**A DEIXIS ANALYSIS OF MOANA MOVIE SCRIPT**


**THESIS**


**Submitted in Partial Fulfillment of the Requirement**
**For degree of Bachelor of Education**
**In English Education**



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**EDUCATION AND TEACHER TRAINING FACULTY**
**WALISONGO STATE ISLAMIC UNIVERSITY**
**SEMARANG**
**2018**

# A THESIS PROJECT STATEMENT

**I am, the student with the following identity**

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certify that this thesis entitled

**A DEIXIS ANALYSIS OF MOANA MOVIE SCRIPT**

is definitely my work. I am completely responsible for the content of this thesis. Other writer's opinion or finding included in the thesis are quoted or cited in accordance with ethical standards.

Semarang, July 6th 2018

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## RATIFICATION

Thesis with the following identify
Title            : **A Deixis Analysis of Moana Movie Script**
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**ADVISOR NOTE**

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*Assalamu'alaikumwr.wb.*

    I inform that I have given guidance, briefing and correction to whatever extent necessary of the following thesis identification:

Title           : **A Deixis Analysis Of Moana Movie Script**

Name of student  : Nurjanah
Student Number  : 1403046020
Department      : English Language Education
Field of Study    : English

    I state that the thesis is ready to be submitted to Education and Teacher Training Faculty Walisongo Islamic University to be examined at Munaqasyah session.

*Wassalamu'alaikumwr.wb*

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**MOTTO**

وَمَنْ يَتَّقِ اللَّهَ يَجْعَلْ لَهُ مَخْرَجًا

وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ ۚ

*And for those who fear Allah, He [ever] prepares a way out.*

*And He provides for him from [sources] he never could imagine.*

(Ath-Talaaq/65 : 2-3)

"Believe in everything bigger than yourself and find your Purpose" –
Justin Bieber

"If you want all your dreams come true, tell it to your Mom" –Nurjannah

# DEDICATION

This scientific writing is dedicated to:

1. My dearest parents (Mr. Yahrudin and Mrs. Khalimah). You are both special in every way, encouraging me more and more each passing day. You are the reason why I am so strong because you have taught me everything and I will always keep it inside. You've made things better in every situation. Thank you both for always being there and showing me that you truly care. Thank you for your endless prayers, love, effort and contribution in making my education successful and run well. I love you to infinity and beyond.

2. My big family, who always support me with love and prayer. I love you all from the bottom of my heart.

3. Wahyuningsih Nur Farida, S.Par, my best big sister who always there since we were baby. I love you to the moon and back.

# ABSTRACT

**Nurjanah (1403046020)** "A Deixis Analysis of Moana Movie Script". A final project, Semarang: Bachelor Program of English Language Education and Teacher Training Faculty (FITK), Walisongo State Islamic University Semarang, 2018.

This research is purposed to find and analyze the three types of deixis analysis using George Yule (1996) theory and the dominant type of deixis found in Moana movie script. The researcher selected this movie as subject of analysis because the popularity of the movie and also it consisted many deictic words. Therefore, the Moana movie script can be analyzed using pragmatics approach, especially using the theory from George Yule (1996) about deixis analysis. This study was conducted by using descriptive qualitative method. The data used is script of Moana movie (2016). In addition, this script was classified into three types of deixis analysis based on their own criteria. The result of this research showed that the three types of deixis using George Yule (1996) theory such as person deixis, spatial deixis and temporal deixis are used in the Moana movie script. The use of personal deixis indicated the participant in this movie. While, the spatial deixis indicated location and place of event from the participant. Moreover, the temporal deixis indicated the timing of speech event which is used in this movie. The most dominant deixis is personal deixis which consisted of 1.041 deictic expressions. It showed that the movie tells about the moral value and Moana's experiences to make her village became peace.

**Keyword**: *Pragmatics, Deixis, Moana movie script*

# ACKNOWLEDGEMENT

*In the name of Allah, The Most Gracious and The Most Merciful, The*

*Lord of Universe.*

  *Alhamdulillah,* I do thank to Allah who has given me everything I need. Secondly, peace and salutation always be given to our prophet Muhammad (PBUH) and his followers.

  This achievment is a great gift from Allah, with His blessing the writer could complete this graduating paper entitled A Pragmatics Analysis of Deixis on Moana Movie Script as requirement for the Bachelor Program of English Language Education of Education and Teacher Training Faculty (FITK) Walisongo State Islamic University Semarang 2018.

  However, this success would not be achieved without the support, guidance, advice, help and encouragement from individual and institute, and I somehow realize the appropriate moment for me to deepest gratitude for:

1. Dr. H. Raharjo, M. Ed. St, as the Dean of Education and Teacher Training Faculty.

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5. All lecturers at Education and Teacher Training Faculty who always give their knowledge, guidance and advice to the writer during her study.

6. Agus Prayogo, M.Pd, who has given his best suggestion and motivation to finish this thesis.
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8. Aui, who just picked two sun flowers and made Te Fiti great again.
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12. Nurul, Lubs and Mami who taught me that kind of not-a-boring-life.
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14. All my friends of PBI A 2014 or called Abuzz Army, you all are the best thing I have ever had.
15. All my friends in Boarding house of An-Nur who always give me learning about life.
16. Last but not least, those who cannot be mentioned one by one, who have supported the writer in finishing this research.

Finally, the researcher realizes that this thesis is far from being perfect. Therefore, the writer will happily accept constructive criticism in order to make it better. The writer hopes this thesis would be beneficial for everyone. Aamiin.

Semarang, 10th July 2018
The writer,

**Nurjanah**
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**CHAPTER I**

**INTRODUCTION**

This chapter presents research background, research question, objectives of research, limitation research, significance of the study, and definition of key terms.

**1.1. Background of Study**

Human beings are social creatures, who always need a company in their life. They have to cooperate with one another, which can be carried out in a community. As a result, they need a means of communication. According to Lunenburg (2010) the study of communication is important, because every administrative function and activity involves some form of direct or indirect communication.[1] Allah SWT revealed on holy Qur'an chapter Ibrahim verse 4:

$$وَمَآ أَرْسَلْنَا مِن رَّسُولٍ إِلَّا بِلِسَانِ قَوْمِهِۦ لِيُبَيِّنَ لَهُمْ ۖ ﴿٤﴾$$

*"We sent not a messenger except [to teach] in the language of his [own] people, in order to make [things] clear to them."[2]*

Language is the most important means of communication of human beings. By using language, people are able to communicate

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[1] Kurnia Saputri, *An Analysis Of Deixis In Black Swan Movie Script*, Muhammadiyah University of Palembang, Sumatra Selatan.

[2] Abdullah Y. Ali, *English Al-Qur'an of the Meanings*, p. 117.

and to cooperate with others. People use language as the medium of expressing ideas, feeling, and thoughts. English, for instance, is one kind of language used by most people in the world. English as an international language have a great role play, because it is used in worldwide. So, to make it easier, people that use English as their mother tongue are pertained to have enough knowledge about English.[3] So it is very important and must be learned.

All human societies have language and contrary to some popular but unfounded opinions every known language is complex and subtle, capable of expressing whatever its speakers need to express and capable of changing to meet the changing needs of the speakers.[4] Language is one thing that unique, each country has different own language to communicate each other. Because language is creative, our communication is not restricted to a fixed set of topics; we constantly produce and understand new messages in response to new situations and new experiences. At the same time, language use is subject to very specific rules and constraints.[5]

Therefore, the language that we used thought to be meaningful to prevent misunderstanding or misinterpretation between sender and receiver. Language is the only general way of

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[3] Isyqi Amaliyah, *A Pragmatics Study on Deixis Analysis in The Song Lyrics of Harris J's Salam Album Song,* Walisongo State Islamic University, Semarang.

[4] Charles W Keidler*, Introducing English Semantics*, (London: New Fetter Lane, 1998), p. 5.

[5] Charles W Keidler, ..., p. 6.

carrying out the kinds of acts illustrated in thought. It must be admitted that some could be performed without language, as when a street sign indicates the right turns are prohibited, or someone smiles "hello" or gestures a "help yourself" invitation. The acts is done in the actual transmission of the linguistics signal itself.[6]

Language is not only used as communication media but also usually involved in other fields such as language as arts. It can be found in advertisement and entertainment which appear in society such as magazine, novel, music and movie.

Nowadays, movie is not starnge in society. Movie is a story containing dialogue that is shown at the cinema. Watching movie is not only categorized as hobby but also becomes favorite thing for many people especially teenagers. They could spend their time for few hours to wacthing their favorite movie, or spend their data internet to download or streaming movie. A film might be grouped under one of the following genres: the Western, the mystery, the romantic melodrama, the science fiction film, the horror film, the dystopian film, to name merely a few.[7] Almost all movies are contain of love, because writer knows if a movie contain of love it can make our feeling more sensitive. It can make us cry, angry or laugh when we understand their meaning. Sometimes, when

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[6] Patrick Griffiths, *An Introduction to English Semantics and Pragmatics*, (Edinburgh: Edinburgh University Press, 2006), p. 150.

[7] Mary H. Synder, *Analysing Literature to Film Adaptions*, (NY: The Continuum International Publishing Group, 2011), p. 188.

wacthing movie, the utterances that delivered by the actor or speaker is ambiguous to us. It can helped by movie script to understand more about the meaning of movie.

In English, sometime the hearer or addresse difficult to understand about what the speaker say about whom, when, and where. This situation can make the problem of communication. The most problem of communication that happen both of the speakers and hearers when the speakers and hearers get miscommunication about the meaning of word that related to the context of situation. If the hearer knows the context, the language can be understanding clearly about what the meaning.

In a study of modern linguistics are two major groups namely linguistic micro and linguistic macro, linguistic micro examines language elements that are not influenced by context (phonology, morphology, syntax and semantics), while linguistic macro examines the phenomenon of language is influenced by context (Pragmatics, Discourse analysis, Sociolinguistics, and Etnolinguistic).[8]

The study of what speakers mean or speaker meaning is called pragmatics. Pragmatic concerned with the study of meaning as communicated by the speaker (or writer) and interpred by listerner (or reader). Pragmatics is the study of the relationship

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[8] Moch. Sony Fauzi, *Pragmatik dan Ilmu Ma'aniy,* (UIN Maliki Press, 2012), p. 103.

between linguistic forms and the users of those forms.[9] Pragmatics is the study of language use in interpersonal communication. It is concerned with the choices made by speakers and the options and constraints which apply in social interaction.[10]

The chief focus of pragmatics is a person's ability to derive meanings from specific kinds of speech situations—to recognize what the speaker is referring to, to relate new information to what has gone before, to interpret what is said from background knowledge about the speaker and the topic of discourse, and to infer or 'fill in' information that the speaker takes for granted and doesn't bother to say.[11] Some scopes of pragmatics include the study of deixis, presupposition, reference, entailment and speech acts.[12] Levinson (1985, p.27) said that "pragmatics" is study of deixis (at least in part), implicative, presupposition, speech acts, and aspect of discourse structure.[13]

Deixis is a technical term (from Greek) from one of the most basic things we do with utterances. It means 'pointing' via language.

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[9] George Yule, *Pragmatics*, (Newyork: Oxford University Press, 1996), p. 3-4.

[10] Raymond Hickey, *Pragmatics,* p.2.

[11] Charles W. Kreidler, *Introducing English Semantics,* (London: Taylor & Francis e-Library, 2002), p. 19.

[12] Isyqi Amaliyah, *A Pragmatics Study on Deixis Analysis in The Song Lyrics of Harris J's Salam Album Song,* Walisongo State Islamic University, Semarang.

[13] Rotua Elfrida Pangaribuan, et.al, *Deixis Used on Business Brochures Text: A Pragmatics Study*, HKBP Nommensen University, Medan, (International Journal of English Linguistics; Vol. 5, No. 5; 2015).

Any linguistic form used to accomplish this "pointing" is called a deitic expression. Deixis is clearly form of referring that is tied to the speaker's context, with the most basic distinction between deictic expression being "near speaker" and "away from speaker".[14]

Levinson stated that there are five categories of deixis, there are person deixis, time deixis, place deixis, social deixis, and discourse deixis. In person deixis, there are consist of three part. first person deixis is contain (*I*), second person deixis (*You*), and the third person deixis (*He, She, or It*). The spatial or place deixis is the word that where location of speech event. It contains demonstrative pronouns such as (*This and That*) and the demonstrative of adverb of place such as (*Here and There*). For the time or temporal deixis, it concern in time of speech event.It contains (*now, then, yesterday, tomorrow, today, tonight, nextweeek, last week, this week*). The categories can be used to analyse the language that sometimes the hearer or addresse not understand about what the speaker means.

The important point, wherever the pragmatics or semantics boundary is drawn. Deixis conserns with the encoding of many different aspects of the circumstances of the surounding the utterances, within the utterances itself. Natural language utterances are thus "anchored" directly to aspect to the context.[15]

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[14] George Yule, *Pragmatics,* p. 9.

[15] Stephen C. Levinson, *Pragmatics,* (London: Cambridge University Press, 1983), p. 55.

Deixis not only found in everyday life, but also in literature, for example the film. Steward (1983: 352-353) states that the film is a work of art that has been worldwide literary and theatrical shows, the arrangement of the stage, music, natural beauty and most importantly the use of light and color.[16]

Deixis is used to analyze the conversation, utterance or sentence because every utterance is related to pointing about people, something, place or time. The meaning would be clear if the listener or reader knows about who, where and when the utterance is uttered. Thus, deixis in used to solve that problem. Therefore, the researcher analyzed the type of deixis based on Yule's theory and also what the dominant type of deixis that found.

In this study, the researcher focused on deixis in "Moana" movie script because this movie script contains a lot of deictic words that can be analyzed and the script is appropiate for study because the words are simple and easy to understand.

The researcher would analyze the type of deixis in Moana movie script, not only because it has deictic words but also this is a great movie from Walt Disney and many people especially teenagers and kids are interested in this movie. In the other hand, nowadays learning process in curricuum 2013 uses scientific approach in line with attachment of The Minister Education and Culture of the

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[16] Aulia Fauziah, *An Analysis Of Deixis In "A Thousand Words" Movie Script By Steve Koren,* State Islamic Institute of Tulungagung.

Republic Indonesia number 22$^{nd}$ 2016 about standard process of Basic and Intermediate education. This curriculum more emphasizes on the dimension of pedagogic learning by using scientific approach. This movie script is suitable as medium for teaching about deixis especially in personal deixis that has same content with pronoun related to material asking and giving information about identity in Junior High School grade 7 related to Core Competence 3.2 and Basic Competence 4.2.

Kid movie is interesting because the actor not only speak but also using gesture to make audience more understand. Even thought this movie not for adult but it has good moral value that many people could take it, such as to face you fears, if life knocks you down try again until you can stand tall, never be afraid of being different, you are stronger than you think etc. Therefore, it would be interesting to study the movie script of this movie especially about deixis.

## 1.2. Reason for Choosing the Topic

The researcher found the deixis analysis and found the dominant type of deixis in this movie script. It could assist the other researchers who will conduct the same topic about deixis, and it could be useful for teacher to add other variations of teaching the deixis through movie script.

## 1.3. Research Question

The problem of this reseacrh is focused on:

1.3.1.   What types of deixis that found on Moana Movie Script?

1.3.2.    What is the dominant deixis used in Moana Movie Script?

## 1.4.  Objectives of the Study

This research is intended to meet the following objectives:

1.4.1.    To investigate the kinds of deixis that found on Moana Movie Script.

1.4.2.    To investigate the dominant deixis used in Moana Movie Script.

## 1.5. The Scope of the Study

In order to get a focused explanation, the researcher would give the limitation on her research. This study, the researcher only focused on the kinds of deixis that found in Moana movie script, and also the dominant type of deixis in that movie using pragmatics approach. Here, the researcher only investigates the movie script that used English language.

## 1.6. Significances of the Study

1.6.1.    Theoritcally

This research will contribute as an additional knowledge to the other researcher who will analyze about deixis in a movie script. By learning the theory of deixis in this analysis, it would make easier to understanding deixis.

1.6.2.    Practically

1.6.2.1  Linguistic

Pragmatics is branch of linguistic study that is appropriate to the context and situation. In this

research, Moana movie script is the interesting research object because it was the most watched kid movie ever from Disney. The researcher conducting this research to enrich the finding of deixis and the dominant type of deixis that found, so it would be easier for all linguistic learner especially in the deixis.

1.6.2.2 Students from English Department

English learner could improve their ability by understanding form of deixis, related to writing skill. This study leads the English learners to understand based on the context of utterance; by understanding who is speaker and addressee, time occur, and place where speech event occur.

1.6.2.3 Lecturer from English Department

The findings could be used as an example of how to analyze deixis in the movie and could be an alternative idea to teach English using movie as the medium.

1.6.2.4 Reader

For readers who want to know about deixis as a refference or just for knowledge.

## 1.7. Definition of Key Terms

1.7.1. Pragmatics

Pragmatics is the study of what speakers mean or speaker meaning. The other side, pragmatics is concerned with the study of meaning as communicated by the speaker (or writer) and interpreted by listener (or reader).[17]

1.7.2. Context

Context is dynamic, not a static concept: it is to be understood as the continually changing surroundings, in the widest sense, that enable the participants in the communication process to interact, and in which the linguistic expressions of their interaction become intelligible.[18]

1.7.3. Deixis

Deixis is a technical term (from Greek) for one of the most basic things we do with utterances. It meas "pointing" is called a deictic expression.[19] Deixis is used to analyze the conversation, utterance or sentence because every utterance is related to pointing about people, something, place or time.

1.7.4. Movie

Movie is a series of moving pictures recorded with sound that tells a story, shown on television or at the cinema

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[17] George Yule, *Pragmatics*, (Newyork: Oxford University Press, 1996), p. 3.

[18] Jacob L. Mey, *Pragmatics An Introduction (Second Edition)*, (Oxford: Blackwell Publishing, 2001), p. 39.

[19] George Yule, *Pragmatics,* p. 9.

or movie theater (Oxford Learner's Dictionary, third edition).

1.7.5.  Script

A written text of a play, film or movie, broadcast, and talk (Oxford Learner's Dictionary, third edition).[20]

1.7.6.  Moana

Moana is a 2016 American 3D computer-animated musical fantasy-adventure film produced by Walt Disney Animation Studios and released by Walt Disney Pictures. It is the 56th Disney animated feature film. Directed by Ron Clements and John Musker, co-directed by Don Hall and Chris Williams. The film tells story of Moana, the strong – willed daughter of a chief of a Polynesian village. This movie went on to gross over $643 million worldwide.[21]

## 1.8. Reserch Paper Organization

The researcher organizes this research paper into five chapters in order to make it easily understood. Each of them is concerned with different issues but it is related to each other. The organization of this research paper is as follows:

**Chapter I** is introduction. This chapter consists of background of study, reason for choosing the topic, research

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[20] Aulia Fauziah, *An Analysis Of Deixis In "A Thousand Words" Movie Script By Steve Koren,* State Islamic Institute of Tulungagung.

