SOCIAL DEIXIS IN *THE CHRONICLES OF NARNIA: PRINCE CASPIAN* MOVIE SCRIPT

THESIS

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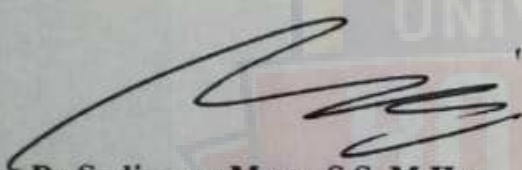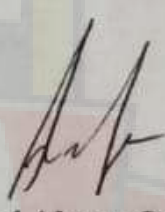|		
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STATEMENT OF ORIGINALITY

The researcher declares that this thesis and the content of this thesis entitled

Social Deixis in *The Chronicles of Narnia: Prince Caspian* **Movie Script** is the sole

work of mine and has not been written in collaboration with any other person.

Makassar, 16 Oktober 2023

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ABSTRACT

Stevani Pawanna, 19051010. "Social Deixis Found in *The Chronicles of Narnia: Prince Caspian* Movie Script." English Language and Literature Program, Faculty of Letters. Bosowa University. Advisors: (I) Sudirman Maca; (II) Andi Tenri Abeng.

This research aims to analyze the types of social deixis used in *The Chronicles of Narnia: Prince Caspian* movie script, and to describe the referentials meaning of each type of social deixis used in *The Chronicles of Narnia: Prince Caspian* movie script.

The result shows that there are 6 types of social deixis used in *The Chronicles of Narnia: Prince Caspian* movie script. The researcher found 982 expressions of social deixis where the most frequently used category is the person marking as many as 753 expressions. Other types that are also found *The Chronicles of Narnia: Prince Caspian* movie script are 29 expressions of speech level words, 50 expressions of formal distinction of utterance, 125 expressions of different ways which names, titles and kinship relationships designated, 12 expressions of social acts and 13 expressions that complete social acts. The referential meaning in this research, were took one examples of each type data of social deixis that has been found in the movie script. 22 data that show pronouns, 4 data show honorific speech, 12 data show the title of characters, 23 data show the kinship relationship of each character, 4 data show the social acts of each character and 10 data show actions of the characters performed while said an utterance.

Keywords: *Expressions, Social deixis, Fillmore, Movie script,*

ABSTRAK

Stevani Pawanna, 19051010. "Social Deixis Found in *The Chronicles of Narnia: Prince Caspian* Movie Script." Program Bahasa dan Sastra Inggris, Fakultas Ilmu Bahasa dan Pendidikan. Universitas Bosowa. Pembimbing: (I) Sudirman Maca; (II) Andi Tenri Abeng.

Penelitian ini bertujuan untuk menganalisis bentuk-bentuk dari dieksis sosial yang digunakan pada naskah film *The Chronicles of Narnia: Prince Caspian,* dan mendeskripsikan makna dari tiap ungkapan dieksis sosial yang digunakan pada naskah film *The Chronicles of Narnia: Prince Caspian.*

Hasil penelitian menunjukkan terdapat 6 jenis dieksis sosial yang digunakan pada naskah film *The Chronicles of Narnia: Prince Caspian,* penulis menemukan 982 ungkapan deksis sosial dimana kategori yang paling sering digunakan adalah kata penanda orang sebanyak 753 ungkapan. Tipe-tipe lainnya yang juga ditemukan pada naskah film *The Chronicles of Narnia: Prince Caspian* adalah 29 ungkapan kata level berbicara, 50 ungkapan perbedaan forman pada ujaran, 125 ungkapan untuk menentukan nama, gelar dan hubungan kekerabatan, 12 ungkapan tindakan sosial dan 13 ungkapan yang melengkapi tindakan sosial. Makna referensial dalam penelitian ini, diambil satu contoh dari setiap jenis data deiksis sosial yang telah ditemukan dalam naskah film. Terdapat 22 data yang menunjukkan kata ganti, 4 data yang menunjukkan kata sapaan, 12 data yang menunjukkan gelar tokoh, 23 data yang menunjukkan hubungan kekerabatan setiap tokoh, 4 data yang menunjukkan tindakan sosial setiap tokoh, dan 10 data yang menunjukkan tindakan yang dilakukan oleh tokoh ketika mengucapkan sebuah ujaran.

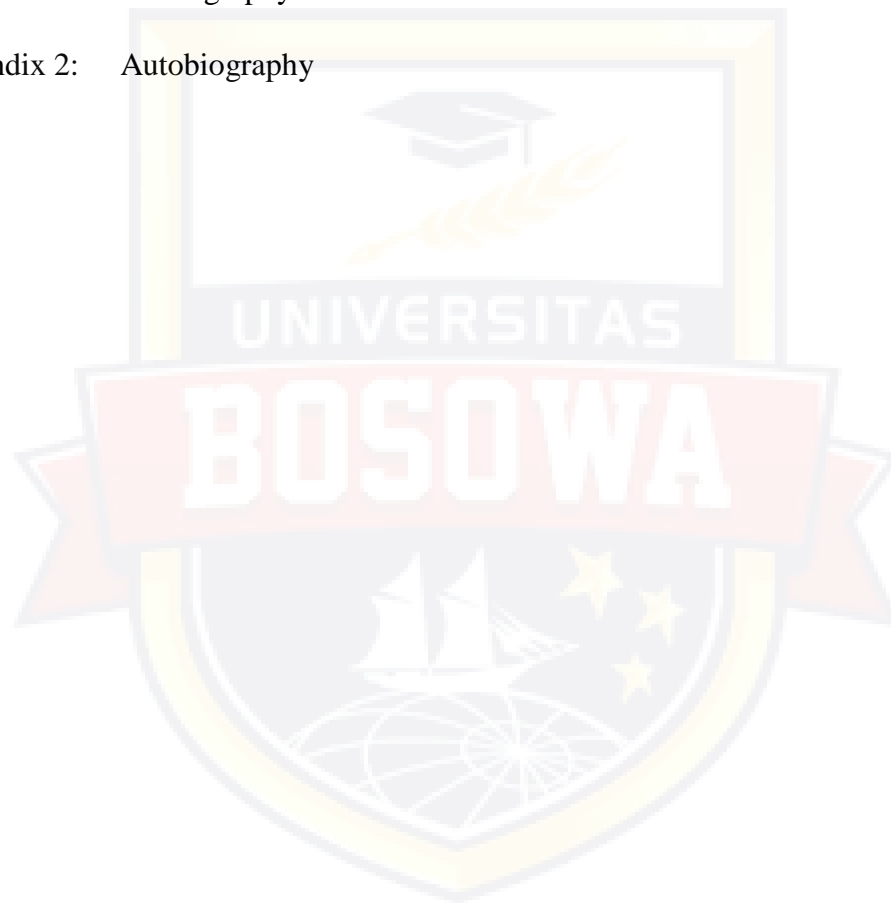Kata kunci: *Ungkapan, Dieksis sosial, Fillmore, Naskah film,*

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CHAPTER I
INTRODUCTION

This chapter discusses the rationales for selecting the topic, the problem of the study, the objective of the study, the scope and limitations, the significance of the study, and the research methodology, which includes research design, data source, data collection, and data analysis.

A. Background

According to Wardhaugh (1972:3) language is a system of arbitrary vocal symbols used for human communication includes spoken, written and signed modes of communication. It is mean that language is an aspect that cannot be seperated from human life. Language, in context of communication is often expressed in many ways to make it more interesting such as in movie. The use of language can be said precisely when it is appropriate with the situation and the state of speech. According to Hasanah (2016: 1) language is used by people to express their ideas or feelings both orally and written form. In communication, people have to recognize the meaning of words in utterance to be able to communicate clearly. The meaning of the utterance of the speaker could be clear if the listener knows about who, where and when the utterance was uttered.

Pragmatics is the study of relationships within language that are grammaticalized or expressed in the structure of a language; in other words,

pragmatics is the study of language aspects that require connection with language users, which leads to a very natural, further restriction of the term in analytical philosophy (Levinson, 1983:18).

Deixis has relevances in analysing conversation and pragmatic. Deixis is part of the study of pragmatics, whereas according to Khalili (2017: 58) deixis is the most prominent method for demonstrating how language and context interact. The correct use of deixis becomes an important factor for building successful communication, since deixis clarifies communication by describing and explaining better by emphasizing the background. Deixis is a technical term for one of the most fundamental linguistic operations. It means "pointing" using language. According to Levinson (1983:54), the phenomenon of deixis is the most obvious way in which the relationship between language and context is reflected in the structures of language itself. Person deixis, time deixis, place deixis, discourse deixis, and social deixis are the five types of deixis. The deixis phenomena can also be found in conversations with movie characters, not just in casual conversations on a daily basis. (Viahapsari & Parmawati, 2020:1)

Social deixis is used to define the codification of the social status of the speaker, the addressee, or a third person or entity mentioned, as well as the social relationship between them (Huang, 2007: 163). The existance of social aspects of speech can be found in one of the cinematographic works or can be called movie. By observing the movie, the audience or the hearer can be

informed about the social values that can applied in societies which are usually manifested into social deixis. Social deixis in movie arises become social differences that exist between the participant. Social deixis often uses in the social level that is stated based on social diffferences that affect the role of the speaker and listener.

According to Mulyati (2019:76) Social deixis is used as a sign of the level of politeness language in society, or a reference that is expressed based on differences levels of social life that affecting the role of speakers and partner's partner. The use of social deixis is more appropriate if in its use is adjusted to the real context.

Movies are one of the most effective means of communicating messages and ideas to an audience. According to the Cambridge Dictionary, a movie is a series of moving images that convey a narrative and are displayed in a theatre. Not only does it contain information, but it also serves a larger purpose: to inculcate certain values in the audience, to represent the life system of a particular society, to provoke social change, and to draw attention to certain issues that may be depicted in the movie.

According to Wardhaugh & Fuller (2015: 2), the forms of language within the linguistic communication system can be categorised as spoken, written, and signed. Furthermore, language becomes an integral part of communicating the concealed meaning, and it also aids in effectively

conveying messages through dialogue in the movie. Therefore, language plays an important function in movies.

To have effective communication, people should be aware abput people who involve in the conversation, the location of the interaction, and the context of the speech occurency. People's representation can be evident in how they appear to other people. Social variables can influence how individuals represent one another and how they communicate with one another. Gender, age, relationship, place in society, power, education, income, and occupation are examples of social variables that occur in society.

Those social variables can make the people get high appreciation from societies, such as through language or lexical choise used by societies to them in any circumstances. Zakiyyah (2022:1)

Furthermore, this research would employ social deixis to comprehend the relationship between social deixis and social status as depicted in *The Chronicles of Narnia: Prince Caspian's* movie script using Fillmore's theory.

B. Reason for Chosing Title

There are several reasons why the researcher would conduct this study. Most people are aware that the function of social deixis is to indicate the social distance and the identity between the speaker and the listener. However, this study would explain that according to Fillmore's theory, social deixis is

divided into six types: person marking, speech level, distinction in utterances, honorifics chategory, and linguistic performances.

The Chronicles of Narnia: Prince Caspian is a magical fantasy slightly fairy tales kingdom movie that takes place in multiple worlds simultaneously, as we know the function of fairy tales is as entertainment and a means of conveying morals messages contained in a movie where all ages can watch it. By using *The Chronicles of Narnia: Prince Caspian* Movie script, the researcher hopes that adults and children who tend to be more interested in fantasy movies will find out what social deixis is and how to use it in everyday life. *The Chronicles of Narnia: Prince Caspian* Movie is grounded in ancient Greco-Roman mythology and is ruled by sorcery and superstition that are praised by many magic creatures that make them rules, the function of each utterance is easy to analyse because there are differences in the order of social status and power within the kingdom.

The researcher conducts the research with the title *Social Deixis in The Chronicles of Narnia: Prince Caspian* Movie Script based on the above explanation.

C. Problem of the Research

Deixis is a word or phrase whose meaning is determined by its reference context. Deixis is used to clarify the meaning of utterances in terms of person, time, place, discourse, and social context. Deixis represents

information that reflects the structural relationship between discourse and context, making it one of the most essential components of pragmatic research.

For instance, there are two leaders of Narnia convene and address one another as king and prince. The context of the preceding dialogue indicates that there is a distinction in social status between these two highnesses of Narnia. The researcher believes that the previously mentioned instance is suitable to further analysis using Fillmore's theory.

