

**FLOUTING MAXIMS IN THE MAIN CHARACTERS'
UTTERANCES OF *THE DA VINCI CODE* MOVIE**

THESIS

**BY
NISWATIN NURUL HIDAYATI
NIM 0811110063**

UNIVERSITAS BRAWIJAYA



**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURE STUDIES
UNIVERSITAS BRAWIJAYA**

2012

**FLOUTING MAXIMS IN THE MAIN CHARACTERS' UTTERANCES OF
THE DA VINCI CODE MOVIE**

THESIS

**Presented to
Universitas Brawijaya
in partial fulfillment of the requirements
for the degree of *Sarjana Sastra***

**BY
NISWATIN NURUL HIDAYATI
NIM 0811110063**

**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURE STUDIES
UNIVERSITAS BRAWIJAYA**

2012

DECLARATION OF AUTHORSHIP

Herewith I,

Name : Niswatin Nurul Hidayati

NIM : 0811110063

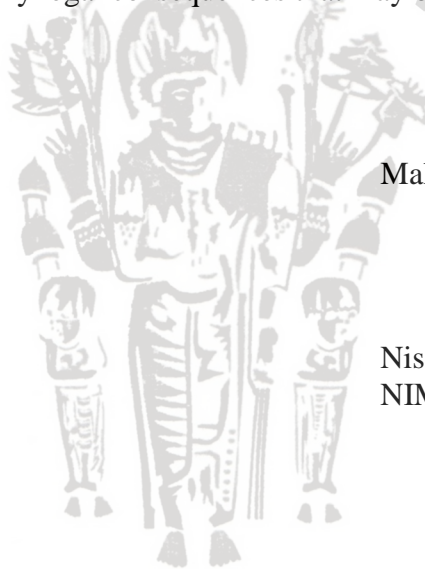
Address : Desa Weden RT 01/RW 01 Kecamatan Bangilan Tuban

declare that:

1. this *skripsi* is the sole work of mine and has no been written in collaboration with any other person, nor does it include, without due acknowledgment, the work of any other person.
2. if at a later time it is found that this *skripsi* is a product of plagiarism, I am willing to accept any legal consequences that may be imposed upon me.

Malang, 27 July 2012

Niswatin Nurul Hidayati
NIM 0811110063



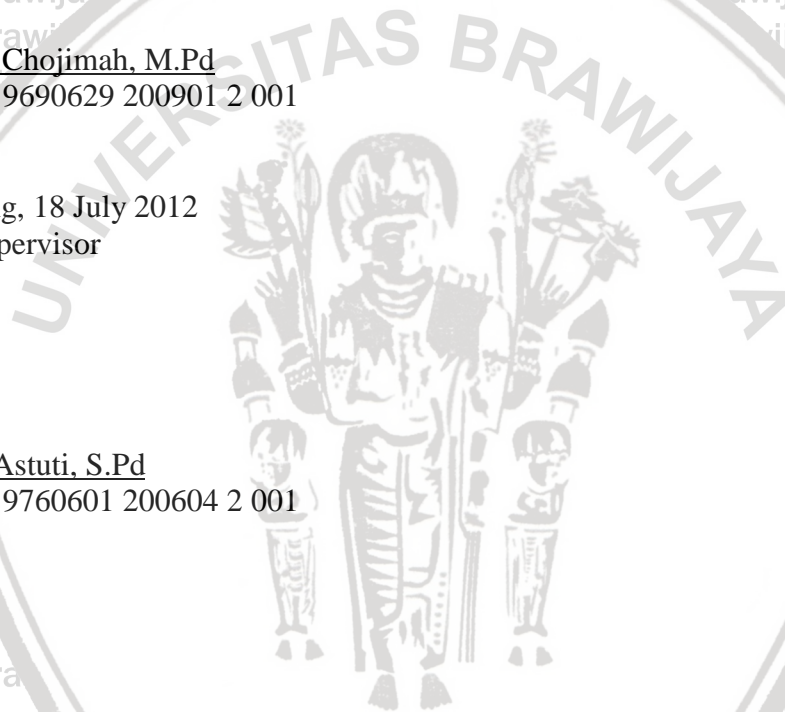
This is to certify that the *Sarjana* thesis of Niswatin Nurul Hidayati has been approved by the Board of Supervisors

Malang, 18 July 2012
Supervisor

Nurul Chojimah, M.Pd
NIP. 19690629 200901 2 001

Malang, 18 July 2012
Co-supervisor

Yuni Astuti, S.Pd
NIP. 19760601 200604 2 001



This is to certify that the *Sarjana* thesis of Niswatin Nurul Hidayati has been approved by the Board of Examiners as one of the requirements for the degree of *Sarjana Sastra*.

Nurul Chojimah, M.Pd, Chair
NIP. 19690629 200901 2 001

Yuni Astuti, S.Pd, Member
NIP. 19760601 200604 2 001

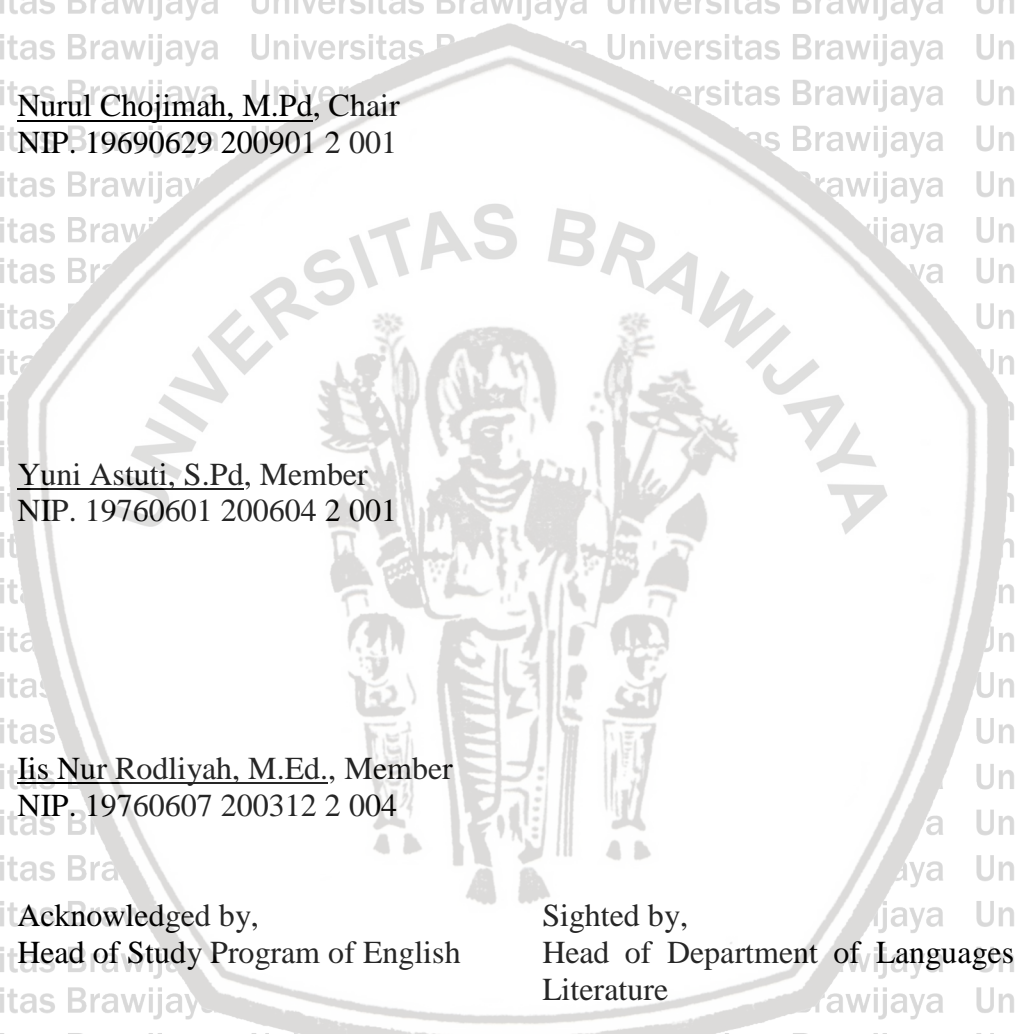
Lis Nur Rodliyah, M.Ed., Member
NIP. 19760607 200312 2 004

Acknowledged by,
Head of Study Program of English

Sighted by,
Head of Department of Languages and Literature

Fatimah, M.App.Ling.
NIP. 19751125 200212 2 002

Syariful Muttaqin, M.A.
NIP. 19751101 200312 1 001



ABSTRACT

Hidayati, Niswatin Nurul. 2012. **Flouting Maxim in the Main Characters' Utterances of *The Da Vinci Code* Movie**. Study Program of English, Universitas Brawijaya. Supervisor: Nurul Chojimah; Co-supervisor: Yuni Astuti

Keywords: Cooperative Principle, Flouting Maxims, Resolving Strategies, Intended Meanings, *The Da Vinci Code* Movie

Communication becomes an important part in people's life because they live in a society. In maintaining a good communication, both the speaker and hearer should understand each other so that the communication will run well. In linguistics, a good communication can be measured by applying cooperative principle consisting of four maxims proposed by Grice (1989), but in the real communication, that principle is not always being obeyed and this phenomenon is called flouting maxim. The writer conducts a study on flouting maxims in "The Da Vinci Code" movie which shows the flouting maxims phenomena occurring between the main characters because this movie has detective, thriller, and conspiracy fiction genres. There are three problems of this study: (1) what are the maxims being flouted in the main characters' utterances in "The Da Vinci Code" movie? (2) how are the implied meanings resolved by the interlocutors from the utterances being flouted in "The Da Vinci Code" movie? (3) what are the intended meanings of the utterances being flouted in "The Da Vinci Code" movie?

This study uses the qualitative approach because the analysis is in the form of description rather than numbers. Then, the document or content analysis is applied since the writer analyzes the main characters' utterances.

This study reveals that flouting maxims are applied in the movie. There are 63 dialogues containing flouting maxims, and the most flouted is maxim of relevance. From the flouting maxims uttered by the main characters, their interlocutors use three resolving strategies: negotiation, contextual knowledge exploitation, and combination strategies in resolving the intended meanings. Flouting maxims lead to the implicature or implicit meanings of the utterances. There are some intended meanings found, such as giving good impression, maintaining good relationship, giving proof/making sure, persuading the hearer, giving more information, applying politeness strategies, supporting hearer, making jokes, agreeing, and showing surprise. Then, most of intended meanings from the utterances being flouted are giving proof/making sure and applying politeness strategies.

The writer suggests that the next writers analyze the flouting maxims in different objects, such as debate because the analysis about resolving strategies performed will be more interesting and the next writers can use different theory about context in defining the implicit meaning, such as the relevance theory.

ABSTRAK

Hidayati, Niswatin Nurul. 2012. **Pengabaian Maksim pada Ujaran Para Tokoh Utama Film *The Da Vinci Code***. Program Studi Sastra Inggris, Universitas Brawijaya. Pembimbing: (I) Nurul Chojimah (II) Yuni Astuti

Kata Kunci: Prinsip Kerjasama, Pengabaian Maksim, Strategi Pemecahan, Makna tersembunyi, Film *The Da Vinci Code*.

Komunikasi menjadi bagian penting dari kehidupan seseorang karena mereka hidup di masyarakat. Untuk dapat mewujudkan komunikasi yang baik, maka baik pembicara maupun pendengar harus saling memahami satu sama lain sehingga komunikasi tersebut akan berjalan lancar. Dalam kajian linguistik, komunikasi yang baik dapat diukur dengan mengaplikasikan prinsip kerjasama yang terdiri dari empat maksim yang dikemukakan oleh Grice, tetapi pada kenyataannya prinsip tersebut tidak selalu dapat dipenuhi dan fenomena inilah yang disebut dengan pengabaian maksim. Penulis melakukan kajian tentang pengabaian maksim pada film “*The Da Vinci Code*” yang menunjukkan fenomena pengabaian maksim yang dilakukan oleh tokoh utama karena film ini mempunyai genre gabungan yang terdiri dari genre detektif, thriller, dan fiksi konspiratif. Ada tiga rumusan masalah dalam penelitian ini, yaitu: (1) apa saja maksim yang diabaikan pada ujaran para tokoh utama film “*The Da Vinci Code*”? (2) bagaimana makna tersembunyi dari ujaran yang maksimnya diabaikan dipecahkan oleh pendengar dari tokoh utama? (3) apakah makna tersembunyi dari ujaran yang maksimnya diabaikan oleh para tokoh utama film “*The Da Vinci Code*”?

Studi ini menggunakan pendekatan kualitatif karena untuk proses analisa akan menggunakan deskripsi dalam bentuk kalimat dan tidak menggunakan angka. Tipe penelitian yang digunakan adalah analisis dokumen atau isi karena penulis menganalisa tentang ujaran para tokoh utama.

Study ini mengungkap bahwa pengabaian maksim terjadi pada film tersebut. Ada 63 dialog yang mengandung pengabaian maksim dan maksim yang paling banyak diabaikan adalah maksim relevansi. Dari pengabaian maksim yang dilakukan oleh tokoh utama, pendengar mereka menggunakan tiga strategi pemecahan, yaitu negosiasi, eksploitasi pengetahuan konteks, dan gabungan. Pengabaian terhadap maksim akan menyebabkan suatu ujaran mempunyai makna tersembunyi. Penulis menemukan beberapa makna tersembunyi, seperti memberikan kesan baik, menjaga hubungan, memberikan bukti/ meyakinkan, membujuk pendengar, memberikan informasi lebih, menerapkan strategi kesantunan, mendukung pendengar, membuat gurauan, menyetujui dan menunjukkan kekaguman dan makna tersembunyi yang paling banyak ditemukan adalah pemberian bukti/ meyakinkan dan penerapan strategi kesantunan.

Penulis menyarankan agar peneliti selanjutnya meneliti tentang pengabaian maksim pada objek lain, seperti debat karena analisis tentang strategi pemecahan akan lebih menarik dan penulis bisa menggunakan teori konteks untuk melihat makna tersembunyi, misalnya teori relevansi.

ACKNOWLEDGMENTS

First of all, I would like to thank God who always protects me and has given me strength and guidance in conducting the research entitled “Flouting Maxim in the Main Characters’ Utterances of *The Da Vinci Code* Movie”.

In conducting this research, some people always give support and help me including my supervisors, examiner, family and friends so that I can finish my thesis smoothly. Therefore, I would like to thank my supervisor, Nurul Chojimah, M.Pd and my co-supervisor Yuni Astuti, S.Pd, and my examiner Iis Nur Rodliyah, M.Ed. who have given guidance, correction, and suggestion during my thesis writing process.

Then, I would like to dedicate this thesis for my family, my parents, my brothers and sisters who always give support to finish this thesis. Besides, I also give a lot of thanks to all of my friends of English Department 2008 for giving support, love and friendship. A lot of thanks are also sent to all of the lecturers and administrative staff of Faculty of Culture Studies for the help and facilities during this thesis writing. Hopefully, this study gives valuable contribution to the readers, especially for students who conducting study about pragmatics.

Malang, 6 August 2012

The Writer

TABLE OF CONTENTS

TITLE PAGE	i
DECLARATION OF AUTHORSHIP	ii
SUPERVISORS' APPROVAL	iii
BOARD OF EXAMINERS CERTIFICATE APPROVAL	iv
ABSTRACT	v
ABSTRAK	vi
ACKNOWLEDGMENTS	vii
TABLE OF CONTENTS	viii
LIST OF APPENDICES	ix

CHAPTER I INTRODUCTION	
1.1 Background of the Study	1
1.2 Problems of the Study	5
1.3 Objectives of the Study	5
1.4 Definitions of Key Terms	5

CHAPTER II REVIEW OF RELATED LITERATURE	
2.1 Pragmatics	7
2.2 Grice's Cooperative Principle	9
2.3 Flouting Maxim	12
2.4 Context	17
2.5 <i>The Da Vinci Code</i> Movie	17
2.6 Previous Studies	22

CHAPTER III RESEARCH METHOD	
3.1 Research Design	26
3.2 Data Source	27
3.3 Data Collection	28
3.4 Data Analysis	28

CHAPTER IV FINDING AND DISCUSSION	
4.1 Finding	30
4.1.1 The Analysis of Flouting Maxim of Quantity	31
4.1.2 The Analysis of Flouting Maxim of Quality	51
4.1.3 The Analysis of Flouting Maxim of Relevance	54
4.1.4 The Analysis of Flouting Maxim of Manner	65
4.2 Discussion	70

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion..... 76

5.2 Suggestion..... 77

REFERENCES
APPENDICES

78
80



LIST OF APPENDICES

Appendix 1. List of Flouting Maxim	80
Appendix 2. The Context of Flouting Maxim	100
Appendix 3. <i>The Da Vinci Code</i> Movie Script	130
Appendix 4. Berita Acara Bimbingan Skripsi	165



CHAPTER I

INTRODUCTION

This chapter explains about background of the study, problems of the study, objectives of the study, and definition of key terms.

1.1 Background of the Study

Language is a system of conventional spoken or written symbols by means of which people, as members of a social group and participants in its culture, express themselves and the functions of language include communication, identity's expression, and emotional realization (<http://www.britannica.com>).

From the definition above, it can be said that language becomes an important thing for people as the part of the society because they need language in their communication. Crystal (1987) mentions seven functions of language: emotional expression, social interaction, the power of sound, the control of reality, the recording of the facts, the instrument of thought, and the expression of identity.

Based on the functions above, it shows that people use language to express and show their emotion. For example, when they feel happy, they share their happiness to other people and it can maintain good relationship in the society.

In communication, language becomes the prior instrument in communicating ideas, feeling, or opinions. People can communicate in written or spoken language. Crystal (1987) states that in written language, the language being used is in well formed, good order and in a good grammatical because in it

can be revised if there are some mistakes there. In the other hand, spoken language tends to be less formal and does not concern with the grammatical order because in the spoken language, the speakers tend to be communicative rather than concern about the order of the utterances they produce.

There are two main parts in the communication process; those are the speakers and the hearers. In this case, the speakers will encode the message and the hearers will decode the message they receive. In maintaining good communication, the speakers and the hearers have to understand each other so that the communication will run very well. Sometimes, what the speaker means is not being understood by the receiver or listener so that the message being sent is lost.

It can be said that in the process of communication the hearer should not only understand the speaker's utterances but also what the speaker intends to mean. In linguistics, a good communication can be measured by applying cooperative principle that is proposed by Grice (1989). In this principle, there are four kinds of maxims that are applied; those are maxim of quality, maxim of quantity, maxim of relevance, and maxim of manner. So, if both the speaker and hearer fulfil this principle, it can be said that their communication will be good.

In real communication, those four maxims are not always being fulfilled by the speakers. When the speakers do not fulfil the maxim in the communication, it means that the speakers flout the maxim. Thomas (1995) says "when flouting a maxim, the speaker does not intend to mislead the hearer but wants the hearer to look for the conversational implicature, that is, the meaning of the utterance not directly stated in the words uttered. Therefore, when the speaker intentionally fails

to observe a maxim the purpose may be to effectively communicate a message”.

When the speakers flout the maxim, it will create the implicature or intended meaning from the utterance. Because of that intended meaning, sometimes the hearer will misunderstand with the speakers’ utterances. Grundy (2000) in his book *Doing Pragmatics* gives an example of implicature in the case of politeness:

Postmaster : It’s a nice morning, isn’t it?
 Peter : Not bad
 Postmaster : It’ll be better at one o’clock

In this case, the context of the previous example is on Saturday morning and Peter went to the post office that had just opened. From that short conversation, it can be inferred that actually the postmaster asked him to go and come back again at one o’clock, but he did not say it directly. It can be said that this short conversation contains implicature. In another example, Grundy states:

“Well, it is a university”. This sentence is flouting maxim and there is an implicature there. The addressee will assume that, despite flouting maxim, the speaker is essentially cooperative and must therefore to convey meaning. In fact, whenever maxim is flouted, there must be an implicature to save the utterance from simply appearing to be a faulty contribution to a conversation. In the utterance above, the addressee will try to work out what the speaker intended to convey. Perhaps, there is no point in complaining since what the complainant has noticed is to be expected. This is the implicature, what is implicit in but nowhere explicitly stated.”
 (Grundy, 2000, p. 76)

In communication, flouting maxim is used to maintain the relationship between the speaker and hearer since the utterance being used will be more polite if the maxim being flouted or it can be said that the speakers can make communicative communication when they are flouting the maxims. Brown and Levinson (1987) state that politeness strategies are the ways to fill the positive and negative face of the hearer, the positive face that related to the human desire to be

respected and well thought and negative face that relates to the human's desire to be free.

From the explanation above, the writer is interested in analyzing flouting maxim in this study because when people communicate each other sometimes they do not realize that they are flouting the principle they should fulfil. The writer analyzes the utterances produced by the main characters in *The Da Vinci Code* movie, since a movie is one of the literary works that represents the real life communication among people. This movie tells about the investigating about the secret of Holy Grail that is explicitly encoded in Leonardo Da Vinci's wall painting. This movie becomes more interesting because there are many puzzled events that should be revealed to find the meaning and the location of Holy Grail.

Based on the movie's genre above, it can be concluded that there are a lot of implicature in the utterances. The movie is also derived from the bestseller novel of Dan Brown with the same title, "The Da Vinci Code". This book is sold for 80 million copies and the movie is nominated in 17 movie awards in the world.

The aim of this study is to investigate the utterances being flouted by the main characters of *The Da Vinci Code* movie and the intended meaning of the utterances being flouted the conversation, also the resolving strategies of the interlocutors to resolve the intended meaning of the utterances being flouted. In this study, the writer also limits her study to analyze the utterances of three main characters of the movie. So, the writer makes an analysis of the movie with the

title "Flouting Maxim in the Main Characters' Utterances of the *Da Vinci Code* Movie".

1.2 Problems of the Study

Based on the background of study, the writer proposes some problems:

1. What maxims are flouted in the main characters' utterances in *The Da Vinci Code* movie?
2. How are the implied meanings resolved by the interlocutors from the utterances being flouted in *The Da Vinci Code* movie?
3. What are the intended meanings of the utterances being flouted in *The Da Vinci Code* movie?

1.3 Objectives of the Study

In line with the problems of study, this study is conducted to obtain the objectives as follows:

1. To identify the maxim being flouted in the main characters' utterances in *The Da Vinci Code* movie.
2. To identify the strategies to resolve intended meanings from the utterances being flouted in *The Da Vinci Code* movie.
3. To convey the intended meanings of the utterances being flouted in *The Da Vinci Code* movie.

1.4 Definitions of Key Terms

To avoid the misunderstanding, the writer displays the key terms as follow:

1. **Pragmatics** : Pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader) (Yule, 1996).

2. **Maxim** : Maxim is a pithy piece of widely applicable advice (Griffiths, 2006).

3. **Flouting Maxim** : Flouting maxim is a particularly salient way of getting an addressee to draw an inference and hence recover an implicature (Grundy, 2000).

4. **Maxim of quantity**: The maxim of quantity requires the speaker to give the right amount of information when s/he speaks (Thomas, 1995).

5. **Maxim of quality**: The maxim of quality is a matter of giving the right information. The speaker says nothing that s/he knows to be false or for which s/he lacks sufficient evidence (Thomas, 1995).

6. **Maxim of relevance**: The maxim of relevance requires the speaker to be relevant to the context and situation in which the utterance occurs (Thomas, 1995).

7. **Maxim of manner** : The maxim of manner is a matter of being clear and orderly when conversing. The speaker describes things in the order in which they occurred and avoids ambiguity and obscurity (Thomas, 1995).

8. **The Da Vinci Code**: The *Da Vinci Code* is a movie that tells about the investigating about the secret of Holy Grail that is encoded in Leonardo Da Vinci's wall painting (<http://www.imdb.com/title/tt0382625/>).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter explores the theories used in the process of analysis about flouting maxim. The theories are about pragmatics, cooperative principle, flouting maxims, and resolving strategies. Then, the previous studies that analyze about related topic to this study are also being mentioned in this chapter.

2.1 Pragmatics

Pragmatics is the study of the way in which language is used to express or interpret real intentions in particular situations, especially when the actual words used may appear to mean something different (Hornby, 1995, p. 905).

Yule (1996) defines pragmatics as the study that is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). It has, consequently, 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 study of pragmatics cannot be separated from context that determines the meaning of the utterances. Yule states that "This type of study necessarily involves the interpretation of what people mean in a particular context and how the context influences what is said. It requires a consideration of how speakers organize what they want to say in accordance with who they're talking to, where, when, and under what circumstances" (Yule, 1996).

What is said by Yule is in line with Levinson's definition as quoted by Rahardi (2005) that "pragmatics is the study of those relations between language and context that are grammaticalized, or encoded in the structure of a language".

Then, Mey (2004) also supports that context takes a part in the language use as he defines pragmatics as the study of the conditions of human language uses as these are determined by the context of society.

Grundy (2000) states in his book, *Doing Pragmatics* that pragmatics is about how we produce and understand such everyday but apparently rather peculiar uses of language. Then, Atkinson, *et al.* as quoted by Grundy states that "pragmatics as being to do with the distinction between what speaker's words (literally) mean and what the speaker might mean by his words".

This statement also being supported by Leech as quoted by Yule that considers pragmatics as "a study of discussing the speaker meaning linking with discourse situation." Leech adds that pragmatics is "a study of linguistic communication according to conversational principles. One of the principles is the sense of speaker expression violates the principle. The violation of conversational principle brings the difference between the speaker's utterance and his intention" (Yule, 1996).

From the definitions proposed by the linguists above, the writer can conclude that actually pragmatics is the study about intended meaning of the utterances because each utterance has its own context. Sometimes, the utterances said by the speakers have different meaning from the original utterances that must be understood by the listeners.

2.2 Grice's Cooperative Principle

In communication, people tend to have communicative communication, so that the message they have will be understood by each other. Furthermore, Mey (2004) says that "communication requires people to cooperate; the "bare facts" of conversation come alive only in a mutually accepted, pragmatically determined context". In linguistics, cooperation in communication itself has been elevated to the status of an independent principle by British American philosopher H. Paul Grice called Cooperative Principle that consists of four principles.

The Cooperative Principle is defined as, "make your contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged" (Grundy, 2000, p.37). According to the Cooperative Principle, both the speaker and hearer converse with the willingness to deliver and interpret a message. The speaker and hearer cooperate and that is why they communicate efficiently (Thomas, 1995, p.63).

Grice makes a notion called the cooperative principle that in order to communicate well the speakers have to apply this principle. In communication, Grice suggests that the message being sent by the speakers should consider some principles, such as clarity, conciseness, and directness (Rahardi, 2005). Grice as quoted by Grundy (2000) displays those principles in four maxims as follows:

2.2.1 Maxim of Quantity

Maxim of quantity suggests that the speakers have to make a contribution in communication as informative as is required (for the current purposes of the

exchange) and they have not to make the contribution more informative than is required. Here is the example of the maxim of quantity:

A: Can you tell me what time it is?
B: It's 5 o'clock

In the example above, the "B" answer is obeying the maxim of quantity because he gives a contribution as informative as required.

2.2.2 Maxim of Quality

Maxim of quality suggests that the speakers have not to say what we believe to be false and they have not to say that for which they lack adequate evidence.

Grundy gives an example, "pragmatics is difficult", this utterance cannot be said if the speakers do not have enough evidences for that.

2.2.3 Maxim of Relevance

Maxim of relevance suggests that the speakers have to be relevant. The example of the maxim of relevance is stated below:

A: Is there a doctor in the house?
B: I'm a doctor

In the example above, it can be assumed that the speaker "B" is fulfilling the relevance maxim because the conversation is about the doctor.

2.2.4 Maxim of Manner

Maxim of manner suggests that the speakers have to be perspicuous. In this case they have to avoid obscurity, avoid ambiguity, be brief and be orderly. Here

is the example of maxim of manner:

A: I hear that you went to the theatre last night, what did you see?

B: I watch the drama performance.

In the example above, the speaker "B" is fulfilling the maxim of manner because he avoids the ambiguity and being brief.

According to Grice cooperative principle above, the speakers should fulfill those four principles in their communication and should not abandon it. Grice (1989) says:

"...anyone who cares about the goals that are central to conversation/communication (such as giving and receiving information, influencing and being influenced by others) must be expected to have an interest, given suitable circumstances, in participation in talk exchanges that will be profitable only on the assumption that they are conducted in general accordance with the cooperative principle and the maxims"

From the explanation above, the writer can conclude that Grice proposes certain principle that should be fulfilled by both the speaker and hearer in the communication. The writer thinks that by obeying the principle, the communication will run smoothly because the message being sent will be clear, direct, and concise. But, in the real communication, the speakers do not always fulfill the principles. In these cases, the speakers are flouting maxim, but it cannot be said that if the speakers flout the maxim, they are in the negative way. The speakers flout the maxim can be for many reasons, such as for politeness.

2.3 Flouting Maxim

Thomas (1995) states that "when flouting a maxim, the speaker does not intend to mislead the hearer but wants the hearer to look for the conversational implicature, that is, the meaning of the utterance not directly stated in the words uttered". Therefore, when the speaker intentionally fails to observe a maxim the

purpose may be to effectively communicate a message (Thomas, 1995). As it is stated before that in doing the communication, both a speaker and hearer have to obey the cooperative principle. But, in the real communication, it cannot be denied that sometimes they are flouting the maxims for certain reasons for gaining communicative communication. Thomas (1995) gives the illustration:

Rachel: oh I guess we'll just find a divorce lawyer

Chandler: I think Ross already has one.

In the example above, the context is that Chandler knows that Ross has a divorce lawyer and flouts the maxim of quality when he claims to think Ross has one and does not say that he knows he does. Everyone understands the implicature and the effect is humorous. Maxims can be flouted for various reasons, such as to create humour or irony as well as to avoid an uncomfortable situation. In this example, the reason for flouting the maxim is for the humorous thing.

In another case, Grundy in his book *Doing Pragmatics* gives an example for flouting the maxim for the case of politeness.

Postmaster : It's a nice morning isn't it?

Peter : Not bad

Postmaster : It'll be better at one o'clock

(Grundy, 2000, p. 71)

In the example above, the context is on Saturday morning and Peter went to the post office that had just opened. From that short conversation, it can be inferred that actually the postmaster asked him to go and come back again at one o'clock, but he did not say it directly. These are the four maxims proposed by

Grice that is being flouted:

2.3.1 Flouting Maxim of Quantity

When the speaker gives too much or too little information than what is necessary for the situation s/he flouts the maxim of quantity. Here is the example of flouting maxim quantity in the conversation:

Sarah : Did you enjoy the party last night?

Anna : There was plenty of oriental food on the table, lots of flowers all over the place, people hanging around chatting with each other.

In the example above, Anna asks a simple question, however, she gives the description about what is going on in the party. In this case, there can be two interpretations, whether Anna is satisfied with the party or she had such terrible time and she wants to complaint it by using that utterance. In this case, she is flouting the maxim of quantity because she gives more information than is required.

2.3.2 Flouting Maxim of Quality

Maxim of quality is apparently violated to implicate something true and relevant while avoiding “going on record”. For example the utterance “*That was smart!*” implicates “that was stupid” just in the case the addressee can be expected to realize that the speaker implicates the hidden meaning behind his utterance. In another example is the conversation between the teacher and student below:

Teacher: Wow!! You’re such a diligent student. Welcome to my class

Student: Sorry, Sir! It won’t happen again.

In the example above, the context is the student comes 15 minutes late to the class. The teacher does not mean to praise the student, but he teases him. In the

example above, the teacher flouts the maxim of quality because he is not being truthful.

According to Grice as cited by Grundy (2000, p. 76-77), there are some rhetorical strategies that are considered flout the Gricean maxim, those are: tautology, metaphor, overstatement, understatement, rhetorical question, and irony. The first is tautology; tautology is saying something again in different ways without making one's meaning clearer or more forceful, needless repetition (Hornby, 1995, p. 1224). The example of tautology is "I have three angels triangle" because of the word "triangle" has already had meaning "three angels".

The second is metaphor, an expression which describes a person or object in a literary way by referring to something that is considered to have similar characteristics to the person or object you are trying to describe (Hornby, 1995, p. 734). The example of utterance which contains metaphor is "you're my sunshine" because the person "you" is described as having similarities to something else, that is "sunshine".

The third is overstatement, if the speakers communicate by using overstatement, they exaggerate their statements, they speak more than what is necessary that may also convey implicatures. Overstatement is exaggerated statement, so is too or more imperative (Hornby, 1995, p.828). The example of overstatement is "that mother has thousand children". Then, understatement is a statement that describes something in a way that makes it seem less important, serious, bad, etc. than it really is, or the practice of making such statement (Hornby, 1995, p. 1299). The example of understatement is the utterance "The director is displeased with his employee", this utterance can be inferred that the director is angry with his employee.

The word “displeased” has less serious effect than “angry”, it means that it’s understatement.

Rhetorical Question is used when someone asks for the sake of effect, to impress people, no answer being needed or expected (Hornby, 1995, p.1008). The example of this rhetorical question is “How many times do I have to call you?” this question has implicit meaning that he has made calls for many times but there is no answer for him. The last is irony, the expression of one’s meaning by saying something, which is the direct opposite of one’s thoughts, in order to make one’s remark forceful (Hornby, 1995, p.632). Irony refers to the sense of difference between what is asserted and what is actually the case. The example of irony is “You have a great voice, man!”. Although the speaker states utterance that seems give praise the voice of the man, but actually he does not do that.

2.3.3 Flouting Maxim of Relevance (Relation)

Violations of maxim of relation, that is, cases where the maxim “be relevant” looks like it has been disregarded, but where what is said is correctly understood only by assuming that what is apparently irrelevant is in fact, relevant.

Green (1989) gives an example of flouting maxim in the conversation:

A : Do you love me more than you love food, Garfield?

B : Do chickens have lips?

A : No

B : Bingo

From the conversation above, it can be seen that in responding the “A” question, “B” also uses question that is not relevant with the topics. In this case, “A” talks about love and “B” responds it with another topic that is food. Although, the real meaning of that utterance is related, this kind of utterance is

flouting the maxim of relevance. So, it can be concluded that there is an implicature there and it arises from the disregarding of maxim of relation.

2.3.4 Flouting Maxim of Manner

When the speakers' utterances are obscure or ambiguous, and also unclear to the point that the message is indecipherable for the hearer are considered as flouting maxim of manner. In the journal, Khosravizadeh and Sadehyandi (2011) give an example of a conversation that flouts the maxim of manner:

Wife : Darling... what's the story with that new watch on your wrist?
 Husband : Oh! This watch you are talking about! I knew it. I told my boss that my wife would be curious when she sees it. Oh, honey you have no idea how much they're satisfied with my performance, lately!

In the example above, it would be better if the husband tells his wife that the watch is a reward from his boss, but in this case, he is flouting the maxim to assure his wife that his watch is a gift from someone she knows to avoid jealousy.

From the explanation above, the writer can conclude that actually in the real communication, the principle proposed by Grice does not always being obeyed because the context also take a part in it. The flouting maxims in the communication have many reasons, such as for jokes, politeness, and other reasons.

2.4 Resolving Strategies

Related to the understanding the context to reveal the intended meaning, the hearers have strategies being used, those are:

2.4.1 Contextual Knowledge Exploitation

Each utterance that is produced by the speaker is not stable and certain utterance has its own meaning. So, the hearers should know about the context when the speaker utters it. Horn and Ward (1998) state in the journal that "The meaning of a sentence can be regarded as a function from a context, including time, place, and possible world into a proposition, where a proposition is a function from a possible world into a truth value". It can be inferred that knowing the context is very important. If the hearer does not identify the context, the real meaning of the utterances will be lost. Collier and Talmon (2005, p.7) state in the journal that "Whatever the context that is relevant to an utterance, it is necessary to identify it. The failure to identify the relevant context will lead to significant facts not being taken into account or, less dramatically; time being wasted upon insignificant facts".

In the process of understanding text, context takes a part in it. Sperber and Wilson (1998) explain about the definition of context as a psychological construct, a subset of the hearer's assumption about the world. It is these assumptions of course, rather than the actual state of the world, that affect the interpretation of an utterance. A context in this sense is not limited to information about the immediately physical environment or the immediately preceding utterances expectations about the future, scientific hypothesis or religious beliefs, anecdotal memories, general cultural assumptions, beliefs about the mental state of the speaker, may all play a role in interpretation.

So, context is a set of accessible information stored in temporary and encyclopaedic memories. It proposes that any assumptions and information we have will be the context which influences our background knowledge. That is why the context gives many influences in communication. However, if the hearer or reader (in case of written text) lacks adequate sources of context, the implicatures of utterance will be failed to be understood. Here, the relevance theory has function to recover that understanding failure. According to Grundy (2000, p.111), the theory is able to identify and explain the fact that not all of utterances and sentences can be understood successfully., those utterances and sentences might be understood in different ways and levels of different hearers or readers.

In his journal, Kuthy (2002, p.3) distinguishes three main of contexts, those are:

1. Physical context, this encompasses what is physically present around the speakers/hearers at the time of communication. What objects are visible, where the communication is taking place, what is going on around, etc. these are the examples of the physical context:
 - a. I want **that** book. (accompanied by pointing)
 - b. Be **here** at 9:00 **tonight**. (place/time reference)
2. Linguistic context, this includes what has been said before the conversation.
 - a. I can't believe you **said that!**
 - b. If my mom heard you talk **like that**, she'd wash all your mouths out with soap!
3. Social context, the social relationship of the people involved in communication. These are the examples of the social context:

- a. Mr. President, stop bugging me and go home. (this sentence is only shocking because we know you can't talk like this to the President)
 - b. I do hereby humbly request that you might endeavour to telephone me with news of your arrival occurs. (bizarre if said to a friend instead of call me when you get home)
4. Epistemic, the knowledge and beliefs of the speaker/hearer.

