

Recounting Traumatic Events: Pragmatic and Multimodal Discourse Analysis in *Audrie and Daisy*

(Pengisahan Kejadian Traumatis: Analisis Wacana Multimodal dan Pragmatik dalam *Audrie dan Daisy*)

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Abstrak

Artikel ini bertujuan membahas bagaimana informasi linguistik dalam sebuah film dokumenter *Audrie dan Daisy* terkait secara pragmatik dengan wacana audiovisual film tersebut. Artikel ini mengkaji bagaimana unsur verbal berinteraksi dengan wacana audiovisual dalam menarasikan cerita kepada penonton. Hasil analisis menunjukkan bahwa film ini menggunakan testimoni saksi kunci dan pernyataan tersangka pelaku dalam proses interogasi polisi untuk menarasikan kejadian traumatis yang menimpa Audrie dan Daisy. Untuk memperkuat narasi digunakan berbagai unsur audiovisual seperti gestur tubuh para saksi, potongan video rumah dan sekolah korban, gambar dan sketsa TKP, musik dan efek suara, serta penggunaan efek digital sebagai fitur pascapenyuntingan. Interaksi antara unsur-unsur audiovisual dan linguistik telah menjadi sistem yang menyatu untuk menyampaikan pesan yang dibawa oleh film. Interaksi tersebut memandu penonton dalam merekonstruksi dan memvisualisasikan seluk beluk kejadian. Di samping itu, pendekatan *monochronicity* menjadikan kejadian dalam film dokumenter dua kasus kekerasan seksual ini mudah diikuti penonton karena memiliki kesamaan urutan kronologi dari awal pertemuan korban dengan pelaku hingga sesi wawancara dengan para saksi dan proses interogasi tersangka pelaku kekerasan.

Kata kunci: analisis wacana multimodal, *Audrie and Daisy*, *monochronicity*, pragmatik, wacana sinematik

Abstract

This study aims to reveal how linguistic information in a documentary movie *Audrie and Daisy* is pragmatically related to the audio-visual discourse of the movie. To pursue the aim of this study, qualitative method was used together with pragmatic and multimodality analysis. The results of this study revealed that *Audrie and Daisy* used the testimonies of the key witnesses



the statements made by the suspects during the police interrogation to narrate the traumatic events. The narration was also strengthened with diverse forms of audio-visual elements such as the witnesses' body gestures, the footage of victims' home and school, the images and sketches of the crime scene, the music and sound effects, and the use digital effects as the post-editing features. This study also revealed that the interplay between the audio-visual elements and the linguistic features has become a "unified system" in carrying the message that the movie intends to send. It even guides the audience through the intricacies of the incidents and helps them to reconstruct and visualize the events. In addition, the monochronicity approach used in this two-part documentary is also known to enable the audience to easily follow the chronology of the two sexual-assault cases. Thus, it can be concluded that the traumatic events that happened to Audrie and Daisy narrated in the movie can be understood linguistically.

Keywords: *Audrie and Daisy*, cinematic discourse, monochronicity, multimodal discourse analysis, pragmatics

INTRODUCTION

Ebert (2011), a famous movie critic from America, once said, "It's not what a movie is about, it's how it is about it." The existence of a movie has become one of the human's needs to entertain themselves through the plot, the visualization, and also the music in the movie. New technologies also provide the tools for producing a movie to satisfy the audience with meaningful visual effects and audio-visual features. Therefore, to really understand a movie, it takes more than capturing the plot or knowing what the movie is about. All the elements and features in the movie have the literary references to reveal the background information and the context of the movie. Many researchers are interested in analyzing a movie, since it can be a medium that portrays human interaction and events in life. This study aims to identify and explain the interrelation between the verbal features, the *mise-en-scène* discourse and cinematography in the movie in order to effectively deliver the message to the audience.