Sometimes the word containing social deixis is not clearly explain in the movie, with deixis the people can understand the true meaning of the word in context or speech, so the listener can know that there is other meaning in the word.

D. Scope of the Research

The title of this research is *The Chronicles of Narnia: Prince Caspian Movie Script.* This research focused on discovering 6 types of social deixis according to C.H. Fillmore's theory and its referential meaning through the dialogue of every character in the movie script.

E. Question of the Research

Based on the scope of the problem above, the researcher formulates two research as follow:

1. What are the types of social deixis used in *The Chronicles of Narnia: Prince Caspian* movie script?

2. What are the referentials meaning of social deixis used *in The Chronicles of Narnia: Prince Caspian* movie script?

F. Objective of the Research

According to research questions, the objectives of this research are as follows:

1. To analyze the types of social deixis used in *The Chronicles of Narnia: Prince Caspian* movie script.

2. To describe the referentials meaning of social deixis in *The Chronicles of Narnia: Prince Caspian* movie script.

G. Significance of the Research

This research is expected to make both theoritical and practical contributions to the analysis of social deixis research.

Theoretically, this research is expected to give contributiom to teach and to learn more about types of social deixis especially in movie script, and hoping this research can help the other or next researcher to understand types of social deixis according to Fillmore's theory.

Practically, the purpose of this research is to provide a bettter understanding of dialogue, and ambigous words contain in the original script of movies not only *The Chronicles of Narnia: Prince Caspian* Movie to the readers or the next researchers.
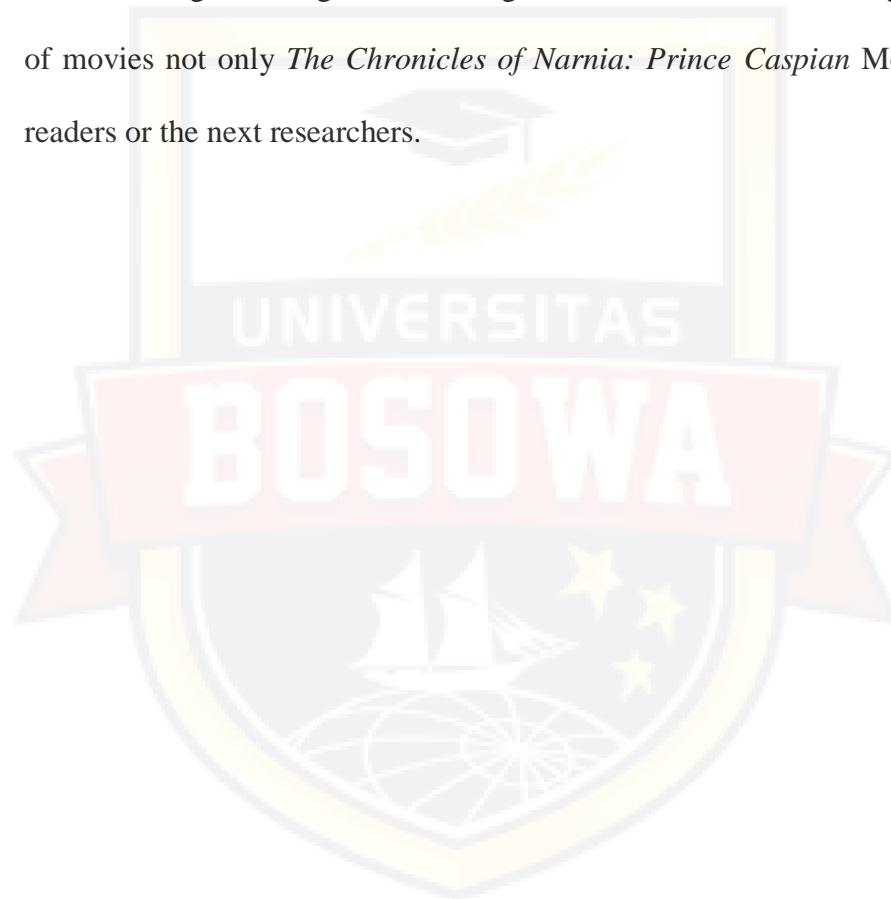
CHAPTER II

LITERATURE REVIEW

A. Previous Studies

In this research, the researcher took some literature reviews which were related to this research.

Jamjuri (2015) Titled *Social Deixis in Elizabeth the Golden Age Movie Script.* Using Stephen C. Levinson's theory, this research wanted to describe the social deixis used in the *movie Elizabeth: The Golden Age*. The researcher employs the qualitative research method and document analysis to acquire data from the movie for this study's analysis. This research identified the references and interpretations of each kind of social deixis depending on its cotext, utterances, and the usage of each kind of social deixis in the movie script. Also, there are two types of social deixis that is used in the movie script, namely: the speaker and referent of relational social deixis, and the authorized recipient of absolute social deixis.

Saputri (2016) titled *An Analysis of Deixis in Black Swan Movie Script.* This research's issue is to study what types of deixis and what are the most dominant types of deixis used in the movie script of *Black Swan Movie Script.* This study uses qualitative method to analyse the movie script. The result of this research is the researcher found four types of deixis that is personal

deixis, spatial deixis, temporal deixis, and discourse deixis, also identified the most dominant deixis that is used is personal deixis.

Jamiah (2018) titled *Social Deixis in The Rogue Lawyer Grisham's Novel: Pragmatic Analysis.* This research aims to identify the prevalent social deixis in Sebastian Rudd's novel Rouge Lawyer. The research aimed to classify and explain the social deixis of the referring expression using Cruse's pragmatics theory and Levinson's theory of social deixis. This research categorises the primary character's utterances using a descriptive-qualitative method. This research revealed that Sebastian Rudd, the protagonist of the novel, utilised all types of social deixis, including absolute and relational social deixis.

Utami (2019) titled *Social Deixis of The Main Character in The Hercules Movie.* Using Levinson's theory, the researcher analysed types of social deixis in the Hercules movie, as well as the referential meaning and representation of the main character in the Hercules movie. The researcher collected data using qualitative descriptive methods. In the film Hercules, the researcher identified two types of social deixis: relational social deixis and absolute social deixis. On the other hand, after analysing the data, the researcher determined that social deixis serves as an affectiveness of sentences or language, as a distinction of a person's social level, to maintain politeness, and to maintain societal attitude.

Khoeroh (2020) Titled *Social Deixis in Malcom X (1992) Movie.* This research is analysed by the researcher using two theories. Social deixis theory by Levinson C. Stephen is used to identify and analyse types of social deixis, and speech event theory by Dell Hymes is used to characterise the linguistic components of the movie. Utilising these theories, the researcher analyses the categories and functions of each social deixis in the movie released in 1992, *Malcolm X*. This research employs a qualitative descriptive approach to characterise the phenomena that occurred in the film through the language used by participants. In this research, the researcher identified fifteen types of relational and absolute social deixis as well as three expressions of deixis. The researcher concludes that virtually all of them are affected by bigotry and conflicts.

Karimah titled (2021) *Social Deixis in Ohan Pamuk's Snow Novel* is the second piece of research. This research aimed to describe the types of social deixis used in the snow novel and to determine which type of social deixis was most prevalent. The data collection method was qualitative descriptive. 40 forms of deictic expression, 7 forms of social deixis that belong to person marking, 19 forms of speech level, 9 forms of honorifics, 3 forms of linguistic performance, and 1 form of linguistic performance can accompany social acts, according to the findings of this research.

Daulay (2021) titled *Social Deixis in The Kite Runner Novel.* The purpose of this research is to analyse social deixis in Khaleed Hosseini's novel *The Kite Runner* using Fillmore's C. J. and Holmes' social dimension theories. The qualitative descriptive method was used to collect the data for this study. The researcher discovered 54 forms of social deixis that can be divided into five categories. There are 19 types of person-marking social deixis, 10 honorific types, 19 speech levels, and 6 linguistic performances.

Sakti (2021) titled *The Analysis of Social Deixis As Portrayed In The Dracula Untold Movie.* In this research, the researcher seeks to determine the function of each social deixis presented in the movie by applying two theories: Levinson's theory to disclose the social deixis forms and Janet Holmes' theory to determine the deixis' functions. This research reveals eleven instances of absolute social deixis and nineteen instances of rational social deixis. There are thirteen utterances that depict social distance, eight utterances that depict the social status between speech participants, three utterances that depict the formality scale, and six utterances that function to measure two functional scales, according to the results regarding the functions of social deixis.

Hidayatillah (2021) titled *Characterization Nanalysis of Four Siblings In "The Chronicles of Narnia: Prince Caspian" MOVIE*. In this research, Peter, Susan, Edmun, and Lucy Pevensie's similarities and differences as individuals

were described and analysed using qualitative methods. The research analysed the impact of their characteristics as well. As part of the collection of data for this research, the researcher watched the movie and read the subtitles. As the older sibling, Peter Pevensie has the characteristics of being irritable, self-centered, yet responsible, leaping to conclusions, courageous, and cordial, according to this study. Susan Pevensie is timid, courageous, responsible, and affectionate, but she is also bashful. Edmund Pevensie is immature and sardonic, but also compassionate and serene. Lucy Pevensie, the youngest sibling, has matured, is courageous, and is upbeat. Sensitive and awkward qualities. The researcher discovered the same characteristics in all four Pevensie siblings, namely audacity and responsibility, while distinguishing individual traits.

Fauziah (2022) titled *The Use of Social Deixis Found in Inside Out Movie: A Pragmatic Analysis*. The purpose of this research is to analyse the forms of social deixis and determine the meaning of the words spoken in the film *Inside Out*. This research collects data using Fillmore's theory and the qualitative descriptive research method. The results of this research indicate that there are 38 deictic words that can be categorised into five categories of social deixis: person marking, speech level, honorofic, social act, and linguistic performance. Analysing categories of social deixis in the movie by observing and analysing the dialogue of each character.

Rokhmah & Santoso (2022) titled *A Deixis Analysis of Song in Jeremy Zucker's "You Were Good to Me" and "Comethru"*. This research aimed to identify the deixis that were used in the two songs mentioned in the title, this study used a qualitative descriptive approach. Accoording to this research there are 58 words in the song *You Were Good to Me* and 54 words in the song *Comethru* that represent deixis that is person deixis, spatial deixis and temporal deixis.

Sahidin et.al (2023) titled *Deixis in Raya and The Last Dragon Movie Script.* The objective of this research was to find the types and the function of deixis that contained in the movie script of *Raya and The Last Dragon.* The researcher of this research used qualitative method and theory by Levinson to analyze the objective of this research. The result of this research was the researcher found five types of deixis used in *Raya and The Last Dragon Movie Script* that is person deixis, time deixis, place deixis, discourse deixis and social deixis. Person deixis is the most dominant type of deixis that is used in the movie script.

The researcher of this study concludes, based on the previous research, there are five research used Levinson's theory to analyse and collect data, whereas Fillmore's theory would be used in this research. One research using the same object of analysed the data namely movie script but different subject, three research analyse novels, whereas the subject of this research would be a

movie script. The researcher analysed all types of deixis that contain in two songs of Jeremy Zucker in the tenth research paper. On the last research, the researchers analyse five types of deixis that appear in the *Raya and The Last Dragon Movie Script,* whereas this research focuses on analysing social deixis applied Fillmore's theory to a different object in the tenth research paper.

B. Pragmatic

Learning pragmatics is important in daily communication because pragmatics is closely related to human interaction. Pragmatics not only focuses on what people say but also how they say it and how others interpret their utterances in social context. Sometimes the hearer or addressee has difficulty understanding what the speaker says about whom, when, and where. This situation can make a problem in conversation. In this case the context is important for the hearer or addressee to understand the speaker's meaning.

Levinson (1983: 5) defines pragmatics as the study of language use, or the study of the relationship between language and context, which is fundamental to an account of language comprehension, which involves making inferences that connect what is said to what is mutually assumed or what has been said previously. The difficulty between the speaker and the addressee can also be resolved pragmatically, especially when viewed from

the speaker's perspective. According to Yule (1996:3), pragmatics is the study of meaning as communicated by a speaker and perceived by a listener.

