



**CRITICAL DISCOURSE ANALYSIS OF THE NEGOTIATORS'
LANGUAGE THROUGH THE INFRINGEMENT OF
GRICEAN COOPERATIVE PRINCIPLE
IN THE MOVIE *THE NEGOTIATOR***

THESIS

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LANGUAGE AND ARTS EDUCATION DEPARTMENT
THE FACULTY OF TEACHER TRAINING AND EDUCATION
JEMBER UNIVERSITY**

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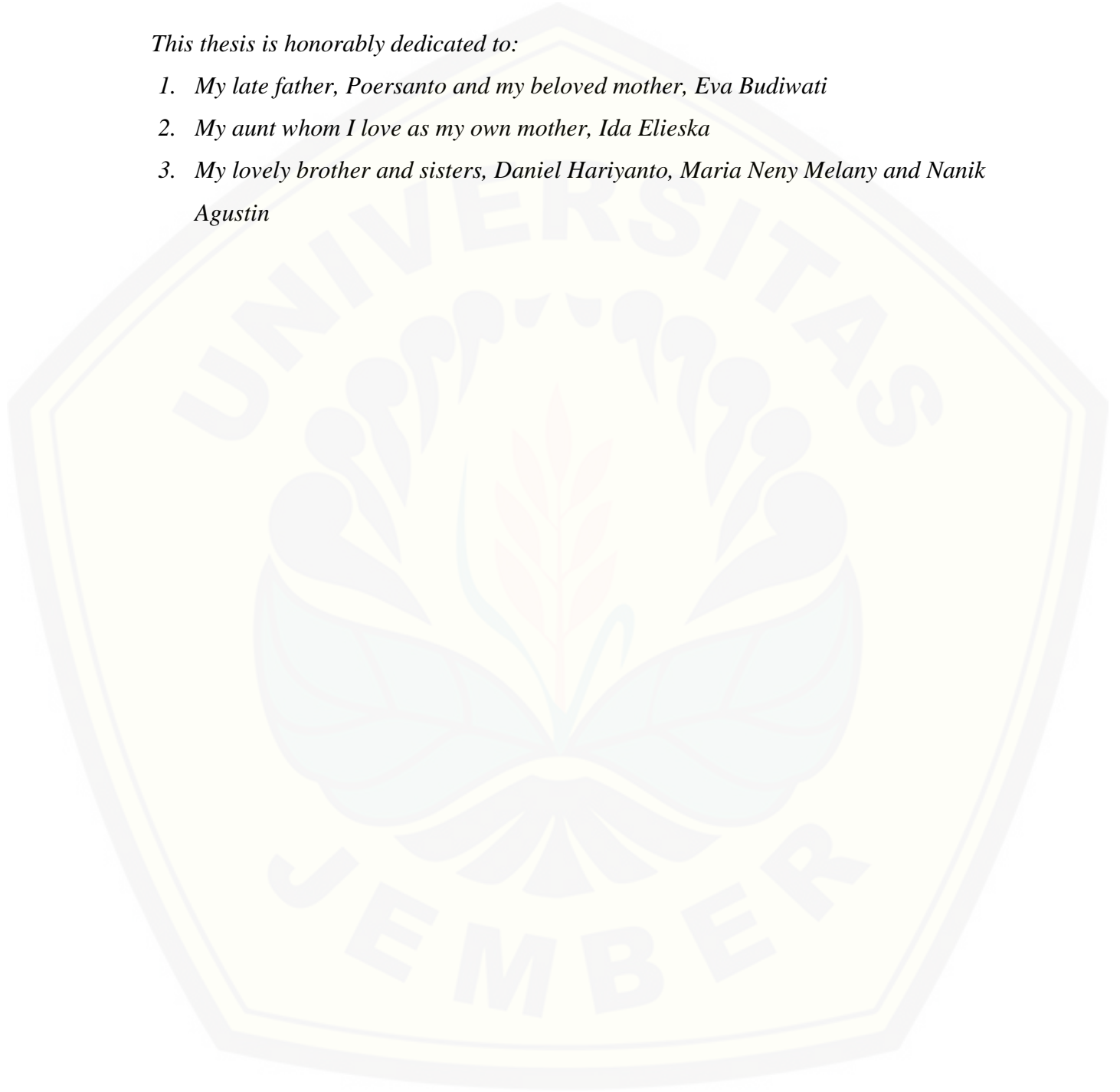
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DEDICATION

This thesis is honorably dedicated to:

- 1. My late father, Poersanto and my beloved mother, Eva Budiwati*
- 2. My aunt whom I love as my own mother, Ida Elieska*
- 3. My lovely brother and sisters, Daniel Hariyanto, Maria Neny Melany and Nanik Agustin*



MOTTO

“As kind as a father is to his children, so kind is the LORD to those who honour him”

Psalm 103:13 – Good News Translation Bible (UK Version)

“Counsel in the heart of man is like water in a deep well, but a man of understanding draws it out.”

Proverbs 20:5 – Amplified Bible

APPROVAL SHEET

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STATEMENT OF THESIS AUTHENTICITY

I certify that this research is an original and authentic work by the author myself. All materials incorporated from secondary sources have been fully acknowledged and referenced.

I certify that this thesis is the result of work which has been carried out since the official commencement date of the approved thesis title. This thesis has not been submitted previously, in whole or in part, to quality award. Besides, ethics procedure and guidelines of the thesis writing from the university and the faculty have been followed.

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Jember, August 12, 2015

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I fully realize that this thesis would not be finished without the people who kindly showed their support in the thesis writing. I would like to express my deepest appreciation and gratitude to the following people:

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2. The Chairperson of the Language and Arts Education Department;
3. The Chairperson of the English Education Program;
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Finally, I hope that this thesis would be useful and beneficial for the readers. I admit that this thesis is far from the word perfect and any constructive critics and suggestions are highly appreciated.

Jember, August 2015

Abraham Sugiharto
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SUMMARY

Critical Discourse Analysis of the Negotiators' Language through the Infringement of Gricean Cooperative Principle in the Movie *The Negotiator*, Jember; Abraham Sugiharto; 110210401026; 2015; 93 pages; English Language Education Study Program, Language and Art Education Department, Faculty of Teacher Training and Education, Jember University.

This study had purposes to see the types of infringement in Gricean Cooperative Principle the negotiators commit in the movie *The Negotiator* as well as to disclose the meaning conveyed behind the infringement. This study was expected to bring new enlightenment toward the Discourse Analysis in English education students' perspective, either as teachers or workers in another English-related occupation in the future ahead.

The design of this study was Critical Discourse Analysis which tried to see deeper into a certain phenomenon occurs, in this case the infringement of Gricean Cooperative Principle in an American movie *The Negotiator*. The high language ability of the negotiators in the movie often makes them manipulate language in certain way which creates the occurrence of the infringement.

Documentary method was applied to collect the data from the text script of the movie. The data collection covered the search of the negotiators' indicated utterances where the infringements are expected to happen. The data then analyzed using descriptive method where Pragmatic approach and Gricean theory of the infringement of Cooperative Principle used. Pragmatic approach was applied to see the context of the scenes which covers the addressor, the addressee, the audience/overhearer, the topic, the setting, the channel, the code, the message form, event, key, and the purpose. And later, Gricean theory was used to identify which infringement occurred and what meaning might be implied from the infringement.

The result of the analysis showed two crucial points. Firstly, the negotiators in their language commit all the forms of infringement of Gricean Cooperative Principle including flout, violation, opt out and clash. Roman infringes Gricean Cooperative Principle in the forms of flout, violation, and opt out, while Sabian commits the infringements in the forms of flout, violation and clash. Both negotiators mostly infringe the principle by violating maxims, it is seen either from Roman's side or Sabian's. Many times, they lie on things they are dealing with. Secondly, because the negotiators often commit violation, they convey different meaning of the words spoken. Their utterances often indicate the opposite meaning of the words they speak.

From this study, there were two things that could be concluded. Firstly, the negotiators in the movie committed all the four types of infringement of Gricean Cooperative Principle, mostly are violations. Secondly, there are steps to be taken to reveal the meaning behind the infringement committed: Firstly, indicating what infringement is committed on what maxim in the utterance. Secondly, finding the evidence to prove why that infringement is believed to be done. And thirdly, revealing the meaning behind the infringement by looking at the effect of the utterance spoken on the speaker, hearer, overhearer and the environment surrounds.

CHAPTER I. INTRODUCTION

This chapter presents the foundation of the research including the background of the research, problems of the research, objectives of the research and the significances of the research. Background of the research works as the rationale of the research, problems of the research present some questions which need answers, objectives of the research reveal the goals needed to achieve by this research and the significances show how this research gives advantages to the readers.

1.1 Background of the Research

There are two main reasons laid for this research. The reasons can be seen from two different points: the English department students' perspective, and the trainee teachers' perspective.

Firstly, from the English department students' perspective, I often see some or even most of my friends find difficulty in using English in certain context of daily talk. Some of them are too shy, some are afraid of doing mistake, and some are too much concerned on how to understand an English context. The reality comes to me as I try to understand what is happening with my friends on the issue. From my observation, I see that they can actually use language with interesting style of communication. They do not just use an ordinary style of communication. See one example as I once observed my friends' conversation in their mother tongue:

Husnul : *“Ben, mak cek kerene sepatune awakmu! Piro regane?”*
(How cool your shoes are, Ben! How much is it?)

Beni : *“Gak sampek ngedol omah kok Nul!”*
(I don't even need to sell my house Nul!)

(Based on preliminary observation in 2012)

From the example above, I see that Husnul is amazed with Beni's new shoes and she asks Beni about the price of his shoes. Basically, Beni's answer is doubted that he does sell the place he lives only for shoes. He only wants to show that his shoes are affordable and perhaps Husnul has the ability to buy the same shoes. From this dialogue, it is so clear to me that Beni can manipulate the language he speaks. He covertly disobeys the principle that Cook (1975) suggests, that is flouting the maxim of quality in the Cooperative Principle. He prefers using his mother tongue, Javanese-Madurese, to English as way of his communication. If only Husnul and Beni are willing to use English in communication, it will help them a lot to apply a good communication of English. In another area of the perspective of English department students, I see that my friends as university student often spend their leisure time by watching movies. Nisar (2014) as a student from Hasanuddin University confirms this by a research done to 105 university students. The result of the research shows that almost 50% of the students use their time for entertainment including watching movies. By referring to my own observation and Nisar's research, it can be said that it is better to get something beneficial through watching movies, rather merely for entertainment purpose. By seizing on the leisure time, the English department students can get both good time and education at the same time. They can feel happy and entertained by the movies as well as educated by the movie, for example more educated in discourse.

Secondly, from the trainee teachers' perspective, the Faculty of Teacher Training and Education demands the students, to learn linguistics courses such as semantics, morphology, syntax, sociolinguistics, pragmatics, phonetics, discourse analysis and some more courses. Discourse analysis is mentioned as one of the courses needs to be dealt with, understood and also applied. But, the necessity of discourse analysis as the demanded course is still questionable at the sight of the trainee teachers. They wonder why they need to learn discourse while they are not going to teach discourse to their students. I see most of them do not realize the benefit

of learning discourse analysis. They think that discourse analysis is just an additional course to cope up with the credits needed to graduate from the faculty. But in fact, discourse analysis determines how successful a teacher-to-be in the future. Discourse analysis will give the trainee teachers a new way of looking toward English. When teachers teach English, they do not only teach the system of English, but they are to put everything from English to the studies of the students (e.g the culture, the context, and even the meaning implied). Walberg and Tsai (1983) state that when a teacher is able to use English in context, the students will be more motivated and they can perform better. To see deeper into English as a subject to teach and a subject to learn, discourse analysis is the aid for trainee teachers to help them achieve their final goal of being a teacher. Tang (2008), a lecturer in the National Institute of Education, Singapore, once conducted a research to see whether discourse analysis give some benefits to her students who are trainee teachers. She reveals that discourse analysis is so important for the development of trainee teachers. In her research result, she shows that learning discourse analysis will result in:

1. a heightened language awareness,
2. a more critical mindset,
3. a greater appreciation and understanding of everyday texts,
4. a better understanding of the kinds of things that can be taught about language,
5. a renewed inspiration to teach the English language, and a greater sensitivity in communication. (Tang, 2008:32)

Tang's research helps us to understand that English is not just a language with linguistic devices (e.g grammatical items, phonetic symbols, etc) but it has hidden power (e.g meaning, implicature, presupposition, etc) within, and we might be able to use this power to lead the students to the depth of English. All these magnificent effects come from one crucial key, discourse analysis.

By knowing how important to understand English through discourse, either from the perspective of English education students and trainee teachers, I offered a critical discourse analysis of a movie namely *The Negotiator*. This movie was

selected for some reasons: 1) The movie uses English as the language between characters in the movie; 2) The characters in the movie are English native speakers; 3) The movie has very interesting storyline, in which the main characters always use deep meaning utterances to achieve their goal. At the very first time, the negotiators oppose each other to reach their goals. While Danny Roman wants to prove his innocence, Chris Sabian wants to take Roman down and to save the hostages. But as the time flies, Sabian realizes that there is something wrong and then he helps and cooperates with Roman to reveal the real corruptors in the police department (refer to the synopsis of the movie in Appendix E, page 93). This movie is considered to be a very good field of Discourse research in terms of its use of language.

In this research, I focused more on the type of infringements of the cooperative principle on the main characters' dialogue in the movie as the negotiators, the men who negotiate to save hostages. Negotiators have ability in using language; they are "explicit, precise, legalistic, forceful, even blunt" (Quinney, 2002). And because their ability, the negotiators often infringe the cooperative principle, and whenever they infringe the principle, they imply certain meaning in their utterances. This movie helps us as the English education students and trainee teachers to be aware of the use of the cooperative principle in deriving meaning, noticing contexts for meaning and the infringement of the principle and at last, observing the native speaker's English in context helps us not only to be sensitive but also sensible, we do not easily offended by people's utterance but we can cope up with it in communication.

1.2 The Problems of the Research

This research focused to answers two main problems that were aroused from the background of the research. The problems are in the form of questions as following:

- a. What types of infringement in Gricean Cooperative Principle do the negotiators commit in the movie *The Negotiator*?
- b. How does the infringement of Gricean Cooperative Principle convey certain meaning?

