairs. Thus, the narrative plot, like conversation, is structured by the use of adjacency pairs. In this story, the five distinct sections, exposition, complication, crisis, falling action and resolution can be seen and each of which is supported by adjacency pairs.

The exposition of Babylon Revisited opens with Charlie Wales making return visit to the Ritz bar in Paris. In the course of his conversation with Alix, a waiter,

> Charlie: *"And where's Mr. Campbell?"* (Question)
> Alix: *"Gone to Switzerland. Mr. Campbell's a pretty sick man Mr.Whales:"* (Answer) (see page 1 of Appendix)

This leaving of the address at the Ritz bar at this point in the story is at the root of problems caused by later references in the story to Charlie's address while in Paris. Moreover, the Ritz bar is an example of the historical roots of "Babylon Revisited." The bar has always been an American hang out for expatriates in Paris, but never so much as in the 1920s when Paris was a hot spot for wealthy Americans (like Charlie). The bar plays an important role in "Babylon Revisited." It frames the story in the opening and the closing scenes, and it is the heart of Charlie's old Paris. In this way, the Ritz bar is a symbol; everything Charlie says about the Ritz bar and it can apply to

Paris as a whole. When Charlie says that "the stillness in the Ritz was strange and portentous," it provides that the quiet of Paris was uncomfortable and unwelcoming to him. "It was not an American bar anymore – he felt polite in it, and not as if he owned it. It had gone back into France" As he talks with the waiter, his past life are revealed in their conversations, but the central conflict has not been introduced yet. Another pair shows that his aims of being back in Paris are introduced by Adjacency Pairs of Question and Answer Pairs.

> *Alix: "Here for long, Mr. Wales?" (Question)*
> *Charlie: "I'm here for four or five days to see my little girl."(Answer)*
> *(see page 3 of Appendix)*

From this pair, it may be found out that his aim is to possess his daughter back. The complication of the story is rooted in the first chapter when Charlie left his brother-in-law's address at the Ritz bar.

Complication of the story can be seen when Charlie attempt to show his reformation to Marion and Lincoln, which is also represented by the use of Assessment and Disagreement pairs. Marion has the internal conflict of whether Charlie is reformed or not and whether to give back Honoria to her father is better for her or not. Marion suspects Charlie's reformation, by studying the Adjacency Pairs, the following Adjacency Pairs shows that Marion cannot take into account to Charlie;

> *Marion: "How long are you going to stay sober, Charlie?"(Question)*
> *Charlie: "Permanently, I hope". (Answer)(see page 14 of Appendix)*

Crisis is drawn by Lorraine and Duncan's invitation to the party at Peter's house. First, we may see the hint that Marion will give back Honoria to Charlie. But this event ruins this achievement.

> *Duncan: "We come to invite you out to dinner.Lorraine and I insist that all this is shishi, Cagy business' bout your address got to stop. (Invitation)*
> *Charlie: Sorry, but I can't. Tell me where you'll be and I'll phone you in half an hour. (Denial)(see page 22 of Appendix)*

Falling action happens when Marion seems to change her decision and leave without exact answer. From this event the result of the story can be guessed.

> Charlie: "You mean she's changed her mind about Honoria? (Question)
>
> Lincoln: "She is pretty bitter now. I don't know. You phone me at the bank tomorrow. (Answer)(see page 24 of Appendix)

And resolution follows when Charlie phoned Lincoln to make sure that Marion has changed her mind. The result of Charlie is that he has to wait at least six months to the proof of his reformation and to get back his daughter and to start his new future.

> Charlie: "I called up because this thing is on my mind. Has Marion said anything definite? (Question)
>
> Lincoln: "Marion's sick, I know this thing isn't altogether your fault, but I can't have her go to pieces about it. I'm afraid we'll have t let it slide for six months; I can't take the chance of working her up this stage again. (Answer)(see page 26 of Appendix)

Here it can be seen that Adjacency Pairs support the development of the plot of the story.