Audrie and Daisy is a documentary movie which tells about bullying and sexual assault that happened to two American teenagers. The movie is divided into two parts, Audrie's story in the first half of the movie and Daisy's story in the second half. In Audrie's story, the movie presents the interviews with Audrie's family members and friends to reveal Audrie's personality and the social circumstance surrounding her life that had led her to commit suicide not long after the case was revealed, and the interrogation of the suspects by the attorney. In Daisy's story, the movie documents testimonials of Daisy's family members and one of Daisy's friends who were with her in the crime scene, as well as the interrogation of the suspect by the sheriff. In contrast to Audrie, who ended her life by committing suicide, Daisy continues to live her life even though she has been deeply traumatized by the incident and the media coverage.

This study uses Bateman and Schmidt's (2012) theory of pragmatics in cinematic discourse, which deals with the linguistic system and audio-visual features, to analyze the utterances and audio-visual elements in the movie. The utterances and audio-visual elements are selected from various scenes taking place during the interview with the family members of Audrie and Daisy, their friends, as well as the interrogation of the suspects by the attorney and the police.

In the past decade, cinematic discourse has been a subject of interest in the field of pragmatics – focusing on media pragmatics– that uses methodology and theories on television drama as a tool to do further analysis (Janney 2012). Also, there have been many studies of previous studies which analyzed movies using pragmatics theory. McCarthy (2014) uses Grice's maxims to analyze the

utterances in the Irish movie "The Snapper" (1993). Chepinchikj and Thompson (2016) employ the four conversational features within the conversations in the three different movies by Woody Allen. Their study points out that these features are found in the dyadic interactions in order to have a meaningful and insightful conversation between the pair of individuals. Furthermore, regarding the pragmatic approach, Mubenga (2009) acknowledges that multimodal pragmatic analysis (MPA) as a modern research methodology can be applied in examining a movie specifically in audio-visual translation (AVT). Mubenga's study discusses how the theoretical base and methodology can be applied in a movie discourse and also explains the evaluation of MPA methodology.

Unlike previous scholars that focus their study on fictional movies, this study focuses on the linguistic system and audio-visual features in a documentary movie *Audrie and Daisy*, a true story of two American teenagers who experience bullying and sexual assault in their high school. It also replicates and extends Janney's (2012) cinematic discourse with the pragmatic framework. What distinguishes this study from the previous research is that this study employs a documentary film as a corpus to explicate the linguistic system, visual, as well as audio-visual features and focuses on the theory of Bateman and Schmidt; whereas the previous study gives an explanation of the features in cinematic discourse and points out some challenges in using pragmatic approach.

Within the framework of pragmatic in cinematic discourse, this study answers the research questions in two levels. Firstly, it points out the features of linguistic system, visual element, and audio-visual systems in the selected scenes in the movie *Audrie and Daisy* (2016). Secondly, it discusses and explains the function and meaning of these features for the audience to get a clear and full understanding of the scene. Thirdly, it explains the organization of film that is used to gather all the documents regarding the documentaries of *Audrie and Daisy*. It is hoped that this study can give a valuable contribution to research in the field of pragmatics and cinematic discourse in particular.

Pragmatics is the study of linguistics that deals with the context and background knowledge to understand the meaning in spoken and written discourse. In spoken discourse, the linguistic form and communicative function are linked to the situation and context in the conversation that is said and expressed by the speakers (Paltridge, 2012). However, pragmatics theory applies not only to the naturally occurring spoken discourse in which people are saying things without realizing that their interaction is recorded, but also to the utterances in the movie that portray human interaction in a particular setting and topic of the conversation. One study has shown that a movie can be analysed as a discourse using pragmatic theory. McCarty (2014) shows that the use of various theories and methodologies can be linked to one another to explain the utterances in the movie entitled *The Snapper* (1993). Through the utterances from this Irish movie, Grice's maxims, for instance, were connected to the theories of Irony Principle by Leech to get the more profound meaning from the conversation in the movie.