Hymes as quoted by Wardhaugh (1986, p. 239) explains about the aspects of non-linguistics' context in the ethnography of speaking. Ethnography is the various factors that are relevant in understanding how certain communicative event attains its purposes. Hymes as quoted by Wardhaugh (1986, p. 239) organizes the factors in the form of acronym SPEAKING, S for Setting and Scene, P for Participants, E for Ends, A for Act sequence, K for Key, I for Instrumentalities, N for Norms of Interactions and interpretation, and G for Genre.

Since there are many aspects of context in this theory including physical and psychological context, so, the writer thinks that this theory is the most suitable theory being used in this research. Those aspects will help the writer to identify the intended meaning of the utterances being flouted. These are the explanation of each feature:

1. The Setting and Scene

Setting refers to the concrete physical circumstances like the time and place in which certain conversation happens. Scene refers to the abstract psychological setting or the cultural definition of the occasion. A speaker may changes one scene to another scene in one setting.

2. The Participants

The participants include various grouping whether it is speakers and listeners, addresser and addressee, or sender and receiver.

3. Ends

Ends mean the expected outcomes and personal aims in the conversation.

4. Act Sequence

Act sequence is the form and content of conversation including the precise words used how the words are used, and the relationship what is said to the topic of conversation.

5. Key

Key is the tone, manner, or spirit in certain message which is conveyed including light hearted, serious, precise, pedantic, mocking, sarcastic, pompous and soon.

6. Instrumentalities

Instrumentalities put on the choice of channel such as oral, written, or telegraphic.

Instrumentalities also include the form of the speech employed such as the dialect, code, or register chosen in the conversation.

7. Form of Interaction and Interpretation

Norms of interaction and interpretation are the specific behaviours and properties that connect them to speaking and to how they may be viewed by someone who is not associated with the characters. For example: Loudness, silence, gaze return.

8. Genre

Genre is the utterance. The types include poems, proverbs, riddles, sermons, prayers, lectures, and editorials.

From the explanation about context above, the writer can conclude that actually each utterance is not stable and it will have different meaning in the different situations. Those situations are called contexts. In the communication process, in understanding certain utterance of the speaker, the hearer should understand the context, including the time, place, or social context. It also can be inferred that contexts take a part in understanding utterances and they have big influences there. Then, understanding the context is very important for the hearers because the failure of understanding the context drives to the failure of getting the meaning of the speaker's utterances.

2.4.2 Negotiation Strategy

In the communication, the hearers do not always understand about the context of conversation. It means that the hearers do not have mutual knowledge with the speakers. "a historical yet non-historicist pragmatics ... will view human beings as profoundly affected by their different situationalities, yet as having the psychological endowments necessary to negotiate such differences through communication" (Sell, 2000, p. 7 as cited by Leonardi).

Sperber and Wilson also state that although two communicants can share a similar system of beliefs, their respective contexts may not be totally shared.

Then, they state that "Conceiving of context as the hearer's psychological construct activated at the very moment of utterance interpretation may explain why there can be as many reactions to the same utterance as the numbers of hearers who hear it". This is also why, as Sell claims, "Communication can be seen as a process by which ... contextual disparities are negotiated" (Sell, 2000, p.

120 as cited by Leonardi). From the explanation above, it can be concluded that if the hearers do not understand about the context of conversation, they may give response by negotiating the context based on their own knowledge.

2.5 The Da Vinci Code

The Da Vinci Code is a 2006 movie adopted from a 2003 mystery detective novel written by Dan Brown. This novel combines detective, thriller, and conspiracy fiction genres. The story tells the readers about Robert Langdon and Sophie Neveu that investigate a murder in Paris's Louvre Museum and discover a battle between the Priory of Sion and Opus Dei about the possibility of Jesus having been married to Mary Magdalene. The title of the novel refers to the fact that the murder victim is found in the Grand Gallery of the Louvre that is displayed on the Leonardo Da Vinci's famous drawing with a cryptic message written beside his body and a pentacle drawn on his chest in his own blood.

The novel is part of the exploration of alternative religious history, whose central plot point is that the Merovingian kings of France were descendants from the bloodline of Jesus Christ and Mary Magdalene. The idea is derived from Clive Prince's *The Templar Revelation* and books by Margaret Starbird. Chapter 60 of the book also references another book, *The Holy Blood and the Holy Grail* though Dan Brown has stated that this was not used as research material.

The book has provoked a popular interest in speculation concerning the Holy Grail legend and Magdalene's role in the history of Christianity. The book has been extensively denounced by many Christian denominations as an attack on

the Roman Catholic Church. It has also been consistently criticized for its historical and scientific inaccuracies. The novel nonetheless has become a worldwide bestseller that sold 80 million copies and has been translated into 44 languages.

2.6 Previous Studies

The first previous study that is used by the writer is “Flouting and Hedging Maxims Found In Opinion Column of the Jakarta Post” by Himmah (2010) from English Letters and Language Department, Faculty of Humanity and Culture, The State Islamic University of Maulana Malik Ibrahim Malang. In her study, she analyzes the flouting and hedging maxim in the opinion column of the Jakarta Post, but she limits her study only on the Sunday edition of the newspaper. Himmah states her interest of that study because the phenomena that flouting and hedging maxim concept are exist in the communication but not all people realize about that.

In her study, she tries to find the flouting and hedging maxim in the opinion column of the Jakarta Post. Then, she also tries to describe about how flouting and hedging maxim are used in the column of the Jakarta Post. In analyzing the data, she uses the theory proposed by Grice about cooperative principle. Then, the approach being used is descriptive approach since the data are in the written form.

After analyzing the data, she concludes that the most maxims being flouted is maxim of quality followed by maxim of quantity, but she does not find the flouting maxim of relation (relevance) and maxim of manner.

Then, about the hedging maxim, she finds quantity hedging maxim in the highest number followed by maxim of quality and maxim of manner, but she does not find about maxim of relation that is being hedged. Then, she also concludes that the writer of opinion column uses some rhetorical strategies. Those rhetorical strategies are tautology, metaphor, overstatement, understatement, rhetorical question, and irony. Then, she finds that the hedging maxims that are used by the opinion column's writer are having some language features, they are I think or believe or assume that..., as you know..., in short..., by the way..., will you..., I can..., well..., seems to..., according to..., basically..., I mean..., I guess..., anyway..., more clearly, and so on.

Then, the second previous study is "A Study of Flouting Grice's Conversational Maxims in Tennessee Williams' Drama the Glass Menagerie" by Raditya (2008) from English Study Program, Faculty of Culture Studies, University of Brawijaya. In his study, he analyzes about the flouting maxim in the *Glass Menagerie* drama and he concerns to describe about how flouting maxims happened and the implied meaning of the flouting maxim.

In his study, the type of research being used is textual or content analysis in descriptive qualitative study. The data being used are the utterances of the characters of The Glass Menagerie Drama which are flouted. Then, he limits his research to the scene I to the scene V for his research. In his research, he uses theory triangulation to obtain the valid data. He uses two theories, those are Grice's and Sperber and Wilson's theory.

In his finding, he explains that there are 5 occurrences of quantity flouting maxim, 5 occurrences of quality maxim, 4 occurrences of relation flouting maxim, and 10 manner flouting maxim. Then, he concludes that actually in the communication, when the speaker flouts the maxim, it means he wants to raise the implicature or implicit meaning of the utterance and his study tries to reveal that implicit meanings.

From the two previous studies above, the writer tries to improve the research about flouting maxim of characters' utterances in movie, in this case the writer uses *The Da Vinci Code* movie as the subject of the analysis. The writer uses different subject of analysis, since the objects of the two previous studies are opinion column of Jakarta Post and *The Glass Menagerie* Drama. In the first previous study, Himmah only describes about the flouting maxim and hedging maxim and the second previous study tries to describe the flouting maxim and reveal the implicit meaning of the characters' utterances. Then, in this study, the writer wants to describe about the flouting maxim, their implicit meanings, and tries to describe about the resolving strategies used by the interlocutors. Those two previous studies give much input in conducting the research because they give some ideas so that the writer can improve about the research for flouting maxim, especially in the movie.

CHAPTER III

RESEARCH METHOD

This chapter explains about the methodology used in this study including the research design, data source, data collection, and data analysis.

3.1. Research Design

This study was conducted by using qualitative approach since the writer analyzed about the utterances of the main characters of *The Da Vinci Code* movie.

Then the result of the analysis would be in the form of description rather than in the form of number. Ary *et al.* (2002, p. 425) stated that the qualitative research dealt with the data that was the description of the words rather than numbers or statistics; furthermore it tried to arrive at a rich description of the reports, objects events, and processes.

Since this study was using qualitative approach, the writer was the key instrument in collecting and analyzing the data. Then, since the data were in the written form, this research used content analysis. According to Ary *et al.* (2002, p.442), "Content or document analysis is a research method applied to written or visual materials for purpose of analyzing specified characteristics of the materials.

The materials analyzed can be handbook, newspaper, speeches, etc". Since the researcher had intention to analyze the movie which referred to the script, the type of the research being conducted was document analysis.

Neuman (2003, p.310) defined content analysis as a technique for gathering and analyzing the content of the text which could be anything written, visual, or spoken that served as a medium for communication. The content referred to words, meanings, pictures, symbols, ideas, themes, or any messages that could be communicated to the reader or viewer. It included books, newspaper or magazine articles, advertisements, speeches, official documents, films or videotapes, musical lyrics, photographs, articles of clothing, or works of art. In this research, the writer analyzed written form of movie script. Therefore the writer chose document analysis as the type of the research.

In this study, the writer explained about the flouting maxim uttered by the main characters of the *The Da Vinci Code* movie. The writer also analyzed about the intended meanings and the resolving strategies of the interlocutors. So, the qualitative approach was suitable for this research.

3.2. Data Source

The data of this research were the main characters' utterances which were flouted. In this case, the writer took the utterances from three main characters of the movie. Then, the data source of this research was the movie script of *The Da Vinci Code* movie. The script was taken from the website www.IMDb.com, because this website was the popular script provider in internet. On the other hand, this website was the branches of internet movie database which win several awards related to the *sci fi* world. One of the awards was best entertainment sources from universal blockbuster award. Thus, the writer chose this website to get the script of *The Da Vinci Code* movie.

3.3. Data Collection

There were three steps in collecting the data; they are:

1. Watching

The writer watched the movie to comprehend the story and to listen directly to the language spoken by the main characters.

2. Finding

The writer found the movie script from www.IMDb.com. The movie that was watched by the writer did not have complete subtitle, so the writer needed the movie script to understand fully about the utterances of three main characters.

3. Highlighting

The writer highlighted the utterances which contained flouting maxim.

3.4. Data Analysis

After the data were collected, the writer started to analyze the data for this research. Ary *et al.* (2002, p. 465) defined data analysis as a process whereby researchers systematically searched and arranged the data in order to increase their understanding of the data and to enable them to present what they learned to others. Data analysis involved reducing and organizing the data, synthesizing, searching for significant patterns, and discovering what was important. These processes were summarized into three steps below:

1. Categorizing

According to Ary *et al.* (2002, p. 465), the first thing to do in organizing was to reduce the data which was done through the process called *coding*.

Wiersma (1995, as quoted by Ary *et al.*, 2002, p. 465) suggested that

organizing through coding was analogous to getting ready for a rummage sale: you sort of the stuff for sale into categories. Similarly, in the research, the data were categorized to the classification that has similar ideas, concepts, activities, themes, setting and soon represent category. In this research, the writer categorized utterances which were flouted by the main characters of *The Da Vinci Code* movie into four kinds of maxim being flouted, those were flouting maxim of quality, maxim of quantity, maxim of relevance and maxim of manner.

2. Summarizing

Ary *et al.* (2002, p. 467) stated that in summarizing step, the writer began to see what was in the data and examined all entries with the same code, and then emerged these categories into patterns by finding links and connections among categories. In this process, the writer could further integrate the data and began to make statements about the relationship and themes in data. In this research, the writer identified the resolving strategies performed by the interlocutors of the three main characters that lead to the connection of the flouting maxim and resolving strategies.

3. Interpreting

Ary *et al.* (2002, p. 470) stated that in this step the writer went beyond the descriptive data extract the meaning and insight from the data. In this step, the writer analyzed the intended meaning of the utterances being flouted of the three main characters.

CHAPTER IV

FINDING AND DISCUSSION

In this chapter, the writer discusses the finding and the discussion based on the research problems.

4.1 Finding

After collecting the data from the movie script, the writer found 63 dialogues containing flouting maxim from the three main characters' utterances. The data were categorized based on the theory of flouting maxim proposed by Grice. There were four kinds of maxims which were flouted in this movie, those were flouting maxim of quantity, flouting maxim of quality, flouting maxim of relevance, and flouting maxim of manner (See appendix 1 : page 80).

Flouting maxims were happened when the speaker did not obey the cooperative principles in the communication. Then, when the speaker gave too much or too little information than what was necessary for the situation s/he broke the maxim of quantity. In this study, the writer found 26 dialogues containing flouting maxim of quantity.

Maxim of quality was apparently violated to implicate something true and relevant while avoiding "going on record". In this case, flouting maxim of quality had certain criteria that usually the speaker used some rethorical strategies in the communication that lead to the flouting maxim of quality. Some rethorical

strategies that indicated the flouting maxim, such as, metaphor, overstatement, understatement, rhetorical question, and irony. In this movie, the writer found 4 dialogues that contained flouting maxim of quality, but the writer only found two kinds of rethorical strategies in this movie, they were metaphor and overstatement.

Flouting maxim of relevance happened when the speaker was not relevant to the context and situation in which the utterance occurs. In this study, the writer found 28 dialogues that contain flouting maxims of relevance.

The examples where the speakers were obscure or ambiguous, and also unclear to the point that the message was indecipherable for the hearer were considered to be instances of breaking the maxim of manner. In this study, the writer found 5 dialogues that contained flouting maxim of manner.

4.1.1 The Analysis of Flouting Maxim of Quantity

In communication process, the principle consisting of four maxims proposed by Grice was important being obeyed. Unfortunately, in the real communication, those four maxims did not always being obeyed. Flouting maxim happened when the speakers did not obey the cooperative principles in their communication. In this analysis, there would be explanation about how the utterances being flouted, the resolving strategies used by the interlocutors in conveying the intended meanings, and the intended meanings of the utterances being flouted.

Dialogue 1

Line	Name	Utterance
1	Langdon	<i>I'm not sure how much help I'm gonna be here this evening.</i>
2	Captain Fache	<i>How well did you know the curator?</i>
3	Langdon	<i>Not at all. We met only once. We are on..on a panel together.</i>
4		
5	Captain Fache	<i>Something is funny?</i>
6	Langdon	<i>We didn't agree on much. Frankly, I was surprised when he contacted me.</i>
7		
8	Captain Fache	<i>So Saunniere requested tonight's meeting?</i>
9	Langdon	<i>Yes.</i>

Related to the flouting maxim applied in the conversation above, context was very important part in revealing the message in the conversation. The context of the conversation above was the night when the curator killed in the museum and Fache was trying to look for the person who was connected with the curator.

In the conversation above, the maxim being flouted was maxim of quantity because Langdon gave too much information than required. It could be seen that Captain Fache was only asked about how well he knew the curator, actually it would be enough for him to answer it by using "*Not at all*", but he gave too much information by telling Fache about his story with the curator.

Being encountered with Langdon's utterances containing flouting maxim (line 3 - line 4), Captain Fache as his interlocutor responded by saying "*something is funny?*" because at the dialogue above Langdon was smiling all the time.

Captain Fache's response indicated that in interpreting Langdon's utterances, he felt curious about him. It meant that he was responding Langdon's utterances by negotiation strategy because he gave a question as a response.

In fact, Captain Fache suspected Langdon that he was the murderer of the curator. Although Langdon did not notice the real intention of Fache, he answered

his question as much as possible. It could be inferred that Langdon flouted the maxim of quantity to make Fache certain with his answer and gave a good impression about his relationship with the curator. Beside, it could be inferred that he might to be cooperative with the investigation because the context above Langdon was asked to help the investigation of the curator murdering case.

Dialogue 2

Line	Name	Utterance
1	Langdon	<i>The Vitruvian Man. It's one of Leonardo da Vinci's most famous sketches.</i>
2		
3	Captain Fache	<i>And the star on his skin?</i>
4	Langdon	<i>A pentacle.</i>
5	Captain Fache	<i>And its meaning?</i>
6	Langdon	<i>The pentacle is ancient. Symbols carry different meanings in different settings.</i>
7		
8	Captain Fache	<i>This symbol, professor. This setting.</i>
9	Langdon	<i>The pentacle is a pagan religious icon.</i>
10	Captain Fache	<i>Devil worship?</i>
11	Langdon	<i>No. No, no, no. The pentacle before that. This is a symbol for Venus. It represents the female half of all things. It's a concept called "the divine goddess" by religious historians.</i>
12		
13		
14	Captain Fache	<i>You're telling me that Sauniere's last act on earth was to draw a goddess symbol on his chest? Why?</i>
15		
11	Langdon	<i>Captain Fache, Obviously I can't tell you why. I can tell you he, as well as anyone, knows the meaning of this symbol and it has nothing to do with worshipping the devil.</i>
12		
13		

In this conversation, Langdon explained that actually in the context above, pentacle meant pagan religious icon and Captain Fache directly concluded that the curator was one of the devil worshippers since the pentacle was found on the deadbody of the curator. For that case, Langdon argued about the statement.

Actually, when Fache asked whether in that case pentacle was the icon for the devil worship, Langdon could answer by using "yes" or "no" answer, but, he added some additional explanations about the history of the pentacle icon. In this case, Langdon flouted the maxim of quantity.

Being encountered by Langdon's utterances containing flouting maxim (line 11 – line 13), Captain Fache as his interlocutor used the negotiation strategy in responding his utterances by saying *"You're telling me that Saunniere's last act on earth..was to draw a goddess symbol on his chest? Why?"*. It meant that as Langdon's interlocutor, he did not accept what was being said by Langdon directly.

Then, from the utterances being flouted, it could be inferred that he was trying to clear the misunderstanding from Fache's conclusion by adding the history of that icon. In addition, if Langdon was simply answering that question by "yes" or "no" answer, Fache would be confused with that.

Dialogue 3

Line	Name	Utterance
1	Sophie	<i>Do you have a message from Saunniere?</i>
2	Langdon	<i>What are you talking about?</i>
3	Sophie	<i>Crazy old man</i>
4	Langdon	<i>You have confused me with someone else. I was asked to</i>
5		<i>come here and consult.</i>
6	Sophie	<i>No, you are sous surveillance cache</i>
7	Langdon	<i>Yes, and then.. what?</i>
8	Sophie	<i>Bring the suspect to the crime scene and hope he</i>
9		<i>incriminates himself.</i>
10	Langdon	<i>Suspect?</i>
11	Sophie	<i>Check your jacket pocket. Just look. GPS tracking dot. who</i>
12		<i>accurate within two feet anywhere on the globe. The agent</i>
13		<i>picked you up slipped it into your jacket in case you tried</i>
14		<i>to run. We have you on a little leash, professor.</i>
15	Langdon	<i>Why would I try to run? I didn't do anything.</i>

In the dialogue above, Sophie tried to give an explanation to Langdon that he was suspected by Fache as the murderer of the curator. It could be seen that Langdon was confused with Sophie's statement and he said *"Suspect?"*. Actually Langdon was only asking and emphasizing if he was a suspect of curator's murdering and it would be enough if Sophie answered his question by using "yes"

or “no” answer. But, Sophie gave more information more than it, she also gave an explanation about the GPS tracking dot that was placed in his pocket. In this case, Sophie flouted maxim of quantity since she gave more explanation to Langdon.

Being encountered by Sophie’s utterances containing flouting maxim above (line 11 – line 14), Langdon as Sophie’s interlocutor gave response by using negotiation’s strategy. It was indicated by his utterance “*Why would I try to run? I didn’t do anything.*”, meant that Langdon did not accept directly what was said by Sophie and he was confused about her utterances. From the utterances being flouted above, it could be inferred that actually Sophie tried to persuade Langdon not to trust Fache since Sophie showed the proof that Fache had taken GPS tracking device in his pocket and she persuaded him to accept her explanation.

Dialogue 4

Line	Name	Utterance
1	Sophie	<i>Maybe you really kill him. The fibonacci sequence. I believe</i>
2		<i>Saunniere wrote it so his investigation would include</i>
3		<i>cryptographers.</i>
4	Langdon	<i>That’s quite a leap, isn’t it?</i>
5	Sophie	<i>No, and the letters “P.S.”</i>
6	Langdon	<i>P.S., postscript.</i>
7	Sophie	<i>“Princesse Sophie.” Silly, I know. But I was only a girl</i>
8		<i>when I lived with him. Jacques Saunniere was my</i>
9		<i>grandfather. Apparently, it was his dying wish that we</i>
10		<i>meet. If you help me understand why. I will get you to your</i>
11		<i>embassy, where we cannot arrest you.</i>
12	Langdon	<i>Fache was never gonna let me stroll out of here, was he?</i>
13	Sophie	<i>No. If we get away from here, we must find another way.</i>

In the dialogue above, Langdon and Sophie were discussing about the left message by the curator because there were letters “P.S” beside the scrambled numbers found near his dead body. In this case, Langdon concluded that “P.S” was “postscript”, then, Sophie stated that it was “Princess Sophie”. Actually, it would be enough for Sophie to say about that word, but she gave more

information that she was the curator's granddaughter and she also gave the explanation about her past story with him, then she promised him to bring him back to his embassy. In this case, Sophie flouted maxim of quantity since she gave more information than was required.

Being encountered by Sophie's utterances containing flouting maxim (line 7 –line 11), Langdon as her interlocutor said "*Fache was never gonna let me stroll out of here, was he?*". In this matter, he used negotiation strategy in responding what was said by Sophie to accompany him to his embassy. But, it could be seen that from that response, he accepted what was said by Sophie about her story related with Captain Fache and her identity as the curator's granddaughter, meant that he also used contextual knowledge exploitation. So, it could be concluded that he used combination strategy in responding Sophie's utterances.

Then, although Sophie flouted maxim of quantity, it could be inferred that Sophie gave that explanation to erase Langdon's confusing that could be captured by Sophie from his face, so that Langdon could believe with Sophie's explanation about Fache's planning to capture Langdon as the suspect of the murdering.

Dialogue 5

Line	Name	Utterance
1	Langdon	<i>Did it occur to you that could be dangerous?</i>
2	Sophie	<i>No. And now we have a place to think. Any idea professor?</i>
3	Langdon	<i>You could've just handed me a piece of a UFO from area 51</i>
4	Sophie	<i>"What's the next step?" with him, it's always: "Sophie,</i>
5		<i>what's the next step?" puzzles. Codes.</i>
6	Langdon	<i>A treasure hunt.</i>
7	Sophie	<i>To find his killer. Maybe there is something about this Priory</i>
8		<i>of Sion.</i>
9	Langdon	<i>I hope not. Any Priory story ends in bloodshed. They were</i>
10		<i>butchered by the Church. It all started over a thousand</i>
11		<i>years ago when a French king conquered the holy city of</i>
12		<i>Jerusalem. This crusade, one of the most massive and</i>
13		<i>sweeping in history was actually orchestrated by a secret</i>

- 14 *brotherhood. The Priory of Sion and their military arm, the*
15 *Knights Templar.*
16 Sophie *But the templars were created to protect the Holy Land?*

From the dialogue above, it could be seen that Langdon and Sophie were confused about the message left by the curator and they shared their opinion whether it was just treasure hunt or message to identify the curator's killer. Sophie stated that it might relate to the Priory of Sion but Langdon hoped that it would not relate with it. In his explanation, Langdon said that the Priory of Sion were being hunt by the church over the past hundred years ago and the story about the Priory of Sion was always end in bloodshed. In his answer, he flouted the maxim of quantity since he added more information than required because actually Sophie was just asking that the left message of the curator might be related with the Priory of Sion or not. In this matter, Langdon could answer it by "yes" or "no" answer, but he gave more explanation about the history.

Then, being encountered by Langdon's utterances containing flouting maxim (line 9 – line 15), Sophie as his interlocutor gave response by using the negotiation strategy. It could be seen from her utterance "*But the templars were created to protect the Holy Land?*", meant that Sophie did not directly accept what was being uttered by Langdon. From the flouting maxim of Langdon's utterances, it could be inferred that he tried to say that if the curator's case was related to the Priory of Sion, they would be in a danger situation because it was related with the history before that Priory of Sion was always being hunt by the church.

Dialogue 6

Line	Name	Utterance
1	Sophie	<i>But the Templars were created to protect the Holy Land?</i>
2	Langdon	<i>That was a cover to hide their true goal, according to this myth. Supposedly the invasion was to find an artifact lost since the time of Christ. An artifact, it was said, the Church would kill to possess.</i>
3		
4		
5		
6	Sophie	<i>Did they find it, this buried treasure?</i>
7	Langdon	<i>Put it this way: One day the Templars simply stopped had searching. They quit the Holy Land and traveled directly to Rome. Whether they blackmailed the papacy or the Church bought their silence, no one knows. But it is a fact the papacy declared these Priory knights. These Knights Templar, of limitless power. By the 1300s, the Templars grown too powerful. Too threatening. So the Vatican issued secret orders to be opened simultaneously all across Europe. The Pope had declared the Knights Templar Satan worshipers and said God had charged him with cleansing the earth of these heretics. The plan went off like clockwork. The Templars were all but exterminated. The date was October 13th, 1307. A Friday.</i>
8		
9		
10		
11		
12		
13		
14		
15		
16		
17		
18		
19		
20	Sophie	<i>Friday the 13th?</i>
21	Langdon	<i>The pope sent troops to claim the Priory's treasure but they found nothing. The few surviving Knights of the priory had vanished and the search for their sacred artifact began again.</i>
22		
23		
24		
25	Sophie	<i>What artifact? I've never heard about any of this.</i>
26	Langdon	<i>Yes, you have. Almost everyone on earth has. You just know it as the Holy Grail.</i>
27		

In the dialogue above, Langdon and Sophie were talking about the Priory of Sion. It could be seen that Sophie was curious about that matter because she did not understand with the history. In the dialogue above, Langdon flouted the maxim of quantity because he was giving much information than required. Sophie asked “*But the Templars were created to protect the Holy Land?*” and “*Did they find it, this buried treasure?*”. Actually Sophie’s question was only need “yes” or “no” answer from Langdon, but Langdon answered her question by reciting the history of the Priory of Sion. Langdon’s utterances containing flouting maxim could be seen in line 2 – line 5 and line 7 – line 19.

Then, being encountered by utterances containing flouting maxim (line 2 – line 5 and line 7 – line 19), Sophie as his interlocutor gave responses by using negotiation strategy. It was indicated by her utterances “*Did they find it, this buried treasure?*” and “*Friday the 13th?*”, meant that Sophie did not accept directly what was said by Langdon about the history of Priory of Sion. In the line 2 – line 5 when Langdon flouted the maxim of quantity, there was an intended meaning behind his utterances. The writer thought that actually in line 2 –line 5, Langdon’s utterances meant that the Templar was not created to protect the Holy Land, but Langdon covered that intention through his explanation. Then for the second flouting maxim (line 7 – line 19), it could be inferred that the Templar did not find the treasure they searched. It might be inferred that Langdon gave such answers to give proof and made his explanation clearer.

Dialogue 7

Line	Name	Utterance
1	Leigh	<i>There are always four, the grand master and three senechaux, make up the primary guardians of the Grail.</i>
2		<i>Thank you Remy. That’ll be all now. The Priory’s member span our very globe itself.</i>
3		
4		
5	Langdon	<i>Philippe de Cherisey exposed that as a hoax in 1967?</i>
6	Leigh	<i>And that is what they want you to believe. The Priory is charged with a single task. To protect the greatest secret in modern history.</i>
7		
8		
9	Sophie	<i>The source of God’s power on earth?</i>
10	Leigh	<i>No, that’s a common misunderstanding. The Priory protects the source of the church power on earth: The Holy Grail.</i>
11		
12	Sophie	<i>I don’t understand. What power? Some magic dishes?</i>
13	Leigh	<i>Robert. Has he been telling you that the Holy Grail is a cup? To understand the holy grail, my dear. You must first understand the holy bible. The Good Book did not arrive by facsimile from heaven. The Bible as we know it was finally presided over by one man: The pagan emperor Constantine.</i>
14		
15		
16		
17		
18		
19	Sophie	<i>I thought Constantine was a Christian.</i>
20	Leigh	<i>Oh, hardly, no. He was a lifelong pagan who was baptized on his deathbed. Constantine was Rome’s supreme holy man. From time immemorial, his people had worshiped a</i>
21		
22		

23 *balance between nature's male deities and the goddess, or*
 24 *sacred feminine. But a growing religious turmoil was*
 25 *gripping Rome. Three centuries earlier, A young Jew*
 26 *named Jesus had come along preaching love and a single*
 27 *God. Centuries after his crucifixion, Christ's followers had*
 28 *grown exponentially and had started a religious war*
 29 *against the pagans.*
 30 Langdon *Or did the pagans commence war against the*
 31 *Christians? Leigh, we can't be sure who began the atrocities*
 32 *in that period.*
 33 Leigh *We can at least agree that the conflict grew to such*
 34 *proportions that it threatened to tear Rome in two. So*
 35 *Constantine may have been a lifelong pagan, but he was*
 36 *also a pragmatist. And in 325 anno Domini, he decided to*
 37 *unify Rome under a single religion, Christianity.*
 38 Langdon *Christianity was on the rise. He didn't want his empire torn*
 39 *apart.*
 40 Leigh *And to strengthen this new Christian tradition, Constantine*
 41 *held a famous ecumenical gathering, known as the Council of*
 42 *Nicaea and at this council, the many sects of Christianity*
 43 *debated and voted on. Well, everything from the acceptance*
 44 *and rejection of specific gospel to the date for Easter to the*
 45 *administering of the sacraments, and of course the*
 46 *immortality of Jesus.*
 47 Sophie *I don't follow.*

In the previous conversation, it could be seen that Sophie, Langdon and Leigh were talking about the Holy Grail, Priory of Sion as the guardian of Holy Grail and the history of Christianity, that there were two opinions that stated whether Jesus was immortal or not. Then, it could be seen that Leigh flouted maxim of quantity although Sophie asked him only about the simple question that needed to be answered by simple answer. Sophie said “*I don't understand. What power? Some magic dishes?*” (line 12) and “*I thought Constantine was a Christian.*” (line 19) were the questions that needed simple answer, it could be answered by “yes” or “no” answer, for example, when Sophie said that she thought that Constantine was a Christian, actually Leigh could answer it by “*Oh,*

hardly, no.” and it would be enough, but in the conversation above, Leigh also recited her about the history. It meant he flouted the maxim of quantity.

Being encountered by Leigh’s utterances containing flouting maxim (line 13-line 18 and line 20 – line 29), there were two people, Sophie and Langdon as the interlocutors that gave response to Leigh’s utterances. In the conversation above, it could be seen that both of them were using the negotiation strategy. It could be seen from their utterances, Sophie said “*I thought Constantine was a Christian.*” (line 19) and “*I don't follow.*” (line 47). Then, Langdon also used the same strategy by saying “*Or did the pagans commence war against the Christians? Leigh, we can't be sure who began the atrocities in that period.*”, meant that both of them were using that strategy to show that they could not accept directly what was said by Leigh.

In this case, when Leigh was flouting the maxim, it could be inferred that Leigh tried to give them more information since he was as an expert in the Grail history while Langdon and Sophie were lack knowledge about it. It also could be inferred that he wanted to emphasize what he said by giving more information.

Dialogue 8

Line	Name	Utterance
1	Langdon	<i>Some christian believed that Jesus was mortal. Some christian believed he was divine.</i>
2		
3	Sophie	<i>Hold on, you're saying Jesus' divinity came from a vote?</i>
4	Leigh	<i>Well, remember, in those days, Gods were everywhere. By the infusing Jesus the man with the divine magic by making him capable of earthly miracles as well as his own resurrection, constantine turned him into a God. But within human world. And he basically knocked the more distant gods out of the game.</i>
5		
6		
7		
8		
9		
10	Langdon	<i>Constantine did not create Jesus' divinity. He simply sanctioned an already widely held idea.</i>
11		
12	Leigh	<i>Semantics.</i>
13	Langdon	<i>No, it's not semantics. You're interpreting facts to support</i>

over this question?". In the context above, Sophie used negotiation strategy because she saw the debate between Leigh and Langdon about the truth of the divinity of Jesus. In this conversation, Sophie used the negotiation strategy that indicated Sophie did not care about the truth of that history because she felt there were many people killed because of that question.

For the Leigh's utterances containing flouting maxim, there was intended meaning behind it. It could be inferred that Leigh gave too much information to make Sophie understand about his utterances. Beside, it could be inferred that Leigh answered Sophie's question by using a different way for politeness purpose.

Dialogue 9

Line	Name	Utterance
1	Sophie	<i>Who is she?</i>
2	Leigh	<i>My dear, that's Mary Magdalene.</i>
3	Sophie	<i>The prostitute?</i>
4	Leigh	<i>She was no such thing. Smearred by the Church in 591</i>
5		<i>anno Domini, poor dear. Mary Magdalene was Jesus' wife.</i>
6	Langdon	<i>This is an old wives' tale.</i>
7	Leigh	<i>The original one, in fact.</i>
8	Langdon	<i>There's virtually no empirical proof.</i>
9	Leigh	<i>He knows as well as I do there's much evidence to support it.</i>
10	Langdon	<i>Theories. There are theories.</i>
11	Leigh	<i>Notice how Jesus and Mary are clothed. Mirror images of</i>
12		<i>each other.</i>
12	Langdon	<i>The mind sees what it chooses to see.</i>
13	Leigh	<i>And venturing into the even more bizarre, notice how Jesus</i>
14		<i>and Mary appear to be joined at the hip and are leaning</i>
15		<i>away from each other as if to create a shape in the negative</i>
16		<i>space between them. Leonardo gives us the chalice. Yes. Oh,</i>
17		<i>and Robert, notice what happens when these two figures</i>
18		<i>change position.</i>
19	Sophie	<i>Just because Da Vinci painted it doesn't make it true.</i>
20	Leigh	<i>No. But history, she does make it true. Now, listen to this. It's</i>
21		<i>from the Gospel according to Philip.</i>

In the dialogue above, Sophie, Langdon and Leigh were discussing the figure of the woman in the painting of Leonardo Da Vinci that made Sophie curious about it. Then, Leigh explained that it was Mary Magdalene. Sophie was

directly asked him whether she was a prostitute. Actually Leigh could answer that question by using “yes” or “no” answer, but in this case, Leigh answered it in another way by adding some information about the history related with Mary Magdalene.

Being encountered by Leigh’s utterances containing flouting maxim (line 4 –line 5), Sophie and Langdon as his interlocutors gave response by using a different strategy. Firstly, Langdon used the contextual exploitation strategy and he said “*This is an old wives’ tale.*” In this context, Langdon combined what he knew about the history of Mary Magdalene and the context where the conversation. It could be seen that this strategy was used by Langdon to defend what was said by Leigh. On the other hand, Sophie used a different strategy in responding what was said by Leigh, she said “*Just because Da Vinci painted it doesn’t make it true*”. It could be said that Sophie used the negotiation strategy. It meant that Sophie did not directly accept what was said by Leigh.

In the utterance that was flouted by Leigh, it could be inferred that Leigh tried to be more polite in giving the answer since it was related with the religion’s matter and he tried to clarify Sophie’s understanding about that matter. It also could be inferred that actually Leigh wanted to emphasize that Mary Magdalene was not the prostitute.

Dialogue 10

Line	Name	Utterance
1	Sophie	<i>But how could Christ have a bloodline, unless?</i>
2	Leigh	<i>Mary was pregnant at the time of the Crucifixion. For her</i>
3		<i>own safety and for that of Christ's unborn child. She fled</i>
4		<i>the Holy Land and came to France. And here, it is said, she</i>
5		<i>gave birth to a daughter, Sarah.</i>
6	Sophie	<i>They know the child's name.?</i>
7	Langdon	<i>A little girl.</i>

8 Leigh Yes.

In the conversation above, Leigh and Sophie were talking about the bloodline of Jesus Christ. Sophie was very surprised when she knew that Mary Magdalene was Jesus' wife and it was related with the painting of Leonardo Da Vinci. It could be proved that from the chalice in the painting represented the woman's womb that carried the bloodline of Jesus Christ. Since Sophie was still curious how could Mary carried the bloodline of Jesus, she tried to guess by saying "*But how could Christ have a bloodline, unless?*". Then, Leigh directly told her about the history. In this case, it could be seen that Leigh flouted the maxim of quantity. Actually, it would be enough for Leigh to say "*Mary was pregnant at the time of the Crucifixion.*", but he gave the story that Mary was running away to save herself and gave birth a child named Sarah.

Then, being encountered by Leigh's utterances containing flouting maxim (line 2 - line 5), Sophie as his interlocutor gave a response by saying "*They know the child's name.?*", it meant that Sophie used the negotiation strategy to give response. It could be said that Sophie did not directly accept or believe what was said by Leigh and she still felt very surprised.

From the flouting maxim done by Leigh, there was an implicature or hidden intention from Leigh. It could be inferred that Leigh tried to support Sophie's guess and to clear her confusing that actually Mary was giving birth the bloodline of Jesus Christ named Sarah.