[21] https://en.m.wikipedia.org/wiki/Moana_(2016_film), accessed on November 28 2017 at 6.43 A.M.

question, objectives of the study, the scope of the study, significances of the study, definition of key terms and research paper organization.

**Chapter II** is review and related literature. This chapter consists of previous research and underlying theory, which deals with pragmatics, context, deixis, type of deixis, function of deixis, movie, script and Moana movie.

**Chapter III** is research method. This chapter consists of research design, data source, technique of data collection and technique of data analysis.

**Chapter IV** is analyzing and discussing of the data.

**Chapter V** is conclusion and suggestion.

# CHAPTER II
# REVIEW AND RELATED LITERATURE

This chapter presents of such important aspects related to the previous researches and related to the theoretical review.

## 2.1. Previous Research

A deixis analysis conducted by Aulia Fauziah (2015), she looks at the type of deixis in "A Thousand Words" movie script by Steve Koren based on Yule theory (1996). This research deals with pragmatics field. The objectives in this research are: to find out the types of deixis in "A Thousand Words" movie script by Steve Koren, to find out the function of each deixis types in "A Thousand Words" movie script by Steve Koren. The writer uses descriptive analysis technique. The data are deixis, the types of deixis and what the function of deixis types are used in "A Thousand Words" and the data source is movie script of the movie "A Thousand Words" by Steve Koren. The first technique of data analysis is organizing the data. Second, summarizing the data. Third, interpreting the data. The result of the research shows that there are three types of deixis in "A Thousand Words" Movie Script by Steve Koren, they are person, spatial and temporal deixis. Due to the fact that deixis is important to indicate impermanent reference, English learner should enrich themselves by understanding the function of deixis, the types of deixis and how deixis are used in an utterance.

The previous research is similar with the current research that study about deixis in the movie script using pragmatic approach.

In contrast, the recent study only identified the person deixis by using George Yule theory in the A Thousand Words movie script by Steve Koren, while the current study focused on the three types of deixis based on George Yule theory in the different subject which is Moana movie.

Another research is about deixis analysis conducted by Ferya Dinata Rahmat Tulah (2016). This research was focused on the type of deixis on SpongeBob movie script from Levinson theory. This study was intended to investigate deixis based on the formulation of the research problems as follows: what are the types of deixis found in SpongeBob movie script? How is the frequency of each deixis in SpongeBob movie script? The aim of this study are: found out deixis types and frequency of each deixis in SpongeBob movie script. This research using research method: 1) the research was conducted by using a quantitative descriptive while the data taken from the print media (SpongeBob movie season script). And the data analysis was done by using the theory of pragmatics. The research finding showed that: (1) there are five kinds of deixis, namely person deixis (first person, second person, and third person), place deixis (proximal and distal), time deixis, discourse deixis, and social deixis. Person deixis was the most fragment found in the SpongeBob movie season. Person deixis concerns the grammatical categories of person such as; me, you, them, us, and so on. The center of Place deixis is the place that the speech event occurs (here

and there). Time deixis is the word used to point certain period of time in the speech event (yesterday, tomorrow, now). Moreover, discourse deixis or text is the expression of the referent is not shown in the sentence, but the referent is attached to the last, next or the current position of the discourse. The last, social deixis used in social absolute relation when an utterance is produced the speaker to addressee. (2) The frequency of occurrence of types of deixis as follows: the person deixis is the one which reached a greater level than another, means it was used by 156 times. The next is discourse deixis usage 29 times. The following, place deixis used 22 times and time deixis used 9 times. The last, social deixis used 1 times.

Overall, the current and previous research have quite similar, they discussed about type of deixis used in movie script by using pragmatics approach. Here also have different thing, the recent study used Levinson's theory, but the present study used Yule's theory.

The other research is about study deixis conducted by Kurnia Saputri (2016) which is the title An Analysis Of Deixis In Black Swan Movie Script. This study was focused on five types of deixis by Levinson theory. The problems of this study were what types of deixis are used in Black Swan Movie Script? And what is the dominant deixis used in Black Swan Movie Script? The objectives of this study were to find the types of deixis and to find the dominant of deixis in Black Swan Movie Script. This study only

focused on movie script. This study was purposed to find out the types and the dominant of deixis are used in Black Swan Movie Script. This script got from internet. The study applied descriptive qualitative method. The following steps, it applied was the first, this study looked for the movie, the second, this study watched the movie, then, looked for the movie script of the movie "Black Swan", the fourth, this study identified the sentence of the movie script based on four types of deixis. From the analysis, it is found that there are four types; personal deixis, spatial deixis, temporal deixis, and discourse deixis and the most dominant deixis used in Black Swan Movie Script is personal deixis.

Based on those previous studies above, the researcher realizes if there are many other writers who conducted the research with the same topic and theory but being analyzed is different object, and also here the researcher using Yule's theory in Moana movie script.

## 2.2. Theoritical Review

### 2.2.1. Pragmatics

Pragmatics as a field of linguistic inquiry was initiated in the 1930s by Morris, Carnap, and Peirce, for whom syntax addressed the formal relations of signs to one another, semantics the relation of signs to what they denote,

and pragmatics the relation of signs to their users and interpreters (Morris 1938).[22]

Pragmatics is traditionally considered separate from semantic content. A strain of Anglo-American philosophy continues to argue for a strict separation. Pragmatics does not enter into the composition process but is at another level entirely, as in Gricean implicature.[23]

Pragmatics deals with the context dependent assigment of meaning to language expressions used in acts of speaking and writing. Though pragmatics is often said to have arisen from the work of Pierce (1931), Aristotle (384-322 BCE) also wrote on certain aspects of pragmatics (Allan 2004) and illocutionary types were identified by the Stoics (second century BCE), Apollonius Dyscolus (fisrt century CE), St. Augustin (354-430), Peter Abelard (1079-1142). And Thomas Reid (1710-96) before being rediscovered by speech act theorists such as Austin (1962) and Searle (1969; 1975). Furthermore, at least since the time of Aristotle there have been commentaries on rhetoric and oratory. So, various aspects of pragmatics have a long story.[24] There are many definitions of pragmatics, it comes from some linguists.

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[22]Lauren R. Horn and Gregory Ward, *The Handbook of Pragmatics,* (USA: Blackwell Publishers, 2006), p. xi.

[23] Nicholas Asher, *Semantics, Pragmatics and Discourse,* IRIT, UMR 5505, Universite Paul Sabatier, Toulouse, p. 4.

[24] Keith Allan, *Semantics and Pragmatics,* p. 1/39.

Every linguist has his own concept and principal about pragmatics itself.

Pragmatics is another branch of linguistics that is concerned with meaning. The chief focus of pragmatics is a person's ability to derive meanings from specific kinds of speech situations—to recognize what the speaker is referring to, to relate new information to what has gone before, to interpret what is said from background knowledge about the speaker and the topic of discourse, and to infer or 'fill in' information that the speaker takes for granted and doesn't bother to say.[25]

Katz & Fodor (1963) the scope of a language description covers the knowledge of a fluent speaker "about the structure of his language that enables him to use and understand its sentences". This is the pragmatic aspect of language and it excludes from the description any ability to use and understand sentences that depends on the "setting" of the sentence.[26]

Searle, Kiefer & Bierwisch (1980: viii) suggest that "Pragmatics is one of those words (societal and cognitive are others) that give the impression that something quite specifie and technical is being talked about when often in fact it has

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[25] Charles W. Kreidler, *Introducing English Semantics,* (London: Taylor & Francis e-Library, 2002), p. 19.

[26] Reinhard Blunter, *Lexical Semantics and Pragmatics,* Berlin, p. 1.

no clear meaning." The pragmaticist is thus challenged to show that, at least within the linguistic and philosophical tradition.[27]

Yule has four kinds of definiton; *fisrt* pragmatics is the study of speaker meaning means that pragmtics is concerned with the study of meaning as communicated by speaker (or writer) and interpreted by a listener (or reader). It has more to do with the analysis of what speaker mean by their utterances. *Second*, pragmatics is the study of contextual meaning means this type of study necessarily involves the interpretation of what people mean in a particular context. *Third*, pragmatics is the study of how more gets communicated than is said means that this approach also necessarily explores how listeners can make inferences about what is said in order to arrive at an interpretation of the speaker's intending meaning. *The last*, pragmatics is the study of the expression of relative distance means th assumption of how close or distant the listener is, speaker determine how much needs to be said.[28]

The researcher concludes that Pragmatics can be define as the study of meaning depends on context.

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[27] Stephen C. Levinson, *Pragmatics,* (London: Cambridge University Press, 1983), p. 6.

[28] George Yule, *Pragmatics*, (Newyork: Oxford University Press, 1996), p. 3

### 2.2.2. Context

Context is dynamic, not a static concept: it is to be understood as the continually changing surroundings, in the widest sense, that enable the participants in the communication process to interact, and in which the linguistic expressions of their interaction become intelligible.[29]

Context is vitally important not only in assigning the proper values to reference and implicature (about which more in the following sections), but also in dealing with other pragmatic issues, such as the pragmatic act and presupposition.[30]

Since language is developed in a social context, its use is governed by society rather than by the individual speakers. Language users do not decide, on the spur of the moment, which medium to choose in order to get their ideas or feelings across; they use the artificial signs that natural language provides them with, given the affordances of their actual, historical context. The context determines both what one can say and what one cannot say: only the pragmatics of the situation can give meaning to one's words.[31]

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[29] Jacob L. Mey, *Pragmatics An Introduction (Second Edition)*, (Oxford: Blackwell Publishing, 2001), p. 39.
[30] Jacob L. Mey, ..., p. 41.
[31] Jacob L. Mey, ..., p. 43.

Pragmatically speaking, the decisive importance of context is that it allows us to use our linguistic resource to the utmost, without having to spell out all the tedious details every time we use a particular construction.[32]

### 2.2.3. Deixis

There are many word that can be found in our utterance that cannot be interpreted if we do not know about the context. Especially the physical context of the speaker. The words that we know for example *I, you* and *him, here* and *there, this* and *that, now* and *then, yesterday, tomorrow* or *today*. In English, may we found that the sentence can not to understand clearly if we do not know *who* is speaking, *whom*, *when* and *where* the utterance is happen, especially physical context of the speaker.

Many linguists have own definition and explanation about deixis. Deixis is a term used in linguistic theory to subsume those features of language which refer directly to the personal, temporal or locational characteristic of the situation within which an utterance take place, whose meaning, is thus relative to that situation.[33]

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[32] Jacob L. Mey, *Pragmatics An Introduction (Second Edition)*, (Oxford: Blackwell Publishing, 2001), p. 45.

[33] David Crystal, *A Dictionary of Linguistic and Phonetics*, (USA: Blackwell Publishers, 1998), p. 107.

Levinson states that essentially deixis concerns the ways in which language encode or grammaticalize feature of the context of utterance or speech event, and thus also concerns ways in which the interpretation of utterance depends on the analysis of that context of utterance.[34] According to Levinson theory, that there are five categories of deixis, there are person deixis, time deixis, place deixis, social deixis, and discourse deixis. The categories can be used to analyse the language that sometimes the hearer or addresse not understand about what the speaker means.

Buhler (1934), any expression which located a referent in space or time was a deictic expression.[35] In language activity, sometime using words or phrases which has meaning pointed to other meaning. According to Bambang Kaswanti Purwo (1984: 1) a word named deixis if the reference moved, based on who speaker, time and place utterance. So that, deixis also called an expression that has one meaning but refers to different entities as the extralinguistics context change (Nirmala: 51).[36]

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[34] Stephen C. Levinson, *Pragmatics,* (London: Cambridge University Press, 1983), p. 54.

[35] Alan Cruse, *Meaning in Language: An Introduction to Semantics and Pragmatic,* (New York: Oxford University Press, 2000), p. 319.

[36] Teguh Setiawan, *Sistem Deiksis Persona dalam Tindak Komunikasi*, p. 79-80.

According to Marmaridou (2000) deixis is conceptualised in terms of an idealised cognitive model and a deictic expression is one that builds up a mental space in which the speaker and the addressee are co-present at a given moment in time, the mental space evoked by a deictic expression involves the conceptualisation of the deictic centre (p.100). It means that deixis is the most important for the representative in the pragmatics. The kinds of deixis are person, place, and time deixis.[37]

According to James (1983: 63) Deictic word is one which takes some element of its meaning from the situation (i.e. the speaker, the addressee, the time and the place) of the utterance in which it is used. Deictic expression is an expression that gets it is directly from the utterance context that makes reference to one or more of the roles in the utterance context: the speaker, the hearer, the location, or the time.[38]

Yule stated that deixis is a technical term (from Greek) for the one of the most basic things we do with utterances. It means 'pointing' via language. Any linguistic form used to accomplish this 'pointing' is called a deictic

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[37] Kurnia Saputri, *An Analysis Of Deixis In Black Swan Movie Script*, Muhammadiyah University of Palembang, Sumatra Selatan.

[38] Dwi Setyawati, *The Analysis Of Deixis Of The Novel "Emma" By Jane Austen,* State Institute For Islamic Studies (Stain) Salatiga.

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expression. When you notice a strange object and ask, 'What's that?', you are using a deictic expression ('that') to indicate something in the immediate context. Deictic expressions are also sometimes called indexicals. They are among the first forms to be spoken by very young children and can be used to indicate people via person deixis ('me', 'you'), or location via spatial deixis ('here', 'there'), or time via temporal deixis ('now', 'then'). All these expression depend, for their interpretation, on the speaker and hearer sharing the same context. Indeed, deictic expression interaction have their most basic uses in face-to-face spoken interaction where utterances such as [I] are easily understood by the people present, but may need a translation for someone not right there.

E.g. I'll put this there

(Of course, you understood that Jim was telling Anne that he was about to put an extra house key in one of the kicthen drawers.)[39]

Based on explanation above, the researcher concludes that the deixis is some words of it's meaning based on situation.

### 2.2.4. Type of Deixis

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[39] George Yule, *Pragmatics,* (Newyork: Oxford University Press, 1996), p. 9.

In pragmatics study, there are some definitions about deixis because every linguists has their own view and opinion about types of deixis. We use deixis to point to things (*it, this, these boxes*) and people (*him, them, those idiots*), sometimes called person deixis. Words and phrases used to point to a location (*here,there, near that*) are examples of spatial deixis, and those used to point to a time (*now, then, last week*) are examples of temporal deixis.[40]

In this research, the discussion is focused only on three parts of deixis based on Yule's theory.

### 2.2.3.1 Person Deixis

Person is, then, a deictic category, one that refers to identifiable items in the context. There are other grammatical forms with a similar function.[41] The grammatical category of person directly reflects the different roles that individuals play in the speech event: speaker, addressee, and other.[42] The function of person deixis is to indicate a person who utters the utterance or sentence. Moreover, it designed the basic roles in a speech

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[40] George Yule, *The Study of Language,* (Cambridge: Cambridge University Press, 2010), p. 130.

[41] F. R. Palmer, *Semantics*, (Cambridge: Cambridge University Press, 1976), p. 127.

[42] Lauren R. Horn and Gregory Ward, *The Handbook of Pragmatics,* (USA: Blackwell Publishers, 2006), p. 112.

event, the speaker (first person), addressee or the person(s) spoken to (second person), and the person or persons who are neither speaker nor addressee (third person).[43]

Here are some kinds of person deixis:

**Table 2.2.3.1. (Type of person deixis)**

| English | Singular | Plural |
|---------|----------|--------|
| 1st person | I / Me | We / Us |
| 2nd person | You | You |
| 3rd person | He / Him, She / Her, It | They / Them |

(Cruse: 320, 2000)

As speakers switch, so the deictic centre, on which the rest of the deictic system hangs, is itself abruptly moved from participant to participant. The difficulties that a Martian or child might have with such a system are neatly illustrated in the following Yiddish story:

"A melamed [Hebrew teacher] discovering that he had left his comfortable slippers back in the house, sent a student after them with a note for his wife. The note read: "Send me

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[43] Alan Cruse, *Meaning in Language: An Introduction to Semantics and Pragmatics,* p. 319.

your slippers with this boy". When the student asked why he had written "your" slippers, the me1amed answered: "Yold! If I wrote 'my' slippers, she would read 'my' slippers and would send her slippers. What could I do with her slippers? So I wrote 'your' slippers, she'll read 'your' slippers and send me mine". (Rosten, 1968 : 443-4)."[44]

The distinction just described involves person deixis, with the speaker (I) and the addressee (you) mentioned. The simplicity of these forms disguises the complexity of their use. To learn these deictic expressions, we have to discover that each person in a conversation shifts from being 'I' to being 'you' constantly. Person deixis clearly operates on basic three-part division, exemplified by the pronouns for first person ('I'), second person ('you'), and third person ('he', 'she', or 'it'). In many languages these deictic categories of speaker, addressee, and other(s) are elaborated with markers of

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[44] Stephen C. Levinson, *Pragmatics,* (London: Cambridge University Press, 1983), p. 68.

relative social status (for example addressee with higher status versus addressee with lower status). [45]

### 2.2.3.2 Spatial Deixis

According to Levinson, place or space deixis concerns the specification of locations relative to anchorage points in the speech event. The importance of locational specifications in general can be gauged from the fact that there seem to be two basic ways of referring to objects by describing or naming them on the one hand, and by locating them on the other (Lyons, 1977a: 648)[.46]

Spatial deixis manifests itself principally in the form of locative adverbs such as *here* and *there*, and demonstratives/determines such as *this* and *that*. English has a relatively impoverished spatial deictic system, with only two terms usually labelled proximal and distal.[47] Let us return now to English (although many of the obsercations will be

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[45] George Yule, *Pragmatics,* (Newyork: Oxford University Press, 1996), p. 10.

[46] Stephen C. Levinson, *Pragmatics,* (London: Cambridge University Press, 1983), p. 79.