A pragmatic theory that approaches the accuracy and predictive capacity of formal semantics, would require a theory of the linguistic structures of an utterance. In short, pragmatics describes what the speaker intends. A pragmatic examination of the semantic applications of the same words and language, except in context. In each case, the various context-based listeners determine the ultimate meaning of the words based on the other contextual signals that provide subtext.

The term pragmatic has four distinct definitions. First, according to Yule (1996:3), pragmatics is the study of what a speaker intends. It implies that what people intend by their utterances is more important than the words or phrases used. The second component of pragmatics is the study of contextual meaning. It involves how speakers manage what they wish to say in accordance with who they are speaking to, where and when the utterance is made. Involving the interpretation of what people mean in a specific context and how the context influences what is said is a crucial component. Third, pragmatics is the study of how people communicate more effectively. The study investigates how a substantial portion of what is unspoken is understood as part of what is communicated. It demonstrates how observers can draw inferences from what is said to determine the speaker's intended meaning. The

final definition of pragmatics is the study of relative distance expression. The point is contingent on whether the observer is near or far away.

The study of the relationship between linguistic forms and their users is known as pragmatics. The way the speaker uses language to communicate influences the hearer, whose words immediately influence the speaker's behaviour.

Based on the preceding description, it can be stated that pragmatics is a branch of linguistics that focuses on the inferred meaning that the speaker and listener perceive and conveys the intended meaning, purpose, or aim of individuals.

C. Deixis

According to Nuryusticia and Nurrachman (2021:72) deixis is a method of pointing out a reference to a diectic term that varies based on who is peaking and what it refers to, such as the time and place as well as the thing reffered to.

Deixis is the contextual usage of common words and phrases to refer to a particular time, place, or person. Deixis refers to the phenomena in which contextual information is required to comprehend the meaning of particular words and phrases in a speech. Cummings (2005: 22) It follows that deictic

expression is the way of people understanding the reference of context of the utterance. Moreover, it takes some elements of its meaning from the conntext or situation of the utterance in which it is used Hurford et.al (2007: 66).

Deixis has various definitions and explanations among linguists. According to Saeed (2003: 182), the word deixis is derived from classical Greek and means to demonstrate or highlight. According to Lyons (1977: 377), deixis is the study of interpreting the relationship between a situation and the words, phrases, and characteristics of a sentence. According to Levinson (1983:54), deixis refers to the way languages encode or grammaticalize characteristics of the context of an utterance or speech event, and thus also refers to the way the interpretation of utterances is dependent on the analysis of the utterance's context. Yule (1996:9) defined deixis as a form that refers to the speaker's context, with the most fundamental distinction between deictic expressions being proximity to the speaker.

In other words, deixis and deictic aspects are utilised in the production of language. These deictic aspects derive their meaning from the location of the speaker, the time of the utterance, and its place in the discourse. Furthermore, deixis words or deixis expressions can be used to indicate people which are called person deixis (me, you), location that called spatial deixis (here, there), or time called temporal deixis (now, then).

Despite distinguishing the categories of deixis, deixis is grammatically divided into two parts, proximal terms and distal terms, according to Yule (1996: 9). Proximal terms, such as this, here, and now, are typically interpreted in terms of the speaker's location. While distal terms can merely indicate such as that, immediately, they can also be used to imply the case.

The Types of Deixis

Levinson (1983:68-94) defined the deixis into five types, there are: person deixis, place deixis, time deixis, social deixis, and discourse deixis.

1. Person Deixis

Levinson (1983:62) explains that person deixis concerns on the role of participants within an utterance. There is a distinction between the speaker and the source of the speech, as well as the hearer (receiver) and the addressee (target). These roles assist us in distinguishing which forms of deixis person are utilised inside an uttererance, given that there are three varieties of person deixis, namely fist person, second person, and third person through the prominal system.

According to Yule (1996: 10), there are three types of personal indications such as first person (I), second person (YOU), and third person (HE, SHE, IT). Personal identification includes the speaker (I) and the addressee (YOU). In a conversation, everyone is constantly switching

from "I" to "YOU". Furthermore, demonstratives appear frequently in many discourse that use pronouns. This can be seen with some examples below:

a.   First person

Singular forms: *I, my, myself*

Plural forms: *we, our, us*

b.   Second person

Singular forms: *you, your*

Plural forms: *you, your*

c.   Third person

Singular forms: *she, her, he, his*

Plural forms: *they, their, themselves*

There are some examples of person deixis as follow: (**1**) Maya said: "I'll come to your house tonight". *I refer to Maya.* (**2**)**.** Ica, Ika, and I will go to Nuuril house at nine p.m. We will be watching movies. *We refer to Ica, Ika, and I as the speaker.* (**3**) Dion said "I love you" to Rosa. *You refer to Rosa.* (**4**) you can bring any kind of fabrics for our next subject, said the lecture to the students. *You refer to the students.* (**5**) Sri is my best friend, now she is a student at the university of Manado. *She refers to Sri.* (**6**) My parents will leave at six p.m. They will fly to Jakarta. *They refer to my parents.*

2. Place Deixis

According to Levinson (1983:79), place or space deixis is the identification of locales in relation to the anchorage of the speech event. There appear to be two fundamental ways to refer to objects: describing or identifying them and locating them. According to Cruse (2000:320), "spatial or location deixis presents itself primarily in the form of locative adverbs like "here" and "there" and demonstratives or determiners like "this" and "that." Only two phrases, typically designated proximal and distal, make up the English spatial deictic system, which is relatively sparse.

The proximal phrase here implies "area relatively close to the speaker" while there it means "relatively remote from the speaker." In addition, spatial or place deixis is the form of space as observed from the position of the participant in the linguistic process. In English, "here," "there," and "this" and "that" are the adverbs of place and demonstrative pronouns, respectively. "this" and "here" indicate that something or someone is close to the addressee, whereas "that" and "there" indicate that something or someone is far away.

3. Time Deixis

Levinson (1983:62) states that time deixis is also called as temporal deixis. Time deixis is a sort of deixis that refers to intemporal points at the moment of speech. It is a term used to indicate the passage of time. Time deixis reflects the position of the reference point on the timeline. The purpose of temporal deixis, according to Cruse (2000: 321), is to find points or intervals on the time axis using the moment of utterance as a reference point.

Time / temporal deixis typically use adverbs of time, such as *now, tomorrow, then, soon, recently, yesterday, this year, etc*. On the other hand, it is possible to determine the time deixis of an utterance by observing the form of the verb used: verb two for past tense, the infinitive verb for future tense, and verb plus s/es for present tense.

Before the moment of utterance or the moment pf utterance or coding time (CT), during the moment of utterance or the receiving time (RT), and after the moment of utterance are the three major divisions of the time deixis: *past* where the events completed before, *present* when the events whose time includes and *future* when the events succeeding.

For example, based on time signal:

a.   *Now,* I am still a student of Bosowa University

b.   Dino started to go to the gym *recently.*

 c. *Tomorrow* we'll go to see the sunset.

 d. Me and my long-distance boyfriend will meet *soon.*

 e. I remember how poor our family *was then.*

Example based on tenses:

 a. The kids are *sleeping now.* (present)

 b. My uncle came and picked me up *yesterday.* (past)

 c. Dian and Mika will marry *this year.* (future)

4. Discourse Deixis

  According to Levinson (2000:85), discourse, or text, deixis refers to the usage of expression within an expression that relates to a component of the discourse including the expression. In discourse deixis, temporal deixis such as next and last are used to refer to sections of the discourse. But, in discourse deixis, it is possible to find a recurring location or spatial diectic term, especially the demonstratives this and that.

  Several English pronunciation expressions involve discourse deixis, such as but, therefore, in conclusion, to the contracty, nevertheless, still, however, well, moreover, basically, in general, so, etc.

For examples:

 a. Firy failed in toefl test, *so* she had to take repeat test.

b.   Rina has struggled to sew the fabric, *but* she did.

c.   If you want to success in your test, *therefore* you must study hard.

5. Social Deixis

According to Khalili (2017: 60) The other types of deixis are different from social deixis. Social deixis relates to the social standing nad positions between the speaker and the addressee in the society using language, not to the time, location, or person. Social deixis is the study of the features of sentences that reflect, establish, or are determined by certain social circumstances in which the speech act takes place (Fillmore, 1971: 76). According to Levinson (1983:63), social deixis refers to those characteristics of linguistic meaning that are anchored to the social identities of speech event participants, their relationships with one another, or their relationships with other referents. Cruse (2006: 166) stated that expressions with the function to show the position or reference on the scale of social status and intimacy relative to speakers are referred to known as social deixis. Social deixis shows social dofferences caused by social factors such as gender, age, position in society, education, work and

so on that are present in participant in realverbal communication, especially related to the aspect of the role between speakers and addressee.

Social deixis served the dual purposes of identifying the social status of the speaker and listener and maintaining proper linguistic manners. Several words, including sir, majesty, chief, president, your honour, and many others, are used in social deixis. These social deixis terms were employed to identify or categorise the participants' or speakers' social standing. (Purwandari et.al 2019: 192)

Under the cover term of social deixis, Fillmore (1971: 79) includes the following phenomena that can be clasify as 6 types of social deixis:

a. The methods for marking persons, pronouns of English and most other language that is used in society, for example "*you, I, me, they. We, and so on"*.

b. Many methods of distinguishing speech levels, such as the divisions between plain, polite, honorific, and humble speech in East Asian languages. For example, *"Sir, madam"*

c. Formal distinction between various types of utterances that depend on specific properties of the speech act participan. For example, *"Professor, Doctor*," and other academic title that make other prefer to call by rather that the real name.

d. The different ways in which names, titles, and kinship designations vary in form and usage are based on the relationship between the speaker, the addressee, the audience, and the person referred to. (honorific). For example, parents call their child *"My son or My daughter."* And children called their parents *"mom and dad."*

e. Linguistic performance can count as social acts such as insults, greetings, expressions, and expressions of gratitude. For example, "*Thank you, sorry, good morning, goo dbye and so on."*

f. Linguistic performances that can complement social acts, such as the action performed when the speaker said an utterance to the hearer "*goodbye"* the speaker waves hand to the hearer.

In studying social deixis, there are numerous ways to approach the study of social deixis, including analysing the grammatical forms and examining their role in conversation and the social environment in which their use may be deemed suitable. Consider the pronouns that a language has, or the greeting patterns that exist in the language community, and discuss the speech act functions in which these play a role as the social context, or take the various speech functions, such as calling attention, thanking, identifying, referring to addressee, etc.

D. Movie Script

A movie or film is said to be a moving picture because in judt one second of the video there are several picture drames per milisecond. Dialogue is the term for the conversations and interactions between actors and actresses in a movie. A script is a document that organises the dialogue in a movie. In conclusion, a movie script is written proof of the actors' and actresses' conversations that is chronologically organised to correspond to the events in the movie itself.

Scripts for movies are documents that describe the plot, stage direction for actors and cameras, and dialogue. Movie scripts can reveal a lot about the story structure and the relationship between the action in the tale and the camera commands. Jhala (2008: 2).

According to Frangidis et.al (2020: 1) The writer of the movie script is attempting to convey something significant through the variety of displays of emotions that are presented in the script.

Studies on movie scripts have revealed that there are specific types of spontaneously occurring language, distinguished by the dialogues within them. Dira & Ayu (2014: 1).

E. Synopsys of *The Chronicles of Narnia: Prince Caspian* Movie

The Pevensie children are on their way to the new boarding school using train whe they are unexpectedly transported into Narnia's dense forest. The kids realize that they are on an island, they go exploring and discover the ruins of an old castle. As they explore the castle ground more, they realize that it is Cair Paravel, the castle where they lived and reigned over Narnia before returning to England. They are astounded by how old it is; only one year passed in England but hundreds of years must have been passed in Narnia. The children locate their old treasure champer and find the magical gifts that Father Christmas gave them, including Susan's bow and arrrow, Luci's diamond bottle and healing cordial and Peter's sword, Rhindon. Susan's horn is missing.

However, Narnia was formerly home to dwarfs, talking animals, and tree spirits, according to Prince Caspian wise teacher, a dwarf human named Doctoro Cornelius. When Prince Capian's ancestors, the Telmarines captured

Narnia, they mercilessly slaughtered many of them. Doctor Cornelius also disclosed that King Miraz had killed numerous aspirants to the throne, including the father of Prince Caspian.