1.3 The Objectives of the Research

There were some objectives of the research that were derived from the questions in the problems of the research. These are the objectives of the research:

- a. To see the types of infringement in Gricean Cooperative Principle the negotiators commit in the movie *The Negotiator*
- b. To disclose the meaning conveyed behind the infringement of Gricean Cooperative Principle

1.4 The Significances of the Research

This research was designed in order to give several significances as follow:

1.4.1 For the English Education Students

This research was expected to help English education students draw deeper understanding on discourse analysis course, specifically to the notion of the types of infringement of the Cooperative Principle. By reading the result of this research, I hope that they might see the examples of how to infringe the Cooperative Principle to achieve certain goal in

communication so that they might be more interested and more interesting in using English for communication.

1.4.2 For the Trainee Teachers

I hope that trainee teachers will get benefits through reading the result of this research. They might be enlightened to see the power within English, so in the future, they do not just teach the form of English but they are also able to teach English with context. Moreover, trainee teachers are also expected to be more creative in preparing learning materials and presenting English as learning subject, be able to draw their students to love English and to learn more about it.

CHAPTER II. REVIEW OF RELATED LITERATURE

This chapter presents about the explanation of discourse, the representation of discourse, language, and the connection between pragmatics, discourse and meaning. The points are described respectively in the following parts.

2.1 Discourse

Discourse shows how a language is used and what it is used for. Cook (1989) defines it as the totality of the interaction between the elements in physical, social and psychological world through language over long periods. Cook mentions that these elements cover the period of time, the world (social and physical), language, thought (knowledge and reasoning). Dijk (2008:3) states that “understanding discourse means understanding text or talk in context”. From these two definitions it can be said that discourse deals with how language varies in pattern, and this pattern covers some elements, such as time, the condition of the speaker/writer and the hearer/reader (socially and physically), their knowledge and reasons behind their talk or writing.

Discourse can be divided based on the manner of production and the point of analysis. Looking to the manner of production, discourse is seen as spoken discourse and written discourse. And the point of analysis divides discourse into discourse as product and discourse as process (Cook, 1989; Brown & Yule, 1983).

Brown & Yule (1983:4) mention and differentiate between spoken discourse and written discourse. Spoken discourse has some characteristics. Firstly, it deals with the producer’s requirement of the full range of ‘voice quality’ effects (as well as facial expression, postural and gestural systems). Secondly, the speaker must not only control his production of language but he must also monitor of what he said and

consider if his talk matches with his intention, simultaneously think for the next utterance. Thirdly, he has no permanent record of what he has said but sometimes he has a note for the next utterance he wants to say. And the last is speaker must keep talking on the period given to him, it sometimes makes the speaker under pressured. And in another hand, written discourse has different characteristics from the spoken discourse. The characteristics are the written discourse allows the writer to look over what he has already written, to pause between each word with no fear of his interlocutor interrupting him, to take his time in choosing a particular word, to check his progress with his notes, to reorder what he has written, and even to change his mind about what he wants to say. Referring to the notion of the characteristics of the spoken and the written discourse, in analyzing the movie, *The Negotiator*, I looked at discourse as spoken discourse. It needed not only focus on what the main characters in the movie talk, but I also considered the way they talk, gesture, posture and any kind of non verbal language they do to another characters in the movie. By looking to these paralinguistic cues, it helps us to understand the real meaning and intention of the main characters.

After understanding the distinction of discourse based on the manner of production, we are to see discourse based on the point of analysis. From the point of discourse analysis, Cook (1989) divides discourse into discourse as product and discourse as process. He implies that discourse as product has no intervention and seems natural, for example when a teacher observes his students talking, he does no intervention but instead he only records it. While discourse as process shows intervention in the progress of discourse. In analyzing the movie *The Negotiator*, discourse was seen as process. This happens for some reasons. The first reason comes from Cook (1989) who states that Ethnomethodology represents conversation as the participants construct and negotiate by following pre-established patterns, marking the direction they are taking in particular ways such as with pauses, laughter, intonations, filler words, and established formulae. This explanation shows us that we

might understand more about how a conversation proceeds between the participants (in this case, the characters) by looking to the way they posture, talk and gesture. When the characters in the movie interact each other, either by using verbal or non-verbal language, they always do variations in terms of the intonation, stress, volume and any way that they think necessary to show their intention. Brown & Yule (1983:24) have another clue about discourse as process, they state something about the connection of pragmatic approach and discourse as process “We shall be particularly interested in discussing how a recipient might come to comprehend the producer's intended message on a particular occasion, and how the requirements of the particular recipient(s), in definable circumstances, influence the organisation of the producer's discourse”. They also state that pragmatic approach is “...an approach which takes the communicative function of language as its primary area of investigation and consequently seeks to describe linguistic form, not as a static object, but as a dynamic means of expressing intended meaning”. This means that influence is shown in the conversation of the characters in the movie and Discourse as process has a deal, as it is obvious that in the movie, the characters influence each other, one character may hold and lead the topic in the conversation, while the other characters follow him or even interfere and change the topic being discussed. When the characters interact, their utterances cannot be seen as something static but it is dynamic, since the conversation flows with the topic of the conversation they have.

In analyzing the movie selected, I looked at the infringement of the cooperative principle, or metaphorically I was drawn deeper into the ocean of the main characters' utterances. I could understand the main actors' meaning by looking at their interaction with the people surrounding them. By considering the view of Cook, Brown and Yule, I considered spoken discourse and discourse as process to analyze the movie *The Negotiator*.

2.2 The Representation of Discourse

Discourse is represented by 'text'. The term 'text' used in discourse is different from the term 'text' in common situation. People in common see text only as written words in books, novels, newspaper or any other printed media, but the 'text' in discourse is either in written or spoken form. Brown & Yule (1983) shows that text has two kinds: written text and spoken text.

Brown & Yule (1983:6,9) explains more about how we ought to see the definition of written text and spoken text. Written text is defined as a printed record of a communicative act. This can be in the form of handwritten shopping lists, slogans spray-painted on to hoardings, public notices embossed on metal plates and any kind of written words which create certain discourse of an event. Spoken text is defined as a verbal record of a communicative act. In this kind of text, discourse analyst works with a tape recording of an event, and then he makes a transcription of it, completed with his explanation about his interest.

Knowing the two kinds of representation of discourse namely written text and spoken text, this research which dealt with analyzing movie saw the representation of discourse as spoken text. As we know that, in analyzing the movie, transcription or I call it subtitle of the movie was a very good source of analysis, since the conversation of the main characters was transcribed into lines of dialogue with another characters in the movie.

2.3 Language

Language is only one of the symbol systems humans use to communicate. (Krauss, 2002). There are two ways in communication, verbal and non-verbal communication.

In verbal communication, "we can make our *meaning* understood through syntax (word order and phrasing) and semantics (word choice and meaning)." (Van

Hook, 2015). Krauss (2002:3) gives an example on how we use verbal language in communication. He states:

Because of an implicit agreement among speakers of English, the sound pattern we recognize as the word *dog* denotes the familiar category of furry, four-legged creatures. There is no intrinsic reason that *dog*, rather than some other sound pattern, should convey that message, and in languages other than English of course very different sound patterns represent the concept DOG.

And by using non-verbal communication “we can make our *attitude* understood. Are we standing in a self-assured yet non-threatening way? Are we maintaining a comfortable level of eye contact? Are we engaging with our gestures? Do we project warmth and concern?” (Van Hook, 2015). Non-verbal communication is shown through our gestures. Krauss (2002:3) gives an example of non verbal communication: the "thumbs-up" gesture gives the message of success, approval or hope

Brown & Yule (1983:1) see the function of language from two views: The Transactional View and The Interactional View. In the transactional view, language serves in the expression of ‘content’. In this view, the speaker (or writer) has something in their mind to transfer. Language used in a situation where ‘message is oriented’. See some examples of how language serves in transactional view below:

if a policeman gives directions to a traveller, a doctor tells a nurse how to administer medicine to a patient, a householder puts in an insurance claim, a shop assistant explains the relative merits of two types of knitting wool, or a scientist describes an experiment, in each case it matters that the speaker should make what he says (or-writes) clear.

(Brown & Yule, 1983:2)

Brown & Yule present the second view to look at the language function, the interactional view. It sees language function as to establish and maintain social

relationship. This can be understood further by looking at the example they provide below:

When two strangers are standing shivering at a bus-stop in an icy wind and one turns to the other and says 'My goodness, it's cold', it is difficult to suppose that the primary intention of the speaker is to convey information. It seems much more reasonable to suggest that the speaker is indicating a readiness to be friendly and to talk.
(Brown & Yule, 1983:3)

In the example above we see that weather is something obvious that both the speaker and the listener can see and feel. The speaker's comment on the weather is believed to open a conversation and to show his friendliness to the listener, and purposively to establish a social communication.

Krauss (2002) states "Although linguists think about language as an abstract structure--a set of principles that specify the relations between a sequence of sounds and a sequence of meanings--to its users, what is most significant about language is its versatility as a medium for communication." This means that when we use language, we convey and deliver certain meaning to the hearers.

Understanding the notion of the purpose of a language, this research focused more on the purpose of language as the media to transfer idea, or as mentioned before it is called transactional view. In analyzing the movie, I saw the duty of the main characters to negotiate, direct and convince the villain to let the hostages go. They use their ability in language to deliver certain information and meaning, which emphasize on the content of what each of them wants to deliver. It can also be seen not only from the perspective of the negotiator (Sabian) but also from the perspective of the ex-negotiator (Roman) who wants to prove his innocence.

2.4 Discourse, Pragmatics and Meaning

In this sub point, I see the definition of pragmatics from the point of views of Cook (1989) and Yule (1996).

In the book entitled *Discourse*, Cook firstly defines pragmatics before presenting what discourse is. But this sub point tries to present it vice versa. Looking to the definition of pragmatics we cannot derive too far from the definition of discourse. As mentioned before, discourse is the totality of the interaction between the elements in physical, social and psychological world over long periods (Cook, 1989). It covers the whole elements of time, the world (social and physical), language, and thought (knowledge). it is somehow like a moving film, revealing itself in time and sometimes over a long period of time. Pragmatics is slightly different with discourse, it is “a means of relating stretches of language to the physical, social, and psychological world in which they take place” (Cook, 1989). Pragmatics covers narrower area than discourse, it examines how meaning develops at a given point, thus it is more specific than discourse in the elements of time, the world, language and thought.

Yule (1996:3) concerns with the definition of Pragmatics in four areas. The first, *Pragmatics is the study of speaker meaning*. It is concerned with the study of meaning communicated by the speaker or the writer and interpreted by the listener or the reader. Consequently, it has more to do with the analysis of what people mean by their utterances, than what the words or phrases in those utterances might mean by themselves. The second, *Pragmatics is the study of contextual meaning*. This study involves of the interpretation and the influence of what people say in certain context. The speakers must considerate the organization of what they want to say in accordance with who they are talking to, where, when and under what circumstances. The third, *Pragmatics is the study of how more gets communicated than is said*. This approach explores of how the listener can make inference before he makes interpretation of what the speaker’s intended meaning. The fourth, *Pragmatics is the*

study of the expression of relative distance. It deals with the closeness, whether it is physical, social, or conceptual, between the speaker and the listener. Then the speaker determines from this distant, how much needs to be said.

After looking at the definition of pragmatics and discourse above, I can see the similarity between these two subjects that they happen in certain context. While discourse covers quite large context, pragmatics covers smaller context. And they are related each other.

Meaning always does exist in context and these two things connect each other as Christiansen & Dahl (2005) state “The meaning of a sentence depends on context and at the same time affects that context representing the knowledge about the world collected from a discourse.” From this statement I learn that pragmatics, discourse and meaning are connected each other. When I learn pragmatics and discourse, I learn about meaning in context.

To create the bridge between discourse, pragmatics and the meaning in context, pragmatic approach was suggested to use. Pragmatic approach helped to identify and to analyze the context from various and complete way as Hymes (1964) proposed features of context like addressor (speaker or writer who produces the utterance), addressee (hearer or reader who is the recipient of the utterance), audience/overhearer, topic (what’s talked about), setting (where the event is situated in place and time), channel (by speech or writing, signing, smoke signal), code (what language or dialect), message form (chat, debate, sermon, fairy tale, sonnet, love letter, etc), event (a sermon or prayer may be part of a church service), key (involves evaluation: was it a good sermon a pathetic explanation), purpose (what did the participants intend should come about as a result of the communicative event)

At last, using pragmatic approach fully helped to cover the meaning behind the context in the infringement of the cooperative principle on the movie *The Negotiator*.

2.5 Gricean Cooperative Principle and the Infringement

Paul Grice (1975) firstly proposed the principle of how a conversation proceeds in the life of all human. Conversation is not just developed disconnectedly by the participants. It is somehow built by certain cooperative efforts, intentions and purposes (Grice, 1975:45). It means that people in life communicate each other with certain system which covers terms and rules. Grice identifies this kind of system as “The Cooperative Principle”.

The cooperative principle covers four maxims, as Grice names them: Maxim of quality, maxim of quantity, maxim of relation, maxim of manner. The four kinds of maxim that Grice proposes as follows:

1. Quality
 - a. do not say what you believe to be false
 - b. do not say that for which you lack adequate evidence
2. Quantity
 - a. make your contribution as informative as is required (for the current purposes of the exchange)
 - b. do not make your contribution more informative than is required
3. Relation
 - a. be relevant
4. Manner
 - a. avoid obscurity of expression
 - b. avoid ambiguity
 - c. be brief
 - d. be orderly

But as the cooperative principle is established to understand people’s intention and meaning, these four Gricean maxims are not always fulfilled in communication. Sometimes people infringe them to gain certain purpose. The infringement itself deals with how “a speaker fails to fulfill a maxim in various ways”. The way people infringe depends on what purpose they want to achieve. There are four ways of how a

speaker may fail to fulfill a maxim, the four types of the infringements are below (Grice, 1975:49):

1. Violation

When a speaker quietly and unostentatiously violates a maxim, he will be liable to mislead.

Consider the following scenario below as the example (Yule, 1996:36):

There is a woman sitting on a park bench and there is a big lying dog in front of the bench, A man comes a long and sits down on the bench.

