

THE ARBITRARY NATURE OF SIGNS AND REDUCED FORMS SEEN IN THE LONE RANGER MOVIE

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Abstract: This present study provided analysis on the arbitrary nature of signs and reduced forms (gonna, wanna, and gotta) seen in the Lone Ranger movie. The researcher focused on the dialogues between the main characters of the movie (John Reid abbreviated as “JR” and Tonto abbreviated as “T”). The researcher found in the script of the movie that Tonto used some terms related to the arbitrary nature of signs. Those terms are Spirit Walker, Windigo, and Kemosabe. Those terms have no logical basis for the choice of a particular signal to refer to a particular signification. This study also analyzed some reduced forms used by the main characters in the Lone Ranger movie. Reduced forms frequently used in speech in informal colloquial English, particularly American English. This study revealed only one kind of reduced forms found in the dialogue between the main characters. That kind of reduced form is “gonna”. The researcher found that “gonna” was spoken three times in the movie. All of them were spoken by John Reid (JR). in line with the previous research, those findings showed that “gonna” usually spoken by young people and comes from certain social class.

Keywords: *arbitrary of signs, reduced forms, the lone ranger movie*

INTRODUCTION

One of the cardinal assumptions of linguistics is that the signs of language are, by and large, not appropriate to the meanings that they convey. I do not mean that linguists have assumed that signs are inappropriate, but only that there is no bond between the sign and its meaning which could not as well be dissolved in favor of some other sign with the same meaning.

The assumption of the arbitrariness of the sign has had its causes and its effects. To a great extent I suspect that it was born, or at least confirmed, at the hands of the comparativists, who observed the series *perro-dog-can-chien-hund* etc., and concluded that since forms differing as radically as any set of forms can differ in their phonetic content are yet able to convey a meaning with equal aptitude, the question of aptitude is irrelevant and resemblances for the most part are to be studied as indications of related origin or contact, not as suggesting any kind of psychological or semantic necessity.

Among its effects the most far-reaching has been the divorce between linguistics and semantics. If the sign is arbitrary, forms can be studied apart from meanings—indeed, to attempt to involve meanings in the study of forms is to invite confusion. This has bred a generation of linguists who display a cute symptoms of fright and its accompanying compensations when meaning is mentioned, who have elaborated subtle techniques for circumventing it in their analyses, and who have left the investigation of meaning adrift and at the mercy of a few competent semanticists among a legion of charlatans. It has, to be sure, restricted their

field and relieved them of a burden that a young science would have found it hard to bear; but linguistics has now gone far enough no longer to be excused from assuming that burden. To convince our linguists, it is necessary to attack their fundamental assumption of the arbitrariness of the sign.

If the sign is not arbitrary, there must be an intimate connection between form and meaning—sufficiently close at times or form to influence meaning, and for meaning to influence form. This influence can take two directions: transformation and inclusion or exclusion. In the first, 1. a meaning alters a phonemic shape or 2. a phonemic shape alters a meaning; in the second, 3. a meaning may spell the difference between the existence and non-existence of a given phonemic shape within the language, or 4. a shape may do the same for the existence of a meaning.

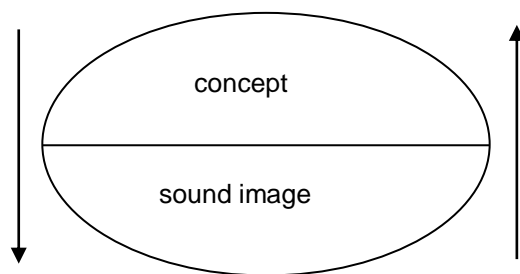
In this paper, the researcher also focuses with some reduced forms. The researcher chose three kinds of reduced forms those are gonna, wanna, and gotta. In order to examine linguistic tendencies regarding formality in conversation, this study focuses on the use of reduced forms gonna, wanna, gotta, in the dialogue of the one of the most popular movie in 2013, the Lone Ranger movie. The aforementioned reduced forms are chosen because some linguists (e.g. Berglund 2005, Krug 2000, and Quaglio 2009) define them as indicators of the informal style of conversation.

The researcher took the Lone Ranger movie as the subject of the study. The Lone Ranger movie is one of the best movies in 2013. It has been proved by some awards that accepted by this movie. This movie also

provides interesting characters and settings. The two main characters (John Reid and Tonto) have different characterization and come from different background of knowledge. But both of them have the same vision. The setting of the film is also interesting. The Lone Ranger movie shows us about the condition of American society in 1800s century. Based on those characteristics of the Lone Ranger, the researcher convinced to use it as the subject of the study.

