

The Analysis of System Constraints in National Treasure 2: Book of Secrets Movie

Andi Tenrisanna Syam
State Islamic Institute of Palopo
Email: risannasyam23@gmail.com

Abstract

This paper discussed about system constraints in "National Treasure 2: Book of Secrets" movie. The writer used the qualitative research with discourse analysis approach to explain the content of this paper. There were two data sources; it was the primary data and secondary data. The primary data were movie and the movie script of "National Treasure 2: Book of Secrets". The secondary data source were got from books, essays, articles, magazines, internet and journals. In this research, the writer used documentation as the way to collect the data. Documentation was movie script. The writer found that: (1) some people would open communication with various ways by saying: hi, hello, good afternoon, and introduce himself, (2) during 45 minutes those were 4 conversations on mobile phone. Two of them do not use an open signal, (3) there are verbal communication such as; OK, yeah, uh-huh, well, all right, and uh and non-verbal communication such as: smiling, head nodding, laughing, eye contacting, and increasing volume of voice, (4) these are a lot of statements that can be interpretable and hearable, (5) bracket signals in this movie such as intonation and shifts in body position, (6) overlaps (not-interruptions) do happen in this movie, (7) nonparticipant move to be participant by repeat sentence that he overhears in the ongoing conversation and non-verbal signal (gazing steadily), (8) the bracket signals are intonation and shifts in body position, (9) the preempt signals found in the movie are: no...no, excuse me, hoi, with respect and I am sorry, and (10) the Grice maxim of relevant is ignored.

Keywords: discourse analysis, system constraints, national treasure 2: book of secrets movie.

INTRODUCTION

Discourse is often translated as serious writing or conversation, rational and neatly arranged in the organization. McArthur issued the term "unit or part of connected speech that is no more than a sentence" (1992: 316). Basically, discourse is used as a verbal record of events (sayings) and includes participants who speak, write and also have connotations implied by listeners and readers. Thus, discourse can take the form of poetry, essays, speeches or dialogues. This is the use of language above and beyond the level of sentences and discourse study is the study of text and context,

focusing on actual oral sentences. Discourse analysis examines the oral or written forms and also structural and functional aspects. In discourse, literary and non-literary forms are analyzed. The form of literary is under certain genres. The non-literary form is nothing but Functional aspect of language, used in everyday life. Such is the subject of literary or non-literary analysis. If it is literary, this study is called language style. Many analysts also choose narrative and non-narrative genres.

Whatever the approach, one common point in all the approaches is that discourse involves communicating messages above and

beyond the sentence level and involving the language used in direct relations. There are some constraints in the use of language. Goffman (1976) claimed that these constraints are universal and appear in all types of communication and in all languages. He revealed that there are two kinds of communication constraints, i.e., system constraints and ritual constraints. Sacks, Schegloff and Jefferson (1974), among others, have explored the system constraints like how we open and close conversations, turn signals, recover messages, etc. System constraints also apply to more formal communication channels. A ritual constraint is a social transition that equips social interaction. Goffman (1976), there are eight system constraints that are universal in human communication. They are signals that indicate open and close, backchannel signals, turnover signals, acoustically adequate and interpretable messages, bracket signals, and nonparticipant constraints, preempt signals and Grecian norms for communication. These norms were proposed by Grice (1975) as criteria for cooperative communication. They are relevance, truthfulness, quantity and clarity. These norms are also called 'maxims'. While the system constraints give us the components required for all communication systems, ritual constraints reveal the system of social markers that allow communication to flow in an appropriate way. For example when we begin a conversation, we expect that others wish to converse with us and will value what we have to say. We hope to receive a fair share of our talk time and will, ourselves, allocate equitable transfers to others. In part, we judge this willingness in terms of backchannel signals. If backchannel signals differ across cultures, we may misjudge the value placed on our participation. In all cultures greetings are given and returned. If the greeting is not returned, something has gone wrong in the social interaction. Such ritual expectations form the fabric of social life. Firth (1935) rightly argued

that language is fundamentally a way of behaving and making others behave.

This study discussed about one of the forms of literary works. It is a film. Film is a medium message that wants to be presented to moviegoers. Film becomes a medium for improving, educating, and increasing knowledge. As a medium, film is a good solution to a number of life problems. Films show other lives that are close to real life. The audience can watch all parts of the story, most of all the films have internal conflicts and people can learn anything about life from there. As discussed above, literature as a film element has become a thriving medium culture. The film is able to summarize and present the social culture that has existed since long ago in the form of mythical tales into stories that can be enjoyed in the form of audio-visual equipment. Messages and cultural values exist in film can be channeled become moral lessons for film lovers. Film is a powerful media for visualizing educational values, social criticism because only art products. Films have special meanings and significance to be taught about human beings to see themselves, their situations, their hopes, their problems, and their worries in real world.

