FORMULAIC EXPRESSIONS FOUND IN THE

"ALLY MCBEAL" MOVIE SERIAL

THESIS

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DECLARATION

I certify that this thesis is definitely my own work. I am completely responsible for the contents of this thesis. Other writers' opinion or findings included in this thesis are quoted or cited in accordance with ethical standard.

Semarang, January   2009

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MOTTO AND DEDICATION

"Gratitude is our most direct line to God and the angels. If we take the time, no matter how crazy and troubled we feel, we can find something to be thankful for. The more we seek gratitude, the more reason the angels will give us for gratitude and joy to exist in our lives."

Terry Lynn Taylor

"Don't be afraid to try! Don't be afraid to start! If you have fought your best, whatever the result is, the fighting spirit itself has the success value in it! Never regret!"

"The ability to communicate properly and positively is a must for everyone who wants to achieve any kind of success in whatever he does."

"Love and attention is a power! If all of us are willing to share love and attention towards people around us, then life will be happier and more meaningful."

Andrie Wongso

"We are all faced with a series of great opportunities brilliantly disguised as unsolvable problems"

John W.Gardner

I dedicated this thesis to:
My beloved Jesus and ddy
My beloved little angel and parents

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Finally, I would like to thank my beloved Jesus, ddy and my little angel & parents who have encouraged and supported me in reaching my dreams.

Semarang,   January 2009

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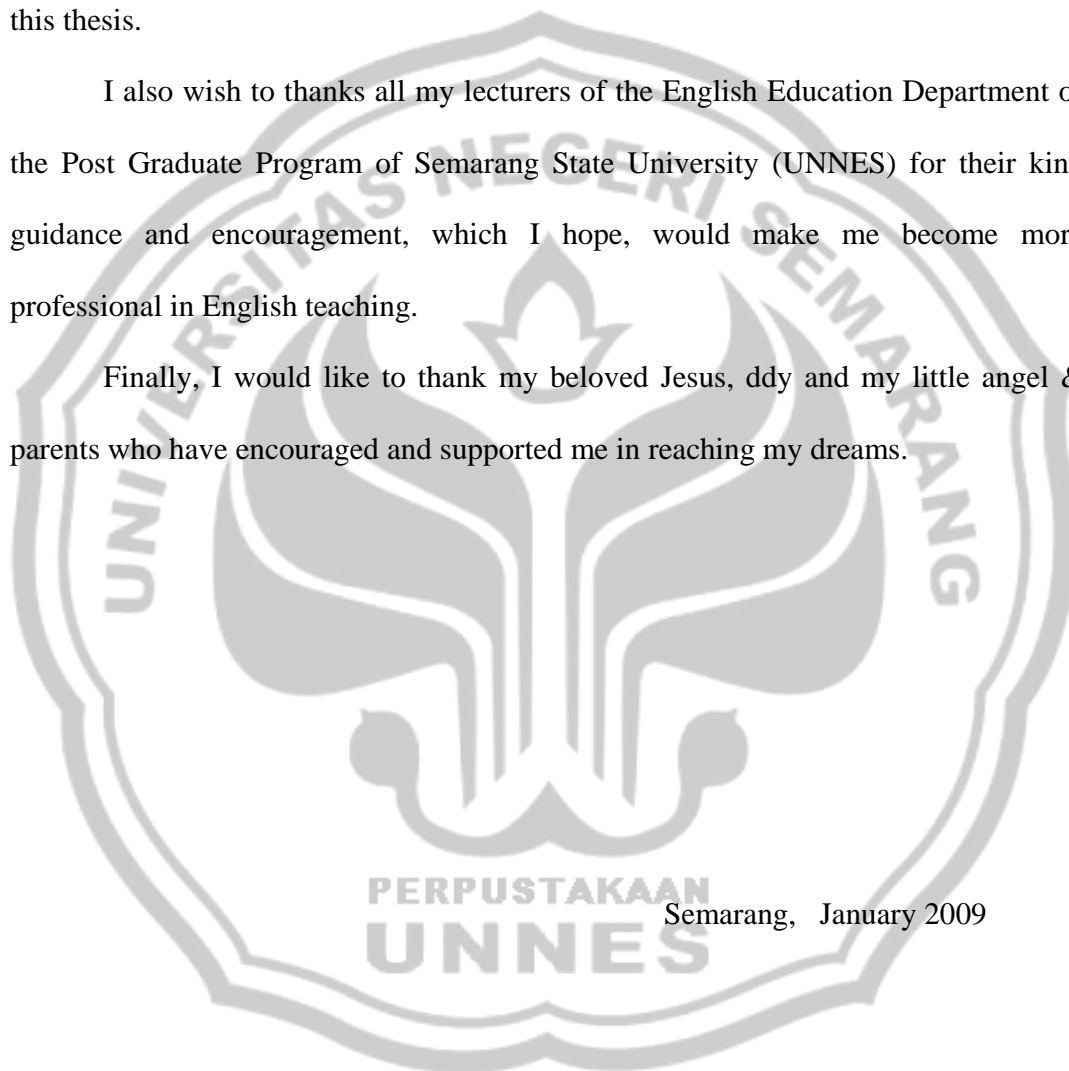
ABSTRACT

Frida Widyawati Triasningrum. 2009. *The Formulaic Expressions found in the Ally McBeal Movie serial.* Thesis. English Department Post Graduate Program of Semarang State University. Advisor I: Dr. Djoko Sutopo, M.Si Advisor II: Dr. Warsono Dip. TEFL, M.A

Key words: *Formulaic expressions*

This thesis aims at describing the formulaic expressions of conversation used in a movie film of Ally McBeal. The objectives of this research are to investigate the formulaic expressions. It is supposed to be very important to have more progress of the capability of English speaking. It is therefore necessary to have the formulaic expressions as a cover term which is typically used to refer to "multi-word collocations" which are stored and retrieved holistically and with conventionalized forms and meanings.

This study, using English corpora as data, explores the nature of formulaic expressions by systematically examining its composition patterns. Formulaic expressions are a fix expressions used in conversation and the convention of turn taking varies between cultures and languages; therefore, learners of a foreign language may find it difficult to say in their expression naturally. A movie film, Ally McBeal, is chosen as material because it allows constant reference to the context; however, it is suggested that a film should be carefully chosen according to the aim of teaching.

The main question of this study is : what kinds of formulaic expressions are found in Ally McBeal movie serial? This study also tries to find how these functions are realized

After analyzing the data, it is was found that there are 11 formulaic expressions. They are : *greeting-greeting, statement-apologizing, statement-thanking, promises/threats-response, controlling-response, request-response, preclosing/closing-response, interruption-response, compliment-response, advice-response, and offer-response*

The results summarized above have some important implications for strategy instruction in the area of formulaic expressions usage. Learners need to distinguish the formulaic expression indicate the same context. Cognitive strategies involving the practice of formulaic expressions forms need to be incorporated. Researchers therefore with more variables in different point of view should be investigated

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INTRODUCTION AND BACKGROUND

1.1 Introduction

I have been working in a private company that always makes me keep in touch with overseas supplier. In serving them I have to use English language by telephone, Windows Live Messenger (MSN) or even e-mail. So I need to have a turn taking in communicating with them. It means that when we take turn in having any interaction we negotiate meaning about what we are doing. It is in line with what Eggins and Slade, (1997) said;

> As we take turn in any interaction we negotiate meanings about what we think is going on in the world, how we feel about the people we interact with. This process of exchanging meanings is functionally motivated: we interact with each other in order to accomplish a wide range of tasks. Very often we talk to other people to accomplish quite specific, pragmatic tasks: we talk to buy and to sell, to find out information, to pass our knowledge, to make an appointments, to get jobs, and to jointly participate in practical activities

We need to know a lot about how to express what we want to say to other persons and I find it difficult to deliver the message properly to the recipient as I do not know what kind of response I should give to the utterences they propose. In this case Nunan (1995) as quoted by Agustien (1997) states that to most people, mastering the art of speaking is single most important aspect of learning a second or a foreign language and the success is measured in terms of the ability to carry out a conversation in the language.

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In other words, it is said that the speakers involving in a conversation or dialogue have to be able to create utterances to interact; to respond appropriately and to express anything they want to say. They should be able to take turn in interacting so that they can keep having the dialogue going on.