Doctor Cornelius gave the prince, Susan's magic horn and assisted him in escaping from King Miraz's castle since he was sure that King Miraz would kill Prince Caspian next. When Prince Capian entered the woods, he met two dwarves named Trumpkin and Nikabrik as well as Trufflehunter, a talking badger. After introducing themselves Prince Caspian went to the forest where all the old creatures from Narnia hiding, bears, fauns, mice, centaurs.

The old Naenians held a council on how to defeat King Miraz when Doctor Cornelius showed in to tell them that King Miraz's armies were looking for Prince Caspian. The terrified group was convinced by Doctor Cornelius to go to Aslan's How, a historic mound that houses the stone where the White Witch killed Aslan years earlier. The gang was shortly discovered by King Miraz's troops and the battle ensued. The Pevensies came to Narnia because of the horn that Prince Caspian used is a magic horn to call for help.

The dwarf now reveals to the Pevensie children that he is a Trumpkin. While Trumpkin initially doubts whether the Pevensie children can help, they soon convince him of theier competence. The group agrees that they will row along the shore to the river to Aslan's How to rescue Capian and Old Narnians. During the arduous jurney, Lucy is convinced she sees Aslan in the woods. Her siblings cannot see him and do not believe her. When Lucy sees

Aslan again, Aslan tells her to convince her siblings to follow him. Though unable to see Aslan themselves, they reluctantly agree, and Aslan leads them out of the dense forest into Aslan's How. After seeing Aslan afaain, the older Pevensies are embarrassed and regretful that they doubted Lucy.

As Peter, Edmun and Trumpkin approach Prince Caspian lodging in the mound, they overhear him discussing is defence with Trufflehunter and Nikabrik. Nikabrik's friendship with a "hag" and a wer-wolf, as well as his intention to conjure the white witch to overthrow King Miraz, worry Petter and Edmund. Peter, Edmund, Trumpkin, Thrufflehunter and Prince Caspian kill Nikabrik and the evil creatures he brought with him after hearing him threaten to betray Caspian and summon the Witch.

Caspian, Peter, and Edmund offer King Miraz resolution through single combat, pitting Peter agains King Miraz in a duel. King Miraz who does not want to appeal cowardly, accepts this challlenge. The fight is a struggle for both but ends when King Miraz trips in a lump of grass and is quickly assassinated by one of his own soldiers. Confused and enraged, the two groups clash in open battle, but the arrival of the awakened tress sends the frightened Telmarine army fleeing toward the river.

Meanwhile, Aslan, Lucy and Susan journey across the nearby farms and neighborhoods, spreading joy and healing to good people and animals while frightening away cruel people. Aslan works miracles to save an abused boy anad to heal an elderly woman. They then meet up with the victorious Narnian

army, and Lucy uses her magical healingg cordial to save Reepicheep the mouse. The victors feast and dance into the night to celebrate.

Aslan anoints Prince Caspian the new king and tells all the inhabitants of Narnia that Caspian will rule fairly. Aslan promises that any Telmarine people who do not whany to stay in Narnia can return to England where their ancestors used to inhabit. He then tells the children that it is time for them to return to England and that Susan and Peter will nwvwe come back to Narnia. The children then walk through Aslan's magical door, finding themselves back into their school chlotes in an English train station. (SuperSummary)
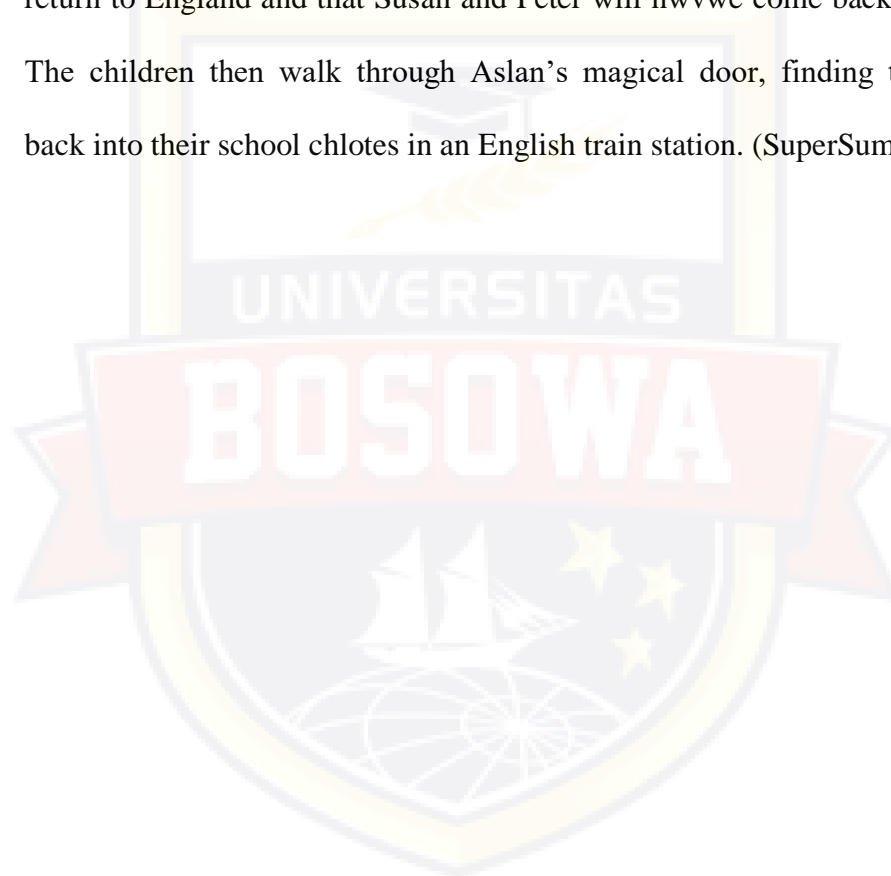
CHAPTER III

METHODOLOGY

This chapter present research findings and discussions regarding to social deixis in *The Chronicles of Narnia: Prince Caspian's* movie script. This chapter's primary objective is to address the concerns raised by the research question posed in chapter one. This section analyses the movie script for *The Chronicles of Narnia: Prince Caspian*. The researcher categorises the information in every line of dialogue and paragraph of the movie script. The data were then descriptively analysed based on social deixis.

A. Types Of Research

The type of research that was used was qualitative descriptive methodology. As the data that will be analysed in this study are in the form of words, the researcher chose to conduct qualitative research. Qualitative research is a technique for investigating and comprehending the significance of a social or human problem group or individual. Qualitative descriptive research was characterised by its description of data-derived facts or phenomena. The researcher attempted to analyse and zero in on social phenomena through descriptive research in *The Chronicles of Narnia: Prince Caspian* Movize Script.

B. Source of Data

The data source is from *The Chronicles of Narnia: Prince Caspian*
movie script by American writers and producers Andrew Adamson,
Christopher Markus, Stephen McFeely in 2007 wich has 53 pages. The movie
The Chronicles of Narnia: Prince Caspian is the sequel to *The Chronicles of
Narnia* movie series that is also based on Novel with the same title by C. S.
Lewis. Produced by Disney Pictures movie that is directed by Andrew
Adamson in 2008. The researcher determines the data by analyzing the
written dialogue in the movie script that led to the social deixis utterances.

C. Method of Collecting Data

The data of this research was collected from *The Chronicles of
Narnia: Prince Caspian* movie script. In collecting the data, some steps were
taken to get the data:

1. Watch and read the whole, *The Chronicles of Narnia: Prince Caspian*
   movie and movie script more than twice.
2. Listen and identify each word to understand what types of social deixis
   and its referential meaning that is used in the movie script.

3. Collecting the words that have been identifying into 6 types of social deixis according to Fillmore's theory.

4. Classifying the collecting data of each word into 6 types of social deixis according to Fillmore's theory.

D. Method of Analyzing Data

The data that have been collected from the source of data was analyzed using qualitative descriptive technique in several steps that are as follow, first, analyzing the social deixis in *The Chronicles of Narnia: Prince Caspian* Movie Script, second, identifying the data depend on the type of social deixis and the referential meaning, then explaining the meaning of each type of social deixis and the referential meaning, lastly drawing the conclusion on six types of social deixis according Fillmore's theory.

CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, the researcher focused on displaying the data based on the 6 types of social deixis that had been found in *The Chronicles of Narnia: Prince Caspian* movie script. The data of this research were partitioned into words agreeing to the types of social deixis that had been found and would be described the referential meaning of social deixis from each word.

A. Findings

1. Types of Social Deixis Used in *The Chronicles of Narnia: Prince Caspian* Movie Script.

From the movie script, the researcher found there were 6 types of social deixis that could be seen in the table below.

Types Of Social Deixis

NO.	Types of social deixis	Data	Page
1.	Person Marking	I	24, 33, 35, 40, 45 **(2 data).** 5, 9, 12 **(5 data)**. 6, 10, 16, 17, 26, 44, 51 **(4 data).** 3, 4, 7, 8, 15, 18, 20, 25, 30, 31, 32, 38, 50 **(3 data).** 13, 22 **(7 data).** 14, 37, 39, 41, 49 **(6 data).** 19, 23, 48 **(9 data)** 21 **(10 data).** 29 **(8 data).** 52 **(13 data).** 27, 28, 36, 43, 46, 53 **(1 data)** **Total: 200 data**

2.		You	2, 9, 28, 43, 50 (**4 data**). 3, 4, 6, 26, 30, 33, 43, 51, 52 (**3 data**). 7, 10, 18, 45, 53 (**2 data**). 5, 14, 20, 23, 31, 48 (**7 data**). 8, 11 (**8 data**) 12, 16, 17 19, 21, 35, 37, 38, 42 (**5 data**) 13 (**9 data**). 15, 21, 22, 24, 25, 29, 36, 41, 44 (**6 data**). 32 (**14 data**). 39 (**10 data**). 27, 46, 47 (**1 data**) **Total: 245 data**
3.		Me	4, 6, 13, 14, 23, 25, 32, 33, 35, 38, 41, 53 (**1 data**). 5 (**3 data**). 11, 39, 42, 48 (**2 data**). **Total: 23 data**
4.		Us	2, 3 , 9, 14, 15, 17, 24, 35, 36, 43, 51 (**1 data**). 8, 16, 28, 29, 40 (**2 data**). 21 (**3 data**). 22 (**4 data**) **Total: 28 data**
5.		We	2, 6, 7, 11, 15, 19, 21, 30, 31, 41, 50, 53 (**1 data**). 5, 8 (**4 data**). 9, 16, 23, 25, 32, 33, 40, 42 (**2 data**). 22, 29 (**7 data**). 52 (**5 data**) **Total: 55 data**
6.		They	3, 9, 11, 18, 21, 27, 35, 51, 52 (**1 data**). 15 (**5 data**). 17, 26, 40, 46 (**2 data**). **Total: 22 data**
7.		He	3, 10, 13, 22, 25, 27, 44, 51 (**1 data**). 5, 12 (**3 data**). 16 (**5 data**). 19, 20, 21, 28, 40 (**2 data**). **Total: 29 data**

8.		Him	4, 19, 33, 36, 38, 50 (**1 data**). 5, 10, 11, 18, 23, 30, 35, 39 (**2 data**). 12 (**8 data**). 21 (**4 data**) **Total: 34 data**
9.		It	3, 7, 15, 18, 20, 44 (**2 data**). 6, 14, 19, 24, 27, 28, 29, 35, 36, 38, 39, 43, 45, 46, 49 (**1 data**). 8, 16, 22, 32, 37, 42, 51 (**3 data**). 21, 50 (**4 data**). 52 (**5 data**) **Total: 61 data**
10.		Yourself	4, 47 **Total: 2 data**
11.		Mine	7 **Total: 1 data**
12.		My	7, 10, 13, 14, 15, 18 **Total: 6 data**
13.		Our/ours	9, 20, 29, 33, 40, 46, 52 (**1 data**). 21 (**3 data**). 8, 41 (**2 data**), 22 (**4 data**) **Total: 20 data**
14.		Them	11, 18, 22, 51, 47, 40 (**1 data**). 29, 48 (**2 data**) **Total: 10 data**
15.		Ourselves	9, 39 **Total: 2 data**