The writer interested in analyzing the "National Treasure 2: Book of Secrets" movie. National Treasure: Book of Secrets is an American mystery-adventure film released on December 21, 2007. Directed by Jon Turteltaub, the producer is the director himself and Jerry Bruckheimer. The storyline of this film is the idea of Gregory Poirier, Cormac Wibberley, Marianne Wibberley, Terry Rossio, and Ted Elliott. Script writing was done by Cormac Wibberley and Marianne Wibberley. The 124-minute long cinema is distributed by Walt Disney Studios Motion Pictures, earning a profit of 457 million US dollars. In this adventure-filled sequel to the 2004 blockbuster National Treasure, Nicolas Cage reprises his role as artifact hunter and archaeologist

extraordinaire Ben Franklin Gates. In this outing, Gates learns of his own family's implication in the assassination of Abraham Lincoln by John Wilkes Booth. Gates must then locate an elusive diary, not only to clear his family's name, but to unearth and connect several secrets, buried within the book, that point to a massive, global conspiracy. The film co-stars Jon Voight, Harvey Keitel, and Helen Mirren as Ben's mother. Jerry Bruckheimer returns as producer.

Some scholars have analyzed movie by applying discourse analysis approach, such as: Tobing (2013) aimed to find the cultural aspect in the 8 Mile movie and how power influenced the interlocutors. The finding of the data analysis showed the stereotype that was built in the recent society about White-Americans and African-Americans is not occurred in the 8 Mile movie, whereas it showed how a White-American boy was being underestimated by African-Americans. There were also some utterances that characteristically contained power which were spoken by the main character. The power that was contained in utterances refers to utterances which would give different effect to interlocutors and the main character himself. These kind of utterances could make the interlocutors obey what main character said, did something against the main character, or it could change the personality of the main character himself. Satria, Rina and Ardi (2014) conducted research on the form and meaning of slang of *On Sid and Nancy* movie. They found that some of the slang (meaning) can change to be positive. Sid and Nancy slang not only by using good words (positive sense), but also using bad or taboo words (negative sense) as well. Most of slang forms are derived from bad or taboo words. Uniquely, the negative sense of the slang (taboo word) can change its sense to be positive in meaning.

METHODOLOGY

The writer used the qualitative research to explain the content of this paper. There were two data sources; it was the primary data and secondary data. The primary data were movie and the movie script of "National Treasure 2: Book of Secrets". The secondary data source was obtained from books, essays, articles, magazines, internet and journals. In this research, the writer used documentation as the way to collect the data. Documentation was a written or printed original paper, official or legal form of something and can be used to deliver important evidence or information. Documentation in this case is the "National Treasure 2: Book of Secrets" movie script. The writer took note that it is necessary in the film with a screenplay print "National Treasure 2: Book of Secrets". When watching the film, the writer marked the parts of the conversation that being the subject of the study and then recapitalized into a table. The procedure of collecting data were as follows: (1) the writer selected "National Treasure 2: Book of Secrets" movie, (2) the writer watched the "National Treasure 2: Book of Secrets" movie, (3) the writer selected the "National Treasure 2: Book of Secrets" movie script, (4) the writer read all of "National Treasure 2: Book of Secrets" movie script, (5) the writer collected and took notes about certain system constraints element from the "National Treasure 2: Book of Secrets" movie script. The steps on analyzing the data qualitatively were as follows: (1). the writer watched the "National Treasure 2: Book of Secrets" movie, (2) the writer read and learnt all sentences from the movie script, (3) the writer identified the element of extrinsic and system constraints from the movie, (4) the writer described the data and (5) the writer made conclusion based on data analysis.

FINDINGS AND DISCUSSIONS

In this part, the writer described the eight system constraints existing in National Treasure 2: Book of Secrets movie.

1. Channel open signals in common conversation

In all communication, there must be ways to show that communication is about to begin and then begins, and ways to show that it is about to end and then ends. In analyzing

1) ((Bird chirrups))

Patrick : Abigail

Abigail : Hey, Patrick ((Kisses Patrick's cheek))

Patrick : Nice to see you two together again.

Abigail : Yeah ++ well ++ we're not.

In line (1) Patrick opens conversation with calling the name then Abigail replies by saying *hey, Patrick* and Patrick expresses his happiness by saying *nice to see you two together again*.

Riley : Mm ++ I know you. You're the White House curator (shakes Connor's hand) I'm Riley. We met, uh + back in //

Connor : // Oh Right*. You are, uh ++ Ben's assistant.

In line (3) Ben starts conversation by saying *excuse me* then ask an offer because the cops seem to be annoyed with his activity.