THE CONCEPT OF ARBITRARINESS

In order to understand arbitrariness, we should first of all have a deep understanding of what a linguistic “sign” is. According to Saussure (1915, p. 66), a linguistic sign is a combination of a “concept” and a “sound pattern” in our associative mind. The “concept” is not an “object” although they are closely related in that when we talk about an object, it always arouses a reflection of something in our mind; and when we have something in mind, it always refers to something in the world. But “concept” is a more appropriate term since it can refer to not only the tangible physical objects in the real world but also those imagined objects or abstract ideas, such as “God”, “beauty”, “value”, etc. The “sound pattern” is not actually a physical sound but “the hearers’” psychological impression of a sound, as given to him by the evidences of his senses”. (Saussure, 1915, p. 66) These two elements are both psychological in nature, so “the linguistic sign is, then, a two-sided psychological entity”. (Saussure, 1915, p. 66) The following diagram is used to illustrate sign. Subsequently, Saussure uses “signification” and “signal” to replace “concept” and “sound pattern” respectively and put forward his theory of arbitrariness:



The link between signal and signification is arbitrary. Since we are treating a sign as the combination in which a signal is associated with a signification, we can express this more simply as: the linguistic sign is arbitrary.

According to Saussure (1915, p. 66), there is no logical basis for the choice of a particular signal to refer to a particular signification. It is not the inherent

physical properties of a signal that makes it suitable for the representation of a signification (concept) and it is not the characteristics of a signification that makes it choose a particular signal to represent it. So the linguistic sign is arbitrary, for there is no intrinsic connection between sign and signification, or the connection between a sound pattern and the concept the sound pattern refer to is arbitrary. In Saussure’s terms, the so-called arbitrariness of a linguistic sign simply implies that it is “unmotivated”: that is to say, the signal is “arbitrary in relation to its signification, with which it has no natural connection in reality”. (Saussure, 1915, p. 66)

To sum up, three basic points are included in the definition of arbitrariness by Saussure: (1) a linguistic sign consists of two elements, a signal and a signification; (2) the signal and the signification are both psychological, so a sign is a two-sided psychological entity; (3) the connection between the signal and the signification is arbitrary or unmotivated.

REDUCED FORMS (*GONNA*, *WANNA*, AND *GOTTA*)

Interest in the study of the reduced forms *gonna*, *wanna*, *gotta* is determined by their increasingly frequent use, predominantly in spoken American and British English, and in the speech of TV characters in recent years. Many linguists are inclined to believe that the presence of these reduced forms in speech is the result of the new processes of grammaticalization (Tagliamonte 2004, Krug 2000, and Trotta 2011).

Hooper and Traugott (1993) define grammaticalization as the dynamic, unidirectional historical process whereby lexical items in the course of time acquire a new status as grammatical, morphosyntactic forms, and in the process come to code relations that either were not coded before or were coded differently. Krug (2000) investigates the grammaticalization of *want to*, *have to*, and *have got to* from main verbs to the phonologically reduced auxiliaries *wanna*, *hafta* and *gotta*. He uses a variety of American and British corpora for studying and comparison data. Krug compares British and American English in drama and fiction, showing that British use lags behind American use of both *have to* and *have got to*. One of the ways a change in progress is shown is by means of the use of *got* and *gotta* in the BNC (Krug 2000:87). In the research it is also reported that speakers aged 24 or younger use *gotta* and *wanna* a lot more than *got to* or *want to*. For speakers aged over 45, the result is the exact opposite (Krug 2000:161). Examining the change from *want to* to *wanna*, Krug concludes that this verb expresses volition and is prone to modalization. *Wanna* is also more frequent in American than in British English. One of the chapters provides comparisons

among the 'emerging modals' including going to/gonna and showing that gonna is more often contracted, then gotta and wanna (Krug 2000:175). Looking at sex as at one of the parameters in distribution of full and contracted form, Krug (2000:192, Table 5.2) surprises the reader with the fact that "women use consistently higher proportions of contracted forms". The reason for it, according to Krug (2000:193), is that gonna, wanna and gotta are instances of linguistic change, but not cases of stable variation.