[47] Alan Cruse, *Meaning in Language: An Introduction to Semantics and Pragmatics,* p. 320.

more generally valid). The proximal term *here* means something like "region relatively close to the speaker", and *there* means "relatively distant from the speaker". It is important to realize, however, that 'relative closeness' is contextually determined.[48]

The concept of distance already mentioned is clearly relevant to spatial deixis, where the relative location of people and tings is being indicated. Contemporary English make use of only two adverbs, "here" and "there", for the basic distinction, but in older texts and in some dialects, a much larger set of deictic expressions can be found.[49]

Deixis is clearly a form of referring that is tied to the speaker's context, with the most basic distinction between deictic expressions being 'near speaker' versus 'away from speaker'. In English, the 'near speaker', or proximal terms, are *'this', 'there', 'now'*. The 'away from speaker', or distal terms, are *'that', 'there', 'then'*. Proximal terms are typically interpreted in terms of the speaker's

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[48] Alan Cruse, ..., p. 321.
[49] George Yule, *Pragmatics,* (Newyork: Oxford University Press, 1996), p. 12.

location, or the deictic centre, so that *'now'* is generally understood as referring to some point or period in time that has the time of speaker's utterance at its centre. Distal terms can simply indicate 'away from speaker', but, in some languages, can be used to distinguish between 'near addressee' and 'away from both speaker and addressee'.[50]

Example: I was looking at this litle puppy in a cage with such a sad look on its face. It was like 'Oh, I'm so unhappy here, will you set me free?'

The '*here*' of the cage is not the actual physical location of the person uttering the words (the speaker), but it instead the location of that person performing in the role of the puppy.[51]

In considering spatial deixis, however, it is important to remember that location from the speaker's perspective can be fixed meantally as well as physically.[52]

### 2.2.3.3 Temporal Deixis

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[50] George Yule, ..., p. 9-10.

[51] George Yule, *Pragmatics,* (Newyork: Oxford University Press, 1996), p. 13.

[52] George Yule, ..., p. 12.

Historically in English and other language, spatial preposition, such as in and on in the previous example, developed temporal meanings over time, a reflection of general trend for notions of time. Thus, prepositions such as in, on, at and by in the phrases in the morning, on time, at noon, and by the evening can now be markers of temporal, or time (Mayer 2009: 187). According to Mayer temporal diexis is marked linguistically by both temporal adverbials (e.g. yesterday, tomorrow, in the morning) and tense markers (present and past) on verbs.[53]

Both time and place deixis are greatly complicated by the interaction of deictic co-ordinates with the non-deictic conceptualization of time and space. To understand these aspects of deixis in depth it is first necessary to have a good understanding of the semantic organization of space and time in general, but these topics lie beyond the scope of this book (see though, Leech, 1969; Fillmore, 1975; Lyons, 1977a: Chapter IS). Like all aspects of deixis, time deixis makes ultimate reference to participant-role. Thus as a

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[53] Ferya Dinata Rahmat Tulah, *An Analysis Of Deixis Found In Spongebob Movie Script*, State Islamic Institute (Iain) Of Tulungagung.

first approximation (but see below), now can be glossed as 'the time at which the speaker is producing the utterance containing now'.[54]

Yule stated that we have already noted the use of the proximal form *'now'* as indicating both the time coinciding with the speaker's utterance and the time of the speaker's voice being heard (the hearer's *'now'*). In contrast to *'now',* the distal expression *'then'* applies to both [7a.] and future [7b.] time relative to the speaker's present time. [7]

a.  November 22nd, 1963? I was in Scotland then.
b. Dinner at 8:30 on Saturday? Okay, I'll see you then.

It is worth noting that we also use elaborate systems of non-deictic temporal reference such as calendar time (dates, as in [7a.]) and clock time (hours, as in [7b.]). However, these forms of temporal reference are learned a lot later than the deictic expressions like *'yesterday', 'tomorrow', 'today', 'tonight', 'next week', 'last week', 'this week'*. All these expresions depend for

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[54] Stephen C. Levinson, *Pragmatics,* (London: Cambridge University Press, 1983), p. 73.

their interpretation on knowing the relevant utterance time. If we don't know the utterance time of a note, we won't know if we have a short or long wait ahead.[55]

Alan Cruse in Isyqi A (2017) There are three major divisions of the time axis (1) before the moment of utterance, (2) at the time of utterance, (3) after the time of utterance. The only pure English temporal deictic words are *now* which designates a time period overlapping with the time of speaking, and *then* which basically means "not now". And can point either into future or the past. Many temporal deictic words give extra information, such as *tomorrow* which is the day after day which includes the time of speaking, and *last year* which is the year previous to the one which includes the time of speaking. Therefore, in what follows Cruse mentioned that verb tense is also deictic word. It is useful to distinguish three points in the time at the which the event occurred (past), the time at which the utterances was produced (present) and the reference time (future).

### 2.2.5.  Function of Deixis

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[55] George Yule, *Pragmatics,* (Newyork: Oxford University Press, 1996), p. 14.

The function of Deixis is a pointing (Yule, 1996). Pointing here is to point thing or person as we called person deixis. The function of person deixis is referred to the thing or person who is speaker in utterence. Person deixis is divided into three parts they are first person deixis, second person deixis, and third person deixis. The function of first person deixis is the word that referred to the speaker him or herself as the sending the message. The function of second person deixis is the word that referred to the addressee as the listener or received the message. The function of third person deixis is the word that reffered to who is neither speaker nor addresse.

The function of spatial deixis is the word that reffered or point the location of the speaker. It could be proximal form (close from the speaker) and distal form (away from the speaker). And the last is the function of temporal deixis is the word that referred to the time when utterance was done.[56]

### 2.2.6. Movie

Film resembles painting, music, literature, and the dance in this respect—it is a medium that may, but need not, be used to produce artistic results. Colored picture post

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[56] Aulia Fauziah, *An Analysis of Deixis in"A Thousand Words" movie script by Steve Koren,* State Islamic Institute of Tulungagung, 2015, p. xxxi.

cards, for instance, are not art and are not intended to be. Neither are a military march, a true confessions story, or a strip tease. And the movies are not necessarily film art.[57]

### 2.2.7. Script

Script is a written work by screenwriters for a film, video games , or televison program. These scripts can be original works or adaptions from existing piece of writing. In them the movement, actions, expressions, and dialogues of the characters are also narrated. A play for television is also known as a teleplay. One of the literary works that have structural similarity with drama. It Means that the script is a movie script also has a background, plot, characterization, and themes.[58]

### 2.2.8. Moana Movie

#### 2.2.8.1 Description of the Movie

Moana is a 2016 American 3D computer-animated musical fantasy-adventure film produced by Walt Disney Animation and released by Walt Disney Pictures. It is the 56th Disney animated feature film. Moana was released theatrically in the United States on November 23,

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[57] Rudolf Arnhein, *Film As Art*, (Los Angeles: California University Press, 1957), p. 8.

[58] Kurnia Saputri, *An Analysis Of Deixis In Black Swan Movie Script*, Muhammadiyah University of Palembang, Sumatra Selatan.

2016 to generally positive reviews from critics, with particular praise going towards its animation, music, and vocal perfomances. The movie went on to gross over $643 million worldwide. It received two Academy Award nominations at the 89th Academy Academy Awards: one for Best Animated Feature and another for Best Original Song. The more infromation about the film was presented as following:

1) Directed by       :
   a) Ron Clements
   b) John Musker

2) Produced by : Osnat Shurer

3) Screenplay by    : Jared Bush

4) Story by       :
   a)   Ron Clement
   b)   John Musker
   c)   Chris Williams
   d)   Don Hall
   e)   Pamela Ribon
   f)   Aaron Kandell
   g)   Jordan Kandell

5) Starring       :
   a)   Auli'i Cravalho

      b)    Dwayne Johnson

      c)    Rachel House

      d)    Temeura Morrison

      e)    Jemaine Clement

      f)    Nicole Scherzinger

      g)    Alan Tudyk

6) Music by          :
   a) Mark Mancina
   b) Lin-Manuel Miranda
   c) Opetaia Foa'i

7) Edited by          : Jeff Draheim

8) Production Companies:
   a) Walt Disney Pictures
   b) Walt Disney Animation Studios

9) Distributed by     :
   a) Walt Disney Studios
   b) Motion Pictures

10) Release Date :
    a) November 14, 2016 (AFI Fest)
    b) November 23, 2016 (United Stated)

11) Running Time     : 107 minutes

12) Country          : United States

13) Language        : English

14) Budget          : $150 million

15) Box Office         : $643.3 million.[59]

### 2.2.8.2  Synopsis of the Movie

On  the Polynesian island of  Motunui,  the inhabitants worship the goddess Te Fiti, who brought life to the ocean, using a pounamustone as her heart and the source of her power. Maui, the shapeshifting demigod and master of sailing, steals the heart to give humanity the power of creation. However, Te Fiti disintegrates, and Maui is attacked by Te Kā, a volcanic demon, losing both his magical giant fishhook and the heart to the depths.

A millennium later, Moana, daughter of Motunui's chief Tui, is chosen by the ocean to return the heart to Te Fiti. However, Tui arrives and takes Moana away, causing her to lose the heart. Tui and Moana's mother Sina try to keep her away from the ocean to prepare for her ascension as the island's chief. Years later, after Moana has grown older, a blight strikes the island, rotting the coconuts and dwindling the number of fish caught. Moana suggests going beyond the island's reef to

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[59] https://en.wikipedia.org/wiki/Moana_(2016_film), accessed on November 29, 2017 at 9.05 A.M.

find more fish, but Tui forbids it. Sina explains to Moana that Tui and his best friend tried going beyond the reef, but the latter perished. Moana and her pet pigPua try conquering the reef but are overpowered by the ocean's tides and end up shipwrecked back on Motunui.

Moana's grandmother Tala shows her a secret cave, where a number of ships are hidden, revealing to Moana that their people used to be voyagers. Tala explains they stopped when Maui stole Te Fiti's heart and that Te Kā's darkness is poisoning the island, but it can be cured if Moana and Maui return the heart to Te Fiti, which she gives to Moana. Tala falls ill shortly after and dies, but not before encouraging Moana to go and fulfil her destiny.

Moana sets sail on one of the hidden camakau, accidentally accompanied by her dim-witted rooster Heihei. Moana is caught in a typhoon and shipwrecked on an island where she finds the stranded Maui, who traps her and steals the camakau, but Moana catches up to him with help from the ocean. She demands that Maui return the heart but he refuses. Maui is accompanied by a

sentient "Mini-Maui" tattoo, acting as his conscience.

They are attacked by Kakamora—coconut-armored pirates—who seek to steal the heart, but Moana and Maui outwit them. Moana realises Maui is no longer a hero, and convinces him to redeem himself by returning the heart. Maui first needs to obtain his magical fishhook, which is located in Lalotai, the Realm of Monsters, and is in the possession of Tamatoa, a giant, greedy coconut crab. Moana enters Tamatoa's lair, using herself as live bait to distract him and allowing Maui to climb atop the crab and retrieve his fishhook. However, Maui discovers he cannot control his shapeshifting and loses self-confidence, quickly becoming overpowered by Tamatoa. Moana's quick thinking allows them to escape with Maui's hook. Maui reveals that his first tattoo was earned when his mortal parents rejected him. After reassurance from Moana, Maui teaches her the art of sailing and regains control of his powers.

The two arrive at Te Fiti's island, only to be attacked by Te Kā, who damages Maui's fishhook. Fearful he will lose his power, Maui

abandons Moana, who tearfully asks the ocean to find someone else to restore the heart. The ocean obliges and takes the heart from Moana. Tala's spirit appears, inspiring Moana to find her true calling. Moana decides to fulfill her destiny, retrieves the heart, and sails back to confront Te Kā. Maui returns, convinced by his tattoo to change his mind, and buys Moana time to reach Te Fiti by fighting Te Kā, destroying his fishhook in the process. Moana discovers Te Fiti is missing, and realises Te Kā is Te Fiti without her heart. Moana restores Te Fiti's heart, transforming her back to normal; Te Fiti then heals the ocean and islands of Te Kā's poison. Maui apologizes to Te Fiti, who forgivingly restores his fishhook and goes into a deep sleep. Moana bids farewell to Maui, returning home where she reunites with her parents. Moana takes up her role as chief and wayfinder, leading her people on a voyage, accompanied from afar by Maui (in a form of a giant hawk) and Tala (in the form of a manta ray).[60]

### 2.2.9.  Biography of the Authors

[60] https://en.wikipedia.org/wiki/Moana_(2016_film), accessed on November 29, 2017 at 9.05 A.M.

### 2.2.9.1. Ron Clements

Ron Clements (born April 25, 1953) is an American animation director, screenwriter and producer. He often collaborates with fellow director John Musker. Clements was born in Sioux City, Iowa, the son of Gertrude (née Gereau) and Joseph Clements.[61]

### 2.2.9.2. John Musker

John Musker (born November 8, 1953) is an American animation director. Along with Ron Clements, he makes up the duo of one of the Disney animation studio's leading director teams. Musker was born in Chicago, Illinois, the second. Oldest of eight children in an Irish Catholic family.[62]

### 2.2.9.3. Chris Williams

Chris Williams (born on 1968/1969) is a Canadian-American filmdirector, screenwriter and animator at Walt Disney Animation Studios. He directed the short film *Glago's*

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[61] https://en.wikipedia.org/wiki/Ron_Clements accessed on January 4, 2018 at 1.53 P.M.

[62] https://en.wikipedia.org/wiki/John_Musker accessed on January 4, 2018 at 1.55 P.M.

*Guest* and co-directed *Bolt*, which was nominated for the Oscar for Best Animated Feature in 2009; *Big Hero 6*, which won the Oscar for Best Animated Feature in 2015; and *Moana,* which was nominated for two Oscars in 2016.[63]

### 2.2.9.4. Don Hall

Don Hall is an American film director and writer at Walt Disney Animation Studios. He is known for co-directing *Winnie the Pooh* (2011), *Big Hero 6* (2014), which was inspired by the Marvel Comics of the same name and *Moana* (2016), along with Ron Clementsand John Musker. *Big Hero 6* won the Oscar for Best Animated Feature in 2015. Don is a graduate of the University of Iowa with a bachelor of fine arts degree in drawing and painting.[64]

### 2.2.9.5. Pamela Ribon

Pamela Ribon (born April 4, 1975) is an American screenwriter, author, television writer, blogger and actress. In November 2014, she found a Barbie book from 2010 titled *I Can be a Computer*

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[63] https://en.wikipedia.org/wiki/Chris_Williams_(director) accessed on January 4, 2018 at 1.58 P.M.

[64] https://en.wikipedia.org/wiki/Don_Hall_(filmmaker) accessed on January 4, 2018 at 2.02 P.M.

*Engineer*. She decried elements of the book where Barbie appeared to be reliant on male colleagues. Mattel has since ceased publishing the book. Also known as *Pamie* and *Wonder Killer*, she runs the website pamie.com. She was a recapper for Television Without Pity.[65]

2.2.9.6. Aaron and Jordan Kandell

Aaron and Jordan Kandell (born June 16, 1982) are identical twin screenwriters and journalists. They were born and raised in Honolulu, Hawaii and studied film and creative writing at the University of Southern California. They have written numerous original feature film and television projects for Fox Animation, Disney Animation, Warner Brothers Pictures, 20th Century Fox, Legendary and Paramount Pictures.[66]

## 2.2.10. The Elements of Moana Movie

2.2.10.1. Plot

There are five stages of plot:

2.2.10.1.1. Exposition

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[65] https://en.wikipedia.org/wiki/Pamela_Ribon accessed on January 4, 2018 at 2.03 P.M.

[66] https://en.wikipedia.org/wiki/Aaron_and_Jordan_Kandell accessed on January 4, 2018 at 2.07 P.M.

Moana Waialiki is the daughter of the chief, who lives in Hawaii in a village called Motunui. She is drawn to the ocean but she is being prepped to become the next ruler of Motunui. She is the only person on the island besides her grandmother who seems to be different and drawn to the water. Moana grows up still facinated with her water although as she grows older the connection dies and she becomes more focused on becoming the next ruler. Soon the trees become diseased and the fish are gone.

2.2.10.1.2. Rising Action

Before Moana's grandmother dies, she tells her the backstory on why she is not allowed to go on the water. She finds out that her father's friend dies beyond the reef and did not let anyone go there anymore. She also realizes that they were once voyagers and the reason the trees and the fish were gone or dying was

because the heart of Te Fiti was gone for too long. Moana sets out to find Maui who is to return the heart back so that the land will be at peace again.

2.2.10.1.3. Climax

Moana is crossing the ocean to return the heart of Te Fiti with Maui and she is fighting monsters. She gets to Teka who is the worst monsters. Teka is the lava god who is preventing Moana and Maui from returning the heart in hopes to steel it for herself. Moana makes it past Teka and realizes that Teka is Te Fiti who has been living as Teka without her heart. Moana gives her heart and she turns into Te Fiti.

2.2.10.1.4. Falling Action

Te Fiti restores the land and all of the crops are saved. The fish are back and the villagers are happy again. Moana sails home to her family and her father decides bring back voyaging again.

### 2.2.10.1.5. Resolution

Moana is leading her village in taking control voyaging again. She teacher her people to sail just like she did on her trip with Maui. The tribe is whole again and there are no conflicts of Moana and her father anymore.

## 2.2.10.2. Theme

The film sports wonderful songs that are used in crucial bits of storytelling, the voice-acting is incredibly strong, and the plot features some interesting beats and develops a potent theme. Moana herself practically overflows with heroism.

The film opens with a sort of cold-open that provides the mythological basis for the resulting plot. In this case, it is a Polynesian tale about the island goddess Te Fiti, who rose the islands from a vast ocean. However, when the demigod Maui stole her magical heart, the Te Fiti stopped creating new islands, and the ones she made in the past began to decay. As a young child, the daughter of the chief Moana is enraptured by this story, and it is quickly established that she is drawn to the

ocean, against her father's wishes. As she grows older and begins to accept her place as leader, she realizes some crucial truths about the history of her people, the reasons why her father forbids travel beyond the reef, and the only true remedy for her people's troubles. She answers the call to action, and sets off on an adventure to find the demigod Maui and take him to restore Te Fiti's heart so that the ocean can flourish once again.

### 2.2.10.3. Characterization

#### 2.2.10.3.1 Moana (Auli'i Cravalho)

She is an adventurous, tenacious and compassionate 16-year-old who is struggling to find her true self. "*It doesn't seem possible for her to fulfill her heart's desire and still be true to her people and her culture,*" says director Ron Clements. "*She descended from navigators, but she doesn't know it.*"

When her island is threatened by a terrible darkness, Moana breaks the rules and sets sail on an epic adventure to save her people and find the answers

she's been searching for her whole life. Says director John Musker, *"She is inspired to solve the problem of this world that has been haunting them and has made voyaging impossible. If she can face this problem that's plagued them for a thousand years, perhaps voyaging could resume."*

*"She is a strong hero who sets out to retrieve what her people lost a long time ago,"* says producer Osnat Shurer. *"This isn't a love story — it's action, adventure, fun and drama. Moana wants to save the world-literally-even though she's just about the only person who realizes it needs saving. She's a powerful role model for today's audiences."*

So the researcher concude that the characteristic of Moana she is a strong, brave, and never give up on something she believe in.