2) (Policeman speaks French)

Ben : Excuse me, officer. May I help you?

In line (4) Abigail says *Hi* and *nice to meet you* when she meets Wilkinson. Wilkinson replies her greeting by calling Abigail with her last name and her title but Abigail just wants to

national treasure 2: book of secrets film, I found that some people would open communication with various ways.

The actor and actress begin conversation with asking person's name to make sure that he/she speaks with the right person. The actor/actress in film uses *hi* and *hello* when they meet someone.

In the following dialogues, Riley introduces himself to Connor:

be called by her first name. In line (5), the security greets Ben by saying *good afternoon, sir* and Ben replies his greeting by saying *hello* in English accent.

3) (Indistinct chatter)

Abigail : Hi.

Wilkinson : Dr. Chase.

Abigail : Oh, Abigail, please.

Wilkinson : Abigail

Abigail : Nice to meet you.

Wilkinson : Have a seat.

Wilkinson : Well, thanks for agreeing to meet with me.

4) Ben : Whe:!!

Security 2 : Good afternoon, sir.

Ben : ((English accent)) Hello.

2. Channel open signal on phone conversation

Schegloff (1968) describes the four basic parts of phone conversation namely (a) summons-answer sequence, (b) identification sequence, (c) greeting sequence, and (d) how-are-you sequence. During 45 minutes those were 4 conversations on mobile phone. Two of them do not use an open signal.

a) Summon-answer sequence

Abigail responds directly to Ben's summon by saying "hey, what?" rudely because Abigail actually doesn't expect a call from Ben.

5) Abigail : (Speaks with Ben) Hey, what?

b) Identification Sequence

The names of answerer is given in the identification sequence, a first name of caller is preferred rather than last name.

6) ((Phone rings))

Ben : Hi, Dad.

Patrick : Ben.

3. Close signal

The close signals in this film are *okay*, *good bye*; *see you later*, and *OK, thank you so much*.

7) Abigail : Good night. ((Connor kisses Abigail's cheek))

8) Connor : Good night.

9) Abigail : (°) OK, Ben, I've got to go.

10) Ben : There is a MAP or clue TO A MAP on the Statue ++ she hung up.

11) Patrick : = OK son, just be careful. Good bye.

12) Ben : Bye. someone else is after the treasure =

13) Abigail : I am looking for the curator's office. Which way was it again? =

14) Man : = Just follow the stairs round then turn first left.

15) Abigail : Oh, thank you so much.

16) Abigail : Riley

Riley : Thank you. OK. See you later. Thank you. Bye-bye.

In line (8-9), the close signal is good night. Connor feels that he should go earlier. In line (10) the close signal is *okay*, Abigail ends the conversation quickly because she doesn't want Ben know that she meets Wilkinson. Patrick and Ben end the conversation by saying *good bye* in line (12-13). Abigail ends the conversation by saying *thank you so much* after a man helps her to show the way to curator's office in line (14-16). In line (17) Riley uses many close signals namely *see you later* and *bye-bye*.

4. Backchannel Signal

According to Hatch (1992) some backchannel signals are verbal and nonverbal communications. I found verbal communication such as; *OK, yeah, uh-huh, well, all right*, and *uh*.

17) Wilkinson: He must have uh + + planned the assassination.

18) Ben : I see.

19) Ben : = It is a cipher. See how the letters are coupled?

20) Abigail : Uh-huh + +

21) Riley : What's the keyword?

Ben : I don't know yet.

Riley : All right =

22) Abigail : OK, four drawers. Four-digit combination? What about a year?

Riley : Uh + + let me see. Queen Victoria, born 1819.

23) Riley : All right ((smiles))

- 24) Patrick : Yes Sir, I am ((High pitch)). This isn't some garbage from a history book. My grandfather told me this story himself. I saw the truth of it in his eyes =
- 25) Ben : Well then, FINE! If that's what you want, let's have it out right now! ((High pitch))
- 26) Abigail : (moves forward to Ben) not if the right ANSWER'S ((claps her right hand)) something we need to figure out as a couple. That's what couples do, BEN! ((high pitch))
- 27) Security 2: SIR!
- 28) Ben : I've got a lovely bunch of coconuts! Here they are, standing in a row! Small ones, big ones, some as big as your head! ((screaming))
- 29) Abigail : Yeah ++ well ++ we're not.
- 30) Ben : Yeah.
- 31) Riley : Did you learn that from my book? ((smiles))
Patrick : ((Stares blankly at Riley))
Riley : ((Smiles))

In line (18 & 19) the backchannel signal is *I see*. Ben has understood what Wilkinson had explained. Abigail makes noise *uh-huh* to indicate she agrees with Ben that the letters on paper have been coupled in line (20-21). In line (22) the backchannel signal is *all right*. It shows that Riley has received the message that Ben does not know the keyword. *Uh* in line (18) shows Riley understands that Abigail needs information about Queen Victoria's birthday.