Another linguist who has thoroughly studied one of the reduced forms tested in this paper is Berglund (2000, 2005) who examines how the expressions of future are used in present-day American and British English and explores how corpora can be used for linguistic studies. The thesis (Berglund 2005) focuses on five auxiliary and semi-auxiliary verb phrases referring to the future in English: will/'ll, shall, going to and gonna. Analyzing linguistic and non-linguistic factors with which the aforementioned expressions are associated, Berglund finds prominent differences between the spoken and written languages, and variation between groups of speakers is also attested. Her main findings about gonna are: going to and gonna are indeed variant forms of one expression for the future; gonna is frequent in the spoken language and very rare in written texts, and primarily found in quotes or speech-like contexts; gonna is used more in the informal spoken component of British National Corpus, where it is used even more frequently than going to (Berglund 2005:162-166). Her sociolinguistic investigations reveal that gonna is preferred by younger people and people from certain social groups; there is also an indication that male speakers use gonna more than females (Berglund 2005:166). Berglund (2005:159) also noticed that both going to and gonna are used with the auxiliary to be in the vast majority of all instances. It was also found that gonna more often occurs in a double negation and with slang words than going to.

Tagliamonte (2004) focuses on the grammaticalization, variation and specialization of English deontic modality. She analyses the use of such forms of obligation as have to, have got to, got to/gotta and must in northern British English and comes to the following conclusions: must is decreasing across generations; got to/gotta is used very little (about 3 %) and only by the middle and younger age groups of speakers; have to and have got to demonstrate stable variability between each other (Tagliamonte 2004:42). The data also shows that gotta is a late development within this area of grammar (Tagliamonte 2004:52). No gender-related differences were found within the study.

Wanna and gonna are frequently used in speech in informal colloquial English, particularly American English, instead of want to and going to. You will also

see them used in writing in quotes of direct speech to show the conversational pronunciation of want to and going to (<http://www.bbc.co.uk/worldservice/learningenglish/grammar/learnitv165.shtml>).

Gonna to express the going to form of the future is used with first second and third person singular and plural. Note that in the interrogative, are is omitted in second person singular and first and second person plural

- What we gonna do now? (= What are we going to do now?)
- Don't know about you two. I'm gonna put my feet up and take a break.
- We're gonna carry on and try and get there before dark.
- What's he gonna wear on his wedding day?
~ I dunno. But he's gonna look real smart.

Wanna can be used with all persons singular and plural, except third person singular. This is because wanna scans with I want to, you want to, we want to, they want to, but not with he/she wants to where the final s is too intrusive:

- What you wanna do now? (Instead of: What do you want to do now?)
- I wanna go home. My mum and dad are waiting for me and they wanna go out.
- You'll never give up gambling. I'm sure of that. ~ You wanna bet?
(which means: Do you want to place a bet on that?)

Gotta is used in a similar way to gonna and wanna, in this case to show the conversational pronunciation of have got to, or as informal alternatives to have to or must. It is not so much used in the interrogative:

- Don't go out there tonight. It's really dangerous.
- ~ A man's gotta do what a man's gotta do
- I gotta / I've gotta phone home right now. My mum'll be worried.
- You gotta / You've gotta get changed right away. The match starts in five minutes.

THE LONE RANGER MOVIE

The Lone Ranger is a 2013 American action western film produced by Walt Disney Pictures and Jerry Bruckheimer Films and directed by Gore Verbinski. Based on the radio series of the same name, the film stars Johnny Depp as Tonto, the narrator of the events, and Armie Hammer as John Reid (The Lone Ranger). It relates Tonto's memories of the duo's earliest efforts to subdue the immoral actions of the corrupt and bring justice in the American Old West. William Fichtner, Barry Pepper, Ruth Wilson, James Badge Dale, Tom Wilkinson and Helena Bonham Carter also are featured in supporting roles. It is

the first theatrical film featuring the Lone Ranger and Tonto characters in more than 32 years.

Filming was plagued with production problems and budgetary concerns, which at one point led to the film's premature cancellation. The Lone Ranger was released theatrically in the United States on July 3, 2013. The film received mixed to negative reviews in the United States and mixed to positive reviews outside the country. It was a commercial failure, grossing \$260 million worldwide against an estimated \$225 million production budget plus an additional \$150 million marketing budget. Despite such tepid reception, the film was recognized for its production merits in visual effects and makeup.

1. Plot

At a sideshow in a San Francisco fair in 1933, a boy, Will, who idolizes a legend known as the Lone Ranger, encounters Tonto, an elderly Comanche Native American, who proceeds to recount his experiences with that Old West adventurer.