Man : Does your dog bite?

Woman : No

(The man reaches down to pet the dog. The dog bites the man's hand)

Man : Ouch! Hey! You said your dog doesn't bite.

Woman : He doesn't. But that's not my dog.

The story above is funny and tricky. We see that the woman somehow deliberately answers to the man's question with different context. She supposes to know that the man refers to the dog in front of the bench (because there is no other dog there). But the woman tricks the man by answering his question that her dog does not bite. The woman in this story does not give informative contribution as it is required, so we may say that *she violates the maxim of quantity.*

2. Flout

When a speaker blatantly fulfills a maxim, he already flouts the maxim. The Grice's theory says that when a speaker flouts a maxim, he does not intend to mislead the hearer, but he wishes to prompt the hearer find the expressed meaning. For example:

If someone asks you your name and you don't want to tell them, you might say: 'I'm the Queen of Sheba'. (Thomas, 1995)

From the example above, we see that it is impossible that your name is Queen of Sheba, because Queen of Sheba already died in the age of Solomon. By saying this, you hope that the hearer knows that you do not want to tell your name.

3. Opt out

Opting out maxim happens when the speaker is unwilling to cooperate and reveal more than she or he already has. The speaker chooses not to observe the maxim and states an unwillingness to do. (Thomas, 1995)

A speaker may opt out from the operation both of the maxim and of the Cooperative Principle, he may allow it to become plain that he is unwilling to cooperate in the way the maxim requires, he may say for example: *I cannot say more, my lips are sealed.* (Grice, 1975:49).

To see the clarity of what opt out is, we should look to another example that Thomas provides:

If a doctor or a nurse, who has complete confidentiality regarding his/her patients, is asked by the police or the press to reveal something about the patient that s/he is treating, he/she will reply:
I am sorry but I can't tell you anything (Thomas, 1995)

4. Clash

A speaker may be faced with clash. He may be unable, for example, to fulfill one example without violating another maxim. For example:

Water boils at 100° centigrade is brief and considered to be true, but it is as true – if one can talk in degrees of truth – as the longer *Water boils at different temperatures depending on altitude*. Legal discourse and scientific discourse often sacrifice the maxim quantity to the maxim of quality. (Cook, 1989)

In this research, the infringement of the Cooperative Principle was seen through the conversations of the main characters in the movie. Both of them infringes variously depends on the context they are involved in.

2.6 The Review of the Movie *The Negotiator* (1998)

There is absolutely no gamble in producing this hottest movie *The Negotiator*. Now, as the predicted victors like *Godzilla*, *Armageddon* and *The X-Files* which face decreasing status from box-office, this unexpected movie comes up as the winner and remind us that how interesting a good-time-wasting movie can be when it is played and populated with many unreasonable-high-fee actors. It even makes you think that the cast members might want to pay to watch this movie, just try to imagine Bruce Willis spending money for a ticket to *Armageddon*.

It is no need to pretend that *The Negotiator* is really good beyond any other movies. This movie is overlong by at least twenty minutes and attached too much on the script by James DeMonaco and Kevin Fox. The aspect that makes this movie good is the presence and the role of Samuel L. Jackson and Kevin Spacey as the negotiators play in a battle of wits. Sadly, the idea is not new; Eddie Murphy played a similar role in the movie, *The Metro*. The distinction is only that Jackson and Spacey tear into this hamburger as if it were filet mignon.

Jackson's Danny Roman is an incredible cop. If he does not have ability to convince the hostage taker with his ability, Danny will get killed and even his head blown up. Spacey's Chris Sabian has also ability with his lip, he is sure about his verbal skills to calm the situation. These two pros hardly know each other, since they work separate Chicago precinct – but they do know each other's tricks.

This is useful for Danny when he is falsely accused for murdering his partner by the department of Internal Affairs (IA), headed by Inspector Niebaum (J.T. Walsh), Danny demands Chris to be brought. Why should the police listen? Danny in this time has a new role as hostage taker, he has strolled into IA headquarters on the twentieth floor of a Chicago high tower and drawn a gun on Niebaum and his staffs. Danny intimidates to start shooting unless Niebaum comes clean about the frame up or Chris can talk to Danny into surrendering.

That's the setup, it is unbelievable to think, but it's worth to watch that Jackson and Spacey work powerful magic as wring wild action in the plot. The secret of this entertaining action comes from the young director F. Gary Gray who has found the touch of human he's been striving for since he left music videos (Ice Cube, Dr Dre) for features Gray's 1995 debut film, *Friday*. But this 1996 effort, *Set It Off*, probed the belief of four black women in the L.A projects who rob banks and showcased a haunting portrayal from Queen Latifah.

Gray sharply directs *The Negotiator* for revealing character in the action shown in the movie. Aside from a few easy pleas for sympathy – newly Danny is separated from his bride, Karen (The excellent Regina Taylor) – the film rarely stoops to tear-jerking. There's a SWAT team out there ready to go down from police chopper and arrest Danny. Producer David Hoberman has given Gray skillful crew consisting of cinematographer Russell Carpenter (Oscared for *Titanic*) and editor Christian Adam Wagner (*Face/Off*). Moreover, Gray makes the audience notice the personal adventure of one cop forced to do something by other police whom he had considered as family.

Imagine that how Jackson and Spacey play in the film not only as two respected negotiators but also as two talented actors who are involved in psychological warfare. With the equality in their ability they look like participating and competing in a game where both are expert. Each man sees other's awesome skill, and even Jackson and Spacey worked together in *A Time to Kill*.

If two different-range stars, such as Stallone and Schwarzenegger had been cast as the negotiator, there would be less tension and fun in the verbal sparring. Jackson is not a low-rank star, he shows how his debut grabbed audiences' attention in the movie *Pulp Fiction*, *Eve's Bayou*, *Jungle Fever*, and on-stage *The Piano Lesson*.

The same thing happens with Spacey's ability. His Oscar-winning in *The Usual Suspects* is a proof to his high quality of acting. Other movies he directs and plays like *Swimming with Sharks*, *L.A Confidential*, *Lost in Yonkers*, *The Iceman Cometh* has crafted his achievement of high-quality producer and actor.

Jackson and Spacey has impacted and brightened the play of other characters. They really spark them, John Spencer and Ron Rifkin as cops who keep the biggest secret, the best, J.T. Walsh as the IA chief who is not seen as guilty at the sight of Danny. Walsh really put Niebaum in unimagined and unexpected situation where Niebaum is tied for most of the film. It is shocking and unexpected that a huge star like Niebaum died earlier, he has work on stage (*Glengarry Glen Ross*), on TV (*Crime of the Century*) and in film (*Breakdown*, *Sling Blade*, the upcoming *Pleasantville*). He should be more appreciated with more time in this film. For a big actor like him, there is no such thing as small portion in the film.

Every actor has taken such a big effect on the movie *The Negotiator*, how it captures the ambiguity of Walsh's supporting role to the tension between Jackson and Spacey, this movie has really captured everyone's heart and fully accomplished to entertain the audience. (Adapted from Peter Traver's review on July 29th 1998. Link: <http://www.rollingstone.com/movies/reviews/the-negotiator-19980729>)

CHAPTER III. RESEARCH METHOD

3.1 Research Design

This research was a Critical Discourse Analysis (CDA) using Pragmatic Approach. CDA is defined as “fundamentally concerned with analyzing opaque as well as transparent structural relationships” (Wodak, What CDA is about-a summary of its history, important concepts and its developments, 2001). CDA is not just an ordinary analysis or explanation of certain phenomenon, but it helped the researcher to look at what to be learned or solved from the phenomenon observed. In analyzing the movie *The Negotiator*, I saw the phenomenon of the infringement of the cooperative principle done by the negotiators which could be clearly seen from their conversation with the characters. And from this phenomenon, CDA was expected to reveal more about the infringement and to show the reason behind each infringement of the cooperative principle.

CDA also deals with phenomenon and shows what goal and effect derived from the discourse as Fairclough (1995) sees that “Adopting critical goals means aiming to elucidate such naturalizations (i.e ideological representations which come to be seen as non-ideological ‘common sense’), and more generally to make clear social determinations and effects of discourse which are characteristically opaque to the participants.” It means that CDA was a very beneficial tool to analyze the discourse, in this case the infringement in the movie. CDA showed the effect of the infringement committed to the meaning derivation.

CDA is divided more into many approaches. One of them is Pragmatic approach. Pragmatic approach was used because it is beneficial to see the intention, the purpose and the assumptions of the main characters in *The Negotiator*. Yule (1996) says “the advantage of studying language via pragmatics is that one can talk

about people's intended meanings, their assumptions, their purposes or goals, and the kinds of actions (for example, requests) that they are performing when they speak." To understand more about the phenomenon discussed before, pragmatic approach was expected to be a good aid to analyze the context of the main characters' utterances in every situation they involve in the movie. Using pragmatic approach has helped this research not only to look at the text script of the main actor's dialogue, but also to look deeper to the context where the main actor involves. The context covered (Hymes, 1964):

1. addressor (speaker or writer who produces the utterance),
2. addressee (hearer or reader who is the recipient of the utterance),
3. audience/overhearer,
4. topic (what's talked about),
5. setting (where the event is situated in place and time),
6. channel (by speech or writing, signing, smoke signal
7. code (what language or dialect),
8. message form (chat, debate, sermon, fairy tale, sonnet, love letter, etc),
9. event (a sermon or prayer may be part of a church service),
10. key (involves evaluation: was it a good sermon a pathetic explanation),
11. purpose (what did the participants intend should come about as a result of the communicative event)

3.2 The Operational Definition of the Key Terms

3.2.1 Critical Discourse Analysis

It refers to the type of analysis which shows the phenomenon of the use of infringement of Gricean Cooperative Principle done by the main characters in the movie *The Negotiator (1998)* and reveals what the meaning derived by the infringement committed.

3.2.2 The Negotiators' Language

It refers to the language of the main characters who played as negotiators in the movie *The Negotiator (1998)*, namely Danny Roman and Chris Sabian.

3.2.3 The Infringement of Gricean Cooperative Principle

It refers to any infringement of the Cooperative Principle that Cook (1989) suggests. It covers violation, flout, opt out and clash. And each infringement deals with four kinds of maxims, they are maxim of quality, maxim of quantity, maxim of relevance and maxim of manner.

3.2.4 The Movie *The Negotiator* (1998)

It is an action-based genre movie which involves two main characters called the negotiator in corruption case in the Inter Affair (IA) of the Police Department. The storyline goes as the first negotiator, Danny Roman (played by Samuel L. Jackson) changes his position from the negotiator of the police to the hostage taker and he invites another professional negotiator, Chris Sabian (played by Kevin Spacey) to help him prove his innocence in the case.

3.2.5 The English Education Students

It refers generally to the university students majoring in English Education at the Faculty of Teacher Training and Education of Jember University.

3.2.6 The Trainee Teachers

It refers to the English Education students at the Faculty of Teacher Training and Education of Jember University who want to be teachers in the future.

3.3 The Data Resource

The researcher took the data from an interesting and well-known classic American movie which was produced in 1998, *The Negotiator*. This 2-hour movie is directed by Felix Gary Gray and produced by James DeMonaco & Kevin Fox, the movie is brightened by two main characters who play as the negotiators, Danny Roman (played by Samuel L. Jackson) and Chris Sabian (played by Kevin Spacey).

The Negotiator shines brightly, it is shown by its magnificence in many awards in 1999. For instance, the best film and the best director in Acapulco Black Film Festival and several nominations in Academy of Science Fiction, Fantasy and Horror Films, Blockbuster Entertainment Awards, Image Awards, and Motion Picture Sound Editors (http://www.imdb.com/title/tt0120768/awards?ref_=ttawd accessed on January 15, 2015).

3.4 The Type of the Data

The type of the data in this research was artistic data. Artistic data is defined as “literal sources (written or oral) may be valuable for the description they contain, as well as for the attitudes and values about language they reveal” (Saville-Troike, 2003). Artistic data includes song lyrics, drama and other genres of verbal performance, and calligraphy.

In this research, the type of data dealt with artistic data in the form of drama. The written literal source came from the subtitle of the movie which consists of the main characters’ dialogue and the oral literal source seen throughout the movie. Combining these two sources helped the researcher to undergo the understanding of the infringement of the cooperative principle and the meaning derived.

3.5 The Data Collection Method

Documentary method was applied to this research as the data collection method. Documentary method proceeded by “abstracting from each document those elements which we consider to be important or relevant, and by grouping together these findings, or setting them alongside others which we believe related” (Blaxter, Hughes, & Tight, 2006). In this case, the important elements were derived from the main characters’ utterances, Roman’s and Sabian’s utterances. The text script, indeed, provided not only the main characters’ utterances, but it also showed every utterance of every character who speaks. The researcher was demanded to collect the data of the main characters’ utterances indicating the infringement of Gricean Cooperative Principle from all the utterances the text script provided.

The data collection started at the second half of the movie and ten excerpts with 16 indicated infringements were selected with some considerations: 1) The main story of the movie started at the second half of the movie, where another negotiator appears (Chris Sabian) to stand against the first negotiator (Danny Roman) who has appeared from the very first scene of the movie and later Sabian stands with Roman to solve the case; 2) The ten excerpts were believed to point utterances where the important parts of the story take place, namely: the orientation (where the two negotiators are introduced), the complication (what climax or main problem revealed), and the resolution (how the problem solved by the people involved); 3) The utterances before the ten excerpts (the first half of the movie) was not considered to be well influential to the important points of the storyline of the movie.

3.6 The Data Analysis Method

Descriptive method was used in line with Pragmatic approach and Gricean Cooperative Principle. Pragmatic approach was applied to analyze the text script and the scene of the movie. In Pragmatic approach, Hymes (1964) focuses on several important points to be analyzed: addressor, addressee, audience/over hearer, topic, setting, channel, code, message form, event, purpose, key. Grice's theories of the Cooperative Principle and the infringement of the principle were used to categorize the utterances into categories of infringement of the cooperative principle. Descriptive method together with pragmatic approach and Grice's theories gave contribution to explain about three prior things in this research, as they were the context of the utterances, the types of infringement of the Cooperative Principle and the meaning derived from the infringements.