2.2.10.3.2 Maui (Dwayne Johnson)

He is a demigod-half god, half mortal, all awesome. Charismatic and funny, he wields a magical fishhook that allows him to shapeshift into all kinds of animals and pull up islands from the sea. *"Maui is responsible for the trouble that threatens Moana's people,"* says Musker. *"He's paying a price for his actions and is somewhat of a lost hero-a shadow of his former self. Moana needs him to right his wrongs and restore what's been lost."* Then Clements says *"Maui is a charismatic character and Dwayne is nothing if not charismatic. He has great comedic timing,nails the action scenes and is so likable. And he can sing."*

### 2.2.10.3.3 Gramma Tala (Rachel House)

She is Moana's confidante and best friend, shares her granddaughter's special connection to the ocean. *"Gramma Tala is the keeper of the ancient stories,"* says screenwriter Jared Bush. *"She knows the history of*

*their people and understands how important it is that Moana holds onto her dreams. But she never gives her the answers. She lets Moana find her way."*

The researcher concluded that she was a mysterious woman with kind hearted.

2.2.10.3.4  Chief Tui (Temuera Morrison)

Moana's father. He is the gregarious and well-respected leader of the people of Motunui Island. He wants Moana to follow in his footsteps as leader of their people, but fears his daughter's connection with the ocean and the world that lies beyond their reef. He is a protective father, hard-headed father. *"He insists her role is as future chief of their people. He reminds her of this massive responsibility and how important it is for her to embrace it."*

2.2.10.3.5  Sina (Nicole Scherzinger)

Moana's mother. She appreciates Moana's longing to be on

the water. But much like Tui, her hard-headed husband, Sina wants to protect her daughter from the fabled dangers beyond the reef. Above all, Sina trusts Moana to make the right decisions.

So that, Sina is the kind-hearted mother.

### 2.2.10.4. Setting

The story take place in Hawaii on a village named Motunui and ruled by Chief Tui (Moana's father).

### 2.2.10.5. Point of View

In third-person omniscient point of view, the narrator knows everything about the story's events and reveals the thoughts of all the characters.

### 2.2.10.6. Problem

Moana wants to give bact Te Fiti's heart but her father prevent her for going.

### 2.2.10.7. Conflict

The conflict is external, Moana versus her father.

# CHAPTER III
# RESEARCH METHOD

This chapter presents of research design, data sources, technique of data collection, and technique of data analysis.

Additionally, in this section will discuss about the method that the researcher used in this current research method which consists of data resource, technique of data collection and technique of data analysis.

## 3.1. Research Design

In this study the researcher used descriptive qualitative research. It means that the research is based on the characteristics of phenomena and the data analyzed using the description not numbers (John W. Best in Isyqi A., 2017).

The qualitative inquirer deals with data that are in the form of words or pictures rather than numbers and statistic. Data in the form of quotes from documents, field notes, and interviews or exerpts from videotapes, audiotapes, or electronic communication are used to present the findings of the study. The data collected are the participant experiences and perspectives; the qualitative researcher attempts to arrive at a rich description of the people, objects, events, places, conversations, and so on. Occasionally, some numeric data may be collected. Managing the large volume of descriptive data generated from interviews, observations, and the collection of documents is an important consideration in qualitative studies. Qualitative investigators also typically keep a personal or reflective log or journal in which they record accounts for their

thoughts, feeelings, assumptions, motives, and rationale for decisions made. This is one way that the qualitative inquirer addresses the issue of th inquiry being value bound.[67]

Primary data is data which directly was adopted by researcher from main source or object research conducted.[68] Primary data of this study is taken from researcher's analysis of Moana movie script using Yule (1996)'s theory. According to the theory in the utterance or sentence, there is an interpretation of the listener or hearer in what speaker means.

## 3.2. Data Source

In this research, the researcher tried to analyze the deixis of the film script entitled "Moana" movie by Walt Disney. The data of this study is the sentence in conversation form that consist of types of deixis which is categorized three types based on Yule's theory. Data source was a source where data were taken from. The researcher use secondary data. That is means that the data source is the transcript of the movie that was taken from the internet by www.springfieldspringfield.co.uk with 30 pages and 19 scenes.

Moreover, the researcher focused on the type of deixis in "Moana" movie script, because in this film there are types of deixis.

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[67]Donald Ary, et. al, *Introduction to Research in Education,* Eighth Edition, (California: Wadsworth, 2010), p. 424-425.

[68] Sugiyono, *Metode Penelitian Kuantitatif Kualitatif dan R&B*, (Bandung: Alfabeta, 2009), p. 137.

**3.3. Technique of Data Collection**

Marshall and Rossman (1999) point the three techniques that are the critical procedures for collecting qualitative data: observation (which they separate into direct observation and participant).

The researcher used the descriptive method in this research. Data collection technique of this research is library riset. The researcher will do two steps to get the data:

3.3.1. Observation

When observation is used in qualitative research, it usually consist of *detailed notation* of behaviors, events, and the contexts surronding the events and behaviors. On the other hand, in quantitative research, observation is usually employed to collect data regarding the number of occurences in a specific period of time, of the duration, of very specific behaviors or events. The detailed description collected in qualitative research can be converted later to numerical data analyzed quantitatively, but the reverse is not possible.[69]

So that, observation is a technique or a way used to collect primary data needed for research by doing a direct observation of the object of research. Here, the researcher observing, looking and reading the script of Moana movie to get infromation about type of deixis.

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[69] John W. Best, John W. Best, *Research in Education,* Tenth Edition, (Edinburgh Gate: Pearson Education Limited, 2014)*,* p. 270.

3.3.2. Documentation

According to Bogdan in Sugiyono (2010) in most tradition of qualitative research the phrase personal document is used broadly to refer to any first-person narrative produced by an individual which describes his or her own actions, experience and belief.[70]

Qualitative research may use written documents to gain an understanding of the phenomeon under study. The term documents refer to a wide range of written, physical, and visual materials, including what other authors may term artifacts. Documents may be personal, such as autobiographies, diaries, and letters; official, such as file, reports, memoranda, or minutes; or documents of popular culture, such as books, films, and videos. Document analysis can be of written or text-based artifacts (textbooks, novels, journals, meeting minutes, logs, announcements, policy statements, newspapers, transcripts, birth certificates, marriage records, budgets, letters and e-mail messages) or of non-written records (photographs, audiotapes, videotapes, computer images, websites, musical performances, televised

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[70] Sugiyono, *Metode Penelitian Pedidikan (Pendekatan Kuantitatif, Kualitatif, dan R&D)*, (Bandung: Afabeta, 2010), p. 329.

political speeches, YouTube videos and virtual world settings).[71]

Documents represent a good source for text (word) data for a qualitative study.[72] In addition, the information was recorded by the use of notes. In this research, researcher use the document of analysis to make a conclusion of research.

### 3.3.3. Triagulation

In data collection techniques, triangulation is defined as data collection techniques that combine from various data collection techniques and data sources that already exist. When researchers do data collection with triangulation, then researcher actually collect data that simultaneously test the credibility of data, that is checking the credibility of data with various techniques of data collection and various data sources.

Triangulation of technique, it means researchers use different data collection techniques to obtain data from the same source. Researchers used participant observation, interviews, and documentation to the same data sources simultaneously. Triangulation of sources means to obtain data from different sources with the same technique.

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[71] Donald Ary, et. al, *Introduction to Research in Education,* Eighth Edition, (California: Wadsworth Cengage Learning, 2010), p. 442.

[72] John W. Creswell, *Educational Research: Planning, Conducting and Evaluating Quantitive and Qualitative Reseacrh,* Fourth Edition, (Edinburgh Gate: Pearson Education Limited, 2014), p. 245.

Susan Stainback (1988) stated that the aim is not to determine the truth about some social phenomenon, rather the purpose of triangulation is to increase one's understanding of whatever is being investigated. Bogdan also stated that what the qualitative researcher is interested in is not the truth per se, but rather perspectives. Thus, rather than trying to determine the "truth" of people's perceptions, the purpose of corroboration is to help researchers increase their understanding and the probability that their finding will be seen as credible or worthy of concideration by others.[73]

The researcher used the triangulation of technique. It means that the researcher used different data collection techniques to obtain data from the same source. Researcher used the theory of George Yule (1996) to analyze the data and researcher also used the theory of Alan Cruse (2000) and Levinson (1983) to compare the theory which used in deixis.

### 3.4. Technique of Data Analysis

Data analysis is the most complex and mysterious phase of qualitative research. Data analysis in qualitative research is a time-consuming and difficult process because typically the researcher faces massive amounts of field notes, interview

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[73] Sugiyono, *Metode Penelitian Kuantitatif, Kualitatif, dan R&D*, (Bandung: Alfabeta, 2011), p. 241.

transcripts, audio recordings, video data, reflections, or information from documents, all of which must be examined and interpreted.[74]

Qualitative data generally take the form of words (descriptions, observations, impressions, recordings, and the like).[75] Qualitative study is not suggested that numerical measures are never used, but that other means of description are emphasized.[76]

According to Miles and Huberman (1989), qualitative data are grounded, lot of descriptions and able to explain about the process. The following steps data analysis that should be reached:

3.4.1. Data Reduction

On the data reduction steps, the researcher perfoms data selection, focuses the data on th issues studied, makes the effort of simplification, abstraction and transformation. In addition, in selecting, categorization is also made between important adn less important data, although it does not necessarily mean that the data including less important should be discarded. This categorization is solely intented for strengthening the interpretation of data analysis result.

3.4.2. Data Display

Display data is a step of organizing data in an information  order that is solid rich meaning so it will make a

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[74] Donald Ary, et. al, *Introduction to Research in Education,* Eighth Edition, (California: Wadsworth Cengage Learning, 2010), p. 481.

[75] Donald Ary, et. al, *Introduction to Research in Education, ...*, p. 32.

[76] John W. Best, *Research in Education*. Fourth edition, (USA: prentice Hall, 1981), p. 156

conclusion easily. Data display id usually made in story or text form. This is well-crafted to enable the researcher to make it way to get the conclusion.

Miles and Huberman stated that "better display is a major avenue to valid qualitative analysis". It means a good display is the main path to a valid qualitative analysis, and valid qualitative analysis is an important step to generate conclusion that can be verified.

### 3.4.3. Conclusion and Verification

Based on the results of the data analysis, through data reduction and data display steps, the last step is to draw conclusion and verify the conclusions made. The conclusion made is the answer to the research problem. However, the content appropriateness of the conclusions with actual situation in the validity of the conclusions made should be verified. Verification is an attempt to verify the truth of a conclusions has been made, or the appropriateness of a conclusion with reality.[77]

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[77] Mohammad Ali, et. al, *Metodologi dan Aplikasi Riset Pendidikan,* (Jakarta: Bumi Aksara, 2014), p. 288-290.

**CHAPTER IV**

**FINDING AND DISCUSSION**

This chapter present that the researcher found research finding and discussion about deixis analysis and the dominant deixis used in Moana movie script. The main purpose of this chapter will be answering the research questions based on the problems that have been written in the chapter I.

**4.1. Type of Deixis in the Moana Movie Script**

After the researcher collecting the data, the next step was analyzed the movie script on deixis analysis. There were types of deixis in the Moana movie script are classified based on the types of deixis according to George Yule (1996) theory. This study found that person deixis, spatial deixis and temporal deixis occur in the Moana movie script. The detail explanation will be presented as follow:

**4.1.1. Person Deixis**

The personal pronouns grammatical is the role of the various participants in the situation of utterance. As the Greek grammarians noted, the first and second person function within the utterance event, while the third person is restricted to those outside it.[78] Person deixis clearly operates on a basic three-part division, exemplified by the pronouns

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[78]Keith Michael, *Study Deixis in Relation to lyrics Poetry*, Charles Green: University of Sheffield, 1992, p. 23

for first "*I*", second person "*You*" and third person "*She, he, it*".[79]

In the **Scene 1 (00:00:55,120 – 00:07:33,563)** revealed that there are personal deictic words such as the first person, second person and the third person are occurred. From researcher's analysis, personal deixis that occurs in this scene is completed and followed by three types of personal deixis.

The researcher found 13 deictic words that include personal deixis and followed by 4 words first person deixis and it was represented by use of deictic words "*I, We, Us, Our*", the next 1 word that indicates second person deixis and showed by deictic expression "*You*" and the last 8 words third person deixis represented by the use of deictic words "*He, Her, His, Him, It, Itself, They, Them*".

In the **Scene 2 (00:07:35,600 – 00:12:13,924)** revealed that there are personal deictic words such as the first person, second person and the third person are occurred. From researcher's analysis, personal deixis that occurs in this scene is completed and followed by three types of personal deixis.

The researcher found 11 deictic words that include personal deixis and followed by 6 words first person deixis

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[79] George Yule, *Pragmatics*, p.10.

and it was represented by use of deictic words "*I, Me, My, We, Us, Our*", the next 2 words that indicates second person deixis and showed by deictic expressions "*You, Your*" and the last 3 words third person deixis represented by the use of deictic words "*He, His, They*".

In the **Scene 3 (00:12:16,640 – 00:16:24,723)** revealed that there are personal deictic words such as the first person, second person and the third person are occurred. From researcher's analysis, personal deixis that occurs in this scene is completed and followed by three types of personal deixis.

The researcher found 8 deictic words that include personal deixis and followed by 3 words first person deixis and it was represented by use of deictic words "*I, We, Our*", the next 2 words that indicates second person deixis and showed by deictic expressions "*You, Your*" and the last 3 words third person deixis represented by the use of deictic words "*He, Him, It*".

In the **Scene 4 (00:15:25,080 – 00:21:39,845)** revealed that there are personal deictic words such as the first person, second person and the third person are occurred. From researcher's analysis, personal deixis that occurs in this scene is completed and followed by three types of personal deixis.

The researcher found 8 deictic words that include personal deixis and followed by 4 words first person deixis and it was represented by use of deictic words "*I, Me, Us, Our*", the next 1 word that indicates second person deixis and showed by deictic expression "*You*" and the last 3 words third person deixis represented by the use of deictic words "*His, Him, It*".

In the **Scene 5 (00:21:40,280 – 00:28:12,406)** revealed that there are personal deictic words such as the first person, second person and the third person are occurred. From researcher's analysis, personal deixis that occurs in this scene is completed and followed by three types of personal deixis.

The researcher found 8 deictic words that include personal deixis and followed by 3 words first person deixis and it was represented by use of deictic words "*I, We, Our*", the next 2 words that indicates second person deixis and showed by deictic expressions "*You, Yourself*" and the last 3 words third person deixis represented by the use of deictic words "*He, Him, It*".

In the **Scene 6 (00:28:12,760 – 00:32:17,723)** revealed that there are personal deictic words such as the first person, second person and the third person are occurred. From researcher's analysis, personal deixis that occurs in

this scene is completed and followed by three types of personal deixis.

The researcher found 10 deictic words that include personal deixis and followed by 5 words first person deixis and it was represented by use of deictic words "*I, We, Me, My, Our*", the next 1 word that indicates second person deixis and showed by deictic expression "*You*" and the last 4 words third person deixis represented by the use of deictic words "*She, Her, Him, It*".

In the **Scene 7 (00:32:18,240 – 00:35:48,751)** revealed that there are personal deictic words such as the first person and second person are occurred. From researcher's analysis, personal deixis that occurs in this scene is completed and followed by three types of personal deixis.

The researcher found 7 deictic words that include personal deixis and followed by 5 words first person deixis and it was represented by use of deictic words "*I, We, My, Me, Mine*", the next 1 word that indicates second person deixis and showed by deictic expression "*You*" and the last 1 word that included third person deixis presented by use of deictic word "*It*".

In the **Scene 8 (00:35:49,880 – 00:41:36,081)** revealed that there are personal deictic words such as the

first person, second person and the third person are occurred. From researcher's analysis, personal deixis that occurs in this scene is completed and followed by three types of personal deixis.

The researcher found 9 deictic words that include personal deixis and followed by 4 words first person deixis and it was represented by use of deictic words "*I, Me, My, Mine*", the next 2 words that indicates second person deixis and showed by deictic expressions "*You, Your*" and the last 3 words third person deixis represented by the use of deictic words "*His, Him, It* ".

In the **Scene 9 (00:41:34,920 – 00:45:01,561)** revealed that there are personal deictic words such as the first person, second person and the third person are occurred. From researcher's analysis, personal deixis that occurs in this scene is completed and followed by three types of personal deixis.

The researcher found 9 deictic words that include personal deixis and followed by 5 words first person deixis and it was represented by use of deictic words "*I, We, Me, My, Us*", the next 2 words that indicates second person deixis and showed by deictic expressions "*You, Yourself*" and the last 2 words third person deixis represented by the use of deictic words "*She, It*".

In the **Scene 10 (00:45:01,660 – 00:48:52,402)** revealed that there are personal deictic words such as the first person, second person and the third person are occurred. From researcher's analysis, personal deixis that occurs in this scene is completed and followed by three types of personal deixis.

The researcher found 8 deictic words that include personal deixis and followed by 3 words first person deixis and it was represented by use of deictic words "*I, Us, My*", the next 1 word that indicates second person deixis and showed by deictic expression "*You*" and the last 4 words third person deixis represented by the use of deictic words "*Him, They, Their, It*".

In the **Scene 11 (00:49:08,400 – 00:53:34,529)** revealed that there are personal deictic words such as the first person, second person and the third person are occurred. From researcher's analysis, personal deixis that occurs in this scene is completed and followed by three types of personal deixis.

The researcher found 7 deictic words that include personal deixis and followed by 4 words first person deixis and it was represented by use of deictic words "*I, We, Me, My*", the next 2 words that indicates second person deixis and showed by deictic expressions "*You, Your*" and the last

1 word third person deixis represented by the use of deictic word "*It*".

In the **Scene 12 (00:53:36,240 – 00:57:33,687)** revealed that there are personal deictic words such as the first person, second person and the third person are occurred. From researcher's analysis, personal deixis that occurs in this scene is completed and followed by three types of personal deixis.