Many researchers are interested in using a movie as a corpus to explain the theories and methodologies in the movie. According to Bateman and Schmidt (2012), a movie has its contribution to show and display the specific event and the character's action happened in real life. Also, the elements of movie can help to understand and interpret the filmic meaning. Janney (2012) suggests that the use of multimodal movie analysis gives a further analysis to explain the message and content by using the pragmatic approach. By using the framework of multimodality in a movie, this study tries to point out that the linguistic system and audio-visual effects can give

the relevant information to help the viewer understand the context of the specific event. For instance, the spoken interaction with a particular audio-visual effect can complement each other to depict the character's feeling towards the situation.

Rogers (2013) acknowledges that the use of new technologies can enhance and improve the cinematic techniques and the effect of technological innovation which has developed since the movie first appeared. The sophisticated and diverse devices provide and open up the opportunity for a moviemaker to present the artistic elements and technique in the movie, such as the visual effects, cinematography, music effects, movie editing, and other elements to attract and appeal the audience with narrative and audio-visual systems. Another example is the technological innovation of the widescreen cinema that enables the audience to experience real-life events in the world of 3D systems. Also, camera positioning also has something to be discussed further in capturing one moment with various angles, for instance *God's-eye shot*. Bordwell and Thompson (2013) discussed the advantage of *God's-eye shot* or well known as a high-angle position is that the audience can have big picture of how the scene is happening, including the body gestures. *od* the camera shot is in a high-angle position or well-known as *God's-eye shot*. These technologies and cinematic elements inflict a moviemaker to show the ideas within a given context towards the plot story to make a movie as a unified artwork which can be enjoyed by the audience. Therefore, it is essential to point out the cinematic technique used in a particular movie to identify the underlying meaning behind it.

According to Bateman and Schmidt (2012), in the cinematic discourse, there are numbers of expressive subsystems which can be examined in the movie. First of all, language is one of the subsystems that has the verbal and non-verbal elements to tell and describe the story in the movie. The written sources, for example, printed text, titles, subtitles, intertitles, and credits, can also be examined. Second, the staging in a particular scene in a movie is a material to identify the setting and characters as a context by looking at the properties, colors, lighting, and costumes. Thirdly, gestures, as a form of non-verbal communication, also have their function to give the underlying meaning of the character's behavior in the conversation and utterance that can be explained further. Lastly, the cinematography and post-production elements in the movie also have the contribution to portray the context and message about the story and the themes of the movie, which can be further analyzed (Janney 2012). Therefore, these expressive subsystems in cinematic discourse give a tool to interpret and analyze all the features and elements in the movie *Audrie and Daisy*.

Bateman and Schmidt (2012) also pay attention to the fact that in the process of composing a movie there is a strategy and organizing principles that are closely related to the temporal relations, spatial details, and so on. Monochronicity is a type of the syntagmatic organization of film that is chronological in carrying out the logical structure of a document in the movie. This classification is associated with Allen's (1984) temporal relations, such as BEFORE, MEETS, OVERLAPS, DURING, STARTS, FINISHES, and their inverses (AFTER, MET-BY, OVERLAPPED-BY, STARTED-BY, FINISHED-BY), which means from all the cinematography documentaries in the whole movie, the temporal relation can explain the chronology and evidence in a more formalised structure. Knowing the organization of the film with temporal relation is important because it allows us to understand and study the type and the category of the movie's organization of this documentary movie.

METHOD

This study employs qualitative research method to explore the pragmatic and cinematic discourse in *Audrie and Daisy* (2016). The data are collected from various scenes in the movie, which are classified into four parts. The first part is about the interview from Audrie's family members and best friend to reveal the personality and the behavior of Audrie. The second part is about the interrogation conducted by the attorney and the suspects in Audrie's sexual assault case. The last two sections are based on Daisy's case. In the third part, the movie captures the interview session with Daisy's family members and friend to reveal the chronological events before the sexual assault. In the last part, the movie shows the interrogation of the suspect of Daisy's case by the sheriff. This movie is obtained through a free movie streaming website in Indonesia, which allows the visitors to download the movie and the subtitles. Also, the alternative site for watching *Audrie and Daisy* is on Netflix, an American streaming site which distributes the movie to the public.