In 1869 Colby, Texas, lawyer John Reid returns home via the uncompleted Transcontinental Railroad, managed by railroad tycoon Latham Cole. Unknown to Reid, the train is also carrying Tonto and outlaw Butch Cavendish, who is being transported for his hanging after being captured by Dan Reid, John's Texas Ranger brother. Cavendish's gang rescues Butch and derails the train. Tonto is subsequently jailed. Dan deputizes John as a Texas Ranger, and with six others they go after the Cavendish gang.

Cavendish's men ambush and kill their pursuers in a canyon and Cavendish cuts out and eats Dan's heart. Tonto, who has escaped from jail, comes across the dead men and buries them. However, a white spirit horse awakens John as a "spirit walker," and Tonto explains John cannot be killed in battle. Tonto also tells him Collins, one of the Rangers, betrayed Dan and is working with Cavendish, whom Tonto believes is a "wendigo." As John is thought to be dead, he wears a mask to protect his identity from enemies. Tonto gives John a silver bullet made from the fallen Rangers' badges and tells him to use it on Cavendish.

At a brothel Collins recently visited, Red Harrington informs them about Dan and Collins' fight over a cursed silver rock. Meanwhile, Cavendish's men, disguised as Comanches, raid frontier settlements. John and Tonto arrive after raiders abduct Dan's widow and son, Rebecca and Danny. Regretting his earlier actions, Collins attempts to help Rebecca and Danny escape but is shot dead by Cole, who rescues them. Claiming the

raiders are hostile Comanches, Cole announces the continued construction of the railroad and dispatches United States Cavalry Captain Jay Fuller to exterminate the Native Americans.

A Comanche tribe captures John and Tonto soon after the pair finds railroad tracks in Indian territory. The tribe leader tells John of Tonto's past: As a boy, Tonto had rescued Cavendish and another man from near-death and showed them the location of a silver mine, in exchange for a pocket watch. The men murdered the tribe to keep the mine a secret, leaving Tonto with great guilt.

Tonto and John escape as the cavalry attack the Comanche. At the silver mine, they capture Cavendish. Tonto demands that John use the silver bullet to kill Cavendish, but John refuses. Tonto attempts to kill Cavendish, but John knocks him unconscious and brings in Cavendish alive. Upon returning Cavendish to Cole and Fuller's custody, Cole is revealed to be Cavendish's partner. Fearing that if his actions are publicly revealed he'll be charged as a war criminal, Fuller sides with Cole. Rebecca is held hostage, and John is taken back to the silver mine to be executed. However, Tonto rescues him and the two flee as the Comanche attack and are massacred by the cavalry. Realizing that Cole is too powerful to be taken down lawfully, John dons the mask again.

At the site of the union of the Transcontinental Railroad, Cole reveals his true plan: to take complete control of the railroad company and use the mined silver to gain more power. John and Tonto steal nitroglycerin and use it to destroy a railroad bridge. With Red's help, Tonto steals the train with the silver, and Cole, Cavendish and Fuller pursue him in a second train on which Rebecca and Dan Jr. are being held captive. Riding Silver, John pursues both trains. After a furious chase and fights on both trains, both Cavendish and Fuller are killed, Rebecca and Dan Jr. are rescued and Cole dies buried beneath the silver ore after the train plunges off the severed bridge and into the river below.

The town and railroad enterprise recognize John (whose identity is still unknown to them) as a hero and offer him a law-enforcement position. John declines, and he and Tonto ride off. Back in 1933, Will questions the truth of the tale. Tonto gives him a silver bullet and tells him to decide for himself.

2. Cast

- Johnny Depp as Tonto, the aged narrator of the events of his life as a Comanche Indian who recruited John Reid to bring justice to those responsible for