Besides, I found some non-verbal communications, they are: *smiling, head nodding, laughing, eye contacting, and increasing volume of voice*. In line (24) the backchannel signals are smiles and eye-contact. Riley smiles at Ben indicating that he understands what Ben has said. There is eye-contact when Ben asks for help to Riley and Riley accepts Ben's offer. In line (25, 26, 27, 28 and 29) the actors and actress are found to have taken the floor by increasing the volume of their speech. Increasing the volume of speech is one of

backchannel signals. In line (30-31) Ben says *yeah* to indicate that he agrees with Abigail.

In line (32) Patrick is speechless and stares blankly at Riley. Riley watches and interprets the feedback. When Patrick does not offer feedback, silence ensues and Riley diagnoses Patrick's response by smiling.

5. Turnover Signals

Speakers have a variety ways to project end of a turn and the next speaker gets a chance to begin a turn. Slowing of tempo, vowel elongation, and falling intonation all help to signal the end of a turn, a place for an exchange in turns. Although turns are usually timed well, overlaps do happen. Overlaps are thought to show alignment between the communication partners.

In line (33-34) Patrick tries to help Wilkinson complete his utterance. However, this collaborative completion is considered a violation against turn exchange rule or convention since they are executed simultaneously. However, the violation is analyzed as being tolerable due to the phenomenon that Patrick effort to help Wilkinson complete his turn shows deep attention to the topic being discussed.

- 32) Wilkinson: Booth was a student of Latin. He shouted "Sic semper tyrannis" after he shot Lincoln. "Thus always to // tyrants.

33) Patrick : // thus always to tyrants. We know.

- 34) Abigail : That's actually kind of //
- 35) Ben : // Oh, Abigail · h h
- 36) Riley : What? ((Laughs)) hey! ((moves forward to second floor)) What are you doing here? I mean, it's your house, but... I sent you a copy of my book. Did you get a chance //
- 37) Abigail : // No, I haven't read it yet.
- 38) Riley : Mm ++ I know you. You're the White House curator (shakes Connor's hand) I'm Riley. We met, uh + back in //

- 39) Connor : // Oh Right*. You are, uh + + Ben's assistant.
40) Peter : Guy claims he had this page for 140 years then just suddenly comes forward with it? + + + Why?
41) Man : We'll find out.
42) Ben : Montesquieu, yeah "A government should be set up so that // no man need be afraid of another.
43) Cop 1 : // no man need be afraid of another.

In line (35-36) Abigail tries to gain the floor but while she is still in the process of completing her turn, Ben comes and speaks with her. In line (37-38) Abigail does not let Riley to complete his turning. The violation was analyzed as being intolerable due to the fact that Abigail immediately takes the floor without evidence that Riley wants to give up the floor.

The violation in the form of overlap *oh, right* item occurred between line (39-40) where Connor executed Riley's statement too soon that resulted in overlap of utterances. The violation in the form of overlap is analyzed as being intolerable for the reason that Connor should wait until Riley completely terminated his turn.

In line (41-42) Peter invites collaborative turn completion as a way of checking his officer's comprehension. This is projected with rising question intonation followed by a pause, with the hope that his officer can chime in.

It can be seen from line (43-44) an overlap in the form of overlap collaborative completion comes between Ben's utterance in line 43 & cop 1 in line 44. It is clearly seen that cop 1 tries to help his interlocutor complete his turn.

6. Acoustically adequate and interpretable messages

In this film, these are a lot of statements that can be interpretable and hearable. In line (5) the message can be interpretable clearly. The

entire people exit when President Lincoln's been shot and a man yelled that all of the people in the room must go out. All of the people automatically run to safe themselves. In line (46) Michael can interpret Thomas utterance. Michael plans to shoot Charles but Thomas with his dying breath warns Michael to do his planning and Michael fulfills Thomas willing.

- 44) Man : President Lincoln's been shot!
Man 2 : Everybody out! All of you!
Boy : Killer's on the loose!
Everybody in the room gets out.
45) Michael wants to shoot Charles.
Thomas : · h h No!
46) Girl 2 : Do you own a red Ferrari?
47) Riley : Hm? ((Looking at the window, laughing then leaving his seat))
wait! Wait! That's my car!
48) Abigail : I cannot BELIEVE you broke in. What did you take?
Ben : It's just my things.
Abigail : Hand it over, Ben.
Ben : · h h I need to see the Booth diary page.
49) Peter : Guy claims he had this page for 140 years then just suddenly comes forward with it? + + + Why?
Man : We'll find out.
50) *Wilkinson and his friend are on the trail of Ben.*
Wilkinson : Daniel! Hold it. What is that?