The researcher found 10 deictic words that include personal deixis and followed by 3 words first person deixis and it was represented by use of deictic words "*I, Me, My*", the next 2 words that indicates second person deixis and showed by deictic expressions "*You, Your*" and the last 5 words third person deixis represented by the use of deictic words "*He, Her, Him, They, It*".

In the **Scene 13 (00:57:51,880 – 01:05:36,681)** revealed that there are personal deictic words such as the first person, second person and the third person are occurred. From researcher's analysis, personal deixis that occurs in this scene is completed and followed by three types of personal deixis.

The researcher found 13 deictic words that include personal deixis and followed by 5 words first person deixis and it was represented by use of deictic words "*I, We, Me, My, Myself*", the next 2 words that indicates second person

deixis and showed by deictic expressions "*You, Your*" and the last 6 words third person deixis represented by the use of deictic words "*He, She, Him, Her, His*".

In the **Scene 14 (01:05:37,040 – 01:10:39,090)** revealed that there are personal deictic words such as the first person, second person and the third person are occurred. From researcher's analysis, personal deixis that occurs in this scene is completed and followed by three types of personal deixis.

The researcher found 7 deictic words that include personal deixis and followed by 2 words first person deixis and it was represented by use of deictic words "*I, Me*", the next 2 words that indicates second person deixis and showed by deictic expressions "*You, Your*" and the last 3 words third person deixis represented by the use of deictic words "*They, Them, It*".

In the **Scene 15 (01:10:40,520 – 01:12:52,363)** revealed that there is first person deixis occurred. From researcher's analysis, personal deixis that occurs in this scene is not completed and followed by one type of personal deixis.

The researcher found 1 deictic words that include personal deixis and followed by 1 word first person deixis and it was represented by use of deictic word "*I*".

In the **Scene 16 (01:13:06,480 – 01:15:35,768)** revealed that there are personal deictic words such as the first person, second person and the third person are occurred. From researcher's analysis, personal deixis that occurs in this scene is completed and followed by three types of personal deixis.

The researcher found 7 deictic words that include personal deixis and followed by 3 words first person deixis and it was represented by use of deictic words "*I, We, Me*", the next 2 words that indicates second person deixis and showed by deictic expressions "*You, Your*" and the last 3 words third person deixis represented by the use of deictic words "*Her, It*".

In the **Scene 17 (01:16:00,880 – 01:23:05,644)** revealed that there are personal deictic words such as the first person, second person and the third person are occurred. From researcher's analysis, personal deixis that occurs in this scene is completed and followed by three types of personal deixis.

The researcher found 12 deictic words that include personal deixis and followed by 6 words first person deixis and it was represented by use of deictic words "*I, We, Me, My, Us, Myself*", the next 2 words that indicates second person deixis and showed by deictic expressions "*You,*

*Your*" and the last 4 words third person deixis represented by the use of deictic words "*She, They, Their, It*".

In the **Scene 18 (01:23:27,920 – 01:29:38,650)** revealed that there are personal deictic words such as the first person, second person and the third person are occurred. From researcher's analysis, personal deixis that occurs in this scene is completed and followed by three types of personal deixis.

The researcher found 8 deictic words that include personal deixis and followed by 4 words first person deixis and it was represented by use of deictic words "*I, We, Me, Us*", the next 2 words that indicates second person deixis and showed by deictic expressions "*You, Your*" and the last 2 words third person deixis represented by the use of deictic words "*Her, It*".

In the **Scene 19 (01:28:55,600 – 01:36:10,675)** revealed that there are personal deictic words such as the first person, second person and the third person are occurred. From researcher's analysis, personal deixis that occurs in this scene is completed and followed by three types of personal deixis.

The researcher found 7 deictic words that include personal deixis and followed by 3 words first person deixis and it was represented by use of deictic words "*I, My, Us*",

the next 2 words that indicates second person deixis and showed by deictic expressions "*You, Your*" and the last 2 words third person deixis represented by the use of deictic words "*They, It*".

**Table 4.1.1.1. Table of Person Deixis**

| Scenes | Personal Deixis | Sum |
|--------|-----------------|-----|
| Scene 1 | First Person | 13 |
| | Second Person | 4 |
| | Thrid Person | 18 |
| Scene 2 | First Person | 58 |
| | Second Person | 26 |
| | Thrid Person | 5 |
| Scene 3 | First Person | 35 |
| | Second Person | 14 |
| | Thrid Person | 14 |
| Scene 4 | First Person | 46 |
| | Second Person | 9 |
| | Thrid Person | 13 |

| | First Person | 40 |
|---|---|---|
| Scene 5 | Second Person | 7 |
| | Thrid Person | 6 |
| | First Person | 31 |
| Scene 6 | Second Person | 13 |
| | Thrid Person | 7 |
| | First Person | 8 |
| Scene 7 | Second Person | 2 |
| | Thrid Person | 1 |
| | First Person | 49 |
| Scene 8 | Second Person | 39 |
| | Thrid Person | 16 |
| | First Person | 18 |
| Scene 9 | Second Person | 19 |
| | Thrid Person | 15 |
| | First Person | 6 |

| Scene 10 | Second Person | 9 |
|---|---|---|
| | Thrid Person | 8 |
| Scene 11 | First Person | 21 |
| | Second Person | 27 |
| | Thrid Person | 8 |
| Scene 12 | First Person | 23 |
| | Second Person | 17 |
| | Thrid Person | 19 |
| Scene 13 | First Person | 48 |
| | Second Person | 42 |
| | Thrid Person | 29 |
| Scene 14 | First Person | 44 |
| | Second Person | 24 |
| | Thrid Person | 19 |
| Scene 15 | First Person | 1 |
| | Second Person | - |
| | Thrid Person | - |

| | First Person | 10 |
|---|---|---|
| Scene 16 | Second Person | 4 |
| | Thrid Person | 4 |
| | First Person | 52 |
| Scene 17 | Second Person | 30 |
| | Thrid Person | 22 |
| | First Person | 6 |
| Scene 18 | Second Person | 7 |
| | Thrid Person | 4 |
| | First Person | 10 |
| Scene 19 | Second Person | 18 |
| | Thrid Person | 3 |
| | | 1.041 |

### 4.1.2. Spatial Deixis

Deixis is clearly a form of referring that is tied to the speaker's context, with the most basic distinction between deictic expressions being "near speaker" versus "away from speaker". In English, the near speaker or proximal terms, are

"*this, here, now*". The away from speaker or distal terms, are "*that, there, then*". Proximal terms are typically interpreted in terms of the speaker's location, or the deictic center, so that "*now*" is generally understood as referring to some point or period in time that has the the time of the speaker's utterance as its center. Distal terms can simply indicate "away from speaker", but, in some languages can be used to distinguish between "near addressee" and "away from both speaker and addressee".[80]

In the **Scene 1 (00:00:55,120 – 00:07:33,563)**, the researcher found and classified the use of spatial deixis. Spatial or place in this scene was completed and followed by three terms of spatial deixis. There were 11 deictic words that include spatial deixis and followed by 1 word as distal term used by deictic expression "*There*", the next 1 word as proximal term represented by use of deictic word "*Now*", and 9 words as specific location also projected term represented by use of deictic words "*The vast ocean, The great ocean, Away, Outside, Anywhere, Go, Come, Goes*".

Spatial or place deixis that occurs in the **Scene 2 (00:07:35,600 – 00:12:13,924)** was completed and followed by three terms of spatial deixis. There were 11 deictic words that include spatial deixis and followed by 1 word as distal

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[80] George Yule, *Pragmatics*, p. 9-10.

term represented by use of deictic word "*There*", the next 4 word as proximal term represented by use of deictic words "*Now, Here, This, Right here*", and 6 words as specific location used by deictic expressions "*On the ground, The village of Motunui, Inside, Beside, Path, Away*".

The researcher found the use of spatial deixis in the **Scene 3 (00:12:16,640 – 00:16:24,723)**. Spatial or place in this scene followed by two terms of spatial deixis. There were 6 deictic words that include spatial deixis and followed by 3 words as distal term used by deictic expressions "*There, That, Then*" and 3 words as specific location represented by use of deictic words "*Close, On a boat, On the ocean*".

Spatial or place deixis that occurs in the **Scene 4 (00:15:25,080 – 00:21:39,845)** was completed and followed by three terms of spatial deixis. There were 7 deictic words that include spatial deixis and followed by 2 words as distal term represented by use of deictic words "*There, Then*", the next 1 word as proximal term used by deictic expression "*This island*", and 4 words as specific location also projected term represented by use of deictic words "*On the water, Behind, Go, Come*".

In the **Scene 5 (00:21:40,280 – 00:28:12,406)**, the researcher found and classified the use of spatial deixis. Spatial or place in this scene followed by two terms of

spatial deixis. There were 6 deictic words that include spatial deixis and followed by 1 word as distal term represented by use of deictic word "*There*" and 5 words as specific location also projected term used by deictic expressions "*Away, The great ocean, Everywhere, Inside, Going*".

The researcher found the use of spatial deixis in the **Scene 6 (00:28:12,760 – 00:32:17,723)**. Spatial or place in this scene was completed and followed by three terms of spatial deixis. There were 6 deictic words that include spatial deixis and followed by 1 word as distal term used by deictic expression "*There*", the next 2 words as proximal term represented by use of deictic words "*This, Now*", and 3 words as specific location also projected term represented by use of deictic words "*Cavern, In the sky, Go*".

In the **Scene 7 (00:32:18,240 – 00:35:48,751)**, the researcher found and classified the use of spatial deixis. Spatial or place in this scene followed by two terms of spatial deixis. There were 2 deictic words that include spatial deixis and followed by 1 word as distal term represented by use of deictic word "*There*" and 1 word as specific location used by deictic expression "*Across the sea*".

Spatial or place deixis that occurs in the **Scene 8 (00:35:49,880 – 00:41:36,081)** was completed and followed by three terms of spatial deixis. There were 7 deictic words that include spatial deixis and followed by 1 word as distal

term used by deictic expression "*That*", the next 1 word as proximal term represented by use of deictic word "*Here*", and 5 words as specific location also projected term represented by use of deictic words "*Across the sea, Away, Go, Going, Gonna*".

The researcher found the use of spatial deixis in the **Scene 9 (00:41:34,920 – 00:45:01,561)**. Spatial or place in this scene was completed and followed by three terms of spatial deixis. There were 6 deictic words that include spatial deixis and followed by 1 word as distal term represented by use of deictic word "*That*", the next 3 words as proximal term used by deictic expressions "*This, Here, Right here*", and 2 words as projected term represented by use of deictic words "*Away, Gonna*".

In the **Scene 10 (00:45:01,660 – 00:48:52,402)**, the researcher found and classified the use of spatial deixis. Spatial or place in this scene followed by two terms of spatial deixis. There were 3 deictic words that include spatial deixis and followed by 2 words as proximal term represented by use of deictic words "*Here, Right here*", and 1 word as projected term used by deictic expression "*Gonna*".

The researcher found the use of spatial deixis in the **Scene 11 (00:49:08,400 – 00:53:34,529).** Spatial or place in this scene followed by two terms of spatial deixis. There

were 3 deictic words that include spatial deixis and followed by 2 words as distal term represented by use of deictic words "*There, Then*" and 1 word as proximal term used by deictic expression "*Now*".

Spatial or place deixis that occurs in the **Scene 12 (00:53:36,240 – 00:57:33,687)** was completed and followed by three terms of spatial deixis. There were 4 deictic words that include spatial deixis and followed by 1 word as distal term used by deictic expression "*There*", the next 1 word as proximal term represented by use of deictic word "*Here*", and 2 words as projected term represented by use of deictic words "*Go, Gonna*".

In the **Scene 13 (00:57:51,880 – 01:05:36,681)**, the researcher found and classified the use of spatial deixis. Spatial or place in this scene was completed and followed by three terms of spatial deixis. There were 7 deictic words that include spatial deixis and followed by 1 word as distal term represented by use of deictic word "*There*", the next 1 word as proximal term represented by use of deictic word "*Here*", and 5 words as specific location also projected term used by deictic expressions "*Inside, Outside*, *Go, Gonna, Come*".

Spatial or place deixis that occurs in the **Scene 14 (01:05:37,040 – 01:10:39,090)** was followed by two terms of spatial deixis. There were 3 deictic words that include spatial deixis and followed by 2 words as distal term

represented by use of deictic words "*There, That*", and 1 word as projected term represented by use of deictic word "*Gonna*".

In the **Scene 15 (01:10:40,520 – 01:12:52,363)**, there was no one deictic word occured.

The researcher found the use of spatial deixis in **Scene 16 (01:13:06,480 – 01:15:35,768)** was followed by 1 deictic word as specific location used by deictic expression "*Around*".

Spatial or place deixis that occurs in the **Scene 17 (01:16:00,880 – 01:23:05,644)** was completed and followed by three terms of spatial deixis. There were 6 deictic words that include spatial deixis and followed by 1 word as distal term represented by use of deictic word "*There*", the next 1 word as proximal term used by deictic expression "*Here*" and 3 words as specific location also projected term represented by use of deictic word "*Around, Go, Going, Come*".

The researcher found the use of spatial deixis in the **Scene 18 (01:23:27,920 – 01:29:38,650)** was followed by 1 deictic word as projected term used by deictic expression "*Come*".

In the **Scene 19 (01:28:55,600 – 01:36:10,675)**, the researcher found and analyzed 2 deictic words as specific

location and projected term used by deictic expressions
"*Inside, Come*".

**Table 4.1.2.1. Table of Spatial Deixis**

| Scenes | Sum |
|--------|-----|
| Scene 1 | 13 |
| Scene 2 | 11 |
| Scene 3 | 6 |
| Scene 4 | 9 |
| Scene 5 | 6 |
| Scene 6 | 6 |
| Scene 7 | 2 |
| Scene 8 | 10 |
| Scene 9 | 6 |
| Scene 10 | 3 |
| Scene 11 | 3 |
| Scene 12 | 5 |
| Scene 13 | 8 |
| Scene 14 | 6 |
| Scene 15 | - |
| Scene 16 | 1 |

| | |
|---|---|
| Scene 17 | 7 |
| Scene 18 | 1 |
| Scene 19 | 2 |
| | 105 |

### 4.1.3. Temporal Deixis

Temporal deictic word indicates the timing of an event to the time of speaking.[81] We have already noted the use of the proximal form *'now'* as indicating both the time coinciding with the speaker's utterance and the time of the speaker's voice being heard (the hearer's *'now'*).[82]

The result of the **Scene 1 (00:00:55,120 – 00:07:33,563)**, the researcher found and analyzed 3 deictic words that include temporal deixis and used by deictic expressions "*One day, Now, 1.000 years later*".

In the **Scene 2 (00:07:35,600 – 00:12:13,924)** researcher found and analyzed 4 deictic words that included temporal deixis, they are "*On that day, Tomorrow, Future, Every*".

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[81] Alan Cruse, *Meaning in Language: An Introduction to Semantics and Pragmatics*, p.321

[82] George Yule, *Pragmatics,* (Newyork: Oxford University Press, 1996), p. 14.

The researcher found and analyzed 3 deictic words in the **Scene 3 (00:12:16,640 – 00:16:24,723)** that include temporal deixis represented by use of deictic words "*This morning, Then, Sometimes*".

In the **Scene 4 (00:15:25,080 – 00:21:39,845)**, the researcher found and analyzed 1 deictic word that included temporal deixis and used by deictic expression "*One day*".

The researcher found and analyzed 2 deictic words in the **Scene 5 (00:21:40,280 – 00:28:12,406)** that included temporal deixis used by deictic expressions "*At night, One day*".

The result of the **Scene 6 (00:28:12,760 – 00:32:17,723)**, the researcher found and analyzed 2 deictic words that included temporal deixis used by deictic expressions "*A long time go, Now*".

In the **Scene 7 (00:32:18,240 – 00:35:48,751),** there was no one deictic word occured.

The result of the **Scene 8 (00:35:49,880 – 00:41:36,081)**, the researcher found and analyzed 2 deictic words that incluce temporal deixis and represented by use of deictic words "*Everyday, 1.000 years*".

In the **Scene 9 (00:41:34,920 – 00:45:01,561)**, the researcher found and analyzed 1 deictic word that included temporal deixis and used by deictic expression "*Now*".

In the **Scene 10 (00:45:01,660 – 00:48:52,402)**, there was no one deictic word occured.

The researcher found and analyzed 2 deitcic words in the **Scene 11 (00:49:08,400 – 00:53:34,529)** that include temporal deixis represented by use of deictic words "*Now, Then*".

In the **Scene 12 (00:53:36,240 – 00:57:33,687),** there was no one deictic word occured.

The result of the **Scene 13 (00:57:51,880 – 01:05:36,681)**, the researcher found and analyzed 1 deictic word that included temporal deixis represented by the use of deictic word "*Thousand years*".

The researcher found and analysed 1 deictic word in the **Scene 14 (01:05:37,040 – 01:10:39,090)** that included temporal deixis and used by deictic expression "*Once*".

In the **Scene 15 (01:10:40,520 – 01:12:52,363)**, there was no one deictic word occured.

In the **Scene 16 (01:13:06,480 – 01:15:35,768)** there was no one deictic word occured.

The result of the **Scene 17 (01:16:00,880 – 01:23:05,644)**, the researcher found and analyzed 1 deictic word used by deictic expression "*Sometimes*".

In the **Scene 18 (01:23:27,920 – 01:29:38,650)**, there was no one deictic word occured.

In the **Scene 19 (01:28:55,600 – 01:36:10,675)** there was no one deictic word occured.

**Table 4.1.3.1. Table of Temporal Deixis**

| Scenes | Sum |
|---|---|
| Scene 1 | 4 |
| Scene 2 | 4 |
| Scene 3 | 3 |
| Scene 4 | 1 |
| Scene 5 | 2 |
| Scene 6 | 2 |
| Scene 7 | - |
| Scene 8 | 2 |
| Scene 9 | 1 |
| Scene 10 | - |
| Scene 11 | 2 |
| Scene 12 | - |
| Scene 13 | 1 |
| Scene 14 | 1 |
| Scene 15 | - |
| Scene 16 | - |
| Scene 17 | 1 |
| Scene 18 | - |

| Scene 19 | - |
|---|---|
| | 25 |

## 4.2. The Dominant Deixis in the Moana Movie Script

From the explanation above, the researcher got 1.041 in personal deixis. They were first person deixis (519), second person (311), and third person (211). Then, in spatial deixis has 105 and got 25 in temporal deixis.