Dialogue 11

Line	Name	Utterance
1	Leigh	<i>You have not been honest with me. Your pictures are on the television. You are wanted for four murders! That's why</i>
2		<i>Vernest said "killing spree". You come into my home,</i>
3		<i>playing on my passion for the Grail.</i>
4		
5	Langdon	<i>That's why we need you.-</i>
6	Leigh	<i>You will leave my house!</i>
7	Langdon	<i>Listen!</i>
8	Leigh	<i>No, I'm calling the police.</i>
9	Langdon	<i>Jacques Sauniere was her grandfather. You're the the</i>
10		<i>obsessive Priory scholar. You still keep lists of who might</i>
11		<i>Priory? I'll bet Jacques Sauniere was on one of those lists.</i>
12		<i>He was on your list of who could be Grand Master, wasn't</i>
13		<i>he? I'll bet he was right at the top. Consider: Four men</i>
14		<i>murdered? The same number as the guardians. What if the</i>
15		<i>Priory was compromised, the other senechaux dead? What</i>
16		<i>if you yourself were dying, a Grand Master? You'd have to</i>
17		<i>pass the secret on to someone you could trust. Someone</i>
18		<i>outside the society. Maybe someone whose training you had</i>
19		<i>begun but never finished.</i>
20	Sophie	<i>What?</i>
21	Leigh	<i>Robert, your ruse is pathetic.</i>
22	Langdon	<i>Not really.</i>

From the dialogue above, it could be seen that Leigh had known that Sophie and Langdon were the suspects of the curator's death because there were some police officers outside Leigh's house and his assistant said that those two people appeared on TV as the murderers. Leigh was very angry because he felt being fooled by them and he asked them to leave his house or he would call the police.

Then, Langdon responded it by reciting that Sophie was the curator's granddaughter and Langdon believed that the curator was one of the Priory of Sions. By reciting this story, Langdon flouted the maxim of quantity.

Being encountered by Langdon's utterances containing flouting maxim (line 9 - line 19), Leigh as his interlocutor gave a response uses contextual knowledge exploitation by saying "*Robert, your ruse is pathetic.*", although it seemed that Leigh did not accept what was being said by Langdon, at last he accepted it.

From the utterances being flouted by Langdon, there was an hidden intention from Langdon. It could be inferred that in order to calm Leigh down, Langdon did not have another option except to tell him that Sophie was the curator's granddaughter and it might be right that the curator was one of the Priory of Sion. In order to do that, in this case, Langdon flouted the maxim of quantity, although Leigh was never asked him to tell about that story.

Dialogue 12

Line	Name	Utterance
1	Sophie	<i>Opus Dei. What is it?</i>
2	Langdon	<i>Opus Dei is a prelature to the Vatican.</i>
3	Sophie	<i>You're saying the Vatican is killing people for this box?</i>
4	Leigh	<i>No, no, no. Not the Vatican and not Opus Dei, but we are</i>
5		<i>in the middle of a war. And one that has been going on</i>
6		<i>forever. On the one side stands the Priory and on the other</i>
7		<i>an ancient group of despots with members hidden in high-</i>
8		<i>ranking positions throughout the Church. And this Council</i>
9		<i>of Shadows tries to destroy proof of the bloodline. And that</i>
10		<i>throughout history, they seek out and kill the living</i>
11		<i>descendants of Jesus Christ.</i>
12	Sophie	<i>That's insane. –</i>
13	Leigh	<i>Is it? How many atrocities and scandals has the Catholic</i>
14		<i>church rationalized in its time? What if some persuasive</i>
15		<i>scientific evidence emerge that shows that the church'</i>
16		<i>version is inaccurate? What if the world discovers that the</i>
17		<i>greatest story ever told is actually a lie?</i>
18	Langdon	<i>The Vatican faces a crisis of faith unprecedented.</i>

In the conversation above, it could be seen that Sophie still confused about the cryptex within the box that was left in the bank by the curator. The cryptex that would lead to the Holy Grail that was searched by many people and it was related to the cases of people's murdering. In this case, it seemed that Vatican as the highest place for Christian included in that murdering case. In that scene, Silas as one of the Opus Dei (a conservative Catholic sect) came to Leigh's house and tried to take the cryptex and kills Sophie. In this case, Sophie tried to ask and emphasized whether Vatican was killing people to get that cryptex by saying

“*You're saying the Vatican is killing people for this box?*”. Actually, that question was needed a simple answer, but, Leigh tried to give more explanation that actually there was a war between two sides of group. In one side, church side that tried to search and killed the descendent of Jesus Christ and the othe hand, there were Priory of Sions that protected the descendant of Jesus.

Then, being encountered by Leigh’s utterances containing flouting maxim (line 4 – line 11), Sophie as his interlocutor gave response by using negotiation strategy. It was indicated by her utterance “*That's insane*“, meant that she felt very surprised and it was difficult to accept what was said by Leigh.

From the flouting maxim of Leigh’s utterances, it could be inferred that Leigh gave such explanation in order to prevent the misunderstanding in Sophie’s mind that the Catholic church killed many people for that cryptex because actually both sides of people just defended what they believed.

Dialogue 13

Line	Name	Utterance
1	Langdon	<i>This is incredible. Look at this. Look at this. These records go back thousands of years. They date back to the death of Christ. Good God, could these be the Grail documents?</i>
2		
3		
4	Sophie	<i>What did he want from us? To find her sarcophagus? How was I ever supposed to figure all this out?</i>
5		
6	Langdon	<i>When you and your grandfather fought, was it something about your past?</i>
7		
8	Sophie	<i>How could you know that?</i>
9	Langdon	<i>About how your parents died? Sophie?</i>
10	Sophie	<i>It was during primary school. I was in his library. Doing research. I was trying to find out about my family. I wanted to know about them. But I couldn't find any records. Not of their death. Not of the accident. I'd asked him for as long as I could remember, but he would never tell me. He stood over me and he wouldn't let me leave. I kept my promise. The next week he sent me to boarding school. One weekend I came home unexpectedly. And what I saw my grandfather doing some ritual. I was so frightened. We hardly ever spoke again.</i>
11		
12		
13		
14		
15		
16		
17		
18		
19		
20	Langdon	<i>Do you have any memories of your grandfather before the</i>

- 21 accident? Before your parents were killed?
- 22 Sophie Yeah. No. I don't know. Why?
- 23 Langdon Because I don't think he was your grandfather.
- 24 Sophie These are my parents. My brother.
- 25 Langdon And this is you, isn't it? The paper says the entire family
- 26 was killed. The mother, the father, the boy, 6 and the girl,
- 27 4. But your name was never Sauniere. It's Saint-Clair. It's
- 28 one of the oldest families in France. It's from a line of the
- 29 Merovingian kings. Royal blood. I was so wrong. Sauniere
- 30 didn't want you to help guard the secret of the Holy Grail.
- 31 Sophie...you are the secret. You survived the accident. If it
- 32 even was an accident. The Priory found out. Somehow they
- 33 concealed the fact that you were alive. They hid you with
- 34 the Grand Master himself who raised you as his own.
- 35 According to all of this...Princess Sophie... you are the heir.
- 36 The end of the bloodline.You are the last living descendent
- 37 of Jesus Christ.

In the conversation above, Langdon and Sophie were in the Rosyln Chappel church where the cyptex lead them to find Mary's sarcophagus. While they were searching, Langdon found some newspaper' articles about the curator's family that had an accident and it made Langdon was curious because in that article, it stated that all the members of the family are dead in that accident. Then, it could be seen that Langdon tried to asks Sophie about her past life since Langdon found some articles that prove the grandchild's curator was dead with the family. There, Langdon also found out that Sophie's name was not Saunniere, but Saint Clair that it was the old france family that related with *sang real* the royal blood of Jesus Christ.

Being encountered by Langdon's utterances containing flouting maxim (line 25 - line 37), Sophie as his interlocutor did not give a response through her utterance. In the context of conversation above, she just gave shocked response from her face, but she did not complain anything because Langdon gave her some

evidences in that context. It meant that she used her contextual knowledge exploitation strategy and accepted what was said by Langdon.

From the utterances being flouted by Langdon, it could be inferred that he did that in order to reveal that she was the last descendant of Jesus and tried to give the explanation as much as possible, so he was giving more explanation than required.

Dialogue 14

Line	Name	Utterance
1	Langdon	<i>What will you do? The legend will be revealed when the heir reveals himself.</i>
2		
3	Sophie	<i>They just got the pronoun wrong. She said when Sauniere died, he took the location of Mary's sarcophagus with him.</i>
4		
5		<i>So there's no way to empirically prove that I am related to her. What would you do, Robert?</i>
6		
7	Langdon	<i>Okay, maybe there is no proof. Maybe the Grail is lost forever. But, Sophie, the only thing that matters is what you believe. History shows us Jesus was an extraordinary man...a human inspiration. That's it. That's all the evidence has ever proved. But...when I was a boy...When I was down in that well Teabing told you about...I thought I was going to die, Sophie. What I did...I prayed. I prayed to Jesus to keep me alive...so I could see my parents again...so I could go to school again...so I could play with my dog. Sometimes I wonder if I wasn't alone down there. Why does it have to be human or divine? Maybe human is divine. Why couldn't Jesus have been a father and still been capable of all those miracles?</i>
8		
9		
10		
11		
12		
13		
14		
15		
16		
17		
18		
19		
20	Sophie	<i>Like turning water into wine?</i>
21	Langdon	<i>Well, who knows? His blood is your blood. Maybe that junkie in the park will never touch a drug again. Maybe you healed my phobia with your hand.</i>
22		
23		
24	Sophie	<i>And maybe you're a knight on a Grail quest</i>
25	Langdon	<i>Well, here's the question: the living descendent of Jesus Christ...would she destroy faith? Or would she renew it? So again I say, what matters is what you believe.</i>
26		
27		
28	Sophie	<i>Thank you. For bringing me here. For letting him choose you. Sir Robert.</i>
29		
30	Langdon	<i>You take care.</i>
31	Sophie	<i>Yes. Hey..Nope Maybe I'll do better with the wine.</i>

In the dialogue above, it could be seen that actually the whole truth had been revealed that Sophie was the last descendant of Jesus Christ. Although it could not

be proved since the sarcophagus where Mary Magdalene laid down was not in the church. In this matter, Sophie just asked what would Langdon do because the proof that would reveal that Sophie was the last descendant of Jesus has disappeared. Then, Langdon answered that question that there was no problem if the proof had disappeared and he said that actually the most important thing was what she believed. Actually, it was enough for Langdon to answer that way, but he was giving more answer by reciting his past life that actually he had ever fallen into the wall and he prayed to Jesus to keep him alive and he said again that actually the most important thing was what people believed.

Being encountered by Langdon's utterances containing flouting maxim (line 8 - line 19), Sophie as his interlocuter gave a response by using the negotiation strategy. It was indicated by her utterance "*Like turning water into wine?*", it meant that she wanted to have a joke and to emphasize what was being said by Langdon.

Then, for the flouting maxim performed in Langdon's utterances, it could be inferred that it might be done by Langdon to calm Sophie down and supported her to do what she believed because the context of the conversation above was although Sophie was the last descendant of Jesus Christ, there would be no empirical proof because they could not find Mary's sarcophagus.

4.1.2 The Analysis of Flouting Maxim of Quality

In the analysis of flouting maxim of quality, the writer analyzed about how the utterances being flouted, the resolving strategies used by the interlocutors in

conveying the intended meanings of the speakers, and the intended meanings of the utterances being flouted.

Dialogue 1

Line	Name	Utterance
1	Langdon	<i>Now, as you would imagine, the female symbol is its exact</i>
2		<i>opposite. This is called the chalice.</i>
3	Leigh	<i>And the chalice resembles a cup or vessel or, more</i>
4		<i>importantly the shape of a woman's womb. No, the Grail has</i>
5		<i>never been a cup. It is quite literally this ancient symbol. Of</i>
6		<i>womanhood. And in this case, a woman who carried a</i>
7		<i>secret so powerful that if revealed, it would devastate the</i>
8		<i>very foundations of Christianity.</i>
9	Sophie	<i>Wait, please, you're saying the Holy Grail is a person?</i>
10		<i>A woman?</i>

In the dialogue above, it could be seen that Langdon, Leigh and Sophie were talking about the sign displayed in the painting of Leonardo Da Vinci. In the conversation above, Leigh stated about the chalice in the painting that resembled cup or vessel, and he also stated that it resembled woman's womb. In this matter, he used a rhetorical way. Leigh used metaphor since he made certain comparison between chalice and the cup. In this case, he flouted maxim of quality.

Being encountered by Leigh's utterances containing flouting maxim of quality (line 3 and line 4), Sophie as his interlocutor gave a response by using negotiation strategy. It was indicated by her utterance "*Wait, please, you're saying the holy grail is a person? A woman?*", meant that she was still confused about what was said by Leigh and she did not accept directly what was said by him.

From the rhetorical way used by Leigh, it could be inferred that he flouted the maxim to make Sophie had clearer understanding of his explanation. It could be seen that the word "chalice" might not be familiar for Sophie because she did not

understand about the history, so that Leigh made such an example by using cup to make her easier to understand it.

Dialogue 2

Line	Name	Utterance
1	Langdon	<i>Leigh. Harboring and transporting fugitives? You are already implicated enough.</i>
2		
3	Leigh	<i>You and I, Robert, have observed history. Time has been our glass. We are in history now. Living it. Making it.</i>
4		
5		<i>"implicated"? I am on a Grail quest. Forgive me, Robert, but you two may well have given this old man the greatest night of his life. Thank you. He's going to want more money.</i>
6		
7		

In the conversation above, it could be said that Langdon and Leigh had found and revealed the secret codes within the cryptex left by Sophie's grandfather. That codes would lead them to the Holy Grail that became a secret for a long time. It could be inferred from Leigh's utterances that used some rethorical way in order to express his happiness. In the utterance "*You and I, Robert, have observed history*", it used overstatement since he exaggerated his utterance more than what was necessary, that might also convey implicatures. Then, the utterance "*Time has been our glass*", in this case, he used methaphor since he compared two things that were actually different. For the utterance "*You two may well have given this old man the greatest night of his life*", in this utterance, he used overstatement since he exaggerated his utterance more than was necessary.

In using rethorical utterance was the feature of flouting maxim of quality.

Being encountered by Leigh's utterances containing flouting maxim (line 3 - line 4 and line 6 - line 7), Langdon as his interlocutor gave response by using contextual knowledge exploitation and it was indicated by his expression.

Although he did not say anything for replying Leigh's utterances, it indicated that Langdon understand with Leigh's utterances. From the utterances containing

rethorical language used by Leigh, it could be inferred that the speaker used rethorical utterances to express his happiness since he had revealed the codes within the cryptex and he might reveal the Holy Grail that became a secret for a long time.

4.1.3 The Analysis of Flouting Maxim of Relevance

In the analysis of flouting maxim of relevance, the writer analyzed about how the utterances being flouted, the resolving strategies used by the interlocutors in conveying the intended meanings of the speakers, and the intended meanings of the utterances being flouted.

Dialogue 1

Line	Name	Utterance
1	Sophie	<i>Do you have a message from Saunniere?</i>
2	Langdon	<i>What are you talking about?</i>
3	Sophie	<i>Crazy old man</i>
4	Langdon	<i>You have confused me with someone else. I was asked to come here and consult.</i>
5		
6	Sophie	<i>No, you are sous surveillance cache</i>
7	Langdon	<i>Yes, and then.. what?</i>
8	Sophie	<i>Bring the suspect to the crime scene and hope he incriminates himself.</i>
9		
10	Langdon	<i>Suspect?</i>
11	Sophie	<i>Check your jacket pocket. Just look. GPS tracking dot.</i>
12		<i>Accurate within two feet anywhere on the globe. The agent who picked you up slipped it into your jacket in case you tried to run. We have you on a little leash, professor.</i>
13		
14		
15	Langdon	<i>Why would I try to run? I didn't do anything.</i>
16	Sophie	<i>So, what do you think about the fourth line of text. Fache wiped clean before you arrived? He brought you here to force a confession, Professor Langdon.</i>
17		
18		
19	Sophie	<i>Fache isn't even looking for other suspects, okay? He is sure you're guilty.</i>
20		

In the dialogue above, Sophie tried to explain to Langdon that Fache, a police captain tried to make him the suspect of the Saunniere's murdering. In this case, Langdon was confused with Sophie's statement because that was the first

time they met. Sophie asked many questions from Langdon to get more information about what Langdon was doing at the time when the curator killed and it made him more confused. Then, he tried to ask Sophie by saying “*Suspect?*” because she said that Captain Fache incriminated him as the killer. But, in this case, Sophie answered by asking him to check his jacket’s pocket and she explained that the agent who picked Langdon up slipped the GPS tracking device to his pocket. In this case, Sophie flouted maxim of relevance since she talked about something different, that was a GPS tracking device with the current topic about the suspect of the curator’s killer although the topic was actually connected.

Being encountered by Sophie’s utterances containing flouting maxim (line 11 - line 14), Langdon gave response by using the negotiation strategy. It was indicated by his utterances “*Why would I try to run? I didn’t do anything.*”. It meant that Langdon might be still confused so that he did not accept what was said by Sophie directly.

From the flouting maxim uttered by Sophie, it could be said that Sophie had a certain intention behind it. It could be inferred that Sophie did that to make Langdon sure about her statement since he felt confused about it. Then, when Sophie told him to check his jacket’s pocket, she wanted to show the proof of her statement.

Dialogue 2

Line	Name	Utterance
1	Langdon	<i>This is the Bois de Boulogne?</i>
2	Sophie	<i>We should be safe in this park for a few minutes.</i>
3	Langdon	<i>Your police don’t patrol this park.</i>
4	Sophie	<i>Stay here. Police.</i>
5	Man	<i>What do you want?</i>

6	Sophie	<i>Fifty euros for all your stuff. Go and get something to eat.</i>
7	Langdon	<i>Did it occur to you that could be dangerous?</i>
8	Sophie	<i>No. And now we have a place to think. Any ideas, professor?</i>
9	Langdon	<i>You could've just handed me a piece of a UFO from Area 51.</i>

The context of the conversation above was that Langdon and Sophie were running away from the embassy because the police suspected Langdon as the murderer of the curator and finally they found a park to stay. In the dialogue above, it could be seen that Sophie knew the safe place where the police would not find them and they were in the park that a little far from the center of the city.

Since Langdon was not a France citizen, he asked Sophie if it was the Bois de Boulogne park. In this case, Sophie answered it with different topic and she said that the place was safe. In this case, although it seemed irrelevant, but it was connected with the context that they were running away because the police was chasing them away. So, Sophie's answer flouted maxim of relevance.

Being encountered by Sophie's utterance containing flouting maxim (line 2), Langdon as her interlocutor gave a response by exploiting his contextual knowledge, and he said "*Your police don't patrol this park*" (line 3). It indicated that Langdon understood about the context that the park they stayed was safe. Then, for the flouting maxim from Sophie's statement, "*We should be safe in this park for a few minutes.*", it could be inferred that Sophie wanted to say that this park was Bois de Boulogne park and it was safe for them to stay.

Dialogue 3

Line	Name	Utterance
1	Sophie	<i>Did they find it, this buried treasure?</i>
2	Langdon	<i>Put it this way: One day the Templars simply stopped searching. They quit the Holy Land and traveled directly to Rome. Whether they blackmailed the papacy or the Church</i>
3		<i>bought their silence, no one knows. But it is a fact the</i>
4		<i>papacy declared these Priory knights, these Knights</i>
5		
6		

7
8
9
10
11
12
13
14
15 Sophie
16 Langdon
17
18
19
20 Sophie
21 Langdon

Templar, of limitless power. By the 1300s, the Templars had grown too powerful. Too threatening. So the Vatican issued secret orders to be opened simultaneously all across Europe. The Pope had declared the Knights Templar Satan worshipers and said God had charged him with cleansing the earth of these heretics. The plan went off like clockwork. The Templars were all but exterminated. The date was October 13th, 1307. A Friday.

Friday the 13th.?

The Pope sent troops to claim the Priory's treasure but they found nothing. The few surviving Knights of the Priory had vanished..and the search for their sacred artifact began again.

What artifact? I've never heard about any of this.

Yes, you have. Almost everyone on earth has. You just know it as the Holy Grail.

In the conversation above, Sophie was asking Langdon about the buried treasure and it was actually the Holy Grail, but Langdon answered it by using history of Knight Templar. It could be seen that actually Sophie's question needed "yes" or "no" answer, but Langdon told about another topic about the history of Knight Templars who were hunt by the church at October 13th 1307. In this case, Langdon flouted the maxim of relevance.

Being encountered by Langdon's utterances containing flouting maxim (line 2 - line 14), Sophie as his interlocutor gave response by questioning "*Friday the 13th.?*". It meant that Sophie tried to emphasize what was said by Langdon and she did not accept Langdon's utterances directly.

From the flouting maxim of Langdon's utterances (line 2 - line 14), it could be inferred that actually Langdon tried to say "no" for Sophie's question, but he answered it by using history of the Knight Templars. So, it could be seen that Langdon's intention was making Sophie more understood about the history of the Knight Templar that related to the treasure (Holy Grail).

Dialogue 4

Line	Name	Utterance
1	Sophie	<i>The Holy Grail. A magic cup. The source of God's power on earth. It's nonsense.</i>
2		
3	Langdon	<i>You don't believe in God?</i>
4	Sophie	<i>I don't believe in some magic from the sky. Just people. Sometimes that they can be kind.</i>
5		
6	Langdon	<i>And that's enough?</i>
7	Sophie	<i>Well, I think it has to be. I think it's all we have. Are you a God-fearing man, professor?</i>
8		
9	Langdon	<i>I was raised a Catholic.</i>
10	Sophie	<i>Well, that's not really an answer. Professor, are you okay?</i>

In the conversation above, Sophie and Langdon were talking about the Holy Grail and Sophie seemed did not believe in it. It made Langdon tried to ask Sophie whether she believed in God or not. In her answer, Sophie said “*I don't believe in some magic from the sky. Just people. Sometimes that they can be kind.*”. Then, the second occurrence of flouting maxim was that when Sophie also asked Langdon about whether he believed in God or not, he answered it by saying “*I was raised a Catholic.*”. It meant that they flouted the maxim of relevance because they answered the question by using different topics.

In the conversation above, both Sophie and Langdon flouted maxim in their utterances. Then, in giving response of each utterance, they had the strategy by using the negotiation strategy. It was indicated by their utterances, Langdon said “*And that's enough?*” and Sophie said “*Well, that's not really an answer. Professor, are you okay?*”. From their responses, it could be said that they did not accept what was said by their interlocutors directly and they tried to emphasize what was said by the speaker from that question.

Then, from the flouting maxim uttered by Sophie and Langdon (line 4 - line 5 and line 9), it could be inferred that Sophie did not believe in God. It also could

be inferred that she answered with such answer to make her utterances more polite. Then, Sophie also asked Langdon whether he was believing in God or not, in this case, Langdon also flouted maxim of relevance. He just answered that he was raised in Catholic family. In this case, it could be inferred that Langdon also did not believe in God and he was trying to be more polite in his utterances, so he answered it in such a way.

Dialogue 5

Line	Name	Utterance
1	Sophie	<i>Excuse me. "Who is God, who is man?" How many have</i>
2		<i>been murdered over this question?</i>
3	Leigh	<i>As long as there has been a one true God, there has been</i>
4		<i>killing in his name. Now let me show you the Grail. This</i>
5		<i>used to be the ballroom. I have little occasion to dance these</i>
6		<i>days. I trust you recognize The Last Supper. The great</i>
7		<i>fresco by Leonardo Da Vinci. Now, my dear, if you would</i>
8		<i>close your eyes.</i>
9	Langdon	<i>Oh, Leigh, save us the parlor tricks.</i>
10	Leigh	<i>You asked for my help, I recall. Allow an old man his</i>
11		<i>indulgences. Now, mademoiselle, where is Jesus sitting?</i>
12	Sophie	<i>In the middle. –</i>
13	Leigh	<i>Good. He and his disciples are breaking bread. And what</i>
14		<i>drink?</i>
15	Sophie	<i>Wine. They drank wine.</i>

In the conversation above, there was a debate between Langdon and Leigh about some arguments related with the history. This debate made Sophie felt confused and angry about what they were doing. In this case Sophie was asking whether many people have died because of the question about who the God really was. In this case, Leigh tried to answer the question by saying “*As long as there has been a one true God, there has been killing in his name*”. Sophie’s question was about who the real God was and she was asking about how many people had been killed for that question, then Leigh answered with different topic, meant that he flouted the maxim of relevance.

Being encountered by Leigh's utterances containing flouting maxim (line 3-line 8), Sophie as his interlocutor did not give response for Leigh's utterances. It meant that Sophie did not complain anything from Leigh's utterances because in the context above, they moved directly to different topic about the painting of Leonardo Da Vinci. It could be said that she used the contextual knowledge exploitation strategy in responding Leigh's utterances.

From the utterances being flouted by Leigh, it could be inferred that implicitly he said that it was an ordinary thing if there were murdering cases for the question of the existence of God. It could be inferred that he answered with that question in order to make his utterances more polite to Sophie. Then, he also tried to prove about the fact in the history through Da Vinci painting. In this case he flouted the maxim of relevance.

Dialogue 6

Line	Name	Utterance
1	Langdon	<i>The Pagan found transcendence through the joining of male to female</i>
2		
3	Sophie	<i>People found God through sex?</i>
4	Langdon	<i>In paganism, women were worshiped as a route to heaven. but the modern Church has a monopoly on that. In salvation through Jesus Christ.</i>
5		
6		
7	Leigh	<i>And he who keeps the keys to heaven rules the world.</i>
8	Langdon	<i>Women, then, are a huge threat to the Church. The Catholic Inquisition soon publishes. What may be the most blood-soaked book in human history.</i>
9		
10		
11	Leigh	<i>The Malleus Maleficarum.</i>
12	Langdon	<i>The Witches' Hammer.</i>
13	Leigh	<i>It instructed the clergy on how to locate, torture and kill all freethinking women.</i>
14		
15	Langdon	<i>In three centuries of witch hunts, 50,000 women are captured, burned alive at the stake.</i>
16		
17	Leigh	<i>Oh, at least that. Some say millions. Imagine, then, Robert that Christ's throne might live on in a female child. You asked what would be worth killing for. Witness the greatest cover-up in human history. This is the secret that the Priory of Sion has defended for over 20 centuries. They are the guardians of the royal bloodline. The keepers of the proof of</i>
18		
19		
20		
21		
22		

23 *our true past. They are the protectors of the living*
 24 *descendants of Jesus Christ and Mary Magdalene.*

In the dialogue above, Sophie, Langdon and Leigh were discussing about the history that there was a relation between the Holy Grail, the Priory of Sion and Paganism. In Paganism, Leigh explained that there were some rituals that were being done by Pagan followers and they used woman for their rituals. In this case, Sophie was trying to ask Langdon if they were founding God through sex. Langdon did not answer with “yes” or “no” question, but he answered with different topic about the history of Pagan, it meant that Langdon flouted the maxim of relevance.

Being encountered by Langdon’s utterances containing flouting maxim (line 4 - line 5), Langdon had two interlocutors, they were Sophie and Leigh. Both Sophie and Leigh had the same strategy in responding Langdon’s utterances. In this case, Sophie did not give reply to Langdon, it could be inferred that Sophie understood with Langdon’s intention. Then, Leigh replied it by saying “*And he who keeps the keys to heaven rules the world.*”, meant that he combined his knowlegde about the history of paganism and the context of the conversation above.

From the flouting maxim uttered by Langdon (line 4 - line 5), it could be inferred that actually he wanted to say that it was right that in Paganism people found God through sex, but then he said “*In paganism, women were worshiped as a route to heaven. but the modern Church has a monopoly on that. In salvation through Jesus Christ.*” It could be inferred that he was just trying to be more

polite by reciting her with the story that Actually in Paganism, women were used as way to heaven by answering in a such way.

Dialogue 7

Line	Name	Utterance
1	Leigh	<i>You will leave my house!</i>
2	Langdon	<i>listen!</i>
3	Leigh	<i>No, I'm calling the police.</i>
4	Langdon	<i>Jacques Sauniere was her grandfather. You're the obsessive Priory scholar. You still keep lists of who might be in the Priory? I'll bet Jacques Sauniere was on one of those lists. He was on your list of who could be Grand Master, wasn't he?</i>
5		
6		
7		
8		
9	Sophie	<i>What?</i>
10	Langdon	<i>I'll bet he was right at the top. Consider: Four men murdered? The same number as the guardians. What if the Priory was compromised, the other senechaux dead? What if you yourself were dying, a Grand Master? You'd have to pass the secret on to someone you could trust. Someone outside the society. Maybe someone whose training you had begun but never finished.</i>
11		
12		
13		
14		
15		
16		
17	Leigh	<i>Robert, your ruse is pathetic.</i>
18	Langdon	<i>Not really.</i>

In the dialogue above, Leigh had already known that Langdon and Sophie were chased away by the police officers. Leigh was very angry and tried to kick them out from the house. In this case, Leigh was talking about calling the police, but then Langdon was just answering by reciting about the life's background of Sophie and he said that Sophie was the curator's granddaughter. In this case, he flouted the maxim of relevance because what he said was not relevance with the previous topic.

Being encountered by Langdon's utterances containing flouting maxim (line 4 - line 8), Langdon had two interlocutors, they were Sophie and Leigh. Both of them had different strategies in responding Langdon. Sophie used negotiation strategy by saying "What?", meant that she was shocked and she seemed did not understand about that matter. Then, Leigh gave response by saying "Robert, your

ruse is pathetic.”, meant that he used contextual knowledge strategy. It meant that he combined what he knew about that matter in past with Langdon’s utterances in that context.

From the flouting maxim uttered by Langdon (line 4 - line 8), it could be inferred that actually he asked Leigh not to take them to the police officers and kicked them away from his house. Then, in this case, it could be inferred that Langdon did that because he tried to persuade Leigh actually they were not the murderer of the curator.

Dialogue 8

Line	Name	Utterance
1	Sophie	<i>How could you know Sauniere's last words?</i>
2	Langdon	<i>Leigh.</i>
3	Leigh	<i>Grail quests require sacrifice.</i>
4	Sophie	<i>You are a murderer.</i>
5	Leigh	<i>No. No.</i>
6		<i>Robert, tell her. When history is written, murderers are</i>
7		<i>heroes.</i>
8	Sophie	<i>You self-righteous bastard!</i>
9	Langdon	<i>We need to just walk away.</i>
10	Leigh	<i>- No, don't. Don't. -</i>
11	Langdon	<i>Walk away.</i>
12	Leigh	<i>I'll do what I have to now. Anything. Do you understand? So</i>
13		<i>now can't we all be friends again? This way. I'm going to put</i>
14		<i>this gun down. I only want you both to listen.</i>
15	Langdon	<i>I'm listening now.</i>

In the conversation above, Langdon and Sophie were trapped by Leigh and he was actually the person behind the murderer of the Priory of Sion and the curator was one of the Priory of Sion. Leigh that knew about the last words of the curator made Sophie curious and she asked him about how he knew the curator’s last words. In this case, Leigh answered the question irrelevantly with different topic. Leigh said that the Grail required sacrifice, meant that he flouted the maxim of relevance.

Being encountered by Leigh's utterance containing flouting maxim (line 3), Sophie as his interlocutor gave response by using contextual knowledge exploitation. It was indicated by her utterance "*You are a murderer.*", meant that Sophie as his interlocutor combined her knowledge about her grandfather's death with the context of their conversation.

From the flouting maxim uttered by Leigh (line 3), it could be inferred that actually Leigh was the person behind the murdering of the curator and Priory of Sion. He answered Sophie's question in that way to emphasize his innocent because he thought that there would be sacrifices to protect the Holy Grail.

Dialogue 9

Line	Name	Utterance
1	Langdon	<i>I've never seen that before. The style is.. it's unmistakable.</i>
2		<i>This could have been painted by Leonardo Da Vinci.</i>
3		<i>"Adorned in masters' lovin art, she lies."</i>
4	Sophie	<i>"She rests at last beneath the starry skies"</i>
5	Langdon	<i>The fleur-de-lis</i>
6	Sophie	<i>She was here</i>
7	Langdon	<i>Her sarcophagus</i>
8	Sophie	<i>Mary Magdalene. The Holy Grail itself.</i>
9	Langdon	<i>She was here. With modern DNA testing, those bones could have shown definitive proof of a bloodline.</i>
10		
11	Sophie	<i>Where did she go? Did the Church finally get her?</i>
12	Langdon	<i>This is incredible. Look at this. Look at this. These records go back thousands of years. They date back to the death of Christ. Good God, could these really be the Grail documents?</i>
13		
14		
15		
16	Sophie	<i>What did he want from us? To find her sarcophagus? How was I ever supposed to figure all this out?</i>
17		

In the conversation above, Langdon and Sophie were in the church that they thought it was where Mary Magdalene laid down. Unfortunately, they did not find Mary's sarcophagus. Sophie that was still curious about that matter, she asked Langdon "*Where did she go? Did the Church finally get her?*", then Langdon answered it by talking about another topic and he said "*This is incredible. Look at*

this. Look at this. These records go back thousands of years. They date back to the death of Christ. Good God, could these really be the Grail documents?'. It could be said that Langdon flouted the maxim of relevance.

Being encountered by Langdon's utterances containing flouting maxim of relevance (line 12 - line 15), Sophie as his interlocutor gave a response by asking again about her topic before about Mary's sarcophagus, she said *"What did he want from us? To find her sarcophagus? How was I ever supposed to figure all this out?"*, meant that she tried to combine what she asked about Mary Sarcophagus with Langdon's utterance about the grail document. So, it can be seen that she used negotiation strategy in responding Langdon's utterances. From the utterances being flouted (line 12 – line 15), it could be said that actually Langdon wanted to show his surprise about the grail documents that he found.

4.1.4 The Analysis of Flouting Maxim of Manner

In the analysis of flouting maxim of manner, the writer analyzed about how the utterances being flouted, the resolving strategies used by the interlocutors in conveying the intended meanings of the speakers, and the intended meanings of the utterances being flouted.

Dialogue 1

Line	Name	Utterance
1	Sophie	<i>So now you're a psychologist too?</i>
2	Langdon	<i>What if Sauniere had started to groom you for the Priory?</i>
3	Sophie	<i>What do you mean, groom me?</i>
4	Langdon	<i>Your grandfather gave you puzzles and cryptex as a child.</i>
5		<i>Say Sauniere was hoping one day you would join him in the</i>
6		<i>priory. Still years later, when he imagines the Grail is in</i>
7		<i>danger, he reaches out to you.</i>
8	Sophie	<i>So you are saying all this is real? The Priory, the Holy</i>
9		<i>Grail?</i>
10	Langdon	<i>We've been dragged into a world of people who think this</i>

11		<i>stuff is real. Real enough to kill for. –</i>
12	Sophie	<i>Who?</i>
13	Langdon	<i>I'm out of my field here. I do know a Grail historian,</i>
14		<i>absolutely obsessed with Priory myth. An Englishman, lives</i>
15		<i>here in France.</i>
16	Sophie	<i>Do you trust this man? I hope you can.</i>

In the conversation above, Sophie and Langdon were talking about the life story of Sophie, but, in this case, Sophie did not give an answer to Langdon because Sophie didn't remember about her past life when she still stayed with her grandfather. Then, Langdon asked her if actually Sauniere might be had started to groom Sophie to become the Priory of Sion to protect the Holy Grail. In this case, Langdon flouted maxim of manner because of his utterances could not be understood by Sophie and it was unclear for Sophie.

Being encountered by Langdon's utterance containing flouting maxim (line 2), Sophie as his interlocutor gave response by using negotiation strategy. It was indicated by his utterance "What do you mean, groom me?", meant that Sophie did not understand what was said by Langdon.

From the flouting maxim uttered by Langdon (line 2), it could be inferred that actually Langdon wanted to say that Sophie was being prepared by her grandfather to become one of the Priory of Sions since her grandfather gave the cryptex with the codes within it that would lead to the Holy Grail.

Dialogue 2

Line	Name	Utterance
1	Langdon	<i>Have you ever heard those words before, Sophie? "So dark the con of man"?</i>
2		
3	Sophie	<i>No. Have you?</i>
4	Langdon	<i>When you were a child, were you aware of any secret gatherings? Anything ritualistic in nature? Meetings your grandfather would've wanted kept secret? Was there ever any talk of something called the Priory of Sion?</i>
5		
6		
7		
8	Sophie	<i>The what? Why are you asking these things?</i>

9 Langdon

The Priory of Sion is a myth. One of the world's oldest and most secret societies, with leaders like Sir Isaac Newton, Da Vinci himself. The fleur-de-lis is their crest. They're guardians of a secret they supposedly refer to as "the dark con of man."

11 Sophie

But what secret?

15 Langdon

The Priory Sion protects the source of God's power on earth.

In the conversation above, it could be seen that Langdon and Sophie were talking about the phrase "*So dark the con of man*" as the dying message of the

curator that they found in the museum. In that conversation, Langdon asked

Sophie if she might ever heard about that phrase. Sophie had never heard about

that and Langdon asked her again about her grandfather's past life that he might

had ever held any ritualistic or secret gathering. Then, he asked about the Priory

of Sion. In this case, Langdon flouted maxim of manner because Sophie as the

hearer would not understand about what he was talking about.

Being encountered by Langdon's utterances containing flouting maxim (line

4 - line 7), Sophie as his interlocutor gave response by using negotiation strategy.

It was indicated by her utterance "*The what? Why are you asking these things?*",

meant that Sophie did not know anything about the Priory of Sion and any

ritualistic events done by her grandfather and she did not understand what was

said by Langdon.

From the flouting maxim uttered by Langdon (line 4 - line 7), it could be

inferred that Langdon's intention was to investigate Sophie's background since

the phrase "*So dark the con of man*" was related with the Priory of Sion that might

be related with Sophie's life background.

Dialogue 3

Line	Name	Utterance
1	Sophie	<i>Do you have a message from Sauniere?</i>
2	Langdon	<i>What are you talking about?</i>
3	Sophie	<i>Crazy old man.</i>
4	Langdon	<i>You have me confused with someone else. I was asked to come here and consult.</i>
5	Sophie	<i>No, you are sous surveillance cachee.</i>
6	Langdon	<i>Yes, and then.. what?</i>
7	Sophie	<i>Bring the suspect to the crime scene and hope he incriminates himself.</i>
8	Langdon	<i>suspect?</i>
9	Sophie	<i>Check your jacket pocket. Just look. GPS tracking dot. Accurate within two feet anywhere on the globe. The agent who picked you up slipped it into your jacket in case you tried to run. We have you on a little leash, professor.</i>
10	Langdon	<i>Why would I try to run? I didn't do anything.</i>
11	Sophie	<i>So, what do you think about the fourth line of text..Fache wiped clean before you arrived? He brought you here to force a confession, Professor Langdon.</i>
12		
13		
14		
15		
16		
17		
18		

In the conversation above, Sophie flouted the maxim of manner because her question was not clear and Langdon as the hearer could not catch her meaning or her intention. In the context above, Sophie directly asked Langdon about the message left by the curator although that was the first time they met. Her utterances were ambiguous, meant that she flouted the maxim of relevance.