Since the goal of this research was to collect the types of infringements of the cooperative principle, categorize them into infringement categories and understand the meaning from the derivation of the cooperative principle, the researcher has followed the research steps as follow:

1. Watching the movie to understand the storyline and the role of the main characters
2. Finding the suitable text script of the movie on the internet
3. Reading the text script to set focus only to the main characters' conversation;
4. Listing the main characters' utterances which indicate infringement of the Gricean Cooperative Principle;
5. Analyzing and categorizing the main characters' utterances into the types of the infringement of the Cooperative Principle, (see Appendix B, page 51);
6. Analyzing the meaning conveyed behind the infringement the main characters do, (see Appendix B, page 51);

7. Analyzing the utterances of the main characters on the features of context using the adaption of Hymes' Pragmatic approach to support the previous analysis (see Appendix B, page 51).



CHAPTER IV. RESULT, ANALYSIS AND DISCUSSION

This chapter presents the result, the analysis and the discussion of the research. The first sub chapter presents the results of data collection and data analysis. The data are presented in the form of excerpts indicating the infringement of Gricean Cooperative Principles found in the utterances of the characters in the movie *The Negotiator* (1998). To focus the analysis, the indicated utterances are typed in bold and the supporting ones are kept in normal. The second sub chapter describes some obstacles that appeared in the research process, and how the theory used in the research proceeds.

4.1 The Result and the Analysis of the Research

Excerpt 1

(Indicated utterance no 1 and 2)

(The phone in the office rings)

Roman : *(Answering the phone)* “Yeah?”

Sabian : “Danny Roman? This is Chris Sabian here.”

Roman : **“Ah, good timing Chris. You made it *just* in time.” (1)**

Sabian : **“Well I got lucky. Traffic was light.” (2)**

(See the full discourse in Appendix B, page 67)

In this excerpt, Roman’s utterance flouts the maxim of manner in Gricean Cooperative Principle. This is due to the way he speaks. Roman’s utterance is likely to cause misunderstanding due to his use of longer stress in the word *just* that might

obscure his true intent. The word just was vocalized longer than it is supposed to be. Besides, his facial expression shows terrible look. Together with the other words in his utterance, he makes himself sound partially relieved. While negotiation is tough and the tense is increasing, Roman's only expectation is Sabian's coming to replace the previous negotiator (Farley). However, due to the distance in which Sabian lives far away from where Roman is taking a hostage, Roman is cornered second after second. Fortunately, when he is on the verge, Sabian manages to talk on the phone to him. In a normal or happy situation, one might be just happily welcoming the other one who is expected to come. Thus, context has fosters Roman to flout the manner maxim in the way that he wants it to be understood by Sabian.

Sabian's utterance, in bold, flouts the quality maxim of Gricean Cooperative Principle, sub maxim 'do not tell what you believe to be false'. This is due to the fact that Sabian contradicts himself by uttering his words. In a sense, he does not intend to mislead Roman in any way, instead, he tries to ease Roman's mind in such terrifying moment where armed forces, police officers and FBI are aiming at Niebaum's room in the Administration building where Roman is keeping several important officers as hostages. This is revealed by his normal intonation, calm facial expression, and wittily chosen words. In this way, he expects to be mutually understood without offence, for he also likely means, 'just forget what happens on the way I get to this place'. While time is pressing Sabian to move fast, it is also forcing him to make a fast decision that is to choose the right words for Roman who he has hardly been acquainted with. In this term, then, Sabian does not violate the quality maxim sub maxim a, but he flouts it.

Excerpt 2**(Indicated Utterance no 3 and 4)**

Roman : “Two negotiators on the same site never work”

Sabian : “So what's this, then? The, uh, exception that disproves the rule?”

Roman : “Look, you do your job, I do mine, maybe we both walk out of here in one piece.” (3)

Sabian : “Alright Danny, Here's the million-dollar question.”

Roman : “Why you?”

Sabian : “Exactly.”

Roman : “Well, I got my reasons. I just don't wanna go into them right now. We'll talk about that later.” (4)

(See the full discourse in Appendix B, page 68)

Roman, in the first utterance, opts out the quality maxim of Gricean Cooperative Principle with sub maxim ‘do not say what you believe to be false’. He does not want to give any reason why there are two negotiators in the case, but surprisingly he tries to stop the discussion by saying something contradictive to the rule of negotiation where only one negotiator wins the case and the other loses. He utters in calm and convincing voice that he and Sabian will be one piece, which can be defined as having one goal, supporting and completing each other. It is seen later in the last part of the movie that Roman’s utterance comes true, as the two negotiators work successfully to reveal the guilty ones in the fraud. Finally, it is well said that Roman opts out the maxim of quality.

In the next bold utterance, Roman opts out the maxim of quantity, as he tries to give less informative answer to Sabian’s curiosity of why he is invited rather than other negotiators. But as the movie runs, Roman’s reasons revealed that his invitation is given because of Sabian’s good negotiating skill and his professionalism, as it is proven by Roman’s compliment “*That's smart. You're much better at this than Farley*

you know”, Sabian’s own utterance *“I have kept a zero casualty rate for five years”* and more. Due to the way he utters which use higher intonation and tense compared to the previous opt out, it seems that Roman prefers thinking about the next step to be done to explaining the reason. This opting out is important because he seemingly wants to seize on the time by sticking to the main purpose, This opt out has made Sabian stop asking questions. Thus, in this scene Roman opts out the quantity maxim in Gricean Cooperative Principle.

Excerpt 3

(Indicated Utterance no. 5)

Roman : “**This is our first date, Chris. The courting period**“ (5)

“So what do guys like you do when they're not talking guys like me down?”

Sabian : “Well, I, uh.. I'm pretty much of a homebody, Danny. I spend a lot of time with my family. My, um, kid. I, uh, read a lot of books. I, um, watch a lot of old movies you know. AMC. You got a satellite? They show all those old, uh, westerns.”

(See the full discourse in Appendix B, page 68)

Roman flouts the maxim of quality by saying his meeting with Sabian was a date and the courting period. Roman says something not true, he does not want either to date Sabian or to marry him. But it seems by flouting, Roman wants to know Sabian more before negotiating further. It is clearly seen from the following utterance which asks about Sabian’s activity if he is not in duty. On this excerpt, Roman utters in falling and raising intonation to show his confidence while Sabian answers it with a little bit overlong thoughts, showed by the words *“I, uh...”* as the connectors

between statements. At the time this excerpt happens, Sabian is already in the Headquarter (HQ), he has switched the communication to the HQ phone.

Excerpt 4

(Indicated Utterance no. 6)

- Sabian : “No, it's a common mistake. See, in the final shot, You see he slumped over his horse. He doesn't look back because he can't. Shane's dead.”
- Roman : “He slumped because he's shot. Slumped don't mean dead.”
- Sabian : ”Well, I guess you think that Butch and Sundance live too? Even though you never see them dead, and they're entirely surrounded.”
- Roman : “Now you're some kind a history buff?”
- Sabian : “Yeah, I generally read histories and biographies.”
- Roman : “Well, don't believe everything you read.”
- Sabian : “Well, I didn't say I read just one book. I try to read all books on a subject. You know, try to get all the facts...and then decide for myself what really happened.” (6)**
- Roman : “Mm-Hm. Get all the facts, Yeah, That's smart. You're much better at this than Farley you know.”

(See the full discourse in [Appendix B, page 70](#))

The above excerpt shows that the infringement of Gricean Cooperative Principle committed by Sabian is flout. Sabian flouts the maxim of manner. He shows the situation which is undergoing by a parable of movies and a hobby of reading. He uses main characters in two movies: Shane in the movie *Shane* (1953), and next Butch and Sundance in the movie *Butch Cassidy and the Sundance Kid* (1969). The two movies have the main characters died at the last part of each movie in Sabian's perspective, but it happens vice versa in Roman's perspective. The parable shows that the main character in this case is Danny Roman and Sabian does not want to make

any assumption, whether Roman is guilty or innocent before he gets some clues by reading every available fact. Sabian's flout is nicely caught by Roman, it is shown in the very last utterance in the excerpt that Roman compliments Sabian for being better than Farley. On this excerpt, Sabian and Roman argue in different style of talking and facial expression. Sabian talks calmly and shows almost no facial expression while Roman talks fast, plays with high-low intonation and shows much facial expression, like narrowing his eye and raising his elbows.

Excerpt 5

(Indicated Utterance no 7)

Roman : "You are not in control! They are!
They're not listening to you, Chris!

*"So I'm gonna show them
why they should!"*

**"One of the-son-of-bitches you sent in to kill me is about to die!
And every time you try to come in...
...this will happen!" (7)**

(Pushing Scott into a room) Now, move! Move!

Get in there! Get in there!

Down! Down!

Are you one of them, Scott?

One of the men that set me up?

Is that why you want me (*punching Scott*) dead?!

(See the full discourse in Appendix B, page 72)

In this excerpt, Roman violates the maxim of quality. He lies about killing Scott and wants to mislead everyone including the police officers and Niebaum. It seems that he wants to drag them into the belief that Roman is brave enough to do anything to prove that he is innocent, and at the same time he wants to show his courage to Niebaum (whom Roman believes as the key player in the corruption case). Later he successfully threatens Niebaum into the confession of the fraud.

This utterance is spoken by Roman harshly and rudely through radio after the police tried to break into Niebaum's office but failed. The two officers (Markus and Scott) has failed to end the case, as the result they are added to the number of the hostages. When Roman shouts this utterance, he has tied Markus to the stair while he brings Scott (whom he refers as *one of the-son-of-bitches*) to empty room and seizes him. At the moment this utterance is spoken, people who watch this movie will consider that Roman truly killed Scott, because the movie does not show the dead body of Scott. But later, in the last part of the movie, when the last breach happens, Scott is found alive, tied and lip-sealed in a room. Looking to this fact, it is seen that Roman truly violates the maxim of quality in Gricean Cooperative Principle.

Excerpt 6

(Indicated Utterance no 8)

- Roman : "We need to reopen negotiations.
 Sabian : "I'm sorry, you want something from me?"
 Roman : "I want the electricity turned back on."
 Sabian : "You, you want something...from me."

"You think killing a man gives you
 the power to negotiate with me?"

“Why is that, Danny Roman?

Because you think you know me?

Because you think you can trust me?

Because you think you know what I’m gonna do?

That I’m gonna give you time?” (8)

“Don't you fucking count on it. Right now, I'm the only thing standing between you...and an army that's itching to walk in here and take you out.”

“So you tell me something, Danny.

Why should I get in their way, huh?”

“Make me believe why I should

deal with you...ever again.”

(See the full discourse in Appendix B, page 73)

In this excerpt, Sabian commits clash in the Gricean Cooperative Principle, he tries to fulfill the maxim of quality while he sacrifices the maxim of manner. Sabian repeats the word ‘**because**’ and use similar statements. It seems that he wants to emphasize to Roman how he cares of hostages’ life (including the one who assumedly is killed by Roman) and he emphasizes to Roman that Sabian is crucially important for Roman’s case. Thus, Sabian does clash in Gricean Cooperative Principle.

This utterance occurs when Sabian is talking to Roman face to face in Niebaum’s office. Sabian is standing at the doorpost looking at Roman’s eyes sharply and even without blinking while Roman is standing behind Frost, pointing out a gun at Frost and looking at Sabian’s eyes directly. Sabian gets angry after he assumes that Roman has killed one police (Scott). At this point, Roman asks to reopen the

negotiation by firstly turning on the electricity, but Sabian refuses. At last, Sabian agreed after Roman offered Frost as the exchange for the electricity.

Excerpt 7

(Indicated Utterance no 9)

Sabian : “Danny?”

Roman : “You talked to Linda?”

Sabian : “I’ve done better. I found your informant. You're gonna end up giving me all my hostages. Sergeant Cale Wangro. He knows who's involved.” (9)

(See the full discourse in Appendix B, page 74)

In this excerpt, Sabian violates the maxim of quality in Gricean Cooperative Principle. He intends to mislead Roman, he lies about finding the informant instead of asking Linda as Roman requested before. From Sabian’s bluff, it seems that he tries to end the case quickly without having more injured and killed people in the case. It is seen from Sabian’s purpose not to hurt anybody in negotiating as shown in some of his utterances: *“No, you put me and those hostages at risk! That's what you did. That's not how I work! First, we talk!”*; *“...I have kept a zero casualty rate for five years...”* and *“Yeah, that's right. My command is to get those people out safely! That's my command!”*. Moreover, Sabian says this utterance in purpose to give bait for the guilty officers in police department, as he explains to Roman’s wife outside the HQ when he finds that Roman’s wife is disappointed with him *“Karen, right now, understand I don't know who to trust...up there or in there. The bluff wasn't just for Danny”*.

Sabian is in the HQ together with Sergeant Cale Wangro, the informant that he brings in, and Roman is in Niebaum's office. Sabian calls Roman and Roman asks whether he already talked to Linda and Sabian uses this utterance as the answer. Even Sabian lied to Roman, later in the movie Rudy (one of his hostages) tells Roman that Nate is himself is Niebaum's informant by pointing out on Nate's profile on the computer screen and Roman successfully figures out Sabian's bluff. Thus, in this excerpt Sabian violates the quality maxim, but his violation is known to Roman and it is failed.

Excerpt 8

(Indicated Utterance no 10)

Roman : "Move, Rudy. Move!" (*Wearing a vest and move to the door and open it*)

"Who killed Nate?"

They killed Nate, Niebaum.

You think they won't kill you too?! (10)

Fuck it!"

(Grabbing the seat where Niebaum is tied on)

Niebaum : "Fuck are you doing?! Where are you taking me?! No! I know nothing!
They're gonna take me out because you set me up."

"You'll get another innocent man killed!

I know nothing."

"Don't put me in that fucking room.

Okay! Okay!

Don't put me in that room!"

“Nate, Nate came to me with taps. I went to the guys who were implicated in the taps. They offered me money to lose the evidence! I did it! Okay?! It was a one-time deal!”
“They offered the same thing to Nate. He didn’t take it. They killed him.”