- massacring his tribe during his childhood, and terrorizing frontier Texas settlements during the 1800s. The character wears black-and-white face paint and a deceased crow on his head. According to Depp, the inspiration for the costume was a painting entitled *I Am Crow* by Kirby Sattler. Joseph E. Foy portrays Tonto as a child.
- Armie Hammer as John Reid, originally a youthful morally scrupulous lawyer, later deputized a Texas Ranger, who protects his identity as "The Lone Ranger", a masked vigilante who seeks the perpetrators responsible for his brother's death.
 - William Fichtner as Butch Cavendish, a ruthless and cannibalistic outlaw, who Tonto believes is a wendigo. Travis Hammer portrays the younger Butch seen in flashbacks.
 - Tom Wilkinson as Latham Cole, a burly and unscrupulous railroad tycoon. Steve Corona portrays the younger Cole seen in flashbacks.
 - Ruth Wilson as Rebecca Reid, Dan's wife (later widow) and John's love interest/sister-in-law.
 - Helena Bonham Carter as Red Harrington, an ivory-legged brothel madam who assists Reid and Tonto.
 - James Badge Dale as Dan Reid, John's older brother who is killed by Cavendish.
 - Bryant Prince as Danny Reid, Rebecca and Dan's son, John's nephew.
 - Barry Pepper as Captain Jay Fuller, a corrupted United States Cavalry officer.
 - Mason Cook as Will, a young boy living in 1930s San Francisco.
 - J D Cullum as Wendell.
 - Saginaw Grant as Chief Big Bear, leader of the Comanche.
 - Harry Treadaway as Frank, a member of Butch's gang.
 - James Frain as Barret, one of Cole's industry foremen.
 - Joaquín Cosío as Jesús, another member of Butch's gang.
 - Damon Herriman as Ray, another member of Butch's gang.
 - Matt O'Leary as Skinny, another member of Butch's gang.
 - Gil Birmingham as Red Knee
 - Robert Baker as Navarro
 - Lew Temple as Hollis, a Deputy Ranger.
 - Leon Rippey as Collins, a traitorous Deputy Ranger secretly working with Butch.
 - Stephen Root as Habberman, president of the Transcontinental Railroad Company.

3. Release

As a result of the production setbacks, *The Lone Ranger* faced numerous shifts in release dates. Walt Disney Studios Motion Pictures initially scheduled the film for a mid-2011 release date, but *Pirates of the Caribbean: On Stranger Tides* replaced it, because the latter was considered a priority for the studio and, because *The Lone Ranger* did not have a director. After Gore Verbinski signed for director, *The Lone Ranger*'s release date was moved to December 21, 2012. Budget concerns and negotiations resulted in a production delay, however, so the release date was pushed to May 31, 2013. By mid-2012, DreamWorks' *Robopocalypse* was facing its own production delays and could not meet its July 3, 2013 release date. Therefore, Disney had *The Lone Ranger* assume its place for the Fourth of July holiday weekend.

The first trailer debuted at San Diego Comic-Con and theatrically on October 3, 2012. Television promotions for the film aired during Super Bowl XLVII. Disney used the film's production connection to the *Pirates of the Caribbean* series as the main tagline in the film's marketing, as well as featuring the film's two main characters in promotional materials for Disney Infinity.

The Lone Ranger was selected as the closing film for the Taormina Film Festival. Its world premiere was held on June 22 at the Hyperion Theater in the Hollywood Land district of Disney California Adventure, with proceeds being donated to the American Indian College Fund.

The film was remastered and released in IMAX theaters on August 7, 2013 in several international territories including the United Kingdom and Japan.

4. Reception

The film grossed \$89,302,115 in the United States and \$171,200,000 in other countries

for a worldwide total of \$260,502,115. Preliminary reports had the film tracking for a \$60–\$70 million

debut in North America. The film earned \$2 million from late showings on Tuesday, July 2, 2013 and \$9.67 million on its opening day, July 4. During its opening weekend, the film debuted in second place with \$29.3 million over three days and \$48.9 million over the five-day frame.

After under-performing during its opening weekend, the film was characterized by numerous media sources as a box office flop with many observers comparing it unfavorably to John Carter, another big-budgeted Disney film that failed commercially the year before. The New York Times estimated that the film cost \$375 million to produce and market, and would need to earn an estimated \$650 million worldwide to break even, after accounting for revenue splits with theater owners. The Hollywood Reporter noted that the losses from the film could surpass \$150 million, with Walt Disney Studios Motion Pictures vice-president Dave Hollis calling these results "very disappointing".

Compared to *Despicable Me 2*, a film that opened the same weekend to \$142.1 million on a \$76 million budget, *The Wall Street Journal* noted that *The Lone Ranger* made just under a third of that (\$48.9 million) and had more than three times the budget (\$215 million). Nearly 68% of ticket buyers were over 25 years old and nearly 25% over 50 years old, a much higher percentage than is typical for the studio. Disney viewed the film's international performance (\$24.3 million from 24 markets), including that of Russia and Australia, as "softer than we would have liked."