The most personal deixis was found in **scene 13 (00:57:51,880 – 01:05:36,681)** because in this scene the researcher got 119 deictic expressions, this scene is the longest scene which takes 7 minutes and of course the conversation between the main character or Moana with second character or Maui more complicated and long because towards the end of the story. Also this scene tells about their struggle to find out and take back Maui's hook at the sea.

**Picture 2.4.1. Moana and Maui at the sea**

So, the total of kinds deixis were 1.172 and the most dominant from all deixis was personal deixis.

**Table 4.2.1. Pie Chart of the Dominant Deixis**
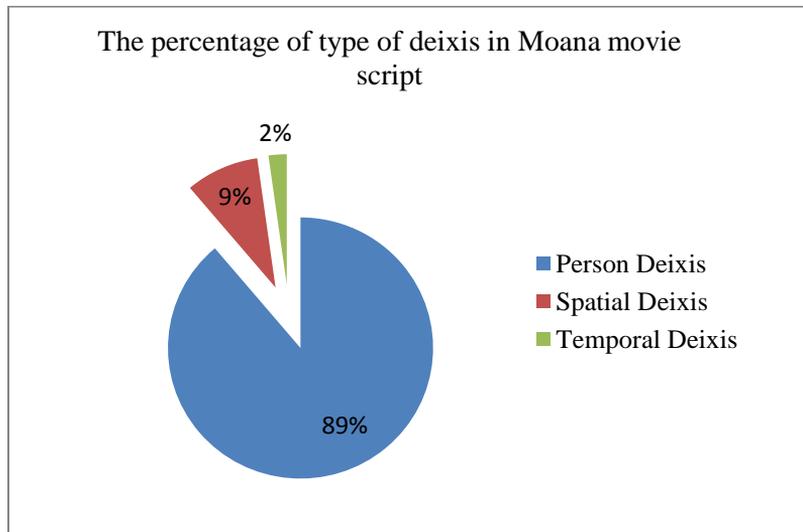


**4.3. Contribution**

This study is suitable for teaching in Junior High School grade 7 appropiate in Core Competence 3.2 and Basic Competence 4.2, so it will contribute as a medium for teaching in asking and giving information about identity (related to pronoun).

## 4.4. Pedagogical Implication

After the researcher doing research and analysing the data, the implication of this study is the result could be used as an example and applied in particular field of linguistic especially in pragmatic about deixis. This is because in writing of an arcticle must be exposed to deixis, so the lecturer may use this kind of steps by using a part of the script as an example or task so that students can easily understand the material.

Here, the researcher gives steps that can be applied:

1. Lecturer already explained the material and gave them clear explanation about concept, form and function of deixis.
2. Lecturer explain about how the use of deixis both in spoken and writen by using the script.
3. Lecturer already knew which scenes that included more deictic expressions and then picked up.
4. Lecturer could use a part of the scenes already chosen, either for example or task.
5. Lecturer used for an example, lecturer could give student a part of scene have analyzed. Explain again about the material using

that scene, make sure they understand well both deixis in spoken and written.

6. Lecturer used for task, lecturer could give them a part of scene without analyzed. Asking student to analyze one by one the personal, spatial and temporal deixis.

7. Lecturer also could give assigment to student to present the result of the concept, form, function and kind of deixis both in spoken and written in front of class.

# CHAPTER V
# CONCLUSION AND SUGGESTION

In this chapter, the researcher arrived at the conclusion after analyzing the data in the previous chapter. The conclusion drawn based on the formulated research question, while suggestion intended to give information to the next researchers who would be interested in doing similar research.

## 5.1. Conclusion

Depend on the research finding and discussions, the conclusions of this study are shown below:

5.1.1.  After the researcher conduct a research about movie under the title Moana. The researcher found types of deixis in the Moana movie script as follows; Personal deixis: *I, me, my, myself, we, us, our, you, your, he, him, she, they, their, them* etc, Spatial deixis: *here, there, that* and Temporal deixis: *now, then, sometimes* etc.

5.1.2.  The types of deixis that used in Moana movie script were personal deixis, spatial deixis, temporal deixis and discourse deixis. In Moana Movie Script, The person deixis is the one which reached great level than another, means it was used by 1.041 times . The detail of person deixis are for first person used 519 times, second person used 311 times and third person used 211 times. The next is Spatial deixis used 105 times and Temporal deixis used 26 times. So, the total of

kinds of deixis were 1.172 and the most dominant from all deixis was personal deixis.

## 5.2. Suggestion

After getting the result of the analysis, the researcher would like to give some suggestion as considerations which are important for the lecturer, students and the next researcher.

5.2.1. For Lecturer

This study could help to improve student's grammar especialy about pronoun.

5.2.2. For Student

By studying deixis could give students more benefits and thoughtful in referring speaker meaning.

5.2.3. Next Researcher

The researcher hope, the next research about deixis is more specific one and the next researcher can use this study as referent.

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www.springfieldspringfield.co.uk

**APPENDICES**

**Table 2.2.3.1. (Type of person deixis)**

| English | Singular | Plural |
|---|---|---|
| 1st person | I / Me | We / Us |
| 2nd person | You | You |
| 3rd person | He / Him, She / Her, It | They / Them |

**Table 4.1.1.1. Table of Person Deixis**

| Scenes | Personal Deixis | Sum |
|---|---|---|
| | First Person | 13 |
| Scene 1 | Second Person | 4 |
| | Thrid Person | 18 |
| | First Person | 58 |
| Scene 2 | Second Person | 26 |
| | Thrid Person | 5 |
| | First Person | 35 |
| Scene 3 | Second Person | 14 |
| | Thrid Person | 14 |

| Scene | Person | Count |
|---|---|---|
| Scene 4 | First Person | 46 |
| | Second Person | 9 |
| | Thrid Person | 13 |
| Scene 5 | First Person | 40 |
| | Second Person | 7 |
| | Thrid Person | 6 |
| Scene 6 | First Person | 31 |
| | Second Person | 13 |
| | Thrid Person | 7 |
| Scene 7 | First Person | 8 |
| | Second Person | 2 |
| | Thrid Person | 1 |
| Scene 8 | First Person | 49 |
| | Second Person | 39 |
| | Thrid Person | 16 |
| Scene 9 | First Person | 18 |
| | Second Person | 19 |

| | | |
|---|---|---|
| | Thrid Person | 15 |
| Scene 10 | First Person | 6 |
| | Second Person | 9 |
| | Thrid Person | 8 |
| Scene 11 | First Person | 21 |
| | Second Person | 27 |
| | Thrid Person | 8 |
| Scene 12 | First Person | 23 |
| | Second Person | 17 |
| | Thrid Person | 19 |
| Scene 13 | First Person | 48 |
| | Second Person | 42 |
| | Thrid Person | 29 |
| Scene 14 | First Person | 44 |
| | Second Person | 24 |
| | Thrid Person | 19 |
| | First Person | 1 |

| | | |
|---|---|---|
| Scene 15 | Second Person | - |
| | Thrid Person | - |
| Scene 16 | First Person | 10 |
| | Second Person | 4 |
| | Thrid Person | 4 |
| Scene 17 | First Person | 52 |
| | Second Person | 30 |
| | Thrid Person | 22 |
| Scene 18 | First Person | 6 |
| | Second Person | 7 |
| | Thrid Person | 4 |
| Scene 19 | First Person | 10 |
| | Second Person | 18 |
| | Thrid Person | 3 |
| | | 1.041 |

**Table 4.1.2.1. Table of Spatial Deixis**

| Scenes | Sum |
|--------|-----|
| Scene 1 | 13 |
| Scene 2 | 11 |
| Scene 3 | 6 |
| Scene 4 | 9 |
| Scene 5 | 6 |
| Scene 6 | 6 |
| Scene 7 | 2 |
| Scene 8 | 10 |
| Scene 9 | 6 |
| Scene 10 | 3 |
| Scene 11 | 3 |
| Scene 12 | 5 |
| Scene 13 | 8 |
| Scene 14 | 6 |
| Scene 15 | - |
| Scene 16 | 1 |
| Scene 17 | 7 |
| Scene 18 | 1 |

| Scene 19 | 2 |
|---|---|
| | 105 |

**Table 4.1.3.1. Table of Spatial Deixis**

| Scenes | Sum |
|---|---|
| Scene 1 | 4 |
| Scene 2 | 4 |
| Scene 3 | 3 |
| Scene 4 | 2 |
| Scene 5 | 4 |
| Scene 6 | 2 |
| Scene 7 | - |
| Scene 8 | 2 |
| Scene 9 | - |
| Scene 10 | - |
| Scene 11 | 3 |
| Scene 12 | - |

| | |
|---|---|
| Scene 13 | - |
| Scene 14 | 1 |
| Scene 15 | - |
| Scene 16 | - |
| Scene 17 | 1 |
| Scene 18 | - |
| Scene 19 | - |
| | 26 |

**Table 4.2.1. Pie Chart of the Dominant Deixis**



The percentage of type of deixis in Moana movie script

- Person Deixis
- Spatial Deixis
- Temporal Deixis

89%
9%
2%
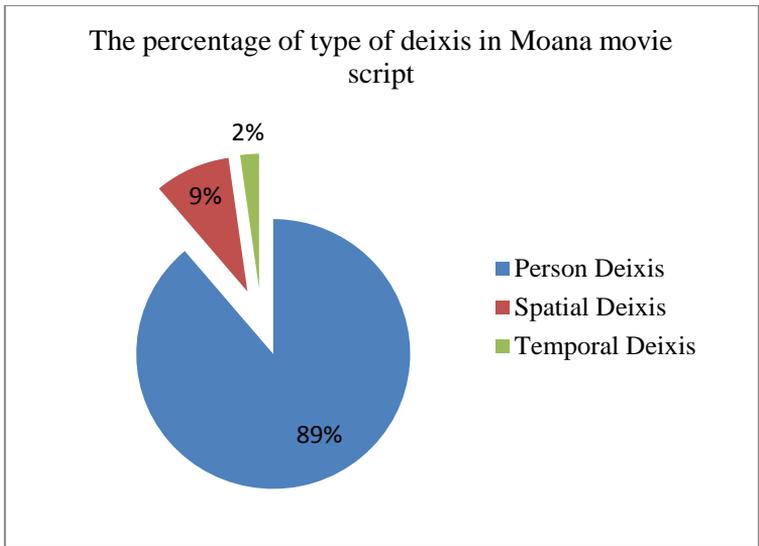
**THE SCRIPT OF MOANA MOVIE**

Gramma Tala : In the beginning, there was only ocean until the mother island emerged: Te Fiti. Her heart held the greatest power ever known. It could create life itself. And Te Fiti shared it with the world. But in time, some begin to seek Te Fiti's heart. They believed that they could possess it, the great power of creation would be theirs. And one day, the most daring of them all voyaged across the vast ocean to take it. He was a Demigod of the wind and sea. He was a warrior. A trickster. A shapeshifter who could change form with the power of his magical fish hook. And his name was Maui. But without her heart, Te Fiti began to crumble, giving birth to a terrible darkness. Maui tried to escape, but was confronted by another who sought the heart: Te Kā, a demon of earth and fire. Maui was struck from the sky, never to be seen again. And his magical fish hook and the heart of Te Fiti, were lost to the sea. Where even now, 1000 years later, Te Kā and the demons of the deep still hunt for the heart, hiding in the darkness that will continue to spread, chasing away our fish, draining the life from island after island until every one of us is devoured by the bloodthirsty jaws of inescapable death! But one day, the heart will be found by someone who would journey beyond the reef, find Maui, deliver him across the great ocean to restore Te Fiti's heart and save us all.

Chief Tui : Thank you, Mother, that's enough.

Moana : Papa!

Chief Tui : No one goes outside the reef. We're safe here. There is no darkness. There are no monsters.

(Children screaming)

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| Chief Tui | : There is nothing beyond that reef but storm and rough sea. As long as we stay on our very safe island, we'll be fine. |
| Gramma Tala | : The legends are true. Someone will have to go. |
| Chief Tui | : Mother, Motunui is paradise. Who would want to go anywhere else? |
| Chief Tui | : Moana! Oh, there you are. Moana, what are you doing? You scared me. |
| Moana | : Fun, I want go back. |
| Chief Tui | : I know, I know, but you don't go out there. It's dangerous. Moana, come on... Let's go back to the village. You are the next great chief of our people. |
| [Sina](#) | : And you'll do wondrous things, my little minnow. |
| Chief Tui | : Oh yes, but first, you must learn where you're meant to be. |
| Chief Tui | : ♫ Moana, make way, make way / Moana, it's time you knew / The village of Motunui is all you need / The dancers are practicing / They dance to an ancient song / (Who needs a new song? This old one's all we need) / This tradition is our mission / And Moana, there's so much to do (Make way) / Don't trip on the taro root, that's all you need / We share everything we make (We make) / We joke and we weave our baskets (Aha!) / The fishermen come back from the sea ♫ |
| Moana | : ♫ I wanna see ♫ |
| Chief Tui | : ♫ Don't walk away / Moana, stay on the ground now / Our people will need a chief and there you are ♫ |
| Chief Tui and Sina | : ♫ There comes a day / When you're gonna look around / And realize happiness is where you are ♫ |

Chief Tui : ♫ Consider the coconut (the what?) / Consider its tree / We use each part of the coconut, that's all we need ♫

Sina : ♫ We make our nets from the fibers / The water's sweet inside / We use the leaves to build fires / We cook up the meat inside ♫

Chief Tui : ♫ Consider the coconuts / The trunks and the leaves / The island gives us what we need ♫

Moana : ♫ And no one leaves ♫

Chief Tui : ♫ That's right, we stay /We're safe and we're well provided / And when we look to the future / There you are / You'll be okay / In time you'll learn just as I did ♫

Chief Tui and Sina : ♫ You must find happiness right where you are ♫

Gramma Tala : ♫ I like to dance with the water / The undertow and the waves / The water is mischievous, ha! / I like how it misbehaves / The village may think I'm crazy / Or say that I drift too far / But once you know what you like, well, there you are / You are your father's daughter / Stubbornness and pride / Mind what he says but remember / You may hear a voice inside / And if the voice starts to whisper / To follow the farthest star / Moana, that voice inside is who you are ♫

Moana : Dad! I was only looking at the boats. I wasn't gonna get on them.

Chief Tui : Come on. There's something I need to show you. I've wanted to bring you here from the moment you opened your eyes. This is a sacred place. The place of chiefs. There would come a time when you will stand on this peak and place a stone on this mountain. Like I did. Like my father did. And his father and every chief there has ever been. And on that day, when you place your stone, you will raise this whole island higher. You are the future

of our people, Moana. They are not out there. There are right here. It's time to be who they need you to be.

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| Villagers | : ♫ We make our nets from the fibers (We weave our nets from the fibers) / The water's sweet inside (And we'll taste the sweet inside) / We use the leaves to build fires (We sing these songs in our choir) / We cook up the meat inside (beat inside) ♫ |
| Chief Tui | : ♫ The village believes in us (Ha! That's right!) / The village believes (Ha!) / The island gives us what we need / And no one leaves ♫ |
| Moana | : ♫ So here I'll stay / My home, my people beside me / And when I think of tomorrow |
| Villagers | : ♫ There we are ♫ |
| Moana | : ♫ I'll lead the way / I'll have my people to guide me / We'll build our future together ♫ |
| Villagers | : ♫ Where we are ♫ |
| Moana | : ♫ 'Cause every path leads you back to ♫ |
| Villagers | : ♫ Where you are ♫ |
| Moana | : ♫ You can find happiness right ♫ |
| Villagers | : ♫ Where you are / Where you are ♫ |
| Villager | : Every storm, this roof leaks no matter how many fronds I add. |
| Moana | : Not the fronds, wind shifted the post. Mmm... That's good pork. Oh, I mean... No, I wasn't... What? They calling me, so I gotta... Bye! |
| Moana | : You're doing great. |
| Villager | : Is it done yet? |

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| Moana | : So close. |
| Villager | : I'm curious about that [chicken](#) eating the rock. He seems to lack the basic intelligence required for pretty much everything. Should we maybe just cook him? |
| Moana | : Sometimes our strength lies beneath the surface. Far beneath in some cases. But I'm sure there's more to Heihei than meets the eye. |
| Villager | : It's the harvest. This morning I was husking the coconuts and... |
| Moana | : Well... We should clear the diseased trees. And we will start a new grove there. |
| Villager | : Thanks, Moana. She's doing great. |
| Chief Tui | : This suits you. |
| Villager | : Chief! There's something you need to see. Our traps in the east lagoon. They're pulling out less and less fish. |
| Moana | : Then we'll rotate the fishing ground. |
| Villager | : We have, there's no fish. |
| Moana | : Oh... Then we'll fish far side of the island. |
| Villager | : We tried. |
| Moana | : The windward side. |
| Villager | : And the leeward side. We tried the whole lagoon. They're just... gone. |
| Villagers | : What you have tried using for the bait? I don't use it as a bait. I would talk to the counselor. I'm sure we'll... |
| Moana | : What if... we fished beyond the reef? |
| Chief Tui | : No one goes beyond the reef. |

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| Moana | : I know. But if there are no fish in the lagoon... |
| Chief Tui | : Moana... |
| Moana | : And there's a whole ocean... |
| Chief Tui | : We have one rule. |
| Moana | : An older rule, when there were fish. |
| Chief Tui | : A rule that keep us safe! |
| Moana | : But Dad! |
| Chief Tui | : Instead of endangering our people so you can run right back to the water! Every time I think you're past this. No one goes beyond the reef! |
| Sina | : Well, it's like what you said in front of your dad standing on a boat. |
| Moana | : I didn't say go beyond the reef because I want to be on the ocean. |
| Sina | : But you still do. He's hard on you, because... |
| Moana | : Because he doesn't get me. |
| Sina | : Because he was you. Drawn to the ocean. Down by the shore. He took a canoe, Moana. He crossed the reef and found an unforgiving sea. Waves like mountains. His best friend begged to be on that boat. He couldn't save him. He's hoping he can save you. Sometimes, who we wish we were, what we wish what we can do is just not meant to be. |
| Moana | : ♫ I've been staring at the edge of the water / Long as I can remember, never really knowing why / I wish I could be the perfect daughter / But I come back to the water, no matter how hard I try / Every turn I take, every trail I track / Every path I make, every road leads back / To the |

place I know, where I can not go, where I long to be / See the line where the sky meets the sea? It calls me / And no one knows, how far it goes / If the wind in my sail on the sea stays behind me / One day I'll know, if I go there's just no telling how far I'll go / I know everybody on this island seems so happy on this island / Everything is by design / I know everybody on this island has a role on this island / So maybe I can roll with mine / I can lead with pride, I can make us strong / I'll be satisfied if I play along / But the voice inside sings a different song / What is wrong with me? / See the light as it shines on the sea? It's blinding / But no one knows, how deep it goes / And it seems like it's calling out to me, so come find me / And let me know, what's beyond that line, will I cross that line? / See the line where the sky meets the sea? It calls me / And no one knows, how far it goes / If the wind in my sail on the sea stays behind me / One day I'll know, how far I'll go ♫