To have a clear view of it, a real recorded true dialogue or even film can be a model of it. Here I proposed Ally McBeal movie serial as the film perform a particularly genre. The topic is easy to understand as it is based on the daily phenomena. After watching Ally McBeal movie serial I found many expressions in the dialogues conveyed. I often hear people say that they like watching movies and TV programs to learn English. The reason is simple. In watching movies we have lots of clues as to what is going on. The dialogue is not so concentrated unless you are watching a very intellectual movie. So I want to conduct this research because I have found yet the formulaic expression in the office situation. Coulmas (1981, 2-4) stated that:

> "Routine formulae are highly conventionalized prepattern expressions whose occurrence is tied to more or less standardized communication situations…Conversational routines are tacit agreements, which the members of a community presume to be shared by every reasonable co-member. In embodying social knowledge they are essential in the handling of day-to-day transactions" (1981, 2-4)

Meanwhile, according to Allison Wray (2002, 9) said that a sequence, continuous or discontinuous, of words or other element, which is, or appears to be, prefabricated: that is stored and retrieved whole from memory at the time of use, rather than being subject generation or analysis by the language

grammar. I prefer Coulma's opinion, because I need routine formulae to have a communication with overseas supplier so automatically I use many kinds of formulae in my daily transactions.

Movie film require the audience to interpret the meaning beyond the sentence-level of an utterance. They not only allow constant reference to the context but also are rich in conversation and encourage a focus on natural sounds and intonation. Although it cannot be denied that they differ in certain ways from ordinary conversation, films which are carefully chosen for specific aims can still serve as excellent material for language study (Forster 1998). It is therefore, in having a look at a study a film can be taken as a source of information of data.

For this research, I chose ALLY MCBEAL movie serial because this movie is from a particular genre and particular series is chosen. The particular genre is about law and justice. The series is one of the most popular TV series in the USA, and it is imported to Indonesia and has gained popularity here, too. Additionally, the way the story develops is familiar to quite a few people in Indonesia. We can see the formulaic expression within the dialogue as below:

48.	Billy	:	Hey!!
49.	Ally	:	Hey Bill.
			Hi. Morning

When Billy came to his office, he saw Ally and greeted her by saying "Hey!!" and Ally responded to him by saying "Hey, Bill" which means that greeting is often used by people who meet other people and they give response automatically. And how the formulaic expressions is created will be the focus of this research

1.2 Statement of the problems.

The research focus outlined above is formulaic expressios as a set of research questions as below:

1.2.1. What kinds of formulaic expressions are found in Ally McBeal movie serial?

1.2.2. How are these functions realized?

1.3 Purpose of the study

Referring to the research question, the objectives of this study can be further detailed as the following:

1.3.1. To find out the Formulaic Expression found in Ally McBeal movie serial

1.3.2. To find out how the functions of Formulaic Expressions are realized

1.4   Significance of the study

Regarding with the kinds of formulaic expressions from Ally McBeal movie serial, I hope that these expressions can be a good sample and also material in learning English language particularly in daily conversation even in formal conversation.

Formulaic expressions can be learned by the students so that they can use this expression well and correctly. As the second language learners, they can make use of these expressions to the native speakers.
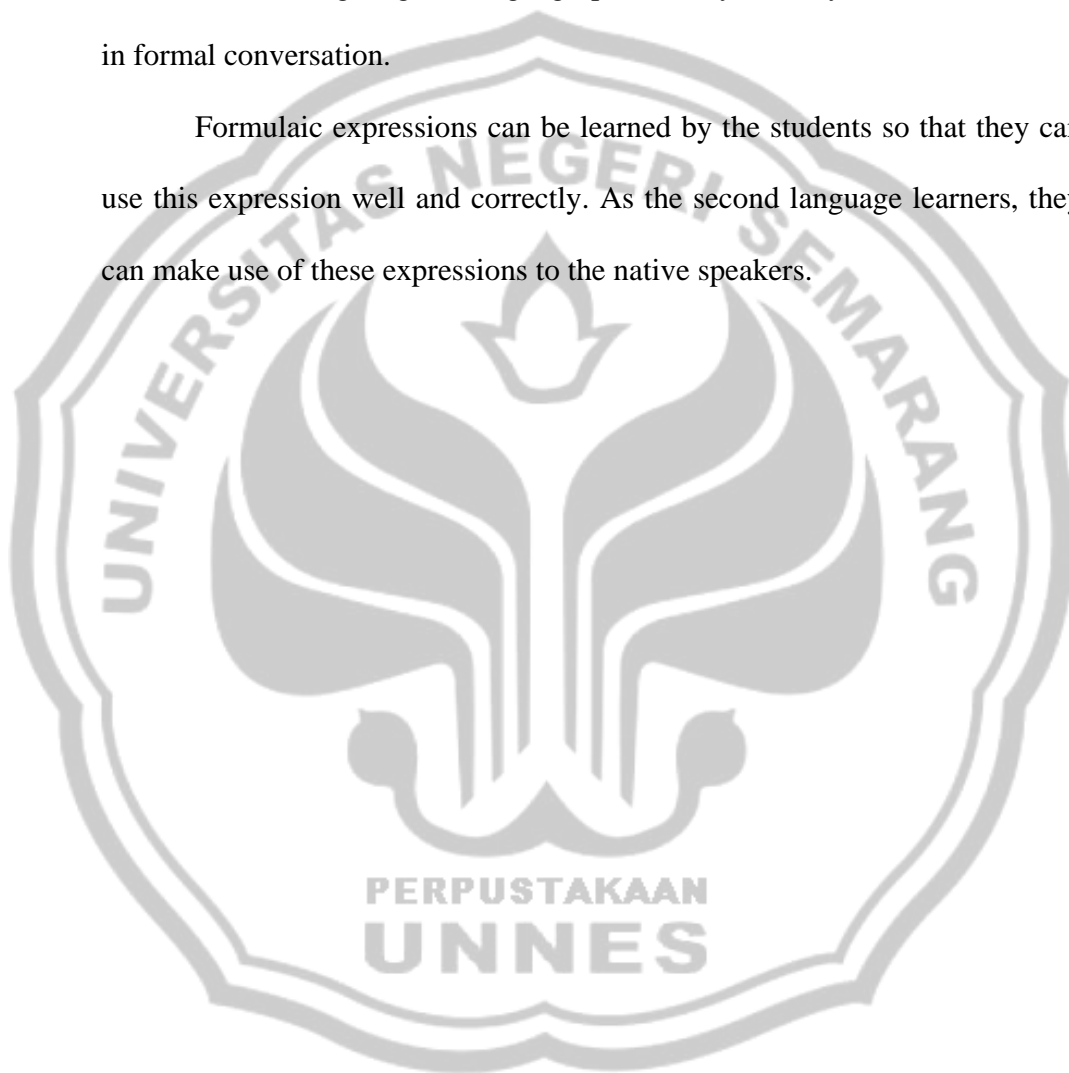
CHAPTER II

REVIEW OF RELATED LITERATURE

2.1.Conversation

Speaking or having conversation in particular is a very complex thing to do, especially for a foreign language student. It is what is dicussed by Bygate (1987, 5). He draws a distinction between knowledge and skill. Knowledge is known as what to do and skill is known how to do it, and doing it well therefore needs practice. Meanwhile, according to Chandra (1997, p:vii), "a conversation is the informal exchange of ideas by spoken words. When we converse we engage ourselves in conversation about various subjects". Bronislav Malinowski (1923, 3) has different opinion. According to him, conversation contains two elements, the informational and the phatic. The term, phatic--from the Greek word, to speak--was introduced into the English language, "Phatic communion...is a type of speech in which ties of union are created by a mere exchange of words... Words in phatic communion...fulfill a social function and that is their principal aim." In other words, "Phatic communication is used to establish social relationships rather than impart information.".

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This presents the basic definition of conversation by saying, a conversation is talking which takes place between two or more people. Conversations are based on requests, which require very specific responses in English language.

In contacting the suppliers overseas by telephone, messenger (MSN), skype or email, English language is used in conveying massages and therefore conversation will take place well and a good interaction between the speaker and the recipient. Bygate (1987, 5) says the skill involved in this case is very complicated. It includes motor perceptive skills such as perceiving, recalling and articulating in the correct order sounds and structures of the language'. He also explains that students need interactional skills which involve the making decisions about communication, such as: what to say, how to say it, and whether to develop it, in accordance with one's intentions, while maintaining the desired relations with others. Therefore, Taylor (1968, 180) notes: "In this act, one person tries to describe for another person not something he knows, but rather something he does not know". Rost (1994) also mentions that in face-to-face conversation, *back-channelling* flows back and forth when the speaker changes, e.g. '*OK*'; '*Yeah*, *right*'; '*umum*'…etc. Back-channelling plays an important role as the interaction between the speaker and listener; the listener is expected to provide back-channelling signals to speaker to indicate that he/she is actively listening. Of course, in addition to verbal back-channelling, there is non-verbal back-channelling such as *hand gestures*, *smiles*, *facial expressions*, etc. These characteristics are definitely adapted to

processes of producing and understanding conversation. I agree with the opinions above because if we can establish well interaction so automatically we also can communicate as well to others.