The analysis of data follows three steps. First, the scenes in the movie are carefully selected so that there will be an equal amount of data examined from both parts of the movie, Audrie's story and Daisy's story. For example, testimonials from family members and friends and the cross-examination conducted by the police are the ones selected since they are found in both Audrie and Daisy's stories. The second step is to display and discuss the selected data by using the three key features of cinematic discourse, such as linguistic system, visual effects, and audio-visual features. The third step is to explain the organization of the movie and name the category of the order of the scenes and documentaries. The last step is to conclude the use of the expressive subsystems features and its function to further understand the movie.

RESULTS AND DISCUSSION

Audrie's Story

Scene 1 – The interview with Audrie's mother and Audrie's best friend

Scene 1 is the opening scene of the movie *Audrie and Daisy*. This scene documents the interview sessions between Sheila and Amanda, who are Audrie's mother and Audrie's best friend. The interviewer is unseen or remains behind the camera throughout the interview. Both Sheila and Amanda share similar things when revealing the personality, behavior, and social environment of Audrie.

Excerpt 1

Sheila : "She was very outgoing. She made friends easily. But, she was very self-conscious. So, it would be the bra and then the cami and then the T-shirt and then she would bend over in the mirror and make sure you can't see anything."

In this scene, the camera captures Sheila's gestures when talking about how friendly and easy-going Audrie was. A video that shows Audrie's moment with her friends gathering in an open space, which looks like the school's field, is added to the scene. The video also records Audrie's smile as she greets the person behind the camera. The insertion of the video to the scene strengthens Sheila's statement about Audrie's warm and sociable personality that has touched many people in her life. Then, the camera moves back to capture Sheila's talk about the way Audrie dresses in her daily life. According to Sheila, Audrie's outfit consists of three layers: bra, cami, and T-shirt. Sheila uses gestures of hand movements to clearly illustrate how Audrie dresses up, i.e. wearing the bra as the first layer, the *cami* as the second layer, and T-shirt as the final layer. These gestures are important as they carry a message that Audrie is well aware of what she is wearing and knows that she has to protect her body. Sheila's head posture facing the right side to illustrate the moment Audrie looks at the mirror inspecting her appearance also signifies that her daughter always makes sure that she wears decent outfit before going out. Sheila uses informal language throughout the interview. For example, the word *cami* is the informal way to refer to

the word *camisole*. A *cami* is an undergarment that is usually worn to conceal the bra. The fact that Audrie wears it to cover her bra underneath her T-shirt signifies her decent way of dressing.

Excerpt 2

Amanda : “They’re pretty persistent, the boys in middle school. It was very odd, like..even today I think back and it’s like, wow! There was definitely pressure to...(0.2) have boobs. And I had none (laughing). I’m gonna admit it, I was a late bloomer. So, boys didn’t ask me for pictures and things like that because I didn’t have anything to send...”

Interviewer : “Did Audrie?”

Amanda : “No, she never did. Boys always asked her ‘cause you know she was one of the most developed girls in our grade. So, naturally, boys will always ask her for it first, you know? Uh, but I made her promise me, “Never ever send them.” You’ll just get made fun of, or, like, it’ll just...it would be wrong.”

This excerpt depicts the social environment that Amanda and Audrie face in their middle school. Amanda’s statement indicates that both Audrie and Amanda are at the age of puberty. Amanda is aware of the physical changes that happen to girls during puberty and realizes that her body has not changed in the way that boys in her school will be attracted to. She compares herself with Audrie whom she describes as one of the most developed girls in her grade. In this context, the word *developed* refers to Audrie’s physical appearance that looks more mature than most of the girls in her grade. Audrie is described to have attracted many boys with her big breast, and that she has to have a strong determination to protect her body from the boys in their school.