Being encountered by Sophie's utterance containing flouting maxim (line 1), Langdon as Sophie's interlocutor gave a response by using the negotiation strategy. It was indicated by his utterance "What are you talking about?", meant that he did not understand with Sophie's utterance. From Sophie's utterance (line 1), it could be inferred that Sophie was in such hurry because they were in the danger situation because Captain Fache was suspecting Langdon as the murderer and Sophie tried to help him. So, Sophie was trying to look for the information from Langdon about her grandfather that might give message to him.

From the analysis of the dialogues containing flouting maxims, the writer summarized the intended meanings of the utterances being flouted by the three main characters of *The Da Vinci Code* movie and resolving strategies of the interlocutors in responding the main characters' utterances being flouted in table.

Table 4.1 The Intended Meanings and Resolving Strategies

Flouting Maxim	Intended Meaning										Resolving Strategies		
	GGI	MGC	GP/MS	PH	GMI	PS	SH	J	A	SS	N	CKE	C
Quantity	+	+	+	+	+	+	+	-	-	-	+	+	+
Quality	-	-	+	-	-	-	-	-	-	+	+	+	-
Relevance	-	-	+	+	-	+	-	+	+	+	+	+	-
Manner	-	-	+	-	-	-	-	-	-	-	+	-	-

GGI : Giving Good Impression

J : Jokes

MGC : Maintain Good Relationship

A : Agreeing

GP/MS: Giving Proof/ Making Sure

SS : Showing Surprise

PH : Persuading the Hearer

N : Negotiation

GMI : Giving More Information

CKE : Contextual Knowledge

PS : Politeness Strategy

Exploitation

SH : Supporting Hearer

C : Combination

4.2 Discussion

Grice (1989) made a notion called the cooperative principle that in order to communicate well the speakers had to apply this principle consisting of four maxims. In communication, Grice suggested that the message being sent by the speakers should consider some principles, such as clarity, conciseness, and directness (Rahardi, 2005). Based on the analysis above, it was clear that actually in a communication, that principle was not always being obeyed by the speaker.

When the four maxims of cooperative principle were not obeyed, the speakers performed the flouting maxim because the speakers tried to say the message indirectly. Thomas (1995) stated that “when flouting a maxim, the speaker does not intend to mislead the hearer but wants the hearer to look for the conversational implicature, that is, the meaning of the utterance not directly stated in the words uttered”. Therefore, “when the speaker intentionally failed to observe a maxim the purpose may be to effectively communicate a message” (Thomas, 1995).

In the script of *The Da Vinci Code* movie, there were 63 dialogues containing flouting maxims. It indicated that flouting maxims were existing in the communication because movie was one of literary works that represented the real life communication. Beside *The Da Vinci Code* movie was a movie that combined detective, thriller, and conspiracy fiction genres, so that the utterances said by the characters contained a lot of implicatures. From the analysis of flouting maxims above, the writer also found that certain utterances could flout more than one maxim.

For example, one utterance could flout maxim of quantity and maxim of relevance at the same time.

In understanding the implicit meaning from the flouting maxims uttered by the main characters of the movie, context was the important tool in conveying the meaning, because if the hearers or the interlocutors were failed in identifying the context, the meaning would be difficult to be understood. Collier and Talmon (2005, p.7) stated in the journal that “Whatever the context that is relevant to an utterance, it is necessary to identify it. The failure to identify the relevant context will lead to significant facts not being taken into account or, less dramatically; time being wasted upon insignificant facts”.

In defining the context of the utterances being flouted, the writer used some features of context proposed by Hymes as quoted by Wardhaugh (1986, p. 239). Those features were combined in the form of acronym SPEAKING, S for Setting and Scene, P for Participants, E for Ends, A for Act sequence, K for Key, I for Instrumentalities, N for Norms of Interactions and interpretation, and G for Genre.

From the context of the utterances being flouted by the three main characters, the interlocutors of those main characters had some strategies to resolve the intended meaning of the flouted utterances. Those strategies used were negotiation strategy, contextual knowledge exploitation strategy and combination strategy. In the flouting maxim of quantity, the interlocutors mostly used negotiation strategy and they only used several times contextual knowledge strategy. It indicated that *The Da Vinci Code* movie contained a lot of puzzled events that difficult being understood about the history related to Jesus Christ and Christianity. Then, most of the negotiation strategy performed by Sophie as one of

the main characters that lack knowledge about the history of Christianity because she did not have interest about the history. Besides in that movie, she acted as the person who did not believe in God (Jesus Christ).

Then, for the flouting maxim of quality, the writer found that both negotiation and contextual knowledge exploitation strategies were used in the same portion, those were two times. In the flouting maxim of relevance, the interlocutors were mostly used contextual knowledge exploitation, while negotiation strategy was used only several times. It indicated that the interlocutors of the speakers' utterances understood about the hidden meanings behind the utterances being flouted. For the flouting maxim of manner, the writer found that from 5 dialogues containing flouting maxims, the interlocutors were using negotiation strategy only. It indicated that the speakers' utterances were not clear and still ambiguous. The interlocutors did not catch the context of the utterances, so the implied meanings were not being understood.

In the analysis of the dialogues, the writer found phenomena that the hearers or the interlocutors used combination strategy, meant that they combined the contextual knowledge exploitation and negotiation strategy. These phenomena were found in the maxim of quantity only. The writer found that when the speakers flouted the maxim of quantity, they also said about the new thing that still could not being understood by the hearers. So, the hearers would ask about that new thing by negotiation strategy, but implicitly the hearer understood and used their contextual knowledge exploitation for the first matter.

It was already stated that the flouting maxim of utterances would create implicatures, meant that there would be intended meanings of the utterances or it could be said that the speakers had certain intentions by saying those utterances.

Brown and Levinson (1987) stated that one of the intended meanings of flouting maxim was politeness strategy because the speakers could not say certain utterance directly or the speakers should fulfill the positive or negative face of the hearers.

Then, Thomas (1995) stated that one of the intended meanings of flouting maxim was used for jokes. From the analysis of 63 dialogues containing flouting maxim, the writer found some intended meanings behind the utterances. From the flouting maxim of quantity, the writer found that the speakers flouted the maxim of quantity for giving proof to make sure their interlocutors and it happened mostly.

Then the others were giving good impression, maintaining good relationship, persuading the hearers, giving more information, using politeness strategy, and supporting the hearers. From those meanings, it could be inferred that mostly, flouting maxim of quantity were done to make the hearers sure about what they said, so that the speakers gave more information to prove what they said. Actually these phenomena were suitable with the genre of this movie that there were a lot of things that difficult being understood by the hearers, so the speakers thought to give more information than required for giving proof.

Then, for the flouting maxim of quality, the speakers used rhetorical ways, such as metaphor and overstatement. From four dialogues containing flouting maxim of quality, the intended meanings of the utterances were for making sure the hearers or the interlocutors and showing the happiness. Actually, the use of

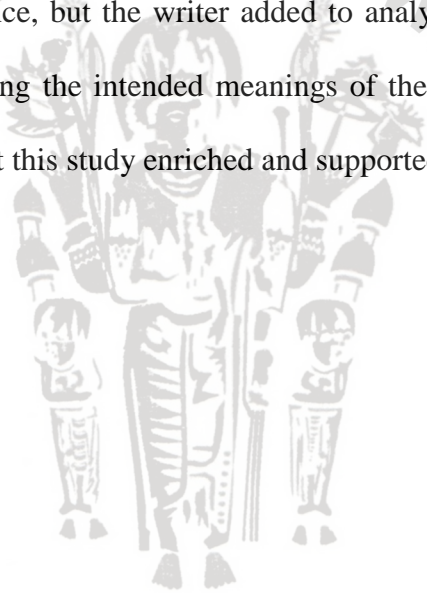
rhetorical ways were used when someone wanted to show the happiness. It could be seen from the example in the analysis when the speaker said “We’re in the history now....”, it indicated overstatement way, but it could be clearly seen that the speaker was very happy because he had made or found precious thing. While, for the case of giving proof, the speaker used metaphor to explain something difficult by using another thing that had the same characteristics.

For the flouting maxim of relevance, the intended meanings that could be inferred were the speakers used flouting maxim for politeness strategy, meant that they could not state something explicitly and the speakers tend to fulfill the positive and negative face of the hearers. It was proved from the finding that mostly the speakers used politeness strategy. The other intended meanings found were, agreeing, giving proof, making jokes, persuading and showing happiness. Then, for the intended meaning of flouting maxim of manner, the speakers flouted the maxim of their utterances to make sure and to give proof of certain thing. Unfortunately, most of the hearers did not understand about the utterances because they did not know the context of the utterances.

From the table 4.1 above, it could be seen that although each utterance containing flouting maxims had different intended meanings, the interlocutors had certain strategies. It could be seen that in flouting maxim of quantity, the utterances being flouted had various meanings and the interlocutors used negotiation strategy, contextual knowledge exploitation strategy and combination strategy. Then, for flouting maxim of quality, it has two kinds of meanings and the interlocutors only used negotiation and contextual knowledge exploitation

strategy. Flouting maxim of relevance also had various meanings, but the interlocutors used only negotiation and contextual knowledge exploitation strategy. Then, in this research, for the flouting maxim of manner, it only had one kind of intended meaning while the interlocutors only used negotiation strategy.

Furthermore, based on the analysis, it was clear that this study was different from the previous studies conducted by Raditya (2008) and Himmah (2010) about the flouting maxim. In this study, the writer did not only limit her study on the listing of flouting maxim, about how that maxim being flouted, and the intended meaning of the utterance, but the writer added to analyze some strategies of the interlocutors in resolving the intended meanings of the utterances being flouted. So, it could be said that this study enriched and supported the previous studies.



CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents the conclusion of the results of the study and the suggestion for the next researchers.

5.1 Conclusion

From the result of analysis, the three main characters of *The Da Vinci Code* movie, Sophie, Langdon, and Leigh were performing the flouting maxim in their utterances. They performed flouting maxim of quantity, quality, relevance, and manner in their conversation. Then, this analysis also gave proof that actually the cooperative principle that had four maxims were not always being obeyed by the speakers in the real communication, because in gaining communicative conversation, sometimes the speakers should flout the maxim of their utterances to make the hearers understand about the message they sent.

When the speakers flouted the maxim of their utterances, the hearers or the interlocutors had three strategies, such as negotiation, contextual knowledge exploitation, and combination strategies to resolve the implied meanings of the utterances. It indicated that actually, each person had their own ways in resolving the meaning, because in understanding the meaning of the utterances being flouted, context became the important thing. Furthermore, it could be inferred that there was a close relationship between the cooperative principle applied in four

maxims, flouting maxims, and implicature. It could be seen that flouting maxim became the bridge of utterances and implicit meanings.

In analysis, the writer could prove that actually when the speakers flouted the maxims, the speakers had different intention, such as politeness strategy as proposed by Brown and Levinson (1987) and jokes as proposed by Thomas (1995), the writer also found other implied meanings behind the utterances, such as giving proof, agreeing statement, persuading and showing happiness.

Furthermore, the writer found that the most implied meanings were for the cases of giving proof and politeness strategy. Actually, it was the proof that *The Da Vinci Code* movie contained a lot of puzzled events that difficult being understood and it was related to the Jesus Christ and Christianity.

In short, it could be summarized that the conclusion of this study was that the most maxim being flouted was the maxim of relevance while the most resolving strategies used was the negotiation strategy.

5.2 Suggestion

According to the finding of this study, the writer suggests that the next researchers will analyze about the flouting maxim in different objects, such as debate, because the analysis about resolving strategies will be more interesting.

The writer also suggests that the next researcher will use different theories about context that help to define the implicit meaning, such as the relevance theory.

References

Ary, D., Jacobs, L.C., Razavieh, A. (2002). *Introduction to research in education* (6th ed.). Wadsworth Thopson Learning.

Brown, Penelope. and Levinson, Stephan C. (1987). *Politeness: Some universals in language usage*. Cambridge: Cambridge University Press.

Collier, John., Talmont, Konrat. (2005). *Pragmatist pragmatics: The fuctional context of utterance*. Retrieved February 10, 2012, from <http://www.logica.ugent.be/philosophica/fulltexts/75-4.pdf>

Crystal, David. (1987). *The cambridge encyclopedia of language*. Cambridge: Cambridge University Press.

Davinci Code (2006). Retrieved February 5, 2012, from <http://www.imdb.com/title/tt0382625/>

Encyclopedia Britannica. *Language*. Retrieved February 5, 2012, from <http://www.britannica.com/EBchecked/topic/329791/language>

Green, Georgia, M. (1989). *Pragmatics and natural language understanding*. New Jersey: Lawrence Erlbaum Associates, Inc.

Grice, H.P. (1989). *Studies in the way of words*. Cambridge: Harvard University Press.

Griffiths, Patrick. (2006). *An introduction to english semantics and pragmatics*. Edinburgh: Edinburgh University Press

Grundy, Peter. (2000). *Doing pragmatics*. London: Oxford University Press, Inc.

Himmah, Anisah Faiqotul. (2010). *Flouting and hedging maxim found in opinion column of the jakarta post*. Unpublished Thesis. Malang: Universitas Islam Negeri Maulana Malik Ibrahim.

Hornby, A.S. (1995). *Oxford advanced learner's dictionary of current english*. New York: Oxford University Press.

Horn, Laurence R., and Ward, Gregory. (1998). *Pragmatics*. Retrieved February 15, 2012, from www.stanford.edu/~jurafsky/prag.pdf

IMDb. *Synopsis for the da vinci code*. Retrieved February 5, 2012, from <http://www.imdb.com/title/tt0382625/synopsis>

Khosravizadeh, Parvaneh., Sadehvandi, Nikan. (2011). *Some instances of violation and flouting of the maxim of quantity by the main characters (barry & tim) in dinner for schmucks*. Unpublished paper presented at 2011 International Conference on Languages, Literature and Linguistics, Sharif University of Technology, Singapore.

Kuthy, Kordula De. (2002). *Pragmatics*. Retrieved February 15, 2012, from www.ling.ohio-state.edu/.../pragmatics-4up.pdf

Leonardi, Barbara. (2010). *The pragmatics of literary interaction in james hogg's the private memoirs and confessions of a justified sinner*. Lancaster University.

Mey, Jacob L., (2004). *Pragmatics 2nd edition*. Australia: Blackwell Publishing

Neuman, W.L. (2003). *Social research methods: Qualitative and quantitative approaches (5th ed)*. Boston: Pearson Education, Inc.

Raditya, Angga. (2008). *A study of flouting grice's conversational maxims in tennessee william's drama the glass menagerie*. Unpublished Thesis. Malang: Universitas Brawijaya.

Rahardi, Kunjana. (2005). *Pragmatik kesantunan imperatif bahasa indonesia*. Yogyakarta: Erlangga.

Sperber, D., & Wilson, D. (1998). *Relevance: Communication and cognition. second edition*. Oxford: Blackwell.

Thomas, Jenny. (1995). *Meaning in interaction: An introduction to pragmatics*. Harlow: Pearson Education.

Wardhaugh, Ronald. (1986). *An introduction to sociolinguistics*. Oxford: Basil Blackwell.

Yule, George. (1996). *Pragmatics*. New York: Oxford University Press.

Appendix 1 : List of Flouting Maxim

Table 1 : List of Flouting Maxim of Quantity

No	Dialogue	Characters
1	<p>Langdon : I'm not sure how much help I'm gonna be here this evening.</p> <p>Captain Fache : How well did you know the curator?</p> <p>Langdon : Not at all. <i>We met only once. We are on..on a panel together.</i></p> <p>Captain Fache : Something is funny?</p> <p>Langdon : We didn't agree on much. Frankly, I was surprised when he contacted me.</p>	Langdon and Captain Fache
2	<p>Captain Fache : How did he call you?</p> <p>Langdon : E-mail. <i>He heard I was in Paris. He had something to discuss</i></p> <p>Captain Fache : What? You seem uncomfortable.</p>	Langdon and Captain Fache
3	<p>Langdon : Are any of those real?</p> <p>Captain Fache : Of course not. So you know something of security procedures?</p> <p>Langdon : <i>Well, I know video surveillance in a museum this size is cost-prohibitive. Most now rely on containment.</i></p> <p>Captain Fache : Yes, forget about keeping the criminals out. Now we keep them in.</p>	Langdon and Captain Fache
4	<p>Langdon : The Vitruvian Man. It's one of Leonardo da Vinci's most famous sketches.</p> <p>Captain Fache : And the star on his skin?</p> <p>Langdon : A pentacle.</p> <p>Captain Fache : And its meaning?</p> <p>Langdon : The pentacle is ancient. Symbols carry different meanings in different settings.</p> <p>Captain Fache : This symbol, professor. This setting.</p> <p>Langdon : The pentacle is a pagan religious icon.</p> <p>Captain Fache : Devil worship?</p> <p>Langdon : No. No, no, no. <i>The pentacle before that. This is a symbol for Venus. It represents the female half of all things. It's a concept called "the divine goddess" by religious historians.</i></p> <p>Captain Fache : You're telling me that Saunier's last act on earth...was to draw a goddess symbol on his chest? Why?</p> <p>Langdon : Captain Fache, Obviously I can't tell you why. I can tell you he, as well as anyone, knows the meaning of this symbol.. and it has nothing to do with worshipping the devil.</p>	Langdon and Captain Fache
5	<p>Captain Fache : You are telling me that Saunier's last act on earth...was to draw a goddess symbol on his chest? Why?</p> <p>Langdon : Captain Fache, obviously I can't tell you why. <i>I can tell you he, as well as anyone, knows the meaning of this symbol and it has nothing to do with worshipping the devil.</i></p> <p>Captain Fache : Is that so?</p> <p>Langdon : Yes.</p>	Langdon and Captain Fache

Table Continued...

No	Dialogue	Characters
6	<p>Sophie : Do you have a message from Saunniere? Langdon : What are you talking about? Sophie : Crazy old man Langdon : You have confused me with someone else. I was asked to come here and consult. Sophie : No, you are sous surveillance cachee Langdon : Yes, and then.. what? Sophie : Bring the suspect to the crime scene and hope he incriminates himself. Langdon : Suspect? Sophie : <i>Check your jacket pocket. Just look. GPS tracking dot. Accurate within two feet anywhere on the globe. The agent who picked you up slipped it into your jacket...in case you tried to run. We have you on a little leash, professor.</i> Langdon : Why would I try to run? I didn't do anything.</p>	Sophie and Langdon
7	<p>Sophie : Maybe you really kill him. The fibonacci sequence. I believe Saunniere wrote it.. so his investigation would include cryptographers. Langdon : That's quite a leap, isn't it? Sophie : No, and the letters "P.S." Langdon : P.S., postscript. Sophie : "Princesse Sophie." <i>Silly, I know. But I was only a girl when I lived with him. Jacques Saunniere was my grandfather. Apparently, it was his dying wish that we meet. If you help me understand why. I will get you to your embassy, where we cannot arrest you.</i> Langdon : Fache was never gonna let me stroll out of here, was he? Sophie : No. If we get away from here, we must find another way.</p>	Sophie and Langdon
8	<p>Sophie : An anagram.. You have eidetic memory? Langdon : Not quite. <i>But I can pretty much remember what I see. Anagram is right. "O, Draconian devil. Oh, lame saint" becomes: "Leonardo da Vinci. The Mona Lisa."</i> Sophie : Professor, the Mona Lisa is right over here.</p>	Sophie and Langdon
9	<p>Langdon : Da Vinci. Careful. Careful. This can't be this. The fleur-de-lis. Sophie : It was Sauniere's. <i>I remember finding it once when I was a girl. He'd promised he'd give it to me one day.</i> Langdon : Have you ever heard those words before, Sophie?"so dark con of man" Sophie : No. Have you? Langdon : When you were a child, were you aware of any secret gatherings? Any ritualistic in nature? Meeting your grandfather would've wanted kept secret? Was there ever talk something called Priory of Sion?</p>	Sophie and Langdon
10	<p>Langdon : When you were a child, were you aware of any secret gathering? Anything ritualistic in nature? Meeting your grandfather would've wanted kept secret? Was there ever any talk of something called the Priory of Sion? Sophie : The what? Why are you asking these things?</p>	Langdon and Sophie

Table Continued...

No	Dialogue	Characters
10	<p>Langdon : <i>The Priory of Sion is a myth. One of the world's oldest and most secret societies, with leaders like...Sir Isaac Newton, Da Vinci himself. The fleur-de-lis is their crest. They're guardians of a secret they supposedly refer to...as "the dark con of man."</i></p> <p>Sophie : But what secret?</p> <p>Langdon : The Priory of Sion protects the source of God's power on earth.</p>	
11	<p>Langdon : Did it occur to you that be dangerous?</p> <p>Sophie : No. And now we have a place to think. any idea professor?</p> <p>Langdon : You could've just handed me a piece of a UFO from area 51</p> <p>Sophie : "what's the next step?" with him, it's always: "Sophie, what's the next step?" puzzles. Codes.</p> <p>Langdon : A treasure hunt.</p> <p>Sophie : To find his killer. Maybe there is something about this Priory of Sion.</p> <p>Langdon : I hope not. <i>Any Priory story ends in bloodshed. They were butchered by the Church. It all started over a thousand years ago when a French king conquered the holy city of Jerusalem. This crusade, one of the most massive and sweeping in history was actually orchestrated by a secret brotherhood...the Priory of Sion and their military arm, the Knights Templar.</i></p> <p>Sophie : But the templars were created to protect the Holy Land?</p>	Sophie and Langdon
12	<p>Sophie : But the Templars were created to protect the Holy Land?</p> <p>Langdon : <i>That was a cover to hide their true goal, according to this myth. Supposedly the invasion was to find an artifact lost since the time of Christ. An artifact, it was said, the Church would kill to possess.</i></p> <p>Sophie : Did they find it, this buried treasure?</p> <p>Langdon : <i>Put it this way: One day the Templars simply stopped searching. They quit the Holy Land and traveled directly to Rome. Whether they blackmailed the papacy or the Church bought their silence, no one knows. But it is a fact the papacy declared these Priory knights...these Knights Templar, of limitless power. By the 1300s, the Templars had grown too powerful. Too threatening. So the Vatican issued secret orders to be opened simultaneously all across Europe. The Pope had declared the Knights Templar Satan worshipers and said God had charged him with cleansing the earth of these heretics. The plan went off like clockwork. The Templars were all but exterminated. The date was October 13th, 1307. A Friday.</i></p> <p>Sophie : Friday the 13th?</p> <p>Langdon : The pope sent troops to claim the Priory's treasure..but they found nothing. The few surviving Knights of the priory had vanished..and the search for their sacred artifact began again.</p> <p>Sophie : What artifact? I've never heard about any of this.</p> <p>Langdon : Yes, you have. Almost everyone on earth has. You just know it as the Holy Grail.</p> <p>Sophie : Please, Saunier thought he knew the location of the Holy Grail?</p>	Sophie and Langdon

Table Continued...

No	Dialogue	Characters
12	<p>Langdon : Maybe more than that. This cross and the flower, this could be very old. But look. This metal here underneath is much newer, and there's a modern ID stamp. "Haxo 24." And these dots. These dots are read by a laser. This is more than a pendant. This is a key your grandfather left you.</p> <p>Sophie : He left us, professor.</p> <p>Sophie : And vingt-quatre Haxo, it's not an ID stamp. It's a street address.</p>	Sophie and Langdon
13	<p>Langdon : Come on.</p> <p>Sophie : Please, you're not all right. May I try something? I don't know why it works. My mother used to do it when I was scared, I think.</p> <p>Langdon : You think?</p> <p>Sophie : Yes. <i>My parents died in a car crash with my brother. I was 4.</i></p> <p>Langdon : I'm sorry</p> <p>Sophie : It was many years ago. Better?</p> <p>Langdon : Yeah. Okay.</p>	Sophie and Langdon
14	<p>Leigh : There are always four, the grand master and three senechaux.. make up the primary guardians of the grail. Thank you Remy. That'll be all now. The priory's member span our very globe itself.</p> <p>Langdon : Philippe de Cherisey exposed that as a hoax in 1967?</p> <p>Leigh : And that is what they want you to believe. The Priory is charged with a single task. To protect the greatest secret in modern history.</p> <p>Sophie : The source of God's power on earth?</p> <p>Leigh : No, that's a common misunderstanding. The Priory protects the source of the church power on earth: The Holy Grail.</p> <p>Sophie : I don't understand. What power? Some magic dishes?</p> <p>Leigh : <i>Robert. Has he been telling you that the Holy Grail is a cup? To understand the holy grail, my dear..you must first understand the holy bible. The Good Book did not arrive by facsimile from heaven.The Bible as we know it was finally presided over by one man: The pagan emperor Constantine.</i></p> <p>Sophie : I thought Constantine was a Christian.</p> <p>Leigh : Oh, hardly, no. <i>He was a lifelong pagan who was baptized on his deathbed.Constantine was Rome's supreme holy man. From time immemorial...his people had worshiped a balance between nature's male deities...and the goddess, or sacred feminine. But a growing religious turmoil was gripping Rome. Three centuries earlier.a young Jew named Jesus had come along...preaching love and a single God. Centuries after his crucifixion... Christ's followers had grown exponentially...and had started a religious war against the pagans.</i></p> <p>Langdon : Or did the pagans commence war against the Christians? Leigh, we can't be sure who began the atrocities in that period.</p> <p>Leigh : We can at least agree that the conflict grew to such proportions...that it threatened to tear Rome in two. So Constantine may have been a lifelong pagan...but he was also a pragmatist. And in 325 anno Domini...he decided to unify Rome under a single religion, Christianity.</p>	Langdon and Leigh

Table Continued...

No	Dialogue	Characters
14	<p>Langdon : Christianity was on the rise. He didn't want his empire torn apart.</p> <p>Leigh : And to strengthen this new Christian tradition...Constantine held a famous ecumenical gathering,known as the Council of Nicaea and at this council, the many sects of Christianity debated and voted on, well, everything, from the acceptance and rejection of specific gospels...to the date for Easter to the administering of the sacraments, and of course...the immortality of Jesus.</p> <p>Sophie : I don't follow.</p> <p>Leigh : Well, ma chere, until that moment in history. Jesus was viewed by many of his followers as a mighty prophet.as a great and powerful man, but a man nevertheless. A mortal man.</p> <p>Langdon : Some Christian believed that jesus was mortal. Some christian believed he was divine.</p>	Langdon and Leigh
15	<p>Langdon : Some Christian believed that Jesus was mortal. Some christian believed he was divine.</p> <p>Sophie : Hold on, you're saying Jesus' divinity came from a vote?</p> <p>Leigh : <i>Well, remember, in those days, Gods were everywhere. By infusing Jesus the man with the divine magic by making him capable of earthly miracles as well as his own resurrection, constantine turned him into a God. But within the human world and he basically knocked the more distant gods out of the game.</i></p> <p>Langdon : Constantine did not create Jesus' divinity. He simply sanctioned an already widely held idea.</p> <p>Leigh : Semantics.</p> <p>Langdon : No, it's not semantics. You're interpreting facts to support your own conclusions.Fact: For many Christians, Jesus was mortal one day and divine the next. For some Christians, his divinity was enhanced.</p> <p>Leigh : Absurd. There was a formal announcement of his promotion.</p> <p>Langdon : They couldn't even agree on the Nicene Creed!</p> <p>Sophie : Excuse me. "Who is God, who is man?" How many have been murdered over this question?</p>	Langdon, Sophie and Leigh
16	<p>Sophie : Excuse me. "Who is God, who is man?" How many have been murdered over this question?</p> <p>Leigh : <i>As long as there has been a one true God,there has been killing in his name. Now let me show you the Grail. This used to be the ballroom. I have little ocassion to dance these days. I trust you recognize The Last Supper,the great fresco by Leonardo da Vinci. Now, my dear, if you would close your eyes.</i></p> <p>Langdon : Oh, Leigh, save us the parlor tricks.</p> <p>Leigh : You asked for my help, I recall. Allow an old man his indulgences. Now, mademoiselle, where is Jesus sitting?</p> <p>Sophie : In the middle.</p> <p>Leigh : Good. He and his disciples are breaking bread. And what drink?</p> <p>Sophie : Wine. They drank wine.</p>	Sophie, Langdon and Leigh

Table Continued...

No	Dialogue	Characters
17	<p>Leigh : Splendid. And one final question: How many wine glasses are there on the table?</p> <p>Sophie : One? The Holy Grail?</p> <p>Leigh : Open your eyes. No single cup. No chalice. <i>Well, that's a bit strange, isn't it? Considering both the Bible and standard Grail legend...celebrate this moment as the definitive arrival of the Holy Grail. Now, Robert, you could be of help to us. If you'd be so kind as to show us the symbols for man and woman, please.</i></p> <p>Langdon : No balloon animals. I can make a great duck. This is the original icon for male. It's a rudimentary phallus.</p> <p>Sophie : Quite to the point. –</p> <p>Leigh : Yes, indeed.</p> <p>Langdon : This is known as the blade. It represents aggression and manhood. It's a symbol still used today in modern military uniforms.</p>	Sophie, Langdon and Leigh
18	<p>Sophie : Who is she?</p> <p>Leigh : My dear, that's Mary Magdalene.</p> <p>Sophie : The prostitute?</p> <p>Leigh : She was no such thing. <i>Smearred by the Church in 591 anno Domini, poor dear. Mary Magdalene was Jesus' wife.</i></p> <p>Langdon : This is an old wives' tale.</p> <p>Leigh : The original one, in fact.</p> <p>Langdon : There's virtually no empirical proof.</p> <p>Leigh : He knows as well as I do there's much evidence to support it.</p> <p>Langdon : Theories. There are theories.</p> <p>Leigh : Notice how Jesus and Mary are clothed. Mirror images of each other.</p> <p>Langdon : The mind sees what it chooses to see.</p> <p>Leigh : And venturing into the even more bizarre, notice how Jesus and Mary appear to be joined at the hip and are leaning away from each other..as if to create a shape in the negative space between them. Leonardo gives us the chalice. Yes. Oh, and Robert, notice what happens.when these two figures change position.</p> <p>Sophie : Just because da Vinci painted it doesn't make it true.</p> <p>Leigh : No. But history she does make it true. Now, listen to this. It's from the Gospel according to Philip.</p>	Sophie, Langdon and Leigh
19	<p>Sophie : But how could Christ have a bloodline, unless?</p> <p>Leigh : <i>Mary was pregnant at the time of the Crucifixion. For her own safety and for that of Christ's unborn child, she fled the Holy Land and came to France.And here, it is said, she gave birth to a daughter, Sarah.</i></p> <p>Sophie : They know the child's name.?</p> <p>Langdon : A little girl.</p> <p>Leigh : Yes.</p>	Sophie, Langdon and Leigh
20	<p>Leigh : You have not been honest with me. Your picture are on the television. You are wanted for four murders! That's why Vernest said "killing spree". You come into my home, playing on my passion for the grail.</p> <p>Langdon : That's why we need you.-</p> <p>Leigh : You will leave my house!</p>	

Table Continued...

No	Dialogue	Characters
20	<p>Langdon : listen!</p> <p>Leigh : No, I'm calling the police.</p> <p>Langdon : <i>Jacques Sauniere was her grandfather. You're the obsessive Priory scholar. You still keep lists of who might be in the Priory? I'll bet Jacques Sauniere was on one of those lists. He was on your list of who could be Grand Master, wasn't he? I'll bet he was right at the top. Consider: Four men murdered? The same number as the guardians. What if the Priory was compromised, the other senechaux dead? What if you yourself were dying, a Grand Master? You'd have to pass the secret on to someone you could trust. Someone outside the society. Maybe someone whose training you had begun but never finished.</i></p> <p>Sophie : What?</p> <p>Langdon : I'll bet he was right at the top. Consider: Four men murdered? The same number as the guardians. What if the Priory was compromised, the other senechaux dead? What if you yourself were dying, a Grand Master? You'd have to pass the secret on to someone you could trust. Someone outside the society. Maybe someone whose training you had begun but never finished.</p> <p>Leigh : Robert, your ruse is pathetic.</p> <p>Langdon : Not really.</p>	Sophie, Langdon and Leigh
21	<p>Sophie : Opus Dei. What is it?</p> <p>Langdon : Opus Dei is a prelature to the Vatican.</p> <p>Sophie : You're saying the Vatican is killing people for this box?</p> <p>Leigh : No, no, no. <i>Not the Vatican and not Opus Dei, but we are in the middle of a war. And one that has been going on forever. On the one side stands the Priory and on the other an ancient group of despots with members hidden in high-ranking positions throughout the Church. And this Council of Shadows tries to destroy proof of the bloodline. And that throughout history, they seek out and kill the living descendants of Jesus Christ.</i></p> <p>Sophie : That's insane. –</p> <p>Leigh : Is it? How many atrocities and scandals has the catholic church rationalized in its time? What if some persuasive scientific evidence emerge that shows that the church' version is inaccurate? What if the world discovers that the greatest story ever told is actually a lie?</p> <p>Langdon : The Vatican faces a crisis of faith unprecedented.</p>	Sophie, Langdon and Leigh
22	<p>Sophie : What happened to her?</p> <p>Leigh : No one knows. <i>Mary Magdalene lived out her days in hiding. And the zealots pursued her still even in death, trying to destroy proof of her existence. But she always had her Knights. Brave men sworn to defend her. You see, to worship before her sarcophagus. to kneel before the bones of Mary Magdalene was to remember all those who were robbed of their power who were oppressed. Ultimately, the Priory hid her remains and the proof of her bloodline, until most believed her sarcophagus. the Holy Grail was finally lost in time.</i></p> <p>Sophie : Tell me, why has the Priory kept the Grail location secret all these years?</p>	Sophie and Leigh

Table Continued...

No	Dialogue	Characters
22	<p>Leigh : I don't know. <i>Some say the Priory wait for the heir to reveal himself which is especially odd since legend suggests he may not know his own true identity.</i></p>	Sophie and Leigh
23	<p>Langdon : This is incredible. Look at this. Look at this. These records go back thousands of years. They date back to the death of Christ. Good God, could these be the Grail documents?</p> <p>Sophie : What did he want from us? To find her sarcophagus? How was I ever supposed to figure all this out?</p> <p>Langdon : When you and your grandfather fought, was it something about your past?</p> <p>Sophie : How could you know that?</p> <p>Langdon : About how your parents died? Sophie?</p> <p>Sophie : <i>It was during primary school. I was in his library. Doing research. I was trying to find out about my family. I wanted to know about them. But I couldn't find any records. Not of their death, not of the accident. I'd asked him for as long as I could remember but he would never tell me. He stood over me...and he wouldn't let me leave. I kept my promise. The next week he sent me to boarding school. One weekend I came home unexpectedly. And what I saw my grandfather doing...Some ritual. I was so frightened. We hardly ever spoke again.</i></p> <p>Langdon : Do you have any memories of your grandfather before the accident? Before your parents were killed?</p> <p>Sophie ; Yeah. No. I don't know. Why?</p> <p>Langdon : Because I don't think he was your grandfather.</p> <p>Sophie : These are my parents. My brother.</p> <p>Langdon : <i>And this is you, isn't it? The paper says the entire family was killed. The mother, the father, the boy, 6....and the girl, 4. But your name was never Sauniere. It's Saint-Clair. It's one of the oldest families in France. It's from a line of the Merovingian kings. Royal blood. I was so wrong. Sauniere didn't want you to help guard the secret of the Holy Grail. Sophie...you are the secret. You survived the accident. If it even was an accident. The Priory found out. Somehow they concealed the fact that you were alive. They hid you with the Grand Master himself who raised you as his own. According to all of this...Princess Sophie... you are the heir. The end of the bloodline.You are the last living descendent of Jesus Christ.</i></p>	Langdon and Sophie
24	<p>Langdon : Hey</p> <p>Sophie : No more string. His last breath to keep me safe. She has some things she wants to tell me. About my family.</p> <p>Langdon : What will you do? The legend will be revealed when the heir reveals himself.</p> <p>Sophie : They just got the pronoun wrong. She said when Sauniere died...he took the location of Mary's sarcophagus with him. So there's no way to empirically prove that I am related to her. What would you do, Robert?</p> <p>Langdon : Okay, maybe there is no proof. Maybe the Grail is lost forever. But, Sophie, the only thing that matters is what you believe. <i>History shows us Jesus was an extraordinary man...a human inspiration. That's it.That's all the evidence has ever proved.</i></p>	

Table Continued...