(See the full discourse in Appendix B, page 79)

This excerpt shows how Roman violates the maxim of quality. He lies that he will let Niebaum killed by guilty officers that might be in the flying helicopter, he intends to mislead Niebaum into confession of who are involved in the fraud. It seems that he does this to threaten Niebaum to mention the names of the police involved in the fraud.

When Roman shouts this utterance, he drags Niebaum on his chair to another open room where police’s helicopter with gun is flying. Niebaum is really scared and panic when he is being dragged to that room, he is afraid of being killed if there are guilty officers in the helicopter. At first, Niebaum does not confess anything, but later his scare of bullets makes him confess everything. Roman has successfully brought Niebaum into confession. But Niebaum’s confession makes him killed by two guilty officers who are hiding in the vent system.

Roman, in fact, does not want Niebaum killed, he just wants to know who betrayed him in the police department. It is also seen that Roman does not want any of his other hostage injured or even killed. After the two guilty officers threw bullets, Roman utters “*Maggie, you okay? Rudy? Markus?*” (01:46:28) and “*Oh shit. Shit! They shot him. Hold on, Inspector (referring to Niebaum). Just hold on I’ll get somebody up here to help you. Come on*” (01:46:37). Roman’s utterances prove that he never means to harm anyone and his utterance is a violation in Gricean Cooperative Principle.

Excerpt 9**(Indicated Utterance no 11, 12 and 13)**

Hellman : “Danny. Danny Roman. Come on, it's all over! Huh? You'll do a little time. Karen'll be taken care of, okay? Nobody gets hurt. All right? Come on, surrender.”

Roman : “Surrender, my ass! I've got two disks with your voices on them! Nate's taps! Come on down the hall! I got 15 shots here! That's five a piece!” (11)

Sabian : *(Breaking a mirror and take a piece to mirroring on Hellman and his partners)*

Hellman : “Whatever you're trying to pull, Roman. It's not gonna work. So stop this shit and come out before someone gets killed.”

Roman : “Look, I know somebody else was in charge. You guys couldn't pull this off by yourself!” (12)

Argento : “Danny, man. You got this all wrong.”

Roman : “No, I got it right! Is that why you sound so nervous, Argento? You killed Niebaum and Nate?” (13)

Argento : “Danny, that's absurd!”

(See the full discourse in Appendix B, page 81-82)

All the three utterances spoken in this excerpt are the violation of the maxim quality that Roman commits. He lies about the things he mentions: the proof disks and the gun with 15 bullets, furthermore he pretends to know the person who is in charge of the fraud. It seems that he tries to bring all the three officers (Hellman, Argento and one unknown officer) into confession. Roman and Sabian have been cooperating to find some proofs in Niebaum's computer at home. They were looking for the proof of the people involved in the fraud but the three fraud-involved came before other polices arrived. Roman and Sabian are hiding at the door side while the three guilty officers are standing in the hallway.

In the first bold utterance, Roman ducks and screams to lie about the two disks with Nate's taps he found and the gun with 15 bullets he holds. Roman did not find the proof he needs as he was looking for it in Niebaum's computer, it is proven through his previous utterance "*There's nothing here*" and Sabian's utterance "*Come on, Danny, there's nothing here. It's over*" before the three guilty officers come. Because he didn't find the proof, he took two random disks on the computer desk and a radio from Sabian. Roman asked the radio to let the three officers' voice go to all the radios in the police's. He didn't ask for the gun that Sabian held. Thus, the time he utters the first utterance, he doesn't bring any gun but Sabian does. Roman in this case violates the maxim of quality in Gricean Cooperative Principle by saying something untrue.

In the second utterance, Roman pretends to understand the people who is in charge of the fraud. In fact, he does not have any idea of the mastermind of the fraud and the accusation he deals with. It is seen later in the movie, when Frost comes in to Niebaum's house, Roman gets surprised and asks "*Frost?*" (02:05:57) then he shows puzzled face and glaring eyes. In this second utterance, he once more violates the maxim of quality in the Cooperative Principle by saying something which is lack of adequate evidence.

In the last utterance, Roman lies about knowing that Argento was the one who killed Nate. In fact, he does not know the idea who is the killer up to the last second of the movie, it seems that he only wants to press Argento psychologically. In this third utterance, he again violates the quality maxim in Gricean Cooperative Principle by saying something without any valid evidences.

Excerpt 10**(Indicated Utterance no 14, 15 and 16)**

Sabian : (*Getting out from his hide-out and take Danny to Frost*) Hey Frost, come on.

Frost : “What the hell are you doing here, Sabian?”

Sabian : “Finishing what you started.”

Frost : “What are you talking about? Roman is going out with me. No one else. Alone. We can't trust anyone else.”

Sabian : (*grabbing the disks from Roman's hand*) “Yeah, that's right. We don't know who to trust, do we?”

Do you like westerns, Frost?” (14)

Frost : “What the fuck is that supposed to mean?”

Sabian : “I like westerns. I can't get enough of them. Watch all the time. My favorites have always been the one where the hero dies at the end. (*Frost and Sabian looking to Danny*) You remember Shane, Danny?”

Roman : “What?”

Sabian : **“I think you're right. Shane died at the end.” (15) (*Shoots Roman*)**

“So... you killed Nathan. I killed Danny. And now my hands are just as dirty as yours. Only, I still have the evidence. I'd say I'm in a very good position to negotiate.” (16)

“So you wanna deal? You deal with me. And the.. There's a time limit on the negotiations because we're about to be interrupted. Let's do this quickly. I want in. Sixty percent of everything you've taken.”

(See the full discourse in Appendix B, page 84)

At the last part of the movie, Sabian is the one who commits a lot of infringement in Gricean Cooperative Principle. As the excerpt above reveal Sabian's

violations and flout. The first indicated utterance is the violation of the maxim of relevance, the second is the flout of the maxim of manner and the third is the violation of the maxim of quality.

In Sabian's first indicated utterance, he violates the maxim of relevance by asking Frost if he liked western movie in a nerve-racking situation. Sabian says something that is not relevant to the topic being discussed. He tries to discuss on western movie rather than the proofs of the fraud. It seems in his calm utterance, Sabian wants Frost not to kill Roman at once, so he switches the topic into something that tickle Frost's curiosity. The violation that Sabian commits in Gricean Cooperative Principle has successfully given a chance to Sabian to prove Frost guilty in the fraud.

In the second indicated utterance, Sabian flouts the maxim of manner by telling something ambiguous. At first, he says that he agreed to Roman's idea but in the following words he says on the contrary to Roman's perception. It seems that Sabian does not intend to mislead Roman, he expects Roman to understand that he wants to give chance to Roman to transmit Frost's confession through the radio. After saying this utterance, Sabian grabs his gun and shoots Roman on the stomach. At first, Roman finds difficulty to understand the true purpose of Sabian's words, it is seen from his facial expression with his narrowing eyes. But as the time flies, Roman gets the idea behind Sabian's flout of manner maxim.

In the third indicated utterance, Sabian violates the maxim of quality. He says something untrue about killing Roman and having the evidence of the fraud. He says that he killed Roman, but in fact he only shot Roman on a safe area where his bullet makes Roman bleeding but is not killed. It is found later in the movie that Roman gets injured but still can talk with her wife and Sabian. Next, Sabian lies about having the evidence of the fraud. He grabbed the two disks Roman's hand, the fake proof that Roman used to trick the three officers before. The fact tells that he does not have the evidence at all. It seems that Sabian's violation is committed to convince Frost

that Sabian has betrayed Roman and to mislead Frost into confession of his guilt. Finally, the three last Sabian's infringements bring the movie into its final solution where all the guilty officers are revealed and arrested by the police.

In summary to the result and the analysis of the research, there are two crucial points of the research. Firstly, the negotiators in their language commit all the forms of infringement of Gricean Cooperative Principle including flout, violation, opt out and clash. Roman infringes Gricean Cooperative Principle in the forms of flout (found in excerpt one and three), violation (found in excerpt five, eight and nine) and opt out (found in excerpt two), while Sabian commits the infringements in the forms of flout (found in excerpt one, four, and ten), violation (found in excerpt seven and ten) and clash (found in excerpt six). Thus, both negotiators mostly infringe the principle by violating maxims, it is seen either from Roman's side or Sabian's. Many times, they lie on things they are dealing with. But every lie told by one negotiator is well caught by another negotiator. They almost never get misunderstanding on each other's language. Secondly, because the negotiators often commit violation, they convey different meaning of the words spoken. Their utterances often indicate the opposite meaning of the literal words they speak.

4.2 The Discussion of the Research

In this sub-chapter, the discussion covers the obstacles appeared in the research and how the theory used in the research proceeds.

In conducting the research, I faced some obstacles both in collecting the data and analyzing the data. In collecting the data, it was really time-consuming due to the abundance of the utterances and the inappropriateness of the script of the movie. The script needed a lot of editing before it could be well used for the research. There were some problems with the script. First, there were no names of the speaker of the utterances written in the script, I solved this by adding names to the utterances to

show who are speaking. Second, there were still some different words spoken in the movie comparing to the words in the script, most of them contradicted in formal and informal words like the words: ‘*wanna/ want to*’; ‘*gonna/going to*’ and the like. For more detailed information see the following examples:

“... *I don't **wanna** go into them right now.*” (the utterance in the movie),

“...*I don't **want to** go into them right now*”, (the sentence in the script)

“*So, I'm **gonna** show them why they should...*” (the utterance in the movie)

“*So, I'm **going to** show them why they should...*” (the sentence in the script)

I solved this issue by using *find and replace* facility of Microsoft Word, and I typed manually some of the words that Microsoft Word could not handle automatically. Next, in analyzing the data, I often met unfamiliar words and expressions which later I solved by using dictionary. It was also quite difficult to predict the meaning behind the speakers' utterances only by one-time watching. It needed a lot of times of watching before the meaning understood.

The theory that Pragmatic approach and Grice presented have helped a lot in the research conduct. Hymes' theory on pragmatic approach helped the researcher to see and to note the context of the movie in deeper and orderly way where some important elements (the addressor, the addressee, the audience/ the overhearer, the topic, the setting, the channel, the code, the message form, the event, the key and the purpose) are revealed, Then, by considering the context seen, the indicated utterances in the movie can be possibly analyzed using the maxims in Gricean Cooperative Principle and furthermore the meaning conveyed by the speakers is pretty much seen by thorough observation and analysis. From this study, I learn one important lesson regarding Gricean Cooperative Principle and its possible infringements. The significant lesson I see is a communication is not always cooperative as Grice suggested, sometimes people disobey the principle in order to reach their purpose as well as their intention like what the negotiators do in this movie, thus whenever we

involve in a communication, we are supposed to be well aware and to cope with people's way in communicating their ideas.



CHAPTER V. CONCLUSIONS AND SUGGESTIONS

This chapter presents the conclusions and suggestions of the research. The conclusions are derived from the result and the analysis of the research in the previous chapter and the suggestions are addressed to English students and trainee teachers. The conclusions and the suggestions are presented as follows:

5.1 Conclusions

Based on the result of the research and data analysis, there are three things that can be concluded from this research:

Firstly, the negotiators in the movie committed all the four types of infringement of Gricean Cooperative Principle as they are namely flout, violation, clash and opt out. But the dominant infringement the negotiators commit to achieve their purposes is violation where the negotiators intentionally try to mislead the hearer, mostly by lying on things. Since the dominant infringement the negotiators commit is violation, the meaning of their utterances happen on the contrary to the literal meaning of the words, their facial expressions and gestures. By hiding their true intention, they can successfully reach their goals and purposes.

Secondly, in understanding the meaning derived from the infringement of Gricean Cooperative Principle, there are steps to be taken to analyze the true meaning of why a speaker infringes Gricean Cooperative Principle, they are: (1) Indicating what infringement is committed on what maxim in the utterance. This step must be in balance with discourse analysts' language ability, he must be the one with high level

language understanding either in literal or illiteral English; (2) Finding the evidence to prove why that infringement is believed to be done. The evidence covers the speaker and the hearer (in certain occasion overhearers must be also considered), the setting (time and place of the utterance), the event and the purpose of the speaker; (3) Revealing the meaning behind the infringement by looking at the effect of the utterance spoken on the speaker, hearer, overhearer and the environment surrounds.

5.2 Suggestions

Considering the result of the research, some suggestions are given to the English education students and trainee teachers.

5.2.1 For the English Education Students

The English education students are encouraged to be more interested in discourse analysis and its large coverage. They are suggested to learn more on this subject to achieve higher understanding in using English as spoken language. They suggestively do not stop their efforts in understanding English, but moreover try to apply their knowledge in English discourse in the real life situation.

5.2.2 For the Trainee Teachers

The trainee teachers are suggested to use this research as the information on how discourse is important for their development of career in the future. They are expected to open up their eyes and mind toward discourse analysis and to understand how discourse might help them to raise good quality students. They suggestively can direct their students to be aware in the essence of Gricean Cooperative Principle and its infringement.

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APPENDIX A

RESEARCH MATRIX

TITLE	PROBLEM	VARIABLE	INDICATORS	RESEARCH METHOD
Critical Discourse Analysis of the Negotiators' Language through the Infringement of Gricean Cooperative Principle in the movie <i>The Negotiator</i>	<ol style="list-style-type: none"> 1. What types of infringement do the negotiators commit in the Cooperative Principle? 2. How does the infringement of the Cooperative Principle convey certain meaning? 	<ol style="list-style-type: none"> 1. The types of Infringement of the Cooperative Principle 	<ol style="list-style-type: none"> 1. Violating Maxim 2. Flouting Maxim 3. Opting out Maxim 4. Clash of maxims 	<ol style="list-style-type: none"> 1. Research Method: Pragmatic Approach of Critical Discourse Analysis 2. Data Resource The movie <i>The Negotiator (1998)</i> 3. Type of the Data Artistic Data 4. Data Collection Method Documentary Method 5. Data Analysis Method: Descriptive Method

APPENDIX B

THE TYPES OF INFRINGEMENT AND THE ANALYSIS OF THE MEANING DERIVATION OF THE INDICATED UTTERANCES

EXCERPT	INDICATED UTTERANCES		TYPES OF INFRINGEMENT	ANALYSIS OF THE MEANING DERIVATION	FEATURES OF CONTEXT	
	NO.	UTTERANCES			Addressor	Addressee
1	1	“Ah, good timing Chris. You made it <i>just</i> in time.”	Flout	In flouting the maxim, the speaker does not intend to mislead the hearer and expects the hearer to understand the meaning implied. In this utterance, Roman flouts the maxim of manner by being ambiguous in stressing the word “ <i>just</i> ”. By speaking this way, it seem that he expects Sabian to understand that his coming is eagerly needed and has been waited for.	Addressor	Danny Roman (The 1 st negotiator)
					Addressee	Chris Sabian (The 2 nd negotiator)
					Audience	The hostages (Niebaum, Maggie, Rudy, Frost)
					Topic	Sabian’s coming
					Setting	In Niebaum’s office. In the evening.
					Channel	Telephone Call
					Code	English
					Message Form	Chat
					Event	Roman’s Greeting
					Key	High-tensed greeting
					Purpose	To show Sabian that his coming is needed.