Scene 2 – The interrogation of John B and John R by the Attorney

Scene 2 is selected because it documents the cross-examination session between the suspects, under the pseudonyms John R and John B, and the attorney. In this scene, the attorney is digging information about the bullying and sexual assaults from the suspects.

Excerpt 3

Attorney : “Did you ever access a Yahoo! account where in you accessed images or photographs of nude or partially nude minor girls?”

John B : (0.7) “Yes.”

Attorney : “Do you know who created that Yahoo! account?”

John B : “Kids at Bellarmine [school].”

The movie employs a sophisticated digital effect to visualize the suspects in this scene. John R and John B are visualized using animation figures to protect their anonymity. The animation figures of John R and John B are regarded as the post-production feature of the multimodality in movie. According to Bateman and Schmidt (2012), the use of animation has its purpose of giving separation between the realistic and non-realistic depiction of character to make boundaries. In this scene, the use of animation is created to hide the real images of John R and John B as the suspects of a serious offense, which has led to Audrie’s suicide.

This dialogue gives information about the situation and culture in which John B and his friends face in their school. Yahoo! Account, a sophisticated and popular communication platform of this era, has become a medium for John B and his friends to obtain images of nude or partially nude girls in their young age. There is a long pause in the dialogue before John B admits his conduct. According to the Fors (2015), pauses occur in the conversation for several reasons, for example for taking a breath, contemplating or thinking, searching a word and taking turn in the conversation. In this conversation exchange, John B makes a seven-second pause, which is considered quite a long duration. John B needs some time to contemplate before telling the truth about the existence of the Yahoo! Account. After the long pause, he finally admits that he has

ever accessed such images from the account. In this particular scene, John B bows his head, which can be interpreted as a sign of regret for revealing his involvement in Audrie's case.

Excerpt 4

Attorney : "Tell me what you remember about when you went to go retrieve the markers."

Defense : "Object to the form."

John R : "I remember saying "Let's go draw on Audrie," when I saw the markers. Um. Part of it, the drawing part was like a practical joke. Like, we've grown up, like, coloring on our cousins, and when someone falls asleep, there's coloring on each other, just 'cause, like didn't mean for there to be any harm in it, other than a practical joke. Like. Audrie actually drew on me in class, like, a few days before that weekend anyways, and I was just. Yeah, it was just a stupid thing. But it wasn't like we were trying to, like, shame her or, like, be mean or anything."

In the same way, animation figure is used to visualize John R in this scene. While giving his statement about the markers in Audrie's body parts, there is a feature of digital effect as the post-production editing in the background of the film that displays the images of the sun in green and white colors. The digital effect background comes in a form of gradual motion as if someone is drawing the image of sun in a series of steps. It starts with a picture of a circle, and it continues with lines surrounding the circle until it forms an image of a sun. Also, all the pictures of the sun are made by markers with different bright colors. Lastly, this scene is ended with the emergence of the scratched lines with the grey color that almost cover the face of John R.

The function of the digital effect in this scene is to reinforce John R's statement as he is telling the chronology of the traumatizing event experienced by Audrie. The simple colorful drawings of the sun signify a resemblance between the fun activity children love to do, i.e. drawing simple objects like the sun, and John R's action of drawing on Audrie's body part, which he considers a kind of joke children play with their cousin. It also gives the context for John R in explaining the chronology of the drawing part. John R. considers the drawing part as a practical joke, the kind of joke that children or teenagers would play with their cousin. It carries a message that he and also his friends have no intention to do any harm to Audrie. However, for the victim, the event leaves a dark and deep scar. The grey scratched lines at the end of this scene represent Audrie's feeling toward John R's opinion in saying that the drawing part is only a joke. For Audrie, it is totally wrong and unacceptable.

During the cross-examination, both formal and informal language style are used by participants. For example, the phrase "object to the form" is the formal way to suggest that the defense takes issue with the question in a deposition. The informal language appears when John R. gives his statement using informal language. He utters informal contracted speech like, *there's*, *'cause*, and *didn't* as well as with affirmative *yeah*. The informal language gives the nuance of this investigation to be more spontaneous and personal, especially John R. in explaining the detail chronology at that time.