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| Moana | : I can do this. There's more fish beyond the reef. There's more beyond the reef. Not so bad. Pua! (Gasping for air) |
| Gramma Tala | : What ever just happened, blame it on the pig. |
| Moana | : Grandma... Are you gonna tell dad? |
| Gramma Tala | : I'm his mom. I don't have to tell him anything. |
| Moana | : He was right. About going out there. It's time to put my stone on the mountain. |
| Gramma Tala | : Okay. Well, then head on back. Put that stone up there. |
| Moana | : Why aren't you trying to talk me out of it? |
| Gramma Tala | : You said that's what you wanted. |
| Moana | : It is. |

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| Gramma Tala | : When I die, I'm going to come back this one of these. Or I chose the wrong tattoo. |
| Moana | : Why are you acting weird? |
| Gramma Tala | : I'm the village crazy lady. That's my job. |
| Moana | : If there's something you want to tell me, just tell me. Is there something you want to tell me? |
| Gramma Tala | : Is there something you want to hear? You've been told all our people's stories but one. |
| Moana | : What is this place? |
| Gramma Tala | : Do you really think our ancestors stayed within the reef? |
| Moana | : What's in there? |
| Gramma Tala | : The answer to the question you keep asking yourself. Who are you meant to be? Go inside, bang the drum, and find out. |
| Moana | : Bang the drum. |
| [Matai](#) | : ♫ Tatou o tagata folau vala'auina / Le atua o le sami tele e o mai / O ava'e le lu'itau e lelei / Tapenapena ♫ |
| Voyagers | : ♫ Aue, aue / Nuku i mua / Te manulele e tataki e / Aue, aue / Te fenua te malie / Nae ko hakilia kaiga e / We read the wind and the sky when the sun is high / We sail the length of the seas on the ocean breeze / At night, we name every star / We know where we are / We know who we are, who we are / Aue, aue / We set a course to find / A brand new island everywhere we roam / Aue, aue / We keep our island in our mind / And when it's time to find home / We know the way / Aue, aue, / We are explorers reading every sign / We tell the stories of our elders in a never-ending chain / Aue, aue, / Te fenua, te malie / Nae ko hakilia / We know the way |

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| Moana | : We were voyagers. We were voyagers! We were voyagers! We were voyagers! We were voyagers! Why'd we stop? |
| Gramma Tala | : Maui. When he stole from the Mother Island, darkness fell. Te Ka awoke. Monsters lurked and boats stopped coming back. To protect our people, the ancient chiefs forbid voyaging. And now we have forgotten who we are. And the darkness has continue to spread, chasing away our fish, draining the life from island after island. |
| Moana | : Our island? |
| Gramma Tala | : But one day, someone will journey beyond our reef, find Maui, deliver him across the great ocean to restore the heart of Te Fiti. I was there that day. The ocean chose you. |
| Moana | : I thought it was a dream. |
| Gramma Tala | : Nope! Our ancestors believed Maui lies there at the bottom of his hook. Follow it and you will find him. |
| Moana | : But... Why'd it choose me? I don't even know how to make it past the reef. But I know who does. |
| Villagers | : The coconuts are turning black. What about the fish? It happens all over the island. |
| Chief Tui | : Please. please. Settle down. |
| Villagers | : What are you going to do? Who will dig new fields? |
| Chief Tui | : We'll find a way... We... |
| Moana | : ... Can stop the darkness. Save our island. This cave has boats. Huge canoes. We can take them to find Maui. Make him restore the heart. We were voyagers. We can voyage again. You told me to help our people. This is how we can help our people. Dad. What are you doing? |

Chief Tui : I should've burned those boats a long time ago.

Moana : No! Don't! We have to find Maui. We have to restore the heart. There is no heart. This...this is just a rock. No!

Villager : Chief! It's your mother!

Chief Tui : Mother.

Villagers : What can be done?

Gramma Tala : Go.

Moana : Gramma.

Gramma Tala : Go.

Moana : Not now. I can't.

Gramma Tala : You must. The ocean chose you. Follow the fish hook.

Moana : Grandma.

Gramma Tala : And when you find Maui, you grab him by the ear. You say... I am Moana of Motunui. You will board my boat, sail across the sea, and restore the heart of Te Fiti.

Moana : I... I can't leave you.

Gramma Tala : There is nowhere you could go that I won't be with you. Go.

Moana : ♫ There's a line where the sky meets the sea and it calls me / But no one knows how far it goes / All the time wondering where I need to be is behind me / I'm on my own, to worlds unknown / Every turn I take, every trail I track / Is a choice I make, now I can't turn back / From the great unknown, where I go alone, where I long to be / See her light up the night in the sea, she calls me / And yes, I know, that I can go / There's a moon in the sky and the wind is behind me / Soon I'll know, how far I'll go ♫

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| Moana | : I am Moana of Motunui. You will board my boat, sail across the sea, and restore the heart of Te Fiti. I am Moana of Motu... nui. Hei-hei?! It's okay. You're alright. Yes... see. There we go. Nice water. The ocean is a friend of mine. Hei-hei. Hei-hei! Stay. Ok. Next stop, Maui. I am Moana of Motunui. You will board my boat, sail across the sea and restore the heart of Te Fiti. I am Moana... of... Mo... tu... Board my boat! Oh, no. No ... no... no...no. No. Ocean. I could use a little help. No... no. Please. Come on. Help me. Please. |
| Moana | : Ehmm... What? I said help me. And wrecking my boat?! Not helping! Fish pee in you... all day. So...Maui? Maui. Maui, demigod of the wind and sea, I am Moana of Motunui. You will board my boat. No. Youwill board my boat. Yeah. I am Moana of Motului. You will board my... |
| Maui | : Boat! A boat! The Gods have given me a (screams) |
| Moana | : Maui, shapeshifter, demigod of the wind and sea. I am Moana... |
| Maui | : Hero of Man. |
| Moana | : Wh..What? |
| Maui | : It's actually Maui, shapeshifter, demigod of the wind and sea, hero of man. I interrupted, from the top, hero of man. Go. |
| Moana | : I am Mo... |
| Maui | : Sorry, Sorry, Sorry, Sorry. And women. Man and women. Both. All. Not a guy-girl thing. Ah, you know, Maui is a hero to all. You're doing great. |
| Moana | : What? No, I came here to... |

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| Maui | : Oh, of course, of course. Yes, yes, yes, yes. Maui always has time for his fans. When you use a bird to write with, it's called tweeting. (laughs) I know, not every day you get a chance to meet your hero. |
| Moana | : You are not my hero. And I'm not here so you can sign my oar. I'm here because you stole the heart of Te Fiti and you will board my boat, sail across the sea, and put it back. |
| Maui | : Yeah... It almost sounds like you don't like me, which is impossible because I got stuck here for a thousand years, trying to get the heart as a gift for you mortals so you could have the power to create life itself. Yeah. So what I believe you were trying to say is thank you. |
| Moana | : Thank you? |
| Maui | : You're welcome. |
| Moana | : Wait, no, no, no. I-I didn't... I wasn't... why would I ever say... |
| Maui | : ♫ Okay, okay / I see what's happening here / You're face-to-face with greatness and it's strange / You don't even know how you feel, It's adorable! / Well it's nice to see that humans never change / Open your eyes, let's begin / Yes it's really me, It's Maui! Breathe it in / I know it's a lot, the hair, the bod! / When you're staring at a demigod / What can I say except "You're welcome" / For the tides, the sun, the sky / Hey, it's okay, it's okay, you're welcome / I'm just an ordinary demi-guy! / Hey, what has two thumbs and pulled up the sky / When you were waddling yay high? / This guy! / When the nights got cold, who stole you fire from down below? / You're looking at him, yo! / Oh, also I lasso'd the sun / You're welcome / To stretch your days and bring you fun / Also, I harness the breeze / You're welcome / To fill your sails and shake your trees / So what can I say except you're |

welcome? / For the islands I pulled from the sea / There's no need to pray, it's okay, you're welcome / I guess it's just my way of being me / You're welcome, you're welcome / Well, come to think of it / Kid, honestly I can go on and on / I can explain every natural phenomenon / The tide, the grass, the ground / Oh, that was Maui just messing around / I killed an eel, I buried its guts / Sprouted a tree, now you've got coconuts / What's the lesson? What is the takeaway? / Don't mess with Maui when he's on the breakaway / And the tapestry here in my skin / Is a map of the victories I win / Look where I've been, I make everything happen / Look at that mean [mini Maui](#) just tippity tappin' / Well anyway, let me say you're welcome! / For the wonderful world you know / Hey, it's okay, it's okay, you're welcome! / Well, come to think of it, I gotta go / Hey, it's your day to say you're welcome! / 'Cause I'm gonna need that boat / I'm sailing away, away, you're welcome! / 'Cause Maui can do anything but float / You're welcome, you're welcome / And thank you!

Moana       : Hey, let me out! You lying slimy son of a...

Maui        : Mm... Mmm. You're welcome. No... I'm not going to Te Fiti with some kid. I'm going to get my hook. You have yours, and I'm not Maui without mine. Okay, talk to the back. Boat snack. Oh, no, no, no. Don't look at me like that. It's a beautiful cave, she's gonna love it. And I'm going to love you. In my belly. Now, let's fatten you up, drumstick. I can watch that all day. Okay, enjoy the island. Maui... Out!

Moana       : No. Stop ! Hey, you're pull back the horde.

Maui        : Did not see that coming.

Moana       : I am Moana of Motunui.This is my canoe. And you will journey to aahh...

Maui         : Alright, get over it. We gotta move. And she's back.

Moana        : I am Moana of Motun..uiiii....

Maui         : It was Moana, right?

Moana        : Yes. And you will restore the heart.

Maui         : Alright, I'm out. Ahh, come on.

Moana        : What is your problem? Are you afraid of it ?

Maui         : No. No, Ha..ha..ha. I'm not afraid. Stay out of it or you're sleeping in my armpit. You stop it. That is not a heart. It is a curse. the second I took it, I got blasted out of the sky. And I lost my hook. Get it away from me.Moana: Get this away?

Maui         : Hah .. hey .. hey... I'm Demigod, okay? Stop that, I will smite you. You wannna get smote? Listen, that thing doen't give you power to create life. It's a homing beacon of death. If you don't put it away bad things will come for it. Moana: Come for this ... The heart. You mean this heart right here... Come and get it.

Maui         : You are gonna get us killed.

Moana        : No, I'm gonna get us to Te Fiti. So you can put it back. Thank you. "You're welcome!"

Maui         : Kakamora.

Moana        : Kaka. what?

Maui         : Murdering little pirates. Wonder, what they're here for ?

Moana        :They're kind of cute. Ocean do something, help us.

Maui         : The ocean doesn't help you. You help yourself. You can't sail ?

Moana        : I ... I am self-taught? Can't you shift shape or something?

Maui         : You see my hook? No magic hook. No magic powers. The boat is turning into my fault. Yup. I just did best. No, no, no, no. Hei-hei. Maui. They took the heart. That a chicken. The heart is in the...We have to get it back. Mauiii.... There. Right there! You're turning. What are you doing. Escaping. The heart. Forget it, you're never get it back. Beside, we got a better one. Hey... What do I gonna steal with. They just gonna kill you. Coconuts. Hah... Got it. Oo... Oohh... Hey. Yeah... We did it ! Congratulations, on not being dead, curly. You surprise me. But I'm still not taking that thing back. You wanna get to Te Fiti. You have to go through the whole oceans and bad. Not to mention Te Ka. Lava monster. Ever defeat a lava monster. No. Have you. I'm not going on a suicide mission with some mortal. You can restore the heart
without me. And me says No. I'm getting my hook. End of discussion. You'll to be a hero. That's what you are about, rights? Little girl, I am a hero. Maybe you were but now... Now you're just the guy who stole the heart of Te Fiti. The guy who cursed the world. Don't know one fellow. No one. But, put this back. Save the world. You'd be everyone's hero. Maui... Maui... Maui... Guess what's they say. We never make it, without my hook. Not pass Te Ka. Then we get your hook. We get your hook, take out Te Ka. Restore the heart. Unless you don't wanna be. Maui Demigod of Wind and Sea. Hero to all. First, we get my hook. Then save the world. Deal ? Deal. Worth a shot ? Okay, we go east. To the Lair of Tamatoa. If anyone has my hook, it's that bee-eyed bottomfeeder. Teach me to sail. My job is to deliver

Maui across the great ocean. I should... I should be sailing. It's call Wave Finding, Princess. It's not just sail and not, It's sea where you're going in your mind. Knowing where you are. By knowing where you've been. Okay, first. I'm not a princess. I'm the daughter of the chief. Same difference. No. If you weary dress, and you have animal sidekick. You're Princess. You're not a wayfinder. You're never be away find her. You're never be a way. Really? Blow dart in my buttcheek. You are a bad person. If you can talk, you can teach. Way finding. Lesson one ... hit it. Pull the sheets. Not the sheets. No. No. No. No. Tried that one already. You're measuring the stars. Not giving the sky a hi five. If the current warm, you're going the right way. It's cold. Wait, it's getting warmer. Then it's disgusting. What's wrong with you? B lack c loud. We're here. See, I told you, I can do it.

Motunui        : I'm home?

Moana          : Dad...

Chief Tui       : Moana... Mom. Help. No. Moana... Enjoy your beauty rest. You know a real wayfinder, never sleeps. So they actually get what they need to go. Muscle up butter cup. We're                                                              here.
You sure this guy's gonna have your hook. Tamatoa... oh yeah have it. He's a skyvenger.

Maui            : Collect stuff, things that looks cool. And for Tomatoa. Trust me, my hook is the coolest collected. And he lives up there. Oh,ho, no, no, no... That's just the entrance. To Lalotai. Lalotai? Realm of Monsters. We going to the Realms of Monsters. We? No. Me. You are gonna stay here with the other chicken. That's what I'm talking about, give me some. Come on, that was a good one, how you'd not get it. I called her chicken, that chicken on the

boat. I know she's human, but that's not. You know forget it. Forget it, I'm not explaining it to you. What? Cause that is not funny. So... Daughter of the chief. I thought you stayed in the village. You know, kissing babies and things. Hey, I'm just trying to understand. Why your people decided to send her. How's my phrases? You. My people. Didn't send me. The ocean did. The ocean makes sense, you're what? Ape. Can't sail. Obvious choice. It chose me. For a reason. If the ocean so smart. Why didn't you just take the heart back to Te Fiti itself. Or bring me my hook. The ocean straight up pooky dooks. But I'm sure it's not wrong about you. You're the chosen one. The ocean chose you for a reason. If you start singing, I'm wanna throw up. So, not seeing entrance. Yes, because it only appear after a human sacrifice. Kidding, Ha..ha..ha... So serious. Do not worry, it's a lot far down there than it looks. I am still Maui. Go. And he's sticks the landing. What? Dumb-dumb, she's not even here. No mortals gonna jump into the realm of mon. Well. She's dead. Okay, let's get my hook. Maui's fishhook. Yeah Sorry. I thought you were a monster, but... I found your hook and you're right... This Tamatoa really likes the treasure. Stay. What? No? I'm... I'm the one who...

Maui          : Listen. For a thousand years,I've only been thinking about keeping this hair silky, getting my hook, and being awesome again. And it's not getting screwed up by a mortal. Who has no business inside of a monster cave except Except...Maybe as bait.

Moana         : *sigh* Wow, the shiny glittering cave. And just like me, it's covered in sparkling treasure. Sparkle ... Sparkle. Sparkle.

Maui          : You're not selling it.

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| Moana | :This is stupid, I'm just gonna walk up there. |
| Maui | : *whisper* You go out there, he will kill you. Just stick to the plan. Oh! When he shows up, keep him distracted. Make him talk about himself. He loves bragging about how awesome he is. |
| Moana | : Well, you two must get along perfectly. |
| Maui | :Well not since I ripped his leg off. |
| Moana | : Wait, you did what!? |
| Tamatoa | : Huhuhuhuuu...What have we here? It's a sparkly, shiny -wait a minute...It's a human! What are you doing down here in the realms of the monst- Just pick an eye, babe. I can't- I can't concentrate on what I saying if you keep - Yep, pick one! pick one! You're a funny looking little thing, aren't you? Oooh what's this? |
| Moana | : Don't, it's my grandma's. Tamatoa *mockingly* It's my grandma's. I ate my grandma!!! And it took a week because she was absolutely humongous. Why are you here? |
| Moana | : Cause you're amazing! And we mortals have heard...the tales about the crab....who became a legend. And I got to know. How you did you get so crab...ulous? |
| Tamatoa | : Are you just trying to get me to talk about myself? Because if you are ...I will gladly do so!! In song form! ♫ Well, Tamatoa hasn't always been this glam/I was a drab little crab once../Now I know, I can be happy as a clam/Because I'm beautiful, baby./Did your granny say "listen to your heart"/Be who you are on the inside/I need three words to tear her argument apart/Your granny lied/I'd rather be shiny like a treasure from a sunken pirate wreck/Scrub the deck and make it look shiny/I will sparkle like a wealthy woman's neck/Just a sec, don't you know?/Fish are dumb, dumb, dumb/They chase anything |

that glitters/Beginners/Oh, and here they come, come, come/To the brightest thing that glitters/Mmm, fish dinners/I just love free food/You look like seafood ♫

Moana       : No !

Maui        :Hey! Crab cakes. I'm back. It's Maui time.

Tamatoa     : *gasp*

Maui        : What do you say, little buddy. Giant hawk? Coming up.. Yahoo!!! Yahoo....?

Tamatoa     :♫ Well, well, well... Little Maui's having trouble with his look. You little semi-demi-mini-god. Ouch! What a terrible performance. Get the hook! (Get it?)You don't swing it like you used to, man. Yet I have to give you credit for my start. And your tattoos on the outside. For just like you, I made myself a work of art. I never hide, I can't/I'm too shiny. Watch me dazzle like a diamond in the rough. Strut my stuff, my stuff is so shiny. Send your armies but they'll never be enough. My shell's too tough, Maui man. You could try, try, try... But you can't expect a demigod to beat a decapod. Look it up. You will die, die, die. Now it's time for me to take apart. Your aching heart. Far from the ones who abandoned you. Chasing the love of these humans. Who made you feel wanted. You try to be tough. But your armor's just not hard enough. Maui! Now it's time to kick your hiney. Ever seen someone so shiny? Soak it in cause it's the last you'll ever see. C'est la vie mon ami, I'm so shiny. Now I'll eat you so prepare your final plea. Just for me/You'll never be quite as shiny. You wish you were nice and shiny ♫

Moana       : Hey! I got something shiny for ya.