In line (47-48) the girl asks Riley about his car which has been towed, Riley is aware then goes out from the bookshop. In line (49) Abigail knows what the thing that Ben has already taken and when Abigail asks Ben to give it back, she directly gets her ID card back. In line (50) the man can interpret what Peter offer to him although Peter implicitly asserts that he must observe about Wilkinson's coming. In line (51) Daniel wants to chase Ben, Abigail and Riley but then he stops to do that because Wilkinson offers to hold it.

7. Bracket signals

I found some bracket signals in line (52-61). There are, of course, many different signals both verbal and nonverbal – that can be used as bracket signals such as intonation and shifts in body position. In line (52) the bracket signal is body movement namely stand up from his seat. In line (53) the bracket signal is reading the newspaper and giving the newspaper to Peter.

- 51) Wilkinson: (Stands up) Ladies and gentlemen, I present to you + + (shows the missing pages) one of the missing pages from the infamous diary of John Wilkes Booth with the name of Thomas Gates written on a list along with all the other killers.
- 52) Man: (Reads the newspaper loudly) on the page are the names of the conspirators in the Lincoln assassination, as well as a previously unknown conspirator, Thomas Gates. Thomas Gates is said to be the great-great-grandfather of treasure hunter Benjamin Franklin Gates (Gives the newspaper to Peter).
- 53) Patrick: He took his son's hand (Clutches Ben's hand and looks at his eyes deeply) he look him in the eye, and he said, with his dying breath, "The debt that all men pay."
- 54) Riley: ((strikes the table)) LABOULAYE! What is that?
- 55) Abigail: Well + + we actually found some latent letter fragments on it (gives an envelope) take a look.
- 56) Wilkinson: (takes a candle closer) Random letters. A cipher?
- 57) Ben: Let me guess? It's the wrong time. It's the wrong place. I'm wrong AGAIN! WRONG about us, ((moves down to first floor)) wrong about Thomas Gates ((jumps up)) wrong that you'd like ((claps his hand and points upward his index finger to Abigail)) the Queen Anne chair! ((High pitch))

- 58) Abigail : (moves forward to Ben) not if the right ANSWER'S ((claps her right hand)) something we need to figure out as a couple. That's what couples do, BEN! ((high pitch))
- 59) Abigail: How did you get in, Ben? + + Riley! Come out here!
Riley: What? ((Laughs)) hey! ((moves forward to second floor)) What are you doing here? I mean, it's your house, but... I sent you a copy of my book. Did you get a chance //
Abigail: // No, I haven't read it yet.
Riley: Mm + + I know you. You're the White House curator (shakes Connor's hand) I'm Riley. We met, uh + back in //
- 60) Ben looks at the back and sees that Wilkinson is on the trail of him.
Ben: Wilkinson.
Wilkinson: Stop them. Go, go, go!
Ben: (Runs) he's the one after the treasure.

The bracket signal is Patrick clutches Ben's hand and looks at Ben's eyes deeply in line (54). In line (55) the bracket signal is Riley strikes the table. In line (56-57) the bracket signals are Abigail gives an envelope to Wilkinson and Wilkinson takes a candle closer so that he can see the writing clearly. In line (58 & 59), the verbal signal is the conversation between Ben and Abigail and the non-verbal signals are Ben's and Abigail's gestures and voice qualities. In line (58) Ben utters the sentences on high pitch that makes the entire people in Buckingham Palace are startled. Ben moves down to first floor, jumps up in the middle of ladder-step, claps his hand and points upward his index finger. In line (59), Abigail moves forward to Ben, utters the sentences in high pitch and claps her right hand. In line (60) Riley laughs and moves forward to second floor when Abigail sees them in her house and Riley also shakes Connor's hand to acquaintance. In line (61) Ben looks at the back and sees that Wilkinson is on the trail of him so that Ben runs.

8. Nonparticipant Signals

There are some nonparticipant signals in this film such as: in line (62) Charles is actually a nonparticipant. He was Thomas's son. He turns to be a participant because he repeats part of what he overhears in ongoing conversation. In line (63) the securities in Buckingham Palace are nonparticipant but then turn to become a participant because Ben, Abigail and Riley have made a commotion in Buckingham Palace so that the securities abate the commotion.