In short, the short story, "Babylon Revisited", is not an extremely interesting story but one thing is that it is rooted in Fitzgerald's own personal experiences and in financial crisis of his time. Based on the studying of Adjacency Pairs this analysis has been found out that it has many dialogues even in a short story which are mostly based on Adjacency Pairs types. From identifying these pair types it can be found out that the different Adjacency Pairs types and the development of the plot of the story which are supported by adjacency pairs

6. CONCLUSION

It can be concluded that the short story, "Babylon Revisited", has interesting Adjacency Pairs. Throughout the story, this study shows that this story has functions not only to entertain but it also can share the messages about the Jazz age and about the American life in Paris. It is found out that there are many forms of adjacency pairs in this story. Also Adjacency pairs are used in various ways. Unlike other stories which are full of narration, this story mainly consists of conversations. In other words, the most prominent feature of this story is the use of dialogues. So the study of Adjacency Pairs can make the readers understand and appreciate the story better. Finally, this study can show what adjacency pairs are found in the short story and how these pairs are important not only for real life conversation but also in written dialogues. Once again, it can be hoped that this study can broaden people's awareness of the use of Adjacency Pairs and how they can convey the meaningful written dialogues in literature.

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The Analysis of Adjacency Pairs from the Dialogues of The Short Story, "Babylon Revisited"

No.	Chapter	Dialogue	Exchange	Character	Sample	V1	V2	V3	V4	V5	V6	V7	V8	V9	V10	Remark
1	1	D1	E1	C1	And where's Mr.Campbell?	1										
2	1	D1	E1	C2	Gone to Switzerland. Mr.Campbell's a pretty sick man, Mr.Wales.											
3	1	D1	E2	C1	I'm sorry to hear that. And George Hardt?	1										
4	1	D1	E2	C2	Back in America, gone to work.											
5	1	D1	E3	C1	And where is the Snow Bird?	1										
6	1	D1	E3	C2	He was in here last week. Anyway, his friend, Mr. Schaeffer, is in Paris.											
7	1	D2	E3	C1	If you see Mr. Schaeffer, give him this. It's my brother-in-law's adress. I haven't settled on a hotel yet.											
8	1	D3	E4	C1	No, no more, I'm going slow these days.											Monologue
9	1	D3	E4	C2	You were going pretty strong a couple of years ago.				1							
10	1	D3	E4	C1	I'll stick to it all right, I've stuck to it for over a year and a half now.											Preferred second

The Analysis of Adjacency Pairs from the Dialogues of The Short Story, "Babylon Revisited"

No.	Chapter	Dialogue	Exchange	Character	Sample	V1	V2	V3	V4	V5	V6	V7	V8	V9	V10	Remark
11	I	D3	E5	C2	How do you find conditions in America?											
12	I	D3	E5	C1	I haven't been to America for months. I'm in bsiness in Prague, representing a couple of concerns there. They don't know about me down here.	—										
13	I	D3	E6	C1	Remember the night of George Hardt's bachelor dinner here? By the way, what's become of Claude Fessenden?											
14	I	D3	E6	C2	He's in Paris, but he doesn't come here any more. Paul doesn't allow it. He ran up a bill of thirty thousand francs, charging all his drinks and his lunches, and usually his dinner, for more than a year. And when Paul finally told him he had to pay, he gave him a bad check. I don't understand it, such a dandy fellow. Now he's all bloated up--.	—										
15	I	D3	E6	C2	Nothing affects them, stocks rise and fall, people loaf or work, but they go on forever.											monologue

The Analysis of Adjacency Pairs from the Dialogues of The Short Story, "Babylon Revisited"

No.	Chapter	Dialogue	Exchange	Character	Sample	V1	V2	V3	V4	V5	V6	V7	V8	V9	V10	Remark
16	1	D3	E7	C2	Here for long, Mr. Wales?	1										
17	1	D3	E7	C1	I'm here for four or five days to see my little girl.											
18	1	D3	E7	C1	I spoiled this city for myself. I didn't realize it, but these days came along one after another, an dthen two years were gone, and everything was gone, and 1 was gone.											Monologue
19	1	D4	E8	C1	My old pie.		1									
20	1	D4	E8	C3	Oh, Daddy, daddy, daddy, daddy, dads, dads, dads.											
21	1	D5	E9	C1	Really, extremely well. There's a lot of business there that isn't moving at all, but we're diong even better than ever. In fact, damn well. I'm bringing my sister over friom america next month to keep house for me. My income last year was bigger than it was when i had money. You see, the Czechs-											Omitted First Pair Part