No.			
16.		His	44 (**2 data**), 12, 13, 32, 37, 40 (**1 data**). 15 (**3 data**) **Total: 10 data**
17.		Your	2, 6, 13, 17, 18, 20, 21, 35, 36, 41, 45, 46, 51 (**1 data**). 5, 15, 31 (**2 data**) **Total: 19 data**
18.		Themselves	15 **Total: 1 data**
19.		Her	16 **Total: 1 data**
20.		She	40, 44 **Total: 2 data**
21.		Those	15, 29, 35 **Total: 3 data**
22.		These	35, **Total: 1 data**
23.		Mr. Tumnus	10 **Total: 1 data**
24.		Noble Mouse	19 **Total: 1 data**
25.	Speech Level	Sire/sir	26, 29 (**2 data**). 22, 41, 51 (**1 data**) **Total: 7 data**
26.		Lord	2, (**2 data**). 3, 7, 9, 22, 26, 27, 42, (**1 data**). 8 (**5 data**). 14, 15, (**3 data**). **Total: 20 data**

27.		Prince	2, 3, 9, 15, 25, 41 **(1 data).** **Total: 6 data**
28.		Professor	2, 18, 30, (**1 data**). **Total: 3 data**
29.		King	17, 22, 36, 38, 40, 45, 49, 50, 51 (**1 data**). 41 (**5 data**). 46 (**2 data**). **Total: 16 data**
30.		Queen	14, 17, 36, 40, 49, 51 (**1 data**) **Total: 6 data**
31.		High King	11, 25, 41 (**1 data**) **Total: 3 data**
32.	Formal Distinction Between Various Types of Utterances	Higness	44 **Total: 1 data**
33.		Liege	29, 50 **Total: 2 data**
34.		Majesty	16, 26, 44, 49, 50 (**1 data**). 41 (**2 data**) **Total: 7 data**
35.		Doctor	14 **Total: 1 data**
36.		Chief	50 **Total: 1 data**
37.		General	2, 15, 27 **Total: 3 data**
38.		Caspian the ninth	8 **total: 1 data**

39.		Peter/Pete	5, 11, 28, 29, 35, 38, 39, 45 (**1 data**). 25, 41, (**2 data**) 33 (**4 data**) **Total: 16 data**
40.		Susan	5, 14, 16, 24, 40 **Total: 5 data**
41.		Edmund/Ed	5, 12, 33, 34 (**1 data**). 41 (**2 data**) **Total: 6 data**
42.		Lucy/Lu	6, 7, 23, 29, 43, 44, 47, 48, 52, (**1 data**) 21, 24, 40, (**2 data**) **Total: 15 data**
43.	The Different Ways in Which Names, Titles, And Kinship Designations	Phyllis	5, 53 **Total: 2 data**
44.		Father	17, 31, 36, 39 (**1 data**) 32 (**2 data**) **Total: 6 data**
45.		Aslan	16, 21, 23, 40, 48, (**2 data**), 17, 24, 29, 37, 41, 49, 51 (**1 data**). 20 (**3 data**) **Total: 20 data**
46.		Reepicheep	19 (**2 data**) **Total: 2 data**
47.		Trufflehunter	19 **Total: 1 data**
48.		Trumpkin	12 **Total: 1 data**
49.		Nikabrik	12, 13, 40, (**1 data**) **Total: 3 data**

50.		Dear	3, 20, 24, 32, 36, 38, 50, 52 (**1 data**) **Total: 8 data**
51.		Miraz	8, 31, (**2 data**) 30, 36, 37, 40, 41, (**1 data**) **Total: 9 data**
52.		Caspian	8, 32 (**3 data**). 9, 13, 15, 25, 27, 31, 33, 34(**1 data**). 14 (**2 data**) **Total: 16 data**
53.		Brother	32, 41, 52 **Total: 3 data**
54.		Sister	52 **Total: 1 data**
55.		Uncle	13, 37 **Total: 2 data**
56.		Mother	39 **Total: 1 data**
57.		Girl/ Little girls	20, 40 **Total: 2 data**
58.		Boy	21, 36, 45 **Total: 3 data**
59.		Wife	8 **Total: 1 data**
60.		Nephew	8 **Total: 1 data**
61.		Aunt	2 **Total: 1 data**

62.		Insult	35, 41,
			Total: 2 data
63.	Linguistic Performance Can Count as Social Acts	Expression of apology	4, 8, 26, 27, 44
			Total: 5 data
64.		Expression of disbelief	8, 11, 47
			Total: 3 data
65.		Expression of gratittude	50, 52
			Total: 2 data
66.		Doctor Cornelius	2
			Total: 1 data
67.		Nikabrik	3
			Total: 1 data
68		Lucy	5
			Total: 2 data
69.	Linguistic Performance Can Accompany Other Social Acts	Miraz	8
			Total: 1 data
70.		Peter	11
			Total: 2 data
71.		Susan	16
			Total: 1 data
72.		Trufflehunter	18
			Total: 2 data
73.		Caspian	26
			Total: 1 data
74.		Purnaprismia	32
			Total: 1 data

75.		Reepicheep	49
			Total: 1 data

Based on the table above, after analyzing the data, the researcher found 753 expressions of 22 types of person marking, 29 expressions of 4 types of speech levels, 50 expressions of 12 types of forman distinction between various types of utterances, 125 expressions of 23 types of different ways in which names, titles and kinships designated, 12 expressions of 4 types of linguistic performance caunt as social acts and 13 expressions of 10 types of social linguistic can complement social acts with total 982 data which person marking was the most dominant types of social deixis expressed in *The Chronicles of Narnia: Prince Caspian* movie script.

2. **The Referentials Meaning of Social Deixis Used in *The Chronicles of Narnia: Prince Caspian* Movie Script.**

From the data that have been collected above, the researcher chose some utterance to describe the referential meaning of every social deixis type in the utterance from the movie script more clearly.

Data 1

Caspian: Will **I** ever see you again?

Doctor Cornelius: I hope so, my dear prince. There is so much **I** meant to tell you. Everything you know is about

to change. (*The Chronicles of Narnia: Prince Caspian,* 2007: 3)

In the utterances above, the use of the word *I* as a pronoun refers to the person speaking where in the uterences above **I** referred to Caspian and Doctor Cornelius as the first speaker in the dialogue.

> **Geeky Boy: I** go to Hendon House across the road. **I**'ve seen you sitting by yourself. (*The Chronicles of Narnia: Prince Caspian,* 2007: 4)

In the dialogue above, the word *I* was referred to as the Geeky Boy as a subject pronoun where he only mentioned himself as the speaker.

Data 2

> **Glozelle:** Lord Miraz, **you** have a son.

> **Miraz:** The heaven have blessed us. **You** know your orders, General Glozelle (*The Chronicles of Narnia: Prince Caspian,* 2007: 2)

In the dialogue above, the word *you* were both subject pronoun where Glozelle emphasized the subject Lord Miraz then uses pronoun *you* as the as second person singular, and in other sentence, Lord Miraz where he emphasized General Glozelle as the second person singular.

> **Susan:** Oh no. Pretend like **you**'re talking to me.

> **Edmund:** We are talking to **you.** (*The Chronicles of Narnia: Prince Caspian,* 2007: 5)

in the dialogue between Susan and Edmund above the word *you* spoken from both speaker was different, Susan used *you* as second person plural subject pronoun to address her siblings Peter, Edmund and Lucy, while Edmund used *you* as second person singular object pronoun to emphasized he was talking to Susan.

Data 3

> **Lucy:** Something pinched **me.** (*The Chronicles of Narnia: Prince Caspian,* 2007: 6)

The word *me* in the utterance above was a first-person singular pronoun because it only mentioned the speaker herself. The word *me* in this utterance referred to Lucy as the object.

Data 4

> **Council member 2:** You go to far Miraz! You expect **us** to stand by while you blame such a blantant crime on fairytales? (*The Chronicles of Narnia: Prince Caspian,* 2007: 8)

The word *us* in the utterance above was a first-person plural object pronoun where the word *us* encompassed more than one person referred to the speaker and the referent that grouped with the speaker. The word in the utterance referred to the council member 2 himself, Miraz and other council members.

Data 5

> **Peter: We** didn't mean to leave, you know. (*The Chronicles of Narnia: Prince Caspian,* 2007: 16)

The utterance above was a first person plural subject pronoun where the word *we* encompassed more than one person referred to the speaker and the referent that grouped with the speaker. The word in the utterance referred to Peter and his siblings Susan, Edmund, and Lucy.

Data 6

> **Caspian:** Minotaurs, **they**'re real? (*The Chronicles of Narnia: Prince Caspian,* 2007: 17)

The utterance above was a third person plural subject pronoun where the word *they* encompassed more than one minotaurs that was being spoken by the speaker. The word *they* reffered to the Minotaurs as the subject.

Data 7

> **Nikabrik: He**'s a Telmarine! Why would we want him as our king? (*The Chronicles of Narnia: Prince Caspian,* 2007: 22)

In the uterrance above the word *he* was a third person singular subject pronoun where it only encompassed one person as a designated male subject. The male subject of the utterance above referred to Prince Caspian.

Data 8

> **Lucy:** I wish you'd all stop acting like grown-ups. I didn't think I saw **him;** I did see **him.** (*The Chronicles of Narnia: Prince Caspian,* 2007: 23)

In the utterance above, the word *him* was a third person singular object pronoun where it only encompassed one person as a designated male object. In the utterance above, the word *him* reffered to Aslan

Data 9

> **Caspian:** because I can help you. Beyond these woods, I am a prince. The Telmarine throne is rightfully mine. Help me claim **it**, and I can bring peace between us. (*The Chronicles of Narnia: Prince Caspian,* 2007: 22)

The word *it* in the utterance above was an object pronoun of singular types that used to mentioned thing that was being spoken. The word *it* referred to The Telmarine throne.

Data 10

> **Susan:** Brace **yourself**. (*The Chronicles of Narnia: Prince Caspian,* 2007: 47)

The word *yourself* in the utterance above was used as second person plural pronoun because it spoken to group of people, *yourself* mentioned in the utterance above referred to all archers on cliff.

Data 11

> **Edmund:** Hey, that's **mine,** from my chess set. (*The Chronicles of Narnia: Prince Caspian,* 2007: 7)

In the utterance above, the word *mine* was a singular type of third person possesssive pronoun that was used as a possession of an object or things. The word *mine* in the utterance above referred to possessing a chess set.

Data 12

> **Susan: My** horn. I must've left it on my saddle the day we went back. (*The Chronicles of Narnia: Prince Caspian,* 2007: 10)

The word *my* in the utterance above was a singular type of possessive adjective that showed ownership of a thing, as in the utterance above the word *my* reffered to Susan as the owner of the horn.

Data 13

> **Windmade: Our** homes!
>
> **Faun: Our** freedom!
>
> **Narnian: Our** lives! (*The Chronicles of Narnia: Prince Caspian,* 2007: 21)

In the dialogue above, the word *our* was first person plural possessive pronoun that mentioned something, or someone related to the speaker and the referent that grouped with the speaker. The word *our* referred to Narnians.

Data 14

> **Peter:** We have to hold **them** off until Lucy and Susan get back. (*The Chronicles of Narnia: Prince Caspian,* 2007: 40)

The word ***them*** in the utterance above was third person plural object pronoun that encompassed more than one person, the word ***them*** reffered to Telmarine people.

Data 15

> **Lucy:** maybe we're the ones who need to prove **ourselves** to him. (*The Chronicles of Narnia: Prince Caspian,* 2007: 39)

The word ***ourselves*** in the utterance above was first person plural reflexive pronoun that encompassed more than one person or someone related to the speaker and the referent that grouped with the speaker being spoken to, the word ***ourselves*** referred to her siblings and Narnians.

Data 16

> **Nikabrik:** you want your uncle's blood. So do we. You want **his** throne. We can get it for you. (*The Chronicles of Narnia: Prince Caspian,* 2007: 37)

In the utterance above, the word ***his*** was third person singular possessive adjective it used to express someone ownership of an object or things as in the first sentence the word *your uncle* mentioned as the third

person singular was the reason in the secon sentence the pronoun used was his. The word *his* in this utterance referred to Miras as Prince Caspian's uncle.

Data 17

> **Soldier:** act **your** age! (*The Chronicles of Narnia: Prince Caspian,* 2007: 5)

In this utterance, the word *your* was a second person plural possessive adjective that encompassed more than one person that being spoken to. The word *your* in this utterance referred to Peter and other kids that are fighting in the station.

