Discourse Analysis of Adjacency Pairs in Scoop with Raya's Selected Interviews

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ABSTRACT:

In the context of meaningful contact, adjacency pairs are spoken or written statements that are clearly and tightly tied to the intended meaning and intention of the interlocutors. It is impossible to fully comprehend each pair's unique intended meaning, purpose, and function without considering the interview's background and the actors' intentions at the time the adjacency pairs arise. It seems challenging to pinpoint the communicative functions which are found in the interviews of scoops because it is expected that such forms of interactions don't follow the expected norms of adjacency pairs usage. The present study tries to fill the gap in the knowledge of researching adjacency patterns of interviewing Hollywood actors in scoops and finding how they are different from other regular interviews. The present study aims at examining the Adjacency pairs included in the exchanges between the TV interviewers as well as the actors, and finding out the maxims violated as well as the communicative functions behind the Adjacency pairs usage that the interlocutors wish to convey when being interviewed. The model adapted is an eclectic one including; Cook (1989) model of Adjacency Pairs, Van Dijk's (2006) model of Context, Grice's (1975) model of Cooperative Principle and Yule's (1996) communicative functions. The current study employs a mixed method; the qualitative analysis examines the content of the utterances descriptively and the quantitative analysis relies on frequencies and percentages appeared. The results show that the highest frequencies are allotted to assessment-agreement, quantity maxim and informing function. This is essentially due to the actor's desire to create a positive media sensation.

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Introduction:

Conversational analysis can concentrate on a variety of subjects. The adjacency pairs and the communicative roles they play are the main subjects of this work. In this regard, there are several almost instinctive patterns in communication structure. These paired utterance patterns, sometimes referred to as "adjacency pairs," include question-answer, offer-acceptance, etc. The turn-taking mechanism, which selects the next speaker, is closely linked to these pairs. Such "paired utterances" are certainly present, but it is challenging to pinpoint the underlying presumptions that underlie the regularities which are found.

It is expected that the time afford to interviews with the famous people such as the actors of Hollywood are challenging to the interviewer in interviewing actors. In this regard, it expected that the Hollywood actors will violate the norms of using adjacency pairs in conversation, focusing on one type of adjacency pairs rather than the others, and violate Grician maxims of conversation especially the relevance principle when not providing the second part of the pairs of conversation. This use of adjacency pairs was little researches before as far as the researchers' knowledge. The present study will fill the gap in research by combining models of adjacency pairs, Grice maxims, Dijk's model of context and the communicative functions of adjacency pairs.

In this regard, adjacency pairings are essential to pinpoint meaning in conversation. It's crucial to consider the form and purpose of the specific pair component as well as the conversation. In the context of meaningful contact, adjacency pairs are statements that are clearly and tightly tied to the intended meaning and intention of the interlocutors. Every

adjacency pair has a unique intended meaning, purpose, and function that cannot be fully understood without considering the interview's overall context as well as the speaker's intentions. The intended meaning can't be fully comprehended without looking into and depending on the interview's overall context. Therefore, one should pragmatically examine adjacency pairs in famous interviews in order to explore the intended meaning. The present study is set to answer the following questions: what are the adjacency pairs included within the conversations taking place between the TV interviewers and the famous actors?, and what maxims has been violated and the communicative functions behind the Adjacency pairs used by the actors. The researchers used the theory proposed by Cook (1989), Van Dijk (2006) and Grice's (1975) Cooperative Principle.

Literature Review:

Conversational Analysis

Sacks, Schegloff and Jefferson in the 1960s and 1970s contribute to Conversational Analysis, (henceforth: CA). According to Button, Lynch and Sharrok (2023) social order can be found in the very systematic ways that individuals in the context of a situation use to make sense of their local circumstances, not in general descriptions of social activity. People automatically alter or develop their speech to meet the expectations of the other discussion participants, as claimed by Machin and Mayr (2023). In the present era, Conversation Analysis is the most used tool for evaluating social interaction. Although the term "casual conversation" (CC) refers to the study of everyday conversation, it also encompasses a wide range of more specialized kinds of communication, such as interactions in the legal, political, mass media, educational, and medical domains, etc. (Sacks, 1992). According to Machin and Mayr (2023), a dialogue is a written or spoken conversation between two or more people in which perspectives and information are shared. At first glance, the interaction seems impromptu and unplanned. In conversations, people have to synchronize their words with others'. Aps are needed to facilitate this "coordination". Aps can be used to help individuals get to know each other better by facilitating communication (Schegloff & Sacks, 1973). According to Schegloff, *"sequences of turns are not haphazard but have a shape or structure, and can be tracked from where they come from, what is being done through them, and where they might be going"*. Aps are the most fundamental structure in CA (Antovic & Canovas, 2016, p.197). Because institutional communication deviates more from the standard conventions of regular discussion, it tends to become more ritualized. In contrast to the locally controlled turn-taking practices of daily conversation, interviews are distinguished by highly structured, predefined turn-taking rules that specify who talks, when, and to whom (Li, 2023).

Adjacency Pairs (AP)

Stahl (2021) states that the fundamental Aps is as a minimal sequence in interaction and consists of two paired utterances. It is crucial in casual discourse. Consider, for instance, how these pairs begin (a. hello! -b. hello) or end (a. bye! -b. bye) our everyday interactions when conducting interviews with individuals. Conversations between actors and program providers can show how this can integrate in practice. One wants a reciprocal greeting (as the type-specific subsequent pair-part) when they welcome someone (as the first pair-part), as opposed to engaging in some other activity (like turning down an invitation, for example). Aps can be viewed as the absolute minimum for initiating, advancing, or concluding a discourse that gives interpersonal contact structure. However, further sequential operations carried out

prior to, within, or subsequent to the fundamental pairs can increase this structure (Korkiakangas, 2018, p. 217): they are Pre – expansion, First pair-part, Insert expansion and Second pair-part: Post-expansion.