- 61) Thomas : It's a Playfair cipher.
Charles : Playfair cipher?
Michael : Can you decode it?
Thomas : Cipher's impossible to decode without the key.
- 62) Abigail : (moves forward to Ben) not if the right ANSWER'S ((claps her right hand)) something we need to figure out as a couple. That's what couples do, BEN! ((high pitch))
A security comes closer to Ben.
Security 1 : Sir. You and your misses, take it outside =
Ben : = Now looks what you've done. You've brought the little BOBBIES down on us! You take the misses outside. I'm staying here.
Ben : Whe::!
Security 2 : Good afternoon, sir.
Ben : ((English accent)) Hello.
((Riley's notebook beeping, alarm wailing))
Security 2 : The fire alarms gone off.
Riley : Uh-oh. God save the Queen.
Security 2 : All units. Go to action Zebra.
Security 1 : What's going on?
Security 2 : Haven't the foggiest.
(Indistinct chatter)
((Alarm blaring))
Security 2 : Someone or something is causing this.
Security 3 : Check your primary stations.
Security 2 : This doesn't make any sense.

Security 3 : Find the source terminal and check public areas four and eight.

At the main gate, all the people exit from Buckingham Palace.

Man : This way, ladies and gentleman. Thank you very much. Keep moving. Keep walking until you're on the other side of the fountain.

- 63) Girl : Oi! Sparkle. Come on. OK. Here we go.
Riley : I'm a little bit allergic.
Abigail : Riley.
Riley : Thank you. OK. See you later. Thank you. Bye-bye.
Girl : Sit! Sorry!
Riley : Thanks for waiting for me. Can I see the thing?

- 64) Girl : I thought that guy, Benjamin Gates, found the treasure.
Riley : Well, yes, Ben did + + but I am the co-finder.
Girl : Oh · h h I've never heard of you.
Riley : Oh! · h h
Girl 2 : Oh, my Gosh. Are you + + BEN GATES?
Riley : Yes + + Yes, I am.
Girl 2 : Do you own a red Ferrari?
Riley : (Opening his eye glasses) yes, I do.
Girl 2 : Well, it's being towed.

The girl and her dog in line (64) are a nonparticipant but then turn to be a participant because her dog disturbs Riley so she apologizes for that. In line (65) the girl 2 becomes participant by gazing steadily to Riley.

9. Preempt signals

In addition to nonparticipant constraints, there also have to be ways for participants to interrupt each other. There need to be ways to do this for participants to interrupt an ongoing channel message. Emergencies come up when speaker must interrupt each other. There need

to be ways to do it. In this case, preempt signals are used.

There are times when we need to preempt the talk in order to request repair or message clarification.

In line (66) the preempt signal is *excuse me*. Wilkinson stands up claiming that Gates was one of the co-conspirators and the architect in the Lincoln assassination and is just as guilty as Booth.

65) Wilkinson: = Excuse me. I have a question I'd like to ask. What do you think happened to that Booth diary page that was pulled out of the fire?

Ben : We may never know.

66) Patrick : = This is an outrage. You're calling my ++ grandfather a liar.

Wilkinson : With respect, now you are calling my great-great-granddaddy a liar.

Patrick : Yes Sir, I am ((High pitch)). This isn't some garbage from a history book. My grandfather told me this story himself. I saw the truth of it in his eyes =

Wilkinson : = I'm sorry sir. I truly am.

67) Ben : Why don't you just make a list of what's okay for me to say or not write something.

Security : Second. Hoi!

Abigail : What's right or wrong?

Security : You two stay (long put) Right?

Ben : No! No, no, no, man. Don't leave me in here!

Riley : That's great ((Riley's earphone beeps)) Wow.

68) Ben : See the desk, without you. Bye-bye.

Riley : No... no... don't let her go.

Ben : Abigail.

In line (67) Wilkinson interrupts Patrick by saying *with respect* and *I am sorry, sir*. In line (68) the preempt signal (i.e. *hoi!*) that used by the security is seemingly rude because Ben and

Abigail do not stop arguing one each other. In line (69) the preempt signal is verbal sound *no!* Riley interrupts Ben to let Abigail follow their planning.

10. Gricean norms for communication

Goffman also noted that communication cannot truly work unless participants generally observe four major norms of cooperation: relevance, truthfulness, quantity and clarity. These norms are called maxims, were proposed by Grice (1975) as criteria for cooperative communication.

a) Relevance

In line (70-71) the conversation between Ben and Riley are relevant. From Ben and Riley utterances we may infer that people should get a dog because a robbery can change the alarm code of someone's house in 20 minutes only. In line (72-73) the conversation between Abigail and Riley seem to be contradicted.

69) Ben : You did that in 25 seconds (look at his digital clock)

70) Riley : That's why I tell people to get a dog.

71) Abigail : How did you get in, Ben? ++ Riley! Come out here!