Tamatoa     : The heart of Te Fiti. You can't run from me! Oh, you can...You keep surprising me. There's only so far you can

get on those two little legs. Hahahaaa. The power of creation...for the crustacean. Where is it? Where is it?

Moana       : We gotta go.

Maui        : Wait, what about the heart?

Moana       :He can have it! I've got a better one.

Tamatoa     : Hahahahaaa Yes! I have the.. Wait a minute... Ugh!! I see, she's taken a barnacle and she's covered it in bio illuminescent algae...as a diversion. Grrr!!! Come back here!!! Raaaaahh!!! Oof!! Ugh!! Huh?

Moana       : Yahooooo!!!

Tamatoa     : Hey! Hey!!...Did you like the song? We're alive. We're alive. Listen. I appreciate what you did down there. Mm..hmm... Took guts. But... I'm sorry. I'm tryin' to be sincere for once, and it feels you're distracted. No, no, no way. Really. Cause you looking at me like I have a ... Shark head. Do you have a shark head, cause I...? Look ... The point is ... For little girl, child thing, wharever who had no business being down there. You did me a solid. But you also almost died. And I couldn't even beat the dumb crab. So chances of beating Te Ka. Bup                                                 kiss. We're never making it to the Te Fiti. This mission is curse. It's not cursed. Shark head. It's not cursed. Cursed. What can I say, except we're dead soon. We're dead soon. Can't you at least try? Giant hook. Hey, it's okay... it's okay. We're dead soon. Alright, play time is over. Get up. Why? You're gonna give me a speech. Tell me I could beat Te Ka cause I'm Maui. Take a hike, tiny. How do you get your tatoo's. They show up when I earn them. How do you earn that one. What's that for ? That's a man's discovery of Nanya, What's Nanya ?

Non ya'll Business. I just keep asking. What's that for ? You need to stop doing that.

Maui : Back off. Just tell me what it is ? I said back off. Is that why your hook not working. You don't wanna talked. Don't talk. You wanna throw me off the boat. Throw me off. You wanna tell me, I don't know what I'm doing. I know I don't. I have no idea why the ocean chose me. You're right. But, my island is dying. So I am here. It's just me and you. And I want to help. But I can't, if you don't let me. I wasn't born a demigod. I have human parents. They... They took one look. And decided they did not want me. They threw me under the sea. Like I was nothing. Somehow I was found by the Gods. They gave me the hook. They made me... Maui. And back to the human, I went. I gave them island, fire, coconuts. Anything they ever want. You took the hard for them. You did everything for them. So they loved you. It was never enough. Maybe the Gods found you for a reason. Maybe the oceans brought you to them. Because it saw someone who worthty of being saved. But the Gods are the ones who make you Maui. You are. Okay, okay. I, I love you too, buddy. Yeah! Next stop, Te Fiti. What? I figured it out. You know the ocean used to loved when I pull out violence. Cause your ancestors would sail the seas. Find them. All those new island, new villages. It was the water that connected them all. And byway the ocean. I think I be looking for, ehh... Curly hair, non a princess. To start that again. That is little even nicest thing. You've ever said to me. Probably should've saved that for Te Fiti. I did. Moana of Motunui. I believe. You have officially delivered Maui. Across the great sea. Moana, Moana, Moana. It's time. Go, save the world.

| | |
|---|---|
| Moana | : Maui... What... What are you doing? Finding you better way in. We won't make it. Yes, we will. Turn around. No. Moana stop. No. Are you okay? Maui. I told you to turn back. I thought we can make it. We? I thought I can make it. We can fix it. It was made by the Gods. You can't fix it. Next time will be more careful. |
| Maui | : Te Ka was suck on the barely island. It's lava. It can't go on the water. We can find a way around. I'm not going back. What... We still have to restore the heart. My hook is cracked. One more hit and it's over. Maui you have to restore the heart. Without my hook, I am nothing. That's not true. Without my hook, I am nothing. We are only here because you stole the heart in the first place. |
| Moana | : No, we're here because the ocean told you, You're special and you believe it, I am Moana of Motunui. You were board my boat. Goodbye, Moana. Sail across the sea, I'm not killing myself. So you can prove you're something. You're not. I just restore the heart of Te Fiti. The Ocean chose me. The choice was wrong. Maui! Why did you bring me here ? I'm not the right person. You have to choose someone else. Choose someone                                                                 else. Please. You are a long ways past the reef. Grandma. Guess I chose the right tattoo. Grandma! That's right, grandma. I... I'll crying to it. It's not your fault. I never should have put so much on your shoulders. If you're ready to go home. I will be with you. Why do you hesitate? |
| Maui | : I don't know. I know a girl from an island. She stands apart from the crowd. She loves the sea and her people. She makes her whole family proud. Sometimes the world seems against you. The journey may leave a scar. But |

scars can heal and reveal. Just where you are. The people you love will change you. The things you have learned will guide you. And nothing on earth can silence. The quiet voice still inside you. And when that voice starts to whisper. Moana you've come so far. Moana listen. Do you know who you are? Who am I? I am a girl who loves my island. I'm a girl who loves the sea. It calls me... I am the daughter of the village chief. We are descended from voyagers. Who found their way across the world. They call me. I've delivered us to where we are. I have journeyed farther. I am everything I've learned and more. Still it calls me. And the call isn't out there at all. It's inside me. It's like the tide always falling and raising. I will carry you here in my heart. You remind me. That come what may. I know the way.

Moana        : I AM MOANA. I am Moana of Motunui. Aboard my boat,                    I                    will sail across the sea. And restore the heart of Te Fiti. The follow         us         under         water. We'll     make     it     pass     the     barely     island. We'll make it to Te Fiti. None of us, you understand. Because         you         are         chicken. No! Hei-hei. No, no, no, no, no.... Te Fiti... Maui! You've came back. But your hook. One more hit, and ... Te Ka has gotta catch me first. I've got your back, chosen one. Go, save the world. Maui. Thank you. Your welcome. Hey...

Maui         : Te Ka! Short cut. Moana. Get the heart to the sparrows. Te         Fiti.         It's         gone. TE - KA !!Let her come to me. I have crossed the horizon to find you. I know your name. May have strong in                    my                    heart from inside you. But this ... This not define you. This is not         who         you         are. You know who you are... Who you trully are. Te Fiti.

The chicken lives. I'm sorry about your hook. Well, hook. No hook I'm Maui. Te Fiti. How you've been? Look, what I did was wrong. I have no excuse. I'm sorry. You know, it will be rude to physic of the Goddess. Thank you. You kind just sure is. Deeply apreciate. Gonna miss you, drumstick.

Moana : You can come with us, you know. My people are going to need a master wave finder. They are already have one. See you out there, Maui. See you out there, Moana... Mom... Dad, Moana... I may have gone alone. But always pass the reef. It suits you.

Chef Tui : She's back.

Sina : Moana....Moana. Aue, Aue...We set a course to find... A brand new island everywhere we roam. Aue, Aue... We keep our island in our mind. And when it's time find home, We know the way.... We are explorers reading every sign. We tell the story... About our elders in a never ending chain. Te Fenua, te Malie. Nae ko hakilia. We know the way....Moana

Tamatoa : Shiny, I'm so shiny... Didn't help me though, did it? Still upside down here, just need a little push. Can we be real? If my name were Sebastian and I had a cool Jamaican accent, you'd totally help me. You would, you know you would.

**Picture 2.4.1. Moana and Maui at the sea**

# LESSON PLAN
## (CURRICULUM 2013)

Educational Unit : SMP N 1 Banjarnegara
Class/ Semester : VII / I
Subject : English
Skill : Speaking and Writing
Main Material : This Is Me
Time Allocation : 2 x 40 minutes (1 meeting)

### Core Competence

| CC.1 | Comprehending and applying the religion divine values. |
|------|--------|
| CC.2 | Comprehending and applying the honesty, self-discipline, care to others (cooperation, tolerance, and peace-loving), responsive and proactive attitudes in solving various matters; in interacting effectively with the social and natural environment; and being good Indonesian in world socialization. |
| CC.3 | Understanding, applying, analysing the factual knowledge, conceptual, procedural based on curiosity about science, technology, art, culture, and humanities with human insight, national, state, and civilization-related causes of phenomena and events, as well as applying procedural knowledge on the specific field of study according to their talents and interests to solve the problem. |
| CC.4 | Experimenting, associating, and communicating in the concrete realm and abstract realm associated with the development of learned in school independently, and able to use scientific method. |

## A. Basic Competence

| Core Competence | Indicators |
|---|---|
| 1.1. Being grateful for the opportunity to learn English as inroduction international language in learning enthusiasm. | 1.1.1. Students are able to say thanks to God that they get the opportunity to study English.<br>1.1.2. Students are enthusiastic in learning English. |
| 2.1. Showing good manner and care in interpersonal communication perform with teacher and friends. | 2.1.1. Students are able to communicate well.<br>2.1.2. Students are able to pay attention to the communication. |
| 2.2. Showing honest, discipline, confident, and responsibility in transactional communication with teacher and friends. | 2.2.1. Students are honest in communication.<br>2.2.2. Students are confident in speaking.<br>2.2.3. Students have responsibility in transactional communication. |
| 2.3. Showing responsibility, caring, cooperation, and love peace in functional communication. | 2.3.1. Students are able to show responsibility in communication.<br>2.3.2. Students are able to show cooperation in communication. |
| 3.2. Applying the social function, text structure, and laguage features oral and written transactional interactions involving the act of asking and | 3.2.1. Students are able to identify the social function, text structure and language features in asking and giving information about Identity.<br>3.2.2. Students are able to determine the social |

| | | | |
|---|---|---|---|
| | giving information about identity, short and simple related on contextual usage. (Pay attention of languange feature and vocabulary related to pronoun: subjective, objective, possessive). | | function, text structure and language features in asking and giving information about Identity. |
| | | 3.2.3. | Students are able to apply the social function, text structure and language features in asking and giving information about Identity. |
| 4.2. | Arranging a simple and short transactional interaction text of oral and written that involves the act of asking and giving information about Identity, short and simple, taking into account the social function, text stucture, and the language features related on contextual usage. | 4.2.1. | Students are able to arrange a short and simple text oral and written transactional interaction text which involve asking and giving information about Identity related on contextual usage. |

## B. Learning Objectives

After learning this material, students are able to corporate and think critically about:

1. Finding the definition and the use of *This Is Me* without error.
2. Determining the use of every single *This Is Me* Identity without error.
3. Finding the *This Is Me* in "Moana" movie text without error.
4. Writing the short dialogue text of *This Is Me* using grammatically correct.

**C. Learning Material**
 **1. Regular Learning**
   **a. Social function**
   This Is Me is to asking and giving information about our identities, our hobies and member of our family.
   **b. Text structure**

| Asking | Giving |
|---|---|
| May I know your name? | This is my mother. |
| Is she your mother? | My name is Ariana |
| What is your hobby? | I live in Semarang. |
| Where are you from? | I like watching movie. |

 **2. Enrichment Learning**

| Asking | Giving |
|---|---|
| Hi, what is your name? | Hi, my name is Ariana Grande. |
| Can you tell me your hobby? | My hobbies are reading and playing volley. |
| What is you mother's name? | My mother's name is Lilyana Collins. |
| Where are you come from? | I come from Banjarnegara. |

**D. Learning Method**
   Approach        : *Scientific Approach*
   Technique       : *Discussion and Role Play*

**E. Media and Learning Resources**
   • Bahasa Inggris: Buku Guru/Kementerian Pendidikan dan Kebudayaan.-- Jakarta: Kementerian Pendidikan dan Kebudayaan, 2016.

- Bahasa Inggris: Buku Siswa/Kementerian Pendidikan dan Kebudayaan.-- Jakarta: Kementerian Pendidikan dan Kebudayaan, 2016.
- Movie
- Power point presentation

## F. Learning Activities
### a. Regular Learning

| Opening | 1. Students respond to greetings from teachers.<br>2. Students answer the question about attendance.<br>3. Students pray together after teacher chose one student guided.<br>4. Students are ready to learn after teacher give motivation.<br>5. Students answer teacher's questions in brainstorming.<br>6. Students answer questions about the material that will be learn.<br>7. Students pay attention to the teacher while explaining the learning goals.<br>8. Students pay attention to the teacher while explain the how presented material is related to the previous one.<br>9. Students pay attention to the teacher while explaining the coverage of the material.<br>10. Students pay attention to the teacher while informing the scope of assessment.<br>11. Students pay attention to the teacher while informing the technique of the assessment.<br>12. Students answer teacher's question about their understanding. | 10 Minutes |

| Main Activity | **Observing**<br>• Students pay attention to the movie script and answer teacher's questions related to the script. | |
|---|---|---|
| | **Questioning**<br>• Students are given the opportunity to ask questions about the material will be learning by students. | |
| | **Exploring**<br>1. Students are guided to understand the material about *This Is Me.*<br>2. Students pay attention to the short dialogue related to asking and giving information about *This Is Me*<br>3. Students are directed for discussion. | |
| | **Associating**<br>1. Students are guided to identifying the *This Is Me* in a short dialog text individually.<br>2. Students answers teacher's question related to the dialogue.<br>3. Students are divided in group. Each group already have a paper from teacher.<br>4. Students were understand about the instruction what will they do with their group that given by teacher.<br>5. Students are guided to make short dialog related to asking and giving information about *This Is Me*. | 25 |
| | **Communicating**<br>1. Students practice their short dialog in front of class.<br>2. Students give applause and comment to their friend that had presented their work. | Minutes |

| Closing | 1. Student sum up the lesson. 2. Students doing journal reflection after the lesson. 3. Students listen to the message the teacher to prepare the material that will be studied further. 4. Students pray off the lesson after teacher chose one student guided. | 5 Minutes |
|---|---|---|

b. **Enrichment Learning**

| Main Activity | 1. Students are guided to understand the additional material of asking and giving information about *This Is Me*. 2. Students are given the opportunity to understanding the material. 3. Students are guided to make a short speech for the following situations. 4. Students collected their work. | |
|---|---|---|

c. **Remedial Learning**

| Main Activity | 1. Students are guided to understand the additional material of asking and giving information about *This Is Me*. 2. Students are given the opportunity to understanding the material. 3. Students are guided to make up short dialogs for the following situations. 4. Students collected their work. | |
|---|---|---|

## G. Assessment

**1.** Attitude
    a. Form              : Observation
    b. Aspect          : Personality and Engagement
    c. Scoring Rubric   :

| No. | Criteria | Score |
|-----|----------|-------|
| 1. | Personality: <br> a. Always giving thanks to Allah <br> b. Honest <br> c. Discipline | 5-10 |
| 2. | Engagement: <br><br> a. Respect to the friends and teacher <br> b. Cooperative <br> c. Sportivity | 5-10 |

Note: Each component has 5-10 score, score max = 60 and score min = 30

$$\text{Score} = \frac{\text{Total Score} \times 100}{\text{Score max}}$$

**2.** Knowledge
    a. Form           : Self-assessment
    b. Aspect         : Thoroughness
    c. Technique     : Written
    d. Instrument    : Worksheet 1
    e. Scoring Rubric  :

| Items | Descriptions | Score |
|-------|--------------|-------|
| Thoroughness | Very carefully | 5 |
| | Carefully | 4 |

| | | |
|---|---|---|
| | Quite Carefully | 3 |
| | Less Carefully | 2 |
| | Very less carefully | 1 |

$$Score = \frac{Total\ Score\ x\ 100}{Score\ max}$$

**3.** Skill
   a. Form              : Self-assessment
   b. Aspect            : Pronunciation, Fluency, and Confidence
   c. Technique         : Oral
   d. Instrument        : Worksheet 2
   e. Scoring Rubric    :

| No. | Guidelines were assessed | Grading scale | | | | Maximum score |
|---|---|---|---|---|---|---|
| | | 1 | 2 | 3 | 4 | |
| 1. | *Pronunciation* | Too many mistakes, so elusive. | A lot of mistakes and changing the meaning | There are several pronunciations of improper and does not alter the meani | Proper pronunciation and appropriate meaning | 4 |

| | | | | ng | | |
|---|---|---|---|---|---|---|
| | | | | | | |
| 2. | *Fluency* | Not fluency | Less fluency | Quite fluency | Fluency | 4 |
| 3. | *Confidence* | Always show the attitude is not confident. | Often show an attitude of confidence | Several times show an attitude of confidence | No show an attitude of confidence | 4 |

$$Score = \frac{Total\ Score\ x\ 100}{Score\ max}$$

### H. Worksheet

#### 1. Aim

a. Identifying the *This Is Me* to make sure students understand the difference between using verbal and nonverbal command.

b. Composing short dialog text to make sure that they are understand about *This Is Me.*.

c. Composing short text can make students express their idea.

## 2. Learning Instruction

### a. Worksheet 1

Students work individually identifying *This Is Me* in a short dialog text by underline which one is contains of verbal and nonverbal command.

### b. Worksheet 2

Students work in grup to compose a short dialog text and then they are practice the result in front of class.

## 3. Supporting Information

**Sample of Dialogue**

Ariana : Hi, my name is Ariana.
Justin  : Hi Ariana, I am Justin.
Ariana : Where are you come from, Justin?
Justin  : I am from Canada, and you?
Ariana : I am from Florida.
Justin  : Uhm, Ari what is your hobby?
Ariana : My hobby is watching movie, and you?
Justin  : My hobby is playing basket ball.
Ariana : Oh great. Nice to know you, Justin.
Justin  : Yeah, nice to know you too, Ari.

**Worksheet 1**
**Read the dialogue and underline the *Expression This Is Me* (related to Pronoun) in the script.**

**Worksheet 2**
**Illustration**: You in your new school and meet some new friends. You sit with one of your classmate and introduce yourself.
**Make a simple dialog text about the illustration above!**

**Answer**

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.............................................................................

Semarang, 30 July 2018

Acknowledgement,

School Principle of

SMP N 1 Banjarnegara                    Teacher


Sayyidatul Fadlillah, M.Pd              Nurjannah, S.Pd.

# CURRICULUM VITAE

## A.  PERSONALITY IDENTITY

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## B.  EDUCATIONAL BACKGROUND

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