EXCERPT	INDICATED UTTERANCES		TYPES OF INFRINGEMENT	ANALYSIS OF THE MEANING DERIVATION	FEATURES OF CONTEXT	
	NO.	UTTERANCES			Addressor	Addressee
1	2	“Well, I got lucky. Traffic was light.”	Flout	Flouting the maxim means the speaker does not want to mislead the hearer but he wants the listener to understand what he implies. Sabian flouts the maxim of quality, he answers Roman by saying vice versa. He says something which is not true to the real situation surrounding the building. The scene is so crowded and Sabian must walk together with the officer instead of driving his car. And as a professional negotiator, it seems that Roman is expected to understand the situation very well.	Chris Sabian (The 2 nd negotiator)	Danny Roman (The 1 st negotiator)
					An officer	
					Sabian’s coming	
					Setting	Outside the Administration building. It is very crowded and cars block the way. In the evening.
					Channel	Telephone Call
					Code	English
					Message Form	Chat
					Event	Roman’s Greeting
					Key	Lying respond
					Purpose	To calm Roman down.

EXCERPT	INDICATED UTTERANCES		TYPES OF INFRINGEMENT	ANALYSIS OF THE MEANING DERIVATION	FEATURES OF CONTEXT	
	NO.	UTTERANCES				
2	3	“Look. You do your job, I do mine. Maybe we both walk out in one piece”	Opt out	<p>In opting out, the speaker does not want to tell the information he knows, he rather choose to say words to close further conversation. In this infringement, Danny Roman opts out the maxim of quality by saying something ‘which is believed to be false’.</p> <p>It is quite impossible for two negotiators who can walk in one piece (which can be defined as one purpose and goal) after negotiation. One usually wins, and the other loses.</p>	Addressor	Danny Roman (The 1 st negotiator)
					Addressee	Chris Sabian (The 2 nd negotiator)
					Audience	The hostages (Niebaum, Maggie, Rudy, Frost)
					Topic	Roman’s purpose inviting Sabian
					Setting	In Niebaum’s office. It’s in the evening.
					Channel	Telephone Call
					Code	English
					Message Form	Chat
					Event	Refusal
					Key	First refusal
					Purpose	To persuade Sabian involve in the scene by not asking too much question.

EXCERPT	INDICATED UTTERANCES		TYPES OF INFRINGEMENT	ANALYSIS OF THE MEANING DERIVATION	FEATURES OF CONTEXT	
	NO.	UTTERANCES				
2	4	”Well, I got my reasons. I just don't wanna go into them right now. We'll talk about that later.”	Opt out	Committing opt out means the speaker does not want to speak further on certain thing even he has the ability to provide information. Roman opts out the maxim of quantity, he does not want to go on talking about the reason why he invited Sabian, he gives Sabian less information about his own motives of invitation.	Addressor	Danny Roman (The 1 st negotiator)
					Addressee	Chris Sabian (The 2 nd negotiator)
					Audience	The hostages (Niebaum, Maggie, Rudy, Frost)
					Topic	Roman’s purpose inviting Sabian
					Setting	In Niebaum’s office. It’s in the evening.
					Channel	Telephone Call
					Code	English
					Message Form	Chat
					Event	Refusal
					Key	Repeating refusal
					Purpose	To persuade Sabian involve in the scene by not asking too much question.

EXCERPT	INDICATED UTTERANCES		TYPES OF INFRINGEMENT	ANALYSIS OF THE MEANING DERIVATION	FEATURES OF CONTEXT	
	NO.	UTTERANCES				
3	5	“This is our first date, Chris. The courting period.”	Flout	In flouting the maxim, the speaker does not intend to mislead the hearer but expect the hearer to understand. Roman flouts the maxim of quality, he expects Sabian to understand that ‘the courting period’ is just a term used to indicate that he should know Sabian first before he can negotiate further, it does not show the literal meaning of ‘courting period’ which means a preparation for a couple before going to marriage. In the next conversation, Roman presents series of question on Sabian’s activities if he does not negotiate for the police.	Addressor	Danny Roman (The 1 st negotiator)
					Addressee	Chris Sabian (The 2 nd negotiator)
					Audience	The hostages (Niebaum, Maggie, Rudy, Frost)
					Topic	Knowing Sabian
					Setting	In Niebaum’s office. In the evening.
					Channel	Telephone Call
					Code	English
					Message Form	Chat
					Event	Introduction
					Key	Persuasive introduction
					Purpose	To know Chris Sabian together with testing Sabian’s negotiation skill and knowledge

EXCERPT	INDICATED UTTERANCES		TYPES OF INFRINGEMENT	ANALYSIS OF THE MEANING DERIVATION	FEATURES OF CONTEXT	
	NO.	UTTERANCES			Addressor	Addressee
4	6	<p>“Well, I didn't say I read just one book. I try to read all books on a subject. You know, try to get all the facts... ...and then decide for myself what really happened.”</p>	Flout	<p>In flouting, the speaker does not intend to mislead the hearer but hope he can understand. Sabian flouts the maxim of manner by using parables which create an ambiguity. It is seen from everyone's puzzled face. Sabian seemingly talks about his habit of reading books on a subject as the analogy of his attempt to get all the facts and clues on Roman's crime. Sabian implies to Roman that he will learn all the facts before giving judgement whether Roman is guilty or innocent and Roman can catch Sabian's idea very well.</p>	Addressor	Chris Sabian (The 2 nd negotiator)
					Addressee	Danny Roman (The 1 st negotiator)
					Audience	The staffs and the officer
					Topic	Old western movies
					Setting	In the headquarters; In the evening
					Channel	Telephone Call
					Code	English
					Message Form	Chat
					Event	Discussion on the western movies
					Key	Interesting discussion
Purpose	to analyze what thing is really going on					

EXCERPT	INDICATED UTTERANCES		TYPES OF INFRINGEMENT	ANALYSIS OF THE MEANING DERIVATION	FEATURES OF CONTEXT																					
	NO.	UTTERANCES			Addressor	Addressee	Audience	Topic	Setting	Channel	Code	Message Form	Event	Key	Purpose											
5	7	<p>“One of the-son-of-bitches you sent in to kill me is about to die! And every time you try to come in... ..this will happen!”</p>	Violation	<p>This is violation of quality maxim, Danny Roman violates by committing ‘do not say what you believe to be false’. He tries to convict everyone involved in the scene that he is brave enough to do anything to prove his innocence, so he shouts this utterance. Then, he draws Scott (one of the officers who breaks into the office) into another room where there are only Roman and Scott, next Roman pretends that he already killed Scott by shooting a bullet. The fact that Scott is still alive is revealed at the end of the movie.</p>	Addressor	Danny Roman (The 1 st negotiator)	Addressee	Police in the HQ	Audience	The hostages (Niebaum, Maggie, Rudy, Frost, Markus, Scott)	Topic	Getting respect	Setting	In a room in Niebaum’s office (different room from the hostages’ room)	Channel	Radio	Code	English	Message Form	Chat	Event	Danny’s Conviction	Key	Violent conviction	Purpose	To show his courage for proving his innocence

EXCERPT	INDICATED UTTERANCES		TYPES OF INFRINGEMENT	ANALYSIS OF THE MEANING DERIVATION	FEATURES OF CONTEXT	
	NO.	UTTERANCES			Addressor	Addressee
6	8	<p>“Why is that, Danny Roman? Because you think you know me? Because you think you can trust me? Because you think you know what I’m gonna do? That I’m gonna give you time?”</p>	Clash	<p>In clash, one maxim is infringed to fulfill the other maxim. Sabian talks too much by showing similar phrases begun with the word <i>because</i> (sacrificing the maxim of quantity) to show that he is determined to show Danny that Sabian is in control and can negotiate in power. (fulfilling the maxim of quality)</p>	Addressor	Chris Sabian (The 2 nd negotiator)
					Addressee	Danny Roman (The 1 st negotiator)
					Audience	Frost (The key of fraud)
					Topic	Negotiation on the Electricity
					Setting	At the door of Niebaum’s office.
					Channel	Speech
					Code	English
					Message Form	Chat
					Event	Negotiation
					Key	Hard negotiation
					Purpose	To convict Roman about his full control and power to negotiate

EXCERPT	INDICATED UTTERANCES		TYPES OF INFRINGEMENT	ANALYSIS OF THE MEANING DERIVATION	FEATURES OF CONTEXT	
	NO.	UTTERANCES			Addressor	Addressee
7	9	<p>“I’ve done better. I found your informant. You’re gonna end up giving me all my hostages. Sergeant Cale Wangro. He knows who’s involved.”</p>	Violation	<p>In violating maxim, the speaker intends to mislead the hearer. Sabian violates the maxim of quality by saying something untrue, Sabian lies to Roman and brings him into the belief that the informant is already found. Sabian does this by saying that Sergeant Cale whom he brings is the informant, it seems that Sabian wants the case closed soon.</p>	Addressor	Chris Sabian (The 2 nd negotiator)
					Addressee	Danny Roman (The 1 st negotiator)
					Audience	The police and FBI in the headquarters
					Topic	Finding the informant
					Setting	In the headquarters
					Channel	Telephone call
					Code	English
					Message Form	Chat
					Event	Showing the informant
					Key	Tricky showing
					Purpose	To trick Roman into the belief that the informant has already been found and to close the case quickly.

EXCERPT	INDICATED UTTERANCES		TYPES OF INFRINGEMENT	ANALYSIS OF THE MEANING DERIVATION	FEATURES OF CONTEXT	
	NO.	UTTERANCES			Addressor	Addressee
8	10	<p>“They killed Nate, Niebaum. You think they won't kill you too?!”</p>	Violation	<p>Violating the maxim means the speaker intends to mislead the hearer. In this case, Roman violates the maxim of quality by threatening Niebaum to come to a mindset that if he does not tell the truth, another corrupt police might kill him. In fact, the police in the helicopter are not truly another corruptor and Roman never wants Niebaum or any of his hostages get killed. But in the later story, because of his confession, Niebaum gets shot and killed.</p>	Addressor	Danny Roman (The 1 st negotiator)
					Addressee	Niebaum (The corrupt Inspector)
					Audience	The hostages (Niebaum, Maggie, Rudy, Frost, Markus)
					Topic	The Corrupt police
					Setting	In Niebaum’s office; Roman is at the door to the exposed room; Niebaum is tied on the chair.
					Channel	Speech
					Code	English
					Message Form	Chat
					Event	Exposing the truth
					Key	Killing threat
					Purpose	To force Niebaum tell the truth

EXCERPT	INDICATED UTTERANCES		TYPES OF INFRINGEMENT	ANALYSIS OF THE MEANING DERIVATION	FEATURES OF CONTEXT	
	NO.	UTTERANCES			Addressor	Addressee
9	11	“Surrender, my ass! I've got two disks with your voices on them! Nate's taps!”	Violation	By violating the maxim, the speaker intends to mislead the hearer. Roman violates the maxim of quality, sub maxim ‘do not say what you believe to be false’. He lies about having the proof of the crime in two disks, in fact he does not have the taps that prove who are involved in the corruption. It seems that he violates to intimidate Hellman and the other two officers because Roman and Sabian are outnumbered.	Addressor	Danny Roman (The 1 st negotiator)
					Addressee	Hellman (the corrupt officer)
					Audience	Chris Sabian, Argento and his friend
					Topic	Two disks of proof
					Setting	In Niebaum’s house; Danny Roman and Chris Sabian are in the living room, while the three officers are in the hallway
					Channel	Speech
					Code	English
					Message Form	Chat
					Event	Admitting the crime
					Key	Self-admit
					Purpose	To force Hellman and his friends self-admit their corrupt deeds.

EXCERPT	INDICATED UTTERANCES		TYPES OF INFRINGEMENT	ANALYSIS OF THE MEANING DERIVATION	FEATURES OF CONTEXT	
	NO.	UTTERANCES			Addressor	Addressee
9	12	<p>“Look, I know somebody else was in charge. You guys couldn't pull this off by yourself!”</p>	Violation	<p>In violating the maxim, the speaker intends to mislead the hearer. Roman violates the maxim of quality, he lies about the fact that he actually does not know who is in charge of the corruption. It can be seen later that he gets surprised when Frost appears in the last part of the movie. Seemingly, He intends to mislead the three corrupt police into confession.</p>	Addressor	Danny Roman (The 1 st negotiator)
					Addressee	The corrupt police (Hellman, Argento, and one unknown officer)
					Audience	Chris Sabian
					Topic	Exposing the truth
					Setting	In Niebaum’s house; Danny Roman and Chris Sabian are in the living room, while the three officers are in the hallway
					Channel	Speech
					Code	English
					Message Form	Chat
					Event	Admitting the crime
					Key	Self-admit
					Purpose	To force the three police admit their crime

EXCERPT	INDICATED UTTERANCES		TYPES OF INFRINGEMENT	ANALYSIS OF THE MEANING DERIVATION	FEATURES OF CONTEXT	
	NO.	UTTERANCES			Addressor	Addressee
9	13	<p>“No, I got it right! Is that why you sound so nervous, Argento? You killed Niebaum and Nate?”</p>	Violation	<p>The speaker intends to mislead the hearer. Roman says something untrue, he violates the maxim of quality. Roman lies about knowing that Argento is Niebaum and Nate’s killer, the fact shows that Roman is not sure who is/are Niebaum and Nate’s killer(s). He lies to press Argento psychologically. And later, it is shown that Roman’s violation gets succeed, Argento falls into Roman’s trap by getting mad and threat Roman.</p>	Addressor	Danny Roman (The 1 st negotiator)
					Addressee	Argento (the corrupt officers)
					Audience	Two officers (Hellman and his friend), Chris Sabian
					Topic	Nate and Niebaum’s murderer.
					Setting	In Niebaum’s house; Danny Roman and Chris Sabian are in the living room, while the three officers are in the hallway
					Channel	Speech
					Code	English
					Message Form	Chat
					Event	Admitting the crime
					Key	Self-admit
					Purpose	To press Argento psychologically

EXCERPT	INDICATED UTTERANCES		TYPES OF INFRINGEMENT	ANALYSIS OF THE MEANING DERIVATION	FEATURES OF CONTEXT	
	NO.	UTTERANCES			Addressor	Addressee
10	14	“Do you like westerns, Frost?”	Violation	This is violation of relevance maxim. The speaker intends to mislead the hearer by talking irrelevantly. In this case, Sabian wants to trick Frost. He tells about a story in the movie <i>Shane</i> instead of discussing on the topic of fraud. Seemingly, he does not want to give a chance to Frost for killing Roman at once. It also seems that Sabian wants to open a negotiation trap later.	Addressor	Chris Sabian (The 2 nd negotiator)
					Addressee	Frost (the key player of the fraud)
					Audience	Danny Roman (The 1 st t negotiator)
					Topic	Hobby of watching western movies
					Setting	In Niebaum’s hallway
					Channel	Speech
					Code	English
					Message Form	Chat
					Event	Tricking Frost
					Key	Movie-telling trick
					Purpose	To trick Frost not to shoot Danny at once.