Data 18

> **Trumpkin:** it wasn't long after you left that the Telmarines invaded. Those that survived retreated to the woods. And the trees have retreated so deeply inside **themselves** that no one has heard from them since. (*The Chronicles of Narnia: Prince Caspian,* 2007: 15)

The word *themselves* in utterance above was a third person plural of reflexive pronoun that encompassed more than one person or things as an object of the same person or things as a subject of the utterance, *themselves* in this utterance reffered to the trees.

Data 19

> **Susan:** stay away from **her!** (*The Chronicles of Narnia: Prince Caspian,* 2007: 16)

The word ***her*** uterance above was a third person was a third person singular object pronoun where it only encompassed one person as a designated female object, ***her*** in this utterance referred to Lucy.

Data 20

> **Susan: she** got through… with a little help (*The Chronicles of Narnia: Prince Caspian,* 2007: 44)

In the uterrance above the word ***she*** was a third person singular subject pronoun where it only encompassed one person as a designated female subject. The word ***she*** referred to Lucy.

Data 21

> **Peter:** no there wasn't thanks to you. If you'd kept to the plan, **those** soldiers might be alive right now. (*The Chronicles of Narnia: Prince Caspian,* 2007: 35)

The word ***those*** in the utterance above was an object plural demonstative pronoun that was used to mentioned more than one person or object that are far away from the speaker. The word ***those*** in the uterrance referred to Narnian people who died in battle against Telmarine.

Data 22

> **Peter:** no. your first mistake was thinking you could lead **these** people. (*The Chronicles of Narnia: Prince Caspian,* 2007: 35)

The word *these* in the utterance above was an object plural demonstative pronoun that was used to mention more than one person or object that are near or around from the speaker. The word *these* in the utterance referred to Narnian people.

Data 23

> **Lucy:** "And when he shakes his mane, we hsall have spring again." Everyone we knew. **Mr. Tumnus** and the Beavers they're all gone. (*The Chronicles of Narnia: Prince Caspian,* 2007: 10)

The word **Mr.** used in the utterance above wa one of many metods of distiguishing speech level in polite and honorific way. *Mr.* was used for an older person or someone you don't know very well. *Mr. Tumnus* in the utterance above referred to a faun that was shown in *The Chronicles of Narnia: The Lion, The Witch and The Wardrobe.*

Data 24

> **Caspian:** which is why I will live longer if I choose not to cross blae with you**, noble** mouse. (*The Chronicles of Narnia: Prince Caspian,* 2007: 19)

In the utterance above, the word *noble* was one of many methods of distingushing speech levels of humble and honorific where the *noble* word above referred to Reepicheep a talking mouse with sword in its hand.

Data 25

> **Reepicheep:** Yes, indeed. And I have recently put it to good use acquiring weapons for your army, **sire**. (*The Chronicles of Narnia: Prince Caspian,* 2007: 26)

The word *sire* above was a method of distingushing speeech levels of polite and honorific way to used as a term of respectful address to a man of higher social rank that taking place long ago that was referred to Peter as a High King in Narnia.

Data 26

> **Sopespian:** I am merely pointing out that my **lord** is well within right to refuse. (*The Chronicles of Narnia: Prince Caspian,* 2007: 41)

The word *lord* above was a method of distingusihing speech levels of polite and honorific that indicated the relationship between the speaker and the addresse. In the utterance above, Sospensian was a member of the council, and the word *Lord* can be used to address superiors, coworkers or subordinates. *Lord* was reserved for a titled member of the court that ruled over a region. The word *Lord* above referred to Miraz as a royal family member.

Data 27

> **Caspian:** I'm not a soldier! I'm **Prince** Caspian the tenth. (*The Chronicles of Narnia: Prince Caspian,* 2007: 13)

The word ***Prince*** above was a different type of title designated. In the utterance above, the word ***prince*** used by Caspian was to acknowledge the social status between the speaker and the addressee as fromal distinction that people prefer to call than the name. ***Prince*** is a title used to signify the heir apparent to the throne. In the utterance above Caspian called himself as a ***Prince*** to inform Nikabrik and Trufflehunter that he is the official heir of the Telmarine.

Data 28

> **Caspian: Professor,** what is going on? (*The Chronicles of Narnia: Prince Caspian,* 2007: 2).

The word ***Professor*** above was a different type of title designated. In the utterance above the word ***professor*** was used by Caspian to acnowledge the social status between the speaker and the addressee and shown the academic title of someone addressed by their academic qualification and get the doctoral degree. In the utterance above, the word ***Professor*** referred to Doctor Cornelius as Caspian mentor, adviser, and teacher of Prince Caspian.

Data 29

> **White Witch:** One drop of Adam's blood and you free me. Then I am yours, my **king.** (*The Chronicles of Narnia: Prince Caspian,* 2007: 38)

The word ***King*** above was a different type of title designated. In the utterance above, the word ***King*** used by White Witch was to acknowledge the

social status between the speaker and the addressee as a malehead and main ruler of state of Narnia. In the utterance above can be seen White Witch called my king that was referred to Caspian.

Data 30

>**Trufflehunter:** Nikabrik was my friend too, but he lost hope. **Queen** Lucy hasn't. and neither have i. (*The Chronicles of Narnia: Prince Caspian,* 2007: 40)

The word *Queen* above was a different type of title designated. In the utterance above, the word *Queen* used by Trufflehunter was to acknowledge the social status between the speaker and the addressee as a female head and main ruler of state of Narnia. As the utterance above Trufflehunter called Lucy queen means she was a ruler of Narnia.

Data 31

>**Peter: High King** Peter. The Magnificent. (*The Chronicles of Narnia: Prince Caspian,* 2007: 11)

The word *high king* above was a differernt type of title designated. In the utterance above the word *high king* used by Peter used to introduce himself to Trumpkin. A high king applied to a kingdom within wich other nations with their own monarchs of similar culture reside.

Data 32

Miraz: does his **highness** need a respite? (*The Chronicles of Narnia: Prince Caspian,* 2007: 44).

The word *highness* above was a differernt type of title designated. In the utterance above the word *higness* used by Miraz to acknowledge the social status between the speaker and the addressee as an honorific title used to address royalty to address any member of the royal family, the word *highness* above referred to Peter as the king who has an exalted status than Miraz.

Data 33

Glenstorm: Or die trying, my **liege.** (*The Chronicles of Narnia: Prince Caspian,* 2007: 29).

The word *liege* above was a differernt type of title designated. In the utterance above the word *liege* was used by Glenstorm to acknowledge the social status between the speaker and the addressee as the person of higher status to whom one gives his loyalty and service to. The word *liege* above referred to Peter as he is the King of Narnia.

Data 34

Reepicheep: oh, uh your **majesty.** With the greatest respect. I do believe courageous, courteous, or chivalrous might more benefit a knight of Narnia (*The Chronicles of Narnia: Prince Caspian,* 2007: 26)

The word *majesty* above was the different type of titlee designated. In the utterance above the word *majesty* used by Reepicheep to address a king or queen and the social status between the speaker and the addressee as in the utterance above Reepicheep called Lucy with *Majesty.*

Data 35

> **Miraz:** You have quite a library, **Doctor.** (*The Chronicles of Narnia: Prince Caspian,* 2007: 14)

The word *Doctor* above was a different type of title designated. The word *doctor* above means there was a different status social between the speaker and the addresse and shows the academic title of Doctor Cornelius to. In the utterance above referred to Doctor Cornelius as Prince Caspian mentor.

Data 36

> **Preepiceek:** May it please you high Majesty, we will not bear the shame of wearing an honor denied to our **chief.** (*The Chronicles of Narnia: Prince Caspian,* 2007: 50)

The word *chief* above was the different type of title designated. The word *chief* above means there was a different status social between the speaker and the addresse referred to. In the utterance above chief referred to Reepicheep that was lost his tail in the battle agains telmarine.

Data 37

Sopespian: But these are dangerous times, **General.** One should choose his words as carefully as he chooses his friend. (*The Chronicles of Narnia: Prince Caspian,* 2007: 15).

The word *general* in the utterance above was a different type of title designated, as it shown the social status and identity of Sospespian as a lord of council and *general* that referred to Glozelle as the plan's operation of the field.

Data 38

Council member: ever since the death of **Caspian the ninth**, you have behaved as if you were king. And now it seems behind these walls, even Prince Caspian has gone missing. (*The Chronicles of Narnia: Prince Caspian,* 2007: 8)

The word *Caspian the ninth* above was the different type of title designated between the speaker and the addressee referred to. In the utterance above *Caspian the ninth* used by Council member shows social status and respect of the king before. It referred to Prince Caspian's father.

Data 39

Susan: Peter, you may want to see this. (*The Chronicles of Narnia: Prince Caspian,* 2007: 28)

The word *Peter* above was the different ways which name, and kinship designated based on the relationship between the sepaker and the addresse.

The word *Peter* was used by Susan to call her brother as it showed a sibling relation between them.

Data 40

> **Edmund: Susan,** shoot! (*The Chronicles of Narnia: Prince Caspian,* 2007: 16)

The word *Susan* above was the different ways which name, and kinship designated based on the relationship between the sepaker and the addresse. The word *Susan* was used by Edmund to call his sister as it shown a sibling relation between them.

Data 41

> **Peter:** Now, **Ed** now! Signal the troops! (*The Chronicles of Narnia: Prince Caspian,* 2007: 33)

The word *Edmund* above was the different ways which name, and kinship designated based on the relationship between the sepaker and the addresse. The word *Edmund* was used by Susan to call her brother as it shown a sibling relation between them.

Data 42

> **Susan: Lucy,** you awake? (*The Chronicles of Narnia: Prince Caspian,* 2007: 23)

The word *Lucy* above was the different ways which name, and kinship designated based on the relationship between the sepaker and the addresse.

The word *Lucy* was used by Susan to call her sister as it shown a sibling relation between them.

Data 43

> **Geeky Boy:** Aren't you coming, **Phyllis?** (*The Chronicles of Narnia: Prince Caspian,* 2007: 53)

In the utterance above, the word *Phyllis* was the different way which name designated based on the relationship between the speaker and the adresse. The word *Phyllis* was the wrong name Susan told the Geeky Boy to leave her alone. *Phyllis* was referred to Susan.

Data 44

> **Caspian:** No! Tonight, for once, I want the truth. Did you kill my **father?** (*The Chronicles of Narnia: Prince Caspian,* 2007: 32)

The word *father* above was the different ways of kinship and relationship of speaker and adresse designated, the word *father* was used by Prince Caspian to show his respect and manner that referred to Caspian the ninth.

Data 45

> **Caspian:** Narnia belongs to the Narnians just as it does to man, any Telmarines who want to stay and live in peace are welcome to. And for any of you who wish, **Aslan** will return you to the home of our forefathers. (*The Chronicles of Narnia: Prince Caspian,* 2007: 51)

The word *Aslan* above was the different ways of name designate. The word *Aslan* was used by Caspian to show the status level where Caspian was the prince of throne in Telmarine and Aslan was a magestic creatures.

Data 46

> **Trufflehunter: Reepicheep,** stay your blade. (*The Chronicles of Narnia: Prince Caspian,* 2007: 19)

The word *Reepicheep* above was the different ways of name designated based on the relationship between the speaker and the adressee. In the utterance above, the relationship of Trufflehunter as a speaker was shown on how he called Reepicheep to shown there are no difference in social status between them as Narnians.

Data 47

> **Reepicheep: Trufflehunter?** I trist you have a good reason for this intumely interruption! (*The Chronicles of Narnia: Prince Caspian,* 2007: 19)

The word *Trufflehunter* above was the different ways of name designated based on the relationship between the speaker and the adressee. In the utterance above, the relationship of Reepicheep as a speaker was shown on how he called Trufflehunter to shown there are no difference in social status between them as Narnians.

Data 48

Trufflehunter: Trumpkin knew what he was doing. (*The Chronicles of Narnia: Prince Caspian,* 2007: 12)

The word *Trumpkin* above was the different ways of name designated based on the relationship between the speaker and the adressee. In the utterance above, the relationship of Trufflehunter as a speaker was shown on how he called Trumpkin to shown there are no difference in social status between them as Narnians.

Data 49

Trufflehunter: That's enough **Nikabrik!** Or do I have to sit on your head again? (*The Chronicles of Narnia: Prince Caspian,* 2007: 13).