2.2. Turn Taking

Good interaction is really needed in communicating. Turn-taking therefore must be given much attention in the conversation. It is supported by Bygate (1987, 36) as he proposes focusing on two main areas of interaction management: agenda management and turn-taking. 'The first refers essentially to control over the content, that is, the choice of topic of an exchange, while turn-taking relates to the obvious aspect of who speaks when and for how long.' In maintaing the conversation there must be a turn-taking, Bygate (1987, 35) in this point, says a speaker 'has to be efficient at getting a turn and to be good at letting another speaker have a turn.' Then Rost (1990: 92) points out, 'In most conversational settings, interlocutors switch back and forth between the roles of primary contributor and primary interpreter.' Furthermore, Coulhard (1985, 59), Turn taking is one of the basic facts of conversation: speakers and listeners change their roles in order to begin their speech. In addition to the use of turn-taking strategies, Brown and Yule (1983b, 19-20) argue that the speakers need to be able to use long transactional turns as well as short interactional turns in which they are only required to make one or two utterances at a time. In fact, Coulhard states that

the basic of conversation is speaker and listener. We cannot make a conversation without either even both. For additional, they can support each other to establish well conversation.

2.3. Conversation Strategies

      Strategies in having a conversation are really required as the speakers need to be able to get along with their interlacutors in keeping the conversation move from session to other sessions. Turn-taking strategy as one of the strategies available is needed by the speakers and the recipient to avoid misunderstanding. There are many kinds of trategies. Let us take an example, when one does not like to have a talk about something, he/she will try hard to avoid talking about the problem. He / She then makes a strategy in such away so that he will not be trapped in the talking he / she does not want to have. Therefore, it is necessary for us to know more about the kind of strategies; the strategy to convey the idea, the strategy to stop a talking, strategy to monitor oneself, strategy to interact and there are still many others.

2.4. **Speech act**

      The problem in applying the theory to the analysis of conversation still exists. Furthermore J. L. Austin (1962, 1) bemoaned the common philosophical pretense that "the business of a [sentence] can only be to 'describe' some state of affairs, or to 'state some fact', which it must do either truly or falsely'. He observed that there are many uses of language which

have the linguistic appearance of fact-stating but are really quite different. Explicit performatives like "You're fired" and "I quit" are not used to make mere statements. Austin (1962, 91) supposed that illocutionary acts in general should be understood on the model of explicit performatives, as when he made the notoriously mysterious remark that the use of a sentence with a certain illocutionary force is "conventional in the sense that at least it could be made explicit by the performative formula". Austin (1962, 92-93) also defines an elocutionary act as the act of using words, "as belonging to a certain vocabulary...and as conforming to a certain grammar,...with a certain more or less definite sense and reference". Meanwhile, according to Grice (1989, 87), "closely related to the conventional meaning of the...sentence...uttered" and must correspond to "the elements of [the sentence], their order, and their syntactic character" Although what is said is limited by this *syntactic correlation* constraint, because of ambiguity and indexicality it is not identical to what the sentence means. If the sentence is ambiguous, usually only one of its conventional (linguistic) meanings is operative in a given utterance (double entendre is a special case). And linguistic meaning does not determine what, on a given occasion, indexicals like 'she' and 'this' are used to refer to. If someone utters "She wants this book," he is saying that a certain woman wants a certain book, even though the words do not specify which woman and which book. So, along with linguistic information, the speaker's semantic (disambiguating and referential) intentions are often needed to determine

what is said. The opinions above can be a reference for people who want to express in the daily conversation. But Bygate (1987) describes that speech are words conveyed by the speakers who decide and understand at the time they 'pop out', as speakers do not plan, rehearse, and re-organise what they tend to say. Besides, sentences may sometimes contain mistakes.

> In speech we often make syntactic mistakes because we lose our place in the grammar of our utterances. Mistakes are also made in both the message and the wording; we forget things we intended to say; the message is not so economically organized as it might be in print; we may even forget what we have already said, and repeat ourselves. (Bygate, 1987: 11)

Then the problem may emerge for speakers will feel confused in choosing the correct expression or utterance while speaking with the native speaker. It is because when they are speaking, sometime they loose their grammar. So that is why speakers have to organize the words or utterance as well before they want to say something to others. The speech act can help them in the daily conversation and how to do things with words.

2.5. Adjacency pairs

People need someone else to speak or in other words we say that people cannot speak without partner or other person. Furthermore, McCarthy (1991) defines adjacency pairs as *"pairs of utterances that are mutually dependant"*. The second utterance in a pair is usually predictable or automatic. Some types of adjacency pairs are:

- Greetings - Greeting:
  "How are you?"

> *"I'm fine thanks, and you?"*
- Requests - Acceptance:
  "Can you open the window, please?"
  "Yes, of course."
- Invitations/ offers - Acceptance:
  "Would you like to come to my party?"
  "Yes, I'd love to."
- Question – Answer:
  "Where are you from?"
  "I'm from _____"

Sometimes it is possible for a three-way exchange to take place. This is often a feature of both everyday conversations and in the language classroom, for example:

A: "See you on Wednesday."
B: "Ok, bye."
C: "Bye".

Schegloff and Sacks (1973, 295-296) take a similar line and introduced adjacency pairs as a part of conversational analysis. They define adjacency pairs as:

1) two utterance length
2) adjacent positioning of component utterances
3) different speakers producing each utterance
4) relative ordering of parts

I agree with both opinions above because the notion of sequencing and serial movies is central to adjacency pairs and is used to explain the dynamic characteristics of verbal interaction.

2.6. Routine Formulae - Gambits

Coulmas (1981:2-3) defines everyday conversation seems to abound with routine formulae, i.e. "highly conventionalized communication situations. Stubbs (1983, 154) points out that "a significant percentage of conversational language is highly routinized into pre-fabricated utterances. On the other hand, Eric Keller (1981, 94) focuses on routines called "conversational strategy signals" which structure conversational procedure in general and turn taking in particular. He defines gambits as "(…) a certain set of signals in the conversationalist's speech, used to introduce level shifts within conversation, or prepare listeners for the next turn in the logical argument. Pawley and Syder (1983) maintain that native speakers have a repertoire of thousands of memorized routines and they use them in appropriate situations contributing to the sense of naturalness and native-ness about a person's speech. And Keller (cf. 1981:94) identifies the four main functions of gambits. Unlike what is proposed by Coulmas on the inverse relation between frequency and meaningfulness, it is not a universal rule. The inverse relation between the frequency of occurrence and meaningfulness may not be valid all the time. For example, the words "addition, square root etc." in a math class will not lose their meaning as they are used frequently. The word "shit" will always carry its full meaning in a range; but it will not smell in daily conversation. Similarly the question "How are you?" does not have the idiomatic meaning when it is asked to a patient in the hospital. In this case it is not a routine formula; it represents the literal meaning of its words. Therefore,

a "routine formula" is not a routine formula every time and everywhere. The circumstances, intention, and perception of parties determine whether a formula is a routine or literal.

2.6.1. Gambits as turn signals

Gambits can also influence the process of turn-taking. It seems that overt turn-taking signals are quite frequent in formal multiparty discussions where the signaling of social context might be a more complex procedure. Keller (1981, 102) suggests the following turn-taking gambits, putting their basic signaling function into brackets:

1)   (I want to have a turn): "May I interrupt you for a moment,"

2)   "Can you spare a minute," "I'd like to say something," 'I have something to say on that too."

3)   (I want to keep my turn): "Wait a second," "Well, let's see now," "What I would say is…"

4)   (I want to abandon my turn): "That's about all I have to say on that," 'That's about it"

5)   (I don't want to take a turn): "That's about all I have to say on that," "That's about it."

6)   (Why don't you take a turn): "So, what do you think of

that?," "And what about you?," "What have you got to say on

that?."