72) Riley : What? ((Laughs)) hey! ((moves forward to second floor)) What are you doing here? I mean, it's your house, but... I sent you a copy of my book. Did you get a chance //

73) Ben : You do? Do you know the origin of the expression?

74) Riley : Does ++ anyone but you?

75) ((Buzzing))

Ben : You're not coming.

76) Abigail : Call security.

77) Wilkinson: Give me what you got at Buckingham, it won't be necessary.

78) Ben : Tell that to my father.

79) Ben : No (Believe me, I understand).

80) (Policeman speaks French)

- Ben : Excuse me, officer. May I help you?
- 81) Peter : Guy claims he had this page for 140 years then just suddenly comes forward with it? + + + Why?
- 82) Man : We'll find out.
- 83) Patrick : Find the old one. I like her. Abigail and Mitch Wilkinson have a meeting in a cafe.
- 84) (Indistinct chatter)
Abigail : Hi.
- 85) Patrick : Ben, can you imagine if the Confederates get their hands on the City of Gold? My God.
- 86) Ben : I'm going to talk to her. You're coming with me.

In line (74-75) Ben does not convince that Riley knows about that expression. From Riley's answer we infer that Riley actually does not know the origin of the expression. This means the Gricean maxim of relevant is ignored.

In line (76-77) the conversation between Ben and Abigail are relevant. We infer that Abigail will call security if Ben does not permit her to observe the Queen's room.

In line (78-79) the conversation between Ben and Wilkinson are relevant. We infer that Ben actually does not want give the wooden plank to Wilkinson except his father permits him.

In line (80-81) Ben believes that Riley's mini helicopter will get a clue on the torch so that Riley needs not to get on the torch.

In line (82-83) we infer that Peter's officer must find out the answer of Peter's question (i.e. why does Wilkinson come forward with diary page?)

The conversation between Patrick and Ben are relevant in line (84-85). Then, we may refer that Patrick wants Ben just to come back to Ben own house and be together with Abigail.

In line (86-87) Patrick asks and requires answer yes/no but Ben's answer is irrelevant. This means the Grice maxim of relevant is ignored.

b) Truthfulness

Riley pretends that he is Ben Gates because the first girl who speaks with him never hears about him in line (88). The cop pretends as a ticket seller, the cop implicitly asserts that Ben and Riley will go to Buckingham Palace in line (89). Ben pretends that he is tipsy. But, Ben actually makes a scene to deceive the security in line (90).

- 87) Girl 2 : Oh, my Gosh. Are you + + BEN GATES?
Riley : Yes + + Yes, I am.
- 88) Riley : Yes, actually. It is.
Cop 1 : OK, so you get the ticket (pretends to take a ticket from his pocket)
Riley : ((Laughs)) Yeah. Great.
- 89) Security 2: Good afternoon, sir.
Ben : ((English accent)) Hello.
Security 2 : Been drinking, have we?
Ben : Just a nip. Popped down to the pub for a pint! Bit of all right! Going to arrest a man for that? Going to detain a blighter for enjoying his whiskey?
Security 2 : So, it's just enough.
Ben : Bangers and mash. Bubbles and squeak. Smoked eel pie.
Security 2 : SIR!
Ben : HAGGIS!
Security 2 : THAT'S IT! Dismount the BANISTER!
Ben : I've got a lovely bunch of coconuts! Here they are, standing in a row! Small ones, big ones, some as big as your head! ((screaming))

c) Quantity

There are 9 actors/actresses in this film. The conversations are dominated by Ben as we see in line (91-94). Connor, Peter and two of his officers get few chances to speak and Daniel only speaks once in line (94).

- 90) Ben : So recapping: The Knights of the Golden Circle was a SOUTHERN extremist group, operating in the north to subvert Union forces. Had Thomas not burned the legendary missing pages from the Booth diary, the killers may have found a vast treasure of gold, and the union may well have lost the Civil War. Thank you.
((Applause))
- 91) Ben : HMS Resolute. A British SHIP that got lost in the Arctic in the 1800s. It was SALVAGED by American whalers, and then Congress sent it BACK to England. When the SHIP was finally retired, Queen Victoria had two DESKS made from its timbers. VOILA. Resolute twins.
- 92) Ben : Let me guess? It's the wrong time. It's the wrong place. I'm wrong AGAIN! WRONG about us, ((moves down to first floor)) wrong about Thomas Gates ((jumps up)) wrong that you'd like ((claps his hand and points upward his index finger to Abigail)) the Queen Anne chair! ((High pitch))
- 93) Ben : You see? You see? (goes down to the crowded around people) Everybody, listen to this. This is more interesting than that (hugs an old man) SHE THINKS that even when I'm right, I'm wrong! Isn't that right? Abigail, just because I answer a question quickly doesn't make it wrong ((high pitch))
- 94) *Daniel speaks with Wilkinson on the phone.*
Daniel : Excuse. Excuse me. Coming through, I got them. They're at the main gate.
((Siren wailing))
d) Clarity

In line (96) John wants to decode the message in his diary. Thomas says that it cannot be decoded without the key. Michael does not understand what Thomas means. Thomas then explains that message can be decoded if there is a key word or phrase. But John clarifies that what Thomas needs actually has been on that paper.