As for the types of Adjacency Pairs, speakers give and accept turns more easily when they use Aps. Paltridge (2006) states that the second utterance made by two speakers next to each other is recognized as the expected continuation of the first. According to Cook (1989), there are many types of Aps as shown in the following table:

Table (1) Types of Adjacency Pairs after Cook (1989)

Types of Adjacency Pairs		
Requesting---- acceptance	Question--------answer	Offer------acceptance
Assessment------agreement	Complaint------apology	Accusations---Accusation
Warning---acknowledgement	Blame------------denial	Question----assessment
Compliment---acceptance	Threat, --counter-threat	Offer-------blame
Greeting----------greeting		

Van Dijk's (2006) Context, Discourse and Cognition

Van Dijk (2006) states that depending on the objectives and theoretical stances, there are many methods for analyzing the extract of a conversation. Discourse could have looked at grammatically, stylistically, rhetorically, pragmatically, etc. One of the determinant aspect of speech event is context which is defined by Van Dijk (2006) as "*not 'objective' or 'deterministic' constraints of society or culture at all, but subjective participant interpretations, constructions or definitions of such aspects of the social environment*". Such "definitions" are mental. In addition to directly interfering with the mental processes involved in producing and understanding discourse, contexts are defined as participant definitions that, as mental constructs, can act as an interface with situational, societal, and discourse structures because they subjectively 'represent' pertinent facets of situations and society. Contexts can only be said to "control" discourse if they are thought of as some kind of cognitive structure. The key criterion of "relevance" can only be achieved in this way. This also explains why, depending on how the speaker or writer "sees" the social context, communication might be influenced by alternative, or inaccurate interpretations of it. Therefore, the production and interpretation of text and discourse are not determined by 'objective' gender, class, race, or power, but rather by how participants comprehend, represent, and make use of these 'external' constraints, especially in contextual interaction. Contexts-mental images of essential elements of social environments-affect not just what people say, but also, and perhaps more significantly, how they say it. Not only do contexts explain what people say, but they also explain how they say it (Van Dijk, 2006, 359; Linares-Bernabeu, 2023, 24).

Van Dijk (2006) states that mental models that describe people's experiences occupy their episodic memory. These are arbitrary and frequently biased depictions of "reality" that might contain assessments of situations or events (opinions) as well as feelings associated with them, as is frequently the case with significant or tragic incidents that occur in our lives. These mental images of the situations under discussion fulfill a number of essential functions in the discourse processing process. One may be knowledgeable about an event or situation, or they may have an opinion or sentiment about it. This copes with the cognitive-social perspective of

language which is used by humans to accomplish specific social goals (cf. Hummadi and Addai, 2023).

Grice's Cooperative Principles and Adjacency Pairs

The Cooperative Principle is a general directive put forth by Grice (2004) to influence speech between interlocutors. The concept indicates *"Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged"*. Saeed (2003: 204) defines Cooperative Principle in relation to this paradigm as: *"a kind of tacit agreement by speakers and listeners to cooperate in communication"*. The concept comprises four maxims, known as Grice's maxims: "Quality, quantity, relevance, and manner"(Grice, 2004; Schauer, 2024). According to Dornerus (2005), the Maxim of Quantity addresses how much information should be included in a discourse. This implies that presenters need to provide sufficient and thorough supporting information while introducing concepts. Providing accurate information is a concern of the Maxim of Quality (Dornerus, 2005; Wharton, 2023). This adage requires presenters to provide information in an authentic and truthful way. The significance of the information speakers provide is taken into account by the Maxim of Relevance. It is expected that all of these guidelines be adhered to when utilizing Adjacency pairs (Sbisa, 2023, 167). Speakers that violate the rule do so knowing that their audience won't be aware of the reality (Cutting, 2002). If a speaker in a discourse makes a statement with unclear or hazy references and fails to provide a succinct and well-organized response, it could be interpreted as a violation of style guidelines. Since the listener is ignorant of the facts, the violation is planned with the hope that what is said will be interpreted as a response, and the issue will be dropped (Cummins & Katsos, 2019; Handford & Gee, 2023).

Aps are closely related to Grice's four maxims because they are components of what is referred to as communication. There may be differences in Aps utterances between native and non-native players because in casual talks and interviews, the interviewee may break one or more of the maxims when responding or starting Aps utterances. One of the relevant models or techniques in this case is the application of Grice maxims to the analysis of the current event.

Communicative Functions

Linguistic functions, also referred to as communication functions, deal with how people interact with one another to accomplish linguistic goals. Stated differently, language functions are simply the purposes for which speakers use language, such as expressing themselves or asking for something from another, responding to what has been said, welcoming or saying goodbye to someone, and so on. The pragmatic function has been studied by all, including Jakobson, Halliday, and Malinowski. According to Widdowson (1984), "conceptual" and "communicative" are at least two of the essential tasks. The first function enables a person to form an association with his environment, to imagine, and consequently to have some degree of influence over reality. This is the language of thought, idea formulation, and proposition construction. This is the language of thought, idea formulation, and proposition construction. There is a societal role for the second function. People are forced to speak with each other, thus when they participate in different social activities, they utilize language to convey their thoughts to others as well as to generate them (Halliday, 1970). Furthermore, Halliday suggests a third role: the textual one. In other words, texts are composed of discrete phrases connected by the textual coherence (Brown, 2000:

248). Furthermore, according to Brown (2000), in certain situations there may be a direct correlation between functions and language forms (p. 250). Drawing from the aforementioned concepts, it is feasible to deduce that in this particular situation, communication functions can be identified through interpretation. Additionally, Yule (1996) distinguished eight categories of communication functions: Referential, phatic, poetic, emotive, metalingual, informing, joking, and conative.