7)   (I want to leave the conversational group): "It's been nice

talking to you," "I'd better not take up any more of your

time."

In addition to gambits framing the particular social context of a contribution, communication control signals perform an important discourse function in ensuring that the communication channels are open. Keller's analysis of this category includes four types of gambits:

1)   (Do you understand/hear me?): "Are you following me?,"

"can you hear me?," "Is that clear?", "Right."

2)   (I understood/hear you): "Okay," "Sure," "And so?."

3)   (I did not understand/hear you): "Pardon me?," "Would you

mind repeating that?," "Sorry, I didn't get that last part."

4)   (You must have misunderstood me/not heard me right):

'That's not what I said," "What I really said is this," "What

I've been telling you all along is…" (Keller 1981:104)

2.7. Formulaic Expression

People have to arrange the word while they are speaking or making a conversation. The process of communicating can be face to face. People need to communicate to other persons. People never think with whom they want to

have a communication eventhough they do not know each other. Speaking or telling the needs and wants, verbally or in awritten form is what is much needed in communicating. They speak with a lot of people in different places and for different functions. There are different kinds of relationship in such group as family, school, job, public, etc. By these relations then people can communicate with others. And also there are many topics that they want to say. In daily conversation, the kinds of daily expression people usually use can be observed. Wray (2000), adopts the term formulaic sequences which encompasses the wide range of discourse makers, hedges, fillers and other conventionalized conversational exchanges, i.e., almost all relevant aspects of conversational discourse, as types of formulaic sequences. According to her, formulaic sequences perform socio-interactional functions in every spoken interaction and, at the same time, reduce speakers and listeners processing effort. Widdowson (1985, 135) also claims that a great part of communicative competence is merely a matter of knowing how to use such conventionalized expressions." Meanwhile, Brouwer (2003) called this kind of expression an "explicit word search marker" and demonstrated two different functions of it: one is a technique used to produce a mutually recognized reference in otherwise problematic talk and the other is to request or invite help. On the other hand, Tae Okada (Taken from Interactive elements article: "Japanese students conversation units in English, 1998) stated that formulaic expressions are idiomatic phrases and sentences of greetings, gratitude, apology, and the

like that are commonly used by native speakers and memorized as part of basic foreign language learning. The foreign language speaker repeats these. For example, native speakers usually use *"thank you"* for a favor and *"sorry"* for apologizing or expressing sympathy. Meanwhile, Eggins & Slade (1998, 95) defines formulaic expression as typically of greeting and thanks, G'day, Ciao such minor clauses tend to occur in reciprocated pairs (e.g. speaker A says Hi, so speaker B responds Hi). But according to Schegloff, (1968) a basic rule, the conversational sequence is started by the answerer.

> A - Hello!
> B - Hello Edip , this is John.
> A - Hi, John!
> B - How are you?
> A - Fine, what about you?
> B - Pretty good. ...

Two party conversations have an alternating sequence. "Conversational sequence can be described by the formula *a b a b a b*, where 'a' and 'b' are the parties to the conversation: one party at a time." (Schegloff, 1968). Parties initiate their conversation by exchanging gambits as the other forms of formulaic expression. In normal phone conversation starting with gambit exchange is universal. However, Hopper (1989) states: "Whatever is special, problematic, urgent, or specifically strategic may be marked by divergence from routine formats" Such as in case of emergency or terrible news routine gambits are not used. Ferguson (1976) takes a similar line, she supports that routines are fixed formulae and a slight change in their structure can confuse

the other party. For instance, "In routine morning greetings uses **good**, birthday is **happy** and Christmas is **merry**." Happy morning, merry birthday or good Christmas, most likely create problems in communication. Any personal inference to the structure of routines is subject to a significant reaction. I think the point of views above is supported each other, the formulaic expression itself is realized in expressions to be used in conversation (daily conversation). These expressions are typically formulized by social convention. Formulaic expression functions as the key to social exchange in conversation. The use of these expressions has to do with the understanding and reacting process between speaker and hearer. The response of understanding and reacting process may be to make certain statement: to ask question; or to use certain feedback formula, for example, the response to *"thank you"* might be *"you're welcome"*. Formulaic expression is fixed and socially formulized and the function as a key to establish social contact and it may affect the continuity of a conversation. Cooper (taken form Processing of Idioms in L2 Learners of English article, 2000) points out that certain fixed, literal expressions are commonly used in particular situations but are not idiomatic. For example, *just between you and me* indicates confidentiality, *I beg your pardon* is a formulaic apology, and *see you later* is a common farewell. These expressions are not idioms because their meanings can be determined from the meanings of the words which comprise them. But idioms and routine formula are not mutually exclusive categories; some routine

formulas, such as *take five* or *let's call it a day,* are also idiomatic. Based on all arguments above, the meaning of formulaic expressions is basically fixed expressions so those expressions can be used anytime when conversation among people take place.

2.8. Drama movie serial

Brain Dictionary defines drama, as a composition of series of real events invested with a dramatic unity and interest, which is usually represented by actors. Drama is a literary form involving parts written for action to perform. Drama can be performed in variety of media: live performance, e.g. theatre, opera, film or television. Drama is also often combined with music and dance, for example opera uses through out, musicals which include spoken dialog and songs, or plays that have musical accompaniment, such as the Japanese Nah Drama. The most usual form of drama is for entertainment. Drama has a holistic way of situation, participants learn through interactions with others. This allows participants not only to learn facts as they would have from a book or in a classroom, to enter the world of another person, but also to be allowed to explore how they feel about this situation giving a greater understanding of what is happening around. A type of "short subject" film is characterized principally by the episodic development of a story which is presented in installments over a period of several weeks. The serial engages audience's interests in a hero or heroine

whose exploits reach an unresolved crisis at the end of each episode. The predominant style of the serial is melodrama. Serials remain popular with motion-picture audiences until production of them cease in the early 1950s. A group of programs with storyline continue from episode to episode. Movie serial are shorts of subject of original shows in theaters in conjunction with a feature film. Known as "chapter plays", they are extended motion pictures broken into a number of segments called "chapters" or "episodes. Movie serials are intended to induce audience to see the next film at the theater as well as to see how the dilemma of the previous chapter is resolved. Usually movie serials have done per episode to extend original subject.

2.9. Background of Ally McBeal movie serial

2.9.1 Ally McBeal movie serial

Creator:
David E. Kelley
more

Seasons:
1 | 2 | 3 | 4 | 5 more

Release Date:
8 September 1997 (USA) more

Genre:
Comedy / Drama / Music / Romance more

Plot Summary:

Ally McBeal and Billy Thomas were going steady throughout their childhoods. Ally even followed Billy... more

Plot Keywords:
Weird Lawsuit / Bathroom / Imagination / Boston Massachusetts / Female Executive more

Awards:
Won 4 Golden Globes. Another 29 wins & 94 nominations more

User Comments:
The best and the most entertaining TV-series of all times!!

2.9.2. Series Cast

(a) Calista Flockhart as Ally McBeal

(b) Greg Germann as Richard Fish

(c) Jane Krakowski as Elaine Vassal

(d) Peter MacNicol as John Cage

(e) Courtney Thorne-Smith as Georgia Thomas

(f) Vonda Shepard as Vonda Shepard

(g) Portia de Rossi as Nelle Porter

(h) Albert Hall as Judge Seymour Walsh

(i) Lisa Nicole Carson as Renee Raddick

(j) Lucy Liu as Ling Woo

I chose season 1 and season 3 of Ally McBeal movie serial because the seasons are very interesting to conduct this study and also hopefully can give influence not only on language study but also on social life.

CHAPTER III

METHOD OF INVESTIGATION

3.1. Source of Data

This research looks at the formulaic expression. The analysis is mainly concerned with the expression between the first speaker to the listener's utterance and the response of the listener to the first speaker by using a qualitative analysis. I used a serial film called 'Ally Mcbeal' from 20TH CENTURY FOX TELEVISION (FOX HOME ENTERTAINMENT) as the source of data to be analyzed because these involved many persons who have made many conversations in formal situation. The film is on DVD-ROM and it is one of the series of Widescreen Edition 2005 which were devised and created by David E. Kelley Productions Films in USA. And the version used for this research was published in Indonesia.