The word *Nikabrik* above was the different ways of name designated based on the relationship between the speaker and the adressee. In the utterance above, the relationship of Trufflehunter as a speaker was shown on how he called Nikabrik to show there are no difference in social status between them as Narnians.

Data 50

Aslan: Things never happen the same way twice, **dear** one (*The Chronicles of Narnia: Prince Caspian,* 2007: 24)

The word *dear* above was the different ways of name designated based on the relationship between the speaker and the adressee. In the utterance

above Aslan called Lucy as *dear* one which shown the affection of how Aslan cares of Lucy as a younger person.

Data 51

> **Susan:** we can take care of Miraz. (*The Chronicles of Narnia: Prince Caspian,* 2007: 30)

The word *Miraz* above was a different type of name designated between the addressee and the person referred to. In the utterance above the word *Miraz* used by Susan was to show social relation between Susan as the queen of Narnia and Miraz was the un-rightful ruler of Telmarine and an enemy of Narnia.

Data 52

> **Miraz:** For our son! You must choose. Do you want your child to be king or do you want him to be like **Caspian** here? Fatherless! (*The Chronicles of Narnia: Prince Caspian,* 2007: 33).

The word *Caspian* above the different ways of kinship designated. In the utterance above Miraz called Caspian as his name as an uncle called his nephew by his name.

Data 53

> **Aslan:** Quite the opposite, dear one. But all things shave their time. Your **brother** and sister have learned what they can from this world. Now it's time to live in their own. (*The Chronicles of Narnia: Prince Caspian,* 2007: 52).

The word ***brother*** above was a different type of relationship designated in the utterance above the word *brother* used by Aslan to show the relation *was* referred to Peter as Edmund and Lucy oldest brother.

Data 54

> **Aslan:** Quite the opposite, dear one. But all things shave their time. Your brother and **sister** have learned what they can from this world. Now it's time to live in their own. (*The Chronicles of Narnia: Prince Caspian,* 2007: 52)

The word ***sister*** above was a different type of relationship designated in the utterance above the word *brother* used by Aslan to show the relation *was* referred to Susan as Edmund and Lucy oldest sister.

Data 55

> **Caspian:** Running away. My **uncle** has always wanted my throne. I suppose I have only lived this long because he did not have an heir of his own. (*The Chronicles of Narnia: Prince Caspian,* 2007: 13)

The word ***uncle*** above was a different type of kinship relationship. In the utterance above the word *uncle* used by Caspian to show the social relation between the speaker and the person referred to was to show respect for Miraz as his father brother.

Data 56

> **Doctor Cornelius:** My **mother** was a black dwarf from the nothern mountains. I risked my life all these years so that one day you might be a better king than those before you. (*The Chronicles of Narnia: Prince Caspian,* 2007: 39)

The word *mother* above was a different type of kinship relationship. In the utterance above the word *mother* was used by Doctor Cornelius to show the social relation between the speaker and the person referred to was to show respect for black dwarfs.

Data 57

> **Peter:** That's the problem with **girls.** you can't carry a map in your heads. (*The Chronicles of Narnia: Prince Caspian,* 2007: 20)

The word *girls* above were a different type of title designated. In the utterance above the word *girls* used by Peter to show the relation between the speaker and the addresse was to show closeness of the Pevensie siblings and it referred to Susan and Lucy.

> **Trumpkin:** Cakes and kettledrum. That's your next big plan? Sending a **little girl** alone into the darkest part of the forest alone? (*The Chronicles of Narnia: Prince Caspian,* 2007: 40)

The word *little girl* above was a different type of title designated. In the utterance above the word *little girl* used by Trumpkin to show the relation between the speaker and the addressee was to show the closeness of social relationship with the girl and it referred to Lucy.

Data 58

> **Miraz:** what's the matter, **boy?** Too cowardly to take a life? (*The Chronicles of Narnia: Prince Caspian,* 2007: 45).

The word *boy* above was a different type of title designated. In the utterance above the word *boy* used by Miraz to show the relation between the speaker and the addressee was someone older as Miras was older than Peter as a person referred to.

Data 59

> **Sopespian:** My deepest condolences, Lord Miraz. Imagine losing your nephew, the rightful heir to the throne, on the very night your **wife** has blessed you with a son. (*The Chronicles of Narnia: Prince Caspian,* 2007: 8)

The word *wife* above was a different type of relaitonship designated between the addressee and the person referred to. In the utterance above the word *wife* used by Sopespian to show the relation of Miraz and Prunaprismia as the person was referred to.

Data 60

> **Sopespian:** My deepest condolences, Lord Miraz. Imagine losing your **nephew**, the rightful heir to the throne, on the very night your wife has blessed you with a son. (*The Chronicles of Narnia: Prince Caspian,* 2007: 8)

The word *nephew* above was a different type of kinship relationship designated between the addressee and the person referred to. In the utterance above the word *nephew* used by Sopespian to show the relation of Miraz and Caspian as the person was referred to.

Data 61

> **Doctor Cornelius:** Your **aunt** has given birth to a son. (*The Chronicles of Narnia: Prince Caspian,* 2007: 2)

The word *aunt* above was a different type of kinship relationship designated between the addressee and the person referred to. In the utterance above the word *aunt* used by Doctor Cornelius was to show the relation of Caspian and Prunaprismia as Miraz's wife and as the person was referred to.

Data 62

> **Edmund:** Then you should have little to fear.
>
> **Miraz:** this is not a question of bravery.
>
> **Edmund:** So, **you bravely refusing to fight a swordsman half your age**? (*The Chronicles of Narnia: Prince Caspian,* 2007: 41)

The utterance above was a linguistic performance can count as social acts. The utterance used by Edmund above was an expression of insulting Miraz to accept the single combat between Miraz and Peter.

Data 63

Lucy: I'm **sorry**.(*The Chronicles of Narnia: Prince Caspian,* 2007: 4)

The utterance above was a linguistic performance can count as social acts. The utterance used by Lucy was to show her sorry to cross the street without seeing a car was coming.

Miraz: Lords of the council, **my apology** for being late. I was not aware we were in session. (*The Chronicles of Narnia: Prince Caspian,* 2007: 8)

The utterance above was a linguistic performance can count as social acts. The utterance used by Miraz above was show his sorry for not being aware of the council session and coming late.

Data 64

Trumpkin: Oh, **you've got to be kidding me**. You're it. You're the kings and queens of old. (*The Chronicles of Narnia: Prince Caspian,* 2007: 11)

The utterance above was a linguistic performance can count as social acts. As in the utterance above Trumpkin was show his disbeliefment of met the kings and queens of Narnia.

Data 65

Reepicheek: oh, look! **Thank you thank you**, my liege! I will treasure it always! From this day forward, it will serve as a great reminder of my huge humility. (*The Chronicles of Narnia: Prince Caspian,* 2007: 50).

The utterance above was a linguistic performance can count as social acts. The utterance used by Reepicheek above was to show his gratitude towards Aslan as he grows Reepicheek's tail back.

> **Susan: I'm glad** I came back. (*The Chronicles of Narnia: Prince Caspian,* 2007: 52)

The utterance above was a linguistic performance can count as social acts. The utterance used by Susan was show her happiness for came back to protect and brought Narnia back to Narnians people and met Caspian.

Data 66

> **Doctor Cornelius:** You won't be watching stars tonight, my prince. **Come, we must hurry.** (*The Chronicles of Narnia: Prince Caspian,* 2007: 2)

In the utterance above, the phrase *come, we must hurry* was a linguistic performance that can complement social acts. In the utterance above Doctor Cornelius as a speaker told Prince Caspian to leave the castle and went to the woods because Telmarine soldier have chased him.

Data 67

> **Nikabrik:** He has **seen** us! (*The Chronicles of Narnia: Prince Caspian,* 2007: 3).

In the utterance above, the phrase *he has seen us* was a linguistic performance that can complement social acts. In the utterance above Nikabrik,

as a speaker informed Trufflehunter and Trumpkin that Caspian had seen them in the woods.

Data 68

> **Lucy:** You'd better **come quick**! (*The Chronicles of Narnia: Prince Caspian,* 2007: 5)

In the utterance above the phrase *come quick* was a linguistic performance that can complement social acts. Lucy, as the speaker told Susan as the addressee to hurry up and follow her.

> **Lucy: Ow**! (*The Chronicles of Narnia: Prince Caspian,* 2007: 5)

In the utterance above, the phrase *ow* was a linguistic performance that can complement social acts. Lucy, as the speaker expressed her surprise that something was pinching her.

Data 69

> **Miraz:** Impossible. (*The Chronicles of Narnia: Prince Caspian,* 2007:8)

In the utterance above, the word *imposible* above was a linguistic performance that can complement social acts. Miraz, as the speaker showed his shock with eyes wide open after seeing what General Glozellee brought him.

Data 70

Peter: High King Peter… the Magnificent. (*The Chronicles of Narnia: Prince Caspian,* 2007: 11)

In the utterance above, the phrase ***High King Peter… the Magnificent*** was a linguistic performance that can complement social acts. Peter, as the speaker holds out his hand to introduce himself to Trumpkin.

Peter: Not me. Him. (*The Chronicles of Narnia: Prince Caspian,* 2007: 11).

In the utterance above, the phrase ***not me. Him*** was a linguistic performance that can complement social acts. Peter, as the speaker looked at Edmund as he told him to have a battel with Trumpkin.

Data 71

Susan: stay away from her! (*The Chronicles of Narnia: Prince Caspian,* 2007: 16)

In the utterance above, the phrase ***stay away*** was a linguistic performance that can complement social acts. Susan, as the speaker, warned a savage bear, not to get close to Lucy as she puts her arrow to the string.

Data 72

Trufflehunter: Run! (*The Chronicles of Narnia: Prince Caspian,* 2007: 18)

In the utterance above, the word ***run*** was a linguistic performance that can complement social acts. Trufflehunter, as the speaker told Caspian to run and nor worry about him because the Telmarines were approaching.

> **Trufflehunter: take it, go**! (*The Chronicles of Narnia: Prince Caspian,* 2007: 18)

In the utterance above, the phrase ***take it, go*** was a linguistic performance that can complement social acts. Trufflehunter, as the speaker handed the horn to Caspian and told him to bring the horn with him before the Telmarines took it.

Data 73

> **Caspian:** Well then, you'll probably be **wanting yours back**. (*The Chronicles of Narnia: Prince Caspian,* 2007: 26)

In the utterance above, the phrase ***wanting yours back*** was a linguistic performance that can complement social acts. Caspian, as the speaker handed back Peter's sword.

Data 74

> **Prunaprismia: Put the sword down, Caspian. I don't want to do this!** (*The Chronicles of Narnia: Prince Caspian,* 2007: 32)

In the utterance above, the phrase ***Put the sword down, Caspian. I don't want to do this!*** Was a linguistic performance that can complement

social acts. Prunaprismia, as the speaker warned Caspian to put his sword down of her husband's neck as she already aimed Caspian head with a crossbow.

Data 75

> **Reepicheep:** I am completely out of countenance. I must crave your indulgence for appearing in this unseemly fashion. **Perhaps a drop more?** (*The Chronicles of Narnia: Prince Caspian,* 2007: 49)

In the utterance above, the phrase, ***perhaps a drop more,*** was a linguistic performance that can complement social acts. Reepicheep, as the speaker, walked and beged Lucy as the addressee to give him one more drop of her cordial to grow his tail back.

Based on the explanation above, the referential meaning in this research which was proven by some representative's samples of dialogue includes six types of social deixis. The referential meaning of analysing person marking was for identifying the speaker and the addressee of a conversation using pronoun, based on the movie script, *I* as first singular subject pronoun that referring the speaker, *You*, the second singular subject pronoun that referring to the addressee and many other pronouns. While the referrential meaning of analysing speech level was offer a lot more about age, sex and social status or relationship among the speaker and the addressee,

based on the movie script, calling a man with higher status *sir* and *madam or lady* for woman.