No	Dialogue	Characters
24	<p><i>But...when I was a boy...When I was down in that well Teabing told you about...I thought I was going to die, Sophie. What I did...I prayed. I prayed to Jesus to keep me alive...so I could see my parents again...so I could go to school again...so I could play with my dog. Sometimes I wonder if I wasn't alone down there. Why does it have to be human or divine? Maybe human is divine. Why couldn't Jesus have been a father... and still been capable of all those miracles?</i></p> <p>Sophie : Like turning water into wine?</p> <p>Langdon : Well, who knows? His blood is your blood. Maybe that junkie in the park will never touch a drug again. Maybe you healed my phobia with your hand.</p> <p>Sophie : And maybe you're a knight on a Grail quest</p> <p>Langdon : Well, here's the question: the living descendent of Jesus Christ.. would she destroy faith? Or would she renew it? So again I say, what matters is what you believe.</p> <p>Sophie : Thank you. For bringing me here. For letting him choose you.. Sir Robert.</p> <p>Langdon : You take care.</p> <p>Sophie : Yes. Hey..Nope Maybe I'll do better with the wine.</p>	Sophie and Langdon
25	<p>Sophie : When did Sauniere contact you? Today?</p> <p>Langdon : Yes, yes.</p> <p>Sophie : What time? What time?</p> <p>Langdon : At 3. <i>Around 3. Three.</i></p> <p>Sophie : The gallery alarm was triggered at 8. You were..</p> <p>Langdon : I was giving a lecture</p>	Sophie and Langdon
26	<p>Leigh : Open your eyes. No single cup. Well, that's</p> <p>Langdon : No balloon animals. I can make a great duck. This is <i>the original icon for male. It's a rudimentary phallus.</i></p>	Leigh and Langdon

Table 2 : List of Flouting Maxim of Quality

No	Dialogue	Characters
1	<p>Langdon : Now, as you would imagine, the female symbol is its exact opposite. This is called the chalice.</p> <p>Leigh : And the <i>chalice resembles a cup or vessel</i> or, more importantly, the shape of <i>a woman's womb</i>. No, the Grail has never been a cup. It is quite literally this ancient symbol of womanhood. And in this case, a woman who carried a secret so powerful, that if revealed, it would devastate the very foundations of Christianity.</p> <p>Sophie : Wait, please, you're saying the holy grail is a person? A woman?</p>	Langdon and Leigh
2	<p>Langdon : Leigh. Harboring and transporting fugitives? You are already implicated enough.</p> <p>Leigh : <i>You and I, Robert, have observed history. Time has been our glass. We are in history now.</i> Living it. Making it. "Implicated"? I am on a Grail quest. Forgive me, Robert. But <i>you two may well have given this old man the greatest night of his life.</i> Thank you. He's going to want more money.</p>	Langdon and Leigh
3	<p>Leigh : The Priory's sacred charge was to reveal the heir at <i>the dawn of the new millennium</i>. The millennium came and went and the living heir remained hidden. The Priory failed in their sacred charge. So, what choice did I have? I sought out the enemy. I persuaded them, the Council of Shadows, that I was an ally. I even asked them for money so they would never suspect me. Rector, I made them call me. "Teacher."</p>	Leigh
4	<p>Leigh : No. Robert, no words. On your knees. Do it. No, I mean it. Down. Not you. No, my dear, you... <i>You're my miracle</i>. So You're the guardian of the Grail. All the oppression of the poor and the powerless of those of different skin, of women. You can put an end to all that. You must explode the truth onto the world. It's your duty. You know the answer to this riddle. Open the cryptex and I'll put down the gun.</p>	Leigh

Table 3 : List of Flouting Maxim of Relevance

No	Dialogue	Characters
1	<p>Audience : My son is a student of yours at Harvard. Michael Culp? He adores you. He says you're the best teacher he's ever had.</p> <p>Langdon : <i>Ms. Culp, I think I already gave Michael an A-minus.</i></p> <p>Audience : He told me. Thank you.</p>	Audience and Langdon
2	<p>Captain Fache :Officer Neveu.</p> <p>Sophie : Please, pardon the interruption.</p> <p>Captain Fache : This is not the time.</p> <p>Sophie : <i>I received the crime-scene jpegs at headquarters and I've deciphered the code. It's a Fibonacci sequence. That's the code Sauniere left on the floor. Headquarters sent me to explain, captain. It is the Fibonacci sequence. The numbers are out of order. But before that, I have an urgent message for Professor Langdon. Right?</i></p> <p>Langdon : pardon me?</p> <p>Sophie : I'm Sophie Neveu, French police, Cryptology. Your embassy called Division. I'm sorry, monsieur, they said it was a matter of life and death. This is the number of your embassy's messaging service.</p> <p>Langdon : Well, thank you.</p>	Captain Fache, Sophie and Langdon
3	<p>Langdon : Is there a restroom I could use? I just wanna splash some water on my face.</p> <p>Captain Fache : Yes. She said it is meaningless. Mathematical joke. Is it meaningless?</p> <p>Langdon : <i>I'll take another look when I come back.</i></p> <p>Captain Fache : I'm sorry. Of course.</p>	Langdon and Captain Fache
4	<p>Sophie : Do you have a message from Saunniere?</p> <p>Langdon : What are you talking about?</p> <p>Sophie : Crazy old man</p> <p>Langdon : You have confused me with someone else. I was asked to come here and consult.</p> <p>Sophie : no, you are sous surveillance cachee</p> <p>Langdon : yes, and then.. what?</p> <p>Sophie : Bring the suspect to the crime scene and hope he incriminates himself.</p> <p>Langdon : Suspect?</p> <p>Sophie : <i>Check your jacket pocket. Just look. GPS tracking dot. Accurate within two feet anywhere on the globe. The agent who picked you up slipped it into your jacket...in case you tried to run. We have you on a little leash, professor.</i></p> <p>Langdon : why would I try to run? I didn't do anything.</p> <p>Sophie : So, what do you think about the fourth line of text..Fache wiped clean before you arrived? He brought you here to force a confession, Professor Langdon.</p> <p>Sophie : Fache isn't even looking for other suspects, okay? He is sure you're guilty.</p>	Sophie and Langdon

Table Continued...

No	Dialogue	Characters
5	<p>Sophie : Do you have a message from Sauniere?</p> <p>Langdon : What are you talking about?</p> <p>Soophie : Crazy old man.</p> <p>Langdon : You have me confused with someone else. I was asked to come here and consult.</p> <p>Sophie : No, you are sous surveillance cachee.</p> <p>Langdon : Yes, and then.. what?</p> <p>Sophie : Bring the suspect to the crime scene and hope he incriminates himself.</p> <p>Langdon : Suspect?</p> <p>Sophie : Check your jacket pocket. Just look. GPS tracking dot. Accurate within two feet anywhere on the globe. The agent who picked you up slipped it into your jacket...in case you tried to run. We have you on a little leash, professor.</p> <p>Langdon : Why would I try to run? I didn't do anything.</p> <p>Sophie : <i>So, what do you think about the fourth line of text...? Fache wiped clean before you arrived? He brought you here to force a confession, Professor Langdon.</i></p> <p>Sophie : When did Sauniere contact you? Today?</p> <p>Langdon : Yes, yes</p> <p>Sophie : What time? What time?</p> <p>Langdon : At 3. Around 3. Three</p> <p>Sophie : The gallery alarm was triggered at 8. You were-</p> <p>Langdon : I was giving a lecture.</p> <p>Sophie : <i>at 9? You had the privacy light on in your hotel room until 8.30, right? We call Fache "the Bull." Once he starts, he doesn't stop. He can arrest you and detain you for months while he builds a case. And by then whatever Sauniere wanted you to tell me will be useless.</i></p> <p>Langdon : Stop it! Just stop ! who are you? What are you talking about? Tell you what?</p> <p>Sophie : Maybe you really kill him. The fibonacci sequence, I believe Sauniere wrote it..so his investigation would include cryptographers.</p>	Sophie and Langdon
6	<p>Sophie : Is it another anagram? Can you break it? Professor, hurry. Hurry!</p> <p>Langdon : <i>Moon. Sermon. Charms. Demons. Omens. Codes. Monks. Ranks. Rocks.</i></p> <p>Sophie : Madonna of the Rocks.</p>	Sophie and Langdon
7	<p>Langdon: This is the Bois de Boulogne?</p> <p>Sophie : <i>We should be safe in this park for a few minutes.</i></p> <p>Langdon : Your police don't patrol this park.</p> <p>Sophie : Stay here. Police.</p> <p>Man : What do you want?</p> <p>Sophie : Fifty euros for all your stuff. Go and get something to eat.</p> <p>Langdon : Did it occur to you that could be dangerous?</p> <p>Sophie : No. And now we have a place to think. Any ideas, professor?</p> <p>Langdon : You could've just handed me a piece of a UFO from Area 51.</p>	Langdon and Sophie

Table Continued...

No	Dialogue	Characters
8	<p>Langdon : Did it occur to you that could be dangerous?</p> <p>Sophie : <i>And now we have a place to think. Any ideas, professor?</i></p> <p>Langdon : You could've just handed me a piece of a UFO from Area 51.</p>	Langdon and Sophie
9	<p>Sophie : Did they find it, this buried treasure?</p> <p>Langdon : <i>Put it this way: One day the Templars simply stopped searching. They quit the Holy Land and traveled directly to Rome. Whether they blackmailed the papacy or the Church bought their silence, no one knows. But it is a fact the papacy declared these Priory knights..these Knights Templar, of limitless power. By the 1300s, the Templars had grown too powerful. Too threatening. So the Vatican issued secret orders to be opened simultaneously all across Europe. The Pope had declared the Knights Templar Satan worshipers and said God had charged him with cleansing the earth of these heretics. The plan went off like clockwork. The Templars were all but exterminated. The date was October 13th, 1307. A Friday.</i></p> <p>Sophie : Friday the 13th.?</p> <p>Langdon : The Pope sent troops to claim the Priory's treasure..but they found nothing. The few surviving Knights of the Priory had vanished..and the search for their sacred artifact began again.</p> <p>Sophie : What artifact? I've never heard about any of this.</p> <p>Langdon : Yes, you have. Almost everyone on earth has. You just know it as the Holy Grail.</p>	Sophie and Langdon
10	<p>Sophie : About the Priory. Do you think that's why Saunier sought you out?</p> <p>Langdon : <i>I can think of dozens of scholars who know a lot more about it. Actually, I didn't think he liked me very much. Once made a joke at my expense. Got a big laugh out of it.</i></p>	Sophie and Langdon
11	<p>Sophie : Ten.</p> <p>Langdon: Ten. Your grandfather's Fibonacci sequence. Scrambled, unscrambled?</p> <p>Sophie : Unscrambled.</p> <p>Langdon : It's your key.</p> <p>Sophie : <i>Funny, I don't even like history. I've never seen much good come from looking to the past.</i></p> <p>Langdon : Moment of truth. My God. I don't believe this. A rose. The rose was a symbol for the Holy Grail.</p>	Sophie and Langdon
12	<p>Sophie : The Holy Grail. A magic cup. The source of God's power on earth. It's nonsense.</p> <p>Langdon : You don't believe in God..?</p> <p>Sophie : <i>I don't believe in some magic from the sky. Just people. Sometimes that they can be kind.</i></p> <p>Langdon : And that's enough?</p> <p>Sophie : Well, I think it has to be. I think it's all we have. Are you a God-fearing man, professor?</p> <p>Langdon : <i>I was raised a Catholic.</i></p> <p>Sophie : Well, that's not really an answer. Professor, are you okay?</p>	Sophie and Langdon

Table Continued...

No	Dialogue	Characters
13	<p>Sophie : Well, that's not really an answer. Professor, are you okay?</p> <p>Langdon : <i>Go ahead, open it. Go on.</i></p> <p>Sophie : A cryptex. They are used to keep secrets. It's da Vinci's design. You write the information on a papyrus scroll...which is then rolled around a thin glass vial of vinegar. If you force it open, the vial breaks...vinegar dissolves papyrus...and your secret is lost forever. The only way to access the information is to spell out the password. with these five dials, each with 26 letters. That's 12 million possibilities.</p> <p>Langdon : I've never met a girl who knew that much about a cryptex.</p> <p>Sophie : Sauniere made one for me once.</p> <p>Langdon : My grandfather gave me a wagon.</p> <p>Sophie : This clearly is not the Holy Grail.</p> <p>Langdon : Come on.</p>	Sophie and Langdon
14	<p>Langdon : Come on.</p> <p>Sophie : Please, you're not all right. May I try something? I don't know why it works. My mother used to do it when I was scared, I think.</p> <p>Langdon : You think?</p> <p>Sophie : <i>My parents died in a car crash with my brother. I was 4.</i></p> <p>Langdon : I'm sorry.</p> <p>Sophie : It was many years ago. Better?</p> <p>Langdon : Yeah. Okay.</p>	Sophie and Langdon
15	<p>Langdon : Better?</p> <p>Sophie : <i>Always, If I got too nervous..I had to put my head out of the window not to be sick. Saunire used to say I was like a dog. A cute dog. You know, a little dog.</i></p> <p>Langdon : What happened between you and your grandfather, exactly? I've jammed my shoulder, I've been shot at, I'm bleeding. I need to know. You say he raised you, but you two don't talk anymore. You call him by his last name. You say you hate history. Nobody hates history. They hate their own histories.</p> <p>Sophie : So now you're a psychologist too?</p>	Sophie and Langdon
16	<p>Langdon : What happened between you and your grandfather, exactly? I've jammed my shoulder, I've been shot at, I'm bleeding. I need to know. You say he raised you, but you two don't talk anymore. You call him by his last name. You say you hate history. Nobody hates history. They hate their own histories.</p> <p>Sophie : <i>So now you're a psychologist too?</i></p> <p>Langdon : What if Sauniere had started to groom you for the Priory?</p> <p>Sophie : What do you mean, groom me?</p> <p>Langdon : Your grandfather gave you puzzles and cryptex as a child. Say Sauniere was hoping one day you would join him in the priory. Still years later, when he imagines..the grail is in danger, he reaches out to you.</p> <p>Sophie : So you are saying all this is real? The Priory, the Holy Grail?</p>	Sophie and Langdon

Table Continued...

No	Dialogue	Characters
16	<p>Langdon : We've been dragged into a world of people who think this stuff is real. Real enough to kill for. –</p> <p>Sophie : Who?</p> <p>Langdon : I'm out of my field here. I do know a Grail historian, absolutely obsessed with Priory myth.</p>	Sophie and Langdon
17	<p>Leigh : Robert! Do I owe you money?</p> <p>Langdon : <i>Leigh, my friend...care to open up for an old colleague?</i></p> <p>Leigh : Of course. –</p> <p>Langdon : Thank you</p>	Leigh and Langdon
18	<p>Leigh : A dramatic late-night arrival. Mention of life and death. What can an old cripple do for you, Robert?</p> <p>Langdon : We wanna talk about the Priory of Sion.</p> <p>Leigh : The keepers? The secret war?</p> <p>Langdon : <i>Sorry for all the mystery. Leigh, I'm into something here that I cannot understand.</i></p> <p>Leigh : You? Really?</p> <p>Langdon : Not without your help</p>	Leigh and Langdon
19	<p>Sophie : Excuse me. "Who is God, who is man?" How many have been murdered over this question?</p> <p>Leigh : <i>As long as there has been a one true God, there has been killing in his name. Now let me show you the Grail. This used to be the ballroom. I have little occasion to dance these days. I trust you recognize The Last Supper. The great fresco by Leonardo da Vinci. Now, my dear, if you would close your eyes.</i></p> <p>Langdon : Oh, Leigh, save us the parlor tricks.</p> <p>Leigh : You asked for my help, I recall. Allow an old man his indulgences. Now, mademoiselle, where is Jesus sitting?</p> <p>Sophie : In the middle. –</p> <p>Leigh : Good. He and his disciples are breaking bread. And what drink?</p> <p>Sophie : Wine. They drank wine.</p>	Sophie, Leigh and Langdon
20	<p>Sophie : Wait, please. You're saying the Holy Grail is a person? A woman?</p> <p>Leigh : <i>And it turns out, she makes an appearance right there.</i></p> <p>Sophie : But they are all men.</p> <p>Leigh : Are they? What about that figure on the right hand of our Lord, seated in the place of honor? Flowing red hair. Folded feminine hands. Hint of a bosom. No? It's called scotoma. The mind sees what it chooses to see.</p>	Sophie and Leigh
21	<p>Sophie : But they are all men?</p> <p>Leigh : <i>Are they? What about that figure on the right hand of our Lord, seated in the place of honor? Flowing red hair. Folded feminine hands. Hint of a bosom. No? It's called scotoma. The mind sees what it chooses to see.</i></p> <p>Sophie : Who is she?</p> <p>Leigh : My dear, that's Mary Magdalene.</p>	Sophie and Leigh

Table Continued...

No	Dialogue	Characters
21	<p>Sophie : The prostitute?</p> <p>Leigh : She was no such thing. Smeared by the Church in 591 anno Domini, poor dear. Mary Magdalene was Jesus' wife.</p>	Sophie and Leigh
22	<p>Langdon : The Pagan found transcendence through the joining of male to female</p> <p>Sophie : People found God through sex?</p> <p>Langdon : <i>In paganism, women were worshiped as a route to heaven. but the modern Church has a monopoly on that. In salvation through Jesus Christ.</i></p> <p>Leigh : And he who keeps the keys to heaven rules the world.</p> <p>Langdon : Women, then, are a huge threat to the Church. The Catholic Inquisition soon publishes what may be the most blood-soaked book in human history.</p> <p>Leigh : The Malleus Maleficarum.</p> <p>Langdon : The Witches' Hammer.</p> <p>Leigh : It instructed the clergy on how to locate, torture and kill all freethinking women.</p> <p>Langdon : In three centuries of witch hunts. 50,000 women are captured, burned alive at the stake.</p> <p>Leigh : Oh, at least that. Some say millions. Imagine, then, Robert that Christ's throne might live on in a female child. You asked what would be worth killing for. Witness the greatest cover-up in human history. This is the secret that the Priory of Sion. has defended for over 20 centuries. They are the guardians of the royal bloodline. The keepers of the proof of our true past. They are the protectors of the living descendants of Jesus Christ and Mary Magdalene.</p>	Langdon, Sophie and Leigh
23	<p>Leigh : You will leave my house!</p> <p>Langdon : Listen!</p> <p>Leigh : No, I'm calling the police.</p> <p>Langdon : <i>Jacques Sauniere was her grandfather. You're the obsessive Priory scholar. You still keep lists of who might be in the Priory? I'll bet Jacques Sauniere was on one of those lists. He was on your list of who could be Grand Master, wasn't he?</i></p> <p>Sophie : What?</p> <p>Langdon : I'll bet he was right at the top. Consider: Four men murdered? The same number as the guardians. What if the Priory was compromised, the other senechoux dead? What if you yourself were dying, a Grand Master? You'd have to pass the secret on to someone you could trust. Someone outside the society. Maybe someone whose training you had begun but never finished.</p> <p>Leigh : Robert, your ruse is pathetic.</p> <p>Langdon : Not really.</p>	Sophie, Leigh and Langdon
24	<p>Leigh : Robert, your ruse is pathetic.</p> <p>Langdon : Not really.</p> <p>Leigh : No, that's impossible. Can that really? Is it the keystone?</p> <p>Langdon : <i>I'll even show it to you, Leigh. Will you just tell us what the hell it's for?</i></p> <p>Leigh : Yes. As the legend foretold: "It hides beneath the Rose." Oh, my.</p>	Leigh, Langdon and Sophie

Table Continued...

No	Dialogue	Characters
24	<p>Langdon : Leigh. Leigh? Please.</p> <p>Leigh : I'm sorry. Yes, of course. Inside the keystone, there'll be a map. A map that will lead us to the Holy Grail. To be trained by the Grand Master himself. Did he pass down the fleur-de-lis? Is that how you found this? And he must have sung you the riddle songs. I know some of them. Can you keep secrets? Can you know a thing and never say it again? And codes? I imagine they lie down for you like lovers. A senechal. A guardian of the Grail right here in my own home.</p> <p>Sophie : Tell him, please. I don't know any of this.</p>	Leigh, Langdon and Sophie
25	<p>Leigh : What are you doing?</p> <p>Langdon : <i>At the chateau, you said, "It hides beneath the Rose."</i></p> <p>Leigh : No, no, no. Do be careful.</p> <p>Langdon : <i>In Latin, sub rosa. Literal translation... "Beneath the rose." We need a mirror.</i></p> <p>Leigh : Backwards. In the style of Leonardo himself.</p> <p>Langdon : Thank you.</p> <p>In London lies a knight a Pope interred. His labor's fruit a Holy wrath incurred. You seek the orb that ought be on his tomb. It speaks of Rosy flesh and seeded womb</p> <p>Leigh : "In London lies a knight a Pope interred"?</p> <p>Langdon : A knight whose funeral was presided over by the Pope.</p> <p>Leigh : Of course, the Priory knights were not just any knights.</p> <p>Langdon : Templars.</p> <p>Leigh : And there's just one place to bury a Templar knight in London.</p> <p>Langdon : Temple Church.</p>	Leigh and Langdon
26	<p>Sophie : How could you know Saunier's last words?</p> <p>Langdon : Leigh.</p> <p>Leigh : <i>Grail quests require sacrifice.</i></p> <p>Sophie : You are a murderer.</p> <p>Leigh : No. No.</p> <p>Robert, tell her. When history is written, murderers are heroes.</p> <p>Sophie : You self-righteous bastard!</p> <p>Langdon : We need to just walk away.</p> <p>Leigh : - No, don't. Don't. -</p> <p>Langdon : Walk away.</p> <p>Leigh : I'll do what I have to now. Anything. Do you understand? So now...can't we all be friends again? This way. I'm going to put this gun down. I only want you both to listen.</p> <p>Langdon : I'm listening now.</p> <p>Leigh : For 2000 years, the Church has rained oppression and atrocity upon mankind crushed passion and idea alike, all in the name of their walking God. Proof of Jesus' mortality can bring an end to all that suffering, drive this church of lies to its knees.</p>	Sophie, Leigh and Langdon
27	<p>Langdon : I've never seen that before. The style is... it's unmistakable. This could have been painted by Leonardo Da Vinci. "Adorned in masters' lovin art, she lies."</p>	Langdon and Sophie

Table Continued...

No	Dialogue	Characters
27	<p>Sophie : "She rests at last beneath the starry skies"</p> <p>Langdon The fleur-de-lis</p> <p>Sophie : she was here</p> <p>Langdon : her sarcophagus</p> <p>Sophie : Mary Magdalene. The Holy Grail itself.</p> <p>Langdon : She was here. With modern DNA testing, those bones could have shown definitive proof of a bloodline.</p> <p>Sophie : Where did she go? Did the Church finally get her?</p> <p>Langdon : <i>This is incredible. Look at this. Look at this. These records go back thousands of years. They date back to the death of Christ. Good God, could these really be the Grail documents?</i></p> <p>Sophie : What did he want from us? To find her sarcophagus? How was I ever supposed to figure all this out?</p>	Langdon and Sophie
28	<p>Sophie : What did he want from us? To find her sarcophagus? How was I ever supposed to figure all this out?</p> <p>Langdon : <i>When you and your grandfather fought, was it something about your past?</i></p> <p>Sophie : How could you know that?</p> <p>Langdon : About how your parents died? Sophie?</p> <p>Sophie : <i>It was during primary school. I was in his library. Doing research. I was trying to find out about my family. I wanted to know about them. But I couldn't find any records. Not of their death, not of the accident. I'd asked him for as long as I could remember, but he would never tell me. He stood over me...and he wouldn't let me leave. I kept my promise. The next week he sent me to boarding school. One weekend I came home unexpectedly. And what I saw my grandfather doing...Some ritual. I was so frightened. We hardly ever spoke again.</i></p> <p>Langdon : Do you have any memories of your grandfather before the accident? Before your parents were killed?</p> <p>Sophie ; Yeah. No. I don't know. Why?</p> <p>Langdon : Because I don't think he was your grandfather.</p> <p>Sophie : These are my parents. My brother.</p> <p>Langdon : And this is you, isn't it? The paper says the entire family was killed. The mother, the father, the boy, 6...and the girl, 4. But your name was never Sauniere. It's Saint-Clair. It's one of the oldest families in France. It's from a line of the Merovingian kings. Royal blood. I was so wrong. Sauniere didn't want you to help guard the secret of the Holy Grail. Sophie...you are the secret. You survived the accident. If it even was an accident. The Priory found out. Somehow they concealed the fact that you were alive. They hid you with the Grand Master himself who raised you as his own. According to all of this...Princess Sophie...you are the heir. The end of the bloodline. You are the last living descendent of Jesus Christ.</p>	Sophie and Langdon

Table 4 : List of Flouting Maxim of Manner

No	Dialogue	Characters
1	<p>Sophie : Just because da Vinci painted it doesn't make it true. Leigh : No. But history she does make it true. Now, listen to this. It's from the Gospel according to <i>Philip</i>. Sophie : Philip? Leigh : Yes, it was rejected at the Council of Nicaea...along with any other gospels that made Jesus appear human and not divine. "And the companion of the Savior is Mary Magdalene. Christ loved her more than all the disciples and used to kiss her on the..." Sophie : But this says nothing of marriage. Leigh : Well, actually...Robert. Langdon : Actually, in those days, the word "companion" literally meant "spouse." Leigh : And this is from the Gospel of Mary Magdalene herself. Sophie : She wrote a gospel? – Langdon : She may have. Leigh : Robert, will you fight fair? Langdon : She may have.</p>	Sophie, Leigh and Langdon
2	<p>Sophie : So now you're a psychologist too? Langdon : What if Sauniere had started <i>to groom</i> you for the Priory? Sophie : What do you mean, <i>groom me</i>? Langdon : Your grandfather gave you puzzles and cryptex as a child. Say Sauniere was hoping one day you would join him in the priory. Still years later, when he imagines...the grail is in danger, he reaches out to you. Sophie : So you are saying all this is real? The Priory, the Holy Grail? Langdon : We've been dragged into a world of people who think this stuff is real. Real enough to kill for. – Sophie : Who? Langdon : I'm out of my field here. I do know a Grail historian, absolutely obsessed with Priory myth. An Englishman, lives here in France. Sophie : Do you trust this man? I hope you can.</p>	Sophie and Langdon
3	<p>Langdon : Have you ever heard those words before, Sophie? "So dark the con of man"? Sophie : No. Have you? Langdon : <i>When you were a child, were you aware of any secret gatherings? Anything ritualistic in nature? Meetings your grandfather would've wanted kept secret? Was there ever any talk of something called the Priory of Sion?</i> Sophie : The what? Why are you asking these things? Langdon : The Priory of Sion is a myth. One of the world's oldest and most secret societies, with leaders like...Sir Isaac Newton, da Vinci himself. The fleur-de-lis is their crest. They're guardians of a secret they supposedly refer to...as "the dark con of man." Sophie : But what secret? Langdon : The Priory of Sion protects the source of God's power on earth.</p>	Langdon and Sophie

Table Continued...

No	Dialogue	Characters
4	<p>Sophie : When did Saunniere contact you? Today?</p> <p>Langdon : Yes, yes</p> <p>Sophie : What time? What time?</p> <p>Langdon : At 3. Around 3. Three.</p> <p>Sophie : the gallery alarm was triggered at 8. You were-</p> <p>Langdon : I was giving a lecture</p> <p>Sophie : <i>At 9? You had the privacy light on in your hotel room until 8.30, right? we call Fache "the bull". Once he starts, he doesn't stop. He can arrest you and detain you for months while he builds a case. And by then whatever Saunniere wanted you to tell me will be useless.</i></p> <p>Langdon : Stop it! Just stop! Who are you? What are you talking about? Tell you what?</p> <p>Sophie : Maybe you really kill him The fibonacci sequence. I believe Saunniere wrote it..so his investigation would include cryptographers.</p> <p>Langdon : that's quite a leap, isn't it?</p> <p>Sophie : no, and the letters "P.S."</p> <p>Langdon : P.S., postscript.</p> <p>Sophie : "Princesse Sophie." Silly, I know. But I was only a girl when I lived with him. Jacques Saunniere was my grandfather. Apparently, it was his dying wish that we meet. If you help me understand why...I will get you to your embassy, where we cannot arrest you.</p> <p>Langdon : Fache was never gonna let me just stroll out of here, was he?</p> <p>Sophie : No. If we are to get away from here, we must find another way.</p> <p>Langdon : What exactly do you propose?</p>	Sophie and Langdon
5	<p>Sophie : <i>Do you have a message from Saunniere?</i></p> <p>Langdon : What are you talking about?</p> <p>Sophie : Crazy old man.</p> <p>Langdon : You have me confused with someone else. I was asked to come here and consult.</p> <p>Sophie : No, you are sous surveillance cachee.</p> <p>Langdon : yes, and then.. what?</p> <p>Sophie : Bring the suspect to the crime scene and hope he incriminates himself.</p> <p>Langdon : Suspect?</p> <p>Sophie : Check your jacket pocket. Just look. GPS tracking dot. Accurate within two feet anywhere on the globe. The agent who picked you up slipped it into your jacket...in case you tried to run. We have you on a little leash, professor.</p> <p>Langdon : Why would I try to run? I didn't do anything.</p> <p>Sophie : So, what do you think about the fourth line of text...Fache wiped clean before you arrived? He brought you here to force a confession, Professor Langdon.</p>	Sophie and Langdon

Appendix 2 : The Context of Flouting Maxim

A. The Context of Flouting Maxim of Quantity

I. Langdon : *I'm not sure how much help I'm gonna be here this evening.*

Captain Fache : *How well did you know the curator?*

Langdon : *Not at all. We met only once. We were on..on a panel together.*

Captain Fache : *Something was funny?*

Langdon : *We didn't agree on much. Frankly, I was surprised when he contacted me.*

Table A.1 Features of Context in Dialogue 1 of the Conversation between Langdon and Captain Fache

No.	Context Features	Explanation
1.	The setting and Scene	Setting: The time was the night when the curator killed and the place was in the museum. Scene: In the museum where the situation was very quite and dark where that was the place where the police found the deadbody of the curator
2.	The Participants	Langdon and captain Fache
3.	Ends	Captain Fache's aim was to dig the information from Langdon, while Langdon tried to give the information as clear as possible.
4.	Act Sequence	First, Captain Fache invited Langdon to the museum because his name was in the list of person who would meet the curator. When he arrived at the museum, they talked about the fascinating pyramid in the museum and while they were walking to the deadbody place, Fache asked question about Langdon's relationship with the curator.
5.	Key	Although this was the first time when Langdon and Fache met, they talked about serious matter, but it was started with the easy conversation about the pyramid
6.	Instrumentalities	In the form of utterance
7.	Form of Interaction and Interpretation	In this dialogue, their relationship was police and symbologist. Since they were in the serious murder case, they had serious conversation.
8.	Genre	It was a small conversation but it had deep inside meaning. It was a hidden investigation because Fache suspected Langdon as the murderer of the curator.

2. Langdon : *The Vitruvian Man. It's one of Leonardo da Vinci's most famous sketches.*

Captain Fache : *And the star on his skin?*

Langdon : *A pentacle.*

Captain Fache : *And its meaning?*

Langdon : *The pentacle was ancient. Symbols carry different meanings in different settings.*

Captain Fache : *This symbol, professor. This setting.*

Langdon : *The pentacle was a pagan religious icon.*

Captain Fache : *Devil worship?*

Langdon : *No. No, no, no. The pentacle before that. This was a symbol for Venus. It represents the female half of all things. It's a concept called "the divine goddess" by religious historians.*

Captain Fache : *You're telling me that Sauniere's last act on earth..was to draw a goddess symbol on his chest? Why?*

Langdon : *Captain Fache, Obviously I can't tell you why. I can tell you he, as well as anyone, knows the meaning of this symbol.. and it has nothing to do with worshipping the devil.*

Table A.2 Features of Context in Dialogue 2 of the Conversation between Langdon and Captain Fache

No.	Context Features	Explanation
1.	The setting and Scene	Setting: The time was the night when the curici killed and the place was in the museum. Scene: In the museum where the situation was very quite and dark where that was the place where the police found the deadbody of the curator. They were beside the deadbody and saw the pentacle on the curator's chest.
2.	The Participants	Langdon and Captain Fache
3.	Ends	Captain Fache intended to know about the pentacle symbol on curator's chest. Then, Langdon gave information about it that pentacle is pagan religious symbol.
4.	Act Sequence	After they were looking around the museum, they arrived at the exact place where the deadbody of the curator laid down. They saw the things around the deadbody, including the pentacle on the curator's chest. Then, they were talking about that pentacle icon. Fache concluded that the icon is used for devil worshippers, but Langdon refused that opinion.
5.	Key	Fache concluded that pentacle was the icon for devil worship and Langdon argued about it.
6.	Instrumentalities	In the form of utterance
7.	Form of Interaction and Interpretation	They were in the serious situation because they were talking about the icon on the curator's chest.
8.	Genre	It was a conversation about pentacle icon found on the curator's body.

3. Sophie : *Do you have a message from Saunniere?*

Langdon : *What were you talking about?*

Sophie : *Crazy old man*

Langdon : *You have confused me with someone else. I was asked to come here and consult.*

Sophie : *No, you were sous surveillance cachee*

Langdon : *Yes, and then.. what?*

Sophie : *Bring the suspect to the crime scene and hope he incriminates himself.*

Langdon : *Suspect?*

Sophie : *Check your jacket pocket. Just look. GPS tracking dot. Accurate within two feet anywhere on the globe. The agent who picked you up slipped it into your jacket in case you tried to run. We have you on a little leash, professor.*

Langdon : *Why would I try to run? I didn't do anything.*

Table A.3 Features of Context in Dialogue 3 of the Conversation between Langdon and Sophie

No.	Context Features	Explanation
1.	The setting and Scene	Setting: The time was the night when the curator killed and the place was in the museum, specifically they were in the toilet. Scene: Langdon was in hurry to go to toilet where Sophie waited for him and Sophie was in rush to tell Langdon about what was planned by Fache
2.	The Participants	Langdon and Sophie
3.	Ends	Sophie tried to explain about the exact plan of Captain Fache by inviting Langdon to the museum.
4.	Act Sequence	While Langdon and Captain Fache were debating about the pentacle icon, Sophie came to inform Fache about the result of analysis of the curator's death. But, her real intention was saving Langdon from Fache's plan. She gave her message to Langdon by using cellphone's message to come to the toilet to meet her.
5.	Key	Although, it was the first time they met, Sophie tried to say something directly to the point that Langdon in the difficult situation because of Fache's plan.
6.	Instrumentalities	In the form of utterance
7.	Form of Interaction and Interpretation	They were in the serious situation since Sophie knew about the real intention of Fache, but Langdon seemed difficult to understand about her statement.
8.	Genre	Sophie tried to give an explanation about what was planned by Fache as fast as possible while Langdon still confusing about about her real intention.

4. Sophie : *Maybe you really kill him. The fibonacci sequence. I believe Saunniere wrote it. so his investigation would include cryptographers.*

Langdon : *That's quite a leap, wasn't it?*

Sophie : *No, and the letters "P.S."*

Langdon : *P.S., postscript.*

Sophie : *"Princesse Sophie." Silly, I know. But I was only a girl when I lived with him. Jacques Sauniere was my grandfather. Apparently, it was his dying wish that we meet. If you help me understand why. I will get you to your embassy, where we cannot arrest you.*

Langdon : *Fache was never gonna let me stroll out of here, was he?*

Sophie : *No. If we get aiy from here, we must find another way.*

Table A.4 Features of Context in Dialogue 4 of the Conversation between Langdon and Sophie

No.	Context Features	Explanation
1.	The setting and Scene	Setting: The time was the night when the curator killed and the place was in the museum, specifically they were in the toilet. Scene: Langdon was in hurry to go to toilet where Sophie waited for him and Sophie told Langdon about what was planned by Fache.
2.	The Participants	Langdon and Sophie
3.	Ends	Sophie tried to explain about the letters "P.S" on the floor beside the deadbody of the curator.
4.	Act Sequence	While Langdon and Captain Fache were debating about the pentacle icon, Sophie came to inform Fache about the result of analysis of the curator's death. But, her real intention was saving Langdon from Fache's plan. She gave her message to Langdon by using cellphone's message to come to the toilet to meet her. There, Sophie tried to explain about the letters "P.S" beside the deadbody of the curator.
5.	Key	Although, it was the first time they met, Sophie tried to say something directly to the point that Langdon was in the difficult situation and she tried to discuss about the left message.
6.	Instrumentalities	In the form of utterance
7.	Form of Interaction and Interpretation	They were in the difficult situation since Sophie knew about the real intention of Fache, but Langdon seemed difficult to understand about that woman's statement.
8.	Genre	Sophie tried to give an explanation about the left message by the curator and the real intention of Fache for inviting him to the museum as fast as possible while Langdon still confusing about about her real intention.

5. **Langdon** : *Did it occur to you that could be dangerous?*
Sophie : *No. And now we have a place to think. any idea professor?*
Langdon : *You could've just handed me a piece of a UFO from werea 51*
Sophie : *"What's the next step?" with him, it's always: "Sophie, what's the next step?" puzzles. Codes.*
Langdon : *A treasure hunt.*
Sophie : *To find his killer. Maybe there was something about this Priory of Sion.*
Langdon : *I hope not. Any Priory story ends in bloodshed. They were butchered by the Church. It all started over a thousand years ago when a French king conquered the holy city of Jerusalem. This crusade, one of the most massive and sweeping in history was actually orchestrated by a secret brotherhood..the Priory of Sion and their military arm, the Knights Templar.*
Sophie : *But the templars were created to protect the Holy Land?*

Table A.5 Features of Context in Dialogue 5 of the Conversation between Langdon and Sophie

No.	Context Features	Explanation
1.	The setting and Scene	Setting: The time was the night when the curator killed and the place was in the park which placed far away from the city. Scene: They were in the middle of discussion about the Priory of Sion and tried to break the codes from the fleur-de-lis left by the curator.
2.	The Participants	Langdon and Sophie
3.	Ends	Langdon recited about the dangerous of the Priory of Sion and he hoped that Sophie's grandfather's case did not relate with the Priory of Sion.
4.	Act Sequence	Langdon and Sophie succeed to run away from the police from the embassy and they were staying in the park far from embassy. Then, they were discussing about the Priory of Sion there.
5.	Key	Langdon was afraid that the curator's case was related to the Priory of Sion because it would be very dangerous as its history.
6.	Instrumentalities	In the form of utterance
7.	Form of Interaction and Interpretation	Langdon and sophie were in the middle of confusing about the codes that might identify the killer of the curator and it might relates to the Priory of Sion.
8.	Genre	They were discussing about the codes left by the curator.