EXCERPT	INDICATED UTTERANCES		TYPES OF INFRINGEMENT	ANALYSIS OF THE MEANING DERIVATION	FEATURES OF CONTEXT	
	NO.	UTTERANCES			Addressor	
10	15	“I think you're right. Shane died at the end.”	Flout	This is flout of manner maxim. Sabian does not intend to mislead the hearer but he expects Roman to understand what Sabian implies. Sabian's flout of manner maxim shown from his ambiguity of his idea and his killing deed. Sabian says that he agreed with Roman's idea, but he actually disagreed that by saying “ <i>Shane died at the end</i> ”. It seems that Sabian wants to give chance to Danny to transmit Frost's later confession through the police radio.	Addressor	Chris Sabian (The 2 nd negotiator)
					Addressee	Danny Roman (The 1 st negotiator)
					Audience	Frost (the key player of the fraud)
					Topic	A Western movie: Shane
					Setting	In Niebaum's hallway
					Channel	Speech
					Code	English
					Message Form	Chat
					Event	Killing Roman
					Key	Fake killing
					Purpose	To trick Frost admitting his corruption through the radio

EXCERPT	INDICATED UTTERANCES		TYPES OF INFRINGEMENT	ANALYSIS OF THE MEANING DERIVATION	FEATURES OF CONTEXT	
	NO.	UTTERANCES			Addressor	Addressee
10	16	<p>“So... ...you killed Nathan. I killed Danny. And now my hands are just as dirty as yours. Only, I still have the evidence. I'd say I'm in a very good position to negotiate.”</p>	Violation	<p>This shows violation of the quality maxim. The speaker intends to mislead the hearer. Sabian tries to mislead Frost by lying. He lies about two things: (1) He killed Roman; in fact he shot him in safe area of Roman's stomach that won't kill him. (2) He holds two disks containing the proof of the fraud; in fact those are normal disks with no proof. Sabian seemingly does this to reveal the crime Frost committed; on the murder and the corruption</p>	Chris Sabian (The 2 nd negotiator)	Frost (the key player of the fraud)
					Danny Roman and the police via radio	Exposing the person in charge of the crime
					In Niebaum's hallway; Danny is bleeding, while Sabian tries to negotiate with Frost.	Speech
					English	Chat
					Negotiating on the share of the fraud	Fake negotiation
					To trick Frost into confession of the fraud.	

APPENDIX C

THE SCRIPT OF THE INDICATED UTTERANCE

Tracks are shown in brackets as the time indications which show the hours, the minutes and the seconds when the utterances take place in the movie.

Excerpt 1 to 4

(00:59:58)

Setting: Changing scenes between outside the building, inside Niebaum's office, and the HQ

(phone rings)

Danny Roman:
Yeah?

Chris Sabian:
Danny Roman?
This is Chris Sabian here.

Danny Roman:
Ah. Good timing, Chris.
You made it just in time. (*Indicated Utterance no. 1*)

Chris Sabian:
I got lucky. Traffic was light. (*Indicated Utterance no. 2*)

Danny Roman:
Glad you accepted my invitation.

Chris Sabian:
I wouldn't have missed it for the world.
What's it been Danny? Two years?

Danny Roman:
Not since both our teams showed up that gig on the north side

Chris Sabian:

You pulled rank and ran my boys out of there

Danny Roman:

Two negotiators on the same site never work

Chris Sabian:

So what's this, then? The, uh, exception that disproves the rule?

Danny Roman:

Look, you do your job, I do mine, maybe we both walk out of here in one piece. (Indicated Utterance no. 3)

Chris Sabian:

Alright Danny, Here's the million-dollar question.

Danny Roman:

Why you?

Chris Sabian:

Exactly.

Danny Roman:

Well, I got my reasons. I just don't wanna go into them right now. We'll talk about that later. (Indicated Utterance no. 4)

This is our first date, Chris.

The courting period. (Indicated Utterance no. 5)

So what do guys like you do when they're not talking guys like me down?

Chris Sabian:

Well, I, uh.. I'm pretty much of a homebody, Danny I spend a lot of time with my family.

My, um, kid.

I, uh, read a lot of books.

I; um, watch a lot of old movies you know. AMC.

You got a satellite?

They show all those old, uh, westerns.

Danny Roman:

Westerns? Heh.

I like comedies, myself.

I did like Shane though.

Chris Sabian:

Shane, now that's a good one.

I would have picked one where
the hero lives at the end.

Like a Rio Bravo...

...or a Red River.

Danny Roman:

I think you talk about the wrong movie, Chris.

Shane lives. At the end of it,
he's riding off and that kid...

Brandon...

Chris Sabian:

De Wilde.

Danny Roman:

Yeah, Brandon de Wilde's calling his name:

"Shane, come back! Shane!"

Chris Sabian:

Well, Danny, I'm sorry to be the one to
tell you this but Shane died.

Danny Roman:

You never see Shane died.

That's an assumption.

Chris Sabian:

No, it's a common mistake.

See, in the final shot,

You see he slumped over his horse.

He doesn't look back because he can't.
Shane's dead.

Danny Roman:

He slumped because he's shot.
Slumped don't mean dead.

Chris Sabian:

Well, I guess you think that Butch and Sundance live too?
Even though you never see them dead,
and they're entirely surrounded.

Danny Roman:

Now you're some kind a history buff?

Chris Sabian:

Yeah, I generally read histories and biographies.

Danny Roman:

Well, don't believe everything you read.

Chris Sabian:

**Well, I didn't say I read just one book.
I try to read all books on a subject.
You know, try to get all the facts...
...and then decide for myself
what really happened. (Indicated Utterance no. 6)**

Danny Roman:

Mm-Hm. Get all the facts,
Yeah, That's smart.
You're much better at this than Farley you know.
All right, before we start to bore every one, let's get back to business.

First, my list of demands.

One, I want my badge brought down here.

Two, If I die, I want a departmental funeral.

Chris Sabian:

No one's gonna die here.

Danny Roman:

Three: I want the informant found.
He's the only one who can clear my name...
... and he's the only one who knows who's running
this conspiracy.

Four: I wanna know
who killed my partner

Now, if neither the informant or killer
is found in 8 hours...
...I will kill one hostage an hour
until they're all dead.

Five: I wanna talk to you face to face now.

Excerpt 5

(01:15:38)

Setting: At Niebaum's office

Chris Sabian:

*(radio) Can he fucking hear me?
Does he have a radio?!*

Danny Roman:

Think you can come in here and shoot people and get away
with it, huh? They send you here to kill me?
You think you can come in, kill me and
get away with it?!

I know you're one of them!
I know!
Now you're gonna fucking pay for
doing that shit to me!

Chris Sabian:

Danny, Danny, do not...

...hurt anyone. Do not do that all right?
I am in command here.

*No one will breach.
No one will come in there.*

No one is gonna do anything without
my authority. I am in control.

Danny Roman:
You are not in control! They are!
They're not listening to you, Chris!

*So I'm gonna show them
why they should!*

**One of the-son-of-bitches you sent in to kill me
is about to die!
And every time you try to come in...
...this will happen! (Indicated Utterance no. 7)**

(Pushing Scott into a room) Now, move! Move!
Get in there! Get in there!
Down! Down!

Are you one of them, Scott?
One of the men that set me up?
Is that why you want me *(punching Scott)* dead?!

Karen Roman:
Danny, it's me, Karen.
Danny, please talk to me.

Danny Roman:
(Pushing the radio to talk, but keeping silent)

(Gun shot)
Do not...
...come in here...
...again.

Excerpt 6

(01:21:39)

Setting: At Niebaum's office.

Danny Roman:

We need to reopen negotiations.

Chris Sabian:

I'm sorry, you want something from me?

Danny Roman:

I want the electricity turned back on.

Chris Sabian:

You, you want something...
...from me.

You think killing a man gives you
the power to negotiate with me?

Why is that, Danny Roman?

Because you think you know me?

Because you think you can trust me?

Because you think you know what I'm gonna do?

That I'm gonna give you time? (*Indicated Utterance no. 8*)

Don't you fucking count on it.

Right now, I'm the only thing standing
between you...

...and an army that's itching to
walk in here and take you out.

So you tell me something, Danny.

Why should I get in their way, huh?

Make me believe why I should
deal with you...

...ever again.

Danny Roman:

I still have hostages.

They can still be punished
for your mistakes.

Excerpt 7

(01:35:50)

Setting: In the HQ

Chief Al Travis:

All right, what is this, Sabian? Who is this?

Chris Sabian:

You're about to find out.

(Chris calls Roman)

Chris Sabian:

Danny?

Danny Roman:

You talked to Linda?

Chris Sabian:

I've done better. I found your informant.

You're gonna end up giving me all my hostages.

Sergeant Cale Wangro.

He knows who's involved. *(Indicated Utterance no. 9)*

*He was afraid to come forward
after Nathan was killed...*

...and he wasn't sure whether you weren't involved.

Danny Roman:

Who was it?

Chris Sabian:

Listen Danny. This is gonna implicate too many people.

All right, so the FBI is here. They are ready to take his

statement to insure impartiality.
But I cannot have this go over the air, all right?
So it's over, Danny.
It's done. Come on out.

Danny Roman:
Get my wife in there.

Chris Sabian:
(Whispering) Get his wife.

Danny Roman:
(Talking to the hostages in the room) They found the informant.

Rudy:
Thank God!
Yes! Thank God!

Congratulations, Maggie.
You are free to go.

Inspector...
...fuck you very much.
Thank you, thank you, thank you, thank you, sayonara.

"Let my people go," man!
Come on, man. Give it up.

Danny Roman:
(Talking to Chris in the phone) Chris, hold on a second.

(Roman clicks to play a recording from the computer)
At the academy, we worked at area 6 together.

Chris, put Nate's informant on.

Chris Sabian:
Wait, wait, Danny, I don't want this broadcast.

Danny Roman:
Look, if he can clear my name,

I wanna talk to him now!

Cale:

This is Cale.

Danny Roman:

Hi, Cale. Very brave of you
to come down like this.
I have a lot of questions.

Let's just start with...

Uh... who was involved...

...in this conspiracy for 500 Cale.

Cale:

I can't name names, not in front of everyone.
It wouldn't be, uh, appropriate.

Danny Roman:

I don't wanna hear about appropriate.

Just tell me who was involved?

Now, who was it?!

Cale:

*Men you know, Danny.
There may be others.*

But I only know the names of the key players.
Don't make me say their names.

Danny Roman:

Why didn't you go see Niebaum?

*I didn't know if Niebaum
was getting paid off
...to be quiet or not.*

I couldn't trust him or
Internal Affairs.

I did hear his name mentioned.

Danny Roman:

So Niebaum was definitely involved.

Thanks Cale.

Now how did you know Nate?

Cale:

From the academy.

Danny Roman:

How long you been on the job?

Cale:

Since '74. Why?

Danny Roman:

When did you last meet Nate?

The night before he died.

Danny Roman:

Good.

Now we're getting somewhere.

Rudy:

Dan.

(showing out the informant profile on the computer screen)

Danny Roman:

Hold on, Cale.

(Taking a look at the screen)

Sorry, um

So Nate tells me you played ball with him at Colorado State. That right?

Cale:

Yeah Danny, but what's this have to do with anything?

Danny Roman:

Well, he went to Arizona State, Cale.

Put Chris on.

*Nice try, Sabian.
Your little bluff didn't work.*

Niebaum told me...
*... Nate was his informant.
Yes, he worked for IAD.
He worked for Niebaum all along.
He was describing himself. He just didn't want me to know.*

Now, Niebaum says he was not part of the murder.

Chief Al Travis:
What's going on here, Sabian?

Chris Sabian:
He's using our bluff against Niebaum.

Danny Roman:
But he's willing to testify.

He'll name names...
... if you'll grant him immunity on the murder charge.

(over the radio) You call me back if we have a deal.

Chris Sabian:
Danny, talk... *(The phone is hung up by Danny)*

We've been made.

Excerpt 8

(01:41:50)

Setting: In Niebaum's room.

Danny Roman:

Move, Rudy.

Move!

(Wearing a vest and move to the door and open it)

Who killed Nate?

They killed Nate, Niebaum.

You think they won't kill you too?! *(Indicated Utterance no. 10)*

Fuck it!

(Grabbing the seat where Niebaum is tied on)

Niebaum:

Fuck are you doing?!

Where are you taking me?! No!

I know nothing!

They're gonna take me out because you set me up.

You'll get another innocent man killed!

I know nothing.

Don't put me in that fucking room.

Okay! Okay!