The New York Times and USA Today noted that *The Lone Ranger* joined a string of high-concept Western films that failed at the box office, including 1999's *Wild Wild West*, which cost \$170 million but grossed \$114 million, 2011's *Cowboys & Aliens*, which cost \$160 million, but grossed \$100 million, and 2010's *Jonah Hex*, which earned less than \$11 million on a budget of \$47 million. Phil Contrino, chief analyst for Boxoffice described the film's box office performance as "the kind of bomb that people discuss for years to come" due to its use of otherwise successful director, producer, and stars. Alan Horn, current Walt Disney Studios chairman, admitted the financial risk the studio faced with the film. Jay Rasulo, Disney CFO, expects to attribute a loss of \$160–190 million in the company's Studio Entertainment division during the fourth fiscal quarter.

• Accolades

Awards				
Award	Date of ceremony	Category	Recipients and nominees	Result
Academy Awards	March 2, 2014	Best Makeup and Hairstyling		Nominated
		Best Visual Effects		Nominated
Academy of Science Fiction, Fantasy & Horror Film Awards	June 18, 2014	Best Action / Adventure Film		Pending
Golden Raspberry Awards	March 1, 2014	Worst Picture	Jerry Bruckheimer and Gore Verbinski	Nominated
		Worst Actor	Johnny Depp	Nominated
		Worst Director	Gore Verbinski	Nominated
		Worst Screenplay	Justin Haythe, Ted Elliott and Terry Rossio	Nominated
		Worst Prequel, Remake, Ripoff or Sequel		Won
Kids' Choice Awards	March 29, 2014	Favorite Male Butt-kicker	Johnny Depp	Pending
		Favorite Movie Actor		Pending
Teen Choice Awards	August 11, 2013	Choice Chemistry	Johnny Depp and Armie Hammer	Nominated
		Choice Summer Movie Star: Male	Johnny Depp	Nominated
Visual Effects Society Awards	February 12, 2014	Outstanding Supporting Visual Effects in a Feature Motion Picture	Tim Alexander, Gary Brozenich, Shari Hanson, Kevin Martel	Won

1. Method

This study uses descriptive qualitative as the research design. According to Fraenkel, Wallen, and Hyun (2012), certain kinds of research questions can best be answered by observing how people act or how things look. Agreed with that argument, in this study the researcher used observation as the technique.

This study aimed to identify some dialogues in *The Lone Ranger* movie and describe the arbitrary nature of signs and identified some reduced forms used by the main characters in the *Lone Ranger* movie. The researcher first watches the movie start from the beginning until the end. During watching the movie, the researcher takes notes and writes some dialogues to distinguish the dialogue between some characters in the movie. The researcher took more focus on the dialogues

between the main characters John Reid abbreviated as “JR” and Tonto abbreviated as “T”.

In this study, the instrument was the researcher himself as the key human instrument. In collecting the data, the researcher noted some sentences in the dialogue between the main characters (John Reid abbreviated as “JR” and Tonto abbreviated as “T”) that consist some reduce forms (*gonna, wanna* and *gotta*). Then the researcher collected them and then described them as the discussion of the study.

2. Results and Discussions

6.1. The None-arbitrary Nature of Signs

The concept of arbitrary nature of signs in the Lone Ranger movie appears in the dialogue between the main characters (John Reid and Tonto). Both of them come from the different background of culture. John Reid comes from white American, meanwhile Tonto comes from Indian. In the dialogues between John Reid and Tonto, there are some examples about the arbitrary nature of signs. For examples Spirit Walker, Windigo, and Kemosabe. Those examples above in line with Saussure’s theory (1915) that, there is no logical basis for the choice of a particular signal to refer to a particular signification. Those examples will be elaborated more as follows.

6.1.1. Pre-climax

There are some conversations consist of arbitrariness in the movie between John Reid (JR) and Tonto (T). The researcher then compile them to be analyzed. The conversations are as follows:

Line 197: JR : Have you no decency?
 Line 198: T : Windigo getting away.
 JR: John Reid
 T: Tonto

The conversation happened when both of John Reid and Tonto met for the first time. They were faced by two options. To stop the train or to catch Cavendish that is called windigo by Tonto. The word “windigo” connotes the theory of arbitrariness by Saussure (1915, p. 66).

Line 444: JR : Then why am I alive?
 Line 445: T : Horse says you are **Spirit Walker**.
 JR: John Reid
 T: Tonto

According to Tonto, Spirit Walker here means that John Reid is a man who has been to other side, and returned. Spirit Walker

is a man who cannot be killed in battle. Horse shows to Tonto that John Reid is Spirit Walker. It was proved that John Reid is the only ranger who still alive after the battle with Cavendish and his men in the desert. The word “spirit walker” connotes the theory of arbitrariness by Saussure (1915, p. 66).