6. **Sophie** : *But the Templars were created to protect the Holy Land?*

Langdon : *That was a cover to hide their true goal, according to this myth. Supposedly the invasion was to find an artifact lost since the time of Christ. An artifact, it was said, the Church would kill to possess.*

Sophie : *Did they find it, this buried treasure?*

Langdon : *Put it this way: One day the Templars simply stopped searching. They quit the Holy Land and traveled directly to Rome. Whether they blackmailed the papacy or the Church bought their silence, no one knows. But it was a fact the papacy declared these Priory knights...these Knights Templar, of limitless power. By the 1300s, the Templars had grown too powerful. Too threatening. So the Vatican issued secret orders to be opened simultaneously all across Europe. The Pope had declared the Knights Templar Satan worshipers and said God had charged him with cleansing the earth of these heretics. The plan went off like clockwork. The Templars were all but exterminated. The date was October 13th, 1307. A Friday.*

Sophie : *Friday the 13th?*

Langdon : *The pope sent troops to claim the Priory's treasure..but they found nothing. The few surviving Knights of the priory had vanished.. and the search for their sacred artifact began again.*

Sophie : *What artifact? I've never heard about any of this.*

Langdon : *Yes, you have. Almost everyone on earth has. You just know it as the Holy Grail.*

Table A.6 Features of Context in Dialogue 6 of the Conversation between Langdon and Sophie

No.	Context Features	Explanation
1.	The setting and Scene	Setting: The time was the night when the curator killed and the place was in the park where they were hiding from the police. Scene: They were in the middle of discussion about the Priory of Sion and tried to break the codes from the fleur-de-lis left by the curator.
2.	The Participants	Langdon and Sophie
3.	Ends	Langdon recited about the history of the Templar in past.
4.	Act Sequence	Langdon and Sophie succeed to run away from the police from the embassy and they were staying in the park. Then, they were discussing about the templar as the guardian of Holy Grail in the park.
5.	Key	Langdon told Sophie about the Templar
6.	Instrumentalities	In the form of utterance
7.	Form of Interaction and Interpretation	Langdon and Sophie were in the middle of discussion about the history that related with the templar that might relate with the curator's death.
8.	Genre	They were discussing about the past life of the Templar

7. **Leigh** : *There were always four, the grand master and three senechaux.. make up the primary guardians of the Grail. Thank you Remy. That'll be all now. The Priory's member span our very globe itself.*

Langdon : *Philippe de Cherisey exposed that as a hoax in 1967?*

Leigh : *And that was what they want you to believe. The Priory was charged with a single task. To protect the greatest secret in modern history.*

Sophie : *The source of God's power on earth?*

Leigh : *No, that's a common misunderstanding. The Priory protects the source of the church power on earth: The Holy Grail.*

Sophie : *I don't understand. What power? Some magic dishes?*

Leigh : *Robert. Has he been telling you that the Holy Grail was a cup? To understand the Holy Grail, my dear..you must first understand the Holy Bible. The Good Book did not arrive by facsimile from heaven.The Bible as we know it was finally presided over by one man: The pagan emperor Constantine.*

Sophie : *I thought Constantine was a Christian.*

Leigh : *Oh, hardly, no. He was a lifelong pagan who was baptized on his deathbed.Constantine was Rome's supreme holy man.From time immemorial...his people had worshiped a balance between nature's male deities...and the goddess, or sacred feminine. But a growing religious turmoil was gripping Rome. Three centuries earlier,a young Jew named Jesus had come along...preaching love and a single God. Centuries after his crucifixion... Christ's followers had grown exponentially...and had started a religious ir against the pagans.*

Langdon : *Or did the pagans commence ir against the Christians? Leigh, we can't be sure who began the atrocities in that period.*

Leigh : *We can at least agree that the conflict grew to such proportions...that it threatened to tear Rome in two. So Constantine may have been a lifelong pagan...but he was also a pragmatist. And in 325 anno Domini...he decided to unify Rome under a single religion, Christianity.*

Langdon : *Christianity was on the rise. He didn't want his empire torn apart.*

Leigh : *And to strengthen this new Christian tradition...Constantine held a famous ecumenical gathering known as the Council of Nicaea. And at this council, the many sects of Christianity debated and voted on, well, everything, from the acceptance and rejection of specific gospels to the date for Easter to the administering of the sacraments, and of course...the immortality of Jesus.*

Sophie : *I don't follow.*

Leigh : *Well, ma chere, until that moment in history. Jesus was viewed by many of his followers as a mighty prophet.as a great and powerful man, but a man nevertheless. A mortal man.*

Langdon : *Some christian believed that jesus was mortal. Some Christian believed he was divine*

Table A.7 Features of Context in Dialogue 7 of the Conversation among Langdon, Leigh and Sophie

No.	Context Features	Explanation
1.	The setting and Scene	Setting: The time was the night and they were in Leigh's house Scene: They were searching more information about the Priory of Sion and Holy Grail, also its relation with the history of Christianity and Paganism from Leigh, the historian of Grail
2.	The Participants	Langdon, Sophie, and Leigh
3.	Ends	Leigh gave much information about the history that related to the Priory of Sion, Holy Grail, also its relation with the history of Christianity and Paganism
4.	Act Sequence	After long journey running away from the manager and police, they found Leigh's house, the Grail's historian that would help them to know more about the Priory of Sion, Holy Grail, also its relation with the history of Christianity and Paganism
5.	Key	Leigh gave much information about the past history
6.	Instrumentalities	In the form of utterance
7.	Form of Interaction and Interpretation	Langdon and Leigh was close friend since they were interested in almost the same field. And Sophie also being welcomed in the Leigh's house.
8.	Genre	They were discussing about the history of Holy Grail, the Priory of Sion, also its relation with the history of Christianity and Paganism

8. Langdon : *Some Christian believed that Jesus was mortal. Some Christian believed he was divine.*

Sophie : *Hold on, you're saying Jesus' divinity came from a vote?*

Leigh : *Well, remember, in those days, Gods were everywhere. By infusing Jesus the man with the divine magic by making him capable of earthly miracles as well as hwas own resurrection, Constantine turned him into a God. But within the human world. And he basically knocked the more distant Gods out of the game.*

Langdon : *Constantine did not create Jesus' divinity. He simply sanctioned an already widely held idea.*

Leigh : *Semantics.*

Langdon : *No, it's not semantics. You're interpreting facts to support your own conclusions. Fact: For many Christians, Jesus was mortal one day and divine the next. For some Christians, his divinity was enhanced.*

Leigh : *Absurd. There was a formal announcement of his promotion.*

Langdon : *They couldn't even agree on the Nicene Creed!*

Sophie : *Excuse me. "Who was God, who was man?" How many have been murdered over this question?*

Table A.8 Features of Context in Dialogue 8 of the Conversation among Langdon, Sophie and Leigh

No.	Context Features	Explanation
1.	The setting and Scene	Setting: The time was the night and they were in Leigh's house Scene: They were searching more information about the Priory of Sion and Holy Grail, and the divinity of Jesus from Leigh, the historian of Grail
2.	The Participants	Sophie, Leigh and Langdon
3.	Ends	Liegh gave much information about the history about the divinity of Jesus.
4.	Act Sequence	After long journey they were running away from the manager and police, they found Leigh's house, the Grail's historian that would help them to know more about the Priory of Sion and everything that related with it.
5.	Key	Leigh gave much information about the history
6.	Instrumentalities	In the form of utterance
7.	Form of Interaction and Interpretation	Although this was the first time between Leigh and Sophie to meet, they had good relation in the discussion.
8.	Genre	They were discussing about the history of Holy Grail and the Priory of Sion and everything related to it, such as about the history of Christianity including the divinity of Jesus

9. **Sophie** : *Who was she?*
Leigh : *My dear, that's Mary Magdalene.*
Sophie : *The prostitute?*
Leigh : *She was no such thing. Smearred by the Church in 591 anno Domini, poor dear. Mary Magdalene was Jesus' wife.*
Langdon : *This was an old wives' tale.*
Leigh : *The original one, in fact.*
Langdon : *There's virtually no empirical proof.*
Leigh : *He knows as well as I do there's much evidence to support it.*
Langdon : *Theories. There were theories.*
Leigh : *Notice how Jesus and Mary were clothed. Mirror images of each other.*
Langdon : *The mind sees what it chooses to see.*
Leigh : *And venturing into the even more bizarre, notice how Jesus and Mary appear to be joined at the hip and were leaning away from each other as if to create a shape in the negative space between them. Leonardo gives us the chalice. Yes. Oh, and Robert, notice what happens when these two figures change position.*
Sophie : *Just because Da Vinci painted it doesn't make it true.*
Leigh : *No. But history she does make it true. Now, listen to this. It's from the Gospel according to Philip.*

Table A.9 Features of Context in Dialogue 9 of the Conversation among Sophie, Langdon and Leigh

No.	Context Features	Explanation
1.	The setting and Scene	Setting: The time was the night and they were in Leigh's house Scene: They were searching more information about the Priory of Sion and Holy Grail, and the story of Jesus that there was a story that Mary Magdalene was his wife from Leigh, the historian of Grail
2.	The Participants	Sophie, and Leigh
3.	Ends	Leigh showed Sophie and Langdon the painting of Da Vinci and its relation with the story of Mary Magdalene.
4.	Act Sequence	After long journey when they were running away from the manager and police, they found Leigh's house, the Grail's historian that would help them to know more about the Priory of Sion and everything related with it. Then, Leigh showed them the painting created by Leonardo Da Vinci and explained about the things behind the painting.
5.	Key	Leigh gave much information about the history
6.	Instrumentalities	In the form of utterance
7.	Form of Interaction and Interpretation	Although this was the first time between Leigh and Sophie to meet, they have good relation in the discussion.
8.	Genre	Leigh tried to show Sophie about certain fact in the past through the painting of Leonardo Da Vinci.

10. Sophie : *But how could Christ have a bloodline, unless?*

Leigh : *Mary was pregnant at the time of the Crucifixion. For her own safety and for that of Christ's unborn child, she fled the Holy Land and came to France. And here, it was said, she gave birth to a daughter, Sarah.*

Sophie : *They know the child's name.?*

Langdon : *A little girl.*

Leigh : *Yes.*

Table A.10 Features of Context in Dialogue 10 of the Conversation among Langdon, Leigh and Sophie

No.	Context Features	Explanation
1.	The setting and Scene	Setting: The time was the night and they were in Leigh's house Scene: They were talking about Jesus that might have a bloodline from Mary Magdalene as his wife.
2.	The Participants	Sophie, and Leigh
3.	Ends	Leigh showed Sophie and Langdon the painting of Da Vinci and its relation with the history of Holy Grail. Then, he recited about its relation with Mary Magdalene
4.	Act Sequence	After long journey when they were running away from the manager and police, they found Leigh's house, the Grail's historian that would help them to know more about the Priory of Sion and everything that related with it. Then, Leigh showed them the painting created by Leonardo Da Vinci and explained about the story behind the painting that actually Mary Magdalene was Jesus' wife and she carried the bloodline of Jesus, named Sarah.
5.	Key	Leigh gave much information about the history
6.	Instrumentalities	In the form of utterance
7.	Form of Interaction and Interpretation	Although this was the first time between Leigh and Sophie to meet, they had good relation in the discussion.
8.	Genre	Leigh tried to show Sophie about story in the past through the painting of Leonardo Da Vinci that Mary Magdalene was Jesus's wife and she carried the bloodline of Jesus.

11. Leigh : *You have not been honest with me. Your picture were on the television. You were inted for four murders! That's why Vernest said "killing spree". You come into my home, playing on my passion for the grail.*

Langdon : *That's why we need you.-*

Leigh : *You will leave my house!*

Langdon : *listen!*

Leigh : *No, I'm calling the police.*

Langdon : *Jacques Sauniere was her grandfather. You're the obsessive Priory scholar. You still keep lists of who might be in the Priory? I'll bet Jacques Sauniere was on one of those lists. He was on your list of who could be Grand Master, wasn't he? I'll bet he was right at the top. Consider: Four men murdered? The same number as the guardians. What if the Priory was compromised, the other senechaux dead? What if you yourself were dying, a Grand Master? You'd have to pass the secret on to someone you could trust. Someone outside the society. Maybe someone whose training you had begun but never finished.*

Sophie : *What?*

Langdon : *I'll bet he was right at the top. Consider: Four men murdered? The same number as the guardians. What if the Priory was compromised, the other senechaux dead? What if you yourself were dying, a Grand Master? You'd have to pass the secret on to someone you could trust. Someone outside the society. Maybe someone whose training you had begun but never finished.*

Leigh : *Robert, your ruse was pathetic.*

Langdon : *Not really.*

Table A.11 Features of Context in Dialogue 11 of the Conversation among Langdon, Leigh and Sophie

No.	Context Features	Explanation
1.	The setting and Scene	Setting: The time was the night and they were in Leigh's house Scene: Leigh got the information that Langdon's and Sophie's picture were in the television as the murderer and Leigh was angry to them.
2.	The Participants	Langdon, Sophie and Leigh
3.	Ends	Langdon recited that Sophie was Jacques Sauniere's grandchild
4.	Act Sequence	After they were talking about many things related the history of Priory of Sion, Holy Grail and the descendent of Jesus Christ. Leigh got the information that Sophie and Langdon was in television as the murderer of the curator. Leigh was very angry and asked them to leave the house. Then, Langdon did not have option except to tell him that Sophie was the curator's grandchild.
5.	Key	Langdon recited about Sophie's background.
6.	Instrumentalities	In the form of utterance
7.	Form of Interaction and Interpretation	Leigh was angry to Langdon and Sophie because he felt being fooled by the two of them.
8.	Genre	Because of Leigh's anger, Langdon tried to calm him down by telling about Sophie as the grandchild of the curator.

12. Sophie : *Opus Dei. What was it?*

Langdon : *Opus Dei was a prelature to the Vatican.*

Sophie : *You're saying the Vatican was killing people for this box?*

Leigh : *No, no, no. Not the Vatican and not Opus Dei, but we were in the middle of war. And one that has been going on forever. On the one side stands the Priory and on the other an ancient group of despots with members hidden in high-ranking positions throughout the Church. And this Council of Shadows tries to destroy proof of the bloodline. And that throughout history, they seek out and kill the living descendants of Jesus Christ.*

Sophie : *That's insane. –*

Leigh : *Was it? How many atrocities and scandals has the catholic church rationalized in its time? What if some persuasive scientific evidence emerge that shows that the church' version was inaccurate? What if the world discovers that the greatest story ever told was actually a lie?*

Langdon : *The Vatican faces a crisis of faith unprecedented.*

Table A.12 Features of Context in Dialogue 12 of the Conversation among Langdon, Leigh and Sophie

No.	Context Features	Explanation
1.	The setting and Scene	Setting: The time was in the night while they were running away from police and they were in Leigh's car Scene: Police came to Leigh's house because they got information that two suspects of the murderer there, they were Sophie and Langdon. Then, Leigh helped them to run away.
2.	The Participants	Sophie, Leigh and Langdon
3.	Ends	Leigh recited about the war between Opus Dei as a prelature of Vatican and Priory of Sion.
4.	Act Sequence	Captain Fache got information that Sophie and Langdon were in Leigh's house and he was directly going there. After knowing that Sophie was curator's grandchild, Leigh helped them to run away. Then, Sophie, Leigh and Langdon were talking about the war between Opus Dei as the prelature of Vatican and Priory of Sion
5.	Key	Sophie was curious about Opus Dei
6.	Instrumentalities	In the form of utterance
7.	Form of Interaction and Interpretation	Sophie that did not understand about Opus Dei was being recited by Langdon and Leigh about it.
8.	Genre	They were running away from police and they still discussed about the matter of the history

13. Langdon : *This was incredible. Look at this. Look at this. These records go back thousands of years. They date back to the death of Christ, Good God, could these be the Grail documents?*

Sophie : *What did he int from us? To find her sarcophagus? How was I ever supposed to figure all this out?*

Langdon : *When you and your grandfather fought, was it something about your past?*

Sophie : *How could you know that?*

Langdon : *About how your parents died? Sophie?*

Sophie : *It was during primary school. I was in his library. Doing research. I was trying to find out about my family. I intend to know about them. But I couldn't find any records. Not of their death, not of the accident. I'd asked him for as long as I could remember, but he would never tell me. He stood over me...and he wouldn't let me leave. I kept my promise. The next week he sent me to boarding school. One weekend I came home unexpectedly. And what I saw my grandfather doing...Some ritual. I was so frightened. We hardly ever spoke again.*

Langdon : *Do you have any memories of your grandfather before the accident? Before your parents were killed?*

Sophie ; *Yeah. No. I don't know. Why?*

Langdon : *Because I don't think he was your grandfather.*

Sophie : *These were my parents. My brother.*

Langdon : *And this was you, wasn't it? The paper says the entire family was killed. The mother, the father, the boy, 6....and the girl, 4. But your name was never Saunier. It's Saint-Clair. It's one of the oldest families in France. It's from a line of the Merovingian kings. Royal blood. I was so wrong. Saunier didn't int you to help guard the secret of the Holy Grail. Sophie...you were the secret. You survived the accident. If it even was an accident. The Priory found out. Somehow they concealed the fact that you were alive. They hid you with the Grand Master himself who raised you as his own. According to all of this...Princess Sophie... you were the heir. The end of the bloodline.You were the last living descendent of Jesus Christ.*

Table A.13 Features of Context in Dialogue 13 of the Conversation between Langdon and Sophie

No.	Context Features	Explanation
1.	The setting and Scene	Setting: the place was in the church Roslyn Chappel and they were searching about the Mary's sarcophagus Scene: They revealed the map from the cryptex and tried to look for Mary's sarcophagus.
2.	The Participants	Sophie and Langdon
3.	Ends	Langdon revealed the fact that Sophie was the last descendant of Jesus Christ and she was not the curator's grandchild.
4.	Act Sequence	After the truth was revealed that the one behind the murdering of the curator was Leigh, Sophie and Langdon also succeed in revealing the map that lead them to the Roslyn Church. There they found the documents that revealed the truth that actually Sophie was the last descendant of Jesus Christ, since the curator's real grandchild was dead with her family.
5.	Key	Langdon concluded that Sophie was the last descendant of Jesus Christ.
6.	Instrumentalities	In the form of utterance
7.	Form of Interaction and Interpretation	Sophie and Langdon seemed to be a close friend, so that Sophie told him about her past life as she remembered.
8.	Genre	They were searching the Holy Grail, but at last, they found out about the truth that Sophie was the last bloodline of Jesus Christ.

14. Langdon : *What will you do? The legend will be revealed when the heir reveals himself.*

Sophie : *They just got the pronoun wrong. She said when Saunier died...he took the location of Mary's sarcophagus with him. So there's no way to empirically prove that I am related to her. What would you do, Robert?*

Langdon : *Okay, maybe there was no proof. Maybe the Grail was lost forever. But, Sophie, the only thing that matters was what you believe. History shows us Jesus was an extraordinary man...a human inspiration. That's it. That's all the evidence has ever proved. But...when I was a boy...When I was down in that well Teabing told you about...I thought I was going to die, Sophie. What I did...I prayed. I prayed to Jesus to keep me alive...so I could see my parents again...so I could go to school again...so I could play with my dog. Sometimes I wonder if I wasn't alone down there. Why does it have to be human or divine? Maybe human was divine. Why couldn't Jesus have been a father... and still been capable of all those miracles?*

Sophie : *Like turning iter into wine?*

Langdon : *Well, who knows? His blood was your blood. Maybe that junkie in the park will never touch a drug again. Maybe you healed my phobia with your hand.*

Sophie : *And maybe you're a knight on a Grail quest*

Langdon : *Well, here's the question: the living descendant of Jesus Christ.. would she destroy faith? Or would she renew it? So again I say, what matters was what you believe.*

Sophie : *Thank you. For bringing me here. For letting him choose you.. Sir Robert.*

Langdon : *You take care.*

Sophie : *Yes. Hey..Nope Maybe I'll do better with the wine.*

Table A.14 Features of Context in Dialogue 14 of the Conversation between Langdon and Sophie

No.	Context Features	Explanation
1.	The setting and Scene	Setting: the place was in the church Rosyln Chappel. Scene: Langdon revealed that Sophie actually was the last descendant of Jesus Christ.
2.	The Participants	Sophie and Langdon
3.	Ends	Langdon revealed the fact that Sophie was the last descendant of Jesus Christ and she was not the curator's grandchild.
4.	Act Sequence	After the truth was revealed that the person behind the murdering of the curator was Leigh, Sophie and Langdon also succeeded in revealing the map that lead them to the Rosyln Church. There they found about the truth that actually Sophie was the last descendant of Jesus Christ, since the curator's real grandchild was dead with her family.
5.	Key	Langdon concluded that Sophie was the last descendant of Jesus Christ.
6.	Instrumentalities	In the form of utterance
7.	Form of Interaction and Interpretation	Sophie and Langdon seemed to be a close friend, so that both Sophie and Langdon could share what they feel.
8.	Genre	They were searching the Holy Grail, but at last, they found out about the truth that Sophie was the last blood line of Jesus.

B. The Context of Flouting Maxim of Quality

1. **Langdon** : *Now, as you would imagine, the female symbol was its exact opposite. This was called the chalice.*

Leigh : *And the **chalice resembles a cup or vessel** or, more importantly, the shape of a woman's womb. No, the Grail has never been a cup. It was quite literally this ancient symbol of womanhood. And in thwas case, a woman who carried a secret so powerful that if revealed, it would devastate the very foundations of Christianity.*

Sophie : *Wait, please, you're saying the Holy Grail is a person?*

Table B.1 Features of Context in Dialogue 1 of the Conversation among Langdon, Leigh and Sophie

No.	Context Features	Explanation
1.	The setting and Scene	Setting: The time was in the night and it was in Leigh's house Scene: Langdon and Sophie were running away from police and tried to get more information about the Priory of Sion, Holy Grail and everything that related with it.
2.	The Participants	Langdon, Leigh and Sophie
3.	Ends	Langdon, Leigh and Sophie were discussing about the chalice symbol from painting of Leonardo Da Vinci
4.	Act Sequence	Langdon and Sophie that were running away from police and they came to Leigh's house to get more information about the Holy Grail, Priory of Sion, also the story about the bloodline of Jesus Christ carried by a woman. Then, Leigh gave explanation about it through the sign in the painting of Da Vinci and Langdon helped him to explain it to Sophie. Leigh stated that actual the chalice in the painting symbolized the woman's womb that carried the blood line of Jesus.
5.	Key	Langdon and Leigh were trying to explain about the chalice that resembles a cup as a symbol of woman's womb that carried Jesus' bloodline.
6.	Instrumentalities	In the form of utterance
7.	Form of Interaction and Interpretation	Both Langdon and Leigh were old friend that were interested almost in the same field. Sophie also had a good discussion with them.
8.	Genre	Langdon and Leigh were discussing about chalice symbol in the painting.

2. Langdon : *Leigh. Harboring and transporting fugitives? You were already implicated enough.*

Leigh : *You and I, Robert, have observed hwastory. Time has been our glass. We were in history now. Living it. Making it. "Implicated"? I am on a Grail quest. Forgive me, Robert, but you two may well have given this old man the greatest night of his life. Thank you. He's going to into more money.*

Table B.2 Features of Context in Dialogue 2 of the Conversation between Langdon and Leigh

No.	Context Features	Explanation
1.	The setting and Scene	Setting: The time was in the night and it was in the Leigh's plane. Scene: Langdon, Sophie and Leigh were running away from Leigh's house since there were many police officers there and they were flying to Zurich.
2.	The Participants	Langdon and Leigh
3.	Ends	They had revealed what were written in the box of crptex.
4.	Act Sequence	Langdon and Sophie that were running away from police that came to Leigh's house to get more information about the Holy Grail, Priory of Sion, etc. Then, police officers came there and they were running away from that house and fled to Zurich. In that plane, they were trying to break out the codes that were written in the box and they were succeed.
5.	Key	Since they had found out the written text in the box, they were very happy, especially Leigh as the historian because that would lead them find the Holy Grail.
6.	Instrumentalities	In the form of utterance
7.	Form of Interaction and Interpretation	Although they were in the difficult situation, they felt happy since the written text that would lead them to Holy Grail had been found out.
8.	Genre	They succeed in breaking out the codes that were written text in the box.

C. The Context of Flouting Maxim of Relevance

1. **Sophie** : *Do you have a message from Saunniere?*

Langdon : *What were you talking about?*

Sophie : *Crazy old man*

Langdon : *You have confused me with someone else. I was asked to come here and consult.*

Sophie : *No, you were sous surveillance cachee*

Langdon : *yes, and then.. what?*

Sophie : *Bring the suspect to the crime scene and hope he incriminates himself.*

Langdon : *Suspect?*

Sophie : *Check your jacket pocket. Just look. GPS tracking dot. Accurate within two feet anywhere on the globe. The agent who picked you up slipped it into your jacket...in case you tried to run. We have you on a little leash, professor.*

Langdon : *Why would I try to run? I didn't do anything.*

Sophie : *So, what do you think about the fourth line of text..Fache wiped clean before you arrived? He brought you here to force a confession, Professor Langdon.*

Sophie : *Fache wasn't even looking for other suspects, okay? He was sure you're guilty.*

Table C.1 Features of Context in Dialogue 1 of the Conversation between Langdon and Sophie

No.	Context Features	Explanation
1.	The setting and Scene	Setting: The time was the night when the curator killed and the place was in the museum, specifically they were in the toilet. Scene: Langdon was in rush to go to toilet where Sophie waited for him. Then, Sophie told Langdon about what was planned by Fache
2.	The Participants	Langdon and Sophie
3.	Ends	Sophie tried to explain about the exact plan of Captain Fache by inviting Langdon to the museum.
4.	Act Sequence	While Langdon and Captain Fache were debating about the pentacle icon, Sophie came to inform Fache about the result of analysis of the curator's death. But, her real intention was saving Langdon from Fache's plan. She gave her message to Langdon by using cellphone's message to come to the toilet to meet her.
5.	Key	Although it was the first time they met, Sophie tried to speak directly to the point that Langdon was in the difficult situation for being suspected as the murderer of the curator.
6.	Instrumentalities	In the form of utterance
7.	Form of Interaction and Interpretation	They were in the serious situation since Sophie knew about the real intention of Fache, but, Langdon seemed difficult to understand about her statement.
8.	Genre	Sophie tried to give an explanation about Fache's plan while Langdon still confused about about her real intention.

2. **Langdon:** *This was the Bois de Boulogne?*

Sophie: *We should be safe in this park for a few minutes.*

Langdon: *Your police don't patrol this park.*

Sophie: *Stay here, Police.*

Man: *What do you int?*

Sophie: *Fifty euros for all your stuff. Go and get something to eat.*

Langdon: *Did it occur to you that could be dangerous?*

Sophie: *No. And now we have a place to think. Any ideas, professor?*

Langdon: *You could've just handed me a piece of a UFO from Werea 51.*

Table C.2 Features of Context in Dialogue 2 of the Conversation between Langdon and Sophie

No.	Context Features	Explanation
1.	The setting and Scene	Setting: The time was the night when the curator killed and they were in the park while they were running away from museum. Scene: They were in the middle of difficult situation because the police tried to catch them and they searched the safe place.
2.	The Participants	Langdon and Sophie
3.	Ends	Sophie got the safe place to discuss about the codes left by the curator.
4.	Act Sequence	Langdon and Sophie succeeded to run away from the police from the embassy and they were staying in the park that was far from embassy.
5.	Key	Sophie found a park as the safe place for them.
6.	Instrumentalities	In the form of utterance
7.	Form of Interaction and Interpretation	Langdon and Sophie were in the middle of confusing about the codes that might identify the killer of the curator and it might relate to the Priory of Sion.
8.	Genre	They were staying in the park to discuss about the codes left by the curator.

3. **Sophie** : *Did they find it, this buried treasure?*

Langdon : *Put it this way: One day the Templars simply stopped searching. They quit the Holy Land and traveled directly to Rome. Whether they blackmailed the papacy or the Church bought their silence, no one knows. But it was a fact the papacy declared these Priory knights..these Knights Templar, of limitless power. By the 1300s, the Templars had grown too powerful. Too threatening. So the Vatican issued secret orders to be opened simultaneously all across Europe. The Pope had declared the Knights Templar Satan worshipers and said God had charged him with cleansing the earth of these heretics. The plan went off like clockwork. The Templars were all but exterminated. The date was October 13th, 1307. A Friday.*

Sophie : *Friday the 13th.?*

Langdon : *The Pope sent troops to claim the Priory's treasure..but they found nothing. The few surviving Knights of the Priory had vanished..and the search for their sacred artifact began again.*

Sophie : *What artifact? I've never heard about any of this.*

Langdon : *Yes, you have. Almost everyone on earth has. You just know it as the Holy Grail.*

Table C.3 Features of Context in Dialogue 3 of the Conversation between Langdon and Sophie

No.	Context Features	Explanation
1.	The setting and Scene	Setting: The time was the night when the curator killed and the place was in the museum. They were in the car while they were running away from museum. Scene: They were in the middle of discussion about the Priory of Sion and tried to break the codes from the fleur-de-lis left by the curator.
2.	The Participants	Langdon and Sophie
3.	Ends	Langdon recited about the history of the templar.
4.	Act Sequence	Langdon and Sophie succeed to run away from the police from the embassy and they were staying in the park that was far from embassy. Then, the were discussing about the templar that might relate with curator' death.
5.	Key	Langdon recited about the knight templar
6.	Instrumentalities	In the form of utterance
7.	Form of Interaction and Interpretation	Langdon and sophie were in the middle of discussion about the history that related with the templar that might relate with the case of curator's murdering.
8.	Genre	They were discussing about the past life of the templars were being hunt by the church because they were claimed as satan worshipper.

4. **Sophie** : *The Holy Grail. A magic cup. The source of God's power on earth. It's nonsense.*

Langdon : *You don't believe in God?*

Sophie : *I don't believe in some magic from the sky. Just people. Sometimes that they can be kind.*

Langdon : *And that's enough?*

Sophie : *Well, I think it has to be. I think it's all we have. Were you a God-fearing man, professor?*

Langdon : *I was raised a Catholic.*

Sophie : *Well, that's not really an answer.*

Professor, were you okay?

Table C.4 Features of Context in Dialogue 4 of the Conversation between Langdon and Sophie

No.	Context Features	Explanation
1.	The setting and Scene	Setting: The time was the night in the truck that brought them while they were running away from the bank. Scene: They were in trouble situation since captain Fache was still trying to capture them and they were running away from the bank by truck with the help of the bank's manager.
2.	The Participants	Langdon and Sophie
3.	Ends	They were asking each other about their belief in God
4.	Act Sequence	Langdon and Sophie found the location of the bank where the curator left something there. But, the police tracked them down and came there. The bank director helped them to go away from that place by using truck, so they could go away. In that truck, they were discussing about their faith in God.
5.	Key	They were talking about the faith in God
6.	Instrumentalities	In the form of utterance
7.	Form of Interaction and Interpretation	Langdon and Sophie seemed to be more closer, so that they were talking about personal thing, including the faith in God.
8.	Genre	They were talking about faith in God

5. **Sophie** : Excuse me. "Who was God, who was man?" How many have been murdered over this question?

Leigh : As long as there has been a one true God there has been killing in hwas name. Now let me show you the Grail. This used to be the ballroom. I have little occasion to dance these days.

I trust you recognize The Last Supper the great fresco by Leonardo da Vinci. Now, my dear, if you would close your eyes.

Langdon : Oh, Leigh, save us the parlor tricks.

Leigh : You asked for my help, I recall. Allow an old man his indulgences. Now, mademowaselle, where was Jesus sitting?

Sophie : In the middle. –

Leigh : Good. He and his disciples were breaking bread. And what drink?

Sophie : Wine. They drank wine.

Table C.5 Features of Context in Dialogue 5 of the Conversation among Langdon, Sophie and Leigh

No.	Context Features	Explanation
1.	The setting and Scene	Setting: The time was the night and they were in Leigh's house Scene: They were searching more information about the Priory of Sion, Holy Grail, and the story of Jesus from Leigh, the historian of Grail
2.	The Participants	Sophie, and Leigh
3.	Ends	Leigh stated that it was becoming the reality that there were many people murdered for the question about the existence of God.
4.	Act Sequence	After long journey when they were running away from the manager and police, they found Leigh's house, the Grail's historian that would help them to know more about the Priory of Sion and everything that related with it. There, Langdon and Leigh were debating about the story of divinity of Jesus. Then, Sophie was upset with that kind of debate and she stated that there were much people had been murdered just because of that question. Then, Leigh stated that actually it had been reality that there were people murdered. Then, he also showed Sophie and Langdon the painting that revealed the story about the bloodline of Jesus.
5.	Key	Sophie was upset about the debate for asking about the existence of God. Then, Leigh continued showing her the painting that would revealed the story about Jesus' bloodline.
6.	Instrumentalities	In the form of utterance
7.	Form of Interaction and Interpretation	Although this was the first time of Sophie and Langdon's meeting, they had good relation in their discussion.
8.	Genre	Langdon and Leigh were debating about the conclusion whether Jesus was divine or not and Sophie stopped them.

6. **Langdon** : *The Pagan found transcendence through the joining of male to female*

Sophie : *People found God through sex?*

Langdon : *In paganism, women were worshiped as a route to heaven, but the modern Church has a monopoly on that. In salvation through Jesus Christ.*

Leigh : *And he who keeps the keys to heaven rules the world.*

Langdon : *Women, then, were a huge threat to the Church. The Catholic Inquisition soon publishes what may be the most blood-soaked book in human history.*

Leigh : *The Malleus Maleficarum.*

Langdon : *The Witches' Hammer.*

Leigh : *It instructed the clergy on how to locate, torture and kill all freethinking women.*

Langdon : *In three centuries of witch hunts, 50,000 women were captured, burned alive at the stake.*

Leigh : *Oh, at least that. Some say millions. Imagine, then, Robert that Christ's throne might live on in a female child. You asked what would be worth killing for. Witness the greatest cover-up in human history. This was the secret that the Priory of Sion has defended for over 20 centuries. They were the guardians of the royal bloodline. The keepers of the proof of our true past. They were the protectors of the living descendants of Jesus Christ and Mary Magdalene.*

Table C.6 Features of Context in Dialogue 6 of the Conversation among Langdon, Sophie and Leigh

No.	Context Features	Explanation
1.	The setting and Scene	Setting: The time was the night and they were in Leigh's house. Scene: They were searching more information about the Priory of Sion and Holy Grail, and the divinity of Jesus from Leigh,
2.	The Participants	Sophie, Leigh and Langdon
3.	Ends	Liegh gave much information about the history of Christianity and paganism that believe woman as the way to heaven.
4.	Act Sequence	After long journey when they were running away from the manager and police, they found Leigh's house, the Grail's historian that would help them to know more about the Priory of Sion and everything that related with it. Then, they were discussing about paganism that used woman as the way to heaven, also they were talking about the woman as the big threat for Christianity because some people claimed that Jesus' bloodline was a female child guarded by Priory of Sion.
5.	Key	Leigh gave much information about the history.
6.	Instrumentalities	In the form of utterance
7.	Form of Interaction and Interpretation	They were having good relation
8.	Genre	Leigh gave much information about the history to Sophie since she did not know much about it.

7. **Leigh** : *You will leave my house!*

Langdon : *listen!*

Leigh : *No, I'm calling the police.*

Langdon : *Jacques Sauniere was her grandfather. You're the obsessive Priory scholar. You still keep lists of who might be in the Priory?*

I'll bet Jacques Sauniere was on one of those lists. He was on your list of who could be Grand Master, wasn't he?

Sophie : *What?*

Langdon : *I'll bet he was right at the top. Consider: Four men murdered? The same number as the guardians. What if the Priory was compromised, the other senechaux dead? What if you yourself were dying, a Grand Master?*

You'd have to pass the secret on to someone you could trust. Someone outside the society. Maybe someone whose training you had begun but never finished.

Leigh : *Robert, your ruse was pathetic.*

Langdon : *Not really.*

Table C.7 Features of Context in Dialogue 7 of the Conversation among Langdon, Leigh and Sophie

No.	Context Features	Explanation
1.	The setting and Scene	Setting: The time was the night and they were in Leigh's house Scene: Leigh got the information that Langdon's and Sophie's pictures were in the television as the murderer. So, Leigh got angry to them.
2.	The Participants	Langdon and Leigh
3.	Ends	Langdon recited that Sophie was Jacques Sauniere's grandchild
4.	Act Sequence	After they were talking about many things related the history of Priory of Sion, Holy Grail and the descendant of Jesus Christ, Leigh got the information that Sophie and Langdon were in television as the murderer of the curator. Leigh was very angry and asked them to leave his house. Then, Langdon did not have option except to tell him that Sophie was the curator's grandchild.
5.	Key	Langdon recited about Sophie's background.
6.	Instrumentalities	In the form of utterance
7.	Form of Interaction and Interpretation	Leigh was angry to Langdon and Sophie because he felt being fooled by both of them.
8.	Genre	Because of Leigh's anger, Langdon tried to calm him down by telling about Sophie as the grandchild of the curator.

8. **Sophie** : *How could you know Sauniere's last words?*

Langdon : *Leigh.*

Leigh : *Grail quests require sacrifice.*

Sophie : *You were a murderer.*

Leigh : *No. No.*

Robert, tell her. When history was written, murderers were heroes.

Sophie : *You self-righteous bastard!*

Langdon : *We need to just walk away.*

Leigh : *- No, don't. Don't. -*

Langdon : *Walk away.*

Leigh : *I'll do what I have to know. Anything. Do you understand? So now...can't we all be friends again? This way. I'm going to put this gun down.*

I only want you both to listen.

Langdon : *I'm listening now.*

Leigh : *For 2000 years, the Church has rained oppression and atrocity upon mankind crushed passion and idea alike, all in the name of their walking God. Proof of Jesus' mortality can bring an end to all that suffering drive this church of lies to its knees.*

Table C.8 Features of Context in Dialogue 8 of the Conversation among Langdon, Leigh and Sophie

No.	Context Features	Explanation
1.	The setting and Scene	Setting: The time was in the daylight when they were in the London's church. Scene: Leigh forced Langdon and Sophie to give the cryptex that there was a map within it. In this scene Leigh forced them with gun and he revealed himself that he was a person behind all of the murdering.
2.	The Participants	Langdon, Leigh, and Sophie.
3.	Ends	Leigh stated that the Priory of Sion has already failed in revealing the heir of Jesus, so he killed them. He revealed what he had done.
4.	Act Sequence	Langdon and Sophie tried to look around about the information about A. pope in one of the London's church. After Leigh killed Remy, he went to that church and tried to capture and force Langdon and Sophie to open the cryptex if they did not want to be killed. There, Leigh also stated that the Priory of Sion has failed in maintaining their task, so he killed them.
5.	Key	Leigh revealed all things that he had done.
6.	Instrumentalities	In the form of utterance
7.	Form of Interaction and Interpretation	Langdon and Sophie were in the middle of difficult situation since Leigh pointed out the gun at them.
8.	Genre	Langdon and Sophie being forced to open the cryptex while Leigh recited that he killed the Priory of Sion because they were failed to expose the last descendant of Christ.