- 95) *Thomas* : Cipher's impossible to decode without the key.
John : What, what do you mean by "A KEY?"
Thomas : A key word ++ or phrase.
John : I believe what you need ++ is right there (point at the sentence)
- 96) Dr. Nichols: Surratt, copiae?
Wilkinson: Military supplies. Mary Surratt was convicted and hanged for supplying Booth with a rifle and field glasses.
- 97) ((Wheels squeaking))
Ben : Where's the Ferrari?
Riley : IRS impounded it.
Ben : The IRS?
Riley : Funny story. My + + + accountant set up a ++ corporation on an island that didn't exist and assured me that that's how rich people do it. Then I got audited and slapped with a huge fine + + plus interest. Wanna know what taxes are on five million dollars? Six million dollars. But enough about me. · h h what's new with you?
- 98) Ben : You do? Do you know the origin of the expression?
Riley : Does ++ anyone but you?
Ben : Dr. Samuel Mudd was convicted of being a co-conspirator in the Lincoln assassination. The evidence was circumstantial. He was later pardoned, but it didn't matter. Mudd's name still lives in infamy and I will not let Thomas Gates' name be mud.
- 99) Patrick : Wait a minute.
Ben : What?
Patrick : He took his son's hand (Clutches Ben's hand and looks at his eyes deeply) he look him in the eye, and he said,

with his dying breath, "The debt that all men pay."

Ben : "The debt that all men pay?"
Patrick : The debt that Thomas paid.

In line (97) Dr. Nichols cannot interpret what Surratt copiae means. So, Wilkinson explains clearly who Surratt is.

In line (98) Ben asks why IRS impounds Riley's car and Riley explains that he has not paid the taxes yet.

In line (99) Riley does not know what the expression of "his name is mud" means. So, Ben explains to Riley about it.

In line (100) Ben needs more explanation from his father about Grandpa Charles story and Patrick finally remembers his grandfather's story and tells it to Ben.

CONCLUSION

From the movie, we can conclude some points, they are: the ways of openings and closings

REFERENCES

- Fairclough, N. (2003). *Analyzing Discourse-Textual Analysis for Social Research*. London and New York: Routledge.
- Goffman, E. (1971). *Relations in Public: Microstudies of the Public Order*. Harmondsworth: Penguin.
- Goffman, E. (1976). Replies and Responses. *Language and Society*, 5(3).
- Goffman, E. (1983). The Interaction Order. *American Sociological Review*, no. 48, pp. 1-17.
- Grice, H. P. (1975). Logic and conversation. In P. Cole and J. Morgan (eds) *Studies in Syntax and Semantics III: Speech Acts*, New York: Academic Press, pp. 183-98.
- Hatch, E. (1992). *Discourse and Language Education*. Cambridge: Cambridge University Press.
- Tobing, R.O. (2013). A Critical Discourse Analysis of 8 Mile Movie. Retrieved on 13th February 2019, from http://repository.uksw.edu/bitstream/123456789/3457/2/T1_112008056_Full%20text.pdf.
- Sacks, H., Schegloff, E.A. and Jefferson, G. (1974). A simplest systematics for the organization of turntaking for conversation. *Language*, vol. 50, 696-735.
- Satria, D. J., Rina, N., and Harvi, A. (2014). An Analysis of Slang On Sid And Nancy Movie. *Abstract of Undergraduate Research, Faculty of Humanities, Bung Hatta University*, 1(2), 2014.
- Schegloff, Emanuel A. (1968). Sequencing in Conversational Openings. *American Anthropologist*, 70, p. 1075-1095.

communication done in several situation are different. The backchannel signal is different in all settings and matches the role of the speaker. In communication, there must be a set of signals that enable the exchange of turns smoothly. People use backchannel cues to make the speaker know that they don't understand. All languages have a bracket signal to cue the readers and listeners that the communication part is not directly in line with other messages. One way to move from non-participant to participant is to repeat parts of what we overhear in the ongoing communication. Grice maxim of relevant is ignored in this movie.

ACKNOWLEDGMENT

Many thanks to the editors and reviewers for their very helpful suggestions and recommendations, and to Muhammad Sutrisno for his invaluable advice in reading over drafts of this article.