Line 452: JR : He cut out his heart.
 Line 453: JR : What kind of a man does something like that?
 Line 454: T : Not a man.
 Line 455: T : An evil spirit.
 Line 456: T : born in the empty spaces of the desert.
 Line 457: T : with a hunger
 Line 458: T : that cannot be satisfied.
 Line 459: T : And the power to throw nature out of balance.
 Line 460: T : My people call this spirit “**windigo**”.
 JR: John Reid
 T: Tonto

According to Tonto, windigo here means an evil spirit born in the empty spaces of the desert with a hunger that cannot be satisfied. It refers to Cavendish who eats his victims’ heart after murdering by him. He takes the heart and swallows it directly. Windigo is a man who has no decency. The word “windigo” connotes the theory of arbitrariness by Saussure (1915, p. 66).

Line 497: T : Where do you go?
 Line 498: JR : Into town, to form a posse.
 Line 499: T : I would not do that, **kemosabe**.
 JR: John Reid
 T: Tonto

According to Tonto, kemosabe here means a wrong brother. It is because he expected that John Reid’s brother was the Spirit Walker, not John Reid itself. But, in fact John Reid’s brother was dead and killed by Cavendish in a battle. John Reid was the only ranger who still alive after the battle. The word “kemosabe” connotes the theory of arbitrariness by Saussure (1915, p. 66).

Line 513: JR : You want me to wear a mask?
 Line 514: T : The men you seek think you are dead, **kemosabe**.
 JR: John Reid
 T: Tonto

Tonto suggested to John Reid to wear a mask. The mask will help John Reid invisible for the men who think the he was dead. The mask will make his effort to seek them easier. The word “kemosabe” connotes the theory of arbitrariness by Saussure (1915, p. 66).

Line 670: JR : I said leave him alone

Line 671: T : Indian is like coyote.

Line 672: T : He kills and leaves nothing to waste.

Line 673: T : tell me, **kemosabe**,

Line 674: T : what does the white man kill for?

JR: John Reid.

T: Tonto

John Reid and Tonto arrived at the village where Rebecca and Danny stay. When they arrive, they see that the village has been attacked by some people. John Reid thinks that it is what has been done by Indian. But Tonto deny John Reid argument. Tonto says that if it has been done by Indian, there is nothing to waste. The word “kemosabe” connotes the theory of arbitrariness by Saussure (1915, p. 66).

Line 689: T : Go for horse, **kemosabe**.

Line 690: T : I cover you.

Line 691: JR : Why don't I cover you?

Line 692: T : You have been to the other side.

Line 693: T : **Spirit Walker** cannot be killed.

Line 694: JR : All right.

JR: John Reid

T: Tonto

The dialogue occurs when they met their enemies. Tonto ask John Reid to go to the horse and then he covers John Reid. Tonto ask like that because he thinks that John Reid is Spirit Walker who cannot be killed in the battle. The word “kemosabe” and “Spirit Walker” connotes the theory of arbitrariness by Saussure (1915, p. 66).

Line 714: JR : I haven't fired a gun in nine years.

Line 715: T : Might want to keep that to yourself, **kemosabe**.

JR: John Reid

T: Tonto

When they face with their enemies, Tonto said that he will take the Spaniard, one of their enemies. Then, John Reid feels worry because he haven't fired a gun in nine years. But Tonto convinces him. The word “kemosabe” connotes the theory of arbitrariness by Saussure (1915, p. 66).

Line 728: T : We follow horse, **kemosabe**.

Line 729: JR : “Kemos...” Why do you keep calling me that?

Line 730: JR : What's that mean?

Line 731: T : “Wrong brother.”

Line 732: JR : Right.

JR: John Reid

T: Tonto

After they killed their enemies, they confuse where they want to look for Rebecca and Danny. Tonto suggests to John Reid to follow horse. The word “kemosabe” connotes the theory of arbitrariness by Saussure (1915, p. 66).

6.1.2. Post-climax

T : Bird cannot tell time, kemosabe

JR : "Kemosabe." Yeah, about that.

Here, John Reid trays to ask Tonto's agreement about his name. John Reid feels that he needs a new name rather than uses “kemosabe”.