3.2. Units of Analysis

The data were analyzed in the form of word, phrases, and sentences which were considered to have the English Formulaic Expressions term. I chose some definitions and categories of Formulaic Expressions such as:

a. Greeting – Greeting

b. Statement - Apologizing

c. Statement - Thanking

d. Promises/threats - Response

e. Controlling - Response

f. Request - Response

g. Preclosing/Closing - Response

h. Interruption - Response

i. Compliment - Response

j. Advice - Response

k. Offer - Response

3.3. Methods of Data Collection

The data of this research are the formulaic expression in formal context of Ally Mcbeal movie serial.

In collecting the data, I used the following procedure:

1) Seeing movie serial of Ally Mcbeal by DVD

2) At the same time, writing down the dialogue of the participants in the Ally Mcbeal movie serials

3) Selecting the formulaic expressions used in the dialogue

3.4. Technique of Analyzing Data

In taking the data, I played the role as data collector, as an observer and data analyzer. The writer collected the data from the object of the study. I observed and of course, could not interfere the spoken interaction conducted by the participants of Ally Mcbeal movie serial. I was not involved in the conversation and just saw the film and at the same time then wrote down the conversation. As data analyzer, I tried to analyze the formulaic expressions which were used by each participant. After taking the data, I then did the analysis through the following steps:

1) Searching and finding out the formulaic expressions found in the text of Ally McBeal movie serial

2) Analyzing the formulaic expressions and grouping them into categories

3) Using the formulaic expressions in categories of each

function

CHAPTER VI

FINDINGS

Episode: "First Season" and "Third Season"

4.1 . Greeting – Greeting

In the conversation routine, the speech act greeting may be realized by a variety of ways, among which four specific formulas occur more frequently among people based on where and when the interactants meet. They are "How do you do", "Are you busy today?", "Where are you going?". Response to "How do you do" is always its repetition "How do you do". Although the speech act greeting is realized by four different linguistic and semantic means, there is one thing in common, that is the addresser shows his/her interest in and cares for his/her addressee. Within the greeting there is gesture of friendliness, concern and interest. However, responses to the other greetings are the normal answers based on the real circumstance or position the addressee that is at the moment he/she greets. In English culture, greetings can be equally realized by means of different syntactical and semantic patterns, but "Good Morning/afternoon/evening." "Hi/Hello," are followed by 'How are you?" or comment on weather such as "Beautiful weather, isn't it?" or "How are things going/How are you doing?" are more frequently used. The responses to the greetings are also formulaic. In responses to the greetings "How do you do?" and "Good

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Morning/afternoon/evening", mere repetitions are applied while in responses to "How are you" or "How are things going/How are you doing?", "fine" or "good" or "very well" are frequently used, followed by "thank you". When answering to the comment or weather as a greeting, the addressee normally responds positively, such as, "Yes, it (really) is" or "Yes, I like/love it."

"How do you do" is often used as a greeting among people who do not know each other or know one another but not very well, especially in the academic and governmental circles, for example,

320. Nelle Porter   :   How do you do?

321. Dennis   :   Fine. Unisex bathroom?

We can see that Nelle Porter greets Dennis by saying "How do you do?" in this case Nelle doesn't know about Dennis because he is Ally's friend. When Nelle is in the bathroom then Dennis comes in. But Dennis gives good response by saying, "Fine. Unisex bathroom." Because Dennis is surprised with the condition of the office bathroom so greeting response followed by additional statement.

"How are you?" is generally used when interactant greets the closely related acquaintances or the speaker and the recipient knows each other, "How are you?" or comment on the weather can be used both among strangers and acquaintances whereas "How are you?", or "How are things going? / How

are you doing?" are generally applied by closely related acquaintances or

friend

Situation: Ally meets Richard in her new office.

9. Ally   :   Richard! How are you?

10. Richard   :   Outstanding you look fabulous

Ally and Richard have had relationship before, so Ally only uses "How are

you?" to greet Richard. We will see Richard response; he only gives

comment to Ally.

"Hey/ Hi/ Hello" followed by "How are you?" or "Good Morning/

Afternoon/ Evening" followed by "How are things going? / How are you

doing?" are generally applied by closely related acquaintances or friend in

formal occasions, for example,

Situation: Billy meets Ally in the office corridor

48. Billy   :   Hey!!

49. Ally   :   Hey Bill.

                              Hi. Morning

Billy greets Ally by using utterance, "Hey!!" and Ally gives response, "Hey

Bill. Hi. Morning" Greeting "Hey!!" is responded with "Hey!!" It is

formulaic expression. It is in informal situation and is applied by closed

friend. "Hi" followed by "Morning" indicates that Ally has a respect to Billy as her colleague. It can happen as they have been close friends when they studied at the University.

Situation: Billy introduces Ally to Georgia

108. Billy   :   Hi, Uh…

This is Ally Mc Beal.

Ally, my wife, Georgia.

109. Georgia   :   Hi…nice to meet you

110. Ally   :   It's a pleasure.

The speaker (Billy) wants to introduce Ally to Georgia. But before he is in the main topic "introduction", Billy greets Ally by saying "Hi, Uh..." and is followed by the introduction expression "This is Ally Mc Beal. Ally, my wife, Georgia.". He looks appropriate to whom he will speak. Then we will see Georgia responses. She just greets Ally and shows her appropriateness to Ally by saying, "…nice to meet you.". Ally also gives a response to her by saying, "It's a pleasure".

Situation: Georgia meets Renee in Richard's office

131. Georgia   :   Hi.

132. Renee   :   It's good to meet you.

When Georgia meets Renee in the office, Georgia greets Renee by saying "Hi" and Renee does not respond, "Hi" but she answers, "It's good to me you.". The response is indicated that Renee feels happy to meet Georgia.

Situation: Richard meets Ally in the lift

290. Richard   :   Hey

291. Ally   :   Hey

Richard meets Ally in the lift when they want to leave their office. As a close friend, Richard greets Ally by saying, "Hey". Greeting "Hey", is responded by using "Hey". We can see in the sample above that Ally has already given respond to Richard.

4. 2. Statement-Thanking

In English, "Thanks" or "Thank you (very much/a lot)" is perhaps the most frequently used expression in daily interactions. People express their gratitude to whoever does a favor for them. For example, a father will say "Thank you" to his son who passes table salt to him at table and a wife say "Thank you to her husband who makes a cup of coffee to her. "Not at all", "Don't mention it", "That's nothing", "You are welcome", "With/My pleasure" and "No worries" are used as responses to thank-giving based on whether it is formal or informal, with the first two perhaps more formal but the last least formal, for example,

Situation: There is conversation between Richard, John and Judge in

the court.

374. Judge : I'll give you one half-hour, that's all

375. Richard : He actually bough something I had to
say.

376. John : Thank you. Your honor.

Because their conversation is still inside the court and while running so

when Judge already promises to give one half-hour to Richard and John.

Then, John responds," Thank you. Your honor". By saying "Your honor" in

here means that John is very respectful to the Judge position.

Situation: In the office, Ally thanks to Elaine who has help her.

92. Elaine : I filed the appeal and brought up all our

first amendment briefs…I also clipped

the pages on prior restraint.

93. Ally : Thank you Elaine

When Elaine helps Ally to do something, Ally shows her gratitude to Elaine

by saying, "Thank you Elaine". But in this example, there is no respond

from Elaine.

Situation: Ally thanks to Billy who helps her in daily activity

117. Billy   :   This is a memo outlining the tax analysis

                                   done on Air National

118. Ally   :   Thanks

As a good person, Ally shows her gratitude to Billy by saying "Thanks" for

his kindness. This example above is also no respond from the reception.

Situation: Jack thanks to Richard who lets him come in his room

 227. Richard   :   Come on in.

228 Jack   :   Thank you.

When Richard lets Jack come in his room, Jack shows his gratitude by

saying "Thank you" to Richard. There is no respond also from Richard to

Jack.

Situation: Ally thanks to Elaine who gives information about Georgia.

248. Elaine   :   Georgia Thomas is in your office.

249. Ally   :   Thank you.

Elaine has already informed that there is someone inside Ally's room. Ally shows her gratitude by saying "Thank you" but Elaine does not give respond to Ally.

4. 3. Compliment-Response

Compliment and response are characteristically formulaic in English cultures in terms of syntax and semantics. If we take the definition of a compliment to be that an utterance containing a positive evaluation by the speaker to the addressee, I find that the number of words that can be chosen to evaluate positively, or compliment, is almost infinite. However if we observe the daily interactions, we will find that there does exist a very restricted set of lexical items and grammatical patterns which have very high frequency in daily discourse.