Excerpt 5

John R : "My friend said, so what went down? I replied, you can't tell Audrie I told you, OK? My friend said OK. I said, she passed out and we colored half her face black and colored all over her body, like her boobs. And it said ***, it said *** was here. And then her pants, by her vagina, it said *** was here. And it said harder on her leg, and had an arrow to her vagina. And on her back it said anal and hand an arrow down to her ass, and there was just a, there was just Sharpie everywhere. Everywhere. It was

hilarious. Ha-ha-ha. My friend said, so technically you stripped her and drew everywhere. Uh, I said not, not just me, all the guys.”

Attorney : “What happened next?”

John R : “I don’t remember. But they were saying that there was something inside her, like a marker or something. They weren’t sure. And they, they kept wanting me to check. And, and I ended up, yeah, fingering her.”

The exchange above confirms John R. and his friends’ involvement in Audrie’s case. John R. vividly describes the event—how he and his friends color half of Audrie’ face with a black marker, how they color other parts of Audrie’s body, including her most private parts, with silly writings and drawings. It is hard to believe that John R. describes the event as if he was recollecting a fun and happy childhood memory that he shared with his friends. These boys are not aware that their actions can cause a deep emotional pain that can lead the victim to commit suicide. In the investigation process, it is clear that John R. uses dirty words to the attorney when depicting the situation. However, in the movie, all of the dirty or unsuitable words regarding the boys’ writings on Audrie’s body in are censored for ethical reasons.

Daisy’s Story

Scene 3 – The interview with Daisy, her brother, her mother, and her friend

Scene 3 records the interview sessions with Charlie and Melinda, who are Daisy’s brother and mother. It documents their testimony about the incident. It also documents Daisy’s and her friend’s (Paige) story and feeling up to the sexual assault incident.

Excerpt 6

Charlie : “January 7th. I remember it pretty vividly because that was the first ever wrestling tournament I had ever won. And I was pretty excited about it. I actually texted Jordan, I was like, “We should hang out tonight. Let’s play Call of Duty and drink a beer or two.” Like I had some in my fridge, I was like “All right. Well, let’s do this.” And he was like, “Ah, I don’t know, man. Matt keeps buggin’ me about comin’ over.” I was like, “All right, it’s cool. Don’t worry about it.” So, I actually went to bed. When I feel asleep, it was probably ten o’clock. Daisy had her friend Paige over from Albany, and what I thought that they were watching movie and stuffs but they were actually drinking a bit.”

To lead the audience to the story of Daisy, the scene starts with an instrumental music. As the music ends, Charlie appears with his statement. According to Bateman and Schmidt (2012), the audio-visual element has its meaning and purpose in the film that is made by natural perception. The instrumental music builds the curiosity within the audience’s mind looking forward to Daisy’s traumatic events. Then, the voice of two different news anchors reporting Daisy’s case to the public are heard followed by the video footage of places, such as Maryville, the place where Daisy originally comes from, Nodaway County Jail, and the sheriff office. All the audio-visual effects share the same meaning to introduce the story of Daisy and give an intense impression to the audience about Daisy’s case.

As a “unified system”, the audio-visual elements, linguistic system and the visual elements, such as image and video footage, have the similar purpose to deliver the same meaning and idea of the movie (Janney, 2012, p. 109). For that purpose, this documentary movie captures the view of a long drive, houses, and dry leaves before coming to the moment when Charlie is about to give his testimony of her sister’s case. The view of the long drive matches the long journey that her sister has endured. The movie also captures the night view of Missouri, the town where Charlie and his family live, at the moment when Charlie decides to go bed instead of going to Matt’s

place. Following Charlie's statement is an intense louder back sound. This sound effect heightens the audience mind as they begin to think about bad things happening to Daisy that night.