Formal distinction between various types of utterances was title that someone hold that other people rather be called than the real name, based on the movie script example*, professor, prince, queen, king and so on.* The different ways in which names, title, and kinship designated was referent based on the relationship between the sepaker and the addressee, The Pevensie siblings *(Peter, Susan, Edmund, anad Lucy)* had called each other by name, Prince Caspian called Miraz *uncle* because Miraz was his father's brother. These examples show the kinship relation of each character in the movie script. The referential meaning of linguistic performance can count as social acts was to show expression of gratitude, insult, apology, and disbelief, as show in the movie script, *thank you, sorry, you've got to be kidding me.* And the last referential meaning of linguistic performance that can complement social acts was the action made as the speaker said an utterance, for example *come quick, run, take it, go.* These terms were used to give information to the addressee.

B. Discussion

According to Fillmore (1971:75), there were several categories of social deixis existed in each language all over the world, those were person

marking, speech level, formal distinction in utterance, the different ways which names, title and kinships designated, linguistic performance count as social acts and linguistic performans can complement social acts. Each expression of social deixis depends on the context of the utterance not onl on the social background that affects the society.

First type of sociall deixis in Fillmore's theory is person marking. Person marking has very wide varity including pronouns that exist in the society. In *The Chronicles of Narnia: Prince Caspian* movie script itself the researcher found 753 expressions of person marking from dialogue of each character.

In data 1, *"will I see you again?"* the pronoun I of this utterance was first person pronoun that referred to the speaker who uttered the utterance. First person pronouns that were referred to the speaker were I, me, we, us, our, my, mine. While in data 2, *"Lord Miraz, you have a son."* The pronoun you of this utterance was second person pronoun that referred to the addressee or listener. The third person pronoun referred to the person that was being spoken or the referents were neither the speaker nor the addressees like she, he, it, them, they, him, her, that portrayed in data 6 *"Minotaurs, they're real?"* in this utterance the word they, referred to Minotaurs as the person being spoken that neither speaker nor addressee was referents to.

The second type of social deixis proposed by Fillmore is speech level. This type concerns the various ways of separating speech level in the

conversation. This type is mostly used in East Asia county that trying to differ among plain, polite, honorific and humble speech.

In data 25, *"yes, indeed. And I have recently put it to good use acquiring weapons for your army, sire"* the speaker of this utterance was Reepicheep, a talking mouse, while the addressee was Peter, the main chatacter of this movie. The word *sire* added was showed the honorific way in term of respectfull to a someone with highest social status.

The third type of Fillmore's social deixis was formal distinction between various types of utterance. This type shows soemone social and academic title like Professor, Doctor, highness, majesty, liege are examples of social properties that people would prefer to be called someone attached to the speech participants. This type of social deixis is used to identify someone's social class and individual variation.

In data 33 "Or *die trying, my liege"* this utterance already shows the different status social between the speaker and the addressee. The word liege is used to someone has higher status to whom someone give their loyalti and service.

The fourth type is the differernt in which names, titles, and kinships designated. Fillmore (1971:83) stated that honorific types was a various way in which names, titles and kinsip term vary in form and usage according to the

relation between the speaker and the hearer. Therefore, honorific category is used for personal reference which have dofferent version depending on the relationship between the speech participant.

The example of this type is show in data 39, 40, 41, and 42 were in these data the four main characters called themselves as their first name to show the relation among them as a sibling.

Fifth type of social deixis that was proposed by Fillmore was linguistic performance can count as social acts. This type can be counted as social acts like insulting, greeting, gratitude and apologizing are identified as social acts. One expression found in *The Chronicles of Narnia: Prince Caspian* movie script was *"my apologies"* in data 63, this phrase is usually used in a formal conversation.

Moreover, there are also other insult expression that found in the *The Chronicles of Narnia: Prince Caspian* movie script. in data 62 "*So, you bravely refusing to fight a swordsman half your age?"* was used to escalate the situation.

The sixth type of social deixis proposed by Fillmore was linguistic performance can complement social acts. *"run"* and *"take it, go"* in data 70 were identified aas linguistic performance can complement social acts.

In data 70, the phrase *"run"* was to inform the addressee and the speaker itself to move faster as something had chased them. Moreover, in term *"take it, go"* was another example of linguistic performance that was found in *The Chronicles of Narnia: Prince Caspian* movie script. This term was spoken by Trufflehunter to Prince Caspian. In this case, the phrase used was to inform Caspian to leave and bring the horn with him because Trufflehunter was already injuried from Telmarine's arrow.

Compared to the previous studies, this research revealed different results. The previous study that the researcher used in conducting this research was a thesis entitled *Deixis in Raya and The Last Dragon* Movie Script written by Asrawi Sahidin in 2022. In her research, only found 15 expression of social deixis using Levinson's theory. Levinson devided social deixis into 2 cathegories those are absolute and relational social deixis. Compared to Fillmore's theory, Levinson's theory of social deixis is more general, therefore in the previous study mentioned above the researcher only found 15 expressions.

From this research, the researcher revealed that the categories of social deixis proposed by Fillmore were the most specific copared with Levinson's cathegory. The reason was because in Fillmore's theory he proposed 6 different types that covered the social status, social relationship, and condition among the speech participants applied in society where the language exists.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter discusses the conclusion as the result of analysis and suggestion for further researchers who wants to conduct research in the same field.

A. Conclusion

After analyzing and describing the types of social deixis that contained in *The Chronicles of Narnia: Prince Caspian* movie script based on Fillmore's theory the researcher concluded that there were six types of social deixis. It is used to describe the social distinction of society and also the relationship between the speech participant also used to describe the politeness system applied in the society.

In this research, the researcher found 982 expressions out of 75 data of social deixis found in *The Chronicles of Narnia: Prince Caspian* movie script. All of these expressions were devided into six categories there are person marking, speech level, formal distinction between various types of utterances, different ways which names, titles and kinship designated, linguistic performance can count as social acts, and linguistic performance can complement social acts. The researcher found the most frequent type

found in *The Chronicles of Narnia: Prince Caspian* movie script is person marking.

The referential meaning in *The Chronicles of Narnia: Prince Caspian* movie script was proven by some representatives' samples that were person marking, speech level, formal distinction in the utterances, the differernt ways which names, titles and kinship relationship designated, linguistic performance can count as social acts and linguistic performance that can complement social acts. The referential meaning can appear based on event data that must be associated with the type of deixis. In this research, the researcher took one examples of each type data of social deixis that has been found in the movie script. 22 data that show pronouns, 4 data show honorific speech, 12 data show the title of characters, 23 data show the kinship relationship of each character, 4 data show the social acts of each character and 10 data show actions of the characters performed while said an utterance.

Fillmore's theory of social deixis tends to analyze each deictic expression based on the factors that depends on several factors, like social background of the speaker and the addressee, the relationship between the speaker and addressee, and the context of utterance through the dialogue itself.

B. Suggestion

The researcher suggests for the next reseacrhers, especially for students of English Language and Literature Program of Bosowa University who want to conduct about social deixis expecially using Fillmore's theory, they should understand the theory of pragmatic especially about social deixis to enable them to analyze the diectic expression well. Furthermore, the research expected that this research could be taken as a benefit and reference for future research.
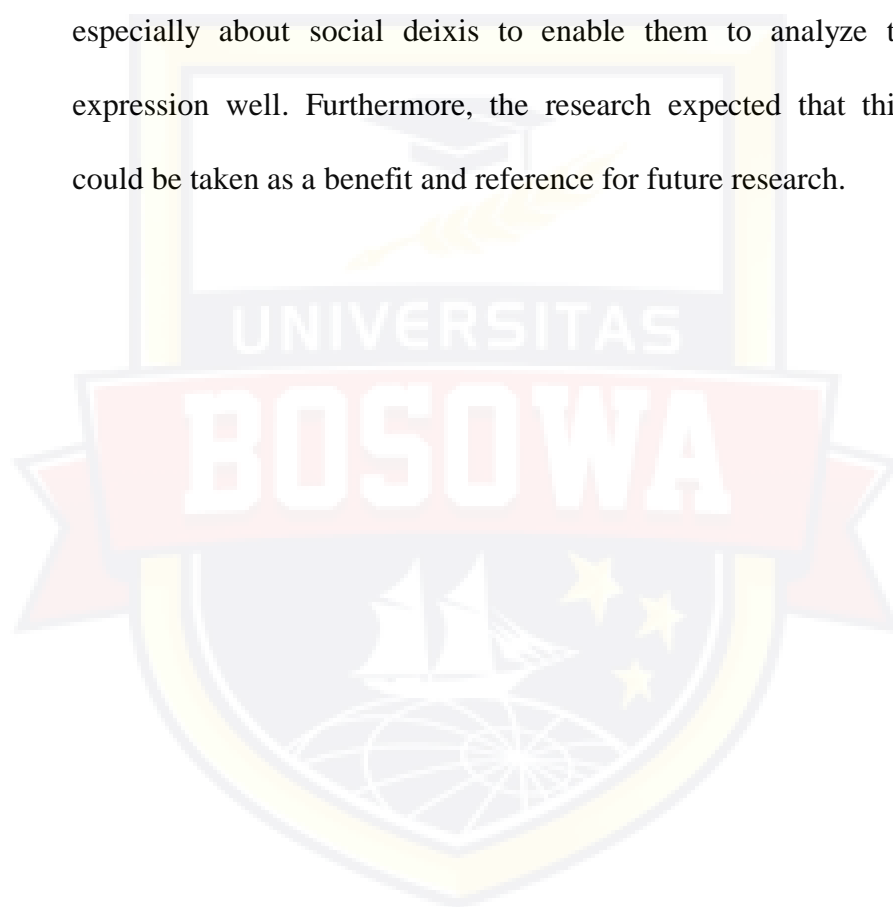
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Biography of The Author Christopher Markus

Christopher Marcus is an American screenwriters and producers. Marcus was born on January 2, 1970, in Buffalo, New York. He is a son of Budapest, Hungary-born physician Dr. Gabor Markus and registered nurse Rosemary Golebiewski Markus. He has two siblings.

Markus made his debut with popular children's fantasy Witch and the Wardrobe in 2005. Over the year, Markus has written for more than 15 films and series. Some of his other notable credits as a writer incluses Captain America: The First Avenger in 2011, Thor: The Dark World in 2013, Lego Marvel's Avengers in 2016, Captain America: Civil War in 2016, Avengers: Infinity War in 2018, and Avengers: Endgame in 2019.

Biography of The Author Stephen McFeely

Stephen McFeely is a writer and producer, known for Captain America: The Winter Soldier in 2014, Captain America: The First Avenger in 2011 and Thor: The Dark World in 2013. Stephen was born in San Francisco, California, USA on 12 November 1969. Stephen McFeely went to B.A. in English from the University of Notre Dame in 1991, he has contributed to the screenplay of films like The Chronicles of Narnia: The Lion, the Witch, and the wardrobe in 2005, The Chronicles of Narnia: Prince Caspian in 2008, The Chronicles of Narnia: The Voyage of The Dawn Treader in 2010 and Captain America: The First Avenger in 2011. He has co-written the screenplay of the forthcoming film Captain America: Civil War in 2016, Avengers: Infinity War in 2018 and Avengers: Endgame in 2019.

Biography of The Author Andrew Adamson

Andrew Ralph Adamson is a New Zealand film director, producer and screewriter based mainly in Los Angeles, California, U.S., where he made the blockbuster animation films, Shrek and Shrek 2 for which he received an Academy Award nomination. He began his career as a budding digital animator in his native New Zealand during the 1980s, but his rise in Hollywood paralleled developments in the CGI technology and a style of family entertainment that would become his calling card. Born on December 1, 1966, in Auchland, New Zealand. He was director, excecutive producer, and scriptwriter for C. S. Lewis' The Chronicles of Narnia series, where he cemented his role as the top force behind the highest grossing family francise films of all time. He also worked on the movies Batman Forever and Batman & Robin as a visual effects supervisor.

Autobiography

Stevani Pawanna is a matcha drink enthusiast who was born on October 9, 2001, in Rantepao, North Toraja. She is the last of 7 children of Pilipus Pawannana and Margaretha Rampo La'bi. She has a hobby of watching movies. Her first time entered school on 2007 at SDN 8 Rantepao, in grade 6 she once represented her school to participated in a speech competition at the provincical level. In 2013, she continued her education at SMPN 2 Rantepao and in 2016 she went to SMAN 2 Toraja Utara and chose language major. In high school she was chosen to be one of the Student Council members. After graduating from highschool, she enrolled in Bosowa University and chose the English Literature major in 2019. From a young age, she dreamed of becoming a successful person to be able to travel the world with her family.