The Analysis of Adjacency Pairs from the Dialogues of The Short Story, "Babylon Revisited"

No.	Chapter	Dialogue	Exchange	Character	Sample	V1	V2	V3	V4	V5	V6	V7	V8	V9	V10	Remark
22	1	D5	E9	C1	Those are fine children of yours, well brought up, good manners.											
23	1	D5	E9	C5	We think Honoria's a great little girl too.											
24	1	D6	E10	C4	Well how do you find Honoria?											
25	1	D6	E10	C1	Wonderful. I was astonished how much she's grown in ten months. All the children are looking well.	1			1							Overlap Pair
26	1	D6	E10	C4	We haven't had a doctor for a year.											
27	1	D5	E11	C4	How do you like being back in Paris?				1							
28	1	D5	E11	C1	It seems very funny to see a few Americans around.	1										Overlap Pair
29	1	D5	E11	C4	I'm delighted, now at least you can go into a store without their assuming you're a millionaire. We're suffered like everybody but on the whole it's a good deal pleasanter.											

The Analysis of Adjacency Pairs from the Dialogues of The Short Story, "Babylon Revisited"

No.	Chapter	Dialogue	Exchange	Character	Sample	V1	V2	V3	V4	V5	V6	V7	V8	V9	V10	Remark
30	I	D5	E11	C1	But it was nice while it lasted. We were a sort of royalty, almost infallible, with a sort of magic around us. I'm the bar this afternoon there wasn't a man I knew.											
31	I	D5	E11	C4	I should think you'd have had enough bars.				1							
32	I	D5	E11	C1	I only stayed a minute. I take one drink every afternoon, and no more.											
33	I	D5	E12	D5	Don't you want a cocktail before dinner?	1										
34	I	D5	E12	C1	I take only one drink every afternoon, and I've had that.											Dispreferred Second
35	I	D5	E12	C4	I hope you keep to it.											
36	II	D6	E13	C9	Now, how about vegetanles? Oughtn't you to have some vegetables?	1										
37	II	D6	E13	C3	Well yes.											Preferred Second
38	II	D6	E13	C9	Here's epnards and chau-fleu and carrots and haricots.											

The Analysis of Adjacency Pairs from the Dialogues of The Short Story, "Babylon Revisited"

No.	Chapter	Dialogue	Exchange	Character	Sample	V1	V2	V3	V4	V5	V6	V7	V8	V9	V10	Remark
39	II	D6	E13	C4	I'd like chou -fleur											
40	II	D6	E13	C9	Wouldn't you like to have two vegetables?	1										
41	II	D6	E13	C4	I usually only have one at lunch.											Dispreferred second
42	II	D7	E14	C4	What are we going to do?											
43	II	D7	E14	C1	First, we are going to that toy store in the Rue-Saint-Honore and buy you anything you like. And then we're going to the vaudeville at the Empire.	1										
44	II	D7	E14	C4	I like it about the vaudeville, but not the toy store.											
45	II	D7	E15	C1	Why not?											
46	II	D7	E15	C3	Well, you brought me this doll. And I've got lots of things. And we're not rich any more, are we?	1										Answer with question
47	II	D7	E15	C1	We never were. But today you are to have anything you want.											
48	II	D7	E15	C4	All right.											

The Analysis of Adjacency Pairs from the Dialogues of The Short Story, "Babylon Revisited"

No.	Chapter	Dialogue	Exchange	Character	Sample	V1	V2	V3	V4	V5	V6	V7	V8	V9	V10	Remark
49	II	D7	E16	C1	I want to get ot know you. First let me introduce myself. My name is Charles J. Wales, of Prague.											
50	II	D7	E16	C4	Oh,daddy!.											
51	II	D7	E16	C1	And who are you, please?	—										
52	II	D7	E16	C4	Honoria Wales, Rue Palatine, Paris.											
53	II	D7	E16	C1	Married or single?	—										
54	II	D7	E16	C3	No not married. Single.											
55	II	D7	E16	C1	But I see you have a child, madame.											
56	II	D7	E16	C3	Yes, I've been married, but I'm not married now. My husband is dead											
57	II	D7	E16	C1	And the child name?	—										
58	II	D7	E16	C3	Simone. That's after my best friend at school.											

