

## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

#### 5.1 Conclusions

After analyzing the data, conclusions are drawn as the following:

1. The moves that are played by the main character of Ace Ventura Movie 1<sup>st</sup> series are K1 (primary knower), K2 (secondary knower), K1f (primary knower follow-up), K2f (secondary knower follow-up), A1 (primary actor), A2 (secondary actor), A1f (primary actor follow-up), A2f (secondary actor follow-up), Da1 (delay primary actor), Bch (back-channel), Cl (clarification), Cf or (confirmation), Rcf (response to confirmation) and Ch or challenging. The total number of the moves that are played by the main character on that movie is 280 moves. Which, K1 is 106 (37,9 %), K2 is 59 (21,07 %), K1f is 12 (4,28 %), K2f is 39 (13,92 %), A1 is 9 (3,21 %), A2 is 19 (6,8 %), A1f is 1 (0,35 %), A2f is 7 (2,5 %), Da1 is 1 (0,35 %), Bch is 1 (0,35 %), Cl is 1 (0,35 %), Cf is 9 (3,21 %), Rcf is 13 (4,64 %), Ch is 3 (1,07 %).

2. From the data findings, it is found that the moves are played dynamicly by the characters. There are 33 times the moves are played dynamic. Those dynamic moves are Bch (back-channel), Cl (clarification), Cf (confirmation), Rcf (response to confirmation) and Ch (challenging).

3. The moves were played dynamic because the interlocutors did not always agree on what they negotiating about. Consequently, any comprehensive treatment of conversational structure must include discussion of the resources

used to ensure that the experiential meaning under consideration is shared. On the dialogue the speaker monitoring the dialogue by stages Bch (Back-channel move) to reassure another interlocutor that negotiation is proceeding smoothly, the speaker also elaborates experiential meaning by stages Cl (Clarification Move), by stages Cf (Confirmation move) the speaker simply explores the experiential meaning that has already been added. In which, this meaning has been completed missed. Interlocutors request a complete replay, using items such as what, pardon, huh, sorry, eh, i beg your pardon and sometimes repetition shows that in fact the experiential meaning of the preceding move has been misheard. The last is, the speaker stages Ch (challenging move) to extricates interlocutors from an exchange. With calls and greetings, they refuse attention, refuse to grade, avoid a sympathising reaction and to stop the primary actor accomplishing the non-verbal action.

Another thing causes the moves are played in the way it is, is the tenor. Tenor refers to the negotiation of social relationships among participants. The aspects constituted the tenor include formality, status or power, affection and contact. Based on the analysis, it was found that the dialogue among the characters on the movie is informal and the status of the characters is equal.

## 5.2 Suggestions

### 1. English Literature students

The writer suggests to the English Literature students to study about the exchange structures which are made up by moves in learning to interact particularly in English by realizing the natural flow of interaction.

### 2. The next researcher

The writer suggests to the next researcher to find another object of their research and it is suggested to the next researcher to analyze not only moves but to analyze the dialogue at the level of semantics (speech function) and lexicogrammar (mood).