Excerpt 7

Daisy : "Matt started texted me. He was actually friends with my oldest brother. And him an, um, a bunch of my brother's friends were drinking at his place in his basement. I was the freshman girl, cheerleader. She was going to be a freshman. She was in eighth grade. So it was kind of like, "Oh, older boys think the want to hang out with us?""

Daisy : "We literally jump out my window. We walk out to the car. They kind of drove to a neighborhood. We had to walk through a couple of backyards to get to his house. So you kinda tell that he was hiding it from his parents. And so, we had to sneak in through the basement window. There were five guys there. Matt, Cole, Nick, Jordan, and a younger friend of theirs that took Paige into Matt's sister's bedroom."

Paige: "Pretty much, uh, as soon as we got to the house, we were separated. I was taken into another room."

During the interview, drawings that visualize how the girls leave Daisy's house and get into Matt's basement are inserted to the scene. The screen turns into a pencil drawing effect with black and white colors to illustrate the chronology. This visual feature complements Daisy's statement with details that can activate the underlying message. The chronology is presented by the pictures of the window, cars, backyard, and the basement, while the black and white colors strengthen the dark moment happening in Matt's basement. Basement is a hidden place in a house, where Matt and his friends get drunk, and it is in one of these underground rooms the sexual assault on Daisy takes place.

Excerpt 8

Melinda : "Ten to five in the morning I hear something outside. And we got to the front door and Daisy was laying in the yard. She had, um, just sweatpants and a T-shirt on and her hair was wet and it was frozen to the ground and we carried in and wrapped her in a blanket and we were trying to warm her up. And she was not unconscious, but not really conscious. She couldn't speak. She couldn't move or answer any questions. Then I panicked, I thought, "Where's Paige?""

The movie employs the voice of a newsmaker which says that the temperature of Maryville is cold as the information for the citizens in Maryville. The report also adds the information about the case which says that it is cold outside where Matt and his friends bring Daisy to her house and lay her down outside her house. As a mother, Melinda gives her statement in the interview session to explain the chronology of her daughter's sexual assault case according to her understanding. Also, in revealing her account, this movie employs the images of the evidence which is taken by Nodaway County Sheriff. The photos shared include the house of Daisy and the front door where Matt lays down Daisy. Then, the camera goes back to shoot Melinda in the interview session when she explains that she gets panicked finding Daisy lying and shivering outside her house that morning, and she is wondering where Paige is because she wants to know what has actually happened to her daughter. In this scene, Melinda's anxiety is distinctly shown from her gesture.

All the verbal testimony given by Charlie, Daisy, Paige, and Melinda in scene 3 is delivered in a casual manner using the language that they normally use in everyday conversation. Charlie, Daisy, and Paige, for example, tell their story as if they were talking to their parents or other teenagers. They use slang words, interjection, and ellipsis. This builds the impression that they are not under any pressure to tell their story. The detailed information they share flow naturally, and the insertion of the images and audio-visual elements during their talk further strengthens the depiction of the incident. Overall, they help the audience to visualize and reconstruct the chronology of the event.

Scene 4 – The interrogation of Matt by the Sheriff

Scene 4 records the cross-examination session between Matt as one of the suspects and the sheriff. The interrogation focusses and highlights the chronology and situation when the sexual acts happened through Matt's point of view.

Excerpt 9

David : "Just tell me about the party last night in your basement."

Matt : "There was... (0.2) three guys there to begin with."

David : "OK, who was that?"

Matt : "Uh. I don't wanna give names out."

David : "OK, that's fine."

Matt : "And we were all just chillin there just watching Netflix. But...(0.3) I'm assuming this is about Daisy?" (juvenile names redacted)

David : "About Daisy Coleman?"

Matt : "Yeah"

David : "Right, I understand. Who else was there?"

Matt : "Um..."

David : "Bubba, it's time to talk and name names."

Matt : "Uh, Cole Forney. Uh. Nick Groumoutis and Jordan Zech. Uh, what's their names, Daisy and Paige."