See the example from the data as the following:

Situation: Billy gives a compliment to Ally who makes him happy of her attendance.

63.   Billy   :   I'm actually glad you're here.

63.   Ally   :   Really

Ally gives response to Billy's compliment by saying, "Really". Here means that Ally does not believe with what Billy says.

Situation: Ally gives a compliment to Billy's marriage.

57.   Billy   :   Actually … I'm married

58.   Ally   :   Oh…How wonderful

59.   Billy   :   Does that change your feelings about

                                working here?

We see the fragment above; Ally gives a compliment to Billy's marriage, by saying "Oh…How wonderful". Although Ally's feeling is not really good but she shows that she feels happy to Billy. They have had special relation before so Billy asks about her feeling when they do their job together in the same office.

4. 4. Offer- Response

Similar to the response to compliment, in English culture, to show courtesy, "Yes, please" is very often used as a positive response, "No, thanks" as a negative response to offering, for example,

Situation: Billy is Ally's friend who offers coffee.

50.   Billy   :   Coffee?

51.   Ally   :   Umm… sure

In the example (50), Billy offers a cup of coffee to Ally by saying "Coffee?" here means that Billy does use a very informal form. Ally responds, "Umm...sure" here means that she agrees with Billy's offer.

4. 5. Advice-Response

Advise-like statements and questions are frequently employed in interactions between friends and acquaintances as a solidarity strategies to show benevolence, develop conversational rapport, and / or establish group belonging, for example,

Situation: Richard is discussing about teamwork to Ally in office.

217.   Richard   :   Teamwork is what makes us.

218.   Ally   :   No…you can't do this to me!

When someone will give his/her opinion or suggestion then the addressee do not always accept but reject because they don't want to do as the speaker requests. We can see in the above example, Richard says that teamwork is what makes them. Then Ally answers "No…you can't do this to me" here means that Ally does not accept or rejects what Richard says.

Situation: Ling wants Richard to get in Marty's accident.

445. Ling	:	I want you to get in there
446. Richard	:	Ling
447. Ling	:	No. is it because he doesn't have money?

I want you to get in there and save him.

He'll fight back You can't just give up like that

Ling asks Richard to get in. But Richard respond, "Ling" here means that Richard wants her to calm down. The expression "No" is uttered by Ling here means that Ling does not agree or disagrees with what Richard says.

Situation: Dennis discusses about funny thing to Ally in her office

402. Dennis	:	So you were desperate enough to put up with…?

That's funny

403. Ally	:	Oh no. nothing's funny

There's not one thing that's amusing about this.

Nothing is funny

When Dennis and Alley discuss about funny thing Ally doe not agree with what Dennis says. She then gives advise to Dennis about it

411. Marty	:	Sweetheart. Are you still mad at me?
412. Ling	:	No. But listen to take care of me. I have

dragons. Let's go to dinner and talk about it.

Come on. Let's make Ally plan

Marty asks Ling about her condition. Ling says "No, But listen to take care of me. I have Dragons. Let's go to dinner and talk about it. Come on. Let's make Ally's plan." Here means that Ling does not agree with what Marty says

4. 6. Statement-Apologizing

We all know what an apology is an expression of remorse or guilt over having done something that is acknowledged to be wrong, and a request for forgiveness. But we also know it can be really hard to swallow our pride and say "I'm sorry".

Situation: Ally was reading the book in the library then Jack come into the library

1. Ally   :   Hey! Don't ever do that again.

2. Jack   :   I apologize. I have Epstein's Bar.

When Ally is in the library then suddenly his friend touches her bump so Ally is angry. We will see in the example (1), Ally says "Hey! Don't ever do that again." Usually the response from the addressee is an utterance "Sorry" but we can see the different respond from the addressee. Jack says, "I apologize. I have Einstein's Bar". The expression of "I apologize" can show an apology within oral or written but it is use in formal situation.

Situation: Ally was walking in the street than the man hit her unconscious.

72.   The Man   :   Sorry.

73.   Ally   :   Hey! No!

You're not sorry. You didn't even look to see who you bumped into what if I was an old lady? I could have fallen, broken hip. I couldn't an HMO, my lungs filing with phlegm…on life support, draining my family's inheritance. Don't say you're sorry when you're not. You with me?

When Ally is walking in the street but suddenly there is the man who bumps her and the man says, "Sorry". This means that actually the man does not have feeling to bump her. We can say that it is an automatic utterance from us when we are done at out of our plan. And Ally says, "Hey! No! You're not sorry." Ally responses indicate that the utterance "Sorry" cannot be a good answer. Because his action can hurt someone. We can see Ally's comments, "You didn't even look to see who you bumped into what if I was an old lady? I could have fallen, broken hip. I couldn't an HMO, my lungs filing with phlegm…on life support, draining my family's inheritance. Don't say you're sorry when you're not. You with me? The comment above is the expression of her emotion.

Situation: Georgia comes to Ally's apartment.

128.   Georgia   :   I'm sorry to intrude.

129.   Ally   :   No, no, that's okay. Come on in.

Georgia comes to Ally's office then she shows her good attitude before coming in by saying, "I'm sorry to intrude". She expresses it to Ally because she does not tell Ally if she will come to Ally's apartment. Ally answers, "No, no. That's okay. Come on in." which means that there is no problem with Georgia arrival.

Situation: Georgia tells about his feeling to Ally in Ally's apartment

150.   Ally   :   That's just a memento.

151.   Georgia   :   I'm sorry, but…I really hate you.

                              I'm ashamed to admit it…

152.   Ally   :   No. No. It's okay, because…I really hate

                              you too.

Georgia wants to know more about the girls who has relation with her husband but after she knows that the girls is Ally so the condition changes. By saying, "I'm sorry, but…. I really hate you", Georgia shows her feeling to Ally because she is marriaged with Ally's ex-boyfriend. But Ally responds, "No. No. It's okay, because…I really hate you too." This means that basically Ally gives her apology to Georgia but Ally's feeling also the same as Georgia's.

Situation: in the court, Judge asks about Marty's condition

355. Judge   :   Mr. Brigg, what are you doing?!

356. Marty   :   I'm sorry, your Honor. I thought I heard

                            them about to come in. I guess I'm nervous

When the Judge knows Marty's condition so he asks what has happened with

Marty. Because of this, he does not realise that he does not pay much attention

in the court, the word "I'm sorry, your Honor" here means that Marty wants to

apologize to the Judge because of his mistake. Marty is also respectful to the

Judge by saying "your Honor".

Situation: in the court between Judge and Lucy

405. Judge   :   Alright. The controlling consideration is

                            the welfare of the home if I were running it,

                            perhaps Dennis try, but I'm not running it

                            neither are you. This false within Mrs. Taylor's

                            discretion. If she believes he compromises the

                            welfare of the residents…

406. Lucy   :   I do. I'm sorry

When the judge asks about the case then because Lucy has a mistake in

informing to the Judge then she says "I do. I'm sorry". It shows that

Lucy has apology to the Judge.

4. 7. Request-Response

In expressing commands or requests ranging from the plain imperative to polite formulas. It is usually unnecesary to indicate the subject with imperative. It can be found in the following

Situation: In the court, Alley explained something to the Judge

78. Ally   :   One of hem, a by product of living in a

country with a free press…

79. Judge   :   Stop!

The request the Judge expresses "Stop!" here means that he wants Ally to stop her explanation about something. He does not like if Ally has too much information in the middle of the court. And the response is not given by the recipient in this case

Situation: In the office, Ally speaks to Billy

191. Ally   :   Then I'm good hands.

192. Billy   :   I beg your pardon?

193. Ally   :   Forget it!

Ally believes that she is the best of others. Then Billy is surprised with what she says. Then Ally does not want to explain more about it. She requests Billy to forget it. Ally does not get Billy's respond for the request she proposes

Situation: Ling requests Judge to have a second time to talk in the court

334. Ling   :   Can I have a second with my client?

335. Judge   :   No.

Ling requests to the Judge by saying, "Can I have a second with my client?". This means that she hopes taht the judge will give her a second to talk with her client but the judge does not give a good respond because he feels that there is no time again to discuss about useless thing

Situation: Richard requests John to appeal something

418. Richard   :   Can we appeal? I don't know about the

                               law but can't everything be appealed

419. John   :   Yes, though this would be difficult

When Richard requests John wheather he ia able to appeal something in the hope that John will agree about it and in fact it is so hwen John says " Yes, though this would be difficult". The formula used is "Can we...." as the common request

4.8. Promise/Threat - Response

Promise and threat can be expressed by the use of the verbs "Promise" and "threat". They can also be expressed by the use of the verbs "shall" and "will".