The Analysis of Adjacency Pairs from the Dialogues of The Short Story, "Babylon Revisited"

No.	Chapter	Dialogue	Exchange	Character	Sample	V1	V2	V3	V4	V5	V6	V7	V8	V9	V10	Remark
59	II	D7	E16	C3	I'm third this month. Elsie is only about eighteenth, and Richard is about at the bottom.											
60	II	D7	E17	C1	You like Richard and Elsie, don't you?	1										
61	II	D7	E17	C3	Oh, yes, I like Richard quite well and I like her all right.				1							Overlap Pair
62	II	D7	E18	C1	And Aunt Marion and Uncle Lincoln which do you like best?	1										
63	II	D7	E18	C2	Oh. Uncle Lincoln. I guess.				1							Overlap Pair
64	II	D8	E19	C3	Why don't I live with you? Because mamma's dad?	1										
65	II	D8	E19	C1	You must stay here and learn more French. It would have been hard for daddy to take care of you so well.				1							Overlap Pair
66	II	D8	E19	C3	Don't really need much taking care of any more. I do everything for myself.											
67	II	D8	E20	C6	Well, the old Wales.											
68	II	D8	E20	C1	Hello there, Lorraine Dunc		1									

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69	II	D8	E20	C6	My hsuband couldn't come this year, we're poor as hell. So he gave me two hundred a month and told me I could do my worst on that….	1										Omitted first part
70	II	D9	E21	C7	What about coming back and sitting down?											
71	II	D9	E21	C1	Can't do it.			1								Disprefered second
72	II	D9	E22	C6	Well what about dinner?											
73	II	D9	E22	C1	Well, I'm not free. Give me your address and let me call you.	1		1								Overlap Pair
74	II	D9	E22	C6	Charlie, I believe you're sober. I honestly believe he's sober, Dunc. Pinch him and see if he's sober.											
75	II	D9	E23	C7	What's your address?											
76	II	D9	E23	C1	I'm not settled yet. I'd better call you. We're going to see the vaudeville at the Empire.	1										

The Analysis of Adjacency Pairs from the Dialogues of The Short Story, "Babylon Revisited"

No.	Chapter	Dialogue	Exchange	Character	Sample	V1	V2	V3	V4	V5	V6	V7	V8	V9	V10	Remark
77	II	D9	E23	C6	There! That's what I want to do, I want to see some clowns and acrobats and jugglers. That's just what we'll do, Dunc.											
78	II	D9	E23	C1	We've got to do an errand first. Perhaps we'll see you there.											
79	II	D9	E23	C6	All right you snob.....Good-by, beautiful girl.											
80	II	D9	E24	C3	Good-by.											
81	II	D10	E25	C9	Have a drink?	1										
82	II	D10	E25	C1	All right, but now up at the bar. We'll take a table.										1	Preferred Second
83	II	D10	E26	C3	The perfect father.											
84	II	D10	E26	C3	I like that Lemonde.											
85	II	D10	E27	C1	Darling, do you ever think about your mother?	1										
86	II	D10	E27	C3	Yes, sometimes											

The Analysis of Adjacency Pairs from the Dialogues of The Short Story, "Babylon Revisited"

No.	Chapter	Dialogue	Exchange	Character	Sample	V1	V2	V3	V4	V5	V6	V7	V8	V9	V10	Remark
87	II	D10	E27	C1	I don't want you to forget her. Have you got a picture of her?											
88	II	D10	E27	C3	Yes, I think so. Aunt Marion has. Why don't you want me to forget her?	1										Answer with quesiton
89	II	D10	E27	C1	She love you so much.	1										
90	II	D10	E27	C3	I loved her too.											
91	II	D10	E28	C3	Daddy, I want to come and live with you.											
92	II	D10	E28	C1	Aren't you perfectly happy?	1										
93	II	D10	E28	C3	Yes, but I love you better than anybody. And you love me better than anybody, don't you, now that mummy's dead?											Answer with question
94	II	D10	E28	C1	Of course I do. But you won't always like me best, honey. You'll grow up and meet somebody your own age and og marry him and forget you ever had a daddy.											
95	II	D10	E28	C1	Yes, that's true.											
96	II	D11	E29	C1	When you're safe inside, just show yourself in that window.											