6.2. Reduced Forms (*gonna, wanna, and gotta*)

In the script of the Lone Ranger movie, the researcher found some reduced forms used by the main characters particularly John Reid. The researcher only found one kind of reduced forms from the dialogue between the main characters (John Reid and Tonto). The researcher only found “gonna” as kind of reduced forms that was used by the main characters (John Reid and Tonto). All of that kind of reduced forms found in the script was spoken by John Reid. It is in line with Berglund (2005) findings. Her sociolinguistic investigations reveal that “gonna” is preferred by younger people and people from certain social groups. In this context, John Reid comes from white American who has more educational background than Tonto who comes from Indian. All of that kind of reduced forms found in the script was spoken by John Reid occurred in informal context. It is also support the Berglund (2005) findings shows that “gonna” is usually used in informal speech context. In the movie dialogue, John Reid uses “gonna” when he

speaks to his partner Tonto in informal situation, not in formal situation.

6.2.1. Pre-climax

J : That's just fantastic, isn't it? Cavendish is out there somewhere, doing God-knows what to Rebecca and Danny, and **I'm gonna die here in the desert with you.**

T : The woman, Rebecca, you will fill her with child, no?

JR: John Reid

T: Tonto

The dialogue happens after Rebecca and Danny (the characters in the movie) were kidnapped by Cavendish (another character in the movie). In the movie told that Tonto suggested to John Reid to follow the horse to find Rebecca and Danny. But, in the middle of desert, the horse was suddenly dead. John Reid was afraid if he could not find Rebecca and Danny because they were lost. Then John Reid complained to Tonto. In that dialogue, John Reid uses "gonna" when he blames to Tonto about what happen to them. That dialogue occurs when the story entered the crisis stage. The reduced forms occur in the dialogue connotes Berglund (2005) findings shows that "gonna" is usually used in informal speech context.

6.2.2. Post-climax

J : Who would really trade a watch for some bird seed?

T : Bird cannot tell time, kemosabe.

J : "Kemosabe" Yeah, about that. Look, I was thinking, **if we're gonna be outlaws, I'm gonna need a better name.** I was thinking, "The Mask of Justice".

T : No.

JR: John Reid

T: Tonto

The conversation happens after they killed Cavendish and Letham Cole (their enemies in the movie) and save people. After getting an award from Mr. Lewis (the owner of Railroad Corporation), John Reid decided to be Ranger and he cannot stay in Colby. After saying goodbye to Rebecca and Danny, then he goes with Tonto. During the trip, they make conversation. John Reid wants a new name for him. A new name that is can be easily heard and remembered by people. That conversation

occurs in the end of the movie after the climax stage. The reduced forms occur in the dialogue connotes Berglund (2005) findings shows that "gonna" is usually used in informal speech context.

3. Conclusion

The arbitrary nature of signs commonly happens in our daily life. From the findings and discussions above, we can see some examples of the none-arbitrary nature of signs. Those the arbitrary nature of signs happens from people who have different background of culture. As seen in the movie, we could take the examples of the none-arbitrary nature of signs from some terms that are used by Tonto (Indian) when he speaks to John Reid (White American). Tonto used some terms to label particular people he meets. For example he says "Spirit Walker" to call John Reid because he convinces that John Reid is a man who cannot be killed in battle. Or when he calls John Reid as "kemosabe" which is the meaning is wrong brother. It is caused he expects John Reid's brother as the Spirit Walker, not John Reid. And the last is when Tonto calls Cavendish as "windigo" which the meaning is an evil spirit. Because of Cavendish's behavior in murdering his victim is like an evil. All of those examples show us how the concept in the mind has no correlation with the real meaning or sound image that produced. It is in line with Saussure (1915, p. 66) argument that there is no logical basis for the choice of a particular signal to refer to a particular signification.

In reduced forms, the researcher only found "gonna" as a kind of reduced forms used by the main characters in the dialogue. Although the researcher only found one kind of reduced forms, those findings support Berglund (2005) findings shows that "gonna" is usually used in informal speech context. In the movie dialogue, John Reid uses "gonna" when he speaks to his partner Tonto in informal situation, not in formal situation.

As English academician, of course we need to realize about the changing phenomenon in our field. We have to have better understanding about the term of arbitrariness in order to create depth understanding of language, particularly English. We also need to be aware with some changes like reduced forms in English. This awareness will help us when we speak with other people that have more knowledge background or discourse understanding than us.

The last, the researcher realize that this study is far away from the term of perfect. This study still has some limitations that hope will be elaborated by other researchers in the future. The researcher wishes that his study could be beneficial in contributing the knowledge of English.

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