9. **Langdon** : *I've never seen that before. The style was.. it's unmistakable. This could have been painted by Leonardo Da Vinci. "Adorned in masters' lovin art, she lies."*
- Sophie** : *"She rests at last beneath the starry skies"*
Langdon *The fleur-de-lis*
- Sophie** : *She was here*
- Langdon** : *Her sarcophagus*
- Sophie** : *Mary Magdalene. The Holy Grail itself.*
- Langdon** : *She was here. With modern DNA testing, those bones could have shown definitive proof of a bloodline.*
- Sophie** : *Where did she go? Did the Church finally get her?*
- Langdon** : *This was incredible. Look at this. Look at this. These records go back thousands of years. They date back to the death of Christ, Good God, could these really be the Grail documents?*
- Sophie** : *What did he want from us? To find her sarcophagus? How was I ever supposed to figure all this out?*

Table C.9 Features of Context in Dialogue 9 of the Conversation between Langdon and Sophie

No.	Context Features	Explanation
1.	The setting and Scene	Setting: In the Roslyn Chappel church and they were searching about the Mary's sarcophagus Scene: They viewed the map from the cryptex and tried to look for the sarcophagus.
2.	The Participants	Sophie and Langdon
3.	Ends	They did not find the sarcophagus and Langdon found the book records of the Grail.
4.	Act Sequence	After the truth was revealed that the one behind the murdering of the curator was Leigh, Sophie and Langdon also succeed in revealing the map that lead them to the Roslyn Church. Unfortunately, they did not find the sarcophagus, but Langdon found some documents that recited about the Holy Grail.
5.	Key	Although they did not find Mary' sarcophagus in that church, Langdon found the documents about Holy Grail.
6.	Instrumentalities	In the form of utterance
7.	Form of Interaction and Interpretation	Sophie was confused about why the sarcophagus was not in that church and Langdon tried to look around at the place and he found some Grail's documents.
8.	Genre	They were failed in finding Mary's Sarcophagus, but Langdon found the Grail's documents.

D. The Context of Flouting Maxim of Manner

1. **Sophie** : *So now you're a psychologist too?*

Langdon : *What if Sauniere had started to groom you for the Priory?*

Sophie : *What do you mean, groom me?*

Langdon : *Your grandfather gave you puzzles and cryptex as a child. Say Sauniere was hoping one day you would join him in the priory. Still years later, when he imagines..the grail was in danger, he reaches out to you.*

Sophie : *So you were saying all this was real? The Priory, the Holy Grail?*

Langdon : *We've been dragged into a world of people who think this stuff was real. Real enough to kill for. –*

Sophie : *Who?*

Langdon : *I'm out of my field here. I do know a Grail historian, absolutely obsessed with Priory myth. An Englishman, lives here in France.*

Sophie : *Do you trust this man? I hope you can.*

Table D.1 Features of Context in Dialogue 1 of the Conversation between Langdon and Sophie

No.	Context Features	Explanation
1.	The setting and Scene	Setting: The time was the night and they were in the truck Scene: They succeed to run away from the director that wanted to take the cryptex from the bank from Sophie.
2.	The Participants	Langdon and Sophie
3.	Ends	Langdon wanted to know about Sophie's past life
4.	Act Sequence	Langdon and Sophie found the location of the bank where the curator left something there. But, the police tracked them down and came there. The bank director helped them to go away from that place. In the middle of the journey, the manager forced them to give the cryptex to him. At last, they could run away by using the truck. In that truck, they discussed about the one who knew more about the Priory of Sion and Holy Grail and Sophie tried to calm her down after she had terrible thing with the manager. Then, Langdon was curious about why Sophie hate the history and why she had bad relationship with her grandfather. Unfortunately Sophie did not int to explain about it to Langdon. Then, Langdon concluded whether actually the curator prepared Sophie for being the guardian of Holy Grail from the beginning.
5.	Key	Langdon concluded that the curator might prepare Sophie to be a Priory of Sion.
6.	Instrumentalities	In the form of utterance
7.	Form of Interaction and Interpretation	Langdon was very curious about Sophie's relationship with her grandfather.
8.	Genre	Langdon tried to know more about Sophie and her grandfather.

2. **Langdon** : *Have you ever heard those words before, Sophie? "So dark the con of man"?*

Sophie : *No. Have you?*

Langdon : *When you were a child, were you aware of any secret gatherings? Anything ritualistic in nature? Meetings your grandfather would've intended kept secret? Was there ever any talk of something called the Priory of Sion?*

Sophie : *The what? Why were you asking these things?*

Langdon : *The Priory of Sion was a myth. One of the world's oldest and most secret societies, with leaders like...Sir Isaac Newton, da Vinci himself. The fleur-de-lis was their crest. They're guardians of a secret they supposedly refer to...as "the dark con of man."*

Sophie : *But what secret?*

Langdon : *The Priory of Sion protects the source of God's power on earth.*

Table D.2 Features of Context in Dialogue 2 of the Conversation between Langdon and Sophie

No.	Context Features	Explanation
1.	The setting and Scene	Setting: The time was the night when the curator killed in the museum. Sophie and Langdon were in the car while they were running away from museum. Scene: Fache had already known that he was being fooled by Sophie, so he tried to catch them.
2.	The Participants	Langdon and Sophie
3.	Ends	Langdon asked about any secret gathering that might be done by her grandfather and Sophie was confused about that question.
4.	Act Sequence	Captain Fache tried to chase Langdon and Sophie, but at last he knew that he was being fooled by the two of them. Then, he came back to the museum and asked all his members to chase them. Then, they were almost being chased in the embassy, but they could run away again. While they were running, Langdon was asking Sophie if she might know about the Priory of Sion.
5.	Key	Langdon was trying to dig the information about the Priory of Sion from Sophie, but she did not know anything and it made Sophie more confused.
6.	Instrumentalities	In the form of utterance
7.	Form of Interaction and Interpretation	Langdon was very curious whether Sophie knew something about her grandfather's life and the Priory of Sion.
8.	Genre	Langdon tried to dig the information about the Priory of Sion

3. **Sophie** : *Do you have a message from Sauniere?*

Langdon : *What were you talking about?*

Sophie : *Crazy old man.*

Langdon : *You have me confused with someone else. I was asked to come here and consult.*

Sophie : *No, you were sous surveillance cachee.*

Langdon : *yes, and then.. what?*

Sophie : *Bring the suspect to the crime scene and hope he incriminates himself.*

Langdon : *suspect?*

Sophie : *Check your jacket pocket. Just look. GPS tracking dot. Accurate within two feet anywhere on the globe. The agent who picked you up slipped it into your jacket...in case you tried to run. We have you on a little leash, professor.*

Langdon : *Why would I try to run? I didn't do anything.*

Sophie : *So, what do you think about the fourth line of text...Fache wiped clean before you arrived? He brought you here to force a confession, Professor Langdon.*

Table D.3 Features of Context in Dialogue 3 of the Conversation between Langdon and Sophie

No.	Context Features	Explanation
1.	The setting and Scene	Setting: The time was the night when the curator killed and the place was in the museum, specifically they were in the toilet. Scene: Langdon rush to go to toilet where Sophie waited for him and Sophie was in rush to tell Langdon about what was planned by Fache
2.	The Participants	Langdon and Sophie
3.	Ends	Sophie tried to explain about the exact plan of Captain Fache by inviting Langdon to the museum.
4.	Act Sequence	While Langdon and Captain Fache were debating about the pentacle icon, Sophie came to inform him about the result of analysis of the curator's death, but, her real intention was saving Langdon from Fache's plan. She gave her message to Langdon by using cellphone's message to come to the toilet to meet her. In the toilet, Sophie told Langdon what was planned by Fache. Because Langdon did not feel that he was wrong in this case, he doesn't understand what Sophie's talking about.
5.	Key	Although, it was the first time they met, Sophie tried to speak directly to the point that Langdon was in the difficult situation.
6.	Instrumentalities	In the form of utterance
7.	Form of Interaction and Interpretation	They were in the serious situation since Sophie knew about the real intention of Fache. But Langdon seemed difficult to understand about her statement.
8.	Genre	Sophie tried to give an explanation as fast as possible while Langdon still confused about about her real intention.

Appendix 3 : *The Da Vinci Code* Movie Script

The Da Vinci Code script

Silas : Stop now. Tell me where it is. You and your brethren possess what is not rightfully yours.

Neveu : I don't know what you are talking about.

Silas : Is it a secret you will die for? - Please. - As you wish.

Neveu : Wait!

Silas : My God, forgive me.

Neveu : In the sacristy...the church of Saint-Sulpice, is the Rose Line. Beneath the Rose.

Silas : Thank you.

Langdon : Thank you..Thank you Symbols are a language that can help us understand our past.
As the saying goes, a picture says a thousand words...but which words?
Interpret for me, please, this symbol. First thing that comes to mind.

Audience : Hatred, racism. - Ku Klux Klan.

Langdon : Yes, yes, interesting. But they would disagree with you in Spain.
There, they are robes worn by priests. Now this symbol. Anyone?

Audience : Evil.

Langdon : In English, please.

Audience : Devil's pitchfork.

Langdon : Poor, poor Poseidon. That is his trident. A symbol of power to millions of the
ancients.Now this symbol.

Audience : Madonna and child. - Faith. Christianity.

Langdon :No. No, it's the pagan god Horus and his mother, Isis..centuries before the birth of
Christ. Understanding our past determines actively...our ability to understand the present.

So how do we sift truth from belief?

How do we write our own histories, personally or culturally and thereby define ourselves?

How do we penetrate years, centuries, of historical distortion to find original truth?

Tonight, this will be our quest.

Audience : My son is a student of yours at Harvard. Michael Culp? He adores you.
He says you're the best teacher he's ever had.

Langdon : Ms. Culp, I think I already gave Michael an A-minus.

Audience : He told me. Thank you.

Collet: Mr. Langdon?

Langdon: Hi.

Collet : Bonjour, professor. I'm Lieutenant Collet from DCPJ. A kind of French FBI.
Will you take a look at this photo, please? My police chief, Capitaine Fache, had hoped considering your expertise and the markings on the body, you might assist us.

Langdon : Will you excuse me a moment?
I was supposed to have drinks with him.

Collet : Yes, we know. We found your name in his daily planner.

Langdon : He never showed. I waited for over an hour. Why would someone do this to him?

Collet : Oh, you misunderstand, professor. He was shot, yes. But what you see in the photograph...Monsieur Saunier did to himself.

Silas : Teacher, all four are dead. The senechaux and the Grand Master himself.

Teacher : Then I assume you have the location.

Silas : Confirmed by all. Independently.

Teacher : I had feared the Prioxy's penchant for secrecy might prevail.

Silas : The prospect of death is strong motivation. It is here. In Paris, Teacher.
It hides beneath the Rose in Saint-Sulpice.

Teacher : You will go forth, Silas.

Silas : I chastise my body.

Collet : Capitaine Fache is waiting for you.

Langdon : Okay.

Captain Fache : Mr. Langdon.

Langdon : Yes.

Captain Fache : I'm Captain Bezu Fache. You like our pyramid?

Langdon : It's magnificent.

Captain Fache : A scar on the face of Paris. After me, please.

Langdon : It's the pairing of those two pyramids. It's unique. The two are geometric echoes.

Captain Fache : Fascinating.

Langdon : I'm not sure how much help I'm gonna be here this evening.

Captain Fache : How well did you know the curator?

Langdon : Not at all. We met only once. We are on...on a panel together.

Captain Fache : something is funny?

Langdon : we didn't agree on much. Frankly, I was surprised when he contacted me.

Could we take the stairs?

Captain Fache : So Sauniera requested tonight's meeting.

Langdon : Yes.

Captain Fache : How? Did he call you?

Langdon : E-mail. He heard I was in Paris. Had something to discuss.

Captain Fache : What? You seem uncomfortable.

Langdon : are any of those real?

Captain Fache : of course not. So you know something of security procedures?

Langdon : well, I know video surveillance in a museum this size is cost-prohibitive. most now rely on containment.

Captain Fache : yes, forget about keeping the criminals out. Now we keep them in.

Langdon : The Grand Gallery. This is where you found the body..?

Captain Fache : How would you know that?

Langdon : I recognize the parquet floor from the Polaroid. It's unmistakable. Dear God.

Reporter : Let's cover the talking points again, Your Eminence. Many call Opus Dei a brainwashing cult. Others, an ultraconservative Christian secret society.

Opus dei : we are simple catholic church.

Reporter : simple? With a brand-new 47 million dollars headquarters in Manhattan.

Opus dei : our followers are generous, should we apologize for that?

Reporter : Perhaps a less defensive tack, your eminence. The press continue to be harsh with us.

Opus Dei : we are not cafeteria catholics. We don't pick and choose which rules to follow.

We follow doctrine. Rigorously.

Reporter : does doctrine necessarily include vows of chastity, tithing...a for sins atonement through self flagellation and the cilice? have families. Many of our followers are married

Only a small proportion choose to live ascetically in the cloisters of our residential halls. But we are all united in God's work around the world. Surely that is an admirable way to lead one's life.

Reporter : Why are some media referring to opus dei as "God's mafia?"

Opus dei : obviously, some people fear what they don't understand. And because the war finally draws to a close.

Reporter : bishop, we need to stay on message.

Bishop : That will be all, Michael, thank you. Aringarosa. Silas has succeeded.

The legend is true. It hides beneath the Rose. My part of our bargain is nearly fulfilled.

I meet the council in an hour. I will have your money tonight, Teacher.

Langdon : The Vitruvian Man. It's one of Leonardo da Vinci's most famous sketches.

Captain Fache : And the star on his skin?

Langdon : A pentacle.

Captain Fache : And its meaning?

Langdon : the pentacle is ancient. Symbols carry different meanings in different settings.

Captain Fache : this symbol, professor. This setting.

Langdon : The pentacle is a pagan religious icon.

Captain Fache : Devil worship.

Langdon : No. No, no, no. The pentacle before that. This is a symbol for Venus. It represents the female half of all things. It's a concept called "the divine goddess" by religious historians.

Captain Fache : You are telling me that Saunier's last act on earth...was to draw a goddess symbol on his chest? Why?

Langdon : Captain Fache, obviously I can't tell you why. I can tell you he, as well as anyone, knows the meaning of this symbol and it has nothing to do with worshipping the devil.

Captain Fache : Is that so?

Langdon : Yes.

Captain Fache : Then...what do you make of this?

Langdon : "O, Draconian devil. Oh, lame saint." It's a phrase. Doesn't mean anything, not to me.

Captain Fache : What would you do if you had such limited time to send a message?

Langdon : Well, I suppose I'd try to identify my killer.

Captain Fache : Precisely. Precisely. So, professor...

Captain Fache : Officer Neveu.

Sophie : Please, pardon the interruption.

Captain Fache : This is not the time.

Sophie : I received the crime-scene jpegs at headquarters and I've deciphered the code. It's a Fibonacci sequence. That's the code Saunier left on the floor.

Headquarters sent me to explain, captain. It is the Fibonacci sequence. The numbers are out of order. But before that, I have an urgent message for Professor Langdon. Right?

Langdon : Pardon me?

Sophie : I'm Sophie Neveu, French police, Cryptology. Your embassy called Division.

I'm sorry, monsieur, they said it was a matter of life and death.

This is the number of your embassy's messaging service.

Langdon : Well, thank you.

Operator : Hello, you've reached the home of Sophie Neveu.

Langdon : Miss Neveu? This...

Sophie : No. That's the right number. You have to dial an access code to pick up your messages.

Langdon : But I'm getting...

Sophie : It's a three-digit code. It's on the paper I gave you.

Sophie : Professor Langdon, do not react to this message. You must follow my directions very closely and, above all reveal nothing to Captain Fache. You are in grave danger.

Church of Saint-Sulpice.

Good evening, Sister. I need you to show someone our church tonight.

Of course, Father. But so late? Wouldn't tomorrow?

This is a request from an important bishop of Opus Dei. It would be my pleasure.

Langdon : There's been an accident. A friend.

I have to fly home in the morning.

Captain Fache : I see.

Langdon : Is there a restroom I could use? I just wanna splash some water on my face.

Captain Fache : Yes. She said it is meaningless. Mathematical joke. Is it meaningless?

Langdon : I'll take another look when I come back.

Captain Fache : I'm sorry. Of course.

Sophie : Do you have a message from Sauniere?

Langdon : What are you talking about?

Sophie : Crazy old man.

Langdon : You have me confused with someone else. I was asked to come here and consult.

Sophie : no, you are sous surveillance cachee.

Langdon : yes, and then... what?

Sophie : bring the suspect to the crime scene and hope he incriminates himself.

Langdon : suspect?

Sophie : Check your jacket pocket. Just look. GPS tracking dot.

Accurate within two feet anywhere on the globe. The agent who picked you up slipped it into your jacket in case you tried to run. We have you on a little leash, professor.

Langdon : Why would I try to run? I didn't do anything.

Sophie : So, what do you think about the fourth line of text. Fache wiped clean before you arrived? He brought you here to force a confession, Professor Langdon.

Captain Fache : He's still in there? What's he doing?

Sophie : Fache isn't even looking for other suspects, okay? He is sure you're guilty.

Sophie : When did Sauniere contact you? - Today?

Langdon : Yes, yes.

Sophie : What time? What time?

Langdon : At 3. Around 3. Three.

Sophie : the gallery alarm was triggered at 8. You were—

Langdon : I was giving a lecture.

Sophie : at 9? You had the privacy light on in your hotel room until 8.30, right? We call Fache "the Bull." Once he starts, he doesn't stop. He can arrest you and detain you for months while he builds a case. And by then whatever Sauniere wanted you to tell me will be useless.

Langdon : Stop it! Just stop! Who are you? What are you talking about? Tell you what?

Sophie : maybe you really kill him The fibonacci se sequence.
I believe Sauniere wrote it..so his investigation would include cryptographers.

Langdon : that's quite a leap, isn't it?

Sophie : no, and the letters "P.S."

Langdon : P.S., postscript.

Sophie : "Princesse Sophie." Silly, I know. But I was only a girl when I lived with him.

Jacques Sauniere was my grandfather. Apparently, it was his dying wish that we meet.
If you help me understand why...I will get you to your embassy, where we cannot arrest you.

Langdon : Fache was never gonna let me just stroll out of here, was he?

Sophie : No.

If we are to get away from here, we must find another way.

Langdon : What exactly do you propose?

Captain Fache : Sauniere was reading his book. "Blood trail."

Collet : Excuse me, captain. We have a problem. Headquarters didn't send Sophie Neveu.

Captain Fache : What?

Collet : Captain, look at this. He jumped!

Captain Fache : Shit.

Collet : He's moving again. And fast. He must be in a car. He's going south on Pont du Carrousel.

Captain Fache : Bastard.

Sophie : That cop will check the whole lower floor. I will only take a moment.

Langdon : Of course.

Sophie : He is much older than I remember. I hadn't seen or spoken to him in a very long time.

He phoned my office today. Several times. He said it was a matter of life and death.

I thought it was another trick to get back in touch. It seems when he couldn't speak to me...

...he reached out to you. Whatever he needed so badly to say . He found neither of us in time.

Langdon : Wait a minute.

Sophie : professor?

Langdon : come on, it can't be that easy. This is wrong. Yeah. See? This is wrong.

The Fibonacci numbers only make sense when they're in order. These are scrambled.

If he was trying to reach out maybe he was doing it in code. Would you hold this, please?

This phrase is meaningless. Unless you assume these letters are out of order too.

Sophie : An anagram.. You have eidetic memory?

Langdon : Not quite. But I can pretty much remember what I see. Anagram is right.

"O, Draconian devil. Oh, lame saint" becomes: "Leonardo da Vinci. The Mona Lisa."

Sophie : Professor, the Mona Lisa is right over here.

Collet : Look at this. He must have thrown it from the window. Smart to hit the truck.

Captain Fache : What, you admire him now? We're stupid.
Who did we leave at the museum? Ledoux? Get him on the radio!

Langdon : Her smile is in the lower spatial frequencies.
The horizon is significantly lower on the left than it is on the right.

Sophie : Why?

Langdon : Well, see, she appears larger from the left than on the right.

Historically, the left was female, the right was male.

Sophie : the secret feminine.

Langdon : why do you say that?

Sophie : something Sauniere said the first time we came here. There. Blood.

Langdon : Hey.

Sophie : "So dark the con of man."

Langdon : No. It doesn't say that.

Sophie : Is it another anagram? Can you break it? Professor, hurry. Hurry!

Langdon : Moon. Sermon. Charms. Demons. Omens. Codes. Monks. Ranks. Rocks.

Sophie : Madonna of the Rocks.

Langdon : Da Vinci. Careful. Careful. This can't be this. The fleur-de-lis.

Sophie : It was Sauniere's. I remember finding it once when I was a girl.
He'd promised he'd give it to me one day.

Langdon : Have you ever heard those words before, Sophie? "So dark the con of man"?

Sophie : No. Have you?

Langdon : When you were a child, were you aware of any secret gatherings? Anything ritualistic in nature? Meetings your grandfather would've wanted kept secret?
Was there ever any talk of something called the Priory of Sion?

Sophie : The what? Why are you asking these things?

Langdon : The Priory of Sion is a myth. One of the world's oldest and most secret societies, with leaders like Sir Isaac Newton, da Vinci himself. The fleur-de-lis is their crest. They're guardians of a secret they supposedly refer to as "the dark con of man."

Sophie : But what secret?

Langdon : The Priory of Sion protects the source of God's power on earth.

Sophie : I can't do this by myself.

Langdon : I'm in enough trouble as it is. That's my embassy.

Sophie : Please.

Langdon : Even if we could get out of this...

Sophie : Okay.

Langdon : No, no, no. You're not gonna make it. You're not gonna make it! Well, that was...

Sophie : We won't last long in this car. Fasce doesn't like to be eluded even on a good day.
We need to get out of sight.

Silas : Christ, give me strength. You are a ghost. Christ, give me strength.
Stealing in a house of God!

Bishop : You are an angel.

Silas : Christ, give me strength. You have powerful friends.

Silas : Bishop Aringarosa has been kind to me.

I could not miss this chance to pray inside the Saint-Sulpice.

A pity you couldn't wait for morning. The light is not ideal.

Silas : Tell me, Sister, please, of the Rose Line.

A rose line is any line that goes from the North to South Poles. Set into the streets of Paris, 135 brass markers...mark the world's first prime meridian which passed through this very church.

Silas : It hides beneath the Rose. I'm sorry?

Silas : Sister. I do not want to keep you. I will show myself out, I insist.
May the peace of the Lord be with you. And with you.

Collet: They found Neveu's car abandoned at the train station.
And two tickets to Brussels paid for with Langdon's credit card.

Captain Fache : A decoy, I'm sure. All the same, send an officer to the station.
Question all the taxi drivers. I'll put this on the wire.

Collet : Interpol? We're not sure he's guilty.

Captain Fache : I know he's guilty. Beyond a doubt. Robert Langdon is guilty.

Langdon: This is the Bois de Boulogne?

Sophie : We should be safe in this park for a few minutes.

Langdon : your police don't patrol this park.

Sophie : Stay here.
Police.

Man : What do you want?

Sophie : Fifty euros for all your stuff. Go and get something to eat.

Langdon : Did it occur to you that could be dangerous?

Sophie : No. And now we have a place to think. Any ideas, professor?

Langdon : You could've just handed me a piece of a UFO from Area 51.

Sophie : "What's the next step?" With him, it's always:

"Sophie, what's the next step?" Puzzles. Codes.

Langdon : A treasure hunt.

Sophie : To find his killer. Maybe there is something about this Priory of Sion.

Langdon : I hope not. Any Priory story ends in bloodshed. They were butchered by the Church. It all started over a thousand years ago when a French king conquered the holy city of Jerusalem. This crusade, one of the most massive and sweeping in history was actually orchestrated by a secret brotherhood...the Priory of Sion and their military arm, the Knights Templar.

Sophie : But the Templars were created to protect the Holy Land.?

Langdon : That was a cover to hide their true goal, according to this myth. Supposedly the invasion was to find an artifact...lost since the time of Christ.
An artifact, it was said, the Church would kill to possess.

Sophie : Did they find it, this buried treasure?

Langdon : Put it this way: One day the Templars simply stopped searching. They quit the Holy Land and traveled directly to Rome. Whether they blackmailed the papacy or the Church bought their silence, no one knows. But it is a fact the papacy declared these Priory knights, these Knights Templar, of limitless power. By the 1300s, the Templars had grown too powerful. Too threatening. So the Vatican issued secret orders to be opened simultaneously all across Europe. The Pope had declared the Knights Templar Satan worshipers..and said God had charged him with cleansing the earth of these heretics.The plan went off like clockwork.
The Templars were all but exterminated. The date was October 13th, 1307. A Friday.

Sophie : Friday the 13th.?

Langdon : The Pope sent troops to claim the Priory's treasure..but they found nothing.
The few surviving Knights of the Priory had vanished...
...and the search for their sacred artifact began again.

Sophie : What artifact? I've never heard about any of this.

Langdon : Yes, you have.Almost everyone on earth has. You just know it as the Holy Grail.

Sophie : Please, Saunier thought he knew the location of the Holy Grail?

Langdon : Maybe more than that. This cross and the flower, this could be very old. But look.
This metal here underneath is much newer, and there's a modern ID stamp. "Haxo 24."
And these dots. These dots are read by a laser.
This is more than a pendant. This is a key your grandfather left you.

Sophie : He left us, professor.

Sophie : And vingt-quatre Haxo, it's not an ID stamp. It's a street address.

This is Jacques Saunier. Please leave a message after the tone.
Please, Monsieur Saunier, pick up the phone. This is Sandrine Bieil.
I have called the list. I fear the other guardians are dead. The lie has been told.
The floor panel has been broken. Please, monsieur, pick up the phone. I beg you.

Silas : Job 38, verse 11. Do you know it, Sister?

Job 38:11. Hitherto shalt thou come... ..but no further. "But no further."

Silas : Do you mock me?Where is the keystone?

I do not know.

Silas : No.You are a sister of the Church and yet you serve them: The Priory.
Jesus had but one true message. That...

Silas : Come, you saints of God. Hasten, angels of the Lord. To receive her soul.
And bring her to the sight of the Almighty.

Welcome, bishop. This council is convened. Our words shall never pass these walls.

What business, say you? As you know, my request for funds...

Yes, 20 million euro in untraceable bearer bonds. A tad more than petty cash. Wouldn't you say, bishop? I only offer a route to the renewal of faith for all men.

How humble. Our savior, Bishop Aringarosa. How dare you presume to...

I do not presume, I act! The Vatican's unwillingness to support us is both impious and cowardly.

Blood is being spilled because true Christian values lie in ruins. No more!

This council has forgotten its very purpose. Tonight...the Grail will be destroyed.

The Priory's few remaining members will be silenced. I was contacted by a man who calls himself only "the Teacher." Two prostitutes identified Langdon and Neveu...

...getting into a taxi in the Bois de Boulogne.

Sophie : Because of your expertise?

Langdon : I'm sorry?

Sophie : About the Priory. Do you think that's why Sauniere sought you out?

Langdon : I can think of dozens of scholars who know a lot more about it. Actually, I didn't think he liked me very much. Once made a joke at my expense. Got a big laugh out of it.

Sophie : What was it?

Banker : How may I help you? The door to the right, please.

Manager : Good evening. I am Andre Vernet, the night manager.
I take it this is your first visit to our establishment?

Sophie : Yes.

Manager : Understood. Keys are often passed on and first-time users are sometimes uncertain of protocol. Keys are essentially numbered Swiss accounts. Often willed through generations.
Is it yours, mademoiselle? The shortest safety-deposit-box lease is 50 years.

Sophie : And what's your longest account?

Manager : Quite a bit longer. Technologies change, keys are updated. Once the computer confirms your key...enter your account number and your box is retrieved.
The room is yours, as long as you like.

Sophie : What if I lost track of my account number? How might I recover it?

Manager : I'm afraid each key is paired with a 10-digit number known only to the account bearer.
I hope you manage to remember it. A single wrong entry disables the system.

Sophie : - Ten.

Langdon : - Ten. Your grandfather's Fibonacci sequence. Scrambled, unscrambled?

Sophie : Unscrambled.

Langdon : It's your key.

Sophie : Funny, I don't even like history. I've never seen much good come from looking to the past.

Langdon : Moment of truth. My God. I don't believe this. A rose.
The rose was a symbol for the Holy Grail.

Manager : Forgive the intrusion. I'm afraid the police arrived more quickly than I anticipated.
You must follow me, please. For your own safety. You knew they were coming?
My guard alerted me to your status when you arrived. Yours is one of our oldest and highest-level
accounts. It includes a safe-passage clause.

Langdon : Safe passage?

Manager : If you would step inside, please. Time is of the essence.

Langdon : In there?

Driver : Hey, is there a problem? Good evening, sir. Police.
I just drive from here to Zurich. Not French, English?

Police :- English? - Yes. We are looking for two criminals.

Driver: You came to the right place. They're all criminals here.

Police : Would you mind opening the hold? Please. You think they trust us, the wages I get paid?
You don't have keys to your own truck?

Driver : It's armored. Keys get sent to the destination. You mind? I'm on a schedule here.

Police : And do all the drivers wear a Rolex?

Driver : What? This piece of shit. Forty euros in Barbès.
Yours for 35. No, no, no.

Police : - Thirty. - No. It's okay, it's okay.

Driver : Come on, 30, eh?

Police : I said, no! Move along!

Bishop : Now we wait. The Teacher will call and tell me where to deliver the money.
You have put tremendous faith in this Teacher of yours. Yes, I have. And I have given him an
angel to do his will. For surely there is no better soldier for God than my Silas.

Silas : I firmly resolve, with the help of thy grace, to confess my sins...
...to do penance and to amend my life. Amen.

Sophie : The Holy Grail. A magic cup. The source of God's power on earth.
It's nonsense.

Langdon : You don't believe in God.

Sophie : I don't believe in some magic from the sky. Just people. Sometimes that they can be kind.

Langdon : and that's enough?

Sophie : well, I think it has to be. I think it's all we have. Are you a God-fearing man, professor?

Langdon : I was raised a Catholic.

Sophie : Well, that's not really an answer. Professor, are you okay?

Langdon : Go ahead, open it. Go on.

Sophie : A cryptex. They are used to keep secrets. It's da Vinci's design. You write the information on a papyrus scroll which is then rolled around a thin glass vial of vinegar. If you force it open, the vial breaks...vinegar dissolves papyrus...and your secret is lost forever. The only way to access the information...is to spell out the password...with these five dials, each with 26 letters. That's 12 million possibilities.

Langdon : I've never met a girl who knew that much about a cryptex.

Sophie : Saunier made one for me once.

Langdon : My grandfather gave me a wagon.

Sophie : This clearly is not the Holy Grail.

Langdon : Come on.

Sophie : Please, you're not all right. May I try something?
I don't know why it works. My mother used to do it when I was scared, I think.

Langdon : You think?

Sophie : Yes. My parents died in a car crash with my brother. I was 4.

Langdon : I'm sorry.

Sophie : It was many years ago. Better?

Langdon : Yeah. Okay.

Manager : Twenty years waiting for someone to come for that box...
and now it's you two murderers. Bring it to me.

Langdon : I don't know what you're talking about. All right! Okay!

Manager : Right now! Step back! No one will lose sleep over a couple on a killing spree.
Turn around. Turn around! You too, mademoiselle.

Langdon : Sophie! Get in the truck! I'll drive! Hurry!

Langdon : Better?

Sophie : Always, If I got too nervous..I had to put my head out of the window not to be sick.
Saunier used to say I was like a dog. A cute dog. You know, a little dog.

Langdon : What happened between you and your grandfather, exactly?

I've jammed my shoulder, I've been shot at, I'm bleeding. I need to know.

You say he raised you, but you two don't talk anymore. You call him by his last name.

You say you hate history. Nobody hates history. They hate their own histories.

Sophie : So now you're a psychologist too?

Langdon : What if Sauniere had started to groom you for the Priory?

Sophie : What do you mean, groom me?

Langdon : Your grandfather gave you puzzles and cryptex as a child. Say Sauniere was hoping one day you would join him in the priory. Still years later, when he imagines..the grail is in danger, he reaches out to you.

Sophie : So you are saying all this is real? The Priory, the Holy Grail?

Langdon : We've been dragged into a world of people who think this stuff is real.
Real enough to kill for. –

Sophie : Who?

Langdon : I'm out of my field here. I do know a Grail historian, absolutely obsessed with Priory myth. An Englishman, lives here in France.

Sophie : Do you trust this man? I hope you can.

Captain Fache : Vernet, Andre. It seems you're not a driver at all.
Apparently, you lost your tongue along with your truck.
Aiding and abetting two murder and suspects. That carries jail time.

Manager : speak to my lawyer.

Captain Fache : all this confusion,violance, vanishing property..it might get around that your bank is less than ideal, don't you think? You think you're in pain now, Andre Vernet?
My cause is worth your life. Understand?

Manager : What do you want?

Captain Fache : Your truck carries a homing device. Activate it.
Please wait. I'll see if he's available.

Sophie : It's on the wrong side.

Langdon : Leigh likes all things to be English, including his cars.

Leigh : Robert! Do I owe you money?

Langdon : Leigh, my friend...care to open up for an old colleague?

Leigh : Of course. –

Langdon : Thank you.

Leigh : But first, a test of honor. Three questions.

Langdon : Fire away.

Leigh : Your first. Shall I serve coffee or tea?

Langdon : Tea, of course.

Leigh : Excellent. Second: Milk or lemon?

Sophie : Milk?

Langdon : That would depend on the tea.

Leigh : Correct. And now the third and most grave of inquiries:
In which year did a Harvard sculler outrow an Oxford man at Henley?

Langdon : Surely such a travesty has never occurred.

Leigh : Your heart is true. You may pass. Welcome to Chateau Villette.

Langdon : Leigh Teabing has spent his entire life...studying the grail. That thing is one hot tamale.

Sophie : sorry?

Langdon : the cryptex, it's a hot coal. A hot potato?

Sophie : so you want to keep our chest close to our cards, yes?

Langdon : very close

Police : The truck's signal is coming online. It's about time. Locked on and tracking, sir.

Captain Fache : Very good. Tell Collet not to move in until I get there.

Police : Attention! All of Collet's units to Chateau Villette.
The suspects Neveu and Langdon are likely at that location.

Sophie : I still don't know why he put you into this...and I'm sorry. But...I'm also very glad.

You are requested to make yourself at home.

Leigh : Robert! And you travel with a maiden, it seems.

Langdon : Sir Leigh Teabing, may I present Miss Sophie Neveu. Sophie, Sir Leigh Teabing.

Leigh : It's an honor to welcome you...even though it's late.

Sophie : Thank you for having us. I realize it's quite late.

Leigh : So late, mademoiselle, it's almost early. What a lovely smile you have. Earl Grey?

Langdon : Lemon.

Leigh : Correct.

Sophie : no!

Leigh : oh, you must. Rmy is from Lyons, but nevertheless...he is fantastic with sauce.

Sophie : thank you. I can't.

Leigh : A dramatic late-night arrival. Mention of life and death.
What can an old cripple do for you, Robert?

Langdon : We wanna talk about the Priory of Sion.

Leigh : The keepers? The secret war?

Langdon : Sorry for all the mystery. Leigh, I'm into something here that I cannot understand.

Leigh : You? Really? –

Langdon : Not without your help.

Leigh : Playing to my vanity, Robert. You should be ashamed.

Langdon : Not if it works.

Leigh : There are always four, The Grand Master and the three senechaux...make up the primary guardians of the Grail. Thank you, Remy. That'll be all for now.
The Priory's members span our very globe itself.

Langdon : Philippe de Cherisey exposed that as a hoax in 1967.?

Leigh : And that is what they want you to believe. The Priory is charged with a single task. To protect the greatest secret in modern history.

Sophie : The source of God's power on earth.

Leigh : No, that's a common misunderstanding. The Priory protects the source of the Church's power on earth: The Holy Grail.

Sophie : I don't understand. What power? Some magic dishes?

Leigh : Robert. Has he been telling you that the Holy Grail is a cup?
To understand the holy grail, my dear..you must first understand the holy bible. The Good Book did not arrive by facsimile from heaven. The Bible as we know it was finally presided over by one man: The pagan emperor Constantine.

Sophie : I thought Constantine was a Christian.

Leigh : Oh, hardly, no. He was a lifelong pagan.who was baptized on his deathbed.Constantine was Rome's supreme holy man.From time immemorial...his people had worshiped a balance between nature's male deities...and the goddess, or sacred feminine. But a growing religious turmoil was gripping Rome. Three centuries earlier.a young Jew named Jesus had come along...preaching love and a single God. Centuries after his crucifixion... Christ's followers had grown exponentially...and had started a religious war against the pagans.

Langdon : Or did the pagans commence war against the Christians?

Leigh, we can't be sure who began the atrocities in that period.

Leigh : We can at least agree that the conflict grew to such proportions...

that it threatened to tear Rome in two. So Constantine may have been a lifelong pagan...but he was also a pragmatist. And in 325 anno Domini... he decided to unify Rome under a single religion, Christianity.

Langdon : Christianity was on the rise. He didn't want his empire torn apart.

Leigh : And to strengthen this new Christian tradition...