Situation: Ally promises to Renee about something

101.   Ally   :   I'll be brushed.

102.   Renee   :   Whatever you need.

We can see in the example above, Ally promises to Renee that she will be brushed. Renee does not have alternative to respond. She says that she can do anything based on Ally's need. The utterance "will" is used to express a promise to someone

4.9. Controlling - Response

There are many kind of expression in controlling the conversations, for example "Wow!", "Uh-huh", "Whew!" etc. These expressions are interjections that stand-alone and function as separate sentences. But they often contain within larger structures. Interjections are uncommon in formal academic prose, except in direct quotations.

Situation: Elaine gives information to Ally

18.   Elaine   :   I stocked your offices supplies and I'll

program your speed dial. Would you like a

voice activated Dictaphone? It's in the budget.

19.   Ally   :   Ohm…

We can see when Elaine gives information to Ally about something but she

does not get a good response from Ally as Ally says "Ohm". It shows that the

person does not give any comment

Situation: Richard talks to Ally about an article in the office

45.   Richard   :   Remember your article on federal and

                             state taxation?

46.   Ally   :   Yeah…I'm still trying to sell the movie

                             Rights

Situation: Elaine and Ally are discussing about Richard in the office

55.   Elaine   :   You know Richard

56.   Ally   :   Yeah. Umm…

                             So you. Seeing anybody?

Situation: Billy asks Ally about something in the office

65.   Billy   :   You're okay with me handling it?

66.   Ally   :   Sure

67.	Billy	:	Okay

I know so many types I almost called

you…

68.	Ally	:	O yeah, well. You won't have to do

think about that now. We'll pass each other in

the

hallway. So, umm… last I heard, you

were checking for Sourer. I do. Well…as a

lawyer. I guess I better get down to court.

69.	Billy	:	Okay

Situation: In the court, there is a debate between Judge and Ally

83.	Judge	:	Did your client verify the mun's version

of events?

84.	Ally	:	Oh God…
85.	Judge	:	Did you get the Minister's account?
86.	Ally	:	Umm…No.

Situation: Georgia discusses about Billy in Ally's room

135.	Georgia	:	I feel so stupid for coming here if Billy

even knew…He said you went on a few dates in

high school.

136.   Ally   :   Um…yeah.

Yeah, we were buds.

Situation: Ally and Georgia are dicussing about policy

154.   Ally   :   Yeah.

155.   Georgia   :   You're not just saying it?

156.   Ally   :   No.

All the above show the controlling conversation or the so-called

interjection. Here, it can be found that there are many variant responds as

well as expression of the short of answers to show agreement and

disagreement

4.10. Preclosing/closing - Response

Preclosing is the uttreance that signals the end of a conversation

whereas closing is the utterance that explicitly ends of conversation. In formal

situations either speaker may preclose. We can see the example from the data

as following:

Situation: Ally meets Billy meets in the lift after the office hour

70.   Ally   :   See you around

71.   Billy   :   Yup

Situation: Billy meets Ally in the corridor after the office hour

286.   Billy   :   Okay, We'll see you tomorrow

287.   Ally   :   Yup tomorrow

Both the example above show the preclosing/closing expression. When Billy says,"Okay, Well see you tomorrow". It indicates preclosing whereas Ally's response,"Yup tomorrow" shows the closing of the conversation. Closing or preclosing therefore is used to say goodbye or even let someone know that the spaker wants to stop the conversation and leave.   The same thing in the conversation(70, 71) between Ally and Billy, Ally said, "See you around", indicates preclosing and followed by "Yup". And it indicates closing.

4.11. Interruption - Response

Cooperative interruption, which shows the listener's collaboration and encouragement to the speaker and intrusive interruption which functions as topic changing, floor taking or disagreement.

See the example from data as below:

Situation: In the street, Richard meets Ally

13.   Richard   :   This is perfect; I just started my own

practice. Join us today

14.   Ally   :   Excuse me?

Situation: Eline discusses with Ally about something

20.   Elaine   :   You don't have to decide now. Here's

                            the man made file. I filed your appearance.

21.   Ally   :   Pardon me?

Situation: Ally and Billy are having a conversation at the office

96   Ally   :   Don't you stick up for me!

97.   Billy   :   Excuse me!

Situation: Ally asks Billy about herself

191.   Ally   :   Then I'm good hands.

192.   Billy   :   I beg your pardon?

Situation: Richard talks to Ally about something

215.   Richard   :   You're be there as estrogen. Their lead

counsel's a woman. She bats from the other
side. The guy's a wolf. I hoped you'd flirt with
them both.

216.   Ally   :   I beg your pardon.

Situation: Renee explains to Georgia about Ally

257.   Renee   :   I know what you're up to.

You think a friendship with Ally will be a
prophylactic…to stop her hokey-okaying with
Billy?

258.   Georgia   :   Pardon me?

Based on some examples above we can draw a conclusion that when we are
havine a conversation and we do not understand with the speaker says or we
do not clearly hear what the speaker says, we can use the expression 'pardon
me, I beg your pardon, pardon or even excuse me' to interrupt the
conversation
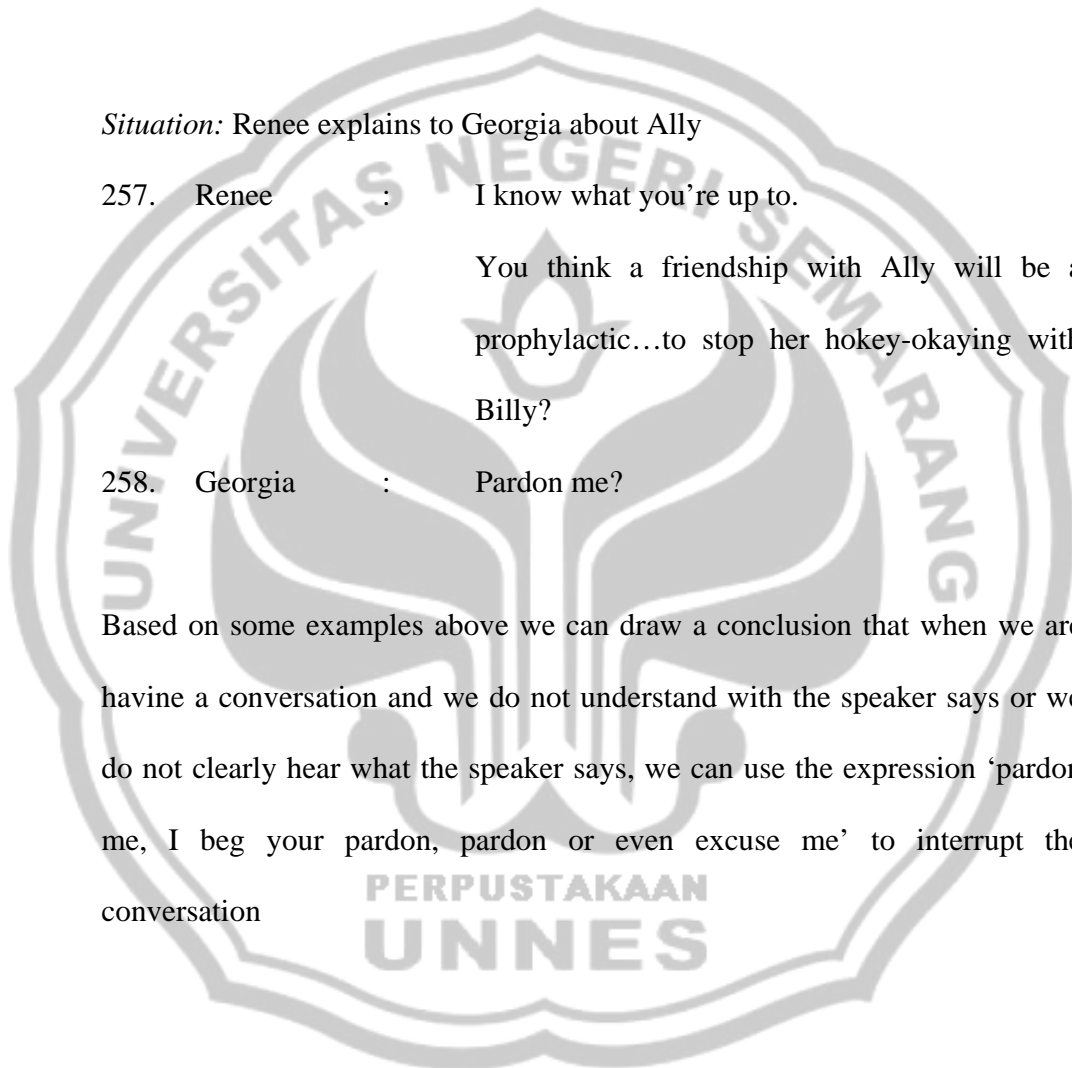
CHAPTER V