David : "But, you do know her name."

Matt : "Yeah."

David : "Cause a minute ago, you didn't know her name. So, let me ask you something. The other girl, Paige. If you didn't know her from Adam, and you saw her walking down the street and you just looked at her. How would you say she is?"

During the investigation session, the camera shot is in a high-angle position or well-known as *God's-eye shot*. The advantage of using this angle is that the audience can see all the characters and gesture especially Matt as the suspect in answering the questions from the police. In the process of investigation, sheriff David tries to interact with the suspect Matt in the most casual and relaxed manner. He uses informal language so that Matt would reveal as much detailed information as possible about the assault. In the middle of the investigation, Matt makes a two-second pause regarding the people who are with him in the basement. Then, the second pause appears as he is able to predict that the sheriff's question will lead him to the incident in the basement. Although the pauses last only for a short period of time, they indicate Matt's careful attention to the details of the incident as he is trying to protect himself and his friends. However, the sheriff manages to force him to name everyone who is involved in the assault.

The Organization of the Movie

The documentary starts from the party that is held in Emily's house where all the students, including Audrie, gather to have fun enjoying foods and jokes. The next part recounts the event when John R carries Audrie to the upstairs room, retrieves some markers and starts drawing and writing on Audrie's body, especially her private parts, until Audrie is sexually assaulted by the boys. The movie documents the hardship endured by Audrie as her sexual assault case spreads in her school and gets media coverage until she finally commits suicide.

To bridge the experience of Audrie and Daisy, this movie inserts Delaney Henders' story, a California girl who feels sorry for Audrie as she has ever experienced the same traumatizing event of being raped by two high school boys while she is under the influence. Delaney tries to start a new life by moving to Florida. As she hears the news about Daisy, Delaney commits herself to talk to Daisy and helps her get her life back. Then, the movie continues to document the story

of Daisy. Therefore, from the part of Delaney's experience, this scene still displays the same temporal relationship that follows the continuity of the story in the movie.

Finally, the monochronicity element is found in Daisy's chronology of her sexual assault. The story begins with Charlie's statement refusing Matt's offer to hang out at his place after winning a tournament and rather staying at home to take a rest. In the same period, Paige comes to meet Daisy and gets drunk in Daisy's room. After that, Daisy gets a message from Matt welcoming them to join the boys at Matt's place. Without thinking twice, Daisy and Paige leave Daisy's house to join Matt and his friends who are drinking in Matt's basement. After arriving at Matt's basement, Daisy drinks vodka, and Matt lets her enter one room in the basement where she is sexually assaulted. Later that night Matt and his friends take Daisy back to her house leaving her lying on the yard. In the morning, Daisy's mother finds her daughter lying and shivering outside the house and take her to the hospital. All these events occur chronologically as the cinematography document tries to define and display the story in the more understandable and rigid order so that the audience can understand the case properly.

CONCLUSION

To conclude, the traumatic events that happened to Audrie and Daisy are narrated in the movie through the testimonies of one of the victims, the victims' family members, the victims' close friends, and the statements made by the suspects during the police interrogation. The audiovisual discourse in the movie includes the cinematography and diverse forms audiovisual elements such as the witnesses' body gestures, the footage of the victims' home and school, the images and sketches of the crime scene, the music and sound effects, and the use digital effects as the post-editing features. The interplay between the audiovisual elements and the linguistic features has become a "unified system" in carrying the message that the movie intends to send. It guides the audience through the intricacies of the incidents and helps them to reconstruct and visualize the events. Finally, the monochronicity approach used in *Audrie and Daisy* enables the audience to understand the chronology of the two sexual-assault cases clearly. In both parts of the film, the events are told in the same chronological order, from the time the victims meet the offenders until the interview sessions with witnesses and interrogation of the suspects. For future studies in this field, researchers can involve current and more established pragmatic theoretical framework than the one used in this study. They may also involve the audience' responses on the portrayal of other on-screen, real-life issues in society.

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