Constantine held a famous ecumenical gathering known as the Council of Nicaea. And at this council, the many sects of Christianity debated and voted on, well, everything, from the acceptance and rejection of specific gospels...to the date for Easter...to the administering of the sacraments, and of course...the immortality of Jesus.

Sophie : I don't follow.

Leigh : Well, ma chere, until that moment in history. Jesus was viewed by many of his followers as a mighty prophet...as a great and powerful man, but a man nevertheless. A mortal man.

Langdon : some christian believed that jesus was mortal. Some christian believed he was divine.

Sophie : Not the Son of God?

Leigh : Not even his nephew twice removed.

Sophie : hold on, you're saying Jesus' divinity came from a vote?

Leigh : well, remember, in those days, Gods were everywhere...by infusing Jesus the man with the divine magic by making him capable of earthly miracles as well as his own resurrection, constantine turned him into a God. But within the human world. And he basically knocked the more distant gods out of the game.

Langdon : Constantine did not create Jesus' divinity. He simply sanctioned an already widely held idea.

Leigh : Semantics.

Langdon : No, it's not semantics. You're interpreting facts to support your own conclusions.

Fact: For many Christians, Jesus was mortal one day and divine the next.

Langdon : For some Christians, his divinity was enhanced.

Leigh : Absurd. There was a formal announcement of his promotion.

Langdon : They couldn't even agree on the Nicene Creed!

Sophie : Excuse me. "Who is God, who is man?" How many have been murdered over this question?

Leigh :: As long as there has been a one true God...there has been killing in his name. Now let me show you the Grail. This used to be the ballroom. I have little occasion to dance these days. I trust you recognize The Last Supper...the great fresco by Leonardo da Vinci. Now, my dear, if you would close your eyes.

Langdon : Oh, Leigh, save us the parlor tricks.

Leigh : You asked for my help, I recall. Allow an old man his indulgences.

Now, mademoiselle, where is Jesus sitting?

Sophie : In the middle. –

Leigh : Good. He and his disciples are breaking bread. And what drink?

Sophie : Wine. They drank wine.

Leigh : Splendid. And one final question: How many wineglasses are there on the table?

Sophie : One? The Holy Grail?

Leigh : Open your eyes. No single cup. No chalice. Well, that's a bit strange, isn't it?

Considering both the Bible and standard Grail legend...

celebrate this moment as the definitive arrival of the Holy Grail. Now, Robert, you could be of help to us. If you'd be so kind as to show us the symbols for man and woman, please.

Langdon : No balloon animals. I can make a great duck.
This is the original icon for male. It's a rudimentary phallus.

Sophie : Quite to the point. –

Leigh : Yes, indeed.

Langdon : This is known as the blade. It represents aggression and manhood.
It's a symbol still used today in modern military uniforms.

Leigh : Yes, the more penises you have, the higher your rank. Boys will be boys.

Langdon : Now, as you would imagine, the female symbol is its exact opposite.
This is called the chalice.

Leigh : And the chalice resembles a cup or vessel or, more importantly, the shape of a woman's womb. No, the Grail has never been a cup.

It is quite literally this ancient symbol of womanhood. And in this case, a woman who carried a secret so powerful that if revealed, it would devastate the very foundations of Christianity.

Sophie : Wait, please. You're saying the Holy Grail is a person? A woman?

Leigh : And it turns out, she makes an appearance right there.

Sophie : But they are all men.

Leigh : Are they? What about that figure on the right hand of our Lord, seated in the place of honor? Flowing red hair. Folded feminine hands. Hint of a bosom. No? It's called scotoma. The mind sees what it chooses to see.

Sophie : Who is she?

Leigh : My dear, that's Mary Magdalene.

Sophie : The prostitute?

Leigh : She was no such thing. Smearred by the Church in 591 anno Domini, poor dear.
Mary Magdalene was Jesus' wife.

Langdon : This is an old wives' tale.

Leigh : The original one, in fact.

Langdon : There's virtually no empirical proof.

Leigh : He knows as well as I do there's much evidence to support it.

Langdon : Theories. There are theories.

Leigh : Notice how Jesus and Mary are clothed. Mirror images of each other.

Langdon : The mind sees what it chooses to see.

Leigh : And venturing into the even more bizarre, notice how Jesus and Mary appear to be joined at the hip and are leaning away from each other... as if to create a shape in the negative space between them. Leonardo gives us the chalice.

Yes. Oh, and Robert, notice what happens when these two figures change position.

Sophie : Just because da Vinci painted it doesn't make it true.

Leigh : No. But history she does make it true.

Now, listen to this. It's from the Gospel according to Philip.

Sophie : Philip?

Leigh : Yes, it was rejected at the Council of Nicaea... along with any other gospels that made Jesus appear human and not divine. "And the companion of the Savior is Mary Magdalene. Christ loved her more than all the disciples and used to kiss her on the..."

Sophie : But this says nothing of marriage.

Leigh : Well, actually... Robert.

Langdon : Actually, in those days, the word "companion" literally meant "spouse."

Leigh : And this is from the Gospel of Mary Magdalene herself.

Sophie : She wrote a gospel? –

Langdon : She may have.

Leigh : Robert, will you fight fair?

Langdon : She may have.

Leigh : "And Peter said, 'Did he prefer her to us?'"

And Levi answered: "Peter, I see you contending against a woman like an adversary. If the Savior made her worthy, who are you, indeed, to reject her?" Yes. And then, my dear, Jesus goes on to tell Mary Magdalene... that it's up to her to continue his Church. Mary Magdalene, not Peter. The Church was supposed to be carried on by a woman. Few realize that Mary was descended from kings, just as her husband was. Now, my dear, the word in French for Holy Grail.

From the Middle English "Sangreal"... of the original Arthurian legend.

Now, as two words. Can you translate for our friend?

Sophie : Sang real, it means "royal blood."

Leigh : When the legend speaks of the chalice that held the blood of Christ, it speaks in fact of the female womb that carried Jesus' royal bloodline.

Sophie : But how could Christ have a bloodline, unless?

Leigh : Mary was pregnant at the time of the Crucifixion. For her own safety and for that of Christ's unborn child, she fled the Holy Land and came to France. And here, it is said, she gave birth to a daughter, Sarah.

Sophie : They know the child's name.?

Langdon : A little girl.

Leigh : Yes.

Langdon : If that were true, it's adding insult to injury.

Sophie : Why?

Langdon : The pagans found transcendence through the joining of male to female.

Sophie : People found God through sex?

Langdon : In paganism, women were worshiped as a route to heaven, but the modern Church has a monopoly on that, in salvation through Jesus Christ.

Leigh : And he who keeps the keys to heaven rules the world.

Langdon : Women, then, are a huge threat to the Church. The Catholic Inquisition soon publishes what may be the most blood-soaked book in human history.

Leigh : The Malleus Maleficarum.

Langdon : The Witches' Hammer.

Leigh : It instructed the clergy on how to locate, torture and kill all freethinking women.

Langdon : In three centuries of witch hunts, 50,000 women are captured, burned alive at the stake.

Leigh : Oh, at least that. Some say millions.

Imagine, then, Robert that Christ's throne might live on in a female child.

You asked what would be worth killing for. Witness the greatest cover-up in human history. This is the secret that the Priory of Sion has defended for over 20 centuries. They are the guardians of the royal bloodline. The keepers of the proof of our true past. They are the protectors of the living descendants of Jesus Christ and Mary Magdalene.

Officer : Sir Leigh?

Leigh : Sometimes I wonder who is serving whom. His sauces are not that fantastic. Yes, can I help you?

Officer : Yes. They're on the news now.

Sophie : Living descendants? Is it possible?

Langdon : It's not impossible.

Leigh : You have not been honest with me. Your pictures are on the television. You are wanted for four murders! That's why Vernet said "killing spree." You come into my home, playing on my passions for the Grail.

Langdon : That's why he needed you.

Leigh : You will leave my house!

Langdon : listen!

Leigh : No, I'm calling the police.

Langdon : Jacques Sauniere was her grandfather. You're the obsessive Priory scholar. You still keep lists of who might be in the Priory? I'll bet Jacques Sauniere was on one of those lists. He was on your list of who could be Grand Master, wasn't he?

Sophie : What?

Langdon : I'll bet he was right at the top. Consider: Four men murdered? The same number as the guardians. What if the Priory was compromised, the other senechaux dead? What if you yourself were dying, a Grand Master? You'd have to pass the secret on to someone you could trust. Someone outside the society. Maybe someone whose training you had begun but never finished.

Leigh : Robert, your ruse is pathetic.

Langdon : Not really.

Leigh : No, that's impossible. Can that really? Is it the keystone?

Langdon : I'll even show it to you, Leigh. Will you just tell us what the hell it's for?

Collet : Fache says to wait, so I wait. What's Fache thinking? The truck is here. They're inside.

Leigh : Yes. As the legend foretold: "It hides beneath the Rose." Oh, my.

Langdon : Leigh. Leigh? Please.

Leigh : I'm sorry. Yes, of course. Inside the keystone, there'll be a map. A map that will lead us to the Holy Grail. To be trained by the Grand Master himself. Did he pass down the fleur-de-lis? Is that how you found this? And he must have sung you the riddle songs. I know some of them. Can you keep secrets? Can you know a thing and never say it again?

And codes? I imagine they lie down for you like lovers.

A senechal. A guardian of the Grail right here in my own home.

Sophie : Tell him, please. I don't know any of this.

Langdon : Leigh, it's not that simple. She doesn't rem...

Sophie : Robert!

Silas : Do not move, woman. Cripple. Put the box on the table.

Leigh : What, this trifle? Well, perhaps we can make a financial arrangement.

Silas : Put the keystone on the table.

Leigh : You will not succeed. Only the worthy can unlock the stone.

Collet : Rip the gate down.

Leigh : Well, well, my dear.

Sophie : Sit down. Are you okay? –

Langdon ; Yeah, yeah. Are you? –

Sophie : Yeah.

Leigh : Yes, well, make yourself useful, you French fool. Get something to restrain this monster.

Sophie : Above the joint.

Leigh : Fortunately, a dragon most easy to slay. He's wearing a cilice.

Sophie : A what? –

Leigh : Well, look. Inflicts pain so he can suffer as Christ suffered.

Langdon : it's not common these days. Opus Dei.

Leigh : remy, take care of this.

Langdon : Fache is Opus Dei. The policeman who's chasing us. He wears the cross in the world.

Sophie : Robert.

Leigh : Well, I must say, you two are anything but dull.

Langdon : Leigh? You want what's in this box? We need a way out of here.

Leigh : Well, actually. I do have a plane.

Sophie : Robert! Where do we go? - Come along. In here. Come in. - Over here. Get the door.

Hurry. Over here. Over here. Sophie. Watch out! Be careful. Come, Rem...

Collet : Shit.

Leigh : Easy.

Leigh : Jesus! Apropos. I can't imagine what your complaint is. I'd be within my rights to shoot you and let you rot in my woods!

Langdon : Put that away. We might need him.

Leigh : Better.

Sophie : Opus Dei. What is it? –

Langdon : Opus Dei is a prelature to the Vatican.

Sophie : You're saying the Vatican is killing people for this box?

Leigh : No, no, no. Not the Vatican and not Opus Dei, but we are in the middle of a war. And one that has been going on forever. On the one side stands the Priory and on the other an ancient group of despots with members hidden in high-ranking positions throughout the Church. And this Council of Shadows tries to destroy proof of the bloodline. And that throughout history, they seek out and kill the living descendants of Jesus Christ.

Sophie : That's insane. –

Leigh : Is it? How many atrocities and scandals has the catholic church rationalized in its time? What if some persuasive scientific evidence emerge that shows that the church' version is inaccurate? What if the world discovers that the greatest story ever told is actually a lie?

Langdon : The Vatican faces a crisis of faith unprecedented.

Officer : I've got a signal now, sir. It's ringing.

Leigh : Roger, look, I'm so sorry. I've got tired of the weather here in France and could you make the plane ready for Zurich? Yes. No, we love Zurich.

Captain feach : What the hell do you mean, you lost them? Collet.

Collet : You're the one who lost them. You control every step of this investigation. You don't let anybody breathe. You're acting like you lost your mind. What is it with these two birds?

Police : Interpol just registered a new flight plan from Le Bourget.

Captain Feach : Stay out of my way on this, Collet.

Sophie : Did you kill Jacques Sauniere? Did you kill Jacques Sauniere?

Silas : I am the messenger of God.

Sophie : Did you kill my grandfather?

Silas : I am the messenger... Each breath you take is a sin.
No shadow will be safe again. For you will be hunted by angels.

Sophie : You believe in God? Your God doesn't forgive murderers.
He burns them.

Langdon : Sophie.

Bishop : The Teacher will be pleased. What will you do once you have the Grail?

Destroy it. The documents and the sarcophagus, of course.

And the heir? Will you exercise the final edict? Spill his blood?

There will be no need. Once the sarcophagus is destroyed, DNA testing will be impossible.

There is no way to prove a living bloodline. But if you had to..would you do as councils have done before us? Christ... Christ sacrificed his life for the betterment of humanity.

So, too, may be the fate of his seed.

Sophie : when we land, you must go straight to your embassy.

Langdon : is that so?

Sophie : don't you see it? They never wanted you. Maybe even Fache didn't. It's all about this idiotic little box.

Langdon : that's not too flattering.

Sophie : crazy old man. Why leave me with this? I should just throw it away.

Langdon : he trusted you, Sophie.

Sophie : A guardian of the holy grail. It sounds so stupid.

Langdon : it's quite an honour, if you think about it and take it seriously.

Sophie : he took it seriously enough to get himself killed.

Langdon : not him. You.

Sophie : he was the only family I knew and maybe I didn't know him at all. I am his marionette, Robert. Like a girl again, just with no gift at the end. But you've done enough.

Langdon : I don't know why Sauniere picked me to help you, Sophie.
But I won't leave you alone in all this.

Sophie : two marionettes, then. Maybe this is why he chose you. Because you will stay.

Captain Fache : I need the flight plan.

Officer : Ten minutes.

Captain Fache : I asked you to get it for me.

Officer : I'm on break. Come back in 10 minutes. My nose! My nose!

Captain Fache : The flight plan, please.

Officer : You asshole!

Leigh : It's not "cross." "Spear"?

Sophie : What happened to her?

Leigh : No one knows. Mary Magdalene lived out her days in hiding. And the zealots pursued her still even in death, trying to destroy proof of her existence. But she always had her Knights. Brave men sworn to defend her. You see, to worship before her sarcophagus, to kneel before the bones of Mary Magdalene was to remember all those who were robbed of their power who were oppressed. Ultimately, the Priory hid her remains and the proof of her bloodline, until most believed her sarcophagus, the Holy Grail was finally lost in time.

Leigh : What are you doing?

Langdon : At the chateau, you said, "It hides beneath the Rose."

Leigh : No, no, no. Do be careful.

Langdon : In Latin, sub rosa. Literal translation..."Beneath the rose." We need a mirror.

Leigh : Backwards. In the style of Leonardo himself.

Langdon : Thank you. In London lies a knight a Pope interred. His labor's fruit a Holy wrath incurred. You seek the orb that ought be on his tomb. It speaks of Rosy flesh and seeded womb.

Leigh : "In London lies a knight a Pope interred"?

Langdon : A knight whose funeral was presided over by the Pope.

Leigh : Of course, the Priory knights were not just any knights.

Langdon : Templars.

Leigh : And there's just one place to bury a Templar knight in London.

Langdon : Temple Church.

Leigh : Temple Church. If you'll excuse me, my dear...

Roger and I must discuss a change in flight plan.

Langdon : Leigh. Harboring and transporting fugitives? You are already implicated enough.

Leigh : You and I, Robert, have observed history. Time has been our glass.

We are in history now. Living it. Making it. "Implicated"?

I am on a Grail quest. Forgive me, Robert, but you two may well have given this old man the greatest night of his life. Thank you. He's going to want more money.

Collet : I suppose this is a new technique for investigations.

Captain Fache : I've lost them. They flew to Switzerland. No extradition.

Collet : The controller filed charges. Ari was on dispatch. He called me. What's going on, Bezu?

Captain Fache : You know that I am Opus Dei?

Collet : Yes.

Captain Fache : A bishop of my order called me. He said a killer came to him in confession. His name was Robert Langdon. He said I couldn't imagine the evil in this man's heart. That he would keep killing. He said I had to stop him. The bishop broke his vows to tell me this. He charged me to stop Robert Langdon. Tell me, Collet, who have I failed? The bishop? God himself?

Collet : They've changed their flight plan to London. Go on, Fache. I'll take care of the controller.

Maybe he needs a few extra euros. Just tell me next time.

Police : I have them, tower. Relay Hawker to land and hold on tarmac.

- Secure the area! - Wider! - Armed police! - You two, round the back!

Armed police! Put your hands in the air! - Three men up! - Ready!

Put your hands in the air! Do it now!

Leigh : I'm afraid that's easier said than done in my case. Oh, good morning.
Did that old cannabis charge finally catch up with me?

Police : Sir, the French police say you're transporting fugitive and you may have a hostage
onboard. I'm to take you all into custody.

Leigh : Sadly, I have an important medical appointment which I can't miss. I'll fetch the car, sir.

Police : This is serious, sir. The French police are on their way. Stop!

Leigh : Inspector, I can't afford the time to indulge your games.
I'm late and I'm leaving. If it's so important for you to stop us then you're just going to have to
shoot us. You can start with him.

Police : Search the plane.

Leigh : All right.

Officer : I could run them over.

Police : Bad tip. Let him go.

Leigh : The French cannot be trusted. Everyone comfy? Biscuits?

Langdon : They didn't notice anything?

Leigh : Well, people rarely notice things right in front of their eyes, don't you find?

Teacher : Do you have the bonds, bishop?

Bishop : Yes, I do, Teacher.

Teacher : I have chosen an Opus Dei residence for the exchange.

Bishop : I am honored.

Teacher : By the time you get to London, I will have the Grail.

Bishop : I fly to London. The teacher is waiting for me there. He has chosen a house of opus dei to
make the exchange. Mere currency for the location of the grail. Imagine it.

Old Bishop : Remember, if we are discovered by the Vatican, we are excommunicated.
So should anything go wrong...

Bishop : - Yes, I know, I know. This council does not exist. As it never has.

Old bishop : Old friend. Heaven protect you.

Leigh : Keep an eye out for the police. I must say, Robert, I'm quite impressed by the way you
withstood my little aeroplane. Did he never tell you? When he was a boy, young Robert fell into a
well. How old were you?

Langdon : Seven.

Leigh : Treading water all night long, screaming his lungs out to the echoes screaming back.
When they found him, he was nearly catatonic.

Help!

Langdon : It was a long time ago.

Leigh : Oh, now, now, Robert. You above all people shouldn't be one to dismiss the influence of the past.

Langdon : temple church. I always forget it's right here.

Leigh : built 1185 and modern London just sprang up right around it.

Sophie : Tell me, why has the Priory kept the Grail location secret all these years?

Leigh : I don't know. Some say the Priory wait for the heir to reveal himself which is especially odd since legend suggests he may not know his own true identity.

Leigh : Hello?

Sophie : Why do they make them so scary? Oh, it's cold.

Langdon : "In London lies a knight a Pope interred." So which tomb has an orb?
Those knights with legs crossed means they'd been to the Holy Land.

Leigh : Two wear tunics over their armor and two have full-length robes.

Langdon : Two are grasping swords.

Leigh : And one... Two are praying. This one has his arms at his sides.
Oh, and this poor fellow has almost disappeared entirely.

Langdon : I don't see any orb that ought be on a tomb.
"Ought be on his tomb." Are we looking for a missing orb?

Leigh : Maybe. Over here, see.

Langdon : These aren't tombs.

Leigh : - What? Yes, of course they are.

Langdon : - No. They're effigies. -

Leigh : What? Not tombs. There's no bodies here.

Sophie : This place is wrong. Can we go now? We should go.

Langdon : Sophie! No!

Silas : Where is the keystone? Do not test me!

Langdon : Let her go! - Don't hurt her.

Silas : Give me the keystone! Give it to me!

Langdon : Here! Here! Here it is! Here it is.

Just let her go, and you and I can... We'll come to some agreement.

Leigh : Remy.

Langdon : Remy. No, no, no. No, put it away.

Put it away. They're too close together. You don't have a clear shot.

Remy : Yes, I do. –

Leigh : What do you think you're doing?

Remy : Thank you, professor. For a moment, this was getting complicated.

Leigh : Oh, this is absurd. Oh, for God's sake, man!

Remy : That was satisfying. I'm glad this bullshit is over. Throw Teabing in the trunk.

Leigh : What?

Langdon : Here. You okay?

Remy : Sorry.

Langdon : I don't think he's following. They won't kill Leigh until they find the Grail.

Sophie : So we have to find it before they do.

Langdon : I have to get to a library, fast.

Remy : He once whined to me about the wasted space of so large a trunk.
Let's see if he complains so now.

Silas : Are you the Teacher?

Remy : I am. Superbly done. You've been of great service.
The cryptex has yet to be opened. I can still serve.

Remy : You've done enough. We cannot let ego deter us from our goal.

Silas : I understand.

Remy : Good. Wait here, at this house of Opus Dei, and you will be rewarded.
I will dispose of the old man.

Remy : Bless you, Silas.

Silas : Teacher.

Remy : Christ be with you.

Langdon : We're at least a half-hour to Chelsea Library.

If we're gonna help Leigh, that's too long. Where you going?

Sophie : Getting you a library card. Excuse me. May I sit next to you?

Pessanger : Yeah, sure. - Thank you.

Langdon : That's great.

Pessanger : Didn't say you had a boyfriend.

Langdon : Thanks. Let's see if we can access the database on this.

"In London lies a knight a Pope interred." Compounding keywords: Knight, Pope, Grail.

Remy : Your precious treasure was almost lost, and with it, my fortune.

Leigh : Can you believe how well I did?

Remy : I even convinced the monk. I should be in theater. A toast to our success, Teacher. The end of the journey is near. Your identity shall go with me to the grave.

Pessanger : There's your problem, mate. It's your basic linguistic coincidence. See, keywords keep coming up with the writings of some bloke named Alexander Pope.

Langdon : "A. Pope." Your grandfather was a genius. Come on.

Operator : Emergency. Which service do you require?

Leigh : I know the location of two murderers wanted by French police.

Police : We've just had a 999 call. Triangulation leads back to Docklands. Caller was male. Claimed your two murderers are hiding at an Opus Dei house.

Langdon : The knight we're looking for is Sir Isaac Newton.

His life's work produced new sciences that incurred the wrath of the Church. Gravity, for God sakes. And if you choose to believe he was also a Grand Master of the Priory as well.

Sophie : But if he offended the Catholic Church, the Pope would be the last person to preside over his funeral.

Langdon : Well, that's where I got it wrong. "In London lies a knight a Pope interred." Sir Isaac Newton's funeral was presided over by his good friend, his colleague, Alexander Pope. A. Pope. His first initial. How did I miss that?

Sophie : Here.

Langdon : Yes. Isaac Newton's tomb.

Sophie : An orb.

Langdon : Yes. Which one? It's not possible to tell if a particular orb is missing.

Sophie : "An orb with Rosy flesh and seeded womb."

Langdon : Solar system. The planets. Constellations. Signs of the zodiac.

See, our moon is missing. The moons of Saturn and Jupiter. They're not here.
Eyes of the cherubs themselves?

Sophie : Robert. These tracks. Look at the cane marks in the dust. Teabing was here.
He was alone.

Leigh : When the two of you arrived at my home as you did, others might call it God's will. I
believed that if I had the cryptex, I could solve the riddle alone. But I was unworthy.
But you... You have a reason to be here. You're the last remaining guardian of the Grail.
Your grandfather and the other senechaux would not have lied with dying breath unless they knew
their secret was preserved.

Sophie : How could you know Saunier's last words?

Langdon : Leigh.

Leigh : Grail quests require sacrifice.

Sophie : You are a murderer.

Leigh : No. No. Robert, tell her. When history is written, murderers are heroes.

Sophie : You self-righteous bastard!

Langdon : We need to just walk away.

Leigh : - No, don't. Don't. -

Langdon : Walk away.

Leigh : I'll do what I have to now. Anything. Do you understand? So now...can't we all be friends
again? This way. I'm going to put this gun down. I only want you both to listen.

Langdon : I'm listening now.

Leigh : For 2000 years, the Church has rained oppression and atrocity upon mankind crushed
passion and idea alike, all in the name of their walking God. Proof of Jesus' mortality can bring an
end to all that suffering, drive this church of lies to its knees.

Police : Armed police! Drop your weapon!

Bishop : Stop, Silas! We are betrayed, my son.

Leigh : The living heir must be revealed.
Jesus must be shown for what he was not miraculous, simply man.

Bishop : I'm sorry.

Police : Armed police! Drop your weapon! Drop it! Drop it! Put it down now! Put it down!

Silas : I am a ghost.

Leigh : The dark con can be exposed.
Mankind can finally be set free, and we can do it, Robert. The three of us.

Bishop : How is Silas? Is he? Is he alive?

Captain Fache : The monk? Bishop, how would you know this killer's name?

Bishop : Get me out of here, Fache.

Captain Fache : Wait. Langdon never came to you in confession, did he?

One of your followers called you about the crime-scene photos.

Bishop : I cannot be implicated here. There are still important works to be done.

Captain Fache : You used me.

Bishop : God uses us all. Help me, Fache.

Captain Fache : Take him. Did you get his cell phone?

Police : Yes, sir.

Captain Fache : I'm going to need a trace. Your Silas is dead.

Leigh : The Priory's sacred charge was to reveal the heir at the dawn of the new millennium. The millennium came and went and the living heir remained hidden. The Priory failed in their sacred charge. So, what choice did I have? I sought out the enemy. I persuaded them, the Council of Shadows, that I was an ally. I even asked them for money so they would never suspect me. Rector, I made them call me. "Teacher."

Langdon : Why don't you and I... –

Leigh : No. Robert, no words. On your knees. Do it. No, I mean it. Down.

Not you. No, my dear, you... You're my miracle, So You're the guardian of the Grail.

All the oppression of the poor and the powerless of those of different skin, of women. You can put an end to all that. You must explode the truth onto the world. It's your duty.

You know the answer to this riddle. Open the cryptex and I'll put down the gun.

Sophie : I have no idea how. I don't know the code. And even if I did, I wouldn't tell you.

Leigh : Like your grandfather, then. Willing to die for your secret.

But by the way you've been looking at your hero..

I wonder, would you let him die for you? Open it, Sophie, to save his life.

Langdon : Leigh, you can't just... –

Leigh : Open the cryptex.

Sophie : I don't know how.

Leigh : Open it or he dies.

Sophie : I swear, I don't know.

Leigh : Do it! Do it!

Sophie : Stop it! - I don't know!

Langdon : Stop it! She can't do it, Leigh. But give me a moment.

Leigh : Robert. What are you doing?

Langdon : Please. I'm sorry. I'm sorry.

Leigh : No! No, Robert! No! No. Oh, the map. It's ruined.
The map is ruined. The Grail. It's lost. The Grail is gone.

Langdon : Only the worthy find the Grail, Leigh. You taught me that.

Police : Armed police! Drop it! Drop your weapon! Put the gun down. Put the gun down.

Captain Fache : That one. The old man. You're under arrest!

You do not have to say anything, but it may harm your defense...
if you do not mention, when questioned, something which you later rely on in court. Anything you
do say will be given in evidence. I'll have some questions for you.

Big crowd out now.. Thank you for your statements. You are free to go, of course.

I'm sorry. You thought he was your friend, no?

Langdon : it wasn't only us, was it? He used you too.

Captain Fache: leave us, please. I should have been smarter. I acted on faith, I suppose. I am sorry.

Sophie : how many?

Captain Fache: your grandfather, the other three. Maybe more. The monk was given to Teabing as
a gift, it seems. To do as he asked. Teabing killed his servant himself, you know.

Sophie : remy?

Captain Fache : yes. By poison.

Langdon : how much of it have you been able to figure out?

Captain Fache : some. Not enough for it to make sense.

Sophie : it won't ever make sense.

Captain Fache : i am sorry.

Langdon : he forgot everything we've learned. Everything we teach. It's why we study history.
So we'll stop killing each other.

Leigh : Robert! Robert! Robert! How could you do it? How could you? Robert! To destroy our
hope of freedom. To deny every pilgrim the chance to kneel at the tomb of the Magdalene.

How could you? You couldn't! You solved it. You took the scroll out before it broke!

You solved it. Oh, you'll find it, Robert. You'll find it. You know what to do. You'll find the Grail,
you'll kneel before her and you'll set her free upon the world!

That man there, he's got the map to the Holy Grail!

Langdon : There was every orb conceivable on that tomb except one:

The orb which fell from the heavens and inspired Newton's life's work.

Work that incurred the wrath of the Church until his dying day.

A-P-P-L-E. Apple. The Holy Grail 'neath ancient Roslin waits

The blade and chalice guarding o'er her gates Adorned in masters' loving art, she lies

She rests at last beneath the starry skies I think I know where she's gone.

I think the Grail has gone home.

Langdon : Built by the Templars themselves. Named for the original Rose Line. Rosslyn Chapel.

Sophie : So this is it. The gift at the end.

Langdon : "The Holy Grail 'neath ancient Roslin waits."

Sophie : You never told me the joke Saunier made of you. What was it?

Langdon : He called me a flatfoot. A beat cop of history.

Oh, a dumb policeman who just does his job day after day, of history.

Sophie : You know, his father was one. A policeman.

Saunier said he was the most honorable man he had ever known.

We are who we protect, I think. What we stand up for.

Langdon : Jewish.Christian, Egyptian.Masonic, pagan.Templar crosses.pyramids.

Sophie : I think I've been here before. A very long time ago.

Come along, Sophie.

Langdon : Sophie. Over here.

Sophie : "The blade and chalice guarding o'er her gates."

Langdon : Pagan symbols for male and female.

Sophie : Fused as one.

Langdon : As the pagans would have wanted.

Church officer : We're about to close, I'm afraid.

Langdon : We're just gonna be a moment.

Sophie : Robert.

Langdon : I've never seen that before. The style is.. it's unmistakable. These could have been painted by Leonardo Da Vinci. "Adorned in masters' loving art, she lies."

Sophie : "She rests at last beneath the starry skies."

Langdon : The fleur-de-lis.

Sophie : She was here.

Langdon : Her sarcophagus.

Sophie : Mary Magdalene. The Holy Grail herself.

Langdon : She was here.

With modern DNA testing, those bones could have shown definitive proof of a bloodline.

Sophie : Where did she go? Did the Church finally get her?

Langdon : This is incredible. Look at this. Look at this. These records go back thousands of years.

They date back to the death of Christ. Good God, could these really be the Grail documents?

Sophie : What did he want from us? To find her sarcophagus?

How was I ever supposed to figure all this out?

Langdon : When you and your grandfather fought, was it something about your past?

Sophie : How could you know that?

Langdon : About how your parents died? Sophie?

Sophie : It was during primary school. I was in his library.

Doing research. I was trying to find out about my family. I wanted to know about them. But I couldn't find any records. Not of their death, not of the accident. I'd asked him for as long as I could remember, but he would never tell me. He stood over me...and he wouldn't let me leave.

I kept my promise. The next week he sent me to boarding school.

One weekend I came home unexpectedly. And what I saw my grandfather doing...Some ritual. I was so frightened. We hardly ever spoke again.

Langdon : Do you have any memories of your grandfather before the accident?

Before your parents were killed?

Sophie ; Yeah. No. I don't know. Why?

Langdon : Because I don't think he was your grandfather.

Sophie : These are my parents. My brother.

Langdon : And this is you, isn't it? The paper says the entire family was killed.

The mother, the father, the boy, 6...and the girl, 4. But your name was never Sauniere. It's Saint-Clair. It's one of the oldest families in France. N It's from a line of the Merovingian kings. Royal blood. I was so wrong. Sauniere didn't want you to help guard the secret of the Holy Grail.

Sophie...you are the secret. You survived the accident. If it even was an accident. The Priory found

out. Somehow they concealed the fact that you were alive. They hid you with the Grand Master himself who raised you as his own. According to all of this...Princess Sophie...

you are the heir. The end of the bloodline. You are the last living descendent of Jesus Christ.

Langdo : What is this?

Old lady : Sophie?

Langdon : Who are you?

Old lady : There have been many names. The keepers. Guardians. The Priory of Sion.

But to you, Sophie, we are friends of the man who raised you: Jacques Sauniere. He would have wanted you to know that he loved you very much.

And that the Priory are here to protect you now...as they have always protected our family. I gave you up once...knowing I might never see you again. I'm your grandmother, Sophie.

I have prayed for this moment for a very long time. Welcome home, child.

Langdon : Hey.

Sophie : no more strings. His last breath to keep me safe.
She has some things she wants to tell me. About my family.

Langdon : What will you do? The legend will be revealed when the heir reveals himself.

Sophie : They just got the pronoun wrong. She said when Sauniere died... he took the location of Mary's sarcophagus with him. So there's no way to empirically prove that I am related to her.
What would you do, Robert?

Langdon : Okay, maybe there is no proof. Maybe the Grail is lost forever. But, Sophie, the only thing that matters is what you believe. History shows us Jesus was an extraordinary man... a human inspiration. That's it. That's all the evidence has ever proved.

But...when I was a boy...When I was down in that well Teabing told you about...I thought I was going to die, Sophie. What I did...I prayed. I prayed to Jesus to keep me alive... so I could see my parents again...so I could go to school again...so I could play with my dog.

Sometimes I wonder if I wasn't alone down there. Why does it have to be human or divine?
Maybe human is divine. Why couldn't Jesus have been a father...
and still been capable of all those miracles?

Sophie : Like turning water into wine?

Langdon : Well, who knows? His blood is your blood. Maybe that junkie in the park will never touch a drug again. Maybe you healed my phobia with your hands.

Sophie : And maybe you're a knight on a Grail quest.

Langdon : Well, here's the question: A living descendent of Jesus Christ...would she destroy faith? Or would she renew it? So again I say, what matters is what you believe.

Sophie : Thank you. For bringing me here. For letting him choose you...Sir Robert.

Langdon : You take care.

Sophie : Yes. Hey.Nope. Maybe I'll do better with the wine.

Langdon : Godspeed. Bloodline. Rose Line. "Hides beneath the Rose."
"The Holy Grail 'neath ancient Roslin waits. Adorned in masters' loving art, she lies.
The blade and chalice guarding o'er her gates. She rests at last beneath starry skies."

Appendix 4 : Berita Acara Bimbingan Skripsi



**KEMENTERIAN PENDIDIKAN DAN KEBUDAYAAN
UNIVERSITAS BRAWIJAYA
FAKULTAS ILMU BUDAYA**

Jalan Mayjen Haryono No. 169 Malang 65145

Telp. (0341) 551611 PES.309 Telex.No. 31873 Fax. (0341) 565420

Telp. (0341) 575822 (direct) Fax. (0341) 575822 (direct)

E-mail: fib_ub@brawijaya.ac.id <http://www.fib.brawijaya.ac.id>

BERITA ACARA BIMBINGAN SKRIPSI

1. Nama : Niswatin Nurul Hidayati
2. NIM : 0811110063
3. Program Studi : S1 Sastra Inggris
4. Topik Skripsi : Pragmatik
5. Judul Skripsi : Flouting Maxim in the Main Characters' Utterances of *The Da Vinci Code* Movie
6. Tanggal Mengajukan : 31 Januari 2012
7. Tanggal Selesai : 6 Agustus 2012
8. Nama Pembimbing : I. Nurul Chojimah, M.Pd
II. Yuni Astuti, S.Pd
9. Keterangan Konsultasi*)

No.	Tanggal	Materi	Pembimbing	Paraf
1	23 Februari 2012	Pengajuan dan Persetujuan Judul	Pembimbing I	
2	23 Februari 2012	Pengajuan dan Persetujuan Judul	Pembimbing II	
3	23 Februari 2012	Pengajuan dan Konsultasi Bab I, II, III	Pembimbing I	
4	2 Maret 2012	Konsultasi Bab I, II, III	Pembimbing I	
5	12 Maret 2012	Konsultasi Bab I, II, III	Pembimbing II	
6	19 Maret 2012	Konsultasi dan Revisi Bab I, II, III	Pembimbing II	
7	13 April 2012	Seminar Proposal	Pembimbing I	
8	13 April 2012	Seminar Proposal	Pembimbing II	
9	26 April 2012	Konsultasi Bab IV	Pembimbing I	
10	3 Mei 2012	Revisi Bab IV dan Konsultasi Bab V	Pembimbing I	
11	18 Juni 2012	Konsultasi Bab IV dan V	Pembimbing II	
12	9 Juli 2012	Seminar Hasil	Pembimbing I	
13	9 Juli 2012	Seminar Hasil	Pembimbing II	

No	Tanggal	Materi	Pembimbing	Paraf
14	13 Juli 2012	Revisi Setelah Seminar Hasil	Pembimbing I	
15	18 Juli 2012	Revisi setelah Seminar Hasil	Pembimbing II	
16	18 Juli 2012	Revisi setelah Seminar Hasil	Penguji	
17	26 Juli 2012	Ujian Skripsi	Pembimbing I	
17	26 Juli 2012	Ujian Skripsi	Pembimbing II	
18	26 Juli 2012	Ujian Skripsi	Penguji	
19	1 Agustus 2012	Revisi setelah Ujian Skripsi dan ACC Penjilidan	Penguji	
20	2 Agustus 2012	Revisi setelah Ujian Skripsi dan ACC Penjilidan	Pembimbing I	
21	2 Agustus 2012	Revisi setelah Ujian Skripsi dan ACC Penjilidan	Pembimbing II	

10. Telah dievaluasi dan diuji dengan nilai:



Malang, 6 Agustus 2012

Dosen Pembimbing I

Dosen Pembimbing II

Nurul Chojimah, M.Pd
NIP. 19690629 200901 2 001

Yuni Astuti, S. Pd
NIP. 19760601 200604 2 001

Mengetahui,
Ketua Jurusan

Syariful Muttaqin, M.A.
NIP. 19751101 200312 1 001