Concepts and Definitions of Interview

Interview is *"An interpersonal interaction of limited duration between one or more interviewers and a job-seeker for the purpose of identifying interviewee knowledge, skills, abilities and behaviours that may be predictive of success in subsequent employment. The operational indicators of this success include criteria of job performance, training success, promotion and tenure "* (Patton, 2002). In this vein, a conversation between two individuals, one of whom is the respondent or interviewee and the other is the interviewer, it is generally referred to as an interview. The interviewer aims to obtain from the interviewee the necessary information regarding the subject of the study. There may be a conversation going on, but it's one with a very specific objective. As stated by Patterson (2002). On the other hand, neither the interviewer nor the interviewee exchange positions during an interview. A chat happens on the spur of the moment, whereas an interview is planned and carefully coordinated. Interviews are conducted with well-known people to get information about their lives, opinions, and other topics. Even while the goal is clear, there may be substantial differences in the interviewing techniques (Patton, 2002).

Types of Interview

Numerous types of interviews exist, including conversational, semi-structured, structured, informal, and unstructured formats, all of which are covered in the subsections that follow:

a. Conversational Interviews of the Informal Type: According to Macan (2009), a "informal" interview is one in which participants introduce themselves and have a casual chat, speaking informally and using colloquial language.

b. Structured Interview: An interviewer can obtain more reliable answers by using structured interviews, which allow them to ask the same questions of each respondent in the same manner. A scripted interview procedure is used to interview each candidate uniformly (Macan, 2009, p. 205).

c. Semi-Structured Interviews: Depending on the topics of the interview, a series of open-ended questions are used in semi-structured interviews. For instance, the wide reach of the question enables the interviewer and the subject to delve deeper into particular topics (Macan, 2009, 208).

d. Unstructured (Narrative) Interviews: Unstructured interviews are often referred to as "depth" or "in-depth" and are far less organized than structured interviews. Unstructured interviews typically lack predefined questions, subject matter rules, and scoring systems. As a result, from interview to interview, different candidates are questioned and different questions are asked (Macan, 2009, 206).

Methodology:

a. Research Design: both qualitative and quantitative analytic techniques are used in this investigation. Discourses are analyzed using the qualitative method. Richards and Schmidt (2002) and Creswell (2023) define qualitative research as a type of research that makes use of non-numerical data, such as case studies, interviews, dialogues, or written material. For this reason, content analysis is employed in this kind of research as opposed to numerical analysis. This study is classified as a descriptive qualitative study. Here, the researchers' aptitude for determining the role will be discussed. The researcher used the quality of the information to characterize the AP pattern and the insertion of Adjacency pairs in conversation, providing interpretation with the role of Aps. Documentation and observation will be the methods used to gather data. It presents the qualitative analysis's findings in a numerical format. A combination of qualitative and quantitative methodologies will be used to ensure that the results can be objected to (Flick, 2023). The focus of quantitative research methods is on numerical, statistical, and mathematical analysis of data along with objective measures (Babbie, 2010; Creswell, 2023).

b. Data Selection: the current study involves the turns found within seven interviews. The first five interviews are very short since the conventions of Hollywood actors not to spend so much time with the journalist to the extent that Raya had only one turn with the following actors (Robbie, Nolan, Downey, Martin, DiCaprio) while the last two interviews are long enough to involve many turns; where Raya had (10) turns with Cage, and 16 turns with Depp. The total of the conversational turns selected were (31) since they are all found in the interveiews under discussion. those seven interviews of 2024 receive the highest rate of views in comparison with other interviews of Raya with the famous Hollywood actors.

c. Data Collection and description: data concerning the selected interviews were collected from YOUTUBE. The researchers choose the interviews with the highest views, then listened to them more than one time and for the written text, he depends upon the description below each interview to write them down for the analysis. *Scoop with Raya* is a weekly artistic entertainment program presented by Lebanese journalist Raya Abi Rashid, through which she keeps up with the latest developments in films, music and film festivals, and hosts various celebrities around the world especially of Hollywood. The program began broadcasting in 2005, entering its 15th season, continuing the success it has achieved over the past years on MBC 2 and the Shahid platform. The actors who are selected for their interviews are: Margot Robbie, Christopher Nolan, Robert Downey JR., Jonathan Martin, Leonardo DiCaprio, Nicolas Cage and Johnny Depp who receives the highest rate of views among the other actors.

d. The Procedures of Data Analysis:

The following processes or techniques were applied to each and every datum in the current analysis in order to produce a thorough and perceptive analysis. The following are these procedures:

1. Utilized Line-form was used for the texts and examples that were given as quotations.
2. To facilitate cross-referencing, utterances are assigned numerical values.
3. To determine the sorts of Aps, maxim violations, and the communication function underlying each text, a qualitative study will be conducted (in order to obtain RQ1 and RQ2).
4. To show the investigation's findings in tables with numerical data (percentages and frequencies), a quantitative analysis will be carried out.

5. The talk will conclude with an illustration of the conclusions drawn from the qualitative and quantitative examination of the topic at hand.

e. Model Adapted: in this part, the eclectic model is examined and modified to fit the objectives of the current analysis. the researchers used the theory proposed by Cook's (1989) Adjacency Pairs, Van Dijk's (2006) model of Context and Grice's (1975) Cooperative Principle. An AP will be examined also pragmatically adopting Grice's model of Cooperative Principle (1975) to analyse the significance, intended meaning and function behind what is said. Finally, the last step within the current eclectic model is to investigate the communicative function for communicating Aps within meaningful interviews, adapting Yule's (1996) communicative functions. The following figure visualizes the model:
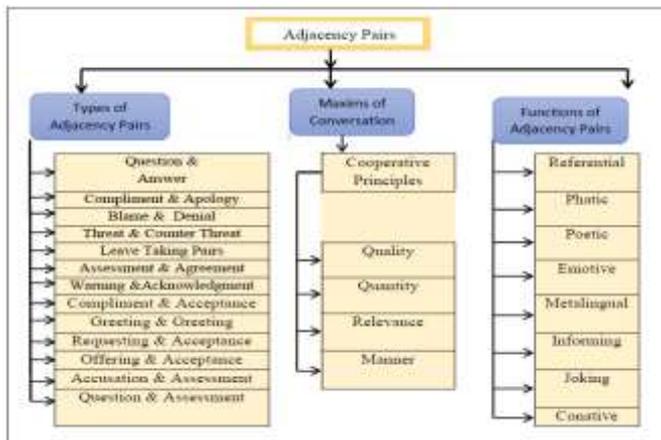

Figure (1) Model of Analysis after Cook (1989), Grice (1975) and Yule (1996)

Analysis of Data

1. Interview One with Robbie: *Extract One*:

Raya: "there is the scene of crying, How good are you at acting crying? My daughter is fantastic in crying, she is putting on tears in seconds ".