Don't put me in that room!

Nate, Nate came to me with taps. I went to the guys who were implicated in the taps.

They offered me money to lose the evidence! I did it!

Okay?! It was a one-time deal!

They offered the same thing to Nate.

He didn't take it. They killed him.

Danny Roman:

Who's on the taps?

Niebaum:

Get me out of this fucking...

Danny Roman:

Who's on the fucking taps?

Niebaum:

All your friends!

Danny Roman:

Who?

Niebaum:

Argento...Hellman, Allen. Yeah.

Danny Roman:

That's bullshit!

Niebaum:

No. I have proof! I have them on taps...
...talking about how they took money out of the fund.

Danny Roman:

They couldn't do that themselves!
Who's in charge?!

Niebaum:

I don't know.

Danny Roman:

Are those taps on this computer here?!

Niebaum:

No.

Danny Roman:

Where are they?

Niebaum:

I have them somewhere safe!

Dispatch (over radio):

Air Tac 1 civilian unit approaching. Peel away.

(Over loudspeaker)

*You are flying in a government
crime scene air space.*

*It is imperative you respect
the two -mile boundary law.*

*Turn away from the building.
I repeat. Turn away from the building.*

Excerpt 9 to 10

(02:03:56)

Setting: At the hallway of Niebaum's house.

Danny Roman:

Hold it, Hellman! You come down this
hallway, I'll shoot you one by one!

Hellman:

Danny. Danny Roman. Come on, it's all over! Huh?
You'll do a little time.
Karen'll be taken care of, okay?
Nobody gets hurt.
All right? Come on, surrender.

Danny Roman:

**Surrender, my ass! I've got two disks
with your voices on them! Nate's taps! (*Indicated Utterance no. 11*)**

Come on down the hall!
I got 15 shots here! That's five a piece!

Chris Sabian:

(Breaking a mirror and take a piece to look on Hellman and his partners)

Hellman:

Whatever you're trying to pull, Roman.
It's not gonna work.
So stop this shit and come out before someone gets killed.

Danny Roman:

Look, I know somebody else was in charge.

You guys couldn't pull this off by yourself! (*Indicated Utterance no. 12*)

Hellman:

Danny, man. You got this all wrong.

Danny Roman:

No, I got it right! Is that why you sound so nervous, Argento?

You killed Niebaum and Nate? (*Indicated Utterance no. 13*)

Argento:

Danny, that's absurd!

Danny Roman:

Come on...

...you know your guys will leave you hanging for murder one while they plea down!

Make a deal for yourself while you still can Argento!

Argento:

Danny, I swear to you, we don't know what you're talking about.

Danny Roman:

Play dumb!

How could you dumb fucks let somebody get you on tape?

Hellman:

Come on! Listen to you!

Why don't you just stop this shit and come out?

Danny Roman:

All right, keep talking, asshole.

You've already done everything wrong!

You left me alive! Me against you...

...and I won.

Hellman:

Hey, fuck you! Huh, Fuck you!

Let me tell you something. I don't give a fuck what kind of

evidence you got you know why?
Because you are not gonna make it
out of here alive, motherfucker!
(A door is opened)

Frost:

Stand down.
Put your weapons down and move
your asses out of here now.

Danny Roman:

Frost?

Frost:

Yeah Danny, it's me, Frost!
Yeah, Danny. I'm ordering them off!

I'm locking them out now!
It's just you and me, buddy.
You hear that, Danny?
They're gone!
(Pulling the trigger)
Listen, Danny...
...I know you're scared.
I know you don't trust anyone.
A lot of shit went down.
I don't even understand some of it myself.
Come on out, Danny.
You have my support.
Any evidence you have, let's just bring it out there.

Chris Sabian:

(Getting out from his hide and take Danny to Frost) Hey Frost, come on.

Frost:

What the hell are you doing here, Sabian?

Chris Sabian:

Finishing what you started.

Frost:

What are you talking about?

Roman is going out with me.
No one else. Alone.
We can't trust anyone else.

Chris Sabian:

(Grabbing the disks from Roman) Yeah, that's right.
We don't know who to trust, do we?

Do you like westerns, Frost? *(Indicated Utterance no. 14)*

Frost:

What the fuck is that supposed to mean?

Chris Sabian:

I like westerns.
I can't get enough of them.
Watch all the time.
My favorites have always been the one where
the hero dies at the end.
(Frost and Sabian looking to Danny) You remember Shane, Danny?

Danny Roman:

What?

Chris Sabian:

I think you're right.
Shane died at the end. *(Indicated Utterance no. 15)*
(Shoots Roman)

So...

...you killed Nathan.

I killed Danny.

And now my hands are just as dirty as yours.

Only, I still have the evidence.

I'd say I'm in a very good position to negotiate. *(Indicated Utterance no. 16)*

So you wanna deal? You deal with me.
And the.. There's a time limit on the negotiations
because we're about to be interrupted.
Let's do this quickly. I want in.
Sixty percent of everything you've taken.

(Sirens Blaring)

Frost:

Well I can't give you what I don't have.
You see, I spent a lot of my take.
Still I don't know how much Allen,
Hellman and Argento have left.
We used a lot of it to set Roman up.

Chris Sabian:

All right, fifty percent of what you don't have.

Frost:

Thirty percent.

Chris Sabian:

Forty five

Frost:

Thirty five

Chris Sabian:

You should've been a negotiator.

Frost:

(Smiling) Right.

I want all the evidence destroyed.

Chris Sabian:

(Giving the two disks) Deal.

Frost:

This is everything, huh?

Chris Sabian:

Hu-um.

(Moving his head) What do you think?

Frost:

(Chuckles)

(Shoots the computer)

(Gets out of the house and talks to the police)

APPENDIX D

CAST AND CREW OF THE MOVIE *THE NEGOTIATOR* (1998)**Directed by**F. Gary Gray**Writing Credits (WGA)**James DeMonaco ... (written by) &Kevin Fox ... (written by)

Cast (in credits order) verified as complete



Samuel L. Jackson

as Danny Roman

Kevin Spacey

as Chris Sabian

David Morse

as Adam Beck

Ron Rifkin

as Grant Frost

John Spencer

as Chief Al Travis

J.T. Walsh

as Terence Niebaum

Siobhan Fallon

as Maggie



Paul Giamatti

as Rudy



Regina Taylor

as Karen Roman



Bruce Beatty

as Markus



Michael Cudlitz

as Palermo



Carlos Gómez

as Eagle



Tim Kelleher

as Argento



Dean Norris

as Scott



Nestor Serrano

as Hellman



Doug Spinuzza

as Tonray



Leonard L. Thomas

as Allen (as Leonard Thomas)



Stephen Lee

as Farley



Lily Nicksay

as Omar's Daughter



Lauri Johnson

as Chief's Wife



Sabi Dorr

as Bartender

	Gene Wolande	<i>as</i> Morewitz
	Rhonda Dotson	<i>as</i> Linda Roenick
	Donald Korte	<i>as</i> Officer at Funeral
	Anthony T. Petrusonis	<i>as</i> Officer at Funeral
	John McDonald	<i>as</i> Pipes and Dreams Leader
	Jack McLaughlin-Gray	<i>as</i> Priest (as Jack McLaughlin Gray)
	John Lordan	<i>as</i> Linda's Attorney (as John Lordon)
	Jack Shearer	<i>as</i> D.A. Young
	Donna Ponterotto	<i>as</i> Secretary
	Michael Shamus Wiles	<i>as</i> Taylor
	Mik Scriba	<i>as</i> Bell
	Joey Perillo	<i>as</i> Tech #1
	Mary Page Keller	<i>as</i> Lisa Sabian
	Kelsey Mulrooney	<i>as</i> Stacy Sabian



Brad Blaisdell

as FBI Agent Grey

Bruce Wright

as FBI Agent Moran

Robert David Hall

as Cale Wangro

Guy Van Swearingen

as Officer

Bernard Hocke

as Sniper

Tony Mockus Jr.

as Agent

Carol-Anne Touchberry

as Reporter

Robert Jordan

as Reporter

Geoff Morrell

as Reporter

Janna Tetzlaff

as Reporter

Millie Santiago

as Reporter

Mike Leiderman

as Reporter






Jay Levine

as Reporter








Mark Giangreco

as Reporter

	Rick Scarry	<i>as</i> Reporter
	Mary Ingersoll	<i>as</i> Reporter
	McNally Sagal	<i>as</i> Reporter (as McNally Sagal)
	Mary Major	<i>as</i> Reporter
	Lynn Rondell	<i>as</i> Reporter
	Edwina Moore	<i>as</i> Reporter
	Lynn Forslund	<i>as</i> Reporter
	Muriel Clair	<i>as</i> News Anchor
	Mary Ann Childers	<i>as</i> News Anchor
	Diann Burns	<i>as</i> News Anchor
	Carla Sanchez	<i>as</i> News Anchor
	Charles Valentino	<i>as</i> FBI Agent
	Robert Baier	<i>as</i> Officer at HBT
	Ted Montue	<i>as</i> Officer at IAB

	John Buckley	<i>as</i> Detective
	Darius Aubry	<i>as</i> Detective
	Steven Maines	<i>as</i> TAC Officer (as Steven Mainz)
	Caine	<i>as</i> Raoul the Dog
	Max	<i>as</i> Raoul the Dog

Rest of cast listed alphabetically:

	Andy-John	<i>as</i> SWAT Team (uncredited)
	James Blackburn	<i>as</i> Camera Man (uncredited)
	Tom Bower	<i>as</i> Omar (uncredited)
	Spitfire Brown	<i>as</i> Cop (uncredited)
	Wayne Eric	<i>as</i> Swat Officer (uncredited)
	David Michael Fordham	<i>as</i> FBI SWAT Officer (uncredited)
	Paul Guilfoyle	<i>as</i> Nathan Roenick (uncredited)



Maureen Mendoza

as FBI Agent (uncredited)



Julie O'Malley

as FBI SWAT Officer (uncredited)



Todd Rheingold

as SWAT Officer (uncredited)



Jack Rooney

as Fire Department Lieutenant (uncredited)



Rick Touhy

as Cop (uncredited)

Adapted from: <http://www.imdb.com/title/tt0120768/fullcredits/>



APPENDIX E

THE SYNOPSIS OF THE MOVIE *THE NEGOTIATOR* (1998)

Lieutenant Danny Roman (Jackson) was a top police hostage negotiator. When he could not talk to a hostage-taker into surrendering, he offered himself as an additional hostage and lured the subject into a position where he could be taken down with the minimum use of force, rather than an all-out assault.

Roman was middle-aged and recently married. While celebrating his most recent success, he was approached by his colleague Nathan 'Nate' Roenick (Guilfoyle) who warned him that large sums of money were being embezzled from the Chicago Police Department's disability fund of which Roman was on the board. Roenick had an informant with whom he had been at the Police Academy and had served with for a while, but refused to name him. Later that evening, Roman was summoned via his pager for another meeting with Roenick but instead found him dead by gunshot wounds.

The case went badly for Roman when it was assigned to Inspector Niebaum (Walsh) of the Internal Affairs Division (IAD) whom Roenick had claimed was part of the embezzling. Furthermore the gun used to kill Roenick was one of three that had been part of a case Roman handled in the past: two had been recovered but not the third. Documents found in Roman's house indicated that the money had gone to an offshore account of which he denied any knowledge.

Facing serious charges, suspended from the force and rejected by his friends, including Roenick's widow, a frustrated Roman stormed into Niebaum's office and, in the chaos that followed, took him and several others hostage, including his personal assistant Maggie (Fallon), police Commander Grant Frost (Rifkin) and two-bit con-man Rudy Timmons (Giamatti).

With the building evacuated and placed under siege by police and FBI, Roman issued his conditions which included finding Roenick's informant and summoning police Lieutenant Chris Sabian (Spacey), another top negotiator. Sabian, who had been trying rather unsuccessfully to negotiate peace between his sulking wife (Keller) and cheeky daughter (Mulrooney), arrived on the scene. Roman and Sabian had only met once briefly and knew each other through reputation, but Roman wanted Sabian because he was from another side of the city, unconnected to the pension fund matter, and should be one of the few people Roman could trust.

Sabian soon found himself in a cat-and-mouse duel with Roman and a dispute over authority between him, the local cops, and the feds, who disagreed over jurisdiction and tactics. Roman of course knew every trick in the book, and the besiegers were hard pressed to find out what was going on in the room with the hostages, since he blocked the entrances to the ventilation units and destroyed the security cameras and other surveillance devices. To make things more complicated, Roman was convinced that "they" (his former colleagues) were out to kill him and it was hard to tell if it was based on really good suspicions or groundless paranoia.

While Sabian tried to come up with a solution, Roman, with the help of Timmons and Maggie, got into Niebaum's computer and discovered recordings of wiretaps, including his last conversation with Roenick. He discovered that Roenick himself was the actual informant and had passed his evidence on to the IAD. Niebaum admitted that he had investigated the embezzling, but then took bribes from the fraudsters. Niebaum implicated many of Roman's squadmates in the conspiracy, but did not know who the ringleader was. Before he could reveal where he had hidden the evidence, Roman's squadmates (who overheard his confession) prematurely attacked and Niebaum was killed.

When it became apparent that Sabian and the police had lost control of the situation, the FBI ordered a full-on assault. Sabian ran into the building to warn Roman of this impending attack, and he and Roman devised a plan. Roman was able to sneak out of the building during the assault by wearing a confiscated SWAT uniform; Sabian had come to the belief that Roman had a case and gave him a chance to prove his innocence. They proceeded to Niebaum's house where they tried to find the evidence, but were then attacked by Frost, one of the former hostages, and three other members of Roman's old squad who revealed themselves as the fraudsters and Roenick's killers.

In the course of the confrontation, Sabian suddenly shot Roman and told Frost that he would destroy the evidence in return for a share of the pie. Frost agreed and effectively made a full admission to his crimes, but when he left the house, he found the whole area surrounded by police who had overheard his confession via Sabian's radio. Humiliated, Frost attempted to shoot himself, but Beck quickly shot his arm and the police seized him. Roman himself, whom Sabian had actually shot to wound, was now cleared.

(adapted from: <http://www.imdb.com/title/tt0120768/synopsis>)