The Analysis of Adjacency Pairs from the Dialogues of The Short Story, "Babylon Revisited"

No.	Chapter	Dialogue	Exchange	Character	Sample	V1	V2	V3	V4	V5	V6	V7	V8	V9	V10	Remark
97	II	D11	E29	C3	All right. Good-by, dads, dads, dads, dads.											
98	III	D12	E29	C1	I suppose you know what I want to see you about why I really came to paris.											
99	III	D12	E29	C1	I'm awfully anxious to have a home and I'm awfully anxious to have Honoria in it. I appreciate your taking in Honoria in it. I appreciate your takeing Honoria for her mother's sake, but thing have changed now-changed radically with me, and I want to ask you to reconsider the matter. It would be silly for me to deny that about three years ago I was acting badly – but all that's over. As I told you. I haven't had more than a drink a day for over a year, and I take that drink deliberately, so that the idea of alcohol won't get too big in my imagination you see the idea?	1										
100	III	D12	E29	C4	No.											

The Analysis of Adjacency Pairs from the Dialogues of The Short Story, "Babylon Revisited"

No.	Chapter	Dialogue	Exchange	Character	Sample	V1	V2	V3	V4	V5	V6	V7	V8	V9	V10	Remark
101	III			C1	It's a sort of stunt I set myself. It keeps the matter in propotion.											Monologue
102	III	D12	E29	C5	I get you. You don't want to admit it's got any attraction of you.											
103	III	D12	E29	C1	Something like that. Sometimes I forget and don't take it . But I try to take it. Anyhow, I couldn't afford to drink in my position. The people I represent are more than satisfied with what I've done, and I'm bringing my sister over form Burlington to keep house for me, and I know I'm able to take care of her and- well, there you are. How do you feel about it?	1										
104	III	D12	E29		We've been talking it over ever since we got your letter last month. We're happy to have Honoria here. She's a dear little thing, and we're glad to be able to help her, but of course that isn't the question?											

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No.	Chapter	Dialogue	Exchange	Character	Sample	V1	V2	V3	V4	V5	V6	V7	V8	V9	V10	Remark
105	III	D13	E30	C4	How long are you going to stay sober Charlie?	1										
106	III	D13	E30	C1	Permanently.											
107	III	D13	E31	C4	How can anybody count on that?	1										
108	III	D13	E31	C1	You know I never did drink heavily until I gave up business and with nothing to do. Then Helen and I began to run around with__				1							Overlap Pair
109	III	D13	E31	C4	Please leave Helen out of it. I can't bear to hear you talk about her like that.											
110	III	D14	E31	C1	My drinking only lasted about a year and a half-- from the time we came over until I- collapsed.											
111	III	D13	E31	C4	It was time enough.											
112	III	D13	E31	C1	It was time enough.											

The Analysis of Adjacency Pairs from the Dialogues of The Short Story, "Babylon Revisited"

No.	Chapter	Dialogue	Exchange	Character	Sample	V1	V2	V3	V4	V5	V6	V7	V8	V9	V10	Remark
113	III	D13	E32	C4	My duty is entirely to Helen, I try to think what she would have wanted me to do. Frankly, from the night you did that terrible thing you haven't really existed for me. I can't help that. She was my sister.											
114	III	D13	E32	C1	Yes.											
115	III	D13	E32	C4	When she was dying she asked me to look out for honoria. If you hadn't been in a sanitarium then, it might have helped matters.											
116	III	D13	E32	C4	I'll never in my life be able to forget the morning when Helen knocked at my door, soaked to the skin and shivering and said you'd locked her out.											
117	III	D13	E32	C1	The night I locked her out___.											
118	III	D13	E32	C4	I don't feel up going over that again.											

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No.	Chapter	Dialogue	Exchange	Character	Sample	V1	V2	V3	V4	V5	V6	V7	V8	V9	V10	Remark
119	III	D13	E33	C5	We're getting off the subject. You want Marion to set aside her legal guardianship and give you Honoria. I think the main point for her is whether she has confidence in you or not.											
120	III	D13	E33	C1	I don't blame Marion, but I think she can have entire confidence in me. I had a good record up to thee years ago. Of course, it's within human possibilities I might go wrong any time. But if we wait much longer I'll lose Honoria's childhood and my chance for a home. I'll simply lose her, don't you see?	1										
121	III	D13	E33	C6	Yes, I see.											