Robbie: "Yeah, I am so good in crying scenes. Do you know, I am never crying in real life, ever. Not never, but very rarely, may be once every six months".

In these piece of extract that is taken from a more detailed interview, the kind of adjacency pair is that of question-answer. The interviewer makes a question to the famous actor Margot Robbie in an amazing way, expressing her great admiration to her talent of crying scenes that she did perfectly in an implicit content. The importance of the context to analyse such a piece of information, thus the researchers rely on the additional information that enables them of enrich the reader of the information that s/he needs to fully understand the situation. There is no violation of Grice's maxims since the interviewee answered the Raya truthfully in the exact the required amount of information, relatedly and in an ordered way. Finally, the communicative function of this speech is phatic way since Robbie aims at emphasizing that is is so good in crying scenes.

2. Interview Two with Nolan: *Extract Two:*

Raya: "what were you mostly driven to.....?"

Nolan: "I was mostly driven to getting the audience into Oppenheimer's head. His story was one of the most dramatic I ever know. I felt it can just be there with him during the extraordinary situations including not least that moment where he and other scientists serves Manhattan project".

In this speech, the kind of adjacency pair is that of question-answer as the interviewer seeks for the information that driven Nolan to create such character. Nolan presents an answer to Raya explain the most creative idea that had driven him for such role. The context here is very important such it gives additional information that support the main idea. In this extract, Nolan violate the quantity maxim since he presents detailed information to the presented question. The idea behind such violation is to present additional information for his character in order to attract more attention to the artistic work itself. The communicative function behind this is to inform the hearer of the greatness of this movie.

3. Interview Three with Downey: *Extract Three:*

Raya: "How do you driven into those people's life because they were public figures and its by nature when you are a public figure, there is little to know about their private lives.....?"

Robert **Downey** *JR.*: "Sure, I mean obviously there is wealthy information of the observed characters. Cillian has a lot of staffs to look at and the character I played (Levi Strauss) was little bit more. I say buried by history but again Chris was certainly not asking us to imitate characters because that would become our preoccupation rather than letting the truth to find you in this very exacting environment".

Question-answer is the kind of the adjacency pair provoked here. Raya has asked the actor here about the way he used to drive into people's life as the actor has played a character of public background with so little information about their private life. From the context of the conversation (the additional words used by both), the hearer concluded that the actor is doing the role of a famous public figure in order to gain him more attention and importance, and immortalize his image as well as works within people's minds. In this extract, the speaker violates the quantity and relevance maxims since the interviewer asked him directly how did enrich the character he played with the private information that there was little to know, but in some way he did not answer the question directly, the answer he presented is unrelated to the question in a great sense. Besides, he offers redundant information (unnecessary information). The communicative function behind such answer is inform the listener of some additional information the speaker wants to communicate rather than answering the question in direct way.

4. Interview Four with Martin: *Extract Four:*

Raya: "How much do you enjoy what the actors be at their best?"

Martin: "it is a good question because it is like…….. I feel I have a front seat when I see something like that I feel enjoyed it is a real joy. I love camera moves, I love

designing the shots and these sort of things. I love editing more but I don't know what it is I really enjoyed watching actors just coming alive that way".

The adjacency pair present here is question-answer since Raya seeks for an answer for her question by which she asked Martin if he really enjoy what the actors do in the movie when they were shot the scenes and so forth or not. The real content of this question pragmatically is to know the real evaluation of Martin for these actors, to see whether these actors are really good in acting or not. The context by which the interviewee used additional information makes the scene of the conversation clearer for the listener to grasp more information. In addition, Martin violates both quantity and relevance maxims since he presents unnecessary additional information with no relevance to the spoken question since Raya's question about the actors and Martin's answer is about camera moves, editing, enjoying with the script and so on. The communicative function of Martin's answer is that for referential purpose since he aims at referring to his work in back scenes and what a great effort he was doing.

5. Interview Five with Di Caprio: *Extract Five*:

> *Raya*: *"Is true you were changing the storyline and doing new scenes all the time? "*

> *DiCaprio*: *"I think the main shift when we read the initial (script plan) and we didn't feel it got the heart of Owsaj story and the truth of what happened. I think the initial script focuses on who done it. It is a detective story, it was a trying to figure out how and why these murders happened and I don't think Marthy at the end of the day became so interested in that. He didn't want to do investigation story".*

Question-answer is the type of adjacency pair provoked here. The question implicitly emphasizing the great talent of Leonardo DiCaprio in adjusting storylines, story scenes and speech sometimes in an artistic way in order to make the movie in its better version. The surrounding words of Leonardo DiCaprio's speech serve a great deal of explicitness since these words are so relevance for the hearer to crisp a great deal of meaning, making the metal image more clearest. Violation is done within quantity maxim since the speaker intends to add more redundant information especially in his last two sentences. The communicative function behind his answer is a phatic one since he emphasizing the proposed content within Raya's question.

6. Interview Six with Cage: *Extract Six:*

> *Cage*: *"Hello everyone. Thank you for inviting me for your beautiful country.*

> *Raya*: *Using her body language to say "Hello everyone" nonverbally ".*

The kind of adjacency pair here is **greeting-greeting** and since the second part of it is missing, the researchers pragmatically assume Raya's reply to the greeting of Nicholas Cage as she uses her body language to affirm greeting. In this extract, the researchers rely on the context of the interview (context of place and time) to make the utterance more clearer and understandable by the receiver. Speakers here do **not violate** any maxim. The **emotive** function is the one present here since Cage wants to express his emotion to the host and the country in a positive and warming manner.

Extract Seven:

Raya: *"you come from cinematic name which you changed it in some point in your career, exactly for a reason you were here today, nobody actually knows that you are Coppola. How important was it to make your own work?"*

Cage: *"Well, see I think a lot has been said about why I changed my name and there are two different reasons. One reason is that I did a little movie in the past called Fast Times at Ridgemont High and I was about 16. I mostly did auditions about million times but they did not cast me for Brad. Judge Rainhold got that part, but when I was onset, I think most of the other……we were young all but some other actors couldn't receive that I had any talent because they thought I am being here because I am Coppola's nephew. But that wasn't the real reason. I think I was very insightful that directors and movie makers are pretty ego-centric persons, they were very competitive groups, I don't think any film-maker on his own right want to name Coppola about the tittle of their movie, so I changed my name for business reason".*

Question-answer is the kind of adjacency pair promoted here. Raya's question is long but it serves the receivers especially those who do not know that Nicholas Cage is descending from a very famous artistic family. Thus, the additional information within this question makes the context more clearest for the listener. On the same line, the answer to this question, in spite of being redundant at some points, adds to the clarity of what has been exposed. The speaker violates the quantity maxim since he exposes a lot of information to the proposed question. The communicative function here is that of informing since the speaker here intends to inform the listener about the two different reasons about why he had changed his name.

Extract Eight:

Raya: *"in 1995, you won of the best actor Oscar. How do you remember that period of time and doesn't Oscar allow you the freedom that as Nick Cage wanted? "*

Cage: *"I think the best way to explain what I thought the academy award gave me which was that whole period of my life is little bit blurred. It was what we call it in academia and university "tinnier". I think it gave me some tinnier that I can still making movies and may be would give the person that was directing or who was ever hire me may be two minutes to shout down my own ideas and that's may be given me more a lot to do".*

The kind of adjacency pair here is that of question-assessment one. The interviewer asks the interviewee in an assessing way in order to know his evaluation of the past period of his career and the later replies in an assessing way, assessing his former career in a positive manner. The later speaker violates both quality and quantity maxims since he does not reply to the question in a truthful manner, not for lying purposes but for hiding some details he is not willing to share with audience. On the other hand, he violates the quantity maxim when he presents non-enough information to the opposite interviewer as well audience. The function of this kind of communication is referential one since the interviewee refers to some aspect of his career rather than others.

Extract Nine:

Raya: *"that was the period of the big plasters in your career with The Rock, Coun Are, Snake Eyes, Eight Millimeters and everybody watch these films, right? "*

Cage: *"it was not so much frustrating what I learn done quickly with that style of cinema was that you only have a very finite short amount of time to build the character before you get in depth. So what I learn is how to come up with the character for example in The Rock I made Beatles obsessed so I say I want a scene where I spend 600$ to buy vinyl record for Met the Beatles and have him bring it to me. So we were getting establish this character had something about him, some behaviour that make him interesting".*

Assessment-agreement is the kind of adjacency pair that appears within this extract. Context here is very important to determine the hidden content of what have been uttered since not all listeners, especially those who are not interested in cinema and movie making, may have the same background of what Cage is talking about. Thus, the statement was initially and primarily concerned with the movies of Cage and his important roles. However, Cage's answer violates both quantity and relevance since the answer is somehow redundant as well as have a less connection with what has been said. The communicative function of what has been answered by Cage is an informing one since he intends to inform the audience about the creativity of his role-doing and how smart he was when he made his movies.

Extract Ten:

Raya: *"I know you are ultra-famous and have followers from all over the world and look at people who love you so much tonight (the audience are clapping) ".*

Cage: *thank you, thank you all".*

Compliment-acceptance is the kind of adjacency pair emerge within this utterance. The speaker does not violate any maxim. The communicative function here is an emotive one.

Extract Eleven:

Raya: *"but I have feeling that you remain quite private and fame was not something you were seeking.*

Cage: *that's right".*

The kind here is Assessment-agreement by which the interview assess the condition of the interviewee as being so private and respect his boundaries with others. The interviewee violates quantity maxim when he speaks less than what is required. The communicative function is informing.

Extract Twelve:

Raya: *"how did you manage it?*

Cage: *"the reason that I manage this that I was so inspired by my heroes in movies just like James Dean and I wanted to tell stories. One of the things I avoid is social media because I grow up with the idea of romance golden age of film stars, not so much access………".*

Question-answer is that kind of adjacency pair used here. The question in the first place depend on the surrounding words that explain the situation and the topic or main idea of the question. The question initiated is to ask Cage how did he manage his private life away from being exposed to public people. The interviewee violates quantity maxim by which he adds more, may be, unnecessary information. The communicative function of this utterance is for informing purposes.

Extract Thirteen:

Raya: "the exclusiveness

Cage: "yeah, you were dream of these people, not to know too much or you don't want to twit every five minutes. Frankly, I think they are losing their mystery".

Assessment-agreement is the kind of adjacency pair appear in this extract. The interviewer assesses the situation of Cage's private life as a kind of exclusiveness and he has agreed to what has been said, explaining that one should keep his life away from social media and so on. He violates quantity maxim since he aims at convincing Raya and audience about why he chooses his private life to be exclusive for him only. Thus, he uses a lot of words in comparison to Raya's statement. He uses such utterance for informing the audience why he chooses such a case.

Extract Fourteen:

Raya: "the funs are important in the sense that you can listen to their feedback, you follow up what they love about your……"

Cage: "yes, to go to film festivals like this very successful Red Sea International festival, others focus on movies. I get ideas when people talk to me about recommendations, that's great, these happened where we, getting ideas and that's very informative and helpful for me".

Assessment-agreement is the kind of adjacency pair appear in this extract. The interviewer assesses the situation of Cage's private life as a kind of exclusiveness and thus his funs always need to know all his updates as so forth. He violates quality maxim since he aims at convincing Raya as well as audience about why he chooses his private life to be exclusive for him only. besides, he also explains that he can meet audience in festivals and so on, thus he is not in need of social media. Thus, he uses a lot of words in comparison to Raya's statement. He uses such utterance for informing the audience why he chooses such a case.

Extract Fifteen:

Raya: "well, that's bring our conversation to conclusion. Thank you so much for being so detailed about your career. It is such a pleasure".

Cage: I appreciate you having me, I do appreciate coming here. I mostly love your smile when they clap. It warms my heart. Thanks everybody".

Leave-taking is the type of adjacency pair appears within this utterance. The speaker violates quantity maxim since he is redundant in his turn. The function appears here is an emotive one when Cage expresses his warm emotion to be in such interview and festival in a positive way.

7. Interview Seven with Depp:

Extract Sixteen:

> *Raya: "through these years and all my interviews with you and interviewed you for such rare characters as you know, talked about them all the day. Is it every time new world for you created by a character? I mean the world of the movie ".*

> *Depp: "it is really strange because the first time you read the scenario, the characters basically tell you what they want to be. After these images come to your head, they tell you what they want to be in a strange way, and just like the film started shoting, with may be premeditated idea or some preplanned idea of shots and compositions. Then, the other day something completely different happened and it is perfect that once you started a film as a director, you can feel that the film telling you what it wants to be and that's specially happened in the cutting room".*

In this extract, the kind of adjacency pair appears is question-answer one. The interviewee violates quantity maxim since he uses a lot of words to express his ideas. He uses such utterance for informing communicative function.

Extract Seventeen:

> *Raya: "exactly, you can make ten different movies in the cutting room. Ten different things.*

> *Depp: yes, I feel punch of three minutes' film".*

Assessment-agreement is the kind of adjacency pair appears here. The speaker violates quality maxim since he was joking and speaks untruthfully. The communicative function for this speech is for joking one.

Extract Eighteen:

> *Raya: "was there a character personally and particularly enjoyed playing and what is the character that you feel most recognized for? "*

> *Depp: "um. That's a good question. Um, they are all important for me just because there are parts of me, you know, they are slivers for me or versions of me that I could never be so self-extreme like Edward with the scissor hands. When I first read the script, there were amounts of dialogues for the guy for Edward and I thought….."*

Question-answer is the kind apparent here. He violates quantity maxim for he uses a lot of words and expression to answer such a simple question. This utterance is spoken for informing communicative function.

Extract Nineteen:

Raya: "and speaking very fast.. "

Depp: "yeah, and he was using a lot of words and I felt I am not so sure that the language he uses, you know, his language was somehow childish. So I went to tem and the writer of the film Caroline, and said to them; oh, I got this idea: I'd like to remove these words and these words and this speech, you know. And the first time the writer said to me: wow, no actor ever ever come to me before and asked me to cut his lines".

Assessment-agreement is the kind of adjacency pair appear in this extract by which Raya assesses the character of being talking very fast and the interviewee agree to that assessment. He violates quantity maxim since he reacts to the assessment statement in a redundant way, exposing too much unnecessary information. The communicative function of this utterance is for informing purpose.

Extract Twenty:

Raya: "speak less (hahahahaha)

Depp: "you can have these lines (hahahahah). So it is just taking everything down to minimal stick things. And one of the extreme characters is that of Captain Jack Sparrow. I used a great search and it was fun to find…..of course he is part of me".

Assessment-agreement is the kind of adjacency pair appear in this extract by which Raya assesses the character of being talking less in the movie especially when he asks the movie writer to omit most of his speech and the interviewee agree to that assessment. He violates quantity maxim since he reacts to the assessment statement in a redundant way, exposing much unnecessary information. The communicative function of this utterance is for informing purpose.

Extract Twenty-one:

Raya: "and you called your son Jack.

Depp: yeah, yeah, yeah. But the point of captain Jack is that he can get away of anything. He can get away with so much more things that I never could. He can say things that I never could to anyone because captain jack can go anywhere and say what he likes and that's how it works. I could never do the things that Jack can do".

Assessment-agreement is the kind of adjacency pair appear in this extract by which Raya assesses Depp when he names his son Jack, after the name of Captain Jack Sparrow. The interviewee violates relevance maxim when he continues speaking and does not react or comment on the part of naming his son like so. The communicative function of this utterance is for informing purpose.

Extract Twenty-two: *Raya*: "it's a magical movie making".

Depp: it is so strange".

Assessment-agreement is the kind of adjacency pair appear in this extract. The interviewee violates relevance maxim when he continues speaking and does not react on the part of naming his son like so. The communicative function of this utterance is for informing purpose.

Extract Twenty-three:

Raya: "so that's the most recognized role?

Depp: "I think in this point probably, yeah, captain Jack Sparrow probably one of the stacked characters in people's head, yeah".

Question-answer is the kind apparent here. He violates quantity maxim for he uses a lot of words and expression to answer such a simple question. This utterance is spoken for informing communicative function.

Extract Twenty-four:

Raya: "how much did you learn from directors like Tem and Berton. They are often collaborated. Did you feel that there is a creative coordination between the two?

Depp: Tem has been like my family since 1990, you know and from scissor hands, he is exactly the same guy you know from scissor hands".

Question-answer is the kind apparent here. He violates relevance maxim for he uses a lot of words and expression to answer such a simple question in unrelated manner. This utterance is spoken for informing communicative function.

Extract Twenty-five:

Raya: "he is the scissor hands.

Depp: "he is , I mean that's the truth. We managed over the years, we have this short hand dialogues between Tem and me and sometimes doesn't even touch words. He just look at me and go…(using body language). You know, it is something like that immediately he gets things like that. In fact, he was standing next to me and Tem, and we were having this conversation about 15 minutes about this scene and many other things and I sat there listened to every word, I didn't understand anything, no idea of what you talking about".

Assessment-agreement is the kind of adjacency pair appear in this extract. He violates quantity maxim since he reacts to the assessment statement in a redundant way, exposing too much unnecessary information. The communicative function of this utterance is for informing purpose.

Extract Twenty-six:

Raya: "well, I interviewed the two of you together in Sweeny Todd and that was one of my favourite interviews. It was a huge to have you both together in the same time.

Depp: it is impossible. I can't be I a room with him without starting dying laughing you know".

Assessment-agreement is the kind of adjacency pair appear in this extract. The interviewee violates relevance maxim when he continues speaking and does not react or comment on the part of naming his son like so. The communicative function of this utterance is for informing purpose.

Extract Twenty-seven: ***Raya:*** *"that was a lot of fun.*

> ***Depp****: he is….yeah, Tem is Tem. He is unique and special and should probably moving together first and see how it works".*

Assessment-agreement is the kind of adjacency pair appear in this extract. He violates quantity maxim since he reacts to the assessment statement in a redundant way, exposing too much unnecessary information. The communicative function of this utterance is for informing.

Extract Twenty-eight:

> ***Raya****: "my last question is about your beginnings and your first film "Nightmare on. Elm Street". Did you feel that you were going to have this career?*

> ***Depp****: oh, no, no, no. I never thought about it. No, when I did Elm Street, that was the early thing. All was I waiting for adding my band that was broken up and back it together or to move on to join another band to continue playing music. Now, I had made no great effort investment to acting anything. I am not sure I have still but….."*

Question-answer is the kind apparent here. He violates quantity maxim for he uses a lot of words and expression to answer such a simple question. This utterance is spoken for informing communicative function.

Extract Twenty-nine: ***Raya:*** *"but it safe to say that it is working out.*

> ***Depp****: I made a commitment to acting in some point but I need many years before I can have realized; oh, I say, I won another road now. Ok, I guess, it is better for me walked in this road and see what happens. So that would lead me here".*

Assessment-agreement is the kind of adjacency pair appear in this extract. He violates quantity maxim since he reacts to the assessment statement in a redundant way, exposing much unnecessary information. The communicative function of this utterance is for informing purpose.

Extract Thirty: ***Raya:*** *"and you still there in concerts so you know your passion is still alive.*

> ***Depp****: it is somehow…I came back after ten years".*

Assessment-agreement is the kind of adjacency pair appear in this extract. No violation is there in this utterance. The communicative function of this utterance is for informing purpose.

Extract Thirty-one: ***Raya:*** *"and that's our pleasure. Thank you*

> ***Depp****: thank you".*

Leave-taking is the type of adjacency pair appears within this utterance. No violation is there within the utterance. The function appears here is an emotive one when Depp expresses his warm emotion to be in such interview and festival in a positive way.

Findings and Discussion

This section deals with the most prominent results gained from the qualitative analysis of the selected data. To answer RQ1, the following table (4.1) shows the answer (results are arranged chronologically from the more highest one to the lowest): RQ1: what are the Aps included within the conversations taking place between the TV interviewers and the actors?

Table (4.1): Frequencies and Percentages of AP Types

N	AP Type	Frequency	Percentage
1.	Assessment-agreement	14	45%
2.	Question-answer	12	38.7%
3.	Leave-taking	2	6.45%
4.	Greeting-greeting	1	3.2%
5.	Question-assessment	1	3.2%
6.	Compliment-acceptance	1	3.2%
7.	Requesting-acceptance	0	0%
8.	Complaint-apology	0	0%
9.	Warning-acknowledgement	0	0%
10.	Blame-denial	0	0%
11.	Threat, counter-threat, etc.	0	0%
12.	Offer-acceptance	0	0%
13.	Accusations	0	0%
	Total	31	100%

Table (4.1) shows the frequencies and percentages of the types of AP concluded from the qualitative analysis of the selected data. The highest frequency and percentage of AP types is allotted to assessment-agreement type with fourteen times appearance and 45% as percentage. It is clear in Raya's evaluation of information and this information is approved by the interview through confirmation. This finding assures the importance of getting an agreement before proceed in the conversation with such famous Hollywood people. Otherwise, the interviewer may face negative consequences form the interviewee's business manager. The second highest type is question-answer with 12 times and a percentage of 38.7%. This shows that Hollywood interviewees have no time to respond to each journalist question, thus the interviewer seeks to make use of the time allotted to him to get information through question and answer exchange. Other types of are few or null since the interview and interviewee have no time allotted to obey the usual routine of ordinary conversation. In this regard, leave-taking appears only twice, with 6.45%. All greeting-greeting, question-assessment and compliment-acceptance appear only one time with (3.2%) percentage. All requesting-acceptance, complaint-apology, warning-acknowledgement, blame-denial, threat, counter-threat, offer-acceptance, and accusations do not show up at all, with 0 frequency as well as 0% as percentage. This finding agrees with Tampubolon's (2020) findings that though there are various types of adjacency pairs, one can find only as minimum one or two pairs of adjacent turns of conversation. In table (4.1), the adjacency pairs found Raya's interview of the current study are only five pairs namely assessment-agreement, question-answer, leave taking pairs, greeting-greeting, and question-assessment.

The following table (4.2) gives the results which answer the first part of RQ2:

RQ2: what are maxims has been violated and the communicative functions behind the Aps used by the actors?

Table (4.2): Frequencies and Percentages of Maxims Violated

N	Maxims violation	Frequency	Percentage
1.	Quantity	20	57.14%
2.	Relevance	7	20%
3.	No violation	5	14.28%
4.	Quality	3	8.57%
5.	Manner	0	0%

In this table (4.2), maxims violated has been shown up chronologically, from the highest to the lowest. Quantity maxim is the highest violated one, with twenty time as a frequency and 57.14% as percentage. This shows that the focus of the interviewer in such context is to get as much information as she could. The interviewer asks open questions to give the interviewee a chance to elaborate and give more information than what is needed which give the interviewer a chance to elicit information about the interviewee's upcoming televised works. It also befits the interviewee to perhaps make propaganda of himself and his latest works. It is found that the actor goes into detail in explaining a particular case in order to be an attractive factor for watching their latest film, and s/he also works in the media to make the film a success by all means. This finding agrees with Dornerus (2005) findings that highest violation is related to quantity maxims in conversations of his study. The second highest violated one shows up seven times with a percentage of 20%. A percentage which assures the interviewee's ways of escaping from answering undesirable questions by violating the relevance maxims. No violation also appears five times with 14.28%. Three times frequency with 8.57% is allotted to quality maxim which shows that the interviewee is tied the advice of his business manager to the extent that the interviewee gives false information to the interviewer in order to uncover information related to his private life or his upcoming un published works. Finally, manner does not show up at all since the interviewees do not want to be shown to their funs as ambiguous.

The following table (4.3) demonstrates the results of the second part of RQ2:

Table (4.3): Frequencies and Percentages of Communicative Function

N	Functions	Frequency	Percentage
1.	Informing	22	70.97%
2.	Emotive	4	12.9%
3.	Phatic	2	6.45%
4.	Referential	2	6.45%
5.	Joking	1	3.2%
6.	Poetic	0	0%
7.	Metalingual	0	0%
8.	Conative	0	0%
	Total	31	100 %

Table (4.3) shows the frequencies and percentages of the communicative functions appeared within the analysed interviews. Informing is the more highest function which appears twenty-two times with 70.97%. This means that there is a gap of knowledge between interviewer and interviewee. It confirms the idea that the interviewer focuses on getting as much information as she could in order to meet the expectations of the followers of the TV program of Scoop with Raya. This finding agrees with Macan (2009) findings in his study of Employment interviews that in such interviews, the highest functions is with the information function of AP. The second highest one is emotive which shows up four times with 12.9%. This function of emotive is secondly highest one because the interviewer wants to confirm to the interviewee that the interviewer wants to get the acceptance of the interviewee by showing sympathy and emotions to them This is essentially due to the actor's desire, as mentioned previously, to create a positive media sensation and to gain greater popularity and also gain the affection of viewers. To make his latest artistic work advertised and increase the number of views. Both phatic and referential appear two times with 6.45%. Joking shows up only one time with 3.2%. This shows that the interviewee has no time to make jokes and meaningless communication and wants to keep the interaction as formal as possible without wasting the time other than giving careful information. Poetic, meta-lingual and conative do not show up at all.

Conclusion:

The present study concludes that among the thirteen types of adjacency pairs, only five pairs are found in Raya's interview namely assessment-agreement, question-answer, leave taking pairs, greeting-greeting, and question-assessment. It is also concluded that assessment-agreement is one of the most common types of adjacency pairs in the television interviews that Raya conducts with famous actors. The other most common type is the question-answer type, due to the necessity of obtaining some information in this format, especially that information that the interviewee is reluctant to share or prefers to keep away from public persons. As for violating Grice's conversational maxims, violating quantity maxim is the most common in television interviews. This violation occurs because some actors, especially those who do not appear in interviews regularly, like to deliver the latest updates to the audience. The violation of maxim of relevance, on the other hand, is mainly because the interviewee may not want to share some details of his life or other aspects that s/he does not like to highlight. One of the prominent communicative functions found in this study is the informing and the emotive communicative function due to actor's desire to enrich information and inform others of the latest updates and his desire to show his emotions and sympathy with others to create a positive media sensation.

تحليل الخطاب للأزواج المتجاورة في سبق صحفي لمقابلات ريا المختارة

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ملخص البحث:

في سياق التواصل الهادف، تكون الأزواج المتجاورة عبارة عن بيانات منطوقة أو مكتوبة مرتبطة بشكل واضح ووثيق بالمعنى المقصود والنية للمحاورين. من المستحيل أن نفهم بشكل كامل المعنى الفريد المقصود لكل زوج والغرض منه ووظيفته دون النظر في خلفية المقابلة ونوايا الممثلين في وقت استعمال الأزواج المتجاورة. يبدوا تحديد الوظائف التواصلية صعبة من الوهلة الاولى في مقابلات السبق الصحفية لان من المتوقع هكذا نوع من المحادثات لا يتبع معايير استعمال الازواج المتجاورة المتوقعة. تحاول الدراسة الحالية ان تسد الفراغ البحثي في المعلومات المتعلقة بالبحث عن الازواج المتجاورة في محاورات السبق الصحفي مع ممثلي هوليوود وايجاد مدى اختلافها من المقابلات الاعتيادية. تهدف هذه الدراسة إلى دراسة الازواج التجاور المدرجة في التبادلات بين المحاورين التلفزيونيين وكذلك الممثلين، ومعرفة المبادئ التي تم انتهاكها وكذلك الأغراض التواصلية وراء استخدام أزواج التجاور التي يرغب المحاورون في نقلها عند إجراء المقابلة. النموذج الذي تم تكييفه هو نموذج انتقائي بما في ذلك؛ نموذج كوك (**1989**) لأزواج التجاور، نموذج فان ديك (**2006**) للسياق ونموذج غرايس (1975) للمبدأ التعاوني واخيرا وظائف يول (1996) التواصلية. تستخدم الدراسة الحالية طريقة مختلطة: التحليل النوعي يدرس محتوى الألفاظ وصفيا ويعتمد التحليل الكمي على التكرارات والنسب المئوية التي ظهرت. أظهرت النتائج أن أعلى التكرارات مخصصة لاتفاق التقييم، ومبدأ الكمية، ووظيفة الإبلاغ. هذا يرجع أساسا إلى رغبة الممثل في خلق ضجة إعلامية إيجابية.