CONCLUSION, SUGGESTION AND PEDAGOGICAL IMPLICATION

5.1. Conclusion (1)

Clearly, English conversations have many kinds of formulas in terms of the rules and patterns. In daily conversation or in business conversation, we automatically need any kind of formulaic expressions. Formulaic expressions are found in speech patterns consisting of conventional colloquial or idiomatic expressions. Idiomatic expressions consist of all kinds of set phrases and although such sayings usually flow together in a set conversation pattern, they may lose their meaning when taken outside such context. The writer has analyzed the data taken from *"ALLY MCBEAL"* movie serial that can be applied in daily conversation or in business conversation as the following:

a)   Greeting-greeting

When the speaker says *"Hi"* to greet the hearer, their response is not always *"Hi"* but sometime *"It is good to meet you"* or followed *"Nice to meet you"* after the utterance *"Hi"*. We can apply it into the informal situation and is also used for communication with our closed friends.

b)   Statement-apologizing

The writer found kinds of apologizing expression in this episode. The speaker uses the word *"Sorry"* as an apology expression to get an apology from another person.

c)   Statement-thanking

Thanking expression is usually used by the person who gets gift or good service from other person. Almost all people say *"Thanks"* or *"Thank You"* to a bus driver or a cashier. The response from the addressee or the hearer is the word *"You're welcome"* or *"Don't mention it"*. It is also formulaic expression.

d)   Promises/Threats-response

In this episode, the speaker used the utterance *"Will"* as promise expression to the hearer.

e)   Controlling-response

There are many expressions in controlling the conversation in this movie serial. It is supposed to control the conversation when we are in communicating with other person. For example the utterance *"Ohm..."*, *"Yeah..."*, *"Umm... sure"*, *"Okay"* and etc. Each expression has a different meaning, we can see the utterance *"Yeah..."* here means that the speaker agreed with what the addressee said.

f)   Request-response

When we need something and ask other people to give their hands, the polite expression should be said to get it. The request expression used the word *"Can I/we…?"* But for instruction or command usually the speaker said direct to other person, for example *"Quiet!"* or *"Tell him"*.

g) Preclosing/Closing-response

The speaker will end the conversation if they don't have any word to say. It is automatically said by the speaker to express explicitly the end of the conversation or we usually call closing expression by saying the utterance *"Yup" and* Preclosing are phrases that signal the end of a conversation "*see you around*" or *"Okay, We'll see you tomorrow"*.

h) Interruption-response

When we are in the middle of a conversation then we want to change the topic. We can say the utterance *"Excuse me"* or *"Pardon*" used by the speaker in this movie serial to show the interrupting expression to the hearer.

i) Compliment-response

From the data, the writer only found the utterance *"Great"* and *"Oh…How wonderful"* as the compliment expressions to the hearer.

j) Advice-response

The utter *"No..."* is used by the speaker as the rejecting expression in this episode.

k)   Offer-response

In this episode, the writer found only one example of offering expression. The speaker offers a coffee to the hearer by saying *"Coffee?"*

Conclusion (2)

The way the formulaic expressions the speakers conveyed were realized in such a way that they were in line with the formulaic expressions that have been formed in every dialogue taken place. It means that the formulaic expressions found in this research are the real formulaic used by the natives as they are the unity of an expression. The speakers, therefore, need to know well about them in order that in having a conversation or dialogue they are familiar with the expressions and further more they can make use the expressions in keeping the dialogue on.

5.2. Suggestion

The writer suggests that all of English learners should understand the kinds and the functions of formulaic expression. English learners or readers could learn more about the formulaic expressions from the data of "ALLY MCBEAL" movie serial as the writer has. They are very important to be learned because speaker has to be efficient at getting a turn and to be proficient at letting another speaker have a turn. Speakers learn to get an ease

in the oral production of speech in many ways and the instructors must plan

communication strategies to deal with conversation difficulties.

5.3. Pedagogical Implication

The results summarized above have some important implications for

strategic instruction in the area of formulaic expressions usage. Learners need

to distinguish the formulaic expressions indicate the same context. Cognitive

strategies involving the practice of formulaic expression forms need to be

incorporated.
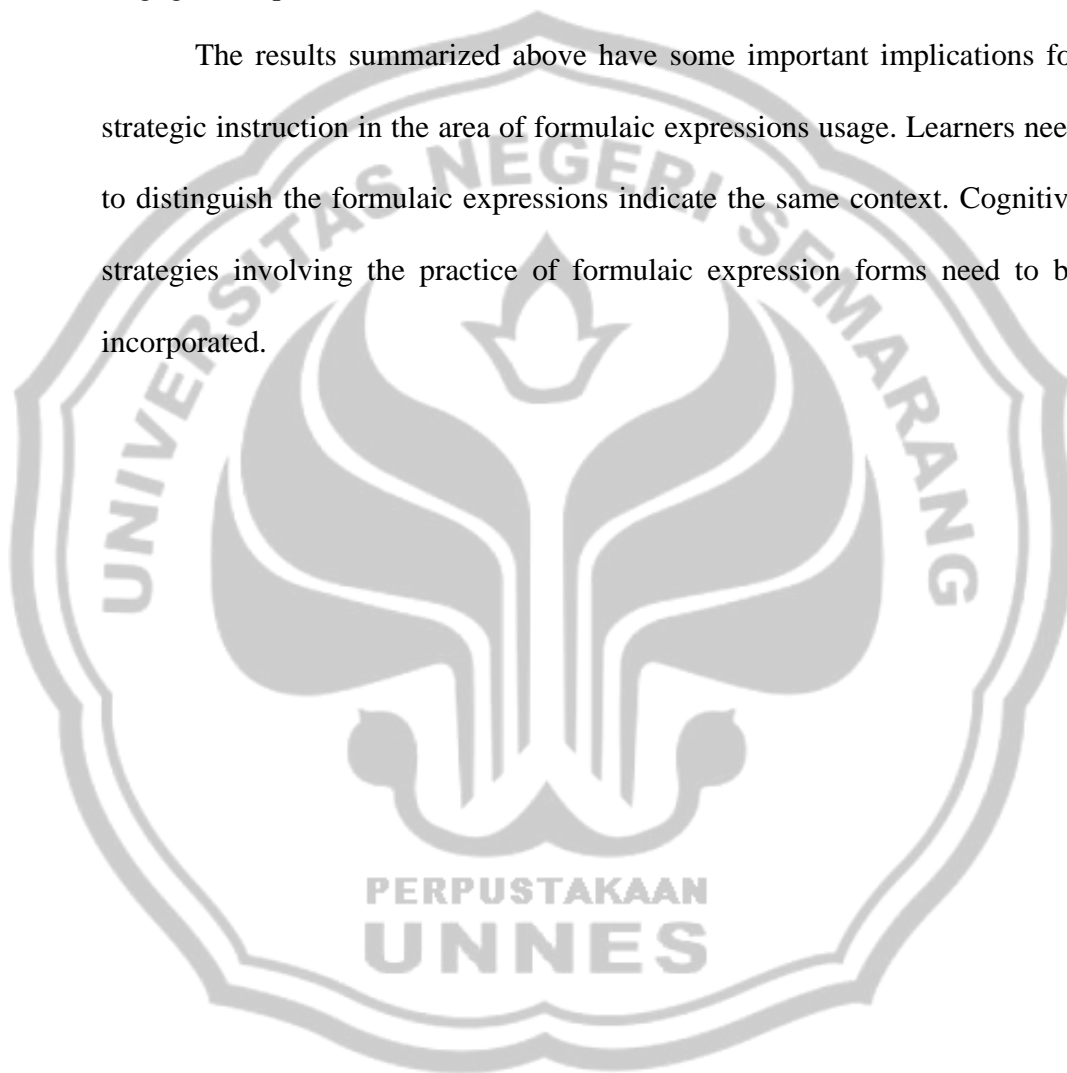
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