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No.	Chapter	Dialogue	Exchange	Character	Sample	V1	V2	V3	V4	V5	V6	V7	V8	V9	V10	Remark
122	III	D13	E34	C4	Why didn't you think of all this before?											
123	III		E34	C1	I suppose I did, from time to time, but Helen and I were getting along badly. When I consented to the guardianship. I was that on my back in a sanitarium and the market had cleaned me out. I knew I'd acted badly, and I thought if it would bring any peace to Helen, i'd agree to anything. but now it's different. I'm functioning, I'm behaving damn well, so far as-	1			1							Overlap Pair
124	III	D14	E34	C4	Please don't swear at me.											
125	III	D15	E35	C1	Another thing, I'm able to give her certain advantages now. I'm going to tlake a French governess to Prague with me. I've got a lease on a new apartment_											

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No.	Chapter	Dialogue	Exchange	Character	Sample	V1	V2	V3	V4	V5	V6	V7	V8	V9	V10	Remark
126	III	D15	E35	C4	I suppose you can give her more luxuries than we can. When you were throwing away money we were living along watching every ten francs.... I suppose you'll start doing it agin.											
127	III	D15	E35	C1	Oh, no, I've learned. I worked hard for ten years. You know- until I got lucky in the market, like so many people. Terribly luky. It didn't seem any use working any more, so I quit. It won't happen again.				1							
128	III	D16	E35	C4	I can't help what I think! How much you were responsible for Helen's death, I don't know. It's something you'll have to square with your own conscience.											
129	III	D16	E35	C5	Hold on there. I never thought you were responsible for that.											
130	III	D16	E35	C1	Helen died of heart trouble.											
131	III	D16	E35	C4	Yes, heart trouble.				1							

The Analysis of Adjacency Pairs from the Dialogues of The Short Story, "Babylon Revisited"

No.	Chapter	Dialogue	Exchange	Character	Sample	V1	V2	V3	V4	V5	V6	V7	V8	V9	V10	Remark
132	III	D17	E36	C4	Do what you like! She's your child. I'm not the person to stand in your way. I think if it were my child I'd rather see her-- You two decide it. I can't stand this. I'm sick. I'm going to bed.											
133	III	D17	E36	C5	This has been a hard day for her. You know how strongly she feels-- when a woman gets an idea in her head.				1							
134	III	D17	E36	C1	Of course.											
135	III	D17	E36	C6	It's going to be all right. I think she sees now that you- can provide for the child , and so we can't very well stand in your way or Honoria's way.											
136	III	D17	E36	C1	Thank you, Lincoln.											
137	III	D17	E37	C5	I'd beeter go along and see how she is.											

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No.	Chapter	Dialogue	Exchange	Character	Sample	V1	V2	V3	V4	V5	V6	V7	V8	V9	V10	Remark
138	III	D17	E37	C1	I'm going.											
139	IV	D18	E38	C5	There's nothing quite like your own child. But you understand how Marion feels too.											
140	IV	D18	E38	C1	She's forgotten how hard I worked for seven years there, she just remembers one night.											
141	IV	D18	E39	C5	There's another thing. While you and Helen were tearing around Europe throwing money away, we were just getting along . I didn't touch any of the prosperity becaure I never got ahead enough to carry anything but my insurance. I think Marion felt there was some kind of injustice in it- you not even working toward the end, and getting richer and richer.											

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No.	Chapter	Dialogue	Exchange	Character	Sample	V1	V2	V3	V4	V5	V6	V7	V8	V9	V10	Remark
142	IV	D18	E39	C1	It went just as quick as it came.											
143	IV	D18	E39	C5	Yes, a lot of it stayed in the hands of *chasseurs* and sacophone players and maitres d' hotel --well, the big party's over now. I just said that to explain Marion's feeling about those crazy years. If you drop in about six o' clock tonight before Marion's too tired, we'll settle the details on the spot.											
144	IV	D19	E39	C1	Family quarrels are bitter things. They don't go according to any rules. They're not like aches or wounds; they're more like splits in the skin that won't heal because there's not enough material. I wish you and I could be on better terms.											
145	IV	D18	E40	C4	Some things are hard to forget, it's a question of confidence. When do you propose to take her?	1										
146	IV	D18	E40	C1	As soon as possible I can get a governess. I hoped the day after tomorrow .											

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147	IV	D19	E40	C4	That's impossible. I've got to get her things in shape. Not before Saturday.											
148	IV	D19	E40	C1	I will take my daily whisky.											First part is omitted
149	IV	D19	E41	C6	We come to invite you out to dinner. Lorraine and I insist that all this is shishi, cagy business ' bout your address got to stop.			1								
150	IV	D19	E41	C1	Sorry, but I can't.Tell me where you'll be and I'll phone you in half an hour.											Dispreferred Second
151	IV	D19	E41	C7	Oh, what a nice boy……											
152	IV	D19	E41	C6	Come and dunc. Sure your cousins won' mine. See you so sel'om. Or solemn.											
153	IV	D19	E41	C1	I can't . You two have dinner and I'll phone you.											

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No.	Chapter	Dialogue	Exchange	Character	Sample	V1	V2	V3	V4	V5	V6	V7	V8	V9	V10	Remark
154	IV	D19	E41	C6	All rihgt. We'll go. But I remember once when you hammered on my door at four A.M. I was enough of a good sprot to give you a drink. Come on, Dunc.											
155	IV	D19	E41	C1	Good night.											
156	IV	D19	E41	C7	Good night.										—	
157	IV	D20	E42	C1	What an outrage. What an absolute outrage!											
158	IV	D20	E42	C1	People I haven't seen for two years having th ecolossal nerve_											
159	IV	D20	E42	C4	Oh!											
160	IV	D20	E42	C5	You children go in and start your soup.											
161	IV	D21	E43	C5	Marion's not weel and she can't stand shocks. That kind of people make her really physically sick.											
162	IV	D22	E43	C1	I didn't tell them to come here. They wormed your name out of somebody. They deliberately_											

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163	IV	D22	E43	C5	Well, it's too bad. It doesn't help matters. Excuse me a minute.											
164	IV	D23	E43	C5	Look here. Charlie. I think we'd better call off dinner for tonight. Marion's in bad shape.											
165	IV	D23	E44	C1	Is she angry with me?	‒										
166	IV	D23	E44		Sort of. She's not strong and --				‒							Overlap Pair
167	IV	D23	E45	C1	You mean she's changed her mind about Honoria?	‒										
168	IV	D23	E45	C5	She is pretty bitter now. I don't know. You phone me at the bank tomorrow.				‒							Overlap Pair
169	IV	D23	E45	C1	I wish you'd expalain to her I never dreamed these people would come here. I'm just as sore as you are.											
170	IV	D23	E45	C5	I couldn't explain anthign to her now.											
171	IV	D23	E45	C1	Good night, child.											

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172	IV	D23	E45	C1	Good night, sweetheart.											
173	V	D24	E46	C7	It's a great change. We do about half the business we did. So many fellows I hear about back in the States lost everything, maybe not in the first crash, but then in the second. Your friend Geroge Hardt lost every cent, I hear. Are you back in the States?	‒										
174	V	D24	E46	C1	No. I'm in business in Prague.											
175	V	D24	E47	C7	I heard that you lost a lot in the crash.				‒							
176	V	D24	E47	C1	I did, but I lost everything I wanted in the boom.											
177	V	D24	E47	C7	Selling short.				‒							
178	V	D24	E47	C1	Something like that.											

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179	V	D25	E48	C1	I called up because this thing is on my mind. Has Marion said anything definite?											
180	V	D25	E48	C5	Marion's sick, I know this thing isn't altogether your fault, but I can't have her go to pieces about it. I'm afraid we'll have to let it slide for six months; I can't take the chance of working her up to this state again.	1										
181	V	D25	E48	C1	I see.											
	V		E57		Charlie : I see.											
182	V	D25	E48	C5	I'm sorry Charlie.											
183	V			C1	No, no more. What do I